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# THE MUFADDALIYAT

AN ANTHOLOGY OF ANCIENT ARABIAN ODES

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# THE MUFADDALIYAT

AN ANTHOLOGY

OF ANCIENT ARABIAN ODES

COMPILED BY

AL-MUFAPPAL SON OF MUHAMMAD

ACCORDING TO THE RECENSION AND WITH THE COMMENTARY OF

ABU MUHAMMAD AL-QASIM IBN MUHAMMAD AL ANBALI

EDITED FOR THE FIRST TIME

BY

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VOLUME II

TRANSLATION AND NOTES

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DEDICATED  
TO THE, ILLUSTRIOUS MEMORY OF  
ANTOINE ISAAC SILVESTRE DE SACY  
AND  
ARMAND PIERRE CAUSSIN DE PERCEVAL  
PIONEERS IN THE EXPLORATION  
OF  
ARABIAN ANTIQUITY



## PREFACE

IN offering to the public the second volume of the Anthology compiled by al-Mufaddal, containing the translation and English commentary, I should explain that the printing of the first volume was interrupted in 1914 by the outbreak of the European War, and that the work of translation had to be completed before the Arabic text was fully in type. This, however, applies only to the portion from p. 335 of this volume onwards to the end, and I believe that no important discrepancies, if any, will be found between the translation and the text.

The whole of the second volume has been read in proof by my friend Prof. A. A. Bevan, to whose valuable criticism and suggestions I owe much. The Subject Index, compiled after the matter of the volume was in type, has been enriched by many observations dealing with the plants and trees mentioned in the poems, supplied by Prof. J. J. Hess of Zurich, whose high authority on this subject is generally recognized by European scholars, and to whom my grateful thanks are due. It will be seen that the entries in the Index do not always agree with the conclusions provisionally adopted in the *text*, and it will be understood that the identifications in the former supersede those in the latter.

In the Introduction the history of the Collection, and its character as a trustworthy compilation of genuine specimens of ancient Arabian poetic art, are explained; and it remains only to commend its study to those interested in the development of civilization, and especially in the far-reaching influence which the victories of Islam, with Arab thought and culture behind them, exercised in the three Continents from the seventh century onwards. No race has ever expressed itself more completely, or with greater faithfulness, in its national literature, an appreciation of which is therefore indispensable to any adequate view of the part played by the Arabs in the history of Mankind.

C. J. LYALL.



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## INTRODUCTION

THE anthology of ancient Arabian poems called the *Mufaddahyat* takes its name from al-Mufaddal, son of Muhammad, a member of the tribe of Dabbah, by whom it was put together. He was not, like many of the early scholars of Islam, a client (*maula*) of foreign race, but a pure Arab of good lineage, belonging to the noble stock of as-Sid.\* His father, Muhammad b. Ya'la, is cited in Tabari's *Annals* many times as an authority for events which happened during the wars of the Arabs on the Khurasan frontier in the north-east of Persia between the years 80 and 90 of the Hijrah. The tribe of Dabbah to which he belonged, and a large portion of the tribe of Tamim, with which the Ribab (including Dabbah) were usually associated, were at that time cantoned in that region, and Muhammad probably held a command there. It seems likely that the son was born during his father's residence in those distant lands. His grandfather Yala was appointed by al-Hajjaj (75-95) to be governor of Rai in Persia, and afterwards of Isfahan. The date of al-Mufaddal's birth is not known. He seems to have lived the greater part of his life at al-Kufah, and to have occupied himself with the studies of which that city was the centre. He appears to have been a partisan of the house of 'Alī, and, after the establishment of the 'Abbasid dynasty in 182, took part in the rising headed by Ibrahim b. 'Abdallah b. al-Hasan (b. al-Hasan b. Alī), brother of Muhammad, called 'The Pure Soul', *an-Nafs al-Zakiyah*, in 145, against al-Mansur, the second 'Abbasid Caliph. Ibrahim was defeated and slain, and al-Mufaddal taken prisoner, when al-Mansur is said to have pardoned him on the intercession of his fellow-tribesman Musayyab b. Zuhair of Dabbah, and appointed him instructor in literature to his son Muhammad, afterwards the Caliph (158-169) al-Mahdi, in whose train he visited Khurasan. The date of his death is uncertain, the years mentioned varying from 164 to 168 and 170.f

Al-Kufah, the northernmost of the two military colonies founded by the Caliph

\* See p. 159 *post*, where a poem by Rab'ah b. Maqrum (who also belonged to the Sid) will be found, addressed to a chief of this house named Mas'ud, son of Salim, who was perhaps a kinsman of al-Mufaddal, whose genealogy is given in the *Fihrist* (p. 68): Ya'la, his grandfather, was grandson of Salim b. ar-Rammal.

f In the *Fihrist*, p. 69, the date has been left blank. Many anecdotes about al-Mufaddal appear in the *Agham* and elsewhere, but no connected biography has been included in the sources as yet published. Information regarding him will be found collected in Flügel, *Grümmatische Schulen*, p. 142.

'Umar for the domination of the great Mesopotamian plain, was, during the period of Umayyad and early 'Abbasid rule, a place where the work of collecting and recording the poetry of the pre-Islamic time was pursued with ardour. Both al-Kufah and al-Basrah were situated on the borders of cultivation, with the healthy high land of the Desert behind them, in the immediate neighbourhood of ancient sites which for centuries had been points of resort familiar to the nomad tribes. The former was in close proximity to al-Hirah, the famous capital of the Lakhmite kings, which lay three miles to the south, while al-Basrah was only a few miles inland from al-Ubullah,\* an ancient mart on the united stream of the Euphrates and Tigris, commanding the great trade routes east and west, north and south, by land and water. These two centres were the places where the armies of Islam, drawn from the tribes of the Peninsula, were collected for their annual campaigns for the extension of the Faith into the empires of Byzantium and Persia, and, when the latter had fallen, into Central Asia. Thus both war and commerce brought to al-Kufah and al-Basrah tribes from the remotest parts of Arabia, and many of their chiefs took up their abode permanently there. The study of the Arabic language, its word-stock and grammar, had, early in the life of the new Dominion, become the care of the religious heads of Islam. The Caliph 'All, who made al-Kufah his head-quarters, is said to have been the first to insist upon the necessity of taking special measures for maintaining the purity of the language of the Qur'an, which was in danger of being lost by the deterioration of the speech of the Arab settlers among the Aramaic-speaking population of Mesopotamia; and under his direction the earliest Arabic grammar is alleged to have been drawn up by Abu-l-Aswad of Du'il, a section of the tribe of Kinanah. After this first impulse, interest in the subject spread rapidly. Both al-Kufah and al-Basrah became the head-quarters of a school of active grammatical and linguistic research, for the supply of which the national stores of poetry, preserved in the memory of the tribal traditionists or *Rawis*, were drawn upon. In the pre-Islamic period al-Hirah (adjacent to al-Kufah) had been the resort of numerous poets who composed odes in praise of the Lakhmite kings, and it is said that a volume containing some of the works of the most eminent poets, and especially poems in praise of the last king, an-Nu'man, and his predecessors, had been preserved in the family of the Lakhmite princes, and passed into the hands of the Umayyad house of Marwan. It was natural, therefore, that the search after poetry should be

\* See post, p. 246.

t al-Anbari, *Nuzhat al-Alibba*, pp. 3-4.

l This statement, apparently quoted from Muhammad b. Sallam, occurs in the preface to al-Marzuqi's commentary on the *Mufaddaliyat*. It is also cited by as-Suyuti in the *Muzhir*, i. 121,



most active at al-Kufah. But at both places the evolution of grammar and lexicography was pursued with energy, and considerable rivalry existed between the schools of al-Basrah and al-Kufah, each of which criticized the other's doctrines, and circulated anecdotes to throw discredit upon the learning of its competitor. Eventually, in the early 'Abbasid period, the school of Baghdad, which finally became the standard, was built upon the foundations of both, with a leaning towards the system of al-Basrah rather than that of its rival.

Of the school of al-Kufah al-Mufaddal, as a man of learning, was the undisputed head. He bore, like his antagonist Iḥammad, the title of *Rawiyah*\* implying that he was acquainted with, and could recite, a vast store of ancient poetry. The anecdotes which are told of him represent him as a trusted scholar and honest reporter of tradition, who disdained the arts of his contemporary Ḥammad. The latter, a man of Persian origin, is accused of interpolating verses made by himself into ancient poems, of passing off as his own compositions of the pagan time, and of putting forward fabricated poems in the names of the ancient poets. A great many anecdotes (several of them evidently apocryphal) are told about him in the article dealing with him in the *Aghani*, v. 164-75. f According to Ibn Khallikan, he was born in A. I I. 95, and died in 155 : some say that he lived to see the accession of al-Mahdi in 158. The *Fihrist* gives 75 for his birth and 156 for his death. These dates indicate that his life must have been coincident with that of al-Mufaddal, and

and ii. 237. There is nothing improbable in it: al-Hirah was a centre where writing in Arabic was practised, and in the Peninsula any one who was able to write was said to have been taught the art by a man of al-Hirah. The oldest Arabic inscription extant, dated A.D. 328, is on the tomb of a Lakhmite king. King an-Nu'man's daughter Hind, widow of 'Adl the poet, was living in al-Millrah when it was conquered by the Muslims in A.H. 12 (*Aghani*, xiv. 141).

\* *Raiviyah* is an augmentative form of *raice*, like *o'allamah* of *allam* and *nassabah* of *nassab*, *Rawi* (pi. *ruwdt*), originally used of a camel carrying water-skins, is the technical word for a person who commits the works of a poet to heart and thus perpetuates them in the memory of men.

t Ḥammad's father Shahpiir (Arabic Sabiir) was a Persian made captive by Ibn 'Urwah, grand son of Zaid al-Khail, the chief of Tayyi', at his conquest of the Dailam country in Gllan, in Northern Persia. He served as a slave his captor's daughter Laila for fifty years (and apparently received the Arabic name *Blaisarah*, meaning 'wealth', 'comfort') ; at her death he was sold for 200 *dirhams* to 'Amir b. Matar ash-Shaibani, who gave him his liberty. Ḥammad was thus a client (*mauld*) of Shaibani, a Bakrite stock. There is an impossible story in the *Aghani* (v. 171) that he began life as a companion of thieves and vagabonds, and that one day he found in a house into which he had broken a volume containing the poems of the men of Medina (the *Ansar*) : he read this, and was attracted by it to the study of poetry and the traditions of the Arabs, in which he afterwards excelled. He knew by heart an enormous number of odes attributed to the ancient poets and gathered from the *Raivis*. At his death an elegy was composed upon him by Ibn Kunasah (123-207), the scholar and poet of al-Kafah, who collected the poetry of his tribe of Asad (see Introduction to the *Diwan* of 'Abd, p. 9), which gives him a good character. (*Fihrist*, p. 92.)

al-Kufah was also his head-quarters. We shall return to Hammad later, in considering the question of the authenticity and genuineness of the ancient poems.

The story of the inception of the *MufaddaUydt* is thus told \* by Abu 'All al-Qall, on the authority of Abu 'Ikrimah of Dabbah:

'The Caliph Abu Ja'far al-Mansur one day passed by the room in which al-Mufaddal was giving instruction to al-Mahdl, and heard the former reciting the poem of al-Musayyab beginning

Hast thou started to leave Salma without any boon from her?

And al-Mansur stood, held by the beauty of the verses, listening to the recitation, unperceived by al-Mufaddal and his pupil, until the poem was finished, when he passed on to his hall of audience. Arrived there, he sent for al-Mufaddal and the prince, and told them how the poem he had overheard had stayed his steps to listen, and how greatly he had admired it. Then he said: "If thou wouldst take in hand the poems of those authors of whom only a few remains are extant, and select for thy pupil the best of each poet's verse, that would in truth be a worthy task." Al-Mufaddal acted on the Caliph's suggestion, and the *Mufaddaliyat* is the result.'§

According to al-Qalf,|| he was told by 'All b. Sulaiman al-Akhfash that he had heard from Abu Ja'far Muhammad b. al-Laith of Isfahan that he had attended the lectures of Abu 'Ikrimah of Dabbah on the *Mufaddaliyat*, and that Abu 'Ikrimah had alleged that al-Mufaddal had selected only eighty \*\* odes for al-Mahdl, and that afterwards, when the Collection was read before al-Asma'l, the number of odes grew to 120. Al-Akhfash added that the grammarian Tha'lab (200-91) had told him that Abu-l-'Aliyah al-Antaki, as-Sidri, and 'Afiyah b. Shabib, all of the Basrah school and pupils of al-Asma'l, had informed him that they had read the *Mufaddaliyat* with their Master, after which they looked through the works of the poets accessible to them, selected from each poet the best of his poems, and added them to the *Mufaddaliyat*, asking al-Asma'l to explain anything which they found difficult to understand in the sense or language of the poems: in this way the Collection greatly increased in size.

\* *Amah. dhail*, p. 131. t Our No. XL \ Arabic *al-Muqillun*.

§ Quite a different story is told by Abu-l-Faraj al-Isfahani in the *Maqdtl at-Talib*, ytn (Tihiran edn., j). 119, foot). According to him, when Ibrahim, the leader of the rising of 115, and al-Mufaddal were both in hiding, the former asked the latter to bring him something out of his stores of literature to beguile his gloomy thoughts. Al-Mufaddal thereupon made a selection of seventy odes, which he wrote out for him from the books which he possessed. After Ibrahim's death this was published by al-Mufaddal, who afterwards added to the seventy a supplement bringing the number of odes up to 120. The date of the *Maqdtl* is 313 H.

|| *I.c.*, p. 131.

No. 3 of that name, died 315 H.

\*\* In the Berlin MS. of al-Marziliq's Commentary the word is *thirty*—*thalathm* instead of *thamanm*, an easy copyist's error.

It is necessary to examine this statement, for if it is correct, less than two-thirds of the Collection can claim the personal authority of al-Mufaddal.

In the introduction to our commentary on the *Mufaddallyat*, Abu Muhammad al-Qasim al-Anbari (died 304) states that he had the groundwork of his commentary from the mouth of 'Amir b. 'Imran Abu 'Ikrimah of Dabbah,\* who treated the whole collection as coming from al-Mufaddal. Abu 'Ikrimah asserted that he had the poems directly from Abu 'Abdallah Muhammad Ibn al-A'rabi (died 230 or 231), who was al-Mufaddal's (died 170) stepson and transmitter. There are only four poems in our collection (Nos. III, XIII, XVI, and XIX) which al-Anbari expressly states were not handed down to him by Abu 'Ikrimah, but these he had from Abu Ja'far Ahmad b. 'Ubaid b. Nasih, who was himself a hearer of Ibn al-A'rabi. In addition to these four, there are two, XXX and XXXII, in which the commentary mentions Ahmad, but not Abu 'Ikrimah, as the authority for the interpretations: possibly these two (which are wanting in al-Marzuqi's text) should also be included among those which lack Abu 'Ikrimah's certificate of their genuineness: but they too are vouched for by Ahmad as emanating from Ibn al-A'rabi. How are we to explain such a statement as that attributed to Abu 'Ikrimah by al-Akhtash, if the whole of the remaining 120 poems were treated by the former as transmitted by Ibn al-A'rabi? During the lifetime of the last-named scholar, who was the most celebrated teacher of al-Kiifah, and of al-Asma'i, who similarly stood at the head of the school of al-Basrah, there was sharp opposition between the adherents of these two seats of learning and tradition. It appears extremely improbable that Ibn al-A'rabi would have accepted as the work of his step-father and teacher an anthology of which only two-thirds emanated from him, and the remaining third from the rival school at al-Basrah. It is equally improbable that in al-Anbari's commentary no mention should have been made of the statement attributed to Abu 'Ikrimah by al-Akhfash, if al-Anbari was acquainted with it; and how could the last-named have read the poems with his master Abu 'Ikrimah without hearing the story?

The *Fihrist* of an-Nadim (date 377) knows only (p. 68) one correct recension of the *Mufaddallyat*, that emanating from Ibn al-A'rabi and containing 128 poems. This can only be that which we possess: the author knows nothing of the additions to the original alleged to have been made by the school of al-Asma'i. On the other hand, al-Asma'i (122-213) himself made a collection of ancient poems, known as the *Asmariyat* (published by Dr. Ahlwardt in 1902). It would be strange if he added so many poems to the collection of al-Mufaddal, and omitted them from his

\* Exact dates not known.

t As to this number, see the observations on p. 363 *infra*, introduction to App. I.

own selection, which contains only 77 pieces. Of this collection the author of the *Fihrist* (p. 56<sup>1</sup>) says that it met with little favour from the learned, because it contained few examples of remarkable words or phrases (*gharib*), and was deficient in regard to the chain of transmission \* of the poems included in it.

For these reasons it seems very questionable whether we should accept the statement of al-Akhfash. The matter, however, does not admit of any certain solution; and as regards the genuineness and proper attribution of the poems, the authority of al-Asma'i as a judge of these questions stands almost as high as that of al-Mufaddal.

Let us now see how the matter stands, as regards the genuineness of the poetry handed down as ancient, between al-Mufaddal and his contemporary Hammad. The following passage,<sup>1</sup> which contains the most serious and detailed statement of the case against Hammad, has often been quoted:

'I was told by Muhammad b. Khalaf Waki [the Qadi, died 306] that he had heard from Ahmad b. al-Harith al-Khazzaz [died 256 or 258], who said that he had the narrative from Ibn al-A'rabi [died 231], that al-Mufaddal [died 170] was heard to say: "The influence exercised by Hammad the *Raviyah* upon the ancient poetry has corrupted it to such an extent that it can never be set right again." They asked: "How so? Did he err in attributing a poem to its author, or commit faults of language?" "Nay," he answered, "would that it had been only that: had it been so, men of learning could have corrected his mistakes and restored the right reading. No: he was himself a man of learning, well acquainted with the locutions of the nomad Arabs and their poems, the conventions of their poets, and the subjects they treated in their compositions; and he was continually himself composing verses in which he imitated the manner of some particular poet, and inserting them into his poems. These forgeries were carried about far and wide, and became inextricably mixed up with the compositions of the ancients, so that the genuine could not be discriminated from the false except by a man of real learning, a 'money-tester of verso' J: and where is such a one to be found?"'

This speech of al-Mufaddal's, it will be seen, is reported at third hand, and has probably gained something in the course of transmission. But taking it as exactly representing what the Master said, it has to be remembered that Hammad was al-Mufaddal's (probably somewhat younger) contemporary: that the latter was undoubtedly a most learned and competent scholar himself, who was, if any one could be, able to apply the necessary tests to a doubtful verse; and that the Arab *Bawls*, with whom Hammad is alleged to have dealt so corruptingly, were previously, before they had been corrupted, able to impart their store of verse to al-Mufaddal.

\* This appears to be the meaning of the phrase *li-khtutiri riwayatiha*.

<sup>1</sup> *Aghani*, v. 172<sup>16</sup>; the recorder, Abu-l-Faraj al-Isfahani, author of the book, lived between 284 and 356.

*t Naqid.*

Even if we take the statement as to interpolation to be literally true, it amounts to this, that Hammad's additions were so entirely in the language and sentiment of the original poet that they could not be discriminated from the latter's own work. If so, how was it to be shown that they were interpolations at all, except by some one who already knew the poem in its uninterpolated condition? and who could this be but al-Mufaddal himself?

This passage in the *Aghani* is followed by what we may perhaps take as a typical example of the mishandling alleged against Hammiid in dealing with an old poem. The chain of authorities cited by Abu-1-Faraj is very lengthy, and apparently reliable; this is the story:

'We were at the palace of the Caliph al-Mahdi in 'Isabadh,\* where were gathered together a number of *Rdivls* and persons learned in the traditions, manners, and poetry of the ancient Arabs, when one of the Chamberlain's assistants summoned al-Mufaddal the Dabbl, the *Rawiyah*, to the Presence. He went in, and after a short time the assistant came out again, and in his company al-Mufaddal and Hammad together: in Hammad's face there were signs of confusion and disappointment, while al-Mufaddal seemed pleased and cheerful. Then the official who accompanied them, Husain by name, spoke as follows: "Ye men of learning assembled together here! the Caliph makes known to you that he has given Hammad the poet a present of twenty thousand *dirhams* on account of the excellence of his verses; but he has exposed his vicious handling of tradition, because he has proved that he has added to verses composed by others lines of his own fabrication. On the other hand, he has given al-Mufaddal a present of fifty thousand *dirhams* on account of his truthfulness and the honesty of his manner of handling the old poetry. Let him who wishes to hear a fine piece of verse of modern date go to Hammad for it; but let him that desires to hear the true traditional text receive it from al-Mufaddal." We asked him to tell us what had happened. He said: "When al-Mahdi had summoned al-Mufaddal and was alone with him, he said to him: 'I see that Zuhair son of Abu Sulma boffins one of his odes thus:

'Leave this, and turn thy speech to tell of Harim.' COLL'c' .. \_ .

What was it that the poet called upon himself to leave?" al-Mufaddal answered: "Commander of the Faithful, I have no knowledge of anything beyond what the verses say; but I imagine that the poet was turning over in his mind some prelude which he proposed to recite before the verses, or to dictate it to his *raiv*, to complete the poem; and then he passed on to the praise of Harim, and said, 'Leave this, &c.' Or he may have been thinking about some other matter which affected him, ami then called on himself to give over thinking about it, and turn to the praise of Harim." The Caliph then called in Hammad, and put the same question to him that he had put to al-Mufaddal. Hammad at once answered: "Zuhair did not begin his poem so, Commander of the Faithful, but thus:

\* 'Isabadh, a quarter of the city of Baghdad to the east of the main city, so called from 'Isa son of al-Mahdi. The Caliph al-Mahdi built himself there a splendid palace (Yaqtit).

To whom belong the dwelling-places on the summit of al-Hajr  
 that have been desolate for years and time without limit?  
 Empty are they: they stand by the place where the torrent  
 leaps down from the mountain-sides covered with thickets of lote-trees.\*  
 Leave this, and turn thy phrase to tell of Harim,  
 the best of men of mature age and lord of the settled country."

al-Mahdi cast down his eyes for a time: then he went forward to Hammad and said to him :  
 " The Caliph has heard a report about thee which makes it necessary to put thee upon thine  
 oath." Accordingly, he made him swear by his oath of fealty, and every other form of oath  
 from which no escape was possible, that he would answer truly all the questions he put to  
 him. Then he said, "Tell me the truth: who made these verses and added them to Zuhair's  
 poem?" Thus adjured, Hammad confessed that he himself had made them : whereupon the  
 Caliph gave orders for the sums I announced to you to be given to Hammad and al-Mufaddal  
 respectively, and for the facts to be made generally known.'

As to this anecdote, it has to be observed that it implies that al-Mahdi was  
 already Caliph, both because he is so called by the narrators, and because the  
 palace at 'Tsabadh was built by him after his accession. But it is doubtful whether  
 Hammad lived till 158, in which year al-Mahdi came to the throne: as already  
 stated, 155 and 156 are given by Ibn Khallikan and the *Fihrist* respectively as the  
 date of his death. Moreover, the verses he is said to have added to Zuhair's poem  
 arc of the most ordinary description : hundreds of odes beginning in the same way  
 are to be found in the ancient collections. The only interest in such mentions of  
 the names of places arises from the indications they furnish that the poet really  
 belonged to the country where the places named are to be found. It was, there-  
 fore, no great achievement to add to an obviously truncated fragment by Zuhair a  
 few lines which take the place of some lost *nas'ib* : it certainly does not show any  
 unusual skill in interpolation.

One more anecdote may be cited in elucidation of Hammad's character:

' When Bilal son of Abu Burdah was *Qddi* of al-Basrah (103-126), Hammad visited him, and  
 recited a poem in his praise. It happened that at that time the poet Dhu-r-Rummaḥ was  
 staying with Bilal. The QadI asked Dhu-r-Rummaḥ what he thought of the poem. " It is  
 good ", said he, " but it is not of his making. " " Who made it ? " said the QadI. " I do not know,  
 but it is certainly not his. " The Qadi, having satisfied Hammad's needs and finished his  
 business, said to him, " I have a request to make of thee, Hammad. " " It is granted " " Didst  
 thou compose that poem ? " " No. " " Who then ? " " One of the poets of the Ignorance: it is  
 an ancient poem, and no one can recite it but I. " " How then did Dhu-r-Rummaḥ know that it

\* Correct the text of the *Aghani* to *dafaivai ulati-d-dali iva-s-sidri*. In Ahlwardt, *diwans*, p. 81,  
 the verses have some other (and better) readings and an additional couplet.

t *Agham*, v. 172.



in return from them an equivalent number of veritable compositions of the pagan time. Later, it is said, he became religious, reading through the whole Qur'an every day, and, repenting of his fraud, confessed to the Kufis that he had deceived them. They, however—so the story goes—refused to believe his confession, and continued to treat the fabricated poems with which he had supplied them as genuine works of the *Jahillyah*. It is not necessary to credit all the details of this story: but we may accept with some confidence the general reputation which it attributes to Khalaf. Some of his admitted poetry has survived. A long ode of seventy couplets formed the subject of an elaborate study by Dr. Ahlwardt, published in 1859: it is an extremely fine piece of work, put together quite in the antique style, and dealing with its material after the fashion of the old poets, but nevertheless betraying a modern origin by various allusions and turns of phrase. It cannot be mistaken for an ancient poem, and there is no evidence that Khalaf ever intended it to be so taken: if the reading *Baglidan* (= Baghdad) in v. 3 is correct, it must date from later than 14.5, in which year that city was founded. Two other fragments by Khalaf, studies of snakes (a subject which he seems to have enjoyed treating pictorially), are cited in Jahidh's *Kitab al-Hayaivan*; and in the *Hamdsah* of Abu Tammam is a famous poem (Freytag's edition, pp. 382-5) which is ascribed to Ta'abbata Sharra, but is generally believed by native scholars to be the work of Khalaf. The present writer agrees with the critics, though others \* have expressed a different opinion. As to the attribution to him of the famous *Ldmlyah* of ash-Shanfara, see *infra*, p. 68, note; if he was really the author of that splendid poem, he was indeed a wonder.

Khalaf al-Ahmar is said to have died about the year 180, some ten years after al-Mufaddal. He was greatly admired by his friend and pupil, the celebrated poet Abu Nuwas (died 190 or 199), who composed odes lamenting his death.

It would be a great error to take these two men as typical specimens of the professional transmitters of tribal poetry. As already pointed out, both were of Persian origin. The tribal Bawls were Arabs, chosen by the poets to be the channel by which their compositions should be perpetuated in the memory of the tribe and the Arab nation in general. It was from them that the collectors of the first and second centuries of Islam gathered their harvest of verse. To announce, as a recent authority has done, that the whole of the so-called ancient Arabic

\* Prof. E. G. Browne, *A Literary History of Persia*, Vol. I, p. 191; R. A. Nicholson, *A Literary History of the Arabs*, p. 97. See *Journal of the Asiatic Society of Bengal*, 1877, Part I, pp. 455-6.

† Prof. D. S. Margoliouth in the *Journal of the Royal Asiatic Society*, 1916, p. 397: article *Muhammad* in Hastings's *Encyclopaedia of Religion and Ethics*, vol. viii, p. 874. In his *Mohammed* (1905), p. 60, Prof. Margoliouth makes the astonishing assertion that 'The early poetry is largely fabrication modelled on the *Koran*'.



poetry is spurious, on the basis of the stories about Hammad and Khalaf of which specimens have been given above, is to make a statement which is opposed to all the probabilities of the case. Hammad and Khalaf were imitators of a style of composition which was already established long before the preaching of Islam, was practised by numerous poets who, having been pagans or other non-Muslims during the lifetime of Muhammad, accepted the new faith, and was produced abundantly, and recorded in writing,\* by poets of the first century of Islam (Jarir, al-Farazdaq, al-Akhtal, and Dhu-r-Rumma, to mention only those who have left the greatest body of verse). The chain of transmission is unbroken: the last class of poets were living and producing while the scholars were at work collecting and recording, and no question of forgery could possibly arise in regard to them, inasmuch as their *rawis* were in the habit of writing down the poems transmitted to them for publication and perpetuation. As for the poetry of the *Jahiliyah*, it may have been imitated by Hammad and Khalaf; but the very fact of imitation implies the existence of an original. To proclaim that we have only the copy, and nothing of the archetype, seems in the circumstances scarcely consistent with common sense.

What we must conclude from the stories about Hammad and Khalaf is, not that the compositions offered as ancient poems should, on *a priori* grounds, be rejected as spurious, but that they must be carefully scrutinized, with all the evidence of contemporary tradition, and with due regard to their content, style, and individual characteristics, to see if they suggest, in any particular case, interpolation, dislocation, or fabrication. In the Collection made for us by al-Mufaddal (whether added to or not by al-Asma'i) we have a *prima facie* presumption in favour of genuineness in the authority of the collector as a trustworthy and expert 'money-tester of verso', and a contemporary and denouncer of the fabricators. That does not, of course, relieve us from the duty of examining each piece with reference to its alleged authorship, its age and circumstances, and the condition of the text; and in the introductions and notes to the following translations an attempt is made to apply these tests.

What, then, is the result? We find that the Collection contains, distributed over its 126 pieces, work ascribed to sixty-seven poets, of whom only six ('Amirah 1). Ju'al, Jubaiha, al-Marrar, as-Saffih, Shabib b. al-Barsa, and the anonymous author of No. XXXVII) lived the whole of their lives under Islam; fourteen ('Abdallah b. 'Anamah, 'Abdah b. at-Tabib, Abu Dhu'aib, 'Amr b. al-Ahtam, Malik and Mutammim sons of Nuwairah, Maqqas, al-Mukhabbal, Muzarrid, Rabi'ah b.

\* For evidence [that](#) in the first century of Islam *Rawis* wrote down the compositions dictated to them, see the *Naqa'id*, p. 430<sup>12</sup>.

Maqrum, Salamah b. Tandal, Suwaid b. Abl Kahil, Tha'labah b. Su'air [?], and Zabban) were born and reached maturity during the Ignorance, but became Muslims before their death. The remaining forty-seven lived and died in pre-Islamic conditions: at least two—Jabir b. Hunayy (No. XLII) and 'Abd-al-Masih (Nos. LXXII, LXXIII, and LXXXIII)—professed Christianity. Of the eight pieces ascribed to poets of the first century of Islam, all but No. XXXVII are the work of Beduins, and show that the nomad life was for them much the same as it was before the preaching of the Prophet. Two pieces (Nos. XIV and XXXIII) are pleasing *genre* pictures, the former of an orchard of date-palms, the latter of a she-goat of extraordinary qualities as a milker. The two poems of 'Amirah, LXIII and LXIV, are quite like the old utterances of tribal discord, and the piece ascribed to Shabib, XXXIV, might just as well have been composed in the days of the Ignorance. The lament of as-Saffah for Yahya, No. XCII, is imbued with Muslim feeling, but otherwise precisely such a poem in praise of the dead as might have come from a mourner of ancient times. The only piece which has noticeable marks of its age is No. XVI, the long ode ascribed to al-Marrar. This, which is really—see the introduction—two separate odes, follows entirely the models of the *Jahiliyah* in its first half, vv. 1-52, especially in those verses which boast the poet's prowess as a satirist, 39-45: he brings in the court of a king, vv. 38, 43, as in the days of the Princes of al-Hirah, now dead and done with for many decades. The second poem which makes up the ode, vv. 53-95, though following pre-Islamic models in its description of female beauty, yet in the minuteness of its details goes beyond its originals; it is easily paralleled from Dhu-r-Kummah, a contemporary poet of the Desert: but it lacks the reserve and the good taste of the ancient time. In all the series there is nothing which in the least degree suggests suspicion of its genuineness.

The second series, the poems of the *Mukhadrim*s, or authors who lived both before and after the coming of Islam, is of much interest, both for what it contains and for what it does not contain. We look in vain for any trace of the compelling spirituality of the new Faith. The standards of value are the same as of old. Many of the poems of this class were no doubt composed before the authors professed Islam: but this cannot be said of such compositions as No. XXVI, 'Abdah's long ode of eighty-one couplets, or No. LXVII, Mutammim's great elegy on the death of his brother Malik, both of which can be precisely dated (see the introductions). 'Abdah develops the sections of his ode entirely upon the ancient scheme—the mistress from whom he is parted, the good camel which carries him on his journey, the comparison of her speed to that of a wild bull, whose fight with the hunter's dogs is told at length, the far-reaching raid, with his companions mounted on

camels and leading their war-mares by their sides: it is noticeable that the bounty of God is invoked to yield good booty to him and his fellows (vv. 54, 55). Then follows a description of the horse on which he goes hunting; and last comes, in defiance of the Qur'an, an account, with full enjoyment of the theme, of a drinking party with Persian apparatus, and a songstress to add her charm to the feasters' delight. As regards Mutammim's elegy, a full analysis is given in the introduction to the poem, pp. 206-7, which it is needless to repeat here: it is marked by an entire absence of Islamic touches, though the author and his subject both professed the new piety, and 'Umar, the most religious of the successors of Muhammad, was particularly pressed by Mutammim to do justice to his brother's memory. So it is with all the other productions of this class. There are occasional perfunctory recognitions of the fact that the authors have renounced the old heathenism: but of conversion of outlook there is not a trace. The ancient virtues—boundless hospitality, lavish outpouring of wealth, generosity to friends and clients, labour on behalf of the tribal cause, valour in maintaining its glory and fame, and a mighty appetite for plunder—these are still the subjects of praise; and the poems give a vivid picture of the men who, at Abu Bakr and 'Umar's call, swept over the empires of Byzantium and Persia—a picture which accords entirely with the facts of history, and carries the evidence of its genuineness in this complete accord.

Coming now to the forty-seven poets of the pre-Islamic time, of whose productions the Collection mainly consists, we find that the majority belong to the period immediately preceding the appearance of Muhammad as a prophet. Some, like al-Jumaih, al-Harith b. Hillizah, and al-Harith b. Dhalim, go back still earlier, to the time before his birth in the year of the battle of Shi'b Jabalah, about A. D. 570. The oldest are, no doubt, (if genuine,) the poems ascribed to the two poets called Muraqqish, which belong to the period of the war of al-Basiis, probably the early years of the sixth century A. D. There are ten pieces attributed to the elder Muraqqish, besides the two fragments, App. II and III, and these most likely represent all that al-Mufaddal was able to gather of this ancient poet. It is very doubtful whether all of it is really by him: one piece, No. LIV, for the reasons stated in the introduction, p. 181, and the notes following, seems undoubtedly to be ancient. Of the other pieces ascribed to him nothing positive can be said: all are mere fragments of what once were much longer poems. The short piece, App. III, seems certainly to be a product of late date, inserted by some story-teller into the romance of the poet's love-story. The compositions of the younger Muraqqish, Nos. LV to LIX, are better preserved, and appear to be the work of a hand more in unison with the poetic manner of a later generation than that of his uncle. There seems to be no reason for not accepting the ascription to him of these five

pieces, which, as pointed out (introduction to No. LV), do not agree with the somewhat scandalous legend told about the poet's love-affairs. Another ancient piece, of which we know to a month the exact date, is 'Alqamah's address to King al-Harith of Ghassan, No. CXIX, celebrating that Prince's victory of 'Ain Ubagh, in which King al-Mundhir of al-Hlrah was slain : this is beyond doubt the genuine work of the poet, and historically of great interest. The companion piece by the same hand, No. CXX, is also beyond reasonable suspicion, and in its strange vocabulary could not possibly be the production of a later age.

Many of these ancient poems exhibit dislocations and lacunas which, while natural in pieces never committed to writing, but memorized and handed down by generations of *rawis*, absolutely exclude the hypothesis of forgery. Several of them, yielding a fairly consecutive text, have at the end detached verses thought to belong to them, for which a place could not be found in the poems themselves : this also is inconsistent with fabrication. Upon the whole, the impression which a close study of these ancient relics gives is that we must take them, generally speaking, as the production of the men whose names they bear; how far this is justified will be found discussed in the preface and notes attached to each particular piece, where doubtful cases are examined.

The most striking and extraordinary feature of the poetic art of which our poems are specimens is the strength of the conventions by which it is bound. The universal obligation (except in elegies lamenting the dead) to begin an ode with the *nasib*, or mention of women and love, the pains of parting, deserted dwelling-places, and the like, and the restriction of pictorial scenes to a limited range of animals inhabiting the Desert, are in themselves evidence of the long descent of the canons of verse. It is scarcely conceivable that these restrictions could have fixed themselves upon poetic composition throughout the north and centre of Arabia except in the course of generations. We have no materials for constructing a theory of the development of Arabic poetry: its beginnings are lost in the fugitive memory of ages when writing was not in use to record it. We may, however, form an idea of the antiquity of some of the Arabian conventions by studying the literature of the kindred nation of Israel as exhibited in the Old Testament. There we find, in the lament of David over Saul and Jonathan, a poem strikingly resembling an Arab *mart hi yah* ; and in the triumph-song of Deborah over the defeat and death of Sisera, a very close parallel to similar compositions among the Arabs (compare No. XII). But the most remarkable coincidence is in the Book of Job. The scene of that drama is laid in Northern Arabia, and the personages are by race Arabs; the author, no doubt, was a Jew of the post-exilic period, a man of settled life, and steeped in the prophetic and poetic literature and ideas of his nation. The philo-

sophical and religious problems which he treats deal with universal humanity. But in going to Arabia for his scene and characters he seems to have borrowed something from the poetic art of the Desert. The Arab, in his odes, illustrates the swiftness of his camel or horse by reference to a series of animals, inhabitants of the Wilderness, whose habits he has closely studied, and describes for us pictorially with the skill of intimate knowledge. The same pictures, on occasion, may serve other ends, as in the great ode by Abu Dhu'aib which closes our Collection. These animals are the oryx or wild-ox, the wild-ass, the ostrich, and the eagle, and occasionally the wild-goat, which is mentioned in connexion with mountain precipices and lofty peaks. If we turn to Job xxxix, we find precisely the same animals mentioned there as examples of the perfections of God's creation and His almighty power. The writer of Job idealizes somewhat in his pictures of these creatures, as he does in the case of the hippopotamus (*behemoth*) and the crocodile (*leviathan*); and in dealing with the ostrich he does not approach the fidelity of the Arab poet in the sketch he has drawn: but that he should have chosen for description just the same types of the Desert fauna as the Arabian of some 800 or 900 years later, leads us to conjecture that in his day, perhaps the fifth or fourth century before Christ, there was already some standard of poetic art in Arabia, and that it dealt with the same subjects of animal life, in the same pictorial manner, as the poetry of the sixth\* and seventh centuries A. D.

If we cannot pierce into the mists of antiquity which veil the origins of Arabian poetry so far as its subjects are concerned, it is equally impossible to give any historical account of its form—its prosody and metres. Here, too, the perfection of the system is evidence that it must have been born very long ago, and elaborated through many generations. It has no connexion with Hebrew or Aramaic prosody. The oldest pieces that we possess exhibit for the most part the same metres as the latest. It is true that there are here and there marks of the lapse of time. The first poem of 'Abid's *Diwan*, and the fifty-fifth of that of Imra' al-Qais, are in a metre which was not understood by the early metrists, and no other examples of it are known; the ancient poem of the elder Muraqqish, No. LIV, already referred to, exhibits an exceptional metre which his successors did not imitate, and late critics denounced as faulty: in the *Tawil* of Imra' al-Qais we find anomalies which in the work of later poets have disappeared. These are indications of movement and progress which negative the hypothesis that Arabic prosody came into existence of a piece, ready-made. But we know no more about the inventors of the stately *Tawil*, the resonant *Basit*, and the other beautiful measures of Arabia than we do of those who invented the Greek hexameter.

Similarly as regards language: it is tolerably certain that there were wide

differences of dialect and pronunciation in the Arabia of classical times, as there are in the Arabic spoken to-day in different parts of the Peninsula and adjacent regions. Dialectic variations appear occasionally in the poetry, but, except in the case of the tribe of Tayyi', their extent is small: generally speaking, all over the Peninsula the language of verse is the same. The immense vocabulary of the old poetry, and the great number of synonyms, must have grown up by the absorption, into one language of poetic convention, of the tribal word-stocks; and that this should have happened implies ample time, and a constant common activity in the construction of verse by those who laid the foundations of the system. Here, again, we have the analogy of the Epic dialect of Greek. It was the poets who set the standard of classical Arabic, not the Qur'an: the language of the Holy Book, in the form generally current, is largely the provincial idiom of Mecca, and it employs verbal forms which we do not meet with either in the poets or in the language of secular prose literature. There must, it would seem, be a basis of truth in the legends which tell of the annual competitions between poets at the fairs held, in the neighbourhood of Mecca, during the sacred months of peace, and the elaboration of the motives, methods, and language of poetry in the school which thus grew up.

The Collection made by al-Mufaddal was put together some fifty years before the *Hamasah* of Abu Tammam, the rival anthology which has greatly outstripped it in popularity. The latter is described by the native scholars as a collection of fragments, *Muqattdat*, while the *Mufaddatiyat* is a collection of odes, *Qasaid*. This difference explains the greater vogue which the *Hamasah* has attained: in it the pieces are selected gems, pruned of all weak and unessential verses, and perhaps here and there adapted by the compiler, of whom it is said that the skill as a poet which he displayed in his selection was even greater than that which he showed in his own poetry, though that is famous among the productions of his age. In the *Mufaddatiyat* we have the strong and the weak verses together, the maimed and corrupted survivals of centuries, no less than the splendid lines which have given the pieces their immortality. The scholar gave us all he could find of an ode, though it was often the case that much of it was irrecoverable. From such materials, far more than from the brilliant anthology of Abu Tammam, we are able to estimate the general level of poetic achievement which was reached by the authors, and to gain an insight into the range of ideas and outlook on life which characterized their age. The old poetry was often called by the early humanists 'The public Register (*Diwan*) of the Arab people': in the words of the early writer Muhammad ibn Sallam al-Jumalu (*ob.* 231), author of the *Tabaqat ash-Shi'ara*, 'Verse in the days of the Ignorance was to the Arabs the Register of all they knew, and the utmost

compass of their wisdom; with it they began their affairs, and with it they ended them '.

The student of the ancient poetry should study at the same time the historical records contained in the *Kitab al-Aghani* which form the basis of M. Caussin de Perceval's *Essai sur l'histoire des Arabes avant L'Islamisme*, a work which has not yet been superseded, though it much requires to be rewritten. At the end of the first volume of Ibn al-Athlir's *Kitab al-Kamil fi-t-Tartkh* (Tornberg's edition) there is an abridgement of Abu 'Ubaidah's *Ayyam al-Arab*, which will be found useful; and the *'Iqd al-Farid* of Ibn 'Abd-Kabbihi (several times printed in Egypt) also contains material of the same kind. In the commentary to the *Naqa'id of Jarir and al-Farazdaq* (ed. A. A. Bevan) there are long narratives of events referred to in the poems which are, generally speaking, more complete and consecutive than any other source: but these do not cover the whole field of pre-Islamic Arabia. The student will also do well to refer to Julius Wellhausen's *Reste Arabischen Heiden\* thums* (2nd ed., 1897), and will find useful material in Georg Jacob's *Beduinenleben* (Berlin, 1895), as well as the essays of Ignaz Goldziher in his *Muhammedanische Studien*. But the best of all commentaries on the ancient poetry of the Beduins is O. M. Doughty's *Travels in Arabia Deserta* (2 vols., Cambridge, 1888), the narrative of more than a year and a half (1876-78) spent in close and intimate companionship and travel with the nomads, as well as in residence in important towns—Mada'in salih, Taima, Khaibar, Ha'il, Buraidah, 'Unaizah, and at-Ta'if. The unchangeable conditions of life in Arabia are such that the modern Beduin is extraordinarily like his ancestor of fourteen centuries ago in manners, habits, and moral and social standards; and the reader of *Arabia Deserta* is reminded almost on every page of some phrase or thought in the old poetry which has light thrown upon it by the author. Another work of the same kind, but less intimate in its relations with the Beduins, is Julius Euting's *Tagbuch* (vol. i, 1896; vol. ii, 1914), which covers part of the same ground as that traversed by Doughty (Damascus to Ha'il via the Jauf, Ha'il to Mada'in Salih, Taima, and al-'Ula, and thence to the coast at al-Wajh). A very interesting account of a journey (in 1880) from Jiddah to at-Ta'if, and in the neighbourhood of that town, is contained in the late Prof. Eobertson Smith's *Lectures and Essays*, under the title *A Journey in the Hejdz*.

Of the translations included in this volume, the great majority are in prose, and as close to the original as seemed possible, consistently with the preservation of English idiom. Those familiar with the language of the old poems will know that

\* *Kana-sh-Shiru fi-l-Jahiliyati inda-l-'Arabi diwana 'ilmihim wa-muntaha hikmatim: bihi ya'k,'tu-dhima, wa-'ilaihi yantahun* (Muzhir ii, 286).

## INTRODUCTION

they contain a large number of words the exact meaning of which is doubtful, and was unknown to the native scholars; and of these only approximate interpretations, or most probable guesses, could be given. The translator is well aware that among the renderings there are not a few in regard to which opinions will differ: when a choice of significations offered itself, he chose that which seemed to him most agreeable to the context and situation, and the notes indicate where he has departed from the views of the scholiasts, and the reason why. A certain number of the versions (twenty-two in all) have been rendered in metre, in all but two cases (Nos. XXXII and XLIV) an approximation to the measure of the original. The principles upon which this has been carried out were explained in the introduction to a collection of *Translations of Ancient Arabian Poetry*, published by the present writer in 1885. It was there shown that one of the finest of the old metres, the *Tawll*, is already represented in English in Browning's poem entitled *Abt Vogler*; and it may now be added that a movement similar to the *Basit* also occurs in the same poem. The translator has found that a combination of these two metres gives a rhythm in English which seemed to him a suitable form for expressing the Arabic in our language, and in some cases a mixed rhythm of this kind has been adopted, instead of pure *Tawll* or pure *Basit*: even where the greater part of a rendering is in one of these two metres, variety has occasionally been sought by intercalating a verse in the other. The following is a list of the metrical renderings:

| <i>Tawll</i> | <i>Basit</i> | <i>Mixed Tawll<br/>and Basit</i> | <i>Kamil</i> | <i>Mutaqarib</i> | <i>Khafif</i> |
|--------------|--------------|----------------------------------|--------------|------------------|---------------|
| XX           | XXII         | 1                                | LXII         | CXVII            | App. III      |
| XXX          | XXXII        | II                               | CXXVI        |                  |               |
| XXXIII       | XLIII        | XXXI                             |              |                  |               |
| XXI          | XLIV         | App.n                            |              |                  |               |
| XLII         | LXXX         |                                  |              |                  |               |
| LV           |              |                                  |              |                  |               |
| LXV          |              |                                  |              |                  |               |
| LXVII        |              |                                  |              |                  |               |
| CXIX         |              |                                  |              |                  |               |



## NAMES OF THE POETS INCLUDED IN THE COLLECTION

|                                   |                                                               |
|-----------------------------------|---------------------------------------------------------------|
| 'Abdallah b. 'Anamah              | CXIV, p. 317, CXV, p. 321.                                    |
| 'Abdallah b. Salimah              | XVIII, p. 64, XIX, p. 66.                                     |
| 'Abd-al-Masih b. 'Asalah          | LXXII, p. 220, LXXXIII, p. 221,<br>LXXXIII, p. 243.           |
| 'Abd-al-Qais, a man of            | XIII, p. 40.                                                  |
| 'Abdah b. at-Tabib                | XXVI, p. 92, XXVII, p. 101.                                   |
| Abd-Qais b. Khufaf                | CXVI, p. 322, CXVII, p. 324.                                  |
| 'Abd-Yaghuth .                    | XXX, p. 111.                                                  |
| Abu Dhu'aib                       | CXXVI, p. 355.                                                |
| Abu Qais b. al-Aslat              | LXXV, p. 224.                                                 |
| al-Akhnas b. Shihab               | XLI, p. 149.                                                  |
| 'Alqamah b. 'Abadah               | CXIX, p. 327, CXX, p. 333.                                    |
| 'Amir b. at-Tufail                | CVI, p. 298, CVII, p. 301.                                    |
| 'Amlrah b. Ju'al                  | LXIII, p. 199, LXIV, p. 200.                                  |
| 'Amr b. al-Ahtam                  | XXIII, p. 83, CXXIII, p. 346.                                 |
| al-Aswad b. Ya'fur                | XLIV, p. 161, CXXV, p. 353.                                   |
| 'Auf b. al-Ahwas<br>[see Khidash] | XXXV, p. 124, XXXVI, p. 127.                                  |
| 'Auf b. 'Atlyah .                 | XCIV, p. 266, XCV, p. 267,<br>CXXIV, p. 349.                  |
| Aus b. Ghalfa                     | CXVIII, p. 324.                                               |
| Bashamah .                        | X, p. 25, CXXII, p. 344.                                      |
| Bishr b. Abi-Khazim               | XCVI, p. 268, XCVII, p. 273,<br>XCVIII, p. 278, XCIX, p. 283. |
| Bishr b. 'Arar .                  | LXX, p. 216, LXXI, p. 218.                                    |
| Damrah b. Damrah                  | XCIII, p. 263.                                                |
| Dhu-l-Isba'                       | XXIX, p. 109, XX <sub>i</sub> XI, p. 114.                     |
| al-Hadirah .                      | VIII, p. 16.                                                  |
| Hajib b. Habib .                  | CX, p. 308, CXI, p. 309.                                      |
| Hanifah, a woman of               | LXIX, p. 215.                                                 |
| al-Harith b. Dhalim               | LXXXVIII, p. 250, LXXXIX,<br>p. 253.                          |
| al-Harith b. Hillizah ,           | XXV, p. 90, LXII, p. 198, App.I,<br>p. 363.                   |

|                                                       |                                                                     |
|-------------------------------------------------------|---------------------------------------------------------------------|
| al-Harith b. Wa'lah.                                  | XXXII, p. 117.                                                      |
| <i>(Read Wa'lah b. al-Harith)</i>                     |                                                                     |
| al-Husain b. al-Humam.                                | XI, p. 33, XC, p. 256.                                              |
| Jabir b. Hunayy.                                      | XLII, p. 154.                                                       |
| A Jew.                                                | XXXVII, p. 130.                                                     |
| Jubaiha.                                              | XXXIII, p. 119.                                                     |
| al-Jumaih.                                            | IV, p. 7, VII, p. 14, CIX, p. 306.                                  |
| al-Kalhabah.                                          | II, p. 6, III, p. 7.                                                |
| al-Khasafi.                                           | XCI, p. 257.                                                        |
| Khidash.                                              | CVIII, p. 302.                                                      |
| <i>[wrongly assigned in text to 'Auf b. al-Ahwas]</i> |                                                                     |
| Khurashah.                                            | CXXI, p. 341.                                                       |
| Malik (or Mutammim) b. Nuwairah.                      | IX, p. 20.                                                          |
| Maqqas.                                               | LXXXIV, p. 244, LXXXV, <i>id.</i>                                   |
| al-Marrar.                                            | XIV, p. 41, XVI, p. 49.                                             |
| Mu'awiyah b. Malik.                                   | CIV, p. 293, CV, p. 295.                                            |
| Muhriz b. al-Muka'bir.                                | LX, p. 195.                                                         |
| al-Mukhabbal.                                         | XXI, p. 73.                                                         |
| al-Mumazzaq.                                          | LXXX, p. 238, LXXXI, p. 240,<br>App. IV, p. 366.                    |
| Muraqqish the Elder.                                  | XLV, p. 166, to LIV, p. 181,<br>App. II and III, pp. 364, 365.      |
| Muraqqish the Younger.                                | LV, p. 186, to LIX, p. 194.                                         |
| Murrah b. Hammam.                                     | LXXXII, p. 241.                                                     |
| al-Musayyab.                                          | XI, p. 29.                                                          |
| Mutammim [IX, p. 20, see under Malik]                 | LXVII, p. 205, LXVIII, p. 213.                                      |
| al-Muthaqqib.                                         | XXVIII, p. 104, LXXV, p. 228,<br>LXXXVII, p. 233.                   |
| Muzarrid.                                             | XV, p. 43, XVII, p. 57.                                             |
| Rabiah b. Maqrum.                                     | XXXVIII, p. 131, XXXIX,<br>p. 136, XLIII, p. 159, CXIII,<br>p. 314. |
| Rashid b. Shihab.                                     | LXXXVI, p. 246, LXXXVII,<br>p. 249.                                 |
| as-Saffah.                                            | XCII, p. 261.                                                       |
| Salamah b. al-Khurshub.                               | V, p. 9, VI, p. 12.                                                 |
| Salamah b. Jandal.                                    | XXII, p. 78.                                                        |
| Shabib b. al-Barsa.                                   | XXXIV, p. 121.                                                      |
| ash-Shanfara.                                         | XX, p. 68.                                                          |
| Sinan b. Abl-Harithah.                                | C, p. 286, CI, p. 287.                                              |

## NAMES OF THE POETS INCLUDED IN THE COLLECTION

|                       |                                   |
|-----------------------|-----------------------------------|
| Subai' b. al-Khatim   | . CXII, p. 811.                   |
| Suwaid b. Abi-Kahil   | . XL, p. 139.                     |
| Ta'abbata Sharra      | . I, p. 1.                        |
| Tha'labah b. 'Amr     | . LXI, p. 196, LXXIV, p. 222.     |
| Tha'labah b. Su'air   | . XXIV, p. 86.                    |
| Ufnun                 | . LXV, p. 202, LXVI, p. 203.      |
| Walah b. al-Harith    | . XXXII, p. 117.                  |
| Yazid b. al-Khadhdhaq | . LXXVIII, p. 235, LXXIX, p. 236. |
| Zabban                | . CII, p. 288, cIII, p. 292.      |



# THE MUFADDALIYAT

## i

### THABIT SON OF JABIR, OF FAHM, CALLED TA'ABBATA SHARRI\*

THE poet was a famous warrior of a tribe which dwelt in the Tihamah between Mecca and the sea, and in the mountains skirting the Hijaz in that quarter. To its north were the lands of Hudhail, and to its south those of Bajllah, Khath'am, Azd, and Murad, Yamanite stocks. Fahm itself belonged to Ma'add, and was constantly at feud with its neighbours both to the north and the south. It is not known exactly when Ta'abbata Sharra lived, but, to judge from the names of contemporaries cited in a poem by him in the *Kitab al-Aghdni*, xviii. 214<sup>10</sup> if, he must have flourished about the time when the Prophet was living at Mecca. His poems are thoroughly pagan in spirit. His expeditions were all undertaken on foot, and he claims to be a runner of matchless speed. The class of warriors to which he belonged was called the 'Ravens (*Aghribah*) of the Arabs', being born of black (*i.e.* Abyssinian) mothers and Arab fathers (see this word in Lane's *Lexicon*); and Ta'abbata is associated with ash-Shanfara, another celebrated runner of this class, in many of his exploits (see *post*, No. XX). His nickname means 'He carried a mischief under his arm', and there are many different explanations, in the *Aghani* and in the commentary to the *Hamasah*, of the reason why it was given, from which we may conclude that its origin was unknown. There is a long notice of the poet in the *Kitab al-Aghani*, xviii. 209-18, which brings together all the traditions concerning him, with a number of poems attributed to him. Three pieces by him are in the *Hamasah* and one in the *Asmaiyat*, and his *Diwan* was known to the author of the *Khizanat al-Adab*, and will probably some day come to light. There are also pieces by him among the *Hudhailian Poems*, composed in answer to attacks on him by poets of that tribe.

In the poem before us he celebrates an adventure which he had with two companions, 'Amr son of Barraq and ash-Shanfara, while making an attack on Bajllah, a tribe inhabiting

\* This name is usually spelled *T.-Sharran*; I follow E. W. Lane in adopting the pausal form, which is that in which all proper names appear when cited apart from a context.

the mountains of the country now called 'Asir, south of Mecca. The adventure is thus related by Abu 'Amr ash-Shaibani (see commentary to v. 4):

'Ta'abbata Sharra, ash-Shanfara of Azd, and 'Amr son of Barraq made a raid upon Bajilah. But they found that Bajilah, having had warning of their coming, had planted an ambush for them near the water where they would have to drink. And when they approached it in the darkness of the night, Ta'abbata Sharra said to his companions: "There is an ambush by the water: I can hear the beating of the men's hearts." They answered, "By God! we cannot hear anything: it must be the beating of thine own heart that thou nearest." Ta'abbata laid his hand on his heart and said: "By God I it is not beating, and it is not wont to beat." They said: "Well, by God! we must get to the water, whatever happens." Then ash-Shanfara went down the first; but when the men of the ambush saw him, they recognized him, and let him drink without molesting him. So he drank, and returned to his companions and said: "By God! there is no one at the water: I have drunk my fill at the cistern." Then said Ta'abbata, "Aye, but they do not want to take thee: it is me they desire to catch." Then went the son of Barraq, and drank and returned unmolested; he, too, said: "There is no one at the spring." Ta'abbata answered: "It is me they want, not thee." Then he said to ash-Shanfara: "When I bend down to drink at the cistern, the men will surely spring upon me and bind me a prisoner: then do thou run as though thou wert fleeing: but double back and station thyself at the foot of that hill yonder; and when thou nearest me cry: 'Catch him! Catch him!' then run up to me and release me from my bonds." Then he said to the son of Barraq: "I shall bid thee to yield thyself a prisoner to the Bajilah: do not go far away from them, but do not put it in their power to catch thee." Then Ta'abbata went forward and down to the water; and when he bent down to drink, the men in ambush sprang upon him and took him prisoner, and tied his arms behind him with a bow-string. Then ash-Shanfara darted away to the place where Ta'abbata had bidden him go, and the son of Barraq withdrew just so far that they could see him. Then said Ta'abbata: "O men of Bajilah, would ye like to gain some advantage? Will ye be easy with me in respect of the ransom if I persuade the son of Barraq to yield himself a prisoner?" "Yes," said they. Then he shouted: "Woe to thee, son of Barraq! now ash-Shanfara has fled away, and is warming himself at the fire of the sons of Such-a-one: and thou knowest what a tie there is between us and thy people. Wilt thou not yield thyself, and they will be easy with us in respect of the ransom?" 'Amr answered, "By God! not until I have tried my pace in a run or two." Then he began to run briskly in the direction of the mountain, and to return again in his tracks; until, when the men of Bajilah thought that he was getting tired and that they could take him, they set out to run after him. And Ta'abbata called out "Catch him! Catch him!" and they went off, running after him as hard as they could. Then he began to allure them by pretending to slacken, and then to get still further off. Meanwhile ash-Shanfara had come up from behind to Ta'abbata, and cut his bonds. And when the son of Barraq saw that his bonds had been cut, he made for him, and the two, 'Amr and ash-Shanfara, joined Ta'abbata where he was standing. Then said Ta'abbata to the men: "Did ye admire the running of the son of Barraq, O kin of Bajilah? Now, by God! I will run you a race that shall make you forget it quite!" Then he and ash-Shanfara set out running, and all three outstripped their pursuers and reached homo in safety.'

The poem opens with the usual mention of love, which is, however, very shortly dealt with, and used only to introduce the subject of the prowess of the poet as a runner (vv. 3,4 ff.). In v. 9 he reverts to the theme of a broken friendship, and draws for us the picture of such a man as he would choose for a friend. No doubt he has some particular person in view, whoso nickname, 'The Shepherd of two small flocks', appears in v. 15. In vv. 16-19 he celebrates again his own activity in climbing a mountain to act as scout or sentinel for his fellows. The last section, vv. 20-6, is addressed to those who carp at his extravagance in generosity, whom he threatens, if they do not desist from their railing, with the prospect of his finally quitting the tribe and betaking himself elsewhere. The language of the poem is very characteristic of the poet in its preference for energetic and closely-knit pregnant phrases. A peculiarity which it exhibits is the repetition in the following verso of some word or words of that next preceding, e.g. vv. 4-5 *lailata*; vv. 10-11, *sabbaq*; vv. 23-4, *an yasala-l-hayyu*, (*al-qaamu*) *\*anni*.

The range of various readings which the commentary mentions appears clearly to point to some one *written* original for the poem—that is, an original written down by some collector who gathered it from oral recitation, probably without some of the diacritical marks; this is particularly evident from the first word of the first verse, in regard to which Marzuqi's note (in Thorbecko's edition) should be consulted in addition to the long dissertation in our text.

- (1) O return of remembrance! how with thee come longing and wakefulness,  
and the passing of a phantom darkling, spite of terrors by the way!
- (2) Barefooted by night it comes, making nought of fatigue and snakes—  
my soul be thy sacrifice—what a traveller by night afoot!
- (3) Nay but I, when a mistress grudges to grant me the boon I seek,  
and holds to me but by a bond already weak and frayed,
- (4) I fly from her straight, as I fled from Bajilah, when I put forth  
my utmost speed, on the night of the soft plain of ar-Raht—
- (5) The night that they shouted and stirred up their swiftest to run me down,  
in al-'Aikatani, there where raced the son of Barraq.
- (6) 'Twas as though they were hounding an ostrich, scanty of fore-wing plumes,  
or a mother gazelle in the mountains where *shathth* and *tubbaq* grow.
- (7) Nothing is swifter than I—not the horse with bushy mane,  
nor the eagle that flaps its wings aloft by the mountain peak.
- (8) So was I quit of them, and they stripped of me no spoil:  
I ran as one possessed, light of limb, full of resource.
- (9) Nay, I say not, when a Friend cuts short the bond and departs,  
'Alas, my soul!' out of longing and soft self-pitying tears.
- (10) No! weeping, wore I one to weep for him that has gone his way,  
should be for one keen of praise, a striver outstripping all—

- \* \* \* \* \*

- (16) And many the mountain-peak, like a spear-point standing forth  
in the sun's full blaze through the months of summer burning with  
heat,
- (17) Have I scaled to its top, outstripping my fellows—no laggards they!  
and there stood I on its summit, just as the sun shone out.
- (18) No shelter there on its peak except the wreck of a hut,  
some sticks still standing, and some strewn broken about the place.
- (19) With sandals tattered I clomb, my toes scarco saved from the rocks,  
though I patched them with double soles, and bound them round  
with thongs.
- (20) Who will help me against the railer, contentious and full of words,  
who burns with his scathing gibes my skin as with tongues of fire?
- (21) He screams—'Thou'st wasted thy wealth—would thou hadst held it tight  
—raiment of price, fair weapons, and goodly things to be prized!'
- (22) O censurer! some kinds of blame are harshness that brings no gain:  
if I were to spare my goods, would Time spare them to mo?
- (23) Take this for truth—if yo cease not to carp and wound with reproof,  
the tribe shall ask of my doings the furthest of folk from us;
- (24) Yea, ask those men that may know which way it was that I went,  
and none shall tell them of Thabit who met him on his road.
- (26) Yea, then shalt thou gnash thy teeth and rue the day I was lost,  
whenas thou callest to mind some thought of the man I was.
- (25) Use then the wealth thou hast gained to stop breaches round thy stead,  
till come the Day when thou meetest what all mankind must face!



## NOTES

(1) This rendering follows the reading ya 'idu. If we read ya 'ida, which is given as an alternative (see Marzuql's note in Thorbecke's edition), the first hemistich should be rendered—

'Phantom,' i. e. of the Beloved. This is a constantly-mentioned convention of these amatory preludes.

(2) 'My soul be thy sacrifice!' This frequent ejaculation, with its equivalent forms, implies that the speaker prays that all the misfortunes which would otherwise fall on the person addressed may be concentrated on himself.

(3) The ideal lover of old Arabian poetry is always ready to fling off a love that begins to grow cold; cf. *pod*, No. VI. 2, and Labid, *Mu'allaqah*, 20, 21, and 55, 56.

(6) The ostrich is represented as having lost some of its fore-wing feathers to indicate that it is of full age, and able to go at top speed, unimpeded by a bush of plumage. *Shathth* and *tubbaq* are plants fed upon by gazelles and antelopes (see index of botanical names), growing in the mountains of the Sarat, and their mention indicates that the beast is well fed and able to run at its best.

(7) The rendering adopted follows an interpretation not indicated in our scholion, but discussed in that of Marzuql (for which see Thorbecke's edition). Our commentators take *laisa* as equivalent to *ilia*, and render—'Nothing is swifter than I, except the horse', &c. It appears to me that the translation given is more poetical and therefore more probable, while it is equally admissible from a grammatical point of view. Moreover according to the stories told of him no horse could overtake Ta'abbata at his best pace.

(14) *Hanml* and *ghazwi* are synonymous. The raven-like voice of the shock-headed comrade is to be understood as employed in driving the spoil; abundant hair is the sign of strength: cf the story of Samson.\*

(15) 'I call him the Shepherd of two small flocks', &c.: *qultu lahn Dim thallataini tea Dhl bahmin iva arbaqi*. It seems clear that these are nicknames given by the poet to the companion—perhaps ash-Shanfara—whom he has in mind. Cf *post*, No. XX, v. 19, where ash-Shanfara calls Ta'abbata-Sharra *Ummu 'iyalin*, 'the Mother of the household', because he looked after the provisions of the party. The verse has needlessly perplexed the commentators, who give little help. The Abyssinian shepherds and herdsmen from the western coast of the Red Sea employed by the Arabs to look after their flocks and herds of camels are often mentioned by the poets: cf 'Antarah, *Muallaqah*, 25; Dhu-r-Rumma, *Baiyah*, 112, 115.

(20) The reading *jaddlatin* is adopted, as preferable to the *Midhhdhalatin* ('often leaving me in the lurch') of the text.

(21) The reading *daninta* is adopted in preference to *qani'ta*; the latter would mean—'Would that thou wouldst be content with what thou hast gotten (and not continue to involve the tribe in trouble by going forth in quest of plunder).' The former word appears to suit better the tenor of the passage.

(26, 25) It is necessary to transpose these two verses, both because their sense requires it, and because vv. 24 and 25 both end with the same word, which, in consecutive lines, would be very unusual in old Arab verse.

\* Another suggestion that has been made to explain the abundance of the hair of the man described is that he was perpetually engaged in the prosecution of blood-feuds: a person seeking vengeance for blood shed bound himself by a vow not to cut or dress his hair until he attained his end. So ash-Shanfara describes himself in the *Lanuyah*, vv. 63-4.

## II

## HUBAIRAH SON OF 'ABD-MANAF OF 'ARIN, CALLED AL-KALHABAH

THE poet belonged to a subdivision of the tribe of Yarbu' b. Handhalah, a branch of Tamlin; he had taken up his dwelling at Zarud with the men of Malik b. Handhalah, another branch, perhaps after a quarrel with Yarbu'. While he was there, the tribe of Malik was raided by men of Taghlib, headed by Hazimah b. Tariq, who carried off some camels. The poem describes how they were pursued by the poet, whose mare, called '*Aradah*,' the Locust', just failed to overtake Hazimah, but succeeded in recovering from him all the spoil he had carried away.

- (1) Yoa, if thou escapest from her, O Hazimah son of Tariq,  
at least she has left thee bare of all things behind thy back!
- (2) The Crier of our tribe shouted—'The enemy are upon you':  
that moment my mare had drunk the whole of a water-skin.
- (3) I called to Ka's—'Bridle her quick!' for in sooth I came to dwell  
on the hill of Zariid for nought else but to render help at need.
- (4) The arrows that stuck in the sides of her neck and about her throat  
were like stalks of leeks pulled up from a level sandy plain.
- (5) Then lameness beset my Locust, and wrecked her reserve of speed,  
when already a finger's breadth only parted Hazimah from mo.
- (6) I gave you my orders there where the failing sand-edge curves:  
but no authority rests with him who is disobeyed.
- (7) Yea, when a man faces not boldly the ugly things that come,  
the cords of quietness soon will snap, and his peace decay.

## NOTES

(1) That is, she has recovered from thee all the plunder which thou wast carrying away.

(2) When it was intended to put their horses to strenuous work, the Arabs were accustomed to refuse them water or give them only a little to drink: a horse which has just drunk a full draught falls off, as here, in speed.

(3) Ka's ('Cup') is the name of his daughter. The women of a tribe were specially charged with tending its horses (cf. 'Anir b. Kulth., *Muallaqah*, 88).

(6) and (7) These verses do not seem to cohere with the rest: probably there is a *lacuna*. They may perhaps refer to al-Kalhahah's quarrel with his own tribe.

## III

## THE SAME, IN PRAISE OF HIS MARE 'THE LOCUST'

(1) The Sons of Jusham son of Bakr ask me whether the Locust has a white blaze on her forehead, or is all of one colour.

(2) She is the steed that dashed against them, on her back the wounded old warrior like a lion.

(8) When her charge has taken her through their ranks, she returns to charge them again, and the spears hold her back so that she cannot move.

(4) Three of her logs are like one another in having a white ring round the pastern, while one leg is all of one colour.

(5) She is a bay, of no doubtful hue, but the colour of *sirfinto* which the hide to be dyed has been plunged a second time.

## NOTES

(1) Jushara son of Bakr was the subdivision of Taghlib to which the poet 'Amr b. Kulththm and the other foremost chiefs of that tribe belonged.

(5) *Sir*, is the name of a dye yielding a red colour.

## IV

## MUNQIDH SON OF AT-TAMMAH, CALLED AL-JUMAIH, OF ASAD

THE poet complains that his wife Umamah has been set at variance with him by her own people ('the folk of Kliarrub'), who wish to induce him to divorce her, that they may marry her to some one else. But their attempt will be vain: he is too old to be moved by such methods (vv. 3,4). He then describes her violence against him, like that of a lioness defending her whelps (v. 5), while if the least thing, other than her husband, terrifies her, she is like a young child afraid of the wolf (v. 6). Apparently her distaste for him has been caused by the disappearance of his wealth in camels, due to their expenditure on hospitality and in bearing the burdens of his tribe (vv. 8, 9, 10): but there may yet be hopes for a life of union, if she will only look upon him with a kindly eye; and they may yet enjoy some measure of prosperity together (vv. 11,12).

The poem resembles in its theme one by the author's fellow-tribesman 'Abid b. al-Abras (*Diwān*, ix), who belonged to the previous generation. The author was the son of a contemporary and enemy of Imra' al-Qais, and himself fell at the battle of Shi'b Jabalah, fought in or about the year A.D. 570.

(1) Umamah has become tongue-tied, and will not speak a word to me : is she gone mad, or has she been taking counsel with the folk of Kharrub ?

(2) She passed by the rider of a camel branded in the angle of the lower jaw, and he counselled her—' Vex al-Jumaih, and assail him with annoyances,'

(3) But if she had hit the truth, she would have said—for she is a truth-speaker—' As for trying to train the grey-headed, trouble not thyself therewith ;

(4) 'His full age forbids it, and there forbids it the fact that your aged husband will never now submit to blows and schooling.'

(5) But when she attacks me, then is she a [lioness] with whelps, short haired, that defends her brake so that it cannot be approached:

(6) But if anything happens to terrify her, then is she like a child in a smock, whom thou chidest all day long, [threatening it] with the terror of the wolf.

(7) And if her people be dwellers in Qidah, then my folk are they who dwell in Malhub.

(8) [All this happened] when she saw that among my camels were few that yielded milk, and every year that passed over them was a year of dried-up udders.

(9) The changes and chances of things—and they follow close upon my beasts—, and the payment of things due, have left them a little herd with a herdsman who is not overwhelmed by his charge;

(10) Thou wouldst think our herdsman was driving in them a troop of asses, between the pie-bald plains of Makran and the lavas of the *Harrah*.

(11) But if thou lookest on us kindly, and abatest thy pride when thou comest amongst us, and regardest my valour in fight and my raids carried far abroad—

(12) Then possess thyself in patience—it may be that yet shalt thou be happy, and milk thy herds into a great milk-skin—the skin of a sheep tanned with acacia-bark.

#### NOTES

(1) Umfimah (v. l. Umaimah), the poet's wife, is said in the commentary to have been a woman of Tamīm, of the subdivision of Sa'd b. Zaid-Manat, of the house of Anf an-Naqah ('Camel's nose', a nickname).\* The marriage was thus one outside the poet's tribe.

(2) The particular brand of the rider's camel mentioned here doubtless indicates the tribe to which he belonged. The scholion gives a long account of the various brands of camels.

\* The genealogy at p. 25, line 10, is wrong in making Qurai\* son of Anf an-Naqah. The latter was the son of Qurai': see Naq. 714<sup>17</sup>, Mbd Kam. 339<sup>7</sup>, BDur. 156, and *text, post*, p. 207".

(7) Qidah, a place known in history as the scene of a fierce battle between the brother-tribes of Bakr and Taghlib: probably after the termination of the War of al-Bastl and the emigration of Taghlib northwards it was occupied by some branch of Tamim. Malhub was the centre of 'Abid's branch of the tribe of Asad. This part of the poem is fragmentary: v. 7 does not fit in well, and *lamma* at the beginning of v. 8 has no proper apodosis; the words supplied in the translation give what seems the probable sense, but they are not in the original.

(10) Makran here is some place within the Arabian peninsula, not the country so called (but properly Mukran) north of the Persian Gulf. *Lub*, plural of *labah*, indicates one of those great volcanic uplands (*Harrahs*) frequent in the north of Arabia. *Labah* is probably the origin of the Italian *lava*: the volcanic tract of South Italy and Sicily was occupied for centuries by speakers of Arabic, and no satisfactory etymology of the word in Italian has been suggested.

(11) 'Lookest on us kindly', literally 'coolest thine eye with us'. 'Coolness of the eye', *qurratu-l-'ain*, is a common metaphor for happiness and pleasantness of life, as its opposite, *sukhnatu-l-'ain*, 'heat of the eye', stands for grief or sorrow.

## V

### SALAMAH SON OF AL-KHURSHUB, OF ANMAR\*

THE tribe of Anmar belonged to the group called Ghatafan, the lands of which lay south of those of Asad and of the mountains of Tayyi', in the partly broken and partly open country drained by the upper part of the great watercourse now called the Wadi-r-Rummah. It seems to have been a small tribe, closely associated with the more powerful sub-groups of 'Abs and Dhubyān. The poem relates to a battle which took place, probably in the last decade of the sixth century A.D., between the tribe of 'Amir b. Sa'sa'ah and the tribes of Ghatafan, of which a summary account will be found in the Introduction (pp. 80-2) to the *Diwan* of 'Amir son of at-Tufail, who was one of the captains of 'Amir b. Sa'sa'ah in the fight, called the Day of ar-Raqam. The commentary gives a long and somewhat confused history of several incidents in the battle, which in some particulars does not agree with our poem, and it appears probable that two encounters between 'Amir b. Sa'sa'ah and Ghatafan have been mixed up in the narrative. From Salamah's verses it is clear that one of the incidents of the fight was that al-Hakam son of at-Tufail, brother of 'Amir, who is said in the com-

\* There is some difficulty in admitting Salamah as the author of the poem, arising from chronology. 'Amir son of at-Tufail, against whom the poem is directed, was born on the day of the battle of Shi'b Jabalah, A. D. 570: at the battle of ar-Raqam, or al-Mara'urat, or Sahnq, of which the poem treats, he cannot have been less than twenty or twenty-five years old. But Salamah, if he was the son, and not the grandson, of al-Khurshub, was the maternal uncle of ar-Rabl' son of Ziyad of 'Abs, who must have been a very old man at the date of the battle of ar-Raqam: this would throw Salamah back to two generations before 'Amir. Either Fatimah, daughter of al-Khurshub, mother of ar-Rabl', was much older than her brother Salamah, or we must suppose the latter to have been the grandson, not the son, of al-Khurshub, or the poem may have been wrongly ascribed to him.

mentary to have become separated, with a small body of followers, from the main force of the Banii 'Amir in their retreat, and, having lost his way in the desert, to have approached a water round which he perceived several men whom he thought to be the enemy, though they were in reality his own comrades, hanged himself in despair between the danger of perishing from thirst and that of falling into the hands of his foes. It is also clear that 'Amir son of at-Tufail escaped on a mare called ar-Rihalah, and the narrative must be wrong in stating that he was captured and made prisoner on this occasion.

The poem, which is addressed to 'Amir son of at-Tufail, begins with a sarcastic reference to al-Hakam's end (v. 1). Next comes praise of Dhubyan, the chief division of Ghatafan, who are still in the place where they were attacked, and ready to receive a second onslaught if 'Amir has the spirit to make it (vv. 2-5). 'Amir's flight is described, and the debt he owes to the swiftness of his mare (vv. 6-9). Then the poet turns to the leader of Dhubyan, al-Harith b. 'Auf, called Abu Asma, whose prowess and bounty are praised (vv. 10, 11). The pursuit of 'Amir is pictured (vv. 12-14), and the many slain mentioned (v. 16). It seems necessary to transpose vv. 15 and 16, making the former the last of the poem, though it is probably only the first of more satirical attacks on 'Amir, perhaps directed at his adoption of Asma as his mistress to be celebrated in the preludes to his poems (see text, p. 34, line 1); in this case the poem would be unfinished.

(1) When ye go forth in the morning making for our land again, ye Sons of 'Amir, stock yourselves well with hangman's ropes!

(2) The Sons of Dhubyan—know it well!—are still where ye found them the last time, in the bend of the valley of al-Batl, some pasturing in the wilderness, some settled in villages ;

(3) They block the doors of the lordly tents with well-trained steeds, tethered by head-ropes to penfolds [containing she-camels set apart to yield them milk].

(4) A mighty concourse are they: no stranger breaks their unity of stock at all the waters between Faïd and Sajir;

(5) Their gatherers of firewood go far away until they reach the woods of tamarisk that overhang the barren sands.

(6) Thou didst escape with a blade that had no scabbard on it, and a saddle that was too short to fit the back of ar-Rihalah :

(7) So praise her well for her service to thee, as is fitting, and be not ungrateful to her—the ungrateful has no prosperity!

(8) Had she been galloping on the ground, she had been overtaken: but she flew through the air with thee like an eagle

(9) Dusky of hue, with supple wings, whose feathers have been matted together by the rain of a day of heavy and frequent showers.

(10) May every one in the tribe that falls short of his purpose, whether a seeker after vengeance or the inflicter of a blow, be a sacrifice for Abu Asma!

(11) Thou hast given in thy bounty camels of full age that have just con-

ceived, then those in the tenth month of pregnancy; and thou hast not withheld even the she-camel that yields, at a milking, a row of bowls, appointed as a nurse for the calves of others.

(12) He pairs his steeds [for the foray] with riding camels, and they outstrip all others in the hurried advance, braving the heat of the noon-day;

(13) Then overtook the enemy in the east of al-Maraurat in the afternoon the remnant of the offspring of al-Quraqir;

(14) -And there escaped not of them any save [those that had] mares with deep-sunken eyes, that claim to be of noble stock by their long necks, like the stallion-camel that challenges and beats all his rivals.

(16) At Sahuq they poured forth on the ground many hospitable bowls, and they made over [to our tribe as booty] others, some full of milk set apart to curdle, and some of milk already sour.

\* \* \* \* \*

(15) Yea and thou, O 'Amir son of the Rider of Qurzul, again thou fallest back upon vile and unseemly speech!

\* \* \* - . - - \* \* \* \*

#### NOTES

(8) 'Lordly tents', *qibab*, plural of *qubbah*, a round tent made of leather, the most costly and luxurious of Arab tents. Poets boast that their tribes possess many such (cf. 'Abd xxv. 10, xxvii. 5, xxix 2). *Al-qubbah* is the origin of the European word *alcove*. The war-mares are not allowed forth to graze, but kept close by the tents in readiness for action. The custom of feeding horses with camels' milk still continues in Arabia (see Doughty, *Arabia Deserta*, i. 261-2).

(4) Pureness of stock is a common subject of boasting among poets.

(5) The persons who gather firewood are usually women-slaves, and it is implied that the terror of the name of their tribe protects them in spite of their weakness, however far away they go in their quest.

(6) The commentary says that *qatir* means that the saddle fitted well the back of his steed, not galling it, nor being too little or too big, and this explanation has been copied in the Lexicons (LA. vi. 380<sup>15</sup>, &c). The verse, however, describes the haste and confusion with which 'Amir fled, and the explanation does not fit. *Qatir*, used of livelihood, means 'scanty, insufficient', and this appears to be its meaning here, though it is rare to find it applied to anything but a man's possessions. Abu Zaid (LA. I. c. line 17) says it means the smallest of saddles; another suggestion is that it means 'loose, unsteady', *qaliq*. The name of 'Amir's mare, ar-Kihalal, does not occur in the traditions relating to him, for which see the Introduction to his *Diwan*.

(9) The Eagle is depicted as having been rained upon, because the cold makes her flight the swifter: cf. 'Abd i. 37.

(10) For the 'sacrifice' see *ante*, No. I, v. 2, note. That by the *kunyah* *Aba Asma* is meant al-Harith b. 'Auf, the chief of Dhubyān, is stated in the commentary of Marzuqi.

(11) The liberality of the chief is extolled by enumerating the camels he gives away as gifts, or slaughters for the entertainment of his guests. They are all of full age (*bud*, pi. of *bazil*): first, the *makhad* (singular *khalifah*), those that are pregnant; then the '*ishar*, pi. of '*usharu*, those that are just about to bring forth; then the ~~saff~~ whose milking fills a row (*saff*) of bowls, and which has such

a store of milk that it is used as a nurse-camel (*mudha'ir* = *dhi'r*) for a young one which has lost its own mother. Each of these is more precious than the one named before.

(12) The change from the second person of v. 11 to the third in this verse is quite common in the old poetry. When the Arabs rode on a foray, they mounted their camels, and led alongside by leading-ropes their horses or mares, which they bestrode on arriving at the place of combat. The expression *ghaivalnahum* is striking; the nom. is the steeds, the chief's camels and mares; and the affixed pronoun refers to those who rode with him. The verb implies 'vying with one another in swallowing up the ground that lay before them'.

(13) Al-Quraqir is the name of a famous stallion. Note that *banat* does not imply that the foals were all females: it is the regular plural of *ibn* (not of *bint*) when applied to irrational beings.

(14) The sunken eyes of the enemy's mares imply the fatigue from which they suffer in the pursuit.

(16) This verse, for which a number of parallels are cited in the commentary, puts, for the chiefs that were slain of 'Amir, the bowls (for milk or broth) used by them in the entertainment of their guests: when the owners were slain the bowls were as it were overturned; other prominent men that were taken prisoners are figured as bowls of milk made over to the pursuers of Dhubyan as booty.

(15) Qurzul is the name of the horse of at-Tufail, father of 'Amir; see *Diwan* of 'Amir, translation, p. 125, note 3. For 'Amir's rejoinder to this poem see his *Diwan*, Nos. VIII and XXIX.

## VI

### THE SAME

THIS poem, from v. 3 onwards, is in praise of his mare. vv. 1, 2, the amatory prelude, here very short.

(1) There conies to him time after time the nightly vision of Sulaima, even as the creditor besets with his importunities his debtor.

(2) If she brings with her that which she knows [*i. e.* her love in exchange for mine]—then verily—God be praised!—I am one who can give love for love, and also one who can cut the bond if love wanes.

(3) Yea, many the meadow through which one wades [as through a pool], wherein the dust-coloured [ostriches] lay their eggs—the greenery of it has been forbidden to men, and the growth is lush and high—

(4) Have I visited in the morning, carried hither and thither by a swimming mare, the splinters of the frogs of whose hoots are as hard as date-stones fully ripe:

(5) One of those mares that look about them on this side and that [through sprightliness], what time the sweat has soaked the saddle-girth.



(6) When the girth [under stress of galloping] slips back to a place just in front of her short ribs, the place where a woman's girdle goes round her waist,

(7) Sometimes it strikes against the points of her teats, and sometimes the galloping brings it back to its proper place and it is straight again.

(8) She is a bay, of no doubtful hue, but the colour of *sir*, into which the hide to be dyed has been plunged a second time.

(9) Three of her legs are like one another in having a white ring round the pastern, while one leg is all of one colour.

(10) It seems as though on them [the three legs] were bands of purest silver, such as that from which are made earrings uplifted by a dainty ear.

(11) She is shielded by charms so that she takes no hurt [from an evil eye], and amulets are tied on to her neck-gear.

(12) And when we go hunting, she puts within our power the loudly-braying wild-ass, whom the lush herbage has made as strong as a demon,

(13) With the swoop of an eagle of 'Ardah which has been stirred by the sight, in Dhu-d-Dumran, of a hare that trips with short steps.

## NOTES

(1) 'To him': in these amatory preludes the poet frequently speaks of himself in the third person as here, and also often addresses himself in the second person. For the nightly vision (*khayal, taif*), see *ante*, note to No. I, 1.

(2) Cf. *ante*, note to No. I, 3.

(3) Poets boast of frequenting such a hunting-ground as is here described, because it involves the violation of a ban imposed by some hostile tribe, or taking the risk of danger by going far away from the pasture lands of their own tribe: see the citation from Imra' al-Qais at p. 41<sup>7</sup> of the text. The place is a *hima*, forbidden to be violated by strangers, which accounts (with the help of good rain) for its luxuriant vegetation, and for the presence of wild creatures therein. The mare 'wades' in it, because the grass is so thick and high.

(4) A 'swimmer', *sabah, sabi't*, is an epithet often used of a swift horse, connoting its smoothness and easiness of motion. The hardness of the frogs (*nasr*, pi. *nusur*) of the hoofs is frequently praised. This horny substance is compared to a date-stone here and in 'Alqamah's poem, No. CXX, *post*, v. 54.

(5) I have followed all texts in taking *al-mutalaffitat* as the active participle: our commentary takes it as a passive, which would involve reading *al-mutalaffatat*, and understands it to mean that the mare is one of those that attract the (admiring) gaze of the beholders on every side. This reading would, however, require us to read *min janibaiha* instead of *bijanibaiha*, which would be unmetrical. 'What time the sweat', &c.: i.e. she is sprightly and fresh in spite of the severe exertion to which she has been put.

(6) and (7) These verses continue the history of previous long and heavy galloping, which has resulted in reducing the mare's girth, so that the girth-straps become loose and slip backwards.

(8) and (9) These verses are identical with vv. 5 and 4 of al-Kalhabah's poem, *ante*, No. III. It is not possible to say which is the rightful owner.

(10) 'Dainty ear': this rendering of *khadhim* is given in the commentary, and seems most poetical: but the only meaning of the word known to the Lexx. is 'cut, pierced'.

(6) A horse extended at full gallop is often compared to a spear. The second half of the verse sets forth the careful tending she has had—always covered up with the horse-blanket (*julll*), and well supplied with camel's milk. Cf. *post*, No. IX, v. 25.

(8) To have a loud and vehement neigh is a matter of praise in a horse. The word *ajashsh* is used of a horse's neigh and of thunder.

(9) The word used for a mail-coat here, *raitah*, properly means a thin and soft cloth: but the verb implies that mail is meant, and the noun indicates that it was of the finest quality. 'Woven double': that is, with two rings everywhere in place of the one of which ordinary mail is constructed, each pair secured to the next above, below, and on each side. The comparison of a coat of mail to the surface of a pool stirred by the wind is exceedingly common.

## VIII

### QUTBAH SON OF MIHSAN, CALLED AL-HADIRAH

THE poet was a member of the family of Tha'labah son of Sa'd, of Dhubyan, a great stock belonging to the group of Ghatafan. His father's name is given by other authorities as Qais. Al-Hadirah means broad, stout, muscular and compact in the shoulders, and is said to have been a nickname given him by Zabban son of Sayyar of Fazarah, who quarrelled with him when the two went out hunting together. Qutbah accused Zabban of gluttonously feasting in the dark on the roasted flesh of the beasts they had killed, and leaving his companion in the lurch. When they came to a pool, Qutbah stripped and plunged in for a swim, and Zabban thereupon uttered some verses (p. 49 of Arabic text, lines 14-15) comparing him to a thick-shouldered old frog with thin hind legs swimming in a pool, and pelted with stones by the village boys. The name stuck, and the poet is always known as al-Hadirah or (dim.) al-Huwaidirah. The introduction on pp. 50-1 contains a lengthy commentary on retorts in verse made by al-Hadirah upon Zabban.

As regards the poet's age, he must have lived (as Zabban's contemporary) in the latter half of the sixth century A.D. He was most likely engaged in the War of the Huraqah, which probably broke out towards the end of that century, after the conclusion of the War of Dahis, between the various sub-tribes of Dhubyan, and in which the leading figure was al-Husain b. al-Humam of Murrah. Several of the poems in the *Mufaddaliyat* refer to this contest: see Nos. X, XII, XC, XCI, and probably Nos. C, CI, CII, and CIII (the last two poems by Zabban son of Sayyar). Little is known of his life: there is a short article about him in the *Aghdni*, iii. 82-4. His *Diwan*, containing very few poems, was published at Leiden in 1858 by Dr. Engelmann. Hassan son of Thabit, the Prophet's court poet, greatly admired the poem chosen by al-Mufaddal, and was fond of reciting it.

The poem is simple in structure, addressed to his mistress Sumayyah, whose beauty is celebrated, vv. 1-8. He then boasts of the glories of his tribe, vv. 9-15; next, he describes his own hospitality, to his fellows whom he plies with wine, vv. 16-18, and to the hungry wanderers whom he feeds, vv. 19-20; then follow descriptions of strenuous journeys, with

companions (vv. 22-4) and alone (vv. 25-9). At the end of the poem in the Arabic text are two detached verses, handed down by Ibn al-A'rabi, of which one, 30, has been inserted in the translation, as directed in the commentary, after v. 25, while the other, 81, is without a context and contains an unfinished sentence: it does not fit in anywhere in the text as we have it.

(1) Sumayyah has risen early in the morning: seize thou then the moment to win somewhat of her; she is gone forth at dawn as one goes who means parting, and stays no more.

(2) Then mine eye gat refreshment for the road, on the morning that I met her in the sand-skirt of al-Bunainah, in a gaze that could not tear itself away.

(3) And she turned her face a little, so that she took thee captive with a white smooth neck, shining like the outstretched throat of a long-necked gazelle,

(4) And with the eyes of one whose pupils are deepest black—thou wouldst think her gaze heavy with slumber—one fair in the place where the tears flow down.

(5) And when she bandies speech with thee, thou seest that she has a lovely smile, and lips most sweet to kiss,

(6) [As though one drank] of fresh-fallen rain from a night-travelling cloud, caused to rain plentifully by the east wind—rain, turbid at first, sweet as it settles in pools;

(7) The rushing-down of a scouring rain has wrought havoc in the hollows of the land: then, soon after the rain stops, the water thereof becomes clear;

(8) The runnels play with it, and in the morning the water spreads through the growth, dividing itself among the roots of the lush greenery.

(9) O Sumayyah, mercy on thee! hast thou ever heard of a deed of treachery told of us, whereby the warning flag has been raised against us in any assembly?

(10) Self-respecting are we, and never give our confederate cause to fear us; and we hold ourselves back from greed when other men yield to it;

(11) And we shield our honours by spending the most precious of our possessions; and in battle we leave our spears sticking in those we pierce, as we shout our name and lineage;

(12) And we wade through all the depths of a day of bitter bloodshed which destroys men round us, the booty whereof falls to the most valiant;

(13) And we set up our tents in the place where honour calls, and stay there steadfast, while other men travel away to richer pasture:

(14) The place of glory—those to whom it belongs do not drive their camels to feed abroad, on the day that they have to hold it and pitch tent therein.

[(15) In the way of the dreaded breach—its folk send forth no beasts to

pasture: a terror it is to men—they, point with the finger to that which lies opposite to it.]

(16) Then, Sumayyah, how shalt thou know how many a band of young bloods I have delighted in the morning with a black wine-skin full to the spout—

(17) Youths whose eyes were bloodshot after the dawn-draught, in a place where they saw and heard life to their hearts' desire ?

(18) They repaired to me early as the day broke forth, and I gave them to drink of old wine like the blood of a gazelle in colour, tempered with water,

(19) While they lay outstretched by the wine-booth, as though they were weeping round a corpse not yet carried away to burial.

(20) And oft-times have I hastened the cooking of the half-done meat, under which the cauldrons bubble, for a party of hungry folk;

(21) And there at my door is a shock-headed starveling : stretching forth his right hand he swears—'Thou hast cooked it well!'—he cannot wait till it be done.

(22) And oft-times have I pushed on their way men who had no time to sleep, wearied out with travel, with camels lean through constant journeying, limping with sore limbs:

(23) Travel has spent all the fat in their bodies: thou wouldst think them beasts sick with raging thirst, with the veins of their fore-legs cut to let blood.

(24) They journey on through the flat wide deserts with the saddles, each one carrying on his way a brave warrior in a tattered shirt.

(25) And oft have I loaded on one camel the saddle of another, lean and worn-out, which is kept up from constant stumbling by the cry \* *da'da'*!"

(80) When her pads touch the stones, she shrinks with pain; yet if she is pushed on by my cry, she rises to better speed.

(26) And many the inhospitable resting-place, not one to halt in long, have I stayed in for the waning of the night—a spot meet for evil hap, an uneasy place for rest;

(27) I lay down there to sleep in the latter night, *my* pillow an arm stout of muscle, with veins not over-full of blood;

(28) When I raised my head from it, it was red and powerless: it seemed as if it were separate from my body, though it had not been severed;

(29) And thou mightest see, where my camel's folded limbs and breast pressed upon the sand, small hollows like the nests of sand-grouse—there did she sleep.

\* \* \* \* \*

(31) And the gear of a swift she-camel that trots with a rider who goes straight to his end, whether travelling with a company or alone——

## NOTES

(2) 'Sand-skirt', *liwa*, means the place where the sand-dunes leave off and the hard surface appears.

(4) 'Heavy with slumber': a languorous gaze in a woman is admired by the Arab poets.

(6-8) The moisture of the lady's lips is compared to pure water of a rain-cloud that has come by night, and the occasion is seized to enlarge the picture of the falling rain. To the Arabs in their thirsty land rain is so precious and desirable a thing that they are never tired of dwelling on the theme.

(9) The commentary says that in the days of the Ignorance, when any man had committed an act of treachery, a flag was planted at his tent in the Fair of 'Ukadh. This seems scarcely credible, and it is best to take the flag, in this verse and in that of Zuhair quoted in illustration, in a figurative sense.

(14) and (15) are alternative verses, the former being read by Ibn al-A'rabi, and the latter by other traditionists. The first, beginning with what seems to be the *waw* of *rubba* (*wa-mahalli*) is really syntactically unsupported. The 'breach' in v. 15 is the point from which the tribe is open to attack, which therefore has to be defended by its bravest.

(16-19) The pleasures of drinking wine early in the morning are celebrated by the poets. Both red and white, tawny, wine (*sahba'*) were drunk, imported from Syria and from Persian territory; here (v. 18) it is red; the wine was generally drunk mixed with water, which was sometimes heated; \* from v. 17 we may infer that the drinkers were entertained by girls who sang to them. The commentary directs v. 19 (which does not suit the passage very well, and is not read by Aba 'Ikrimah) to be placed before v. 18; it seems more naturally to come after it, as describing the state of intoxication to which the revellers were eventually reduced: *mutabattihina* implies that they lay face downwards, and the maudlin tears ascribed to them can scarcely have preceded the drinking.

(21) 'Right hand': an oath is sworn by lifting up the right hand, and thus the same word, *yamin*, comes to mean right hand and oath. Ahmad says that *lam yatawarra* means 'he did not make the necessary exception to his oath', in order to avoid perjury; but it is quite clear that the meaning is 'he is too impatient to wait'; cf. the use of the same word in No. IX, 18.

(23) The fore-legs of the camels are described as cut and wounded by stones from the long journeys they have made, as the disease to which camels are subject called *huyam*, of which the chief symptom is a raging thirst, is relieved by letting blood in the shanks: *htm*, pi. of *ahyam* and *haima*, means suffering from *hut*, *dm*.

(30) This verse does not suit very well after v. 25: it describes a she-camel of noble breed, which in spite of weariness and exhaustion manages to push on bravely. I understand *bihi* in the second hemistich to refer to the cry *da'da'*.

(26) The custom of resting in the latter part of the night, *ta'rls*, is well known to those who have had experience of desert travel.

(27) 'With veins not over-full of blood', *'uruquhu lam tadsa'i*: the phrase implies that he was

\* The Hebrews had the same customs as regards wine-drinking: for the morning draught see Isa. v. 11; for the mixing of the wine, Isa. v. 22, Prov. ix. 2, xxiii. 80, Ps. lxxv. 8. (It has been argued [by Dr. A. R. Kennedy in *Eneycl. Biblica*, [art. WINE] that the 'mixing' of the wine spoken of in the O. T. was a mixing with spices, not with water, as the latter would diminish the potency of the drink, which is otherwise dwelt on in the passages; but we know that in post-exilic times wine was certainly drunk mixed with water, hot or cold; and that spices were also used to flavour it does not exclude the other mixture. The Arabs also on occasion added other flavours to their wine.)

young and muscular; the veins of the old are flabby and prominent on the surface of the skin, and seem to be fuller of blood than those of the young.

(28) I. e. his arm was numb or asleep through pressure.

(29) The callosities of the joints of the fore and hind legs and the breast of the camel are called her *thafinat*: when they make but small hollows in the sand when she is couched, it is a sign of her being of good breed. The sand-grouse lays its eggs in such hollows (*afahis*, sing. *uf, hus*) in the ground, which it scoops out (*tafhas*) with its feet and breast.

(31) This verse is evidently the commencement of a separate section of the poem, now lost.

## IX

### MUTAMMIM SON OF NUWAIKAH, OF YARBU:OF TAMIM

THE poem is also frequently attributed to Mutammim's elder brother Malik, put to death by Khalid son of al-Walid after the fight at al-Butah in A. H. 11; for this story see *post*, No. LXVII. The poem is cited under Malik's name in the *Hamasa* of al-Buhturi, p. 128, and in our commentary, p. 719, line 19. The two brothers were chiefs of the important branch of Tamim called Yarbu' b. Handhalah, whose settlements and pasture-grounds stretched eastwards from Paid and the eastern extremities of the parallel ranges of Aja' and Salma. Malik's place in Tamim was so conspicuous that the Prophet, when that great tribe accepted Islam in A. H. 9, appointed him collector of the *Sadaqah* or poor-rate for the whole group of Handhalah (*BHish.*, p. 965). The poem evidently belongs to the pre-islamic stage of Malik or Mutammim's life. The name Mutammim is properly a title, derived from the national game of *Maisir*, in which the players cast lots (by means of arrows) for the portions of a slaughtered camel or camels, and designates^ man who, to make up a full number of players, takes upon himself the burden of several portions required to complete the game. Presumably Mutammim had some other personal name, which, however, has not been handed down.

The poem opens in the usual way, with the mention of a mistress who has disappointed her lover (vv. 1-4), who, to escape the too heavy burthen of memory, betakes himself to a journey on a fleet she-camel, which is described (vv. 5-9): the camel is compared to a wild ass, whose sojourn in the wilderness with his mate is pictured in vv. 9-19. Then the poet passes on to tell of his horse, vv. 20-7. This is followed by a description of a drinking-party (vv. 28-30), where perhaps some versos have been lost. The connexion of this section with the next appears to reside in the mention of the 'railing women', *'adhilat*, of v. 28, who attack the poet for wasting his goods and leading a reckless life. The picture next drawn, vv. 31-5, is linked up with v. 28 by v. 36; to be left dying on the battle-field, with the hyaena waiting until the last spark of life is extinguished before she attacks the dead—that is to make ruin of life, not the wasting of goods in generous hospitality. The last section, vv. 37-45, contains reflections on the common lot of man, with examples of mighty ones in the past who have been laid low.

(1) Zunaibah has severed the bond that joined her to one who, for his part, cuts not the bonds that bind him to those he loves; and truly, sore is the wound she deals to good faith!

(2) And in sooth I yearned for a little kindness from her on that day of parting: but [all that I gained was] her eyes swimming in tears unshed,

(3) Cut then thy bonds, O Zunaibah: as for me, I have been singled out to suffer from a tie to one who is wont to break all ties.

(4) Yea, in sooth I cut the bond on the day when no hope was left for it more—and he who comes to a quick decision in affairs is the man of purpose and resolve—

(5) With a fleet she-camel, strong and sturdy, whose hump is like a castle raised high, built by Nabataeans working briskly thereon.

(6) She spent the summer in Uthal as far as al-Mala, and the spring she passed in the rugged Highland, grazing far afield, becoming plump and round, laid aside from all work;

(7) Until, when she became with foal, and there had grown up upon her a hump covered with matted wool, the steepness of which made the raven fear to alight thereon,

(8) I brought heraeear to the saddle, what time there came upon me a journey I needs must make, and a fixed purpose to fulfil;

(9) Then thou wouldst have thought her, after long weary travel through the night, a strong wild-ass, by whoso side gallops, vying with him, a shy she-ass, with marks of pregnancy plain-in her.

(10) He keeps her away from her foal, and she keeps him off from herself: verily, the orphan is thrust from one to another!

(11) Day-long he watches over her like a scout, erect, upstanding, on the top of a rising-ground, and hardly does he graze at all;

(12) Till at last she is driven down to water, on the evening of the fourth day, by a stout sturdy mate speeding on behind her.

(13) He gallops, while his lusty mate races with him over the broken mountainous ground, shooting ahead as the well-bucket darts downwards when its rope is frayed through and gives way.

(14) When at last the two come down to the springs, over which are tangles of long reeds, some shooting up, and others trampled down,

(15) Ho lights upon Safwan crouching down by the side of the pool, in his hunter's shelter, all intent on a quarry.

(16) Then the man shot at the she-ass, and missed her: the arrow struck upon a stone, and its point was broken and its shaft splintered.

(17) When she turned in terror, her mate, braying loudly, made swiftly for her, to shield her rear from danger, as a valiant warrior plunges into the fight in defence of his kin;

(18) Then she smites him on the throat with her hoof and with the hard stones [cast backwards as she flies], and gallops away without restraint.

(19) There is nothing that matches his handling of her, when he mounts her back, and his head reaches forward over her.

(20) Yea, and oft-times have I gone forth in the morning to hunt, my comrade a steed stout in the sides, a pourer-forth of running, of mighty frame,

(21) With bushy hair in his forelock and tail, as though he shook in the air a bunch of moist swamp-grass as often as he is checked in his gallop,

(22) Full of keenness when thou lettest him go, throwing himself forward, eager to run heat after heat whenever he is reined in.

(23) When he gallops in the race past the shouting groups of men, stretching his neck and reaching forward his head, he is like an oryx beset on both sides by dogs, bending down his head [to pierce them with his horns].

(24) I trained him and fed him up with all possible care, and I gave him as much attention as a wealthy man gives to his dearest friend.

(25) He gets the collected milk of many she-camels whose milk [through pregnancy] has become scanty—all but a small residue; and his blanket is not taken off while he is carefully tended in the tent.

(26) Then, when we race our horses together, he is always the first, outstripping all: his rider goes proudly when he is started in every contest.

(27) Yea, many the day we have appointed the stakes he has won to be spent in gifts and loans for life to friends, and so have we been profitable to them.

(28) And oft-times have I been beforehand with the railing women by draining a deep draught of wine in the morning, while my wine-jug was large and brimming—

(29) A growth of black grapes, pure in colour, deep red like the blood of a victim of sacrifice when it is poured forth, mixed with water;

(30) I rejoice therein on a day, and I bring joy to a band of friends, causing them to forget their troubles what time they have been wrapped up and hooded therein.

(31) Woe's me for the long-maned creature, with tufts of hair on her neck, that comes to me limping on three legs!

(32) She watches me through the day and looks about her: the spark of life that is left in me gives her pause, but it is I she craves for;

(33) She will spend the day tearing me to pieces and feeding her cubs with my flesh, in the midst of her covert—and no living soul will lift a hand to drive her off.



(34) If only my sword were in my hand, I would smite her with it and repel her, so that I should not be devoured by her while I lie defenceless :

(35) Yea, time was when I smote with it, and my stroke used to strike off the hands of the warriors as though they were stems of soft wood.

(36) This it is to perish [—not the wasting of my goods!] Therefore, O railer, if I cut off my hand with a knife, say—\* What he does is well done !'

(37) And oft was I envied for a season for the good luck that was my lot—and then again follows thereon a day that is hateful :

(38) But after those have gone that Nusaibah bore shall I complain of the shears of Doom, or be seen lamenting what needs must be ?

(39) And of a truth I know—and there is no averting it—that I am destined to be the sport of Fate : but dost thou see me wailing thereat ?

(40) Fate brought to nought 'Ad, then the race of Muharriq, and has left them, and all that they brought together, a bare, desolate plain :

(41) Yea, Destiny has destroyed both the Hariths, and has reft away the Tubba, the master of great fortresses.

(42) I too count my ancestors back to the root of the Earth: and I summon them, but I know that they will not hear.

(43) They have gone their way, and I cannot overtake them: Destruction has called them, and they have betaken themselves to her, and the broad Way that all must tread.

(44) There is no escape from the stroke of Doom : await it then ; whether in the land of thine own people or in another thou shalt be laid low ;

(45) And in due time shall come upon thee a day when there shall be weeping over thee, while thou liest in thy shroud and nearest not.

## NOTES

(1) Zunaibah is the irregular diminutive of Zainab. The second hemistich of this verse has several various readings, fully explained in the commentary.

(2) The rendering adopts the reading mentioned in the scholion *fa-damuha-l-mustanqa'u*, 'tears brimming in the eyes, but not shed'.

(4) 'The day when no hope was left for it more', *yauma khilajih*, explained as meaning the day when the bond became doubtful. The idea of *khilaj* is, however, 'one pulling away from another': the bond is the subject of contention, and holds no longer.

(5) 'Castle', *fadan*, to which a camel's hump is often compared, is a Persian word borrowed through Aramaic: Old Pers. *apadana*, Aram. *appadhna* (cf. Dan. xi. 45). The Nabataeans, *Nabit*, were the Aramaic-speaking inhabitants of Mesopotamia, among whom the Persian capital, Ctesiphon or al-Mada'in, was situated. 'Working briskly thereon', *tutifu bihi*, literally, 'going round about it'.

(6) Uthal, the name of several different places, is a variant of Uthail, and both mean 'a little

tamarisk-tree' (*athl*); here it is clearly a valley with a water-supply in summer, somewhere within the lands of Yabru'. The Highland, *Ham*, is the stony or gravelly upland, which, under the influence of the rains of winter and spring, brings forth a pasture suitable for camels. The *Hazn* of Yabru\* is described in *Yaqut* ii. 261<sup>10</sup> as the best of all pastures of this kind.

(7) According to the commentary, a she-camel when first she becomes with foal is at her strongest and best. The fat of the hump is the store of energy, to be spent in strenuous travel.

(9) 'With marks of pregnancy plain in her', *mulmi*: literally, 'with her teats smooth and shining', which is evidence that she is with foal.

(10) The male wild-ass is said to be the most jealous of animals, and he drives away his own foal from the mother. The foal is called orphan, *yatim*, because it is harshly treated by a cruel parent, being thrust hither and thither.

(11) *Jadhil*, 'erect, upright', is incorrectly explained in the commentary, line 16.

(15) Safwan, the name of some well-known hunter.

(18) The commentary, which explains the 'stones' as meaning the hoofs of the she-ass, hard like stones, has not been followed.

(23) In the horse-race, groups of men were placed at critical points in the course, to stimulate the galloping horses of their side with their shouts, or to turn away by their cries the horses of their opponents. Unfair treatment of the latter kind, in the celebrated race between the horse Dahis and the mare al-Ghabra, brought about the 'War of Dahis', which raged between the brother-tribes of Ghataftin, 'Abs and Dhubyān, for many years.

(25) See *ante*, No. V, note to v. 3.

(28-30) Cf. *ante*, No. VIII, note to w. 16-19. In v. 28, *rawuq*, which properly means a strainer for wine, seems, as the commentary says, to be used for the wine-jug, bound round the spout with a piece of linen (*fiddm*, Persian *pandm*) to clarify the wine when poured out.

(31) The long-maned creature is the hyaena.

(35) 'Soft wood', *khirwa* which may be either the proper name of the castor-oil plant or *palma Christi*, or stand for any weak succulent growth, as for instance the stem of the banana, *mauz* (Lat. *musa*).

(38) Nusaibah was the wife of Nuwairah and mother of Malik and Mutammim, and doubtless of other sons who are here spoken of as perished.

(40) 'Ad, the ancient lost Arabian race, often mentioned in the Qur'an. Muharriq, an ancestor of the kings of the stock of Lakhm, rulers of al-Hlrah. By this time the line of Lakhm had been extinguished by the death of the last king, an-Nu'man Aba Qabtis, probably about A.D. 605.

(41) The two al-Hariths are the two celebrated kings of Ghassan, al-Harith the Elder, who protected the Roman border in the country south of Damascus from A.D. 529 to 569, and al-Harith the Less, his successor. See Introduction to the *Diwan* of 'Abid, and Nbldeke, *Ghassanische Fürsten*, p. 34, note 2. Tubba' is the name by which the last national dynasty of Yamanite kings, those of Himyar, before the native rulers were supplanted by the Abyssinians after the death of Dhu Nuwas, was known to the Northern Arabs. Their castles, Ghumdan, Raidan, &c, solidly built of great blocks of stone, made a great impression as a type of strength upon the nomads of Central and Northern Arabia.

(42) 'The root of the Earth', *'irqu-th-tiara*, is a phrase borrowed from Imra' al-Qais, as cited in the commentary, which supposes Adam, the Father of mankind, to be meant. This is unlikely, but what exactly is to be understood by the words is uncertain: possibly the phrase means no more than the Greek *avroxowv* or the Latin *indigena*.

## X

## BASHAMAH SON OF AMR SON OF MU'AWIYAH, OF SAHM

THE poet, an old man, maternal uncle of the celebrated Zuhair of Muzainah, was a chief of that division of the tribe of Sahn headed by Wathilah. The poem relates to the contest called the 'War of the Huraqah', an account of which will be found in the introduction to No. XII, *post*. He and the house of Wathilah were, according to the *Aghani*\* the only supporters in Sahn of al-Husain b. al-Humam in the contest with the brother-tribe of Sirmah, the remaining two sections, called 'Udwan and 'Abd-'Amr (or 'Abd-Ghanm), of Sahn holding aloof.

The poem is a striking example of the conventions of Arabian poetry. What the poet has to say to his fellow-tribesmen is contained in the nine verses 28-37: all that precedes is a purely artificial prelude, required by the rules of the art, but having nothing to do with the subject of the poem. The mention of his mistress takes up vv. 1-9, and then follows an elaborate description of his camel, whose points are set forth with great detail (vv. 10-27). At the end of this exercise, he comes to the point with some vigorous lines which leave nothing to be desired, except in the last two verses, for clearness.

The pleasant tripping metre, and the agreeable rhyme, give the poem in the original a charm which the translation fails to convey.

- (1) Thou hast left Umamah—a long leaving;  
and a heavy burthen has absence loaded on thee;
- (2) And thou hast been haunted, in spite of her distance,  
by her phantom coming nightly—and little thy gain!
- (3) And by the glance of one full of love's pain,  
whensoever the caravans pass on their way.
- (4) She came to us asking what was our grief:  
we told her that we had resolved on departing;
- (5) And I said to her—'Thou hast been—well thou knowest!—  
since our folk halted here, disdainful of us'.
- (6) Then her eyes burst forth with a sudden shower,  
that wetted her smooth long cheek as it fell;
- (7) And the promised favour she granted me was but  
to turn her face away with empty words!
- (8) She pleaded that every man every day  
prepares for himself some new change of mood.

\* Vol. xii, p. 125<sup>17</sup>.

- (9) Now is it as though distance had never become nearness,  
nor ever she had pitched tent with a folk dwelling all together.
- (10) Then I brought up to the saddle a camel hard as a wild ass,  
stout and sturdy, ready to face toil, swift of pace,
- (11) Strongly built throughout her frame, compact in her joints,  
what time the gazelles lie folded together in their mid-day sleep.
- (12) A hump she has, covered with matted wool, its fat rising high,  
[so smooth and round that] the saddle-pad slips down from it.
- (13) She has been wandering at large in a year of good pasturage,  
and no slave has ever called a youngling to suck her teats.
- (14) She remains staid and quiet, watching thee with the outer corner of her eye,  
what time thou gathorest into thy hand the rein to mount her,
- (15) With an eye like the eye of the dealer-out of the gaming arrows,  
when he strives to outwit the players, intending some artful trick,
- (16) And an ear letting fall on either side drops of sweat,  
which sprinkles the rough woolly space behind, densely covered with  
hair,
- (17) And a breast broad like a highway, [showing so clearly the working of the  
muscles that] thou wouldst think there was upon it a nappy blanket  
of goat's hair.
- (18) Then she passed over Kushub at dawn of day,  
and by the evening she was abreast of Arik:
- (19) She tramples on the roughest places of its rugged uplands,  
as a strong man, glorying, tramples on a fallen foe.
- (20) When she comes towards thee, thou wouldst say—'A she-ostrich,  
ash-coloured, terrified, overtaking a tall male ostrich that hurries on  
before';
- (21) And if thou seest her from behind—'A full-freighted ship,  
to which the wind has made subject a quick-travelling sail';
- (22) And if she presents her side, the man of skilled eye sees in her  
that which makes it easy for him to judge rightly of her merits:
- (23) —An easily-moving fore-arm, with an active upper arm that hurries on,  
preceding a hind-leg that hurls itself in pursuit,
- (24) And curved ribs that [as it were] butt at one another under her spine,  
joined to which she has in front a sturdy, thick fore-part.
- (25) She outstrips all the other riding camels along the road,  
when the tribe make a journey through the long night:
- (26) Her fore-legs, when she travels swiftly on—while [the other camels] had

- gone off the road [through unsteadiness], and then kept closely to it  
[through weariness]—
- (27) Move like the arms of a swimmer who has fallen into a deep pool,  
whom Death has all but overtaken.
- (28) I have been told that my people—but I have not yet met them—  
have renewed their encampment at Dhu Shuwais;
- (29) And if I should perish without attaining to them,  
then carry this message to the foremost men of Sahm;
- (30) 'Your people have been offered the choice of two things,  
and in both they have set before you a manifest wrong—
- (31) 'A life of shame, or war with friends—  
either course I count a poisonous food;
- (32) 'And if it must be that ye choose one of the twain,  
then march ye to death with a noble tread!
- (33) 'Sit not still while strength is in you:  
Time will come soon enough to devour your strength;
- (34) 'And raise high the blaze of War's fire when once  
it is kindled, with long lances and stallion steeds,
- (35) 'And double mail-coats of David's weaving  
—see how the sharp swords ring as they smite them!
- (36) 'Verily ye and the giving of hostages,  
when War has brought great things to pass,
- (37) 'Are like the robe of the Son of Bid, with which he protected his people,  
and stopped the road to those that travelled along it.'

## NOTES

(2) See *ante*, No. I, 1, note.

(3) The meaning appears to be that the poet, whenever he sees riding-camels pass by, imagines to himself the parting he describes, and the glance of despair that he cast on his cold-hearted mistress.

(9) The meaning of *qauṃa 'adlmin* has perplexed the commentators: some take it as implying a tribe all encamped together, with one purpose, taking *adim* as equivalent to *adamah*, a limited space on the surface of the ground; others suppose *adim* to have the sense of *adam*, red leather, of which tents were made, and by 'the tribe of leather [tents]' to be meant the nobles or chief men of the tribe (see *ante*, No. V, note to v. 3). The former seems the more probable explanation. There is a variant *Udaimin*, which would be a place-name.

(10) The language of the poets abounds in words used as epithets of camels, as here *'udhafirah* and *'antaris*, of which the commentators did not know the precise meaning, but supposed that they meant generally strong, sturdy, big of frame: they are often formed from quadriliteral or quinqueliteral roots, and are probably loan words from some aboriginal or foreign language, or perhaps some local dialect. A translation necessarily suffers when it has to replace a word which doubtless carried a definite and vivid connotation by a vaguer and more general term.

(11) The second hemistich means that his camel is active and strong in the time of the day's greatest heat, when other beasts are exhausted. *Haqifat*, the gazelles or antelope that dwell in the *Ahqaf*, or region of sand-dunes (now called *Nufud*): another explanation is 'lying bent together in sleep like a *hiqf* (or horseshoe-shaped dune) of sand' (see Lane, s.v., and text, p. 83, line 1). Both kinds of animal scoop hollows (*kinds*, pl. *kunus*) for themselves in the sand under trees or rocks where they take shelter from the heat.

(12) Cf. *ante*, No. IX, v. 7.

(13) Here, unlike Mutammim's she-camel in the verse just cited, the poet's animal is described as barren; barren she-camels are more often said to be the strongest than those that have become pregnant: so 'Antarah's beast in his *Mu'allaqah*, v. 22 (cited in commentary).

(15) The reference is to the national game of *Maisir*, played with arrows by seven players for portions of a slaughtered camel (or camels, for the rules of the game frequently involved the slaughter and cutting-up of successive victims). The arrows, ten in number, of which only seven carried shares in the stakes and three were blanks, bore different names, and were marked with notches denoting their value. They were shuffled in a leathern quiver, and the shuffler and dealer (*mufid al-qidah*), having it in his power to influence the throw, is described as an artful man, meditating some trick, and looking about him with eyes askance. For a complete description of the game of *Maisir* see A. Huber, *Ueber das Mcisir genannte Spiel der heidnischen Amber*, Leipzig, 1883.

(16) *Hadirah* here seems to be an active participle, as rendered in the translation: it could scarcely have the meaning of 'stout, thick', as in the name of the poet of No. VIII, *ante*, because a well-bred camel should have sharply-pointed fine thin ears, like those of a male oryx: see Tarafah, *Mu'allaqah*, 34, and our commentary, text, p. 94<sup>20</sup>. Apparently a camel begins to sweat in its ears and the part behind them, and the fall of the drops on the woolly space behind, called *dhifra*, is often referred to: see 'Antarah, *Mu'allaqah*, 33-4.

(17) *Shalil* means a cloth with a nap, made of goat's hair, used to cover the hind-quarters of a camel. The broad breast is here described as looking as if it were covered with a *shalil*, because there is no constriction in it, and the play of the limbs and muscles can be seen working freely under the covering of skin.

(18) *Hadhat* is form IIII from *hadha* (*hidha*, 'opposite, over-against'), not from *hadha*. The distance from Kushub to Arik was no doubt great. Kushub is the name of a *harrah* or volcanic upland, often mentioned by Doughty under the name *Harrat el-Kisshub* (see Index): the 'rugged uplands' (*khizzun*) of the next verse must refer to its broken and difficult surface, which, in the case of other *hurrahs*, is often described as impracticable for riders of horse or camel (Harith, *Mu'allaqah*, 36, *harratun rajla'u*, 'a *harrah* where one can only go afoot').

(20) 'Ash-coloured', *rumd*: v.l. 'dust-coloured', *rubd*. The she-ostrich is terrified, *madh'urah*, because she and the male are anxious for the eggs in the nest they have left behind, exposed to the risks of rain or hail, and they are hurrying from their feeding-ground to it as the shower comes on.

(21) The rather singular construction of the second hemistich apparently implies that the sail is as it were the slave or beast of burden of the ship: when filled by the wind it speeds along the bulk. I have taken *ataa* as equivalent to *tawwa'a*, though the lexx. do not mention this sense; it is difficult to understand how the wind can be said to *obey* the sail: perhaps there is an inversion, and it is meant that the sail obeys the wind; this would not be without parallel, though rare. The ship is full-freighted, *mashhunah*, because a full ship is steadier than one lightly laden.

(22) The second hemistich literally means: 'that which makes him have no anxiety lest he should come to a wrong decision': the commentary compares the proverb *inna-l-jawada 'ainuhu fururuhu*, 'you can tell a thoroughbred horse by merely looking at him, and have no need to examine his teeth'.

(24) The place where the ribs meet *below* must be intended, for it is continued in front by the junction (*mushash*) of the breast and the callosity of the sternum (*kirkirah*).

(27) The swimmer's danger of course makes him strike out rapidly, and the play of the camel's fore-legs is compared to the quick movement of his arms.

(28) The word *ajaddu* is ambiguous, and may mean that the tribe of Sahm, to which he belonged, 'have actively betaken themselves'. The v. l. mentioned in the commentary, *bi-jambi Samira'a shattu hulula* would mean: 'have gone far away to camp by Samira'.

(30) The nominative to *ja'aluha* is naturally 'those who offered the choice'. 'Adl is one of the most remarkable cases of roots having opposite meanings, for it signifies both justice and (as here) wrong.

(81) 'Poisonous': more literally, 'indigestible'.

(35) The legend which attributed the invention of coats of mail to David is referred to in the Qur'an (*Sur.* xxi. 80 and xxxiv. 10), where God is said to have taught him, and caused iron in his hands to become soft like wax: the story, no doubt of Jewish origin, was widely spread in pre-Islamic Arabia, and 'mail-coats of David's weaving' is a stock phrase. The Tubba' or Himyarite king (see note to No. IX, v. 41) is also said to have made them.

(36) and (37) The meaning of these verses is not quite clear. The poet, in the previous lines, seems to urge war to the uttermost, but here he speaks of hostages being given by his tribe (the commentary mentions that al-Husain b. al-Humam gave his own son as a hostage), apparently as a pledge of peace. The story referred to in the last verse is thus told on the authority of al-Mufaddal (text, p. 91, line 3 ff.):— Ibn Bid was a wealthy merchant of the race of 'Ad, who was protected in his trade by Luqman, the king, in return for which he presented his sovereign every year with a present and a robe. When he was about to die, he feared that Luqman would appropriate his wealth; he therefore said to his son: "Go forth into such and such a land, and remain not in Luqman's country: this year there is due to him a robe, a present of other things, and a riding camel. Go on thy way with thy family and thy wealth, and when thou comest to such and such a pass, go through it, placing at the entrance to it that which is due to Luqman: if he accepts it, it is his right which we acknowledge, and have purchased our safety therewith; but if he does not accept it, but does thee wrong, then God will punish him for his wrongdoing." The young man did as his father had bidden. Luqman heard of it and followed him, but when he came to the pass, he found the present set forth, and he took it and returned home.' Three quotations are given from the poets in which Ibn Bid's action is referred to. Most likely the story has been put together upon the basis of them, and nothing more was known than the references tell us. Perhaps it may be inferred that the poet meant that the time to give pledges of peace was *after* fight, not before (second hemistich of v. 36).

Of •

## XI

### ZUHAIR SON OF 'ALAS, CALLED AL-MUSAYYAB, OF DUBAI'AH

THE poet was the maternal uncle of the celebrated Ma'inun al-A'sha, of the tribe of Qais b. Tha'labah. His tribe, Dubai'ah son of Kabi'ah,\* is little heard of in the ancient traditions. It seems to have lived in friendly relations with the various branches of Bakr b. Wa'il. To it, but to a different family, belonged another contemporary poet, al-Mutalammis, maternal uncle of the more famous Tarafah. Al-Musayyab must have flourished during the last half of the sixth century A.D. He was older than Tarafah, who was put to death when about eighteen years of age, some time during the reign of King 'Amr son of Hind of al-Hirah, which extended from A.D. 554 to 569. He seems to have been, like his nephew al-A'sha, a

\* BQutabih (*Shir*, p. 82) wrongly counts him as belonging to Bakr b. Wa'il.

travelling composer of panegyrics upon prominent men, on whose bounty, in requital for his praise, he lived. Al-A'sha, who was his *rawi* or authorized transmitter of his poems, probably drew from them some of the material for his own work.

On the present occasion he eulogizes al-Qa'qa\* son of Ma'bad son of Zurarah, a chief of Tamim, of the branch of Darim. Ma'bad was the leader of the Tamim at the battle of Rahrahan,\* when he was taken prisoner by the tribe of 'Amir b. Sa'sa'ah. On this occasion the 'Amirites refused to accept as ransom for Ma'bad less than the ransom of a king, a thousand camels. His brother Laqlt offered two hundred and would not give more; so Ma'bad died, it is said of starvation, in captivity. His son al-Qa'qa' is said to have borne the name of *Tayyaru-l-Furat*, 'Flood of the Euphrates', on account of his generosity (see our commentary, p. 98, vv. 20 and 21, and quotation from an-Nabighah, whose verse is in praise of King an-Nu'man Abu Qabus). The arrangement of the poem much resembles that of No. X : vv. 1-6, the amatory prelude; vv. 7-14, the description of the poet's she-camel; vv. 15-16, an interesting passage showing how poets expected their compositions to be spread and perpetuated; and vv. 17-26, the praise of the Chief.

(1) Hast thou started to leave Salma without any boon from her, at earliest dawn before men arose, and hast thou stirred her fears by thy farewell

(2) Without any quarrel or anger—and in sooth the bonds that bind thee to her are not decayed nor cut asunder?

(3) [They were knit] what time she took thee captive with her smooth soft cheek, when she stood up to bewitch the beholder without a veil,

(4) And with rows of pearly teeth that glisten—when thou tastest thereof, 'tis as though it were wine of Anah mixed with pure water drawn from a reed-conduit,

(5) Or the rain of a morning cloud which the east wind has caused to pour down, mixed with freshly-drawn wine in a silver flagon stopped with a seal of clay.

(6) [Nay, the cause of my parting was that] I saw that wisdom counselled me to leave youthful folly, and I became sober and staid after love-longing and passion.

(7) Seek then forgetfulness of thy need of her, now that she has turned away, by means of a she-camel great in frame, easy of pace with her fore-feet, long in her stride,

(8) Like a swift she-ostrich with hocks set close together when thou viewest her from behind, like a bier [on which a dead man is carried] when thou viewest her from before, keen of heart to go.

(9) The place where the saddle-frame rests is like a dome: between the places where the strings of the plaited girth sink into her flesh the skin is smooth.

\* The fight of Rahrahan preceded that of Shi'b Jabalah by a year or two; the latter was fought in or about A. D. 570.



(10) When her pads[, as she gallops,] scatter on either side the stones, the farthest-flung of them resound as they fall on the surface of the hollow plain.

(11) Her withers [between the hump and the neck] resemble a high slope in front of a precipice: she stretches taut the folded rein [with her neck] as a sail stretches the sheet.

(12) And when thou goest about her to admire her, thou comest to a breast which throbs with the quickness of her pulse in the flesh beneath the shoulders, large in the space allowed for the ribs.

(13) Her fore-legs move briskly as she speeds swiftly along, as though they were the hands of a player at ball in a court surrounded by a fence,

(14) Or like the action of a woman weaving quickly, who presses on to finish the last threads of her web before the evening closes in, and is urgent in hastening her work.

(15) So shall I surely bring as an offering, on the wings of the winds, an ode of mine that shall pass into every land, until it reaches al-Qa'qa';

(16) It shall come down to the watering-places, ever as something fresh and new, and it shall be quoted as a proverb among men, and sung by the singers.

(17) When the chiefs at the courts of kings throng together, thou excellest beyond their reach a full cubit's length;

(18) And when the wind drives before it from its icy clouds the flakes of snow, and compels even the aged she-camels to kneel down in a strait and rugged halting-place,

(19) Thou causes t thy tent to be pitched in the midst of the whole tribe—and some there be that withdraw apart, to dwell in places far away.

(20) Yea, thou art more generous than a brimming canal, with waves surging one upon another and dashing against the banks:

(21) It seems as though with its piebald steeds in its sides it were charging the water-wheels of the husbandmen.

(22) Yea, and thou art more valiant against thy foes than a lion dwelling in a thicket, that comes forth to attack again and again:

(23) He springs forth upon a party that has no lack of weapons, and because of him the whole company passes the night in tumultuous fear.

(24) Thou art the faith-keeper beyond all blame: but some there be with whose duty to their plighted word the clutching eagle flies away.

(26) And when his malignant enemies shoot at him, he shoots them in return with long shafts sharpened in the points, and short arrows with broad heads.

(26) And therefore[, because of all these excellencies which I have enumerated,] does Tamim affirm that he is the man of liberality, of generosity, and of open hand.

## NOTES

(1) 'At earliest dawn before men arose', *qabla-l-ufasi*. According to al-Laith, '*utas* is equivalent to *subh* (L.A. viii. 19<sup>9</sup>): The word ordinarily means 'sneezing', *masdar* of '*ataṣa*, and our commentary says that the Arabs used to draw unfavourable omens from men sneezing in the morning. Its use here, in this case, would mean that the poet started before such omens could be drawn from the sneezing of men rising from sleep.

(2) 'Anah, a town on the Euphrates between ar-Raqqah and Hit, whither wine was brought for sale from the Syrian uplands. 'Mixed with pure water drawn from a reed-conduit', *shujjat bi-ma'i yara'i*; this rendering is very doubtful: one commentator explains that *yara'*, 'reeds', is used to mean any conduit or pipe delivering water; another that it means a runnel by the sides of which reeds grow. One is tempted to render *rma'u yara'i* 'juice of sugar-cane', but no authority for this interpretation is known.

(3) The affixed pronoun in *li-taftinahu* (v. l. *li-taqtulahu*), rendered 'the beholder', seems to refer to the poet, and to involve a change of person (in the same verse) like that in 'Antarah, *Mu'all.* 6.

(6) The words supplied at the commencement of the verse represent the force of the consequential copula *fa-* with which it begins. The use of *hukm* in the sense of wisdom is somewhat unusual.

(7) Our text has *bi-khamistin*, 'with [a camel] thin and drawn-up in the belly': I have preferred the alternative *bi-julḍatin* (commentary, line 10), because a camel should not be described as lean until after its journeying has been accomplished, and the other characters mentioned (vv. 9 and 11) imply that the animal was fat and well supplied with a reserve of strength in a high hump.

(8) The simile here differs from that in No. X, *ante*, v. 20; the latter compares the advancing she-camel to an ostrich with regard to its head and neck, whereas our poet notes the likeness from behind in the approach of the hocks of the hind-legs to one another. The comparison of the front view to a bier on which a dead body is carried, high on the shoulders of the bearers, does not seem very apt, and perhaps there is some corruption.

(9) 'Dome' or 'vault', *qantarāh*, perhaps from the Low Latin *centum*, Greek *Κεῦρρον*, used of the centering on which the arch was built \*; Tarafah, *Mu'allaqah*, 22, compares his camel's hump to the *qantaratu-r-Rumiyyi*, 'an arch or vault built by the Romans'. The implication in the second hemistich is that her skin is not galled or rendered sore by the girth (made of plaited strips of leather).

(10) 'Hollow plain', *qa'* (Doughty's *ga'*), 'a clay bottom where winter rain is ponded and afterwards dries up', with a hard surface, on which the stones resound as they fall: the verse implies the vigour with which the camel moves her limbs.

(11) The withers are, in relation to the hump behind, a hollow, but nevertheless in themselves high, and therefore called *rubawah*, a hill. The second hemistich offers a good illustration of the perverseness of commentators: they explain that the poet said *shira*, 'sail', but meant *daqal*, 'mast', because the ropes are affixed to the mast. They forgot the *sheet* by which the sail is controlled, to which the rein is compared. Cf. *ante*, No. X, v. 21.

(13) 'A fenced court', *sa'*: a depressed piece of ground surrounded by higher ground, a natural fence, in which ball is played. V. I. *maqitin* for *la'ibin* seems a good variation: the game described consists in striking the ball on the ground; when it rebounds, it is struck again, apparently as in our tennis. The play of the arms in striking the ball is compared to that of the camel's fore-legs. (Ahmad's suggestion that *sa* here stands for *sa'ulajan* [Persian *chaugan*], 'polo-stick', need only be mentioned to be rejected.) +

\* See Ducange, s.v.

t According to BQutabih, *Shir*, 84<sup>9</sup>, the ball is struck against a wall, hait, and caught upon the rebound; but here there does not seem to be any wall.

(14) Here, too, the play of the woman's hands in casting the shuttle (*haff*) to and fro is compared to the active motion of the legs of the beast.

(17) The commentary takes the view that the *kings* themselves boast together of their victories, and that al-Qa'qa' is represented as excelling them. This is extremely improbable. The Arabs did not lightly confer on a subject (*suqali*) the rank of a king. Here I think we must take *arkan* as meaning the chiefs and nobles gathered at the king's court; cf. Labid, *Mu'allaqah*, 70, 71. *Tadafa'at* may refer to the jostling of one by another, or to the boasting of one against another.

(18) The aged she-camels are said to be most enduring, and the cold which compels even them to couch, in an uncomfortable halting-place, for the sake of warmth, is therefore all the more severe. The Arabs detested cold, and the winter is always described as the season of greatest stress, when warmth and hospitality are most welcome to the ill-clad starvelings.

(19) Al-Qa'qa's tent is pitched in the midst of the collected body of the tribe (*al-jami*), so that all may find warmth and hospitality there.

(20) *Khahj*, 'irrigation canal', literally means a body of water cut off from the main river. Such canals, in the lower course of the Euphrates and Tigris, were familiar to the Arabs, especially to those of Tamim, whose lands adjoined Lower 'Iraq.

(21) 'Pie-bald steeds', *bulqa-l-khaili*, are the waves, with white crests and green bodies below. The lexicons are uncertain whether *daliyah* should be taken to mean a Persian wheel, *manjanun* (Greek, *'payyavov*), or *dulab* (Persian), or *na'ur*, or a simpler construction, such as is called in Egypt *shaduf* and in India *dhetikli*, a lever on a pole, with a bucket suspended from one end, and a weight (usually a mass of clay) at the other. The word *daliyah* appears to be derived from *dalw*, bucket, but the plural *dawaili* used here may also be shortened from *dawalibu*, plural of *dulab* (see Lane, under the latter word).

(24) 'The clutching eagle', *'uqabu mala'i*, so explained in commentary: the word *mala'i* is one of those of which the exact meaning was not known to the commentators. It has rather the aspect of a place-name, and was so taken by Abu 'Ubaid and other authorities, who think it is a mountain: see *Yaqnit*, iv. 628. 'Plighted word', *dhimmah*, the duty of protection which a man owes to his tribe and friends and strangers admitted to his household.

(25) The change of person from the second to the third is quite common in old Arabic poetry, though not pleasing in our language. The arrows meant in this verse may be arrows of satire rather than actual weapons.

## XII

### AL-HUSAIN SON OF AL-HUMAM, OF SAHM, OF MURRAH

THE: author was a celebrated chief of one of the sub-tribes of Dhubyan, the latter a member of the large group called Ghatafan; he lived during the last age of the Ignorance, and, according to Abu 'Ubaidah, attained Islam. In evidence of this a poem of his is cited (*Aghdni*, xii. 128), in which mention is made of piety, the revelations of God, and the Last Judgement. The poem may conceivably (like the verses in the *Mu'allaqah* of Zuhair, 27-8, a contemporary work) be, at least in substance, genuine, and yet not Islamic, though touched up afterwards in an Islamic sense; it is difficult to suppose that so famous a leader as al-Husain should have adhered to the Prophet, and the fact not have been recorded among the many details of the tribal deputations which visited Muhammad in the last years of his life.\*

\* Both our commentary, p. 623<sup>5</sup>, and BQut, *Shi'r*, 410, speak of him simply as a *Jahili*.

Al-Husain was called by the proud title of *Mani'u-d-daim*, 'the Defender against wrong', and it is related that a son of his presented himself before the Caliph Mu'awiyah saying that he was the son of the *Mani'u-d-daim*, and that the Caliph gave him due honour and granted his petitions.

The story of the affair to which this poem, and the others mentioned in the introduction to No. VIII, *ante*, relate, is told in detail in the preface to No. XC, *post*, and in the *Aghani*, vol. xii, 123 ff.. The following is an abridgement of these accounts. There were two branches of the tribe of Murrah, called Sahm and Sirmah. The house of Sahm had as confederates under their protection a tribe of Quda'ah (Juhainah) called the Banu Humais, who for their skill as archers were known as *al-Huraqah*, and the house of Sirmah had under their protection another Quda'ite tribe called the Banu Salaman; in both cases the protected tribe dwelt among its protectors. The Banu Sirmah had also among them a Jew of Taima, trading in wine, called Jufainah, and the Banu Sahm had another Jew wine-seller named Ghusain son of Hanna, from Wadi-1-Qura. Among the families of the division of Ghatafan called 'Abd al-'Uzza there was one named the Banu Jaushan, clients of the Banu Sirmah, a house which the Arabs thought ill-omened. One of the Banu Jaushan, named Husain (v. I. Khusail), disappeared, and his brother (or, as others say, his sister) went about inquiring everywhere whether he had been heard of. One day the brother of the missing man was sitting in Ghusain's shop, asking about the lost one, when Ghusain said (in verse):

'Thou askest every caravan about Husain:

Jufainah is the man who has the certain news.'

The man went to Jufainah and asked him. He answered that he knew nothing; and followed up the answer with the verse:

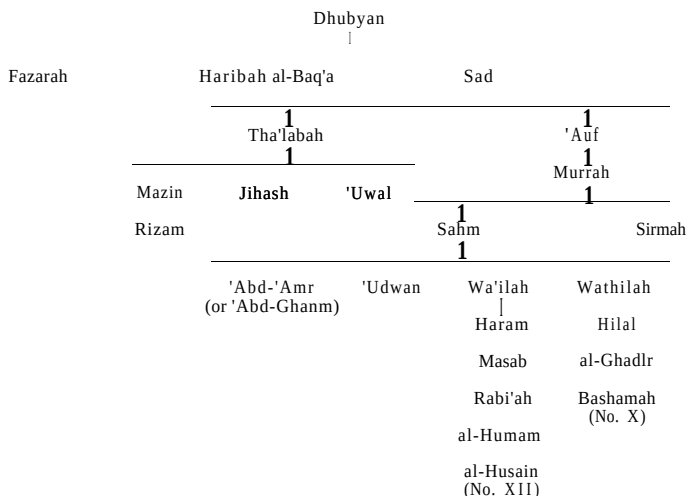
'By thy life! a stone cast by night into a heap of stones

Is not more utterly lost than is the son of Jaushan.'

So Husain's brother returned, and killed the wine-seller Ghusain, the client of the Banu Sahm. This was reported to al-Husain son of al-Humam, who bade his people kill in retaliation Jufainah, the client of the Banu Sirmah. Thereupon the Banu Sirmah killed three men of the Banu Humais, the tribe of Quda'ah protected by Sahm. Then al-Husain bade his people kill the same number of the Banu Salaman, the clients of Sirmah. After this al-Husain said to the men of Sirmah: 'Ye killed our client the Jew, and we killed a Jew in requital: then ye killed three of our clients of Quda'ah, and we have killed three of your clients of Quda'ah. Now do ye bid your Quda'ites depart from among you, and we will bid ours. We are brothers together: let there be peace between us.' But the men of Sirmah would not listen, and prepared for war. In this they were encouraged by a stranger tribe, al-Khudr of Muharib (of Khasafah son of Qais 'Ailan), dwelling among them as confederates of Tha'labah b. Sa'd, who longed for the plunder of Sahm. Nearly all the divisions of Ghatafan sided with Sirmah against al-Husain, because they disapproved of his defending a Quda'ite tribe against his own people; even in Sahm itself there was division, 'Udwan and 'Abd-'Amr (v. I. 'Abd-Ghanm) standing aloof, while Wathilah (the family of Bashamah, No. X) adhered to al-Husain. The main force of al-Husain apparently consisted of the expert archers called the *Huraqah*, his clients the Banu Humais. The encounter between al-Husain and his enemies took place at

Darat Maudu', and resulted in a complete victory for his side. This was the 'War of the Huraqah'. How peace was eventually made we are not told.

The genealogical table below contains the names of all the sub-tribes and families of Dhubyān who, so far as can be gathered from al-Husain's poem, were concerned in the war. No. XC of our collection is another poem by al-Husain, dealing with the same matter, and should be referred to.



N.B.—In this genealogical tree only those families mentioned in al-Husain's poem are shown. There are many others belonging to the stock not less famous.

(1) May God requite the mixed multitude of the tribe, all of them, in Darat Maudu', for their disloyalty and their sin!

(2) —The sons of our uncle they, the nearest of them to us, of our own household, Fazarah, what time War hurled upon us a mighty mass of trouble,

(8) Cousins of our cousins, of the same stock by birth, and a cousin knit to us by an oath, yet obstinate in wronging us, sworn together against us!

(4) So, when I saw that love brought me no profit, and that there was upon me a Day that showed the stars at noon, dark as night,

(5) We stood stoutly our ground—and endurance was from of old our inborn nature—with our swords that sever hand and wrist;

(6) They split the skulls of men once most dear—but they showed themselves most disloyal, doers of foul wrong:

(7) Faces of enemies, yet in our breasts was but lately love—but all love has departed, and none is left!

(8) Would that Abu Shibl had seen the charge of our horse against theirs between as-Sitar and Adhlam !

(9) Wo thrust at them with our spears, taking as spoil the short-haired steeds spare as lances, while the spoil that fell to them was the hard lance-shafts straightened in the clip :

(10) That even when the spears sufficed not for our rage of battle, nor the arrows—nought would serve us but the Mashrafite swords that cut straight through the bone.

(11) From early dawn until night fell none couldst thou see but the warrior who knew his own spirit, marked with the blazon of valour,

(12) And the short-haired steed like a wolf smitten by the chill dew of night, and the mare well-knit, like a she-wolf, long-bodied, hard as a rock.

(13) They trample, the steeds, from the multitude of the slain and the splinters of the broken spears, as it were a soft soil full of burrows, and heavy is the running therein!

(14) Mounted thereon are warriors whom Muharriq has equipped—and when he clothed any, fair and noble the outfit he gave!—

(15) Broad blades of Busra which its smiths have polished so that they are without speck or blemish, and mail-coats unbroken from head to foot, of David's weaving, the rings set close ;

(16) They poise tawny lances, the choicest of Rudainah's store : when they are set in motion, their fore-parts drip with blood,

(17) O men of Tha'labah! if ye had been our comrades in a war like this, then would we have defended your cistern from being broken down;

(18) And were it not for certain men of Rizam son of Mazin, and the house of Subai', or that I should pain thee, O 'Alqamah,

(19) I would assuredly swear that Muharib should not cease to be through mo in sore distress, until they came to a change of mind,

(20) And until they beheld a people whose gums water [with desire for slaughter], as they brandish their spears, a mighty host!

(21) At nought did I marvel but at the Blacks, the Blacks of Muharib, who went hither and thither about us, some mail-clad, some bare of mail;

(22) And Jihash too came, the small and great of them, and the crowd of 'Uwal—how puny and mean were they!

(23) And Haribah the pied—their host was first of all the hosts, a troop put forward in front by common consent,

[(23 *a*) Cousins of our cousins, that they might take captive our women. By my life! verily ye came on an ill-omened way !]

(24) In the close press of battle, wherein were splinters of spears—we stood firm therein, though it bathed our steeds in blood ;

(25) And I said to them—' Ye House of Dhubyan, what has come to you—may ye perish and find not one another!—that ye advance not boldly ?

(26) Have ye not in mind to-day the Oath of 'Urainah, and the covenant and the words sworn in the plain of ash-Shatun ?'

(27) And bear this word to little Anas, the chief of his tribe, that his rule is not wholly that which were prudent;

(28) And verily, if thou hadst loft us [by death] before these things came to pass, then had we sent a band of mourners to honour thy funeral!

(29) And carry this message to Talid son of Malik, if thou lightest on him—but is schooling any profit but to him who lets himself be lessoned?—

(30) ' If thou findest the disposition of thy people so repugnant to thee, then take refuge with Dubai', or 'Auf son of Asram.'

(31) O men of Abd-'Amr, stand by yourselves, and attach yourselves to whomsoever ye will that pitch tent at a water in the midst of Dhubyan,

(32) And take refuge with the mixed multitude of the tribe : verily the abject takes refuge with none but the strong when he needs protection!

(33) May God requite with shame in respect of us 'Abd-'Amr and 'Udwan of Sahn—how mean and tongue-tied are they!

(34) And the tribe of Manaf—already have we seen its case, and Qurran, what time he bridled his horse and galloped to meet us;

(35) And the house of Laqlt—surely I would never hurt them! Had I intended that, I would have clothed their company with a striped robe [of shame].

(36) And they said: 'Consider—canst thou see between Darij and the pool of Akuff any crier for help that is not voiceless ?'

(37) Then our horseman joined a folk mean of nature to the meanness from which they sprang, and they built up at the same time renown for themselves, and happed upon sudden spoil;

(38) And they rescued from death those of us whom they saved, having done our very utmost—unbesmirched our fame, painful though the warfare was!

(39) What withholds the Son of Salma [from baseness] is that he cannot live for ever, and must one day face his Doom whithersoever he turns his way :

(40) Therefore am I not one to buy life at the price of disgrace, or to look for a ladder to climb for fear of Death.

(41) No! take me whatsoever day ye can lay hands on mo, and cut off my head to stop my speech :

(42) For that already I have wounded you to the quick by slaying a knight who, when all others blenched, advanced boldly to meet me, wearing a champion's token.

## NOTES

(1) 'Mixed multitude', *afna*, a plural without a singular. The Lexx. (L.A. xx. 24<sup>15</sup> ff.) say that it means miscellaneous people gathered together from all quarters, of whom it is not known to what tribe they properly belong. But the use of the word here (and in v. 32, below) is clearly against this, though the term is evidently one of opprobrium.

(2) Fazarah was the branch of Dhubyān in which the chiefship of the whole clan resided. To it belonged Hudhaifah son of Badr, the chief whose passion and cruelty brought about the War of Dahis with the brother-tribe of 'Abs. Hudhaifah's son Hisn succeeded him as chief; and in al-Husain's time the chiefship resided in Hisn's son 'Uyainah, who is said in the traditions about the war to have been jealous of al-Husain's eminence, and therefore at enmity with him. In this verse *ramat* may be either (as rendered) form III of *rama* 'to throw', or from *rama* (*yarum*) 'to seek': "'War sought to bring upon us.'

(3) 'Cousins of our cousins', *mawālī mawālīna*, that is, genuine and closely-knit cousins by blood. The word *maula* (pi. *mawālī*) has a great number of meanings, all derived from the sense of 'nearness' implied in the root *waliya*. The two intended here are cousins of the blood and cousins by covenant. The last two words of the verse, *habisan mutaqaassama*, are difficult, but are rendered as explained by Marzuql, as a *hal* of *maula*.

(4) A common phrase for a day of terror and disaster is that it was so dark that the stars were seen at noon. This could only (in nature) be during an eclipse of the sun, but it is often explained by scholiasts as caused by the dust stirred up by battle.

(8) Abo Shibl is said in the scholion to be the *kunyah* or by-name of Mulait son of Ka'b of Murrah—probably a kinsman of al-Husain's.

(10) 'Mashrafite' swords: a standing epithet, of the origin of which different accounts are given: it is said to be derived from certain villages, *Masharif*, either in Syria or in al-Yaman, where swords were made, or else from a sword-maker named *Mashraf*.

(11) The word *kharij* means more precisely one whose worthiness arises from himself alone, not from his ancestry or other exterior source. *Musawwam* (or *musawwim*) means, like *mu'lam* (or *mu'lim*) in v. 42 below, one who decorates himself with a token when going into battle, as Hamzah, the Prophet's uncle, did with an ostrich feather at the battle of Badr. The verse implies that the fight was so hot that all the inferior fighters had given way or shrunk back from it.

(12) The wolf is described as smitten by the chill of night in order to heighten its activity.

(13) 'Heavy is the running therein', literally, 'they do not run except as a heavy, laborious task'.

(14) Muharriq, as mentioned in the note to v. 40 of No. IX, *ante*, is a name used of the line of the Kings of Lakhm, who ruled from al-Hirah on the Euphrates, and more especially of King 'Amr son of Hind (A.D. 554/55), one of the best known of the family to the Arabs. Here the name is used like David and Tubba' of mail-coats, and we need not understand that it is meant that the arms were really supplied by a king of al-Hlrah.

(15) Busra, the celebrated Roman capital in the Hauran, Latin Bostra, of which the imposing ruins recall its former magnificence. It is not, in spite of the identity of name, the same as the Heb. Bosrah, which was an Edomite site further south, identified by travellers with the village of Busaira or 'little Busra'.

(16) Rudainah, another of the stock-names connected with weapons. It is said that she was



a woman of al-Khatt in the peninsula of al-Bahrain, who sold bamboos brought thither by sea from India to be fitted as spears. These are described as 'tawny', *sumr* (pi. of *asmar*), to show that they are mature stems, and have not been cut green.

(17) For the family of Tha'labah son of Sa'd see the genealogical table. It appears from No. XC, vv. 9, 10, that the outside tribe Muharib came into the quarrel as confederates of Tha'labah. The breaking-down of a man's (or tribe's) cistern is a proverbial phrase for bringing disaster upon him: see Zuhair, *Mu'allaqah*, 53.

(18) The name Malik in the text has to be corrected to Mazin (see table): apparently the men here named held back from the attack upon Sahm when the rest of Tha'labah took part in it. Subai' was a chief with whom, during the early stages of the War of Dahis, were lodged the boys who were given as hostages by 'Abs when it seemed that a conflict might be averted. After his death his son Malik allowed himself to be persuaded by Hudhaifah, chief of Fazarah, to deliver them up to him, when he put them to death. 'Alqamah was another chief of the same family.

(21) 'The Blacks', *al-Khur*, a family in Muharib so called from their dark complexions.

(22) For Jihash and 'Uwal, families of Tha'labah, see the table.

(23) Haribah, see the table: 'the pied', *baq'a*, mixed black and white. This section of Dhubyān is little heard of in the traditions.

(23 a) This verse, as is noted on p. 113 of the Arabic text, is supplied from Marzuql's recension: Haribah stood in the same degree of relationship to Sahin as Fazarah, and is therefore properly described in the same words as are used of the latter in v. 3. *Aah'am* here, as in Zuhair, *Mu'all.* 32, has the sense of *shu'm*.

(26) 'The Oath of 'Urainah' is explained at great length in the commentary, pp. 113-17, where the history of the tribe of Bajilah, in which it was an incident, is given in detail. A branch of Bajilah, Qasr b. 'Abqar, was settled in the northern uplands of al-Yaman, and was strong and prosperous. But one day it happened that a man of the family of Qasr called 'Urainah b. Nadhlr saw a kite flying above him; he exclaimed, 'I am the protector of this kite!' The kite thereafter was known by his name, and men feared to molest it. At last one day it was found dead, with an arrow belonging to a man of the family of Afsa b. Nadhlr b. Qasr sticking in it. The men of 'Urainah sought out the man of Afsa, and killed him. Thereupon bloody war broke out between the families of Afsa and 'Urainah, until the former were reduced to very few survivors, and the latter were expelled from the community of Qasr by the rest of the tribe. The word '*oath*', *hilf*, is used here, it will be seen, of the proclamation of protection which the man of 'Urainah uttered in respect of the kite, in the same way as the protection extended by Sahm to the Huraqah is called 'The oath of the Huraqah' (*hilfu-l-Huraqah*). This story is pertinently recalled by the poet, as a warning of the disasters likely to follow a similar quarrel between Sahm and Sirmah in Dhubyān. What the covenant of the plain of ash-Shatun was we are not told. The place was within the country of Dhubyān.

(27, 28) The name of *Anas* is given in the diminutive form *Unais*, apparently by way of depreciation. He is said to have been a chief of Murrah, *Anas* b. Yazid b. 'Amir, who probably held aloof from the quarrel; v. 28 implies that if he had died before it, the house of the poet would have honoured his funeral, but that now they would not do so.

(29, 30) Nothing is told us about Talld. V. 30 is supplied from the other texts, having been omitted, apparently by accident, from ours: if it is not given its place, the 'message' of v. 29 remains unstated.

(31-3) Here the poet lashes with his scorn those branches of Sahm which refused to join him in his action in defence of the Huraqah. In v. 33 the reading in the commentary, *ma 'adhalla wa-afadama* is adopted in the translation, in preference to repeating the words of v. 22.

(34) We have no information given us as to these families.

(35) The name of Laqlt does not occur in the extant genealogies of Dhubyān. The verse is

evidently satirical; a striped cloth, *burdun musahhamun*, is conspicuous by reason of its pattern, and a satire is compared to it.

(36) There is some want of connexion in the verses here, pointing to the probability of *lacuna*. 'Any crier for help that is not voiceless', *sarikhan ghaira 'a'jama*, that is, that has not lost his voice by calling for help incessantly without avail.

(38) 'Having done our very utmost', *bikhuttathi mina-udhri*, literally, 'with a case of excuse', that is, in a condition such as to permit us to plead it in excuse against any charge of weakness.

(*lid*) 'The Son of Salma' is the poet himself: Salma was his mother.

(40) 'A ladder': cf. the similar phrase in Zuhair, *Mu'allaqah*, 49.

(42) See note to v. 11 above.

### XIII

#### A MAN OF 'ABD AL-QAIS

ACCORDING to the scholion, the unnamed author, who belonged to a tribe occupying the southern shore of the Persian Gulf in the tract called al-Bahrain (the modern al-Ahsa or al-Hasa, not the islands now so called), was a confederate of the Banu Shaiban, a subdivision of Bakr b. Wa'il. Another authority attributes the verses to Yazid son of Sinan son of Abu Harithah (of Murrah?), who uttered them after an encounter with the Bal-Qain (or Banu-1-Qain), a tribe of Yainanite origin who dwelt in the northorn confines of Arabia, on the borders of Syria. As the poem shows, the fight took place at a spot called Dhat ar-Kimth, and the antagonist was named Abu Sakhr son of 'Amr. The fight is not mentioned among those celebrated in tradition, and the locality is designated only from the quantity of dwarf tamarisk bushes (*rindh*) which grew there. If the poem is really by Yazid, it belongs to the age immediately preceding Islam.

(1) As soon as I saw before me the sons of Huyayy, I recognized in them [the objects of] my hatred and my vengeance.

(2) I charged them with Wajrah, what time they shouted to one another to shoot from close at hand at her throat and mine.

(3) When she had gone clean through them, she turned and dashed against them again, as though her foal and my first-born son were in the midst of them,

(4) At Dhat ar-Rimth, what time they lowered the lances [to receive us], whose points shone like glowing coals.

(5) Then I blenched not, and showed no faint heart, but made straight for Abu Sakhr son of 'Amr.

(6) I burst the joints of his harness with a thrust that went straight through him, in spite of haste and nervousness.

(7) I left the spear-point gleaming in the middle of his back, looking as though its blade were the beak of a vulture;

(8) And if he recovers, it will not be because I used charms over him; and if he dies, why, that was my purpose.

## NOTES

(2) Wajrah, the name of his mare.

(8) 'I used no charms over him', *falam 'anfith 'alaihi*, literally, 'I did not blow, or spit (on knots in cords), over him'. The practice of puffing, or spitting, on knotted cords was one of the forms of magic used in pagan Arabia, and is referred to in the last *siirah* but one of the Qur'an (cxiii. 4): *Qui—A'udhu bi-Rabbi-l-falaq \* \* \* min stmri-n-naffathati fi-l-'uqad*. Here the magic is employed to hurt the object of it; the story told (Baidawi, *in loco*) is that a Jew bewitched the Prophet by knotting twelve knots on a string which he hid in a well. Muhammad fell sick in consequence, and the last two chapters of the Qur'an were revealed in order to protect him from the result. He was informed by Gabriel where the magical string was, and he thereupon sent for 'All, who found and brought it. The Prophet then recited over it the two *suralis*, and one knot in the string became unloosed with every verse that he uttered, till all were undone and he recovered. The same procedure was apparently used in protective magic, the knots here symbolizing the binding of the sick man effected by the malevolent powers. See Wellhausen, *Ueidenthum\**, pp. 160, 161. Doughty (i. 527, ii. 164) mentions that spitting or sputtering (*naftih*) is still used as a charm or medicine by the Arabs, and conjectures 'that they spit thus against the malicious *Jann*'.

For a similar verse see *Diwan* of 'Amir b. at-Tufail, xxi. 1.

## XIV

## AL-MARRAR SON OF MUNQIDH, OF THE BAL-'ADAWIYAH, OF TAMIM

THE poet was a contemporary of Jarir, and lived during the first century of Islam. His tribe, the Bal-(or Banu-l-)<sup>f</sup> Adawiyah, was one of the progeny of Malik b. Handalah b. Malik b. Zaid-Manat of Tamim. Malik had eleven sons, the fathers of the most celebrated divisions of the great group of Tamim, and of these some, to distinguish them from the rest of the family, were called after their mothers. The mother of Darim, Zaid, as-Sudayy, and Yarbu\* was al-Haram, a woman of the kindred tribe of 'Adi b. 'Abd-Manat, one of the Ribab; and these four were known as *Bal-Adawiyah*, that is, 'Sons of the woman of 'Adi'.

The Islamic character of the poem is evidenced by v. 4 (*atd'a-llidhi Rahbi-l-alamliia*), a quotation from the first *surah* of the Qur'an. It is addressed to a woman, who is imagined as reproaching him for not being rich in herds of camels. He replies that there are others that possess camels and are niggardly with them: but he and his house own palm-gardens of bountiful fertility, which he describes (vv. 4-13). Their roots drink the moisture situated far below the surface, and they thus endure and bear abundantly when drought kills the camels that depend on surface pasture. Verse 13 is evidently out of place: we may provisionally insert it between vv. 9 and 10.

(1) How many a man of evil nature dost thou see, who sticks fast to his troop of camels, red and black!

(2) He is niggardly with the due he should pay from them, and reaps blame therefrom: and yet he must fain leave them to others [when he dies].

(8) And sooth, if thou seest camels in the hands of others, while of us thou seest not one milch-camel—

(4) Lo, we have in place of them fenced orchards of palm-trees, flourishing, the gift of God the Lord of all creatures.

(5) They seek the great store of water below with their roots, so that they drink of its plenty till they are satisfied.

(6) They vie in tallness with the two precipitous sides of Ushayy which face them : they bear abundantly, and care not at all for years of drought.

(7) Their topmost heads of foliage waving in every wind are like girls that pull at one another's hair.

(8) They are pets of Fortune, and have no fear of drought: when a troop of grazing camels dies of starvation, they endure unscathed.

(9) When the years are deadly with drought and famine, they shoot higher, and become not lean under stress of rainless days.

(12) The daughters of their daughters, while the daughters of others are gasping with thirst, are never thirsty, but always fully satisfied with their drinking.

(10) The guest travels, then halts under them in a halting-place of honour, until the time comes for him to go his way.

(11) This, then, is our wealth, and the reward of it remains to us: so remit somewhat of thy blame of us, O Lady!

#### NOTES

(1) A note at the end of the poem says that Abu Hatim as-Sijistam (a well-known disciple of al-Asma', who died about 255 H.) gives our poem in his *Book on the Date-palm* \* with the following three verses at the beginning:

'Umm al-Khunabis begins to rail at me, and how she keeps on at it! I said to her—"Let us alone!"

'She saw that I had a little herd of camels in which there was no increase—I divided it out in payment to those who asked of me, and for debts ;

'My generosity has broken it down, and every day some rider goes, drawing away with him by a leading-rein some one of the herd.'

In these verses *sirmah* indicates a little herd not exceeding thirty in number: in v. 1 of our text *hajmah* means one of not less than a hundred. The proper name of the woman, Umm al-Khunabis, contains an interesting word ; *khundhis* is said to mean 'strong, mighty', and is one of the epithets of the lion : here it is used as the personal name of the woman's son.

(2) The 'due', *haqq*, incumbent on every Arab owning property is to spend it in hospitality to the guest and the poor, and in bearing the burden of bloodwits for his kin.

\* These verses do not, however, occur in the edition of Abo Hatim's *Kitab an-Nahhlah*, published by Bartolomeo Lagumena in the *Atti della It. Accademia del Zincci*, ser. 4, vol. viii. Verse 12 of our poem is the only one cited therein.

(5, 6) The lands of the poet's tribe lay in the lower valley of the great drainage channel of North Central Arabia called the Wadi-r-Rumma (or Rumah): see the poem by his brother Ziyad b. Munqidh in the *Hamasah*, pp. 608-9; this accounts for the abundance of the subsoil water which nourished his date-groves. The name Ushayy is that of a valley (*Ham.*, p. 609<sup>10</sup>) opening out into the Rumma from the south, itself situated in the mountainous tract of East Central Arabia (al-Yamamah) called al-Washm (maps Woshem).

(7) *I. e.*, although the stems are planted well apart, the foliage of one palm touches that of another, and is mixed with it when swayed by the wind. Al-Asma'i charged the poet with making a mistake in describing his palm trees in this manner, because, he says, date-palms bear best when they are planted so far apart from one another that their foliage cannot touch: in proof he cites the saying, put by the Arabs into the mouth of one date-palm speaking to another: 'Keep thy shade far from mine: then will I bear my own crop and thine.'

(8) 'Pets of Fortune', *banadt ad-Dahr*, literally, 'daughters, or nurselings, of Fortune'.

(9) This verse is not in two of our texts, and seems to be a doublet of verse 6, second hemistich: it is opposed to the laws of verse to repeat the same word (*as-slnina*) in rhyme after so short an interval.

(12) Date-palms are propagated by offsets from the roots, which spring up round the parent tree and are removed and planted separately. These are here called 'the daughters of their daughters'. The scholion on this verse bids us interpret *sawadin* (plural of *mdiyatun*) as 'tall, long', which turns the verse into nonsense. It is impossible that the verb *sadiya* should have two different meanings in the same hemistich. The verse can only be properly construed as translated above.

(11) 'The reward of it remains to us', *al-ajru haqin*: *i. e.*, our generosity with the fruit of the palms earns for us a reward in the next world which abides; *ajr*, 'reward', is a much-used Qur'anic word in this sense.

## XV

### YAZID SON OF DIRAR, CALLED MUZARRID, OF THALABAH B. SA'D, OF DHUBYAN

THE poet was the eldest of three brothers, the others being ash-Shammakh and Jaz', who have all loft verses behind them. The second, ash-Shammakh, however, is incomparably the most famous, and of him a *DIWANI* or collection of poems has survived. His two brothers have no separate articles devoted to them either in the *Aghani* or in BQutaibah's *Kitab ash-tihi'r*, but are treated only in connexion with ash-Shammakh. The three were all *Mukhadrim*s, that is, persons born in paganism who became converts to Islam. They lived into the Caliphate of 'Uthman, and possibly later. Their mother Mu'adhah came of a famous stock, that of al-Khurshub of Anmar (see introduction to No. V, *ante*), which was celebrated for producing men of mark. To judge from the few relics of him that remain, Muzarrid must have devoted himself chiefly to satire. Another poem ascribed to him (No. XVII) is contained in our collection, but is said to be more generally attributed to his brother Jaz'.

The poem before us treats of the following incident: A man of Muzarrid's division, of Dhubyān—the family of Jihash b. Bajalah b. Mazin b. Tha'labah b. Sa'd b. Dhubyān—named

'Ubaidallah was living under the protection of Zur'ah son of Thaub, a man of 'Abdallah b. Ghatafan. 'Ubaidallah's son Khalid, a young lad, who was in charge of his father's camels, was induced by Zur'ah to part with sixteen of them in exchange for the quite inadequate price of sixty yearling goats and a ewe (*na'jah*: our poem, v. 9, says two hounds). When he returned to his father, the latter raised an outcry, and went to Zur'ah to call upon him to restore the camels. Zur'ah refused, and 'Ubaidallah then betook himself to his fellow-tribesman Muzarrid, who promised him that he would get the camels back for him. He accordingly composed and recited this poem, which had the desired effect.

At the conclusion of the notes our commentary says that the Banu Thaub complained to the Caliph \*Uthman against Muzarrid for satirizing them, and that the Caliph summoned the poet before him. Satire between the tribes was severely punished during the reigns of the second and third Caliphs, as likely to lead to dissension and quarrels, which impaired the fighting capacity of the tribal forces. Muzarrid appeared, and recited poems in which he defended himself, but renounced the use of satire for the future; whereupon 'Uthman released him with a caution.

(1) Help, O my people ! Folly is [hateful] as her name: are the sick-nurses to tend me time after time because of my love of Salma ?

(2) Suwaiqah of Balbal, as far as its runnels flow and the plain of dwarf tamarisk, filled my eyes with tears at the memory of my trysts with Salma—

(4) Places of meeting where now feed only the black troops of ostriches, dark of hue like Indians taking short steps as though they were sore-footed ;

(5) They feed together, in the raviny ground, in the company of a male ostrich, small-headed and long-nocked, looking like a gatherer of acacia-pods in Dhu-t-Talh, who culls them without lopping the tree.

(3) She stood towards the side of the tent-curtain—and the passion that was in her, but for the eyes of men, had overwhelmed me ;

(6) And she said—'Wilt thou not stay, and satisfy a desire, O Father of Hasan, among us, and fulfil what thou hast promised to me?'

(7) There has reached me, while my people had their dwelling among Juhainah, in Nis, and Radwa, beyond the penfolds,

(8) The bitter cry of an old man crippled with years, and his aged wife, despoiled of their property, in as-Sa'la, the place of black snakes.

(9) The twain have become poor and thirsty for milk, now that they have sold for a few goats and a pair of hounds strong and shaggy she-camels, big as boulders—

(10) She-camels white and red, fat and well-liking, as though they were blocks of red ochre, their colour like cloths dyed with saffron :

(11) Their firm solid thighs shatter to pieces the sticks of every driver who, at the water of Yam'ud, tries to repel them from the drinking-troughs.

(12) O Zur'ah son of Thaub, the women dependent on your house have grown lean, while thou pleasest thyself with supping the froth of abundant fresh milk:

(13) Yea, the women dependent on the Son of Thaub have suffered a surfeit of hard usage—he roasts them as one roasts strips of dried flesh.

(14) I have left the Son of Thaub without a rag of defence; and if I had willed it, my handmaids had sung to me songs of derision about [the Son of] Thaub.

(15) I should have delivered a smashing blow on the Son of Thaub that would have knocked him senseless, at the sight of which every leech and sick-nurse would have wailed [in despair].

(16) Return then the milch-camels of the Tha'labito to him : to restore them is more honourable, and will better shield your good fame, than that more than one should suffer pain [from my satire].

(17) But if ye return them not, then your ears will have to listen to scornful rhymes that will stick to you for ever like collars round your necks.

(18) And Khalid, though he dwell among you at the two Abans, is not remote from us nor far away.

(19) Thou hast cheated him out of his beasts, when thou sawest that he was but a lad, like the branch of a *ben-tree*, soft and pliable.

(20) The milch-camels of the Tha'labite whimper with yearning for their native land, for Ghaiqah and al-Fadafid.

(21) And the Son of Thaub cries '*a-a*' among the herdsmen, as he pastures a herd of barren she-camels, and another of camels that have just brought forth and have not been put again to the stallion.

[(21 *a*) How goodly those milch-camels of famine, whose heavy breathing guides the steps of the guest wandering through the night—how excellent as mounts for a man bested with need!]

(22) These, [the barren,] or those others with their younglings sticking close to them, are like offspring of the white wild-kine wandering together with dust-coloured ostriches.

(23) Nay, yo House of Thaub, the troop of Khalid's camels will be to you like a blazing fire—no good is there to you in Khalid's troop!

(24) In them are infections of the plague of violent cough, and buboes with pustules sharp and prominent like the nipples of breasts of young maidens.

(25) They suffer from mange, and they have been anointed all over with *ghalqah*, a stinking ointment, and the urine of women whose monthly courses have ceased. .

(26) No, never saw I a calamity like it, when [Khalid] came to you, nor a recompense like the price which was paid him in return for his beasts.

(27) But oh the pity that they did not join themselves by the cords of attachment to the all-sufficient protection of the Son of Darah !

(28) Then had there restored them a people whose Father was like a lion strong and bold, long in the fore-arm, in Bishah.

(29) Or if al-Lajlaj had been their protector, or the Sons of Ba'ith, then they had not leaped into the snare of the hunter.

(30) Or if they had been women-clients of the House of Musafi', they would have been given back easily, without any friction, as camels hasten down to the watering.

(31) Or if they had taken up their abode in the midst of the Banu-th-Tharma, they would have defended them with lances long in the spear-heads—

(32) Keen warriors like drawn swords : then [after battle] they betake themselves to bashful wives slender like reeds that sway this way and that.

(33) But—as it is—they are in a conspicuous place against which men warn one another, wherefrom in their hides there are as it were the nibblings of crickets.

(34) Then said I—and I could not hold my peace—' O Rizam son of Mazin, ye are parties to a foul deed wherein is the shame of all chaste women!'

#### NOTES

(1) This somewhat unusual commencement of the amatory prelude seems to be an outcry against the pains of love—described as folly—which the poet speaks of as not befitting his years. As 'Uthman (A.D. 644-50) was Caliph when the poem was composed, Muzarrid must have been tolerably advanced in age at the time. The word '*awa'id*' may be taken also as meaning the recurring attacks of his malady; but for this '*a'id*' is the usual singular form : '*awa'id*' is pl. of '*a'idah*' (which also makes the pl. '*uwad*'), meaning 'a woman attending on the sick'.

(2) *Suwaïqah* is the diminutive of *suq*, 'a fair or market'; the place is said to be in the Hijaz. 'The plain of dwarf tamarisk', *Dhu-r-Rimth*, may also be taken as a proper name.

(3) It is necessary to transpose this verse to the place which it holds in the recension of Bm ; Mz and V put it after v. 6, which is less suitable.

(5) Ostriches feed on the seeds of desert bushes and herbs. The pods (*ullaf*) of the *acacia* (*talk*) are one of their foods, which they nip off the boughs without breaking them down: hence the comparison to a man gathering these pods, which are used for tanning.

(6) If we adopt the various reading mentioned in the scholion, *fa-tablu maiva'idi*, the rendering will be 'and put my promises to the test'. This amatory prelude seems to finish too abruptly, and probably some verses have been lost.

(8) If we take the v. I. in the scholion, instead of 'the place of black snakes', we should read 'or in al-Asawid'.

(9) 'Strong and shaggy': *la'baniyah*: this may be a proper name, 'camels from La'ba', a salt marshy tract on the sea-shore in al-Bahrain. According to Yaqqut other places were also called by this name, one in the territory of Ghatafan, and the scholion says that the name compares the camels to the rugged stony surface of one of these tracts.



(10) The particular **condition** indicated by *mu'tirat* (rendered 'fat and well-liking') is the result of feeding on the lush pastures of spring: the beasts become fat, their old wool falls off, and the springing fresh new wool has a brighter reddish colour, with a bloom on it, as though newly dyed.

(18) The mention of 'strips of dried flesh' is intended to convey that the women spoken of are *lean* through starvation.

(14) The scholion contains some interesting parallels relating to the diffusion of injurious verses, in an age when writing was not used for such things; see also *post*, No. XVII, vv. 58-61. It is to be observed that here the poet expressly says that he does not exercise his powers of satire to the utmost.

(15) The blow is of course the satire. Satirical verses are repeatedly spoken of by poets as actual wounds; *e. g.* al-Farazdaq says, of a satire by himself: 'When the physicians look into it, the whites of their eyes turn up with horror at its rims of jagged teeth.'

(18) 'The two Abans' are two striking mountains in the Wadi-r-Rumamah, the watercourse flowing between them. They are now known as 'the Abanat', and are often mentioned by Doughty. One is white and the other black; the former was included in the lands of the tribe of 'Abs, and the latter in those of Fazarah, both branches of Ghatafan. Our poet lived in the western portion of Ghatafan territory, in the Hijaz, and the Abans would be far distant from him; the verse asserts that, notwithstanding distance, he honours the claims of kinship.

(19) *Ben* or *ban*, the *Moringa aptera*, a tree often praised by the poets for its fresh greenery, to which young persons of both sexes are compared. The seeds of another *Moringa*, *M. pterygosperma*, yield an oil known in commerce as 'oil of ben'.

(20) The wording of the verse leaves it ambiguous whether *Ghaiqah* and *al-Fadafid* are the places where the camels now are, away from their home, or are that home itself: the meaning depends upon the rendering of *min*, which may be either explicative of *autaniha*, in which case the translation will be as given, or construed with *tahinnu*—'they yearn for home,' row Gh. and al-F'.

(21) *'d-d*, a cry used for calling sheep and goats: it will be remembered that the beasts exchanged for the camels were yearling goats and two hounds.

(21 a) A verse contained in three of our four texts: see note<sup>a</sup>, p. 135 of vol. i.

(22) This verse, omitted by Abu 'Ikrimah, might easily be spared from the poem. The wild kine are the white antelope, *Oryx beatrix*.

(23-5) The infectious character ascribed to the camels obtained by fraud is of course only figurative, and refers to the damage keeping them will do to the reputation of the family.

(25) *Ghulqah*, the juice of some tree used in tanning. Hides are macerated in water containing the broken-up twigs of the tree, and kept there till the hair falls off: the water is naturally very offensive in smell.

(27) The camels, here and in w. 29, 30, and 31, are spoken of as if they were intelligent creatures, just as the word *Mail*, horses, is often used where their riders are meant. *Hdbi* here means 'protection', *dhimmah*, and *majid* must be read with it, in the sense, probably, of 'abundant, all-sufficient'. Salim son of Darah was himself a member of the tribe—'Abdallah b. Ghatafan—to which the Bannl Thaub belonged, and, after Muzarrid had composed and promulgated his poem, he met the poet and asked him whether he thought he, Ibn Darah, could take pleasure in being praised while his tribe was being abused. 'What do you want V said Muzarrid. 'By God!' said Ibn Darah, 'You will find that I can carry well the two great water-skins'. 'Then, by God! you will ply them in a deep old well that will not run dry', answered Muzarrid. The bystanders laughed—'The camel will be worked to death', said they.\* The poet then composed some verses,

\* The meaning of this dialogue appears to be that Ibn Darah claimed to be able to stand up to Muzarrid in a contest of satire: he compares himself to a strong camel carrying two water-bags. Our poet retorts by claiming to have an inexhaustible supply of satirical language to vent upon him.

[35-9], which are no part of his poem before us, as an attack upon Ibn Darah. These are extremely obscure, uncertain in text, and in part obscene. They seem to be meant as an example of the mass of recondite words (*awabid ash-shi'r*) which the poet could use if he liked. I do not attempt to translate them: what can be said as to their meaning will be found in the extract from Marzqi's commentary on pp. 140-1 of vol. i.

(28) Blshah, a tract in the northern Yaman, south of at-Ta'if, adjoining Tabalah, inhabited by branches of the tribes of 'Amir b. Sa'sa'ah and Khath'am. There is said to have been here a forest region of tamarisk trees (*athl*) haunted by lions.

(29) Al-Lajlaj and Ba'ith are said to be names of chiefs of the Bann 'Abdallah (properly 'Abd al-Uzza, but renamed by the Prophet) of Ghatafan. *Lau jaruM-l-Lajkiju*, for *lau 'ajarahal-L.*, is a very unusual construction, and suggests some corruption. The scholion asserts that *Sa'id*, the last word of the line, is the proper name of the man who cheated Khalid out of his camels: but we have already learnt that this was Zur'ah son of Thaub; and it is much more likely that *hablu sai'idi* means simply 'the snare of the hunter'.

(30) The House of Musafi' is said to have been a family of Muzainah, a stranger tribe dwelling in close confederacy with Ghatafan.

(31) The Banu-th-Tharma are variously said to be a family of 'Abdallah b. Ghatafan (so *Naq.*), and of Qais, i. e. Qais 'Ailan, perhaps Muharib.

(32) Aba 'Ikrimah ends the poem with this verse. We can only conjecture that some injury to the camels' hides is meant by the second hemistich, but its exact bearing is not explained. Marzuqi thinks that it is a proverbial way of indicating secret mischief and damage done behind a veil of concealment, since crickets nibble the surface of leather (and other things) by night; the various readings for *khurut* (*furus, furud, qurus, qurud*) all mean some kind of cutting or notching.

(33) Rizam son of Mazin (b. Tha'labah b. Sa'd) was a branch of the poet's own tribe, and also of that of the injured couple. The verse seems to blame them for not taking strong action to recover the beasts from 'Abdallah b. Ghatafan. The second hemistich is said to mean, not that their wives will be involved in shame by reason of their slackness, but that there is in that slackness a shame like the shame of chaste women, which is the most extreme of shame. The verse looks as if it belonged to some other place, and the poem is better without it.

As often happens with these relics of ancient poetry, our text gives, after the consecutive verses, some fragments detached from their context, the place of which in the text (if they belong to it at all) is uncertain. Here at the end of the poem are three such fragments (w. [40-2]) unknown to AbQ 'Ikrimah, the transmitter of our text; they do not fit in anywhere. The first (v. [40]) runs thus:

'And they said to him—"Sit down, as one directed aright." He answered—"If my milch-camels are not restored, then I am not directed aright."'

This clearly refers either to the lad Khalid, or (more probably) to his father, when appealing to Zur'ah to return the camels, and belongs to a portion of the poem that has been lost.

The second [41] is entirely obscure:

'Do there go from the family of al-Wahid, and roam not about in every place, four {,em.} like modest women?'

The third [42] seems to mean:

<sup>1</sup>And the last time of my meeting with you was when ye were moistening lips from bowls of pure milk with your guests, [bowls] set upon frames [to keep them raised from the ground]'; or, perhaps, 'while ye reclined upon cushions'.

## XVI

## AL-MARRAR SON OF MUNQIDH

FOR the poet see *ante*, No. XIV. The long piece which follows is really two separate poems, which by some accident have been handed down as one. The first poem extends from vv. 1 to 52, and the second from v. 53 to the end. Identical in metre and rhyme, they differ completely in subject and sentiment. The first poem is the poet's vindication of his freedom, and record of his achievements: from vv. 8 to 26 he describes his horse; from vv. 27 to 30 his camel, in comparison with which he draws a picture of a wild ass and his mates, vv. 31-7, which must have had some more verses, now lost, to complete it. Then follow passages (38-52) glorying in his prowess and generous deeds.

Ibn Qutaibah evidently knew the second poem as a separate piece, for he quotes (*Shi'r*, 439) v. 53 as the *first* verse of a *qasidah* (though he carelessly says that it is about horses). This second piece is entirely given up to the description of women, first in general (vv. 57-61), and then of one lady beloved by the poet in particular. The features on which he dwells are interesting as showing how different in some respects are the Arab and European ideals of beauty.

## I

(1) Strange, that Khaulah knows me not! or does she see in me an old man worn out with years—

(2) Time has clothed him with a white veil of hoariness, and his back is bent and bowed down?

(3) Yea, if thou seest hoary hair, yet am I a man still full of vigour for great and noble deeds, no bungler;

(4) Nor am I, O daughter of the tribe, one to grieve to-day for anything that has passed away and gone.

(5) Already have I tasted, of the various kinds of fortune, every kind that is fair and pleasant:

(6) Often have I dallied, glad of heart, with a gazelle with lustrous black eyes, inexperienced in love;

(7) And I have plunged into the midst of a meadow richly nourished by the rain, far from habitations, with its greenery watered by copious showers, full of flowers and lush growth,

(8) Mounted on a steed that takes long strides in his gallop, with flowing mane, fleet, of the strain of al-Munkadir;

(9) With the blaze in his forehead spreading downwards towards the nose, having stockings of white half-way up his leg, long in the front of the hoof, thick and strong in the pastern :

(10) Full-grown as to his teeth on one side when his mouth is looked into, and on the other side with his fourth-year tooth not yet shed :

(11) Of a bright yellowish bay when he bristles up his hair, and a dark bay when he does not bristle up.

(12) We send out the fire-wood gatherers if we go forth in the morning with him to hunt the ostrich or the wild ass.

(13) A horse that inclines much to one side when thou checkest him : but when he is let go, he is swift as a bird in flight.

(14) He rides down the pair of wild asses in their dust: he is quick and nimble when he makes his charge, unswerving:

(15) Then, if he is pulled up at the furthest limits of their run, [through impatience] he paws the ground with his fore-feet like the action of one who digs for water.

(16) He has full command of himself as soon as his first shortness of breath has passed: we stroke him down, but he will not be still, so eager is his heart.

(17) Already we have made trial of him in all circumstances, both when he was full-fed and fat, and when he was lean and spare after training;

(18) When on a day we drive him to full speed when he is fat, his running is like the kindling of firewood blazing up;

(19) And when we have taken down his fat and sweated him under blankets, then is he full of running after running, an unwearied galloper :

(20) He joins gallop to gallop, even as the long trailing rain-cloud sends battering down shower after shower.

(21) His pace when he ambles is like the running of the fox: when he is put to a gallop, he is like a float antelope.

(22) He rears up straight when thou startlest him : he is hardly to be bridled unless thou use force.

(23) As often as we go forth in the morning to hunt, it seems as though I were mounted on a falcon swooping on its prey,

(24) Or a light arrow sped from a bow of *shiryannah-wood*, which the archer has feathered with thin slips of the inner wing-feathers.

(25) Full of spirit is he—then, when thou hast quieted him down, tractable, gentle of temper, easy to control.

(26) Among the sires and dams from whom he counts his race were the strain of al-A'waj, great gallopers and jumpers.

(27) And oft-times there goes along briskly with me a she-camel of al-'Id, easy of pace, bold of heart, ready to face anything:

(28) The trainer trained her, and then she was put aside [to get fat and become strong through not being ridden, to be put to use] to relieve care when-soever it might come upon me :

(29) A nine-year old, or it may be one year older : a barren she-camel—never has a single drop of milk been drawn from her.

(30) She puts between herself and the ground and the sharp flinty stones a pad hard, compact, its ring of hair not worn away.

(31) She is like a galloping wild ass in the Sandgrouse-Meadows, when he finds the water-holes and the open pools therein dried up—

(32) The mate of a company of slender-waisted she-asses with lean flanks—he fastens his teeth in their haunches and bites them hard.

(33) He tramples the dung [on the rich pasture] until he is stirred by a day of burning heat from the hand of the Twins,

(34) Blazing with heat—the upland plains are set on fire, and the cicada basks therein and fills the air with its din.

(35) The he-ass spends the day standing straight up on the top of a high hill, debating in his mind this course and that, as one who deliberates—

(36) Shall he take his mates to Sumnan and water them there, or shall he firmly resolve to visit the wells of Lughat ?

(37) [Thus reflecting,] he louses thE she-asses with dishevelled manes, with their eyes fixed intently on the wildings whom they watch [as they graze quietly on tho plain].

\* \* \* \* \*

(38) Yea, oft have I entered the portals [of palaces] without having to give bribes, and a King who is not hard-fisted has bestowed gifts on me.

(39) How many a man dost thou see who hates and envies me—anger burning in his breast has already given him a colic!

(40) And I stuffed back the anger within his ribs, so that he walks with a limping step like a ram that has a sinew twisted in his leg.

(41) He did me no hurt: but as for him, I had forced him to swallow gobbets of wrath seasoned with bitter aloes.

(42) Yea, as for him, that which is in his soul will not be healed, even as a vein gushing with blood cannot be stanchd.

\* \* \* \* \*

(43) Many the man, mighty in his kingdom, who has threatened me, and warnings from him have reached me before I came to him—

(44) Choking with rage, his eyes kindle as he looks upon me, even as the eyes of a leopard kindle when he is angry;

(45) And he sees that before he can reach me—which he cannot do—he has to face the thorns of the tragacanth, sharp and strong.

(46) Of Khindif am I, of the purest of them in race, where the stock is best and most numerous;

(47) I am of the trunk of the tree of their foremost, and mine is the headship of them, and the greatness;

(48) Mine is the fire-stick which yields fire without fail, if the fire-stick of the mean fails or comes short.

(49) I am the one famed among their warriors for generous deeds, if the talk falls upon deeds;

(50) I acknowledge every rightful claim, and dispute it not; and my dogs are friendly and never bite:

(51) No, never seest thou dog of mine unfriendly: if there comes one wandering guideless in the night, he does not snarl;

(52) Many men arrive, but he treats none as a stranger, whether it be a slave seeking some boon, or a free man.

## II

(53) Dost thou recognize the abode, or is it strange to thee—the spot between Tibrak and the two rugged tracts of 'Abaqurr?

(54) The torrent has spread thereover the first of its floods, and the [winds] of late night and dawn have effaced it:

(55) They have smoothed it down one after the other until it has been levelled, through the months of summer, with earth swept [into hollows by the wind] and broken down from above [by the torrent];

(56) Just canst thou see faint traces almost swept away, like the letter *lam* in the writing of books.

(57) Once did we see there white women fair as statues: no scathe had they suffered from Time that brings all things to decay.

(58) They indulge themselves with sleep far into the day: surpassing are they in gentleness and kindness, with all modesty.

(59) They walk with short steps, their feet planted close together: they are plump and well-liking, like clouds high in the sky.

(60) They go from one to another's tent tripping daintily like the sandgrouse: they taste the sweet of life with no mixture of bitter.

(61) They obey not the censorious when he bids them sever themselves from me, so that in the violence of his reviling he nearly cuts his throat.

(62) And the longing of my heart, that which fills it with wonder, is a shape the fairest of all those that bind on the veil.

(63) There charms it in her the brilliant white complexion which delights the eye, and the long and abundant hair:

(64) The tiring-pin is lost in its massive coils, and when she lets it down at full length it sweeps the ground:

(65) It is curling, thick, set on a large head, falling on this side and that in tresses like the plaited strings of girths.

(66) Her white forehead is broad, and she is of those who surpass all other women in the whiteness of their brow.

(67) Her eyes are like those of an antelope that has stayed behind the herd with its fawn in the early autumn, that stretches its neck to crop the branches of the lote-tree and the acacia.

(68) And when she laughs, the parting of her lips discloses [a row of teeth] like camomile flowers, its whiteness set off by stibium, and marked with the lines of youth.

(69) If thou tastedst her mouth, thou wouldst liken it to honey mingled with chilly snow.

(70) Fair and smooth her cheek, long her neck: the nipples of her breasts stand out, not yet bruised;

(71) Blunt like the nose of an oryx, they thrust forward her shift, in the midst of a bosom plump, not wanting in flesh.

(72) Slender of waist is she, spare in the flank, but full below where the girdle goes round;

(73) Her hinder parts fill the shift she has donned for indoor service, like swelling hillocks of sand ranged one by another;

(74) And when she walks forth to visit her women-friends, she is scarcely able to reach them without becoming out of breath.

(75) As she goes, the flesh on her inner thighs on one side knocks against that on the other: she sways in her gait like the -swaying of [a palm-tree] that is being rooted-up:

(76) She has to keep her legs apart when she comes towards thee: she is large in body, heavy in the hips, and sways hither and thither as she moves.

\*

(77) Seventy *mithqals* [of silver] are molten for her anklets, but when she puts them on by force, they are burst [by the plumpness of her leg].

(78) A good and loving mother reared her tenderly, and a father full of kindness that could deny her nothing.

(79) She has all things soft and pleasant in her life: life is cool to her, fenced round from harm.

(80) [Her feet] touch not the ground but there is spread for her to walk on a carpet to shield her from the dust;

(81) She treads upon silk, and troats it as of no value : long are her skirts of it, and she trails them behind her.

(82) And thou mayst see the costly linen sheets held of no account by her, [but cut to make] shifts which she puts on after other shifts [discarded].

(83) Then she sinks down upon her soft pile carpets, as a sand-hill sinks down when a pit has been dug beneath it.

(84) The perfume of ambergris and musk cleaves to her, and her skin is yellow [with saffron] like the raceme of the sugar-palm.

(87) If the perfume of musk were squeezed out of her sleeves, she would be nearly all squeezed away.

(85) The sleep which comes to her in the late afternoon as the sun inclines to setting is a drowsiness which seizes her like an intoxication;

(86) And the glowing heat of the forenoon overpowers her, so that she remains immovable like the young of an oryx benumbed on a cold day.

(88) Most lovely of shape is she when thou barest her body all but the two strings of pearls upon her breast and her bracelets :

(89) Yea, thou \wouldst think that the sun hidden in her shift had suddenly shone forth from clouds that cleared away;

(90) Ay, the image of the sun itself is in her shape, as it glows at setting or at rising.

(91) She has left me neither alive, nor yet dead as a man who has come to his end and is at rest in the grave.

(92) Men ask—\* Is his sickness a burning fever, or has a hidden phthisis laid hold of him?'

(93) She is my malady, even she, and my healing rests with her: she wills it not, and so is its coming hindered and barred.

(94) And if my brothers were to slay her in requital for my death, my avenger would gain his vengeance and attain his end.

(95) Never in all time will I forget her, so long as a turtle-dove calls upon her mate!



## NOTES

(4) This verse implies that the poet is not deeply wounded by his Lady's neglect—a condition of mind quite different from that depicted in the second poem which has been joined on to this: see vv. 91-5 above.

(8) Al-Munkadir, name of a stallion, and so also al-A'waj in v. 26.

(11) When he bristles up his hair, the under part, lighter in colour than the extremities of the hairs, is seen, and thus the effect is to change his colour from a dark to a light bay.

(12) The verse implies that the running-down of the quarry is so certain that gatherers of firewood, to roast the flesh of the slain beasts, are sent out in advance.

(13) Notice the alliteration in the Arabic. This grace of verse is late in appearing: it is not infrequent in al-A'sha, but rare in earlier poets. After the first century of Islam it becomes common.

(14) 'In their dust': i.e., he overtakes them before they have had time to emerge from the dust-cloud raised by their galloping.

(18) 'Kindling', *dirdm*, small sticks used to kindle a pile of larger logs. The galloping of horses is often compared to the burning of firewood or reeds, probably because of the crackling noise made by the fire.

(27) The best camels in Arabia come from Maharah or Mahrah, the tract between 'Uman and Ildramaut, and al-'Id is said to be the name of a tribe in this region. All good camels are called *Mahrū*, pL. *Mahari*.

(29) Notice again that the fact that the she-camel has never borne a foal is one of the points in the panegyric: cf. *ante*, No. X, v. 13.

(31) 'The Sandgrouse Meadows', *Radda al-Quta*, is the proper name of several places, more often called *Maud al-Qata*.

(33) The abundance of dung in the pasture argues its richness. before the grass of the winter and spring has been dried up by the winds of summer, and consequently the vigour of the wild asses fed upon it. The heat is said to come from the constellation Gemini (as we say 'the dog-days' from the Dog-star, Sirius), because the period coincided with the heliacal rising of these stars. In the older verse *al-Jauza'* always means Gemini, but by degrees it came to be applied to Orion (otherwise called *al-Jahbdr*, 'the Giant'), and this is its modern use: the name is possibly a metathesis of *az-Zauja*, from *zauj* (Greek *sevyos*, through the Syriac), 'a pair'.

(35) Compare the second hemistich, in its use of *qasama*, 'divide', applied to the mind, with Vergil's (*Aen.* iv. 285) *animus nunc huc celerem nunc dividit illuc* ('This way and that dividing the swift mind'—Tennyson).

(37) In all these pictures of the wild ass and his mate or mates, the animals, after the drying-up of the pasture, are said to pass the day on some rising ground which commands an extensive view, so as not to be surprised by enemies, and to wait for the going down of the sun before they make for the water. This tedious time is whiled away, as the quotations cited by the scholiast tell us, by them in lousing one another. The she-asses look on at the other wild creatures pasturing in the plain with envy, but the male does not allow them to do the like.

Here there is evidently a *lacuna*: the picture of the wild asses should be completed by their descent to the spring, the attack of the hunter, and the escape of the asses at the top of their speed, which is the point of comparison with the poet's camel: see, e.g., No. IX, *ante*, vv. 9\*19.

(41) 'Bitter aloes': this rendering of *bi-sabin wa-sabir* omits the word *mb*, which is said to be the bitter juice of some plant or tree, variously described by lexicographers. *Sabir* or *sibr* is aloes (*Aloe socotrina*): of the *sab* all that is known is that it is a milky juice of an acrid character, the

smallest drop of which is said to cause a burning sensation when injected into the eye. One thinks of the 'ushar, *Calotraqis giganka*, but the juice of this is too well known by other names.

(42) The translation adopts the reading *yarqa'u* given in the scholion as the alternative to the second *yabra'u*.

(46) Khindif is the name by which the ancestress of the great tribe of Tamlm (and also of the confederate tribes called the Ribab) was known. It is said by the genealogists to be a nickname of Laila wife of al-Yassonof Mudar (father of Tabikhah, father of Udd, father of Murr, father of Tamlm).

(47) The tree of which the poet claims to come of the trunk is called *an-nab'ah*, a tree growing in the mountains of which the best bows are made, and also arrows from its branches.

(48) This verse contains a proverbial phrase. The Arabs procured fire by friction, twirling rapidly a stick called *sand* in a hole or notch in a lower stick called *zandah*. Consequently, of a generous man (and also of one praised for other good qualities) it is said, 'He gets fire from his lire-stick', while of a niggardly and mean man the contrary phrase is used.

(53) It seems evident that 'Abaqurr in this verse is a real place, as much as is Tibrak with which it is yoked: but the geographers and etymologists will have it that it stands for 'Abqar, with its form modified to suit the necessities of the verse, and that this 'Abqar is a fabulous land, spoken of by Zuhair and other poets as inhabited by the *Jinn* (see Yaqt iii. 606, Bakr I 643, and Lane, s. v. *'abqari*).

(51) The word 'winds' is, as noted in the text, supplied by conjecture. We might also read 'rains', but as the element of water is furnished by 'torrent', *sail*, it seems best to take *madaliju hukur* as referring to winds; cf. Imra' al-Qais, *Mu'ali*. 2; wind is also implied as an agent by the word *sa.f.i n* in v. 55.

(56) Note the use of *waliyun* in its original old sense of 'writing': so also (pi.) in LabId, *Mu'ali* 2. In the Qur'an it is used in the sense of 'inspiration'. Observe also the unfamiliarity with which the alphabet is treated. Our poet probably could not write: his contemporary Ghailan Dhu-r-Rummah, also a Beduin, had to conceal his acquaintance with that art, which was not thought appropriate to a nomad.

(57) Women 'like statues', *mithla-d-duma*, is a stock phrase of the poets, from Imra' al-Qais onwards: so also a horse is praised, in 'Abd xi. 28, for being 'like a picture', *ka-timthali*: these similes from works of art probably came into use from contact with Greek civilization in Syria.

(58) The poets ascribe to the ladies whom they draw for us the habit of sleeping far into the day, to indicate that they do no household or menial work, but are of station too high to be put to labour: see Imra' al-Qais, *Mu'ali*. 37; cf. also vv. 85 and 86 below.

(65) The translation is not strictly literal: *jadah* and *far'd* are epithets of the woman, who is also the agent to *fafruq*.

(68) The Arab women used to rub, or sprinkle, *stibium*, *ilhmīd*, the Greek *a-rifjifii*, (*TTtfxxiBa* (antimony trisulphide), on their gums in order to set off the whiteness of their teeth; the same substance is used to paint round the eyes under the name *kuhl*: for a parallel see Tarafah, *Mu'ali*. 8, 9. 'The lines of youth', *ushur*, are explained as certain markings in the teeth which are only found in the case of young persons: or as a serration, or sharpness in the points, of the teeth peculiar to the young.

(76) This verse seems to be a doublet of v. 75; in the latter the word 'palm-tree' is supplied from the Qur'anic phrase quoted in the note, where the word *munqa'ir* is also found: the poet may have had it in his mind.

(77) *Mithqal* is the name of a weight equal to a *dirham* and a hall.

(82) 'Held of no account', *mawddi*, plural of *mida*, literally, 'used as wrappers for other clothes' more precious: here, however, though treated lightly, they are put to other use, viz. to cut up into shifts. The phrase may also be rendered—'used as wrappers for shifts which she puts on after other shifts [discarded]', taking *mawudia* as governing the accusative *slu'uran*.

(84) Saffron is used in the East as a perfume, and women rub their bosoms with it. So also among the Hebrews (Canticles iv. 14). It was an ingredient in the perfumes called *malab*, abir, and *Jchdluq*.

(87) It seems best to transpose this verse to the place where I have put it, so that the mentions of musk may be kept together. The verse, of course, means that the woman is nearly all musk herself.

(86) Instead of *waqdatuha*, 'its glowing heat', Ahmad reads *raqdatuha*, 'sleep [during the forenoon]', which seems better, both because sleep in this part of the day is ascribed to daintily-bred women (note to v. 58 above), and also because the greatest heat of the day is not in the forenoon, but about three o'clock p.m., before the sun begins to sink to setting.

(94) *I.e.*, if I were to die of love for her, she would be guilty of my death, and the duty of retaliation, by slaying her, would be laid upon my brothers.

(95) The word *sdqu-hurr* is generally explained as the male of the *qamarl* (sing, *qumrlyah*) or ringed turtle-doves: see 'Abd xix. 6; it is probably an imitation of the ring-dove's cry. The pains of the lover are stirred as often as he hears the sound (Canticles ii. 12).

## XVII

### YAZID SON OF DIRAR, CALLED MUZARRID

FOR the poet see No. XV *ante*. The poem is attributed by many authorities to Muzarrid's brother Jaz. It is a piece characterized by many brilliant examples of the poetic art; beyond the exhibition of skill in handling its themes it has no special object in view. The amatory prelude (vv. 1-11) has much beauty: then follows the description of the poet's horse (vv. 16-27) and mare (vv. 28-37): he next turns to his armour and arms—his mail-coat (vv. 38-41), coif and helmet (vv. 42,43), shield (v. 44), sword (vv. 44-9), and spear (vv. 50-2). Then comes a challenge to his enemies to contend with him in satire (vv. 53-62), and the poem ends with a striking picture of a miserably poor hunter, with his foolish wife and his boys (vv. 63-74), thrown in as a poetic exercise.

(1) My heart is cured of its passion for Salma, and the railing women are tired of their admonitions: yet hardly did the love of Salma drop away—no easy thing was it to unlove her!

(2) [She held] my heart until the foolishness of my youth had flown away, and until the beginnings of hoariness invaded my head and spread thereon ;

(3) The juice of *hinna* dyes it red, but below the dyed hair are silvery shoots sprouting upwards like the white points of *thagham*.

(4) No welcome to grey hairs! a fore-runner are they of One that comes later : when Ho knocks, no doorkeeper can bar his entrance.

(5) Rich rainfall keep green the prime of Youth ! a trusty brother was he in the days gone by, the time of my folly,

(6) When I sported with Salma: ah! sweet was her speech to him that sought her—he had but to ask her bounty, and she freely gave.

(7) White and fair, in her was lightness to him who tried her wit, and playfulness to occupy the heart of him who made that his end—

(8) Those nights when she tempted the staid to folly with her dainty wiles, and her walk with a dragging step, and a twist that enticed the gaze ;

(9) And her eyes like those of an oryx, among a herd whose pasture is the meadows where heavy rain-showers have fallen by night,

(10) And her hair intensely black with luxuriant tresses, resembling the black snakes of Ramman, the lithe and long.

(11) She steps with [a pair of legs smooth and soft like] two stems of papyrus, fed by sweet water and springs bubbling up among the roots of trees.

(12) What man soever there be whose hands are empty of weapons, whose place, when War bares her teeth, is obscure and mean,

(13) Of me at least the warriors of Dhubyan know that I am their knight who protects their folk, the champion of my tribe,

(14) And that I repel the captain of the enemy, full of ardour though he be, and that I bring back from the fight my spear after it has been plied with blood to drink time after time.

(15) And I have for use, what time War, stirred up again and again, becomes pregnant with mischief, and desperate affairs manifest their beginnings,

(16) A horse long in the back, which has almost gone wholly into powerful withers, full of spirit at the goal and when called upon time after time for speed, perfect in shape and make,

(17) With a loud trilling neigh, of the stock of as-Sarih : his voice is like the reed-pipes of a party of revellers to which timbrels with bells attached make answer.

(18) When he is seen with the rider mounted, men say—' A hunter's falcon!': when he is led by a groom, there is in his walk an even smoothness;

(19) Thou wouldst say, when thou seest him standing at rest—' The framework of a tent upon a rising ground, or a wolf standing up to gaze around':

(20) One that stands out conspicuous from a crowd of other horses, and the safest of towers of defence, what time only steeds of race can bring safety from pursuit;

(21) A darter-forth to goals: and if he chase a herd of wild asses, he leaves them like a troop of camels which have all been slaughtered by a man boasting against another.

(22) He seems to be gazing upwards with eyes intent, as though he had perceived some object of fear, and were striving to catch sound of it with his ear.

(23) What time thou seest the other horses, after a long day spent in quick travel, with their eyes sunken deep, like clefts in a mountain where water lodges,

(24) And after that I have worn away his flesh by constant work, so that his ribs show like palm-leaves laid side by side for a mat, which the weaving women part one from another,

(25) Even then he looks on galloping and trotting as a duty laid upon him as he speeds along, though already [from exhaustion] his flanks cleave to his back.

(26) His ribs are bent round, and the muscles thereon resemble arrows pared down by an arrow-maker skilful with his hands.

(27) Hard are his hoof-rims, so that he cares not, when he gallops, whether there lie before him a plain of soft even sand, or a tract of flint and stones.

(28) [And I have, too,] a mare long of body, short of hair, whose spirit is unfailing, compactly and firmly built, [slender] as a staff, that has borne no foal,

(29) A bay, with her back strongly-knit: as-Sarh and Jafil[ her sires,] have lifted her line to the best of strains.

(30) She is one of those steeds of race that stretch themselves fully in their gallop, springing and light of foot, pressing on in her eagerness: her longing is the far-extending desert, plain giving into plain.

(31) She turns her cheeks briskly to right and left, though her gallop has lasted long, as an adversary vehement in his contention casts his hands this way and that.

(32) Her noble endurance, and her impetuosity in which is no flagging, carry her to the front of the dash of the galloping steeds ;

(33) And if that which was withheld of the reins is restored to her, she lets herself go at full speed like the darting flight of a sandgrouse which hawks pursue.

(34) A mare kept always close to the tent, never has she been bestridden except for a foray, nor have ever foals tugged at her teats.

(35) When she has been fined down by training, she is like a young gazelle fed on *hullab*, with her muscles and upper parts firmly knit, and her lower limbs made nimble and light.

(36) And in truth she has ever been to me a precious possession, born and brought up in our tents: of all possessions that which has been born and bred with one's people is the most precious ;

(37) And I will keep her as my own so long as there is a presser for the olive, and so long as a man, barefoot or shod, wanders on the face of the earth.

(38) [Yea, and I have] also a coat of mail flowing down over the body, wide-extending, of the make of the Tubba's, held together with firm pins, from which the broad-headed long arrows fall away in disgust [because they cannot pierce it]:

(39) Glittering scales like the back of a fish—no lance has any effect on it, much less those wretched little shafts that strive to penetrate it;

(40) White is it, marked with streaks of brass-work, with its rows of scales closely set: rings it has, which extend [in the sleeves] beyond the fingers.

(41) Its fame is widely spread abroad, and fingers are crooked to point it out, when on a day of mustering for defence the tribes are gathered together.

(42) And [I have] a coif of mail hanging down from a Himyarite helmet glistening in the sun, from which stones fly shattered into small pieces:

(43) The rays of the sun on its sides send forth a radiance like the lamps of hermits, brightly kindled on candlesticks [to guide the wayfarer].

(44) And a shield [I have], that looks like the sun in the dust-cloud of the dark day [of battle], and a glittering sword, that cuts straight through the thing it strikes;

(45) Of the best and purest of steel, its edge never ceases to be keen: ancient generations forged and fashioned it:

(46) A smooth blade of India—when its edge is raised to smite the tops of the helms, the shoulders beneath are not safe from its stroke;

(47) When ho that wields it rushes towards his foe, already has he addressed to it this word—' May all blades be thy ransom!

(48) ' Art thou not of finest temper? The topmost crests [of the helmets] cannot stop thee, and thou fallest not short however far be the stroke for the hand that wields thee,'

(49) —A sword that makes no sound when it is drawn forth from its sheath: its surface has been polished and cleared of all rust by the armourers.

(50) And [I have] a spear even and regular in its internodes, as though a stream of oil, flowing continuously, covered it:

(51) Solid all through—when it is shaken, a vibration runs through its upper parts, as a serpent of the sands wriggles when he is making for a place of refuge:

(52) A point it has, whose keen edges pierce everything, slender and thin like the new moon that shines amid the blackness of night.

(53) Enough of this!—What thinkest thou of the mind of a company from whom have reached me insulting and violent words?

(54) They snap at my honour behind my back: but before they get at it there is for their nibbling a wide space to be eaten through!

(55) [They attack me] notwithstanding that I have had experience [in such things], when my side was found to be solid and hard, and he with whom I contended in shooting the arrows [of satire] was made to bark at me in discomfiture and terror;

(56) And I have passed the point of forty years [and reached my prime], and my spear is found always to be without a rival to meet it in strife.

(57) Yea, verily they know from of old that when the contest becomes severe, I interpose therein [as a master] skilled to deal with it.

(58) I warrant to him with whom I contend that my words shall be so striking that the night-traveller shall sing them as he fares along, and the caravans be urged forward by them on their road ;

(59) Well remembered are they, cast forth with multitudes to bear them about : their sound is gone forth in full sunshine into every land ;

(60) They are repeated again and again, and only increase in brilliancy, when the diligent lips of men test my verse by repetition.

(61) And he whom I attack with a couplet, it sticks to him and is conspicuous like a mole on his face—and there is nothing that can wash out a mole !

(62) Thus is my requital for the gifts men bring; and if I speak, the sea is not exhausted, nor is my voice hoarse with too much use.

(63) Turn then thy shaping of verse, if indeed thou art copious in song—and in sooth the copious in song knows how to say whatsoever he wills—

(64) To the picturing of a man of Subah who has suffered long from distress : arrows has he of the mako of ar-Eaqam, and a yellow [bow of *nab-wood*] with all the sap dried out of it ;

(65) These are all that remain to him out of that which he shaped with his knife—and a few dogs on whose necks the chains tinkle as they move to and fro—

(66) Blackey, the Hunter's Tip-cat, Long-body, Slim, Wolf, and the Gripper,

(67) The offspring of two hounds of Soleucia that were his livelihood—but they died, and his frame dwindled to nothing, sunk as he was in misery;

(68) He made up his mind, when they died, to hunger and disappointment: but his Demon said to him—' Thou hast the charge of a household to meet!'

(69) So he went about among his fellows, begging from them the means to live : but returned home with all his prayers encountering nought but stubborn rock,

(70) To his boys lean as arrows without heads, and a foolish gad-about wife—and the worst of wives are those that have no sense !

(71) And he said to her—' Hast thou anything to eat? As for me, I have nought to do but to curse mankind to thee—may thy mother lose all her sons !'

(72) She answered him—'Yea, this well and its water, and a bit of skin  
a year old, shrivelled and dried up.'

(78) Then, when he had eaten all he could of the meat she offered, and he  
lay at even utterly worn out, filled with anxiety that was no vain thing,

(74) He drew over him, seeking sleep, the skirt of his mantle, but the tumult  
of cares within kept slumber far from his eyes!

## NOTES

(I) For Salma there is the alternative reading Rayya: Salma is the name of the lady in Muzarrid's other poem, No. XV.

(3) *Hinna*, here called by the rarer name *yarcamna*, is *Lcuvsonia inermis*, the Indian *merihdi* or *mendhl*: the powdered leaves, beaten up with water into a paste, are used to dye the hair and beard red. *Thagham*, some plant having tomentose shoots, possibly a species of *artemisia* or *edelweiss*, to which white hair is compared.

(4) 'A forerunner to one that comes later': *wafd* means a deputation sent to represent a tribe before a ruler or victorious adversary: the 'one that comes later' is, of course, Death.

(11) The comparison of women's legs to papyrus stems meets us in the oldest poetry: see Imra' al-Qais, *Mu'all.* 36, and 'Abld, *D'nvan*, xii. 6. The papyrus is represented as growing in the moist ground about the runnels irrigating gardens of date-palms. Theophrastus notes that it grew in Syria, and Tarafah mentions (*Mu'all.* 30) 'Syrian paper', *qirtas ash-Sha'aml*, to which he likens the cheek of a camel.

(14) 'Captain of the enemy', *al-kabsh*, literally, 'ram'; the word is frequently used for a leader and chief.

(15) 'Desperate affairs', *al-khutubu-z-zalazilu*; *zalazil* is pi. of *zalalah*, 'earthquake'.

(16) For *tmccdu-l-qard*, 'long in the back', there is a v. I. *qasiru-l-qara*, 'short in the back': according to al-Asma'i a well-bred horse should be short, not long, in the back, but long below, in the belly.

(17) The Arabs attached much importance to a horse having a loud and clear neigh; the sound called *jushsfah* is explained here as a combination of the music of reed-pipes, *mazamir*, pi. of *mizmdr*, and of the little bells, *jalajil*, jA. of *juljul*, inserted in the raised border of a timbrel, such as would be heard from the musicians at a drinking-party.

(18) 'An even smoothness', *tasatul*, one foot succeeding another in its step without any disturbance of regularity.

(19) 'The frame-work of a tent'; *khiovs* here seems to mean a booth built of boughs, *Maimah*, rather than the ordinary Arab tent, *bait*, of hair-cloth stretched on poles. There is an alternative reading *Maytl*, which would mean a scare-wolf,—a human figure or something like it, dressed in clothes, set up on a rising ground.

(21) The word for troop of camels here is *dhaud*, which means a number between three and ten. 'A man boasting against another', *mukhayil*, means a man who, to show his generosity, slaughters one camel after another, to prove himself better than his competitor.

(25) 'A duty', literally 'a vow', *nadhr*.

(31) Compare No. VI, v. 5, which is here rightly interpreted in the scholion.

(33) The rendering follows Marzuq's scholion rather than that of the text: *fadlu'l-inmi* is that portion of the reins which is gathered up in the rider's hand; when it is let go (when she 'is given the rein') she darts off at full speed.

(35) *Hullab*, a pasture-plant which is said to remain green even through the heats of summer. The translation adopts Ahmad's reading, *Tiliaffa-l-asafilu*, instead of the text *slmdda-l-asafilu*.



(37) 'So long as there is a pressor for the olive', *i. e.*, for ever: the phrase is a striking one in the poetry of a Beduin, evidently borrowed from experience in Syria.

(38) \*Of the make of the Tubba's': see *ante*, No. X, note to v. 35.

(89) No lance can pierce the mail-coat, and of course not these contemptible little arrows: *hidha*, singular *hudhivdh*, are said to be arrows without a point, or with a date-stone in place of one, with which children play.

(41) 'Its fame is widely spread abroad', *mushahharatun*: the word may also mean 'conspicuous to the eye'.

(42) A coif, *tasbighah* or *mighfar*, is a piece of mail hanging down from the helmet to protect the neck. The Ilmyarite helmet, *tarkah* (a Persian loan-word), has no crest like the *qaunas* (*kavos*), the Greek or Roman helmet with a peak to it.

(43) The hermit, *rahib* (the word is also used for a Christian priest or monk), is a notable figure in the old poetry, generally mentioned in connexion with the exhibition of a light at night to guide the wanderer on his way (Imra' al-Qais, *Mu'all.* 72). These hermits probably dwelt for the most part in the Syrian desert, where their cells still survive.

(47) This picture, of the warrior propitiating his sword before going into action, recalls similar propitiations of weapons, tools, pens, &c., which may be seen to this day in India.\*

(51) 'Serpent of the sands', *thu'ban ar-rimal*; Ahmad gives the v. *I. thu'ban al-arim*, 'serpent of the cultivated places of seed-produce'.

(52) 'A point', *farit*, literally, 'a fore-runner'.

(54) The first word of this verse is doubtful, but the general sense is plain: see the note in the original text.

(57) 'Contest', literally 'race', *jira*'.

(58-61) Here again we have an interesting passage showing how the compositions of the poets were spread: the nightly traveller sings them to beguile the way, the caravan-driver sings them to encourage his camels, and the drawer of water sings them at his work. Naturally, poems of satire had the greatest vogue.

(62) 'The sea is not exhausted', *i. e.*, I have an inexhaustible stock of poetical material at my command.

(63) Here we have a clear example of the use of the word *qarid* for descriptive and pictorial poetry. See 'Abld xxiii. 9. Goldziher thought its original meaning was panegyric, but that is evidently not the case here, where it is applied to the picturing, *na't*, of a hunter sunk in poverty.

(64) Subah is said to have been a family in the tribe of Dabbah; ar-Raqam is alleged to be the name of an arrow-maker; for nab'-wood, see *ante*, note to No. XVI, v. 47.

(65) I have adopted the reading *tasalsalu* instead of the text *taqalqalu*.

(66) These are all proper names of dogs, which I have attempted to translate. The originals are *Sukam*, *Miqla'u-l-qanls*, *Salhab*, *Jadla' as-Sirhan* and *al-Mutanuivil*. *Miqla'* is the stick with which tip-cat is played, *qulah* being the name of the small piece of wood which is tipped up and struck: see 'Amr b. Kulthum, *Mu'all.* 90, with Tibrrzi's note.

(67) Here observe that *banat* is used for the offspring of animals irrespective of sex: see *ante*, note to No. V, v. 13. Hounds used for hunting are still called *Saliql*, from some one of the various cities named after the founder of the Seleucid dynasty—probably that on the Tigris incorporated in the Persian capital al-Mada'in.

(68) 'His Demon', *ash-Shatfan*, not necessarily the Devil, but rather a familiar spirit, *genius*.

(69) 'His prayers encountered stubborn rock', *akdat 'alaihi-l-mas'd'ilu*: *akda* is the word used of well-digging, when one arrives at the *kcudyah* or solid rock without finding water.

(73) The translation adopts the reading *ta'amiha*.

\* Prof. Bevan refers to Habakkuk i. 16 for a similar propitiation in Jewry of implements of livelihood.

## XVIII

## ABD-ALLAH SON OF SALIMAH, OF GHAMID

THE name of the poet's father is variously given as Salimah, Sallmah, and Salim. Nothing is recorded as to his age and history. His tribe was a division of the great Yanianic group called al-Azd, widely spread over the Arabian peninsula. The section to which Ghamid belonged was called Azd Shanii'ah. Ghamid's country was the northern portion of the Sarat, or meridional chain of the Yaman; it had Daus to the north of it, and 'Anz to the south, both divisions of the Azd; then followed northwards Fahm and 'Adwan, Ma'addic stocks. The country of these sections of the Azd was to the south of at-Ta'if, in the tract known in modern times as 'Aslr.

The two poems which follow are mere fragments, and the verses which have survived only a small part of those of which the pieces originally consisted. They bear no indication of date, but probably belong to the pre-islamic age. The sequence of ideas is conventional, and needs no special elucidation.

(1) Alas ! Janub has cut the ties that bound her to us ; and we have come away to the uplands, while she has gone down to Qadib.

(2) And never saw I any like the Daughter of Abu Wafa on that morning of the shingly plain of Thajr—nay, I sin not in what I say !

(3) And never saw I her like in Unaifu-Far'in: [if any man can prove me wrong,] I promise to pay a camel whose blood shall be spilt in sacrifice ;

(4) And never saw I her like in the rugged black hills of Lubn—noble birth and sweetness set off her beauty:

(5) Notwithstanding that she said of me in jest—' O people, is he mad ? he was born only the other day !'

(6) Well, and if I am old, there are others about me as old as I; and Janub's time of life is only beginning, fresh and young.

(11) And if my locks are growing grey, why then, 'tis time ; and the end of all that are young is that they grow grey with eld ;

(12) But Janub—her fresh and sappy branch is fair as the streamers of summer cloud at sunset.

(7) And if I am old, yet I swear a solemn oath that never shall leave my shoulder a blade of polished steel.

(8) And many the man of lofty looks, nourished in plenty and sprung from a great tribe—yea, many were his people and dreaded—

(9) Have I encountered, and taken my vengeance of him and delayed not, what time men's sides were locked together in angry conflict;

(10) And but for that which I make him gulp down openly [of anger and disgust], there should appear in his face scars due to me.

(13) And many the fleet camel have I urged along a road whereof the white track was like strips of linen ;

(14) When other beasts flag, she presses keenly on, throwing out her fore-legs, increasing in swiftness the more she is tried, ever unwearied.

(15) And many the short-haired steed, like a staff in slenderness, of the strain of Sa'id—the lean muscles of his back adorn his spine—

(16) Have I launched against the swift shy wild asses, whose meadows are enclosed between low hills of clay and lava crags ;

(17) And I have loft my spear[, after having pierced with it the quarry,] red as though its knots had been anointed with 'ahir, and were still moist therewith.

(18) And many the kinsman and the cheerful witty companion have I succoured with my bounty, what time his comrades [through stress of dearth] failed him :

(19) Yea, the loss of my herds by murrain or a year of no rain has never weakened the strength of my arm in helping those in distress.

## NOTES

(1) Qadlb, a valley in Najd. Notice the idiomatic *mala Win Qadibu*, 'Qadib inclined downwards with her'. The poet's tribe dwelt in the high mountainous country of the Sarat, overlooking the Tihamah westwards and the plateau of Najd eastwards.

(2) 'The Daughter of Abu Wafa' is, of course, Janab.

(8) *Mudharra'atun khahibu* literally means 'a camel whose blood, when it is slaughtered by cutting the throat, streams over its forelegs and dyes them red'.

(5) \* He was born only the other day', *mansha'u dha qaribu*: i. e.,<sup>1</sup> he is a mere boy': said in jest of his foolish conduct, whereas the poet is really an old man, as the next verse shows.

(12) This verse and the preceding must be transposed to the place where they stand in the translation. Marztlql has done this with v. 11, but not v. 12, which evidently goes with it. Notice 'her fresh and sappy branch' as a figure for youth. Some lost folk-lore lies hid in the word for 'streamers of summer cloud', *Banatu Makhrin*: the scholiast gives us no information.

(7) 'A solemn oath', *bi-atlh 'ittrin*, lit. 'an oath or obligation which it would be a crime to break'. 'Polished', *khasab*, is one of those words which carry opposite meanings, for it is also used for steel before it is polished. The sword is suspended by a belt from the shoulder, crossing the breast.

(9) As the next verse shows, the encounter referred to here is a contest of satire, not of physical violence.

(15) Sa'id, name of a stallion ; a horse extended at full gallop is often compared to a staff (*hirawah*) or the shaft of a spear (*qantih*), and is praised for the leanness brought about by training : see *ante*, No. V 11, v. 6.

(17) *Abir*, a red perfume in the nature of an unguent, of which saffron is the principal ingredient.

## XIX

## 'ABD-ALLAH SON OF SALIMAH, OF GHAMID

SEE NO. XVIII for the poet. This piece is even more fragmentary than the preceding. The name of the woman celebrated in the amatory prelude has been lost; there is evidently a large *lacuna* between vv. 4 and 5, and another between vv. 10 and 11.

(1) Whose remnants of dwellings are these in Taula' and there in Yabus? Yea, and the white plain of Raitah has now no inhabitant ;

(2) The play thereon of the grinding winds has made them dim and doubtful, even like the [faded] tracery which is being renewed on a woman's arm and brought back again;

(3) The drawing thereover of the skirts of the burying winds in their obliterated courts is like the swooping-by of the skirt of a bride.

(4) Turn then from them—since she is far away—on a fleet she-camel lean and spare like the wood of a bow, no biter.

(5) Yea, and oft-times have I gone forth in the morning to the chase, mounted on a long-bodied steed spare like a palm-trunk growing in the midst of a garden,

(6) With knees and hocks close together, narrow in the upper part of the chest, broad in the lower part, strongly-knit in the close-set vertebrae of the back;

(7) The points of hair upon him are covered as it were with silver, and the first drops of sweat upon him are never dry ;

(8) He seems to thee like a wild-ass afraid [of the hunters], standing up to scan the distance on a high watching-place, [with the beads of sweat upon him] like streaks shaped as an acacia-pod, or like strings of pearls,

(9) [Pods growing] on trees that break forth with new green in the month of Safar, with shoots bursting with leaves, not yellow [as in autumn].

(10) And I reined him in, and it seemed as though the middle of his breast and the flat of his forehead, [from the blood thereon of the slain quarry,] were the pounding-stone of a bride [covered with perfume of saffron],

\* \* \* \* \*

(11) And oft-times have I companied with a hot-tempered companion, with the fellowship of a man experienced and patient in bearing annoyances, skilful in dealing with them ;

(12) And oft-times I return the thrust of him that plagues me with a shoulder hard in its sudden attack, difficult to withstand, full of mischief;

(13) And oft-times I am soft and gentle to him who seeks of me a favour, and oft-times I requite with the like those who strive after my hurt ;

(14) And oft-times I physic the disease of those smitten with mange, applying thereto a lotion that overcomes the most dainty of those I treat.

## NOTES

(4) This is but the first verse of a description which has been lost, and may have extended over several verses.

(6) The poet uses, for his horse, a word, *thafinat*, which properly belongs to the anatomy of a camel: see *ante*. No. VIII, note to v. 29.

(7) The appearance of clear drops of sweat at the ends of his hair is a sign of the cleanness and delicacy of his skin,—one of the points of a horse : for these see the scholion to v. 6.

(8) The second hemistich of this verse is difficult: it may refer to drops of sweat, as rendered, or possibly to ornaments of beads strung as an amulet round the horse's neck. The want of connexion with the preceding verse seems to point to some *lacuna*. The pod of an acacia is like a string of beads, and is usually curved, not straight.

(9) The month of Safar, in the old calendar before the coming of Islam, originally fell at the beginning of the cold season. It is the second of the year, next after al-Muharram, and was distributed between December and January: see Lane, p. 1254. Like all the other months, it had fallen back by six months from its original place at the time of the Hijrah ; and, since the abolition of the intercalation, by which it was attempted to keep the lunar generally in accordance with the solar year, has ceased to have any relation to the seasons.

(10) The Arabs were accustomed to mark the foreheads and breasts of their horses with the blood of their slain quarry : see Imra' al-Qais, *Mu'all.* 63. The simile of a bride's pounding-stone, on which she mixes perfumes, is apparently borrowed from Imra' al-Qais, *Mu'all.* 62, but the connexion is there different.

(14) Here again the reference is to a contest of satire. The 'lotion' is composed of urine, boiled with burnt hide and the bark of certain species of trees, used as a remedy for camels' mange. Compare *ante*, No. XV, v. 25. *Nitfls* may be rendered 'skilful, subtle', as well as 'dainty'; but the latter appears to me to suit the passage best.

## XX

## ASH-SHANFARA OF AZD

THE author of the following poem is one of the most interesting figures in ancient Arabia. If the great *Lamiyah*, or l-poem, which goes by his name (which is mentioned in it, v. 43, as that of the author) is really his work,\* he has produced two masterpieces, one the picture which he draws here of the Arab woman, and the other the figure in the *Lamiyah* of the lonely desert warrior, which have certainly not been surpassed by any other poet of his nation. The poem before us, having been chosen by al-Mufaddal (died 164 H.), who was a contemporary of Hammad and Khalaf, the two persons (both of Persian descent) most notorious for fabricating ancient poems, and an earnest opponent of their forgeries, may, I believe, be relied upon as genuine. Al-Asma'i's (f 217) opinion of it will be found in the note to v. 11.

Of ash-Shanfara himself we know little beyond what his surviving poems tell us. The stories about him do not always agree closely with the poems, and have rather the appearance of popular tales, such as early grew up round heroic figures of the pagan time, than of genuine traditions. They are related chiefly by Abu 'Amr ash-Shaibam (died 205, 206, or 213), apparently on the authority of al-Mu'arrij as-Sadusi, a man who also supplied Abu 'Ubaydah with information. Al-Mu'arrij had them from 'Abdallah b. Hisham an-Namarl. It is certain that the poet belonged to a stock of the Yamanite tribe called al-Azd, and probably (see note to v. 28) to the section of it called al-Hijr. His father's name is not mentioned, although according to a verse attributed to him (*Aghani*, xxi. 134<sup>22</sup>) he claimed to be of noble parentage on the side of both father and mother. This seems unlikely; probably he had African (negro or Abyssinian) blood in his veins: one of the interpretations given of his name is that it means \*thick-lipped'. It is certain that for some reason he left his own tribe and lived in that of Fahm, where Ta'abbata Sharra was his friend and companion in his daring expeditions carried out on foot. It is also certain that he pursued a blood-feud with another branch of the Azd, Salaman b. Mutrij; and it is probable that he met his death in the course of his attacks on that tribe. In the legend it is said that the ambush in which he was taken prisoner was laid by Asid (or Usaid) *al-Ghdmidl*, which perhaps accounts for the insertion of our poem in the collection next to Nos. XVIII and XIX by another man of Ghamid: other versions of the story call Asid a Salamani or Salami. The three striking verses contained in the Hamasah (pp. 242-3), which are said to have been uttered by him

\* The *Lamiyah* is ascribed by some (BDuraid [t321] is the authority quoted by al-Qalr, *Amall*, i. 157) to Abu Muhriz Khalaf al-Ahmar, a man of Persian descent from Farghanah (died about 180). He certainly had an unrivalled knowledge of ancient Arabic poetry; but it seems very improbable that he had the genius and minute realization of local detail which the *Lamiyah* exhibits, and which have attracted to it a crowd of commentators, of whom al-Mubarrad (t 286), at-Tibizi (t 602), and az-Zamakhshari (t 538) are the chief.

t See text, p. 198°.

when a prisoner and about to die, are in manifest conflict with the story in connexion with which they are handed down. In them he calls himself 'one delivered up to destruction (by his tribe) for his crimes', *mubsalan bi-l-jarairi*. Similarly, in the *Lamiyah* (v. 44) he speaks of himself as 'driven into exile by his crimes' (or 'pursued by the Furies on account of them'), *taridv, jinaytm*: in our poem also (vv. 31-2) he looks forward to dying a lonely death, with no mourners of his family about him. From these passages it would seem that he was originally driven out from his own stock on account of some deed of violence which they were unable to condone, or to pay for by way of bloodwit. He then joined, as a tribeless man (*khali'*), the stock of Fahm, and became the friend of Ta'abbata Sharra. On his death Ta'abbata\* composed a poem of lamentation (our commentary, p. 199<sup>4</sup>, *Aghdui*, xxi. 136-7), which shows that good relations remained between Fahm and ash-Shanfara till the end.

The beautiful prelude, vv. 1-14, requires no elucidation. The verses (15-18) that follow celebrate our poet's habit on his raids. He then turns to a humorous description of his comrade Ta'abbata, and the bloody work in which the raid ended (19-26). Then specific deeds of vengeance are mentioned (29, 30). The poet, an outcast from his tribe, looks forward to the end (31-2), and claims to be capable of quick response to kindness, though swift to resent insult and wrong (33-4).

- (1) Alas! Ummu 'Amr set firm her face, and lias flitted and gone:  
she bade no farewell to her neighbours what time she went away.
- (2) She gave us no warning of what she purposed, but suddenly  
the necks of her camels towered above us as forth they sped.
- (3) She dwelt in my eyes at even, at night, and when morning dawned;  
and now has she ended all things, and flitted and passed and gone.
- (4) Alas my heart for Umaimah and all my longing for her!  
yea, she was my life's delight, and now all its joy is fled.
- (5) O thou sweet comrade! not one thou to start men's evil tongues :  
not thou, when thy name is mentioned, to draw a word of reproach.
- (8) She dwells in a tent pitched high above all the slandering herd,  
when many a tent stands where there gathers around it scorn.
- (6) She won me whenas, shamefaced, no maid to let fall her veil,  
no wanton to glance behind, she walked forth with steady tread:
- (9) Her eyes seek the ground, as though she looked for a thing lost there;  
straight forward she goes: if thou speak to her, few are her words  
and low.

A thoroughly stupid tradition (*Khizunah*, iii. 532, bottom, and *Aghani*, v. 171<sup>22</sup>) relates that Ta'abbata was ash-Shanfari's maternal uncle (*khal*), and that the fabricated poem at *Hanidsah*, 382-6, was composed by the latter on the death of the former. This poem was believed, with good reason, by the ancient critics to be the work of Khalaf al-Ahmar.





- (27) We slew for a pilgrim slain another in pilgrim garb  
by the stones of Mina, in the midst of the shouting pilgrim crowd;
- (28) We paid what we owed to Salaman son of Mufrij there  
for all the wrong that their hands had wrought in time gone by.
- (30) We cured, by 'Abdallah slain, somewhat of our burning thirst,  
and 'Auf there, beneath in the fight, what time rose the battle-din.
- (29) A tribe was wished joy at my birth, but I brought them no cause for joy,  
and I live now amid a tribe among which I was not born.
- (81) Wlienso comes my time to die, I care not what way it comes:  
no woman shall weep for me of mother's or father's kin.
- (32) If sickness assail me, let no friend come to tend my pain:  
my cure shall be to race up the heights of Dhu-l-Buraiq.
- (33) My taste is sweet, if men seek the sweet they may find in me,  
but bitter, if things unmeet are offered to my disdain.
- (34) I scorn to accept wrong done: but swift my response to him  
who offers to do me kindness or bring me a little joy.

## NOTES

(3) This is how Marzuq understands *bi-'ainayyaff*.—*bi-mashMdin minni wa-sukhnatin mm 'ainayya qasamat auqataha*. It has been suggested that *bi-'ainayya* ff. should be rendered 'I would give my eyes to see her', &c., understanding *fudiya* or some such word, and taking the sentence as the expression of a wish. I think, however, that the first is the more probable meaning.

(4) Umamah is the diminutive of Umm, and denotes the same person as Umm 'Ain in v. 1. The second hemistich more literally is: 'Grant that she is the delight of my life: she (or it, the delight) has now fallen away from it.'

(5) A verse absent from several recensions of the poem: its insertion here by Aba 'Ikrimah makes it necessary to put after it v. 8, which continues the same thought.

(6) This verse similarly draws to it v. 9.

(7) The translation adopts the v. I. mentioned in the note, *li-jaratihd*.

(11) 'Eye's Delight': lit. 'coolness to his eye'. Cf. *ante*, No. IV, note to v. 11. Note the opinion (of al-Asma'l) expressed in the scholion that these verses are the most beautiful thing that has ever been said in describing a woman pure and fair.

(12) The second hemistich has perplexed the scholiasts (see text, foot-note s). The most probable interpretation seems to me to be that adopted in my version: 'If a human being could be converted into one of the *Jinn* (or, endowed with the qualities of a *Jinni*) by beauty, such a beauty were hers.' The *Jinn*, and other spiritual beings imagined by the Arabs, such as the *Ghuls*, were supposed to have the power of assuming beautiful as well as terrible and ugly shapes (see the *Thousand and One Nights, passim*). Not all the *Jinn* were thought of as evil; Muhammad recognized this, and is said to have preached to them as well as to mankind: *Surah* lv. of the Qur'an is addressed to both Men and *Jinn*. Ordinarily *junna* means 'to be taken possession of by a *Jinnl*', that is, to become mad; but evidently it may be understood of the conveyance to a human being of some other qualities connected with the *Jinn*, and here it is clearly beauty that is said to

be *ho* conveyed. There seems to be no incongruity in using for the *Jim* the nearest English analogue, 'fairy', in such a connexion.

(13) 'Fragrant with evening's dew', *rihat wa-tullati*, lit. 'that has been blown upon by the breeze and moistened with the dew (of evening) \

(14) Halyah is no doubt here the valley of that name in the stony uplands of the Sarat forming part of the lands of Khath'am: its stony character (*hazn* : see *ante*, No. IX, v. 6, note) is in accordance with the existence in it of aromatic plants, which grow best in such places.

(15) 'With red bows': the bows, made of nab'-wood, become red with use and exposure to sun and rain.

(19) The 'House-mother', *Ummu-'iyalin*, is a nickname for Ta'abbata Sharra, his comrade, because he was in charge of the provisioning of the expedition : see *ante*, No. I, note to v. 15. The fancy of describing him as a woman is carried through all the following verses, as far as v. 24, but the warrior is manifest in the actions ascribed to him.

(20) Notice the metathesis of the root 'aul in the word *ta'allat* for *ta'aiwwalat*.

(21) The scholion gives an alternative explanation of the second hemistich : 'She is not expected to be at home, unless she chooses to return from a raid'.

(22) *Saihaf* is one of the words of which the scholars did not know the precise meaning. Ahmad says it means 'sharp, ground to a point': others, 'broad in the arrow-head'. The word '*adiy*' is explained as meaning 'a number of men running', a quasi-plural of '*ddi*, not of '*admv*': but here the men seen are evidently the enemy. 'Bristles', *iqshdarat*: the verb is used of horripilation caused by fear or other emotion.

(23) 'Her leg to the middle bare', *barizan nisfu sdqiha*, a phrase (inconsistent with the female sex) used of a warrior with his loins girt up for the onset: the *tear* or waist-wrapper ordinarily hangs down below the knee, sometimes trailing, but is girt up above the knee when exertion is undertaken. \* A wild ass': cf. *ante*, No. IX, v. 10. The wild ass is said to be the most jealous of animals, and the attacks from which he guards his mates are those of other male asses, as well as the hunters.

(24) This verse is followed in our text by one, No. 25, which is wanting in two of the recensions, Mz and Bm : it has no commentary, and is remarkably prosaic, spoiling the sequence of the poem. The following is its literal translation:

'A blade the colour of salt, fair and bright in its steel, keen of edge, flashing like portions of a pool of water described by poets (!).'

The *ratio comparandi* between a sword and salt is apparently whiteness, brilliancy. *Muna'at*, <sup>1</sup> much described, much used as a simile by poets', is a singular word to find here, though perhaps the first verse of 'Antarah's *Mu'allaqah* (*mutaraddam*) might be cited as a parallel. It does not seem probable that the verse is genuine.

(26) 'Calves', *hasll*, pl. of *hasilah*, the young of domesticated kine. We hear nothing of horned cattle throughout the whole compass of Beduin verse \* ; the herds of the desert-dweller consist exclusively of camels, sheep, and goats. But in the Yaman milch cattle are kept, and our poet was a man of that region ; hence the comparison of uplifted swords to the tails of calves coming up from the water and frisking about.

(27) The story told is that when ash-Shanfara was a child, he, his mother, and his brother were made over by the branch of the Azd to which he belonged, to al-Harith son of as-Sa'ib of Fahm (see *ante*, No. I) in pledge for payment of bloodwit for the murder of a man of their kin whom the

\* The only place in which I can recall the mention of domesticated cattle by a poet of Ma'add is in al-A'sha's *Mu'allaqah*, 55, where they are spoken of as brought as offerings (to Mink near Mecca), no doubt by pilgrims from the Yaman-

t See text, p. 197<sup>19</sup>ff.

Azd had slain while he was under the protection of al-Harith. The pledge was never redeemed, and ash-Shanfara lived and grew up amongst the tribe of Fahm: hence his association with Ta'abbata Sharra in the latter's adventures. He seems to have looked upon al-Harith as his father, and was a keen fighter on the side of Fahm in the feuds of that tribe with the Azd. The Azd killed al-Harith of Fahm in some quarrel or other, and refused to pay the bloodwit for him. This was, however, eventually paid (and the responsibility for the death of al-Harith thus assumed) by an Azdl called Haram b. Jabir. When ash-Shanfara grew up, he one day visited Mina among the pilgrim crowds performing the rites there, and Haram was pointed out to him as the murderer of his father. Ash-Shanfara thereupon sprang upon him and killed him, and escaped by means of his matchless speed as a runner. This is what is referred to in v. 27. *Muhdiyan*: one offering the beasts, *hadly*, which are offered in sacrifice at Mina during the pilgrimage. *Mulabbad* (or *mulabbid*), a pilgrim who treats his hair with gum (*samgh*) when putting on the pilgrim's garb (*ikram*), to prevent it from getting dishevelled. *Musatmvi*, 'shouting *Labbaik, labbaik*', the pilgrim's cry.

(28) See preceding note. The origin and parentage of ash-Shanfara are a very obscure question: but it seems most probable\* that he was born in a family called al-Iwas, of a tribe called al-Hijr t, a branch of the Azd settled in the northern *Sarat* or meridional chain of al-Yaman. Salaman b. Mufrij were another division of the Azd living in the same neighbourhood, and the slayers of ash-Shanfara's (adoptive) father, and there were, no doubt, many debts of blood between them and Fahm.

(29) See note to v. 28: ash-Shanfara, originally an Azdite, lived with Fahm, a Ma'addite stock, and spilt the blood of the Azd. The text has the last word *bi-munyal*, but the scholion tells us that *bi-manbil* is the accepted reading, and this is followed in the translation.

(30) The two men named are said to have been of Salaman. The noun to *istahallat* is *al-f'arb*, <sup>i</sup> 'War', understood.

(32) Nothing is told us in explanation of this verse.

(34) Two of our texts (Bm and V) add a final verse :

' Though never I ceased to sit in the midst of my folk at home,

yea, even between the tent-poles my Doom should strike me down.'

If genuine, it might come between vv. 31 and 32. The poet, as a man of blood and violence, looks upon the wilderness rather than the encampment as his home, and expects to die in the desert or among the mountains (v. 32).

## XXI

### ABU YAZID AR-EABr, SON OF MALIK, CALLED AL-MUKHABBAL, OF THE TRIBE OF SAD SON OF ZAID-MANAT, OF TAMIM

OuR poet's personal name is also given as Ka'b and Rabl'ah. The tribo to which he belonged, Sa'd b. Zaid-Manat, was one of the great divisions of Tamim, and its lands were at the western head of the Persian Gulf, bordering on what is now known as Koweit. He was of the family of Anf an-Naqah (see *ante*, No. IV, note to v. 1), and so also was the lady, ar-Rabab, celebrated in the poem. No striking incident is related of our poet's life. He lived to a ripe old age, and became a Muslim after a long life spent in the Ignorance, being one of the class known as *Mukhadrim*s. On conversion he settled in the newly-founded (16 or 17 H. = A.D. 637-38) military centre of al-Basrah, not very far from his tribal country. The author

\* See text, p.

195<sup>19</sup>.

t See Wustenfeld, Tab. 10<sup>12</sup>.

of the *Aghdni* thinks that he died during the reign of 'Umar, or perhaps early in that of 'Utbman. His contemporaries were Salamah b. Jandal (*post*, No. XXII), az-Zibriqan b. Badr, 'Amr b. al-Ahtam (*post*, No. XXIII), and 'Abdah b. at-Tabib (*post*, No. XXVI), all members of his tribe of Sa'd. He was celebrated as a satirist (*Naq.* 1048<sup>19</sup>), and as such is said to have attracted the notice of the Prophet; al-Farazdaq speaks of him as one of his most famous predecessors (*Naq.* 200<sup>4</sup>). The *Aghdni* in one place (xxi, 174<sup>10</sup> ff.) absurdly makes him a contemporary of 'Alqamah b. 'Abadah, who must have belonged to at least a generation before his time: the same story is told in another place (xII, 44<sup>13</sup> ff.) without the mention of 'Alqamah.

Our poem has the appearance of being a production of his pre-islamic period, revised after he became a Muslim. To Islam is due the pious phrase with which it concludes (vv. 39,40), but the scheme of it is like that of other poems of the Ignorance. Vv. 4-10 describe the deserted dwelHngs, vv. 11-20 the charms of his mistress: in the latter section the image of the ostrich's egg (vv. 16-18), and the saying about the lady's abundant hair (v. 20), are borrowed from Imra' al-Qais, while the magnificence of the Persian king is referred to in v. 13 in the style familiar in pre-islamic poetry. Then follows a *lacuna* (after v. 21): and then a description of a laborious journey, on a camel whose points are given in some detail (vv. 22-34); this journey lacks an object: it should have taken the poet to some patron who would have rewarded him, and perhaps originally did so. Then follows the appearance of the conventional railing woman, who attacks him for not dealing more carefully with his possessions: we expect a rejoinder in the spirit of pagan open-handedness (*cf. ante*, No. I, vv. 20 ff.), but all we get is the commonplaces of vv. 37-9.

(1) He thought of ar-Kabab, and the thought of her was his malady: so he followed after youthful passion ; and he who does so has no steadiness of judgement.

(2) And when her phantom drew near, mine eye received a hurt, and from their fountains the tears flowed down

(3) Like pearls let loose: they had been heedlessly strung on a string, and the string has failed them [and snapt].

(4) And I see an abode of hers at the pools of as-Sldan: still are its traces clear and plain,

(5) [Though they be] only ashes long extinct, from which the black side-stones have kept away the winds,

(6) And the remnant of a trench the sides of which were raised high, so that the root of it still abides.

(7) And that which has been spared of its spaces by the violent north-winds and rains is like the tattooing [on a woman's wrist].

(8) Now the wild kine seek out therein places of pasture, and the tawny-backed oryxes and the white thereof mix together;

(9) And the little ones of the antelopes and the young of the gazelles are like lambs among the traces, [frisking at ease].

(19) And the torrent-beds of Dhu-d-Dal, and 'Uqab, and az-Zukhm—none of them are without traces still of her sojourn there:

(10) Yea, time was that ar-Rabab dwelt there: scouting parties in force her people had, that broke the might of their foes.

(11) She is like a papyrus-stem: delicate living has caused her to outstrip her equals in age, and her limbs have shot up into tallness.

(12) She shows thee a face like a sheet of smooth vellum, not wrinkled or lean, nor coarse *in* feature.

(13) She is like the choicest of pearls, wherewith the Persians light up the arch of the throne of their King:

(14) For a great price [the King] bought it: there brought it for sale a man slender of limb, straight like an arrow,

(15) His breast anointed with oil: he fetched it forth from a billowy sea wherein the sword-fish dwells;

(16) Or like an ostrich's egg on a sand-hillock, laid gently down on the earth: no unevenness has it to the touch;

(17) It came before all its fellows, and there warmed it the male ostrich with a mass of wing-feathers matted together, like a bundle of old rags;

(18) He holds it close to his side with his wing, and the dust-coloured outer wing-feathers hedge the eggs snugly round.

(20) And the tiring-women lose their tiring-pin in the thick masses of her curling hair, that are like bunches of [black] grapes.

(21) Why dost thou not seek freedom from a yearning that hangs round thy neck like the cord, too short, that links together two camels yoked one to the other?

(22) Many the much-beaten road on which he who travels has a loose saddle, smooth like a mat woven by a skilful worker, its rising-grounds all of one level,

(23) In the sides of which, like circles of embroidery on clothes, are hollows scooped by sand-grouse to rest in on their night-long way to water,

(24) Have I passed along, keeping its sides in view, when the darkness was closing in, mounted on a she-camel good to answer when called upon in the evening for speed, equal in strength to a stallion.

(25) She leaves behind her the stones in splinters when she storms along, while the hills quiver with heat on the margin of the mirage.

(26) She hurries along when the road descends before her, like the incessant plying of the pulley enclosed between the [two] props [that support it at the well].

(27) There does not fail her a pair of haunches strongly joined to the column of the spine, and withers thick and muscular,

(28) And legs slightly bent, resembling the pillars of a building, with the flesh compact over the bones.

(29) And when I raise the whip, [a heart] beneath her ribs, keen, easily stirred by emotion, sets her to rapid speed.

(30) And she fills up the gap between her buttocks with a bushy tail: she is barren, and her barrenness makes its growth of hair luxuriant;

(31) And she has pads as hard as blacksmiths' hammers, not scanty in hair above the hoof, and not soft and smooth.

(32) She seeks her mid-day rest in the shadow of the tent, like as the gazelle then seeks its lair under the roots of the wild lote-tree;

(33) Then is she like a rock left behind by a torrent, which has been stranded on the margin of its bed, while other heaped stones lie apart from it.

(34) I have worn her out with toil until I have left her with bones crumbling to pieces, and the flesh thereon all spent.

(35) She that rails at me says—but no knowledge has she of the morrow or of that which comes after it—

(36) <sup>1</sup> Verily wealth it is that makes a man live long, while lacking brings near to him his death-day.'

(37) Nay, by thy Fortune ! I shall not be given life for ever by a hundred camels, pure white, whose hair flies off [in the wind when they get fat].

(38) Yea, though thou shouldst build for me [a second] al-Mushaqqar, on a mountain-top so high that even the mountain-goats cannot attain thereto,

(39) Even there my Doom should track me out: there is no power that can withstand God's will!

(40) Yea, I have found the straightest way in all things to be fear of God, and the worst of all to follow sin.

#### NOTES

(1) Ar-Rabab, as a woman's name, seems to be derived from the meaning of 'white cloud forming the fringe of a darker cloud-mass' which attaches to the word. Note that the poet speaks of himself in the third person in this verse, and in those following in the first.

(4) As-Sldan, a place in the territory of the Banu Sad near the north-west sea-shore of the Persian Gulf by Kadhimah (near the modern Koweit). Here the water-level in the soil is near the surface, and wells never fail: as-Sldan itself is said to be a hill rising above the swampy margin (*vide* note to v. 8 below).

(5) The use of *ilila*, 'except', at the beginning of this verse has much perplexed the grammarians, the Kafi scholars going so far as to say that it must be equivalent to 'and'. It appears to me that

the poet forgot how he had put the case in the preceding verse (where he said that 'the traces had not been obliterated'), and fancied that he had said that they had been almost effaced; in that case 'except' would be a proper beginning for v. 5. It is, I think, impossible to understand *ilia* in any other way.

(6) The trench, *nu'y*, is the ditch dug round the tent to keep the rain from flooding the interior: its 'root', *jid'ww*, is the part of it from which water flows down to the lower levels.

(7) 'Tattooing', *washm*: this simile for traces of tents is one of the most common. Cf *Mu'allaqah* of Zuhair, v. 2, and of Labid, v. 9.

(8) Under the generic title of *baqqr al-wahsh*, '\*wild kine', are, as the commentator explains, included two species of oryx, one of which lives in the mountainous uplands (*jibal*), and the other in the wide sandy plains (*irintil*). The former has a tawny or dust-coloured (*a'far*) back, white belly, and long neck: the latter has a white back, and both have black markings on the face and forelegs. Here both kinds meet, showing that the site is between the mountains and the plain.

(9) 'Lambs', *bahm*: the word is also applied to kids; in the herds of the Beduin sheep and goats are found together.

(10) This verse is quite out of place where it occurs, in the midst of the description of the beauties of the poet's mistress: it has been transferred to its proper connexion.

(11) '\*Scouting-parties', *salaf*, are parties of armed riders sent in advance to see that the road which the families of the encampment propose to take to their next halting-place is secure. This verse has somewhat the aspect of an intruder here: one is tempted to think that *ar-Rabab* should be read '*ar-Bibdb*', and that the verse belongs to a poem dealing with that tribal group rather than the lady celebrated: this would account better for the pronoun in *laha* and '*aduihah*'.

(12) The pearl diver is described in this and the following verse: see a beautiful passage in the same vein, probably by al-Musayyab (see *ante*, No. XI), of which a translation is given at pp. 146-7 of the *Journal of the Royal Asiatic Society* for January-June 1912, and the original text at pp. 499-500 of the same volume.

(13) The scholion to this verse offers a comical illustration of the perversity of cloister-scholars: al-Farra, a famous grammarian who died in 207 H., thinks that the word *lukhm* (sword-fish, *xiphias*) means frogs!

(14) The comparison of a young and beautiful woman to an ostrich's egg is found in the oldest Arab verse: cf Imra' al-Qais, *Muall.* 41: as in that passage, the egg is the first-born of its mother.

(15) The male ostrich incubates the eggs laid by his mates, as is the case with all birds of the *Ratite* family,

(16) After this verse there must be a *lacuna*, for it should clearly be followed by a statement of the *meam* by which the poet escapes from the burden of memory. What comes next, however, is a description of his long journey on a she-camel through waterless deserts.

(17) The traveller has a loose saddle, because the beast he rides loses so much flesh by exertion in the long journey that the girth becomes loose; and the place is so dangerous that he cannot delay to tighten it up. 'Its rising-grounds all of one Jewel', *ikamuhi dnrnu*, and therefore offering no landmarks to guide the traveller: the words may also be taken as meaning that there are *no* rising-grounds, but only a flat level surface.

(18) The implication in this verse is that the sand-grouse, *qata*, which are said to fly all through the night in search for water, have so far to go that they are obliged to stop and take rest on their way: therefore the poet's journey is through a country where the watering-places are very far distant one from another.

(19) This verse describes a journey by night, and the following verse one by day in the greatest heat, when the hills stand out from the mirage: the implication is that the same continuous journey is meant.

(80) Al-Asma'l says that the poet makes a mistake in giving his she-camel a bushy tail, and that the best-bred camels have a tail like an adder, free from hair. It seems possible that al-Asma'l is mistaken: Tarafah, a poet with a reputation as a judge of camels, gives his beast a bushy tail in vv. 15-16 of his *Mu'allaqah*.

(81) 'Not soft and smooth', *hi durmu: adram* (of which *durm* is plural) means even and level, so that you cannot feel the bones, so well covered are they with flesh. There is a v. 1. *Id Jkuzrnu*,<sup>i</sup> not too short'.

(32) The she-camel, being of the best breed, is the pet of the household, and takes her midday rest in the shadow of the tent, as the wild creatures lie in the shade of their holes scooped out among the roots of trees (*ante*, No. X, note to v. 11).

(84) This verse shows how great have been his exertions *on* his journey; it conflicts somewhat with the rest of the description of his camel, as strong and muscular.

(37) Camels when getting fat lose their old hair by the sprouting of the new, and the old hair is carried away by the wind. Cf. *ante*, note to No. XV, v. 10.

(38) Al-Mushaqqar is the name of a strong castle in al-Bahrain where the Persian governor, who in the time of the Sasanian kings controlled that portion of Arabia, had his residence: it may perhaps be the same as the modern Hufaf or Hufhuf. It was a place well known to the tribe of Tamim, as the scene of their disaster in or about the year A.D. 611, when a number of the tribe were killed by the governor as a punishment for raiding on a caravan sent from the Yaman to the Persian king in the 'Iraq.

## XXII

### SALAMAH SON OF JANDAL, OF SA'D SON OF ZAID-MANAT, OF TAMIM

FOR the poet's tribe see the introduction to No. XXI. Ibn Qutaibah (*tihir*, p. 147) calls him *jahiliuqadim*, 'one who lived far back in the Ignorance'; but if the poem attributed to him in the *Asma'iydt* (No. LIII) is genuine, he outlived the death of the last king of the Lakhmite dynasty of al-Hirah, an-Nu'man Abu Qabus (vv. 38 ff.), which probably occurred some time between A.D. 602 and 607; and Prof. Ahlwardt thought, from the mention of 'the Merciful', *ar-Rahmdn*, in v. 36 of the same poem, that he must have become a Muslim before his death: this, however, is not certain. According to Ibn Qutaibah, he was a contemporary of 'Amr b. Kulthum of Taghlib, the author of the *Mu'allaqah* and the slayer of King 'Amr\* son of Hind of al-Hirah (A.D. 569). Though said to have been one of the most celebrated warriors of his tribe, as well as a famous poet, there is no article dealing with him in the *Ayhdni*. He belonged to the family of Muqa'is, from which Qais son of 'Asim, the chief of Tamim on the day of the second battle of al-Kulab (see *post*, No. XXX), was descended, but there is no mention of him in the accounts of that battle (fought about A.D. 612). He was, however, associated with Qais in the battle of Jadud, where that chief defeated the Bakrites of Shaiban and wounded their leader al-Haufazan (see *post*, No. CXIV): two pieces by him celebrating this victory are contained in the commentary to the *Naqd'id* (pp. 147 and 148).



Qais became a Muslim in the last year but one of the Prophet's life: if Salamah was then alive he too must have accepted Islam about the same time.

Salamah's *Diwdu* has been published by Prof. Louis Cheikho, S.J., at Beyrout (1910). Prof. Cheikho suggests that he may have been an adherent of Christianity, which is known to have prevailed to a certain extent among the Arabs dwelling along the north-west shores of the Persian Gulf: but to the (pagan) sacrifices of *Rajab* in v. 6 of the following piece.

The poem which follows is one of the masterpieces of our collection; for this reason I have endeavoured to reproduce in the translation something of the beautiful rhythm (*Basit*) of the original: where this has entailed a departure from the literal rendering of the Arabic, the latter is explained in the notes. Almost every verse of it is the subject of frequent citation, and our commentary shows how many scholars occupied themselves with it. The 'Umarah who is several times mentioned as an authority on the poem is, no doubt, the great-grandson of the poet Jarir, and a member of the tribe of Tamim (see index to *Naqa'id*). The structure of the poem is simple, and requires no elucidation. The place of the amatory prelude is taken by the invocation of Youth at the commencement, and women are not mentioned until the last verse, and spears (17 to 20) are disproportionately detailed, and some of them may be by another hand. The description of the horse (vv. 5-15) is particularly admired.

- (1) Gone is Youth, gone with praise—Youth full of marvellous things !  
Gone! and that is a race wherein none may overtake.
- (2) Fled is it swiftly, and this hoary Eld comes on in its track—  
ah, would that the galloping steeds could reach it and bring it back !
- (3) Gone is fair Youth, that time whose gains are fullness of praise:  
in it was delight for us: no delight is left for the old!
- (4) Yea, two days were good—the day of assemblies and moots of the tribe,  
and the day of journeying through light and darkness to fall on  
our foes—
- (5) The day we pushed on our steeds homewards the way they had gone,  
with hoofs chipped, jaded and worn by onset again and again;
- (6) And the galloping steeds came home with streaks of blood on their  
breasts,  
as though their necks were the stones where victims in Rajab are  
slain;
- (7) Yea, each one fleet, when the sweat soaks through the saddle-pad, clear  
of skin, smooth-cheeked, bright of hair, a galloper tireless of pace.
- (8) Not thin his forelock, nor humped his nose, no weakling of limb:  
preferred is he in the dealing of milk, well nurtured at home.

- (9) Each leg apart in its gallop seems to stream with a rush  
of speed as though from a bucket water poured o'er the field,  
(10) Up starts he briskly, as starts a shepherd who in his sleep  
has left his flock to a wolf to harry, and wakes in alarm.  
(11) His withers rise to a neck far reaching upwards, below  
a breast blood-stained, like a stone on which red saffron is ground.  
(12) The folds of fat on his breast are set close, fold upon fold:  
all kinds of movement are easy to him, gallop and trot;  
(13) He races down the wild asses, brown, green-lipped with the grass:  
a thousand drop off behind him, easily wins he unspurred.  
(14) To how many wretches have they by God's will brought wealth and ease!  
how many rich have they spoiled and stript of all luxury!  
(15) With such as these do men enter battle with confident heart  
in spite of spear-play: with such, hard pressed, secure is their flight.
- (16) Of late Ma'add thought to do us hurt: but cooled was their wrath  
before our spears, and the stroke of swords not meant but to bruise:  
(17) Yea, swords of proof, and the spear-heads furbished bright, set on shafts  
hard-grained, not hollow, with knots to bind together their length;  
(18) Their heads gained glitter from hands of men that fight in the van  
—no mongrels they, dark of hue, no slinkers puny of build!  
(19) The clip made even their shafts, and straight they carry the steel:  
no crooked stem canst thou see, but polished well-fitted spears;  
(20) Blue steel their points, red and straight their slender Indian stems:  
atop they bear after fight the heads of chieftains slain.  
(21) Our men, when battle is joined, ply briskly, skilled in the play,  
lances like ropes at the well, where many drawers combine.  
(22) Both armies led from Ma'add, the men from Upland and Plain,  
both feel the pain of our spears, and cannot hide it with lies.  
(23) For me, I find that the Sons of Sa'd shine before all  
with warriors first in the fight like firebrands kindled to blaze;  
(24) Tamim the stock they uphold in wealth of glory and fame:  
—whoso bears Credit among mankind, he owes it to race.  
(25) A people they, when a year of famine presses, their tents  
bring strength to starvelings, and rest to wandering sons of the Wild.  
(26) When bites Calamity, sharp-toothed, cruel, patience is theirs  
to bear unflinching, and countless men to stand for the lost.

- (27) When wind blows chill from the North, we pitch our tents in the dales  
where drought has left in their bottoms stumps and bushes to burn:
- (28) Their paddocks hoary with frost, their brook-beds trampled and bare,  
their wallowing-grounds nought but dust, rainless, all greenery gone.
- (29) When one comes calling to us for help and succour in need,  
clear is our answer to him—forth start we straight in his cause;
- (30) Swiftly we saddle the camels strong and eager to go,  
and quick we set on our short-haired steeds the gear for the road.
- (31) Men say—'Their beasts are kept tethered close to where they are fed:  
though scant the milk of their camels, spared is it ever for them.'
- (32) So stand we, great in men's eyes : our ladies ne'er turn aside  
whenso they travel from Khatt to upland lava plains.

## NOTES

(2) \*Galloping steeds', *ya'dqib*, plural of *ya'qub*: the scholion notes that the word is used for the partridge, and supposes certain that horses are meant, as the word *rakd* implies, and *ya'qub* must, as 'Uinarah suggests, be derived from *'aqib*, meaning 'a constant renewal of pace, running again and again \ Cf. *ta'qlb* in v. 5.

(6) Rajab, one of the sacred months of the old Arabian year, of which it is the seventh : originally its place was at the beginning of the hot dry season, May-June, but in the century before Muhammad it had (owing to the loss of time caused by the too short reckoning of the year) come to fall in wintor (see 'Abld, *Dlwdn*, xvi. 3, and xix. 10). While the other sacred months during which war was forbidden, Dhu-1-Qa'dah, Dhu-1-Hijjah, and Muharrain, come together, Rajab is solitary. Victims (especially the first-born) were offered in it at holy places, perhaps, as conjectured by Wellhausen (*Heidcnthum*<sup>2</sup>, 98 ff.), as a thank-offering for the increase of herds and flocks, analogous to the Hebrew *Pesah* ; see also Robertson Smith, *Eeligion of the Semites*<sup>2</sup>, 227 ff. Here the blood on the horses' breasts arises from fight, being either their own blood or that of an enemy slain: in v. 11 it is the blood of animals killed in the chase ; see *ante*, No. XIX, note to v. 10.

(8) 'Milk': so I have understood *daicd*, 'the food given to a horse during training'; see scholion, p. 231<sup>13</sup>. For milk as the diet of horses in Arabia see *ante*, note to No. V, v. 3.

(9) \*O'er the field', or, perhaps more suitably for a nomad, into the trough or cistern. The comparison of a horse's speed to the rush of water is common in the old poetry: the word *jam* is used both of galloping and of flowing water, and ideas connected with the latter are transferred to the former.

(10) This verse is said by al-Asma'l to be by Abu Du'ad, a contemporary of Imra' al-Qais, and not by our poet. The word for shepherd, *yarfa't*, means properly an ostrich : here it is transferred to a black Abyssinian herdsman (see *ante*, note to No. I, v. 15), because the ostrich also is most commonly black. The word *dasi'*, here rendered 'withers', appears to be one of those of which the exact meaning was unknown to our poet. The word *jam* is used both of galloping and of flowing water, and ideas connected with the latter are transferred to the former.

(12) The mention of folds of fat on the horse's breast is hardly consistent with his perfect condition (see next verse): perhaps the verse is not genuine.

(13) The wild asses are pictured with lips green from eating the lush herbage to indicate that they are in the height of their other horses. 'Unspurred', more literally 'without being struck' either with the whip or the rider's heel. Spurs (*mahamiz*, sing. *mihmdz*) are very seldom referred to in the ancient poetry: the only place I can at the moment where they are used by a horse-breaker in breaking-in an animal: but striking the horse's side with the heel is often mentioned.

(14) 'They' in this verse is the company of horses of vv. 5 to 6: but the riders are really intended; cf. *ante*, No. XV, note to v. 27.

(16) 'The stroke of swords not meant but to bruise', *darbun ghairu tadhbibi*, a blow not meant merely to thrust back, but to kill.

(17) 'Swords of proof, *Mashrafi* swords, for which see *ante*, No. XII, note to v. 10. The rest of the verse paraphrased in the translation literally means 'with spears with polished spear-heads, not hollow in the operative portion, hard in the internodes'. The Arab spears are made of bamboos imported from India, the best being the so-called 'male' bamboos, which are not hollow.

(20) The spear-shafts are red, *humr*, because they are mature: elsewhere and more commonly they are called *sumr*, *tawm*, commentators (like v. 2 above), who are puzzled by the phrase *maqlun U-l-ya'asibi* That adopted in the translation seems to be also means the Queen (or, as the Arabs called it, the King) of a swarm of bees: but why a queen-bee should select the point of a spear on which to alight for a noon-tide rest is hard to imagine.

(21) The thrust and thrust again of spears is frequently compared to the plying of well-ropes at a well. *Matlub* in the original is said to be a well-known watering-place on the road between Mecca and Syria.

(22) 'Feel the pain of our spears': this may also be rendered 'are unable to endure our spears'.

(24) The rendering of the second hemistich here offered seems to me clearly the right one, but it is not that preferred in the scholion, which explains that it means 'every one among men who is a person of credit (or good reputation) is generally characterized by that reputation'.

(25) More literally, 'when a year of drought comes, and the sky is bare of clouds [bringing rain]'. *Kail* is a proper name (fern.) for famine.

(27) The word *kunna* in this and v. 29 is idiomatically used to mean 'our custom is' to act as stated. The valleys with firewood in their bottoms, in spite of the drought, are resorted to in order that there may be the means of cooking the meat with which the tribe feed the hungry.

(28) 'Paddocks', a rather loose version of *mabarik*, the places set apart for couching camels.

(29) The second hemistich literally rendered is, 'Our answer to his cry for help is the smiting of the shins', a phrase variously interpreted. The *Sihah* (cited by Lane) says that the poet means that a quick reply was given, calling the striking of the whip on the leg of the rider's boot, in urging on the horse, 'the striking of the shin': but this is inconsistent with the next verso, which shows that the warriors did not immediately mount their horses to help the suppliant, but, as usual, went forth on their business mounted on camels, leading the horses along by their side till they arrived at the scene of action, loaded or mounted, or, if they were couched, to make them get up. A third is that the phrase is a proverbial one: when a man deliberates with himself, and comes to a resolution as to his action, he is thought of as striking his shin with a switch, as in the story of Abu Hanbal of Tayyi' cited in the scholion. In whatever way the phrase is explained, it is clear that it means that the response to the suppliant's cry for help was

(31) This verse also has been variously interpreted, as the scholion shows. The translation

adopts the sense indicated on p. 245<sup>7</sup> ff: the horses are the 'beasts' referred to; they are kept by the tents ready for action, and by continued drought.

(32) Our ladies are never turned aside from the road on a journey from one camping-place to another, because of the terror of our name: no one would dare to attack them. The *sawad al-Khatf* is the cultivated coast-land of the Persian Gulf, al-Khatt being the name of a port resorted to by traders from India, and especially by importers of bamboos for spears, which are thence called *Khatfi*. For the 'Lava plains', frequent in the western and higher portion of the Upland {*Najd*}, see *ante*, No. IV, note to v. 10.

## XXIII

'AMR SON OF AL-AHTAM, OF MINQAR, OF SAD B. ZAID-MANAT,  
OF TAMIM

OUR poet was a near kinsman of Qais son of 'Asim, the chief of Sa'd of Tamim who led the tribe on the Day of al-Kulab, deputation of Tamim which repaired to the Prophet at Medina in the year 9 of the Hijrah (Tabari, ser. I, vol. iv, pp. 1710 ff., and *Aghani* iv. 8-10), and, after being defeated in a contest of boasting in prose oratory and in verse by the followers of Muhammad, accepted Islam. 'Amr was then young. Of his subsequent history little is recorded. He no doubt shared the fortunes of his tribe, and joined in the general apostasy after the Prophet's death, again conforming when the successes of Khalid son of al-Walid showed the dissidents that conformity was the best policy. He was celebrated for his beauty; a daughter of his, called Umm Habib, was married to al-Hasan son of 'Ali, who expected to find her as beautiful as her father. She turned out, however, to be plain, and he divorced her. His father's name was Sinan, but he was called *al-Ahtam* by reason of his having lost his front-teeth in consequence of a blow inflicted by Qais son of 'Asim with a bow on the day of the battle of al-Kulab (see *post*, introduction to No. XXX). Another poem by 'Amr, No. CXXXIII, is contained in our collection.

Our poem is probably to be dated after 'Amr's conversion to Islam. The short prelude, vv. 1-3, seems to be followed by a *lacuna*, since the woman called Umm Haitham in v. 4 is not the poet's mistress, but on probably several verses intervened before this subject was reached. The scene of the slaughtering of a fine she-camel, vv. 12-17, however repugnant to our tastes, is one often celebrated by the old poets; as noted against v. 12, a Beduin slaughters himself the beast he offers to his guests, and has no feeling of delicacy in describing how the work was done upon it.

- (1) Asma's phantom visited me by night, and again and again it comes:  
she left me, and this was her mind, that her vision should cause me  
to yearn.
- (2) She went, taking with her the longing of a sad soul whose heart  
is like a bird's broken wing, that now can do nought but flutter.



- (19) And he passed the night with quilts upon him, and smooth soft bedding,  
as a defence against the east wind—and cold it was!
- (20) Yea, every honourable man wards off blame by good cheer to his guest;  
and among the good there is always to be found a way to well-doing.
- (21) By thy life! it is not the lands that become too strait for their people:  
it is the natures of the men that inhabit them that are narrow.
- (22) Strains in me that come down from Zurarah uplift me to lofty height,  
and strains in my blood that come from Fadakl and al-Ashadd—
- (23) Glorious ancestry that lifts a man high upon a lofty stock:  
but some men's fathers there be that are puny and moan!

## NOTES

(7) 'Wanderer that causes my dogs to bark', *mustaribih* : a wanderer in the Desert who has lost his way is said to bark like a dog. If there be any encampment near, the dogs there bark in answer, and the man guides his steps to the place by the sound. 'I have called, or invited', not by words, but by lighting a fire to show the wayfarer where rest and food are to be found. 'The winter star-cluster', *najmu-sh-shitu*, is the Pleiades.

(8) The scholion to this verse contains a good example of the perverse methods of commentators : the verse is not self-contained as the nouns to *taluffu*, and, while the wind naturally makes the wanderer wrap himself closer in his cloak, find themselves unable to explain why the lightnings should also do so. This habit of not looking beyond the line under discussion is illustrated again and again in our commentary. The poem before us has other cases where a sentence is left unfinished at the end of a verse: e. g. vv. 12 and 16 ; it is no doubt the rule that a couplet should be self-contained, but it is a rule which is frequently broken.

(9) The variant *dani-r-rabab* for *dani-s-sahub* indicates that the 'fringe', *haidab*, was thought of by some of those who handed down the poem as one of white cloud below the main cloud-mass. It is more probable, however—since no mention is made of moon- or star-light, which would be necessary to give the cloud-fringe its whiteness—that the fringe was of falling rain.

(11) The phrase here is the Beduin's welcome to the stranger, conveying much in few words: *ahlan* = '[Thou hast come to] thine own people'; *sahlan* = 'to a smooth and level ground'; *marhaban* == 'to a broad place with no straitness in it'. The morning draught, *sabu*,<sup>i</sup> may be of milk as well as wine, and the former seems to be meant here.

(12 and 13) indicate that the poet slaughtered for his guest the best and most precious of all his she-camels. Nomad chiefs are their own slaughterers, as travellers have often testified. The she-camel mentioned was one 'wont to bring forth in the early spring', the best time for the calf to be born ; she was, in fact, just on the point of delivery, for the calf in her womb (vv. 16-17) was cut out alive. For the whole episode compare Tarafah, *Mu'allaqah*, 87-92.

(15) The word *aufadd*, 'mounted on the carcase', indicates the great size of the animal killed.

(16) The udder, hump, and unborn calf were the delicate parts to be cooked and served. That the camel-calf was white

(19) The scholion records an absurd suggestion by al-Asma'l that the 'thin, or soft, smooth sheet', *masqulu-l-kisa'i raqiqu*, was the pellicle, *duwayah*, on the top of freshly-drawn camels' milk which forms when it cools.

(22) Zurarah was the great chief of Tamim in the century before Islam, father of Ma'bad (taken prisoner at the battle of Kahrahan), Laqlt (slain at Shi'b Jabalah in A. D. 570), and Ha jib, (commanding the tribe at an-Nisar). 'Amr b. al-Ahtam's mother Mayya was the daughter of Fadakl son of A'bad, and her mother was the daughter of 'Alqamah son of Zurarah. Al-Ashadd is the name of one of the ancestors of whom our poet boasts in v. 22 of his other poem in our collection, No. CXXIII: he was Sinan son of Khalid son of Minqar, grandfather of Qais son of 'Asim, the captain at al-Kulab.

## XXIV

## THA'LABAH SON OF SU'AIR, OF MAZIN, OF TAMIM

NOTHING is known of the poet or his age, unless he be the same as the Tha'labah b. Su'air who is said to have become a Muslim and to have known Muhammad. In the *Isabah* of Ibn Hajar (i. 406), and also in the *Usd al-Ghdbah* of Ibn al-Athir, this Tha'labah is said to have belonged to the tribe of 'Udhrah, a reputed Yamanite stock. On the other hand, the *Idah al-Mantiq* of BSikkit says that the *Sihdbl* was Tha'labah b. Su'air *al-Mazini*, also called Tha'labah b. Abi Su'air, the father of 'Abd-allah b. Tha'labah to whom traditions are also ascribed. 'Abdallah died in A. H. 89, having been six years old when the Prophet died (A. H. 11). If this Tha'labah is our poet, then the statement made in the scholion to verse 11 of the poem, that he was more ancient than the grandfather of Labid, is evidently impossible. Neither in the *Aghdul*, BQutaibah's *S* to me is there mention of" any other Tha'labah b. Su'air. His poem plainly shows him to have been a pagan when it was composed (vv. 3, 14). It has suffered somewhat from dislocation, but is on the whole a fine example of the old poetry, setting forth the ideals of a gallant man as the heathen Arabs understood them.

(1) Is there with 'Amrah any equipment for the road for a traveller with a need, who goes forth on his way at evening or when morning dawns?

(2) He is weary of waiting after the long time he has tarried; and he has come to the end of his desire, and will abide no longer

(3) For the promises of one who is cunning, or for her pledges not meant to be fulfilled, though she were to swear by the black [blood of the victims] that flows [over the sacred stones],

(4) She promised thee, then she failed to perform her promise; and maybe what she denied thee would not have hurt her.

(5) And I see that with fair ones ties endure not for ever, whether in poverty or even in the case of the well-to-do.



(6) And when the tie of love that binds thee to thy friend abides not to thee, then cut off thy desire of

(7) Hard and strong, large in the middle ribs, a mighty goer, a swift traveller in the noon-tide heat, of stout and sturdy frame.

(8) She goes on steadily through the fore-noon when the strength of the other riding-camels is spent, as though she were the castle of Ibn Hayyah which he built up with bricks and overlaid with plaster.

(9) Thou wouldst think that the leather saddle-bags and the corners of the leather cover of the saddle[, when she hurries along,] were two prominent bunches of feathers on the wings of a male ostrich fleeing in terror;

(10) He races alongside of a she-ostrich travelling home in the evening, whose feathers her swift course causes to fall out, as the man who fecundates the date-palms strips off and throws down the wrappings of the spathe.

(11) The twain thought upon a nest full of eggs ranged in rows one against another, after the Sun had stretched forth her right hand to the covering Night.

(12) Her feeding-places were far away [from the nest], and her youngling twittered to her, in fields where grew the 'a and the succulent colocynth, thick and broad.

(13) So the two took their way together, under the gathering shade of night, with a swift even pace like the steady rushing down of an evening shower.

(14) Then [the she-ostrich] set up, as darkness came on, her tent over the eggs, like a woman of the Hums in a black veil who lets it fell off her head.

(15) O 'Umairah, how shouldst thou know how many young warriors, shining of countenance, famed for generous and noble deeds,

(16) Fair in their playful speech, whose hospitality finds none to blame it, liberal of their hands [in peace], stirrers-up of battle in war,

(17) I have anticipated in the early *morning* by buying a dark-coloured small skin of wine, before the dawn, and before the cock raised his clamour.

(18) Then did I shorten the day to them by means of the wailing voice of a tall she-camel [which I caused to be slaughtered to feed them], and the singing to us of a songstress in the cloudy air, and liberal gifts to the slaughterer,

(19) Till the day came to an end, and they returned to their homes, giving no heed to the discourse of him who rebuked their wantonness.

(20) And many the raiding troop like a swarm of locusts have I held back before the dawn, mounted on a keen-sighted steed trained to leanness,

(21) Full of spirit, like a casting-stone—[clad in] an ample coat of mail that turns all arrows, and armed with a pliant spear that quivers when I brandish it.

(22) Yea, and many the girl with a fair white brow, simple and inexperienced in love, [with large black eyes] like an antelope, that charms the sight of him that gazes on her—

(23) I have spent the night teaching her dalliance and removing her fears, until the whiteness of the dawning day shone forth.

(24) And many the adversaries, eager, full of hatred, their breasts vomiting forth bitter wounding words,

(25) Persistent in enmity, have I bowed down to accept that which they loathed, and have repelled their empty claims with manifest right,

(26) By the speech of a man of decision, firm of purpose, who drives his enemy headlong, with his roaring to the roarer.

#### NOTES

(3) The objects venerated in the ancient Arabian worship were stones, set up on end, *anmb* (sing, *numb* or *nusb*, from the same root as the Heb. *masscbhah*), before which they performed sacrifices in the name of some Deity, daubing the blood of the victim upon the sacred pillar. We often hear, in the ancient poetry, of oaths sworn by the blood so poured forth, which, as dedicated to the Deity, is regarded as holy: e.g. an-Nabighah (v. 37) swears—

'By the life of Him whose Ka'bah I have stroked with my hand,  
and by the clotted blood poured forth on the standing stones!'

See Wellhausen, *Heidenthum*<sup>2</sup>, pp. 116 ff.

(6) Cf. note to No. I, v. 3. The word *harf*, applied to a she-camel, is interpreted in a number of different ways: see Lane, s. v. The most probable meanings appear to be either 'trained to emaciation', or 'keen, swift', in either case the beast being compared to the edge of a sword; in my version 'fleet' has been chosen, as the next word conveys the idea of training.

(8) For the comparison of a camel to a tower, *fadan*, see *ante*, No. IX, note to v. 5. No information is given in the commentaries as to the Son of Hayyah, the builder of the tower referred to.

(10) Date-palms are dioecious, and have to be fertilized artificially by the transfer of the pollen of the male tree to the female, the male spadix being bruised or broken up and sprinkled on the female flowers, or a raceme of the former being inserted into the spathe of the latter: the operation is called '*abr*' or '*ibar*', the male spadix being compared to a needle, '*ibrah*'. 'The wrappings of the spathe', '','', arc the membranous fibres which grow at the base of the foliage of the date-palm, which are put to many uses.

(11) The translation adopts the dual *tadhalclcard* instead of the feminine *tadhalclcarat*, the former reading having the preponderance of authority and suiting the passage best. The Sun is feminine in Arabic. This verse is very often quoted, and is said to have been imitated ('stolen', as the critics say) by Labld in v. 65 of his *Mu'allaqah*; but see the introduction above: the poet seems to have been younger than Labld. The commentaiy explains and illustrates the use of the root *kafara* in the sense of 'cover, hide', from which its other applications are derived.

(12) The *a* is variously explained as the fruit of a big tree called *sarh*, or as that of a low bush or shrub. It is often mentioned in connexion with *tannum* and *colocynth* as the food of ostriches, and the latter explanation is most probable. This verse seems out of place, and interrupts the sequence of v. 18 to v. 11; moreover, there is little point in mentioning the female ostrich separately, and the young ostrich, *saqb*, is inconsistent with the rest of the picture, which is concerned with the anxiety of the birds for their eggs.

(13) Here, again, we have speed in running compared to falling or flowing water: cf. *ante*, No. XXII, note to v. 9.

(14) Our poet makes the she-ostrich the incubator, perhaps not knowing the habits of the male bird. The 'tent' is the mass of feathers, compared to a veil which a woman lets fall off her head. The Hums (sing. *Ahmas*) were the Quraish and the other tribes whose lands adjoined the sacred territory of the Ka'bah, viz. Khuza'ah, Kinanah, and a portion of the tribe of 'Amir b. Sa'sa'ah which descended from a Quraishite mother, Majd; they observed special austerities on the occasion of the annual Pilgrimage: see Wellhausen, *Heidentum*<sup>2</sup>, pp. 85 ff. and 245-6: opposed to them were the II, 'Ulah, who allowed themselves various privileges during the Pilgrimage.

(15) Our text has Sumayyah for the name of the woman addressed: the translation prefers the alternative reading 'Umairah, diminutive of the 'Amrah of v. 1, which is also the reading of the old authority Jahidh. If Sumayyah were right the poem would be made up of fragments belonging to two separate pieces.

(17) For drinking in the morning cf. *ante*, No. VIII, note to v. 16. The word *dhuri* is taken as explained by Ahmad in the scholion, line 12, not as Aba 'Ikrimah renders it, lines 10-11.

(18) *Bannatu sharifin* is explained by Abu 'Ikrimah as meaning the sound of a lute (*fid*), compared to the yearning cry of an old, or big, she-camel: I have preferred Ahmad's interpretation, lines 19-20 of commentary; but there is something to be said for the other: '*hanin*, the yearning cry of a camel, is used for the sound of the lute (*Iiamsah*, 506 foot, *shira'a-l-mizjiari-l'*, *ianuni*). My rendering has been determined by the last words of the verse, *jadwd jaziri*, and the possibility that the piece was chosen by al-M where there is also a scene of slaughtering a she-camel (vv. 13 ff.).

Singing-girls are often mentioned as called on to sing on a cloudy day (*yaum ad-dajn*): Tarafah, *Mu'all.* 59 ff., &c.; hence *mudjnah* alone means a songstress.\* 'To shorten the day' is a common phrase for making it enjoyable, and therefore passing too soon away.

(20) The word *ivaza'tu* is ambiguous: it may mean, as rendered, 'I have withstood, held back'; or it may mean 'I have captained', the function of a captain being to impose discipline on his host and restrain independent or self-willed action (LA. x. 270<sup>1 ff.</sup>). The latter is possibly its meaning here: in No. XXX, v. 18, *post*, the former is, I think, the sense intended. The dawn is the chosen time for raids: hence *sabah* is used in the sense of an attack at that hour. *Shay'yan*, 'keen or far sighted'.

(21) Two doubtful words in this v. are *thaqf*, explained in the scholion as meaning 'on which arrows can make no impression', and *atir*, which the commentary will have to be equivalent in sense to the preceding '*arras*, 'quivering'.

(26) I have rendered the reading *yadha'n-l-aduiva*, 'repels, hurls back, the enemy'. The 'roarer' is the enemy, who roars impotently against the poet his adversary. The scene depicted is one of contention for personal or tribal glory, with satire and invective as the weapons.

\* It seems possible, however, that *mudjnah* may have another meaning, viz. 'trained, educated': this is certainly the meaning of its equivalent *dajinah*, applied to dogs, in Labl'd's *Mu'all.* v. 49.

## XXV

## AL-HARITH SON OF HILLIZAH, OF YASHKUR

TUB poet was the author of the *Mu'allaqah*, and therefore a contemporary of King 'Amir-son of Hind of al-Hlrah (A. D. 554-69), before whom that poem was delivered. Two other pieces by him are contained in our Collection, No. LXII and Appendix I, and his short *Diwan* exists in MS. in Constantinople, and will, it is hoped, some day be published. The tribe to which he belonged was a branch of Bakr b. Wa'il, a large and famous group: but Yashkur was not the most distinguished member of it. The commentary says that the poem before us was, according to Abu 'Amr ash-Shaibani, composed in praise of Qais son of Sharahl, chief of Dhuhl b. Shaiban, whose mother was Mariyah daughter of Sayyar of the same tribe, another and more celebrated branch of Bakr. Abu 'Amr, as a client of the tribe of Shaiban, should have been in the best position to report the traditions of the tribe; but the verses celebrating the person praised, who is called a King, and whose generosity seems to be of a kind beyond the compass of a chief of nomad Arabs, suggest that some greater personage was intended. There was a much more famous 'Son of Mariyah', the celebrated al-Harith the lame (*al-A'raj*), of Ghassan, whose mother, according to Arab tradition, was 'Mariyah of the earrings' (*Dhat al-qurtain*), daughter of Arqam, of the house of Jafnah; he was entitled to be called king, and was a prince of the Roman Empire and defender of the Roman border against the Persians and their supporters the kings of al-rjirah. A. D. 554, and did not himself die till 569. The poem would suit him better than a tribal chief. I am not able to say whether the *kunyah* Abu Hassan (v. 10) is applicable to al-Harith the lame; but if he had a son of that name, this would be decisive.\* The gifts enumerated in vv. 11-12 recall those of al-A'sha's poem (*Ma bukd'u*) addressed to al-Aswad, also a person of royal race, whether in the line of al-Hlrah or that of Ghassan, as Abu 'Ubaidah thought (see Prof. Geyer's edition, p. 28).

Little is recorded of al-Harith's personality: the traditions relating to him in the *Ayhndi* (ix. 177-81) are entirely concerned with his famous ode included in the *Mu'allaqdt*. He is said to have been old, deaf, and suffering from white leprosy or *leucoderma* (*wadah*) at the time when he appeared before King 'Amr; but he nevertheless achieved a great success, and saved the lives of the hostages to make them over to the Taghlibites in retaliation for the death of the hostages of the latter tribe, who had perished of thirst in the desert during an expedition. His surviving fragments show a delicate artistry and a contemplative and somewhat didactic temper.

\* Hassan (diptote, not derived from the root *hsn*), appears as the name of another personage belonging to the group of Ghassan, the well-known son of Thabit, the official poet of the Prophet: it may have been a common name in this Yamanite group.

(1) Whose were the dwellings, all but faded out, at al-Hubs, the traces of which are like the written sheets of the Persians?

(2) Nought is to be seen there save the herds of wild kine, black-cheeked, [their white backs] shining in the sun,

(3) Or the foot-prints of the noble steeds in the sides of the higher ground, and the marks of their trampling there.

(4) I stayed my comrades there, as I revolved all my memories of things past—and I was ever a man to dream!

(5) Until, when the gazelles wrapped themselves in the skirts of the shade, and sought the noon-tide shelters they had made [by the roots of trees],

(6) And I lost all hope of that which I had longed for with pain from her—and nothing brings trouble of mind to an end like hopelessness—

(7) I betook myself to a she-camel, lean and muscular, as strong as a male, who shatters the stones with the blows of her short rounded feet,

(8) With the leather shoon cut through by long wear—the rags of them fly about like morsels of fur in the rugged level plains.

(9) Wilt thou not then direct her course to a King of good judgement in the shepherding of his people, glorious of soul—

(10) To the Son of Mariyah, the generous—nay, is there any peer to the Father of Hassan among mankind?

(11) He bestows on thee ample coats of mail, swelling out over the girdles that hold them in at the waist, and black horses [tall] as palm-trees,

(12) And ingots of yellow gold which he gives by twos, and slave-girls, some white, others with a violet tinge in the inner lip.

(13) He gives no thought to his wealth as he deals it around: to him a lucky star and an unlucky are all one;

(14) And for him goes up the prayer there, never against him, what time the noses of men are abased as they stumble in the dust.

#### NOTES

(1) The place here named, al-Hubs, is said to be also pronounced al-Hibs and al-Habs, the vocalization with *u* being the preferable one. \*Written sheets', *mahariq*, pl. of *muhraq*, are pieces of silk or cotton stuff which, after being stiffened with size (*samgh*), are polished with a shell; the surface thus obtained is used for writing on. The word is of Persian origin, *muhrah* (Pahlavi *muhrah*) in that language being the name of the shell used for polishing the stuff (see L.A. xii. 24t" \*\*). Al-Asma'i derives it from the words *muhrah-kard* ('having had the *muhrah* applied'), and supposes that all but the first letter of *hard* has been dropped: this is unnecessary, for instances abound of words where the name of the instrument applied has been transferred to the result produced, and in

old Persian the *k* (or *g*) still persisted at the end of *muhrah*, instead of *h*, when the word was borrowed by the Arabs.

(2) The alternative reading *fi-sh-shamsi* has been adopted.

(3) *Jimad*, plural of *jumud*, is the higher hard soil (here probably of clay) rising out of the sand, which would retain impressions of horses' hoofs.

(5) For the noon-day shelters of antelopes and gazelles see *ante*, No. X, note to v. 11.

(7) The hard short pads of the poet's camel are compared to blacksmiths' hammers, *mawaqi'*, pi. of *mlqa'ah*. Here *karf* is probably used in the sense of lean and sinewy: see *ante*. No. XXIV, note to v. 6.

(8) Camels are shod, for the protection of their feet from sharp stones, with leather shoes or wrappers (*naqa'il*, sing, *naqlali*), held on with thongs or straps (*sara'ih*, sing, *safikah*).

(10) \* The Son of Mariyah': see introduction. The name has nothing to do with the Greek Mapia: it is Aramaic, fern, of *Mar*, Lord.

(12) 'Gives by two's', *yudifuha*: this may be taken so, or, as al-Asma'l suggested, 'he treats them as of no account'. The Arab women, is admired.

(13) *I. e.*, he does not consult the astrologers as to days which will be lucky or unlucky for the distribution of his bounty, but treats all times as appropriate for it.

(14) The implication in this verse appears to be that the king celebrated is always victorious, so that a chorus of blessing rises from his subjects. Those whose noses are abased in the dust are his enemies.

## XXVI

### 'ABDAH SON OF AT-TABIB, OF 'ABD-SHAMS, OF SAT), OF TAMIM

THE poet was of the same tribe as Qais son of 'Asiin, the powerful chief of Tamim (see *ante*, No. XXIII, introduction), and shared his fortunes. He is remembered only by the two poems included in our collection, and by a short elegy on Qais contained in the *Hamasa* (pp. 367-8 \*), which seem to be all that has survived of his compositions. Like his patron, he accepted Islam late in life; but the poem before us, in its scene of wine-bibbing (vv. 66-81), shows that the restrictions of the new faith did not weigh heavily upon him. Yet the poem must have been composed some years after Tamim became Muslim. The critical passage is the prelude, which is said by Tabaii (series I, vol. iv, p. 2118) to have been composed to celebrate the victory of the Bakrite chief when the Arabs killed an elephant and pursued the flying Persians to the gates of al-Mada'in. If this is correct, the poem must have been put together before the founding of al-Kufah after the battle of al-Qadisiyah in *Kiifatu-l-jund* as applying to some encampment of the Muslim army other than the city on the Euphrates. But this passage

\* Translated in my *Ancient Arabian Poetry* (1885), p. 33.

Tamimite, and is, like the rest of the stories from that source, subject to much suspicion. It is open to us to put the poem, as its tenor would seem to make more probable, at the time of al-Qadislyah and the subsequent founding of al-Kiifah, the military colony which the Caliph 'Umar planted close by the old Arab capital al-Hirah. In that case its date must be subsequent to A. H. 15 (A. D. 637).

The poem is long and discursive, and in parts rather prosaic; but it contains much interesting matter. The prelude (vv. 1-8) indicates the unwillingness of a nomad Arab to contemplate abandoning life in the Desert for the town. Then follows an account (vv. 9-23) of a long and toilsome journey on camel-back, and of a she-camel, the poet's mount, of finest breed. To this succeeds, as a comparison with the camel, a long description (vv. 24-44) of a solitary male oryx, and its pursuit by a hunter with dogs; as usual, it beats them off and escapes at its best speed. Then comes another account of a journey through dangerous country (vv. 45-53) where the camels are accompanied by horses (v. 51), indicating that the party was bound on a raid. Then follows a scene in a champaign inhabited by wild animals, which the poet pursues mounted on a horse which he describes (vv. 57-65). The poem ends with the drinking scene (vv. 66-81), altogether in the spirit of paganism, with its revelry begun in the early morning, accompanied by feasting on roast meat, and cheered by songs sung by a girl. The apparatus described has many echoes of Persian customs, such as we find everywhere in the similar episodes in al-A'sha's poetry: the embroidered rugs and carpets, the removable table (*khwan*) for the food, the mixing bowl, the costly wine-vessel of silver, and the house of masonry in which the banquet is held.

(1) Is the tie to Khaulah still subsisting now that she and thou are parted?  
or art thou, far away from her, occupied with some other love? e(2) Khuwailah dwells now in an abode  
al-Mada'in, and therein is the cock and the elephant;

(3) [Her people] smite the heads of the Persians there in the open plain: of them are knights not

(4) And there has stolen through thy heart, from the return of thoughts of  
her, a subtle languor of love, and a sense of being bound by a pledge—

(5) A languor like the languor of one fever-stricken: when it quits him on  
a day, the lingering traces of it come back upon him again by night.

(6) There are days belonging to loved ones on which thy memory dwells, and  
before the day of parting there is a foreboding of distance to come.

(7) She who has left the Desert and pitched her tent in the gathering-place of the Army—Oblivion

(8) Turn away then from her, and let her not distract thee from business:  
verily love-longing, after grey hairs have come, is but to wander astray!

(9) [Betake thyself] to a sturdy she-camel, hard as a smith's anvil, strong and  
bulky—in spite of weariness she has a steady trot and amble—

(10) Firm as a rock: she signals, when she is urged along, with a tail like the raceme of a date-palm, on which there remain yet some puny dates ungathered:

(11) Long-backed, stuck [as it were] all over with lumps of flesh; super-abundance of sprightliness takes possession of her when all the other easy-paced camels are worn out with weariness;

(12) Her run slackens not, while there controls it the bordered rein, made of strips of leather tanned with *gharf*, close-plaited.

(13) Whenas the journeying of the party is toilsome along beaten tracks that look like the styeads of palm-mats woven in the mountains of al-Yaman—

(14) A plain way, round which thou mayst see the eggs of the sand-grouse strewn here and there, as though they were glass bottles in the hollows where they lie—

(15) Glass bottles filled with oil and bare of covering, without any sheaths upon them of woven palm-loaves;

(16) And in the water-skins of the party little water is left, and they are pressing on, while in the small water-bags there remain only a few muddy drops;

(17) And the pale-coloured camels are urged to the utmost of their strength, being belaboured, some with the camel-stick, others with the rider's heels,

(18) While others [, being spent,] are led along gently, their saddles laden upon other beasts, and their furniture distributed between the rest of the party:—

(19) Then there guides the caravan a leading she-camel, not neglectful of the way, what time the rugged uplands and the mile-pillars are kindled in the blazing heat—

(20) One that shakes [through briskness] as she goes along, that holds high her head, quick of pace: her elbows are curved so as to stand well away from her sides:

(21) Of full strength—the nail of her foot cuts cleanly into the earth, as the knife of the shoemaker cuts cleanly into the skin of leather dyed red with *sir*;

(22) She throws her foot forward now, and now brings it back again; and its edge is notched from the continual spring of her pace.

(23) Thou mayst see the stones fly scattered away from her feet, like as the sieves separate and scatter the worthless parts of the grain.

(24) On the day that she comes down to the water, after drinking none for three days, she is like a wandering wild bull with divergent horns, and eyes rimmed with a circle of *kuhl*,

(25) Clad [as it were] in a new white shirt over his natural colour, with legs that seem to have on them drawers of striped *khal*,



(26) Marked with brownish black in the face, on his pasterns anklets of white, and above that as far as his hocks black rings.

(27) There came upon him in the morning a hunter who runs with his dogs, burnt brown as though he were baked with the heat of the sun;

(28) He has at home a railing wife, shock-headed, naked, in her bosom a lean babe like a monkey.

(29) He calls by name his trained dogs, all alike in appearance—famished hounds that will not hang back when they get an opening to seize the prey:

(30) They follow a shock-headed master, like a wolf, active and wiry, who goes along before them about a lance's length in front.

(31) He gathers the dogs together for a little, then lets them loose on the bull—black dogs are they, with their ears scratched and torn;

(32) Then fear fixes itself in the pupil of the bull's keen-sighted eye—an eye that had no need of collyrium to clear it of dust;

(33) Then he turned to one side, and sped away, and they turned with him: each one of them flies, sticking close to him, [with their limbs straightened out] as though from leanness they were javelins.

(34) Then he shook himself, [scorning flight,] casting forward a pair of horns ripe and hard—wading through the pools of death, depending *on* himself alone—

(35) A pair, both alike, with their knots close together, and in their sides and points smoothness and length;

(36) Each of them he intends to use in the press of fight: verily, on the morning of fear a man looks to his weapons !

(37) He deals thrusts as he finds a chance, not driving them home, in a flurried way, with a long horn whose root projects forth from the suture of his skull;

(38) Until, when he had planted by his thrusts sore pain in their breasts, and his horn had been thoroughly drenched with the blood of their entrails,

(39) He turned and departed, and they were left lying where they had beset him, the most of them mangled with bleeding wounds, and one killed outright:

(40) While he, when his swift going has brought his full strength into play, is like a sword unsheathed, whose surface skilful hands have polished fair.

(41) Fronting the wind he flies, keeping steadfast on his course, with his tongue hanging out on the left side of his mouth.

(42) He throws up the dust [as he runs] with eight toes on four legs, whose touch on the ground is scarcely perceptible—

(43) [Legs] at the back of which, on one side, are horny excrescences that seem as though they were warts on the back sinews of the shank.

(44) There cleaves to him on either side a cloud of dust which he raises as he gallops, and the space between his legs is filled with stones which he dashes up from the gravelly ground.

(45) Yea, and many the drinking-place, stinking from long disuse, with camels' dung defiling its depths, covered with a scum of rubbish swept into it by the wind,

(46) Which looks, in the buckets of my companions when they draw thereout, as though it were the remains of a fat sheep's tail melted down in the pot—

(47) To which I have brought my party down to drink, what time drowsiness had taken possession of them; and I bade them, when they had drunk fully of its water, to take rest in the noon-tide,

(48) Through the extremity of the heat, till they should start again in the evening: there was a rent in the waterskin that wanted mending, and the skin must be thoroughly soaked.

(49) When we halted there, we raised above us [on our spears] as a shelter our sheets, and the cauldrons bubbled with meat being cooked for the party—

(50) [Meat], some dark-red, some red mottled with white which the cook had not thoroughly cooked : as soon as the boiling had changed its colour somewhat, it was taken and devoured.

(51) Then we turned to our short-haired steeds, branded with our device, and their manes were then

(52) Then we started again on our journey, riding on pale-coloured camels, with their legs bound round with strips of leather [that kept on their shoes], the jaded and stumbling of which were brought along by gentle leading, rubbing with butter and [camels'] dung, and covering the sore part with a shoe.

(53) They walk heavily with water in broad waterskins provided with loops, some of which are hung behind the saddles of the riders, and others slung two and two across the camels' backs.

(54) We hope for the mercies of a Lord whose bounty is never failing: all good things are in His keeping, and through Him they come to men—

(55) A Lord who has given us possessions to hold as our own ; and all things which God gives to men are a trust to be worthily used ;

(56) And a man labours for an end to which he does not attain; and Life is a withholding, and an anxiety, and a hope.

(57) And many the remote pasture, watered copiously in gagar by the first rain of winter, with showers that came upon it by night, and fell in heavy drops,

(58) Where the wild creatures, the ash-coloured ostriches and the large-eyed antelope With their younglings, heard not a sound to stir their fear,

(59) And where the young of the troops of ostriches were like young lambs, [happy and playful,] and mixed with them older birds, and others older still that had not yet laid eggs—

(60) I have scattered the wildings from it in affright, for all they were so peaceful, as though they were camels driven off in a foray made at early dawn,

(61) Mounted on a steed lean of face like a wolf, stripped for speed, noble of race by sire and dam, perfect both in beauty and height,

(62) Compact and full in the muscles of the back, bare of flesh in the shanks—his flesh has been taken down by being constantly ridden in the cool of the morning and the evening;

(63) The small white star on his forehead, when he stands upright, resembles hoary hair slightly dyed with *hinna* and then washed.

(64) When his master calls on him by name among a thousand others, his wiry compact shanks, and his hoofs like hammers of stone, carry him forth far in front of them all.

(65) He reaches out far with his legs, then bends them inwards—he is master of both kinds: right quickly does he draw them together when they have been strotched out at full length in the gallop.

(66) And oft-times have I gone forth at dawn, when the limb of the sun was bursting forth, while there was still over it a covering from the blackness of night,

(67) What time the cock stood forth at the whitening day, and challenged some one of his folk—and a weaponless people are they!—

(68) To the vintners' booths, while there seconded me in seeking the delight of the wine one loose in his waistcloth, keen like a sword-point, alert and nimble,

(69) Generous-handed—when things are grave, he acts with gravity: one who mingles sport with pleasure, a rover in search of delight.

(70) Then we reclined on carpets over which were spread embroidered rugs most sumptuous, with work of many colours:

(71) Thereon were to see the pictures of things manifold—fowls of all kinds, and lions lurking within the brake;

(72) In a house four-square, which its builders had plastered and beautified, wherein were lamps with twisted wicks that lit up the night.

(73) By us was an amphora with the seal broken off, like the runnel of a cistern-head which has been broken down by the trampling of the press of camels coming to drink, and by it a water-skin with its spout tied up to its neck,

(74) And a flagon of shining [silver], with its top bound round, above the plaster that stopped it, with a wreath of sweet basil;

(75) Cooled was the wine by mixing with water, and between the amphora and the flagon was a mixing-bowl, like the middle of a wild-ass, pierced with a hole [from which to pour the wine when mixed];

(76) And the flagon was full, overflowing with foam atop, and a roast quarter of a sheep lay by, transfixed with a spit ;

(77) Busy therewith was a servant, active, his garments girt up, above our table, and in a wooden dish were all kinds of spicery.

(78) Then did I quaff the tawny fiery wine, tapped now for the first time, sweetest of drinks—such delights bring lightness into life !

(79) Pure it was, yet soft as though it had been mixed ; and sometimes there pleased us a song, brilliant like painters' work set off with gold, borne about [by men for its excellence];

(80) A long-necked songstress, friendly in her manners, trilled out its final vowels: in her voice was a clear enunciation which charmed our company as she sang;

(81) She spent the morning giving us delight, and we requited her with gifts : we cast upon her [costly] mantles of *burd*, and even our shirts.

#### NOTES

(2) Al-Mada'in, 'the congeries of cities', plural of *Madīnah*, is the name by which the capital of the Persian Empire on indicates a country of settled dwellers (*hadar*) as opposed to the nomads. The elephants of the Persian king figure largely in the stories of the early battles of Islam.

(3) Al-Mada'in was taken by the Muslims under Sa'd b. Abi Waqqas and plundered in A. H. 15 (A. D. 637) after the decisive battle of al-Qadislyah ; whether the verse refers to this great event, or to the earlier battle, dated by Tabari in A. H. 13, at Babylon, in which al-Muthanna, the chief of Shaiban, worsted the Persians and slew an elephant, is uncertain : see the introduction.

(7) *Muhajiratan*: *hajara* is the technical term for migration from the nomad to the settled life ; in early Islam it was specially used for those who migrated from Mecca to Medina for religious reasons, and also for those from the outside tribes who left their unconverted fellows and settled in Medina; by the time of our poem, however, the first meaning had again asserted itself. 'The gathering-place of the Army', *KU, 'fatu-l-Jund* : whether we are to take this as the proper name of the city of al-Kafah, or as a common noun indicating a camp of a host in general, depends on the date to which we assign the poem. Al-Kufah was not founded till after the battle of al-Qadislyah in A. H. 16 (16, 17, and 19 are also given as the dates), some time after the foundation of al-Basrah, the southern military colony ; see introduction. 'Oblivion', *ghul*, 'destruction, perishing', not here a person.

(11) 'Stuck all over with lumps of flesh', *maqdhufatun bi-n-nahdi*; 'Abid, v. 8, has a similar phrase {*maqdhā, atun hi-lakiki-l-lahmi*}. The muscles apparently become prominent when the fat has been worked out by training, or by the expense of long journeys, and present the appearance of lumps of flesh stuck on the surface.

(12) 'Bordered', *muharraf*; the *jadil* or *zimdm*, the rein which controls a camel, being attached

to the ring inserted in the animal's nose (called *burah* if of brass, *khisamah* if of hair), is made of plaited strips of leather, and has a border, *harf*, on one side. *Gharf*, a tanning material of which the nature is variously explained: see Lane, s. v.

(18) The apodosis of this verse and those following is not reached till v. 19.

(14) The mention of the eggs of the sandgrouse has for its object to enhance the distance and toilsomeness of the journey; these birds are said to fly all night over the desert to water: but the poet's journey was longer than their nightly flight, and they were compelled to rest *en route*: making for themselves hollow nests, *a'dkls*, in the ground, some of them laid eggs therein: see *ante*, No. VIII, note to v. 29.

(16) 'The water-skins', *asaqin* (pi. of *asqiyah*, pi. of paucity of *sigd'*), are the large bags carrying the general water-supply skin carried by one man for his private use.

(17) 'Pale-coloured camels', *al'is*, pi. of *'aisd* and *a'yas*: camels of this colour are most highly esteemed.

(20) If a camel's elbows rub against its sides, a sore is produced, known by various names according to its severity (*daghrit*, *hazz*, *nahit*, and *masih*, the first the worst).

(21) For *sirfae ante*, No. III, note to v. 5.

(24) The wandering male white antelope, *Oryx beatrix* (called by the Arabs 'the wild bull'), drawn here and in the following verses, owes his solitariness to his having been defeated by some other male oryx who has driven him away from the females. For the animal see No. XXI, *ante*, note to v. 8. The oryx has a circle of black or brown round the eyes and other black markings on the face, compared to the *kuhl* or *ithmid* (powdered antimony sulphide) used to enhance the blackness of the eyes by a line drawn

(25) *Khdl*, a stuff made in al-Yaman, having stripes of black and red. The oryx has black or brown rings on its legs, the body being white but for a streak of dark colour half way down the side parallel with the belly.

(27) For the picture of the hunter drawn here and in the following verses compare that in *Muzarrid's* poem, No. XVII, *ante*, vv. 64 ff.

(28) 'He has at home', literally, 'he returns home to', *ya'wi Hid*.

(31) It is explained that the hounds have hanging ears, and that in running fast their heads are brought near the ground, when the nails in their forefeet catch the ears and inflict wounds on them.

(82) \* That had no need of collyrium (*kukl*) to clear it of dust', literally—'into which the needles (with which collyrium is applied—*maldmil*, sing, *mulmul*—) had not passed by reason of dust having collected therein'.

(83) Here the dogs, with their limbs straightened out in the chase, are compared to javelins, just as horses galloping at full speed are compared to spears (*ante*, No. VII, v. 6).

(42) 'Whose touch on the ground is scarcely perceptible', *maSsuhunna-l-'arda tahlllu*. *Tahiti* is the formula for avoiding the. This way is called *kill*: for this purpose it is sufficient to say in *sh'a-ldh*, 'if God will' (or, in the days of paganism, some equivalent phrase). Hence the expression comes to mean 'in the very smallest degree'. The verse, in describing the touch of the antelope's feet upon the ground as scarcely to be seen, is hardly consistent with the rest of the picture: feet that scarcely touch the ground could not cast up a cloud of dust and stones as described in v. 44.

(45) The long disused (and therefore stinking, *ajin*) water is a symbol of danger: see No. VI, *ante*, note to v. 8. The horrible water with which travellers in the deserts of Arabia and parts of Africa have in most places to be content has often been described.

(51) This imitates a verse of Imra' al-Qais. We have not previously heard of any horses accompanying the party, and it must be concluded from their mention here that a raid is intended.

(54) The translation adopts the reading *diyamun* in place of *hasanun*; the good things hoped for are apparently booty of camels in the raid.

(65) *Takhwil*, 'making over to possession', is a Qur'anic expression (vi. 94 and xxxix. 11).

(57) For the month of Safar see *ante*, No. XIX, note to v. 9.

(64) A horse-race is here referred to: see *ante*, No. XXII, note to v. 13.

(68) 'Loose in his waist-cloth', *rikhtm-Visarl* The izar or waist-cloth is trailed along the ground when one is at ease and in enjoyment of life: it is girt up tight when serious business is on hand: see *ante*, No. XX, note to v. 23. 'Alert and nimble' is the rendering chosen for *mashmulu*, of which different interpretations are given: 'showing alacrity in liberality'; 'blown upon by the north-wind' (*shamal*), supposed to make one alert, or like a cloud smitten by the north-wind that descends in showers; or, lastly, 'of sweet disposition', *huvu-sh-shama'il*.

(69) 'A rover', (*dillil*, one that goes astray and will not heed the admonitions of age and wisdom.

(70, 71) Persian carpets and rugs are evidently described.

(72) 'A house four-square': here we have the original meaning of *ka'bah*, 'cubical house': to a nomad dweller in tents all details of town life have interest.

(73) The apparatus of a wine-feast here described abounds in difficult words of which the commentaries and lexicons give inadequate explanations: it was not creditable for a Muslim to know too much about such forbidden matters. The commentary has been followed in explaining *asis* as an amphora (*dann*) with the head broken off, unsealed: if this is correct, *ziqq* must here mean the skin containing the water for mixing; it generally means a skin containing wine, but there would be no point in having wine both in an amphora and a skin. *Maghlul*, literally, confined by being tied up with a *ghull*, a shackle for the neck made of thongs, here means that the limb of the skin representing the animal's fore-leg, to prevent them from escaping.

(74) 'Flagon', *Mb*, is the word for the vessel in which the wine is distributed; it is described as having neither handle nor spout, but in other respects resembling a *kuz* or *ibriq*: the word is used four times in the Qur'an (xl. 71, lvi. 18, lxxvi. 15, and lxxxviii. 14) in describing the wine of Paradise. It is unlikely that it is of Arabic origin: one thinks of the Low Latin *cuppa*, *cupa*, but it was certainly not a *cup*. The word *ashar* used of it indicates that the material was silver: see 'Antarah, *Mu'dll*. 39. The vessel was stopped with plaster or clay (*siya*) and wreathed round with flowers (it is uncertain whether *rmhan* here has its special meaning of sweet basil, *Ocimum basilicum*, or the more general one of sweet-scented flowers).

(75) Wine was sometimes mixed (as here) with cold, sometimes (as in 'Amr b. \Kulth., *Mu'all*. 2) with hot water, and sometimes drunk unmixed (*sirf*). The mixing-bowl, *hubb*, has its name from the Persian *khumb*: Prof. E. it is constantly being refilled: the ass requires to drink frequently, and the phrase *dhim'u himdrhi*, 'the thirst-interval of an ass', is a proverbial expression for a very little time (see Lane, p. 1923 b).  
 'Pierced with a hole', *mabzul*, to let out the mixed wine without disturbing the lees. (Unfortunately there is no comment

(77) The 'table', *khiwan* (Pers. *khwari*), is the small low removable table brought in with the food, the guests sitting round it on the floor.

(78) \*Fiery wine', *qarqaf*, that causes trembling in the limbs; *kumait*, red or tawny, the colour of a dark bay horse.

(79) The interpretation adopted of *sirfan mizajan* is that given in the commentary, though it is scarcely consistent with v. 75, which describes the wine as mixed. We might perhaps take it that the poet means that he drank work set off with gold', suggests Persian influence. 'Borne about', i. e. carried abroad, popular, in every one's mouth.

(80) The Arabs (like the Hebrews, Cant. iv. 4) admired long necks in women (*ante*, No. VIII, v. 3, and XVI, v. 70). The singer prolonged the final vowels with a high trill (*tudhri*), and clearly enunciated the syllables (*tartil*, a Qur'anic word, *sur.* xxv. 34), giving each its due measure and value.

(81) *Burd*, a striped stuff made in al-Yaman, worn as a luxurious garment. *Sardbil*, sing, *sirbal*, in Arabic means shirts, and, by extension, coats of mail; the word comes into Arabic from Aramaic, *sarbula*: it occurs in Daniel iii. 21, 27, where it is rendered by the L X X *o-apabupa*, and by Symmachus *avaevpi'Ses*; the former Greek word is found in a fragment by the comic dramatist Antiphanes, early in the 4th cent. B. C. and is obviously of Persian origin. In Jewish Aramaic, and in New Hebrew, *sarbal* means 'breeches', *bracce*, and this, with the Greek, seems to point to the Persian *shalvar*, *shalvar* (in some more ancient form) as the original. The word has been much discussed (see *reff.* in the Oxford Heb. Lexicon, F) probable that the original meaning was 'drawers', 'coverings for the legs'. Instances abound of loan-words (especially those of articles of dress) having their meanings greatly changed by the borrowers; an instance in point is the growing use in English of the word *pi'jama* (Pers. *pa'e-jdmah*, 'leg-covering') not only for 'drawers', which is its correct meaning, but also for the accompanying jacket. Besides *sirbal*, 'shirt', Arabic has the form *s'mval* (see v. 25 of our poem), in the original sense of 'drawers', probably a direct borrowing from *shalvar*. The Beduins do not wear breeches: their lower garment is the *shalwar* in modern times mentioned in Lane, 53 *a*.

## XXVII

## THE SAME

THE poet's testament to his sons: First, he enumerates the four precious possessions which lie leaves to them—a good name, a high rank as champion-orator in contests of prose and verse, property gained as gifts by his poetic art, and good counsel in general for cases of difficulty (vv. 2-6). Then he passes to precept: fear of God, honour to parents, and avoidance of hatred within the tribe are enjoined (vv. 7-10); on this last theme, the disastrous effects of hatred, he enlarges in picturesque language (vv. 11-18). The great group of Taniim included a large number of branch tribes, which were much divided by enmities among themselves; a striking example is the life-long contest of satiro between Jarir and al-Earazdaq (both members of the tribe) in the first century of Islam, which has come down to us as the *Naqa'id*. Then he recalls his own achievements, dwelling with special satisfaction on his victories in contests of words (vv. 19-22); and finally winds up with mournful reflections on the universal doom of death. There is little in the poem, except the formal piety of v. 7, to indicate the temper of Islam. Death seems still the end of all, and contests of satire, which the Caliphs 'Umayyad and 'Uthman rigidly suppressed, are looked upon as the best means of acquiring glory.

(1) Sons of mine! I have reached old age, and my sight fails me: yet in me there is wisdom to beget

(2) And though I be dying, yet have I raised a building of deeds done, from which there will remain to you four matters of fair fame:—

(3) A good name, when the noble are called to mind, shall adorn you; and the inheritance of a reputation beyond that of other men is profitable;

(4) And a place as champion in Days wherein victory was won, when passions were hot—and assemblies bring together all kinds of men;

(5) And gifts gained by my labour which shall enable you one day, when craving comes upon men [through dearth and famine], to relieve them ;

(6) And good counsel in the breast welling up to you, so long as I continued able to see and hear among men.

(7) I enjoin on you the fear of God: for He alone gives good things to whomsoever He wills, and withholds them as He wills ;

(8) And kindness towards your parent, and obedience to his command—verily the most pious

(9) And the old man, when his own folk obey him not, his hands are straitened—how shall he manage his affairs ?

(10) And leave hatred alone—let it not be a motive in your lives! hatreds should be laid aside where kinship exists.

(11) Pay no heed to him who spreads mischievous rumours among you under the cloke of sincerity

(12) He lets loose his scorpions that he may stir up war among you, as the cupping-vein sets the other veins at work [to supply blood];

(13) Aflame with hate, there quenches not the burning thirst of his heart honey mingled with water in a drinking-bowl.

(14) Trust not a folk whose boys grow up among the nurses fed with hatred as from a feeding-bottle;

(15) Their rancour overflows and swamps their good sense, and the malice of their hearts refuse

(16) —A people who, when the darkness enshrouds them, sally forth like hedgehogs, speeding swiftly abroad with their slanders;

(17) They are like Zaid when he ruined his house, so that their prosperity was broken up and they were rent and divided.

(18) Verily they whom ye look upon as your brothers—it would cure the burning heat in their breasts if ye were to be flung to ground!

(19) Many the difficult pass in the affairs of a people have my hands opened out, and a way of issue was found therein.

(20) Many the meeting-place of contending parties with their feet fixed firm in strife—whoso slipped therein, straightway there flew abroad against him a shameful report—

(21) I have led them forth from the fray, having straightened their crookedness as by the biting of the clip, while they were overcome with hunger and thirst;



(22) And I have reduced them to confusion, their chief prop and stay being  
[, before me,] like a child in a cradle, a suckling sucking his two strings of little  
shells.

(23) Yea, in sooth I know that the end of all to me will be a grave in the dust,  
whither I shall be borne on a bier ;

(24) And my daughters will weep in grief over me, and my wife and my  
nearest kin—then will they part and go their several ways,

(25) And I shall be left there in a dusty place which men like not to visit,  
while the wind sweeps over me as I lie, put away from men.

(26) And when I am gone, look ye out for a man to take my place, a man with  
a keen heart, no scatterbrain.

(27) In sooth the passing of the days whirls us all away, and a man's life in the midst of his people

(28) He toils and gathers wealth with labour as though possessed—yet he eats  
not that which he brings together:

(29) Until when in due time his doom comes upon him—and to every man there comes an over

(30) They fling to him a farewell of ' Peace!' and he answers none—the  
keenest of hearing is deaf to the call!

## NOTES

(1) In the second hemistich *mulih* is explained as 'one who seeks for good counsel' from me: this interpretation is doubtful; possibly the sense may be 'He who takes care of me, looks after me in my weakness, will reap advantage'. The phrase is used by Jarlir in an imitated passage, *Naqa'id* 963<sup>12</sup>. *Mustamta'* is an infinitive or verbal noun = 'the expectation of profit'.

(3) For *al-muqaddam*, 'beyond that of other men', the w. II. *al-mutattad* and *al-nm'aththal* give the meaning 'long-established'.

(4) The second of the four things the poet enumerates is his pre-eminence as a speaker in verse or prose in the contests, whether within the tribe or without it, on behalf of himself, his house, or his people: such a contest he draws for us in vv. 20-2 below. *Maqam* is a technical word for standing up to recite.

(5) *Yughnlkwnu* might be rendered 'will make you independent of outside help': but the sense adopted in the translation is doubtless that which the poet would have preferred.

(10) The rendering of the second hemistich is somewhat uncertain, but on the whole the sense given appears to be that intended: this seems probable from the alternative reading *tuda'u* for the *tuda'u* of our text; the sense of 'giving over, leaving alone,' is the only one in which the two roots *wd* and *wet* coincide. In al-Buhturt's *Hamasah*, p. 353, this verse is ascribed to an-Namir b. Taulab, and *tuqdh'a'u* is read for *tuda'u*, when the sense would be 'Verily hatreds disgrace kinship \

(11) 'Deadly poison', literally, 'poison steeped long, or macerated'.

(12) The cupping-vein, *akhda'*, is said to be either of the two branches of the occipital artery, at the back of the neck, where each vein (or artery) held only a certain amount of blood, but that the cupping-vein set flowing into itself all the other veins when it was tapped, so that all were drawn into the expense of blood ;

the poet compares to this the spread of slanders which involve in the growth of ill-will the whole tribe.

(14) 'Nurses', literally 'midwives'. The commentary bids us understand *yunsha'u* as meaning that the babe has nourishment administered *by the nose (sa'ut)*: but the lexicons allow us to take the word as referring also to the mouth (*wajur*), which is certainly more natural.

(15) For *a,ahlamihim*, 'their good sense', there is a v. l. *arkmihim*, 'their ties of kinship', which would suit the verse well.

(16) Hedgehogs, *qanafidh* (sing, *qunfudh*), are nocturnal in their habits.

(17) This Zaid who ruined his house or tribe is referred to again, *post*, No. XLIV, v. 16. He was a chief of the branch of Tamim called Malik b. Handhalah,\* who dwelt in Mesopotamia. King al-Mundhir b. Ma'-as-Samfi of al-Hlrah asked him to give one of his daughters in marriage to a man of al-Yaman who was one of the king's boon-companions. The proud Arab refused, and thereupon the king drove the tribe out of camels. Apparently the survivors distributed themselves among other branches of Tamim.

(20) *Maqum* here again is used in its technical sense (note to v. 4 above). *Tihalfat* are the four pieces of wood, two on each side, which form part of the frame of the camelsaddle; they hang down and enclose the camel's body, and when the animal is couched touch the ground. Here the word seems to signify the legs of the contending champions. The commentary quotes a saying applicable to one who ventures upon these critical contests of words: 'You can guard your brother from the consequences of any mistake, except one which he commits when he takes up the orator's wand' (the stick which a speaker in these contests held to make gestures with when speaking).

(21) The clip, *thiqaf*, with which the shafts of spears are straightened.

(22) The poet's chief antagonist is rendered as impotent as a child.

(28) 'As one possessed', *mustatiran*; this word is variously explained; I have taken it in the sense of 'having lost his reason', 'madly', *dhabiba-lr-aql*. It may also mean 'solely and steadfastly addicted to the task before him, giving himself up exclusively thereto'; and also 'one who cares not what other people say about him'. All these meanings are appropriate to the passage.

## XXVIII

### 'A'IDII HON OF MIHSAN, OF NUKRAH, OF LUKAIZ, OF 'ABD AL-QAIS, CALLED AL-MUTHAQQIB

OUR poet was, as his poem shows (v. 14), a contemporary of an-Nu'man Abu Qabus, the last Lakhmite king of al-Hirah, whose reign probably began between A. D. 580 and 585, and ended between 602 and 607. Another poem by him in our Collection, No. LXXVI, is thought by the scholiast to refer (v. 40) to King 'Ami- son of Hind, A. D. 554-69; al-Asma'i, however, did not think from the terms of the reference that the king was meant. There is of course nothing impossible in al-Muthaqqib having been a contemporary of both kings. The tribe to which he belonged, 'Abd al-Qais, was of Ma'addic stock and nearly akin to the two great tribes descended from Wa'il, Bakr and Taghlib (the common ancestor Afsa). It was settled along the southern shores of the Persian Gulf, which al-Muthaqqib was a member, had its lands, while other sections of the same branch appear to have dwelt in the peninsula of Qatar and the coast of Bahrain. North-westwards they were in contact with Tamim of Arabia by the powerful Bakritic tribe of Hanifah. The Lakhmite kings, as our poem shows,

\* B. Malik b. Zaid-Manat b. Tamim.

exercised jurisdiction over them, while in their midst was the strong fortress of al-Mushaqqar, where a Persian governor kept the tribes in check by controlling the markets of the coast on which they depended for grain. This governor, as the story of the death of the poet Tarafah shows, was in intimate relations with the Lakhmites of al-Hirah.

Our collection contains two other poems by al-Muthaqqib, Nos. LXXVI and LXXVII, and his *Diwdn* exists in MS. at Cairo and Constantinople (see note to p. 574 of text). The language of his compositions has a large number of difficult words, of the meaning of which the scholiasts were uncertain: the 'Abd al-Qais probably spoke (as their descendants do still) a peculiar dialect of Arabic.

The poem is a pleading with King an-Nu'raan on behalf of the poet's tribe, Lukaiz, which had rebelled, and against which a force had been sent by the king. Praise of the king, of a very fulsome character (v. 16), occupies the middle portion, vv. 14 to 26. The sequence of verses offers no difficulty, and there do not appear to be any *lacunae*.

(1) Alas! yesterday the newly-knit bond with Hind proved to be worn out: she grudged her favour, though it would have cost her little to have granted it.

(2) Would that she had as aforetime remained the object of my desire, according to the manner in which she was wont to strive to capture me, while I for my part hunted her!

(3) But she is of the kind whose love is turned this way and that by the bright face of the nearest friendship that they can win for themselves.

(4) Dost thou then mean it so? Shall I tell thee how many a land, what time in the summer days the Sun stood still thereon,

(5) And the singing cicadas shrilled in the sunshine, and the shining sun-mist, with its white sheets folded and its striped veils, showed its side to me,

(6) I have traversed on a she-camel with well-knit fore-legs, taking long steps as she speeds on, whose swift course in her ceaseless post devours the miles before her?

(7) Then I spent the night, and my camel too spent the night [couched] like a she-ostrich—yea, she spent the night with her saddle-trees and my leather pad never taken off her back:

(8) She closed her eyes, and I closed mine, and she slept in the last hours before dawn, stayed on her folded legs and breast, with her neck outstretched in the sand,

(9) In tracks by al-Arahah, converging together, that face the Ocean's shore; and there is the land where she has to dwell.

(10) [She is sprightly,] as though there were [a cat] by her side at the fastening of her girth—she endeavours to get the better of it, and fiercely it assails her;

(11) She casts herself away from it, without exhausting herself, at top speed,

as one of the dark-coloured sandgrouse puts on its utmost speed when it has nearly reached its watering-place.

(12) And I rein her in, while her feet are still casting about the stones of a gravelly plain, varied in surface, whose dust I cannot escape from;

(13) And I am sure that, if God will, her limbs, and the marrow within her bones, will carry me safe to my journey's end.

(14) Verily Abu Qabus is the object of her exertions on my behalf, as a requital for favours ingratitude for which would be a grievous sin.

(15) I have seen that the fire-sticks of the good have elevated his dignity from of old, as the lucky stars excel all other stars;

(16) And if God knew that the mountains disobeyed him, He would bring cables and hale them before his feet.

(17) And if there be a tribe of us in 'Uman that has taken counsel together to secede from his obedience, and its stubbornness has lasted long,

(18) Already the pursuing [punishments] have overtaken it, and its embassies are on their way to the best of men beneath the heaven—

(19) To a King who excels all other kings—none of them, in good judgement and generosity, comes near his achievements.

(20) Whom among men has he not spoiled with an invading host, whose dust rises up like a pillar to the midmost heaven—

(21) A dark-hued host, multitudinous, in their midst the Star of Death—the tramp of their feet presses on in' the wide-extended land?

(22) A vanguard they have that gathers booty, as though it were eagles darting hither and thither, before which their prey flies in terror,

(23) And noble horses, long-necked, with cheeks [lean and bare] like old water-skins, bring the points of the spears and lances within reach [of the foe]—

(24) Horses whose fore-legs and skins stream with sweat, so that the black of them come home [as

(25) And splinters of iron fly about [in the clash of swords upon mail-coats and helmets] as though they were the chaff of the clay threshing-floors, when the reaped harvest is winnowed in the wind,

(26) [From the hands of warriors] all mounted on crop-tailed steeds, all armed with blades the sides of which have been made smooth and even by the armourers.

(27) Show kindness then—mayst thou be saved from cursing! verily thou hast in thy hands the whole of Lukaiz, its grey-beards and its boys;

(28) And set them free, so that their women may pass to and fro among them after their chains have been struck off, among the camel-saddles.

## NOTES

(2) At-Tasīl's alternative reading for *lubdnatan*, *land bihi*, has much to commend it; the rendering would then be: 'Would that she had remained to us therein (*i.e.* in the bond) as she was wont to be aforetime, when she strove to capture me, and I hunted her.'

(4) Addressed to his lady. *Ajiddaki* — *a-juldan min-ki*, 'is it seriously meant by thee?' 'Shall I tell thee?', *ma yudrki*, literally 'what shall cause thee to know?'; this phrase occurs repeatedly in the Qur'an.

(5) 'The sun-mist', *i.e.* the mirage: as is well known, this is not really a mist, but a disturbance of the layers of heated air over the soil which gives the appearance of a mist or white surface raised above the level of the ground; an atmospheric phenomenon, it varies in appearance according to the nature of the tract, lying he objects emerging from it.

(6) 'With well-knit fore-legs', *fatla'i-l-yadaini*: this is better rendered 'with fore-legs standing well out from the sides, so that there may be no rubbing there to produce sores' (see *ante*, No. XXVI, note to v. 20). 'Post', *band*: this word is most probably derived (through the Persian) from the Latin *veridus*, 'a post-horse or -mule'. The Arabian etymologists derive it from the Persian *bunda-dum*, 'crop-tailed', and there is a verse of Imra' al-Qais (cited at the top of p. 311 of the text) which speaks of 'crop-tailed nags, of the horses of Barbar, habituated to posting by night', and lends some countenance to this theory. The word is most often used in Arabic for the institution of the post, rather than for the animals carrying it: it also means a posting stage, between two stations where fresh mounts are kept, and thus a distance of about twelve miles. For the second hemistich of the verse *cf. ante*, No. V, note to v. 12.

(7) 'Leather pad', *mfnah*, a round piece of leather covering the wood of the saddle, for the rider to sit on, and also, by means of a string running through holes round the edge, capable of being converted into a bucket or bag for drawing water. It is also used as a mat for food to be served on (*sufrah*).

(9) In place of al-Arakah al-Bakrī reads al-Yara'ah. Tho meaning of *shanm*, here rendered 'shore', is not certain.

(10) The idea of a camel's speed being stimulated by having a cat, *hirr*, at her side, which attacks her with teeth and claws, is one which occurs in a number of passages in the ancient Arabic poetry: several of these are cited in the commentary on pp. 306-7, and the whole question has been examined by Prof. Geyer in a paper included in *Orwntalische Studien (Nolde-Jce-Festschrift)*, 1906, pp. 57-70. Prof. Geyer comes to the conclusion that the animals the attack or presence of which is imagined as stimulating the camel (by terror) to unwonted exertions are thought of by the Beduins as demonic, as forms of the *Jinn*. Of these animals the male cat, *hirr*, is much the most frequently mentioned, and it is spoken of as attacking the camel near the girth, on the right side. The passages begin (so far as known to us) with a verse of Imra' al-Qais, and one poet after another uses much the same language. For my part, I am disposed to doubt the *Jinn* theory, and to think that the conventional phrase is rather founded on the observed antipathy between the camel, a beast of the Desert, and the animals of the settled country (*ftadar*). Cats, I have been informed, are very rarely to be found in Beduin encampments, while they are common in the villages of the *Fallah'm*. A verse which seems to me to point distinctly to this explanation is that of Aus b. Hajar quoted on p. 306, line 7, of our text:

'As though there were a cat by her side near by the girth,  
and a cock and a pig were rubbing against her legs.'

The presence of fowls and pigs seems clearly to indicate animals in the neighbourhood of villages.

We know that the nomads and their beasts (to which they impute their own feelings) disliked the settled country; Labid (xi) of the Persian Gulf, says:

'Then the party were turned away from the direction agreed upon by the voices of fowls [*dajaj*] and the beating of the *naqus* [the wooden clapper used by oriental Christians to call to prayer, in place of the church bell], and these were avoided.'

The commentary (by at-Tusi) observes: 'Fowls and the *naqus* are found only in villages, and our travellers, when they passed by villages, disliked entering them, and turned away from the road to avoid them'. Possibly there may be some special antipathy between camels and cats, as there is in India between elephants and cats.

There is a difference of opinion regarding the word *gharz* in v. 10: our commentary says that it is the 'girth', *ghurdah* (a saddle, however, has no stirrup (see description by Euting in *orientalische Studien*, pp. 393-8), nothing but a cushion for the foot to rest on. It seems, therefore, that 'girth' must be the meaning here.

(11) 'Without exhausting herself', *fi-r-rakha'i*: I e., this exertion came easily to her, and was well within her power; at-Tusi's reading, *fi-n-naja'i*, is good—'in utmost speed'. The sandgrouse are said to fly all night to their watering-place, and naturally put on speed when they come near to their journey's end.

(12) The last words of the verse, *la yuraddu 'anuduM*, are of uncertain meaning: I have chosen 'whose dust I cannot escape from' as a possible rendering; another is—'the stones of which [when she casts them on either side with her feet] cannot be turned back [so strong is her strength in throwing them]'.

(13) The Arabs supposed that a camel's strength resided in the marrow [*qasid*] in its bones, and that this was exhausted by long travel.

(14) The various reading *balauhu* (for *hala'uha*) has much authority. If it were accepted the rendering would be: 'I have had experience of [the generosity of J Abu Qabus, in favours which it would be unlawful to requite with ingratitude'. Aba Qabus, the *Icunyah* of an-Nu'man, the last Lakhmite king of al-Hlrah, patron of an-Nabighah and many other famous poets.

(15) 'The fire-sticks (*zinad*) of the good have elevated his dignity'; for the peculiar use of *zand* (pi. *zinad*), 'fire-stick', in the sense of a man's ability and achievement, see *ante*, note to No. X V I, v. 48; the meaning therefore name high.

(16) I cannot offer a parallel to this preposterous extravagance in adulation. If we were to read *al-jibalu* instead of *al-jibala*, the words '*alima-l-lahu* might (as often) be taken parenthetically, and the sense would be: 'If the mountains were to disobey him, then—God knows!—he would bring cables, &c.'

(21) 'Dark-hued', with armour rusted through long wear. The 'Star of Death', *kaukabu-l-Maut*, is explained as meaning death in its most certain and overwhelming form; *kaukab*, 'star', is used of the acme or highest perfection of men or beasts.

(23) The Arabs approved leanness of the face in a horse. For *ya'asib*, pi. of *ya'sub*, 'chief or prince' (see *ante*, No. X X I I, v. 20), there is a v. I. *ya'abib*, 'long-bodied', or 'tall', or 'running vehemently'; and for the last two words there is a variant *la yuthanna khududuha*, 'whose cheeks cannot be turned back': they carry their riders straight into the opposing enemy.

(24) The sweat drying on the black skins gives them (by reason of its saltiness) a whitened and dusty appearance, as the nozzle of the bellows of the goldsmith gets covered with ashes from the furnace; the nozzle is made of a horn (the commentary says, of a wild ox, but the horns of the antelope are, I believe, solid: more probably the horn was that of a domesticated ox).

(25) The commentary says that *nukhalah* here means 'dust'; but 'chaff' is a more apposite rendering. *Qa'*, a clay bottom where water stands in the rains (see *ante*, No. XI, v. 10), is well adapted when dry for a threshing-floor, and this is indicated by the word *hand*, 'the reaped harvest'. Our poet, as an inhabitant of the coast-lands of the Persian Gulf, which are to some extent cultivated, knew well the features of husbandry.

(26) *Maqasfi* is a word of which the commentators did not know the exact meaning: 'crop-tailed steeds' is a probable rendering. The second hemistich presents difficulties. The commentary says that it relates to the crop-tailed horses, but structurally this seems questionable: the *ha* in *khudiiduha* should refer to the nearest preceding noun, *safihah*. I have rendered it on this basis, but with little confidence. If it refers to the horses, then the meaning would be 'Their cheeks are smooth and even, after they have been worked with the curry-comb'. There is a variant *hududuhd*, 'their points or edges'. The roots *hrsh* and *khrrsh* both mean 'to scratch', and are more applicable to the curry-comb than to the armourer's polishing instrument.

(27) 'Mayst thou be saved from cursing', *abaita-l-la'na*, literally, 'Mayst thou refuse [to do that which will bring upon thee] cursing'. This is the conventional greeting offered to the Lakhmite kings of al-Hlrah.

(28) I have adopted the reading *tamshi* (instead of *tamshi*) as suggested in the note.

## XXIX

### HURTHAN, CALLED DHU-L-ISBA, OF ADWAN

THE tribe of 'Adwan, to which our poet belonged, was a brother-tribe of Fahm, that of Ta'abbata Sharra (No. I, *ante*); it was once, according to tradition, very numerous and powerful, and dwelt in the mountain tract (*Sarat*) south-east of Mecca, adjacent to the lands of Fahm; at one time even the important and well-watered town of at-Ta'if, with its surrounding cultivation, is said to have been in its hands. To it belonged a famous legendary *hakam*, 'sage' or 'judge', called 'Amir son of adh-Dharib, about whom tradition has a number of stories. The tribe also possessed the privilege of giving the *ijdzah*, or signal for dispersion, to the pilgrims at the annual pilgrimage to Mecca. But they are said to have fallen from this high estate owing to internal dissensions, their numbers being greatly reduced by intestine wars. When these events happened it is (except the *hakam* before mentioned) about whom anything is related, and the stories told are obviously legendary. He is said to have reached an age of 300 years. Caussin de Perceval does not attempt any estimate of his probable date, but it is certain that it was long before Islam. The two poems by him, Nos. XXIX and XXXI, contained in our Collection, exist in a double form, a shorter and a longer. The shorter form is that which our text gives, XXXIX containing only ten verses, and XXXI eighteen. The longer form, that adopted by Marzuqi, gives thirty-nine verses to the former, and thirty-six to the latter. It is evident in the case of No. XXXI that the added verses are spurious: the poem, in the longer version, begins with the mention of a woman called Rayya, with the *Jeunyah* or by-name of Umm Harun, a name impossible among Arabs till Muslim times (Harun = Aaron, the brother of Moses). The same appears to be the case with the longer form of No. XXIX, and we may commend the caution of Abu 'Ikrimah and his authority Ibn al-A'rabi in transmitting as genuine only the ten verses of our Collection. Whether even these are really by Dhu-l-Isba' or not it is impossible to

say ; the author names his tribe in v. 9: he was aged (v. 7); and he was engaged in contention with his companions, which suits the legends that ascribe the fall of 'Adwan to intestine broils (this is still more conspicuous in No. XXXI).

The reason why the poet was called *Dhu-l-Isba*,' the man of the ringer (or toe)', is variously related: one story is that he was bitten by a snake on his great toe, and cut it off to stop the spread of the poison; another is that he had a toe or finger too many on foot or hand. His father's name is given as al-Haiith by Ahmad and others, as as-Samau'al (the Arabic form of Samuel) by al-Asma'i.

(1) In sooth, ye two fellows of mine, ye will not cease your reviling of me: whatsoever I waste [of my goods], ye cannot attain [to my generosity].

(2) Verily, in the folly of your understandings, ye will spare me nought of your foolishness and foul speech,

(3) Or desist from speaking lies against me ; and I cannot compel you not to speak lies and base slanders.

(4) If there were a bloodwit to pay for me, ye could not pay of it so much as a lamb. I never mishandled a boon-companion, nor ever besmirched my honour.

(5) If ye say that I am aged, yet am I not found to be a miser or a nerveless wretch, nor a holder-back [from any fair enterprise].

(6) I expose my wealth as an object of attack to protect me against disgrace, and whatever in my affairs shows signs of giving way or splitting off.

(7) If thou seest that my weapon is now the little spear of Abu Sa'd, time was when I carried all the weapons of a warrior together—

(8) The sword and the lance and the quiver and the arrows, goodly with the feathers cut evenly, the best of make,

(9) Whose notches were cut squarely and spliced firmly [with sinews] by the most skilful in his art of all the arrow-makers of 'Adwan;

(10) Then he clothed them with black, coal-black, bushy feathers—the three front-feathers of the wing and that which is next.

#### NOTES

(1) The alternative reading, *mahma 'adiq* (for *malima udi*) would mean 'in whatsoever respect I am straitened' (in generosity or the like), and suits well with the following *fa-lan tasa'd*, 'ye at least have no breadth or scope [therein]'. The second hemistich may also be rendered—'However much I may fail [to do my duty], ye will be powerless [in comparison].'

(4) It is pointed out that sheep and lambs are not used to pay bloodwits, and therefore the phrase used by the poet expresses only his contempt for the persons addressed.

(6) *I.e.*, I use my wealth to shield my honour from disgrace, and to meet the charges of building up the prosperity of my hon-

(7) 'The little spear of Abu Sa'd' (v. 1. Abu Zaid) means the stick by the help of which the old man walks: Abu Sa'd is said to be the *kunyah* of Luqaim son of Luqman, a legendary prince of the tribe of 'Ad.



## 'ABD-YAGHUTH SON OF WAQQAS, OF THE BANU-L-HAKITH B. KA'B

THE poet was chief of a numerous and powerful tribe, the Banu-l-Harith b. Ka'b, belonging to the group of Madhhij,\* an important division of the Yamanite Arabs whose lands marched with those of Ma'add in the north. Their headquarters was the region, fertile in comparison with the rest of Arabia, called Najran, to the south of at-Ta'if and east of the Sarat or meridional ranges of the Yaman. A portion of the tribe were Christian, and had bishops and clergy who came to interview the Prophet in the ninth year of the Hijrah (see note on v. 4 below). In or about the year A. D. 611 the main part of the tribe of Tamim, as the result of an attack upon a caravan sent from the Yaman to the Persian capital at al-Mada'in, which they plundered, fell under the displeasure of the Persian king, and after a blockade, which deprived them of the grain from Persian governor of al-Mushaqqar (*ante*, No. XXVIII, introduction), losing a number of their chiefs and fighting-men. After this disaster they and their confederates the Ribab f retired to a place called al-Kulab, which is perhaps the same as Qidah or Qiddah in al-Yamamah (*ante*, No. IV, note to v. 7). Here their apparently helpless condition moved the covetousness of the Yamanite Arabs of Madhhij, who hoped to get spoil of camels and women; and a great expedition, comprising all the northern Yamanite tribes, was led against them by 'Abd-Yaghuth. The battle lasted two days; on the first an-Nu'man son of Jisas, leader of the Ribab, successfully resisted the Yamanites, but was slain at the end of the day (note to v. 9 below). On the second day, when Qais b. 'Asim was leader of the combined forces of the Ribab and Sa'd, the northern Arabs were victorious, and the Yamanites took to flight. In the pursuit 'Abd-Yaghuth was captured while covering, he says in his poem, the retreat of his tribesmen. He actually fell into the hands of a man of 'Abd-Shams, a family of Sa'd b. Zaid-Manat of Tamim; but the Taim claimed him to do what they would with, in requital for the death of their chief an-Nu'man. The dispute became hot, but eventually he was surrendered by Tamim to Taim. The men of Taim then prepared to kill him, and, as he was a celebrated poet, and they feared that he would utter satires against them, were at first minded to gag him (see v. 8 and note), but desisted on his promising not to attack them, but his own tribe for their desertion of him. They asked him what death he preferred to die: he answered—'Give me wine to drink, and let me sing my death-song'. So they plied him with wine, and opened a vein; and as his life ebbed, he recited these verses.

The translation below imitates the metre (*Tawll*) of the original (with occasional variations), and first appeared in the volume of *Translations of Ancient Arabian Poetry* published by me in 1885. It has been slightly revised, and accommodated to the text of al-Anbārī, but not

\* Some genealogists reckon the Banu-l-Harith as outside the group of Madhhij, but allies of the latter: so Aba 'U descended from Malik b. Udad, whose title was Madhhij (Wiist. Tab. 8). Madhhij, however, is really a place-name.

f The Ribab were a group of tribes, considered by the genealogists to be nearly akin to Tamim, named Dabbah, and Taim, 'Adl, and 'Auf ('Ukl), to which Thaur is sometimes added, the last three or four being the offspring of 'Abd-Manat brother of Dabbah.

materially altered. In the same volume, at pp. 84-9, will be found a detailed account of the events of al-Mushaqqar and al-Kulab (the latter known as 'al-Kulab the Second', in contradistinction to the battle fought at an earlier date at another place called al-Kulab, between Salamah and Shurahbil, Princes of Kindah, for which see *post*, No. XLII, note to v. 22).

- (1) Upbraid me not, ye twain: enough is the shame for me  
to be as I am: no gain upbraiding to you or me!
- (2) Know ye not that in reproach is little that profits men?  
—it was not my mind to blame my brother [when I was free].
- (3) O rider, if thou lightest on those men who drank with me  
in Najran aforetime, say—'Ye never shall see him more I'
- (4) —Abu Karib and those twain al-Aiham my boon-fellows,  
and Qais of al-Yaman that dwells in the uplands of Hadramaut.
- (5) May God bring to shame my tribe for [fleeing at] al-Kulab  
—both those of unmixed stock, and the others who joined our league!
- (6) Had it been my will, there had borne me far from my foes' array  
a tall mare—behind her flag the black steeds and fall away:
- (7) But it was my will to stand, defending your fathers' house;  
and needs must he fall to the spears who stands as his fellows' shield.
- (8) I said, when they thought to bind my tongue with a leathern thong,  
\* Ye kinsmen of Taim, I pray you, leave me my tongue unbound:
- (9) 'Ye kinsmen of Taim, ye hold me fast—be ye generous!  
the brother ye lost owed not his death to our people's spears.
- (10) 'And if ye must slay me, then in me shall ye slay a lord;  
and if ye will let me go, my substance is yours to spoil.'
- (11) 'Tis true, then, ye servants of God, and ne'er shall I hear again  
the cries as my herdsmen drive my camels to fields afar?
- (12) The matron of 'Abd-Shams laughed to see me [abased in bonds],  
as though she had seen before no captive of Yaman stock;
- [(18) And day-long as I lay there, the women around me watched,  
and some sought of me, full fain, what wives at my home desire.]
- (14) Mulaikah my wife knows well that time was when I stood forth  
a lion in fight, when men beset me or I led on.
- (15) And time was I slew to feast my guests and the poor my herds,  
and time was I rode on quests where none other dared to go.
- (16) Yea, once would I kill to feed my comrades the beast I rode,  
and once would I tear my robe in twain for two singing-girls.
- (17) And when 'neath the stress of spears our horse plunged and broke and backed,  
'twas I that with fingers deft disparted the line of steel.

- (18) And hosts like the locusts' swarm were stopt by my hand alone:  
toward me alone they turned the points of their glittering spears.
- (19) Now is it as though I ne'er had mounted a noble steed,  
or cried to my horsemen—\* Charge! give space for our men to  
breathe';
- (20) Or bought the full skin of wine for much gold, or called at night  
to comrades at play 'Heap high the blaze of our beacon fire!'

## NOTES

(2) 'My mind', *shimaliya*, 'my disposition, nature': more usually *shama'ili*.

(4) Of the persons named in this verse, Aba Karib was Bishr son of 'Alqamah son of al-Harith :  
<sup>1</sup> the two al-Aihams' were al-Aswad son of 'Alqamah, and 'Abd al-Masih son of al-Abyad • all three  
were chiefs of the tribe of the Banu-1-Harith of Najran, and belonged to the Christian portion of the  
tribe which, under the persecution of the Jewish king Dhu Nuwas, furnished ' the Martyrs of the  
Trench ' (*Ashabu-l-Ukhdu*, Qur'an lxxxv. 4). Qais of al-Yaman was the chief or king of the tribe of  
Kindah, father of al-Ash'ath, the head of the tribe when the Prophet summoned it to embrace Islam.  
'Abd-Yaghuth, as his name shows, was himself a pagan ; YaghUth, ' the Helper', was a deity named  
in the Qur'an (lxxi. 23), specially honoured by the tribes of Madhhij : he had a sanctuary at Jurash,  
six days north of Najran on the road from San'a towards Mecca. The idol is said to have had the  
shape of a lion.

(5) 'The others who joined our league', *al-akharina-l-mawaliya*. The word *mawali* is susceptible  
of a large variety of meanings : here the scholion considers that it means confederates.

(8) The scholion (p. 317<sup>10</sup>) says that the *men* of Taim, who held 'Abd-YaghUth prisoner, observed  
that he was reciting verses : they feared that he might be composing a satire against them, and therefore proposed to gag him  
his tongue free, promising to utter no word against them, but to blame only his own people and  
recite his death-song. On the other hand, another scholiast (p. 316<sup>17</sup> ff.) says that tongues are not  
bound with a leather thong, and that what is meant is 'Treat me kindly, that my tongue may be  
loosed in praise of you', binding and loosing the tongue being understood figuratively. To me it  
seems that the former interpretation is more probable,

(9) An-Nu'mfm b. Jisas of Taim, who led the confederation called the Ribab, was victorious over the Yamanite league in  
Sa'd b. Zaid-Manat under the captaincy of Qais b. 'Asim, were on the first day of the fight defeated  
by the enemy. An-Nu'man went to the assistance of TamTm, but, he being a very heavy man,  
dismounted from his horse, which was exhausted, in order to mount another. While he was thus  
on foot a man came up and thrust him through with a spear, calling out, 'Take that! I am the son  
of a Handhalite mother'. The man's name is said (in *Naq.* 151<sup>4</sup>) to have been 'Abdallah b. Ka'b; the father was a man of al-Ya  
Malik b. Zaid-Manat, which lived in a state of enmity with Sa'd b. Zaid-Manat, to which Qais b.  
'Asim belonged (*Naq.* 156<sup>13</sup>ff.). It is apparently to this that the poet refers when he says that he  
was not responsible for the death of an-Nu'man. But the verse is susceptible of another  
interpretation. The *baiva* of a slain man is a man who is equal to him in position and quality, and  
whose slaying will be a proper requital for the slaying of the first killed. The poet may be under-

stood to be claiming, as chief of the host of al-Yaman, to be a person of more importance than an-Nu'man, in retaliation for whom Taim was proposing to slay him. In this case we should translate the second hemistich of the verse otherwise:

\* The brother ye lost was not the equal in worth of me'.

I incline myself to the latter interpretation, but have entered the former in the text in deference to the scholion.

(11) 'Ye servants of God', *'ibdda-l-lahi*: this may possibly be a reference to the name *Taim*, which has the same meaning as *'abd*, 'slave or servant'. The tribe of Taim, one of the four forming the Ribab, no doubt had its *al-Ldt*, *Taim Allah*: but what the particular god was in this case has not been handed down. 'Camels', *matdliya*, that is, she-camels, some of which have brought forth their young and have their calves following them, while others have not yet been delivered: the whole troop is then called *matalin*, sing, *mutliyah*. 'To fields afar': poets boast of the distance from the tribal head-quarters to which they send their herds, because it is implied that the terror of their name is sufficient to protect them from the spoiler, h

(12) Captives taken in war were usually made over to the keeping of the women of the victorious tribe while the warriors were still engaged in fight. 'Of 'Abd-Shams': note the abbreviated *nisbah* *'Abšliamiyah*; the family of 'Abd-Shams (b. Sa'd b. Zaid-Manat) was that to which the poet 'Abdah b. at-Tabib (*ante*, No. XXVI) belonged.

(13) This verse is wanting in several recensions of the poem, and seems to me to be spurious: it breaks the sequence of vv. 12 and 14.

(19) 'Our men': it is implied in the verse that *rijal* here is the plural of *rajlan* or *rajil*, a man who goes afoot, a foot-soldier, rather than (as usually) of *rajul*, 'a man' *simpliciter*.

(20) The 'comrades at play', *aisaru siqin*, are literally 'trusty comrades playing together the game of *Maisir*' (for which see *ante*, introduction to No. IX, and note to v. 15 of No. X). It should be added that the flesh of the slaughtered camel or camels which formed the stakes in the game was not eaten by the winners, but given to the poor. The blaze of the fire is heightened that it may be a beacon to attract homeless wanderers.

### XXXI

#### DHU-L-ISBA'

FOR THE poet see the introduction to No. XXI X. We have here a poem of hatred, addressed to one 'Amr, called by the poet his cousin (*ibnu 'ammiri*), but apparently (v. 12 if.) representing a family rather than an individual. There is a striking resemblance to the poem by al-Fadl b. al-'Abbas in the *flamasah*, p. 110 (Englished in my *Translations of Ancient Arabian Poetry*, p. 23), which was perhaps composed upon the model of this piece. The order of the verses differs considerably in the various texts. The version imitates the metre of the original (*Baslt*), with variations.

- (1) A cousin I have, and for all the likeness between us in mood,  
we are at odds—I hate him, and he in turn hates me.
- (2) What prompts our dislike is that ever between us estrangement grows,  
and he thinks me beneath him, and I think the same of him.

- (3) O Amr, if thou leavest not abuse and detraction of me,  
I will smite thee in that place where the owl cries 'Give me to drink!'
- (4) By God! my cousin, thou art not better in stock than I,  
nor art thou my ruler and judge, to order my ways at thy will.
- (5) Thou feedest not my household in days of hunger and dearth,  
nor dost thou come to my help when hard things press me sore.
- (6) For me, my door (by thy life!) is never shut to a friend,  
nor is aught that I expend a boon of burdensome weight;
- (7) Nor does my tongue wag freely against my nearest kin  
with words unseemly, nor is my stroke one not to be feared.
- (8) I guard my respect without greed, and when in any land  
I fear to be shent, I abide not there to face disgrace.
- (9) Away—keep thou to thyself! my mother was not a slave  
to tend the pregnant she-camels, nor canst thou cheat my wits.
- (10) Some day at last comes a man to be known for the man he is,  
though long he may feign a nature that is not the truth of his life.
- (11) Before things base I am stubborn: nought will I yield to the vile:  
•unsmirched my honour, the trust of fathers who stood unstained.
- (12) And ye—though ye be a kin a hundred in number or more,  
join hands, unite all your strength, outwit me if ye can!
- (13) Then, if ye know the right way, take it and travel therein :  
or, if ye know it not, then come ye to me and be schooled.
- (14) What care I—though ye be men of ancient and noble stock—  
that I love you not, since ye have no love to spare for me?
- (15) If ye were to gulp down my blood, it would not slake your thirst;  
and if I should drink the blood of you all, I should still be dry.
- (16) Yea, God knows me, what I am, and God knows you, what ye are,  
and God will requite you of me, and me will requite of you.
- (17) Time was I gave you my counsel and lent you the best of my love,  
in spite of that which I knew was fixed in your secret heart.
- (18) Harshness from you will but sharpen the edge of my disdain:  
I shall not be soft but to him who himself is soft to me.

## NOTES

(2) The first hemistich of this verse may be rendered more literally : 'What causes us to think contemptuously one of the other is that we are dispersed, or scattered, one from the other'. The proverbial phrase *shalat na'amatund* is not very adequately explained in the commentary or the Lexx. The former says it means 'our affairs have fallen apart and gone different ways'; it is also used of a body of fighting men in the sense 'they were thrown into confusion'. The proverb is taken

from the female ostrich, *na'amah*, and the verb *shala*, meaning 'to raise the tail' (said of a camel), and hence, of a thing weighed, 'to be light in the balance': but how the derived application of the phrase is obtained is obscure.

(3) 'In that place where the owl cries "Give me to drink!"' *haithu taqulu-l-Mmatu<sup>1</sup> squni*. This phrase refers to the superstition of the ancient Arabs that when a slain man died unavenged, there came forth from his drink! When the blood of vengeance was shed, the owl's thirst was appeased and it ceased to cry. This superstition remains alive to this day among the Tigre race inhabiting the western shores of the Red Sea, in spite of their having been nominally Christian for centuries, and now Muslim for many years; and among Arabs it survived (though denounced by the Prophet as a vain thing) for a long time after the promulgation of Islam. Thus, in or about the year 65 of the Hijrah the poet Ibn 'Aradah \* said, referring to the killing by the Bana Tamni of the son of 'Abdallah b. Khazim of Sulaim in Herat, and the vengeance taken upon them by 'Abdallah, who was governor of Khurasan on behalf of the anti-Caliph Ibn az-Zubair:

'If there be an owl screeching in Herat,  
verily thou hast caused to screech many owls in the two Marvs.'

('Abdallah is said to have killed about seventy of the Tamni. 'The two Marvs' are Marv ar-Radh, 'Marv on the River', and Marv-ash-ShahiJan (Pers. *Shahjihan*), 'Marv, King of the World', two cities of Khurasan). The phrase in our verse accordingly means simply 'I will smite thee on the head'.

(4) 'By God! my cousin'. This does not correspond literally to the first words of the verse—*Lahi-lmu 'ammika*; *Lahi* stands for *lillahi*, and the strict meaning is 'to God be ascribed thine uncle's son!'; it is an exclamation of astonishment, sometimes of praise, often (as here) of aversion (as when the Caliph 'Umar, on hearing that a thief had stolen a relic of the Prophet, said '*Lillahi abulmu*—To God be ascribed his father!', meaning 'What a monster!') This use in Arabic of *lillahi* for wonder or surprise corresponds to the Hebrew *Idohim*, as in Jonah iii. 3 of Nineveh, '*ir gedholdh lelohim*. Notice that the exclamation *lahi-bnu 'ammika* is addressed by the poet to himself, while in the next words (*Id afdalta*) he addresses his cousin. 'Stock', ,', *asab*, the reputation which a man has from the honour gained by his ancestry, or, sometimes, by himself.

(6) 'A boon of burdensome weight', *mamnun*, that is, a gift that brings with it a distressing sense of obligation; the Arabs counted it a great drawback to generosity that the giver should dwell upon his gifts to the person benefited, or should expect a requital for them.

(7) 'My stroke', *fatki*, that is, a sudden and violent attack: the poet says that he is one who can be exasperated to violence upon due cause, and then let the adversary beware!

(8) 'I guard my respect, &c.', '*affun*, *ya'usun*; '*aff'm* 'self-respecting', *ya'us* 'one who does not hope for, or covet, another man's goods'.

(9) The commentary observes that this is probably an *innuendo* against his cousin, who was the son of a slave-girl. The tending of pregnant camels is said to be one of the most burdensome kinds of service.

(11) This verse rings the changes on the word *ably*, 'unyielding, incomppliant'; more literally it may be rendered:—'I am one who yields not, incomppliant, who holds straitly to that which he has to defend (honour and the like): the son of one stubborn, one stubborn born of fathers as obstinate'. The terminal vowel of the last word is changed from *a* to *i* by poetic licence.

\* The verse is cited on p. 322<sup>6</sup> of our text; cf. *the Amali* of al-Qall, *Dhail*, p. 32.

(31) 'That rides the wildings to bay', *qaida-awabidi*, lit. 'a chain to the wild creatures', that hems them in and captures them: a phrase taken from Imra' al-Qais (*Mu'all* 53).

(32) The rendering fails to give the full sense of this verse, which literally means \*He causes to be cooked for us the solitary (bull) that exults in his speed, [overtaking him] by a mixed running, now at full speed, now at a slower pace'. The solitary bull, or oryx, is often drawn by the poets: see *ante*, No. XXVI, v. 24. The last word of the verse, *irdd*, is to be taken as equivalent to *irwad*.

(33) As usual, the poet's she-camel is drawn for us as barren, having neither young nor milk, this being the best for her strength (*ante*, No. X, v. 13).

(34) 'The Spring', that is, the spring-pasture brought on by the winter rains.

(35) This verse, not found in our text, but given as the final in three other recensions, and also occurring in the LA, makes a suitable close to the poem. It also contains an old word, *mahah*, of which the scholars did not know the precise meaning, which is a strong argument in favour of its authenticity.

## XLV

### AUF SON OF SAD SON OF MALIK, OF DUBArAH, OF BAKK SON OF WAIL, CALLED MURAQQISH THE ELDER

THE group of ten poems that follow are all attributed by al-Mufaddal to one poet, who belongs to the ancient circle of traditions which relate to the War of al-Basus (see No. XLI, introduction). His personal name is said by some to have been 'Amr; but he is always known as Muraqqish, or al-Muraqqish, meaning 'the embellisher, or illuminator', a name which he is said to have gained from v. 2 of No. LIV, *post*, but which was probably given for his skill as a poet generally. He belonged to a family of poets, as will be seen from the following genealogy:

• Qais b. Thalabah  
|  
Dubai'ah  
|  
Malik

'Auf, called al-Burak and al-Khusham

Sa'd  
|

'Amr

Sharahil  
|  
Jandal

Tha'labah

Asma

Anas

Marthad  
|  
'Amr

Harmalah

*Muraqqish  
the Elder*

Sufyan  
I

Qami'ah  
|  
'Amr

Qais  
|  
*Maimun  
OrA'sha*

*Bishr*  
(Nos. LXX and  
LXXI, *post*)

j  
*Muraqqish  
the Younger*

|  
Al-'Abd  
|  
*Tarafah*

The names in italics are those of whom poems have come down to us. Sa'd, his father, was the author of the piece in the Hamasah, pp. 248-51 (rendered into English in my *Translations*, p. 31). Of 'Amr b. Qami'ah and Tarafah b. al-'Abd we possess *Diwdm*, and the latter was the celebrated author of the *Mu'allaqah*. Al-Mufaddal appears to have brought together in his

Collection all he could find handed down of the Elder Muraqqish, irrespective of poetic merit. In Appendix II and III two more pieces attributed to him are given, which are found in some recensions of the *Mufaddaliyat*; and the only other fragments ascribed to him, so far as known, are those in the *Aghani* v. 192<sup>26</sup> ff. and x. 128-9. Similarly, of the Younger Muraqqish all that has survived is in this Collection, Nos. LV-LIX. Besides being poets, the family were distinguished warriors, and their exploits are celebrated in the stories about the War of al-Basus. Sa'd b. Malik was the leader of the house of Qais b. Tha'labah in that great contest. 'Auf, his brother, was called *al-Burak*, because he couched (*abraht*) his camel in the midst of the great light of Qida' side who drew back from the battle. 'Amr b. Malik was the chief who took Muhallil, the leader of Taghlib, captive, and in whose custody he was when he died.

As a poet, the Elder Muraqqish interests us chiefly on account of his age. The native critics speak of him in rather slighting terms, and say that his nephew, the Younger Muraqqish, was a much better poet. That may be so: the few fragments that we have do not display much originality or command of varied language, though it may be said that in the poet's time their themes were used a variety of metres, and one (see No. LIV) which later poets did not think fit to adopt. His language is often difficult, including words of which the exact meaning is not known, and the verses are occasionally alleged with confidence that all the pieces ascribed to him are really of his composition; but we may at least say that most of them appear to be really old, especially No. LIV, and that there seems to be no good assumption that such things could not be preserved by memory, without the aid of writing, for some two hundred years.

But if his fame as a poet was not of the highest order, he is more celebrated as a lover. He was one of those who are said to have died of love. The following is the tale, as told by al-Mufaddal and Abu 'Amr ash-Shaibani: 'As a boy he was brought up with his cousin Asma, daughter of his uncle 'Auf al-Burak, and when she grew up he sought her in marriage. His uncle said that he could not betroth her to him until he had shown his valour as a chief, and had frequented the courts of kings; but he promised, when he had made a name for himself, to give her to him in marriage. Thereupon Muraqqish went away, and attached himself to the court of a king of al-Yaman, and stayed there for some time. Meanwhile his uncle 'Auf and his house suffered from a year of drought, and he and his people were in danger of starvation. A man of Murad, a Yamanite tribe settled in Najran, of the family of the Banu Ghutaif, offered him a hundred camels if he would give him his daughter in marriage. 'Auf accepted the offer, and the man of Murad carried away Asma to his home as his wife. When the time of Muraqqish's return to his home approached, his brothers and cousins feared to tell him what had happened. They arranged, therefore, to slaughter a ram, and after eating its flesh buried its bones in a grave, and told Muraqqish on his return that Asma had died, pointing out the grave as hers. Muraqqish thereafter was accustomed to go daily to the grave, and spend his time lying there, pining for his lost loved one. One day while he was there, wrapped in his cloak, seeming to



be asleep, he heard two boys, his brother's sons, near by, quarrelling over an ankle-bone,\* which each claimed as his. One said to the other, "This is the ankle-bone of the ram which they killed and buried, and told Muraqqish that the grave was Asma's: father gave it me". Muraqqish started up, and questioned the boys, until they told him the whole story. By that time Muraqqish had become very weak with his malady of love: nevertheless he called a handmaid of his and her husband, a man of Ghufailah, and bade them saddle a camel and start at once with him for the house of the man of Murad. They did so, and journeyed for some days, Muraqqish becoming daily more and more ill, until they arrived at a cave called Khubban in the land of Murad in lower Najran. There they laid Muraqqish, who seemed now in a hopeless state. He heard the man say to his wife—"He is going to die, and we cannot stay here with him: let us leave him and go home". At first she refused, but he succeeded in persuading her. Now in his youth Muraqqish and his brother Harmalah, whom their father loved best, had engaged to teach them. On hearing the slave of Ghufailah speak thus to his wife, Muraqqish managed to write on the leather covering of his camel saddle the verses which follow. The two attendants carried off the saddle and returned home with the camel, and reported that Muraqqish had died on the journey. But Harmalah, seeing on the saddle what Muraqqish had written, questioned them, until they confessed their treachery. He then, after getting from them exact particulars of the cave, punished the slave with death, and started to find Muraqqish.

Meantime Muraqqish lay there, nearly dead, when he was roused by a shepherd who was in the habit of resorting to the cave. Muraqqish asked him whose man he was, and found that he was the shepherd of Asma's husband. "Dost thou ever see her?" he asked. "Far from me be that!" answered the man. "I see her not, nor does any one else: but every evening a maid from her comes to me when I drive home my flock, with a vessel into which I milk a she-goat, and she takes the milk to Asma." Then Muraqqish gave him his ring from off his finger, and bade him cast it into the vessel when he filled it that night for Asma, promising him that he would get a good reward. The man did so; and Asma as she drank the milk felt the ring strike against her teeth. She summoned the maid, who said she knew nothing. Then she sent for her husband, who questioned the shepherd, who told him of the man who lay at his last gasp in the cave of Khubban. "That is Muraqqish!" said Asma. "Hasten, hasten!" So he rode his horse and she went with him on a camel, until they reached the cave, where they found Muraqqish still alive. They brought him back with them to their house, and tended him with all possible care; but his life was spent, and he died there in Asma's presence. So when Harmalah arrived in Najran he found him dead and buried, and returned home without seeing Asma.'

There are weak points in the story upon which it is needless to dwell: it takes its place with other talcs of recognition by a ring, in which folk-lore is rich. It is curious that the narrative has not found a personal name for Asma's husband.

If we date the period when Muraqqish flourished about the beginning, or near the beginning, of the sixth century A. J.), we shall probably come as near to the fact as is possible.

\* The Arabs used the ankle-bone, *astragalus* or *os tali*, of a sheep to throw in games of chance, like a die.

(1) Ye two comrades of mine, stay awhile, hurry not on so fast: in sooth the departure [which is at hand] is a guarantee that ye will not be blamed.

(2) And perchance your delaying may send on ahead some evil thing [so that it will not affect us]: or it may be that, if ye hurry away, ye may miss some good that is coming to you.

\* \* \* \* \*

(3) O camel-rider, whoever thou mayst be, bear this message, if thou lightest on them, to Anas son of Sa'd, and Harmalah:

(4) 'Great will be the virtue of you twain and your father, if the man of Ghufailah escapes being slain!'

(5) Who shall tell my people how that Muraqqish has become to his companions a troublesome burden?

(6) The beasts of prey have bitten off his nose, and have left him in the mountains with the thick-maned [male hyaena] and his mate waiting for him to die,

(7) As though in his mangled limbs the beasts had come down to a watering—since the whole of the kin of Dubai'ah are far away.

#### NOTES

(1, 2) In v. 1 I have preferred the reading of Ahmad and others, *an tu'dhala*, to that of Aba 'Ikrimah. These two verses, the fragment of a prelude of the usual amatory type, scarcely suit the story with which they are connected. They agree in substance (though not in form) with the opening of a poem by 'Ami b. Qam'lah, nephew and contemporary of Muraqqish, which stands first in his *Diwan*, and will be found in *Agh*. xvi. 164.\* The following is a translation of 'Amr's verses:

'(1) O my two friends, be not in a hurry to take provision for the journey, and to gather together my belongings [for departure], and appoint to-morrow [for the start]!

• (2) My staying here for a day longer will not bring us any nearer to spoiling, nor will my hurrying away a day earlier cause me to outstrip Death.'

(4) • 'Great will be the virtue', &c.: here we have the expression *lillahi darrukumd*, explained *ante*, No. XXXI, note to v. 4. *Darr*, which may be rendered 'fruitfulness in good', originally means 'abundant flow of milk', used of a sho-camel. *Lillahi darruhu* is an extremely common phrase for admiration. The •man of Ghufailah' is the servant who accompanied Muraqqish, and deserted him in the cave. The name occurs in the genealogy of Qasit, father of Wa'il (Wiist., Tab. A, 11), and as a Yamanite family of as-SakOn (*id.*, Tab. 4, 22). *Afiata hatta yuqtala*, \* escapes being slain', is an unusual construction: apparently there is an ellipse of the negative *la* before *yuqtald*.

(6) The construction *offai'ald*, 'the female hysena', in the accusative is an interesting example of the use of *wa* prefixed as the *waw al-malyah* (see Wright, *Grammar*<sup>3</sup>, vol. II, p. 84). Ibn as-Sikklt

\* The same poem, with slight alterations, is attributed in *Agh*. xii. 126 to al-Husain b. al-Humam of Murrah, a much later poet (see No. X I I, *ante*): in both cases the piece is connected topically with the life of the alleged author for the prelude to a *qasidah*.

had an altogether different reading for the second hemistich—*yurtva 'alaihi M-l-hibali mujaddala*—'lying tied down with ropes to the ground'. This, however, is disapproved by Abo Ja'far: the beasts of prey could scarcely be said to have tied Muraqqish with ropes, except figuratively, meaning that they had rendered him incapable of resisting them.

## XLVI

## THE SAME

THIS piece is said to have been composed by Muraqqish while lying sick in the cave in the land of Murad. It has no appearance of such an origin. The woman celebrated, Sulaima, is not the beloved Asma, and the turn of the piece after v. 8, where the poet boasts of his many past love affairs, does not suit the circumstances in which Muraqqish spent his last days of life. It is, in fact, a fragment (including the *nasib*) of an ode of the ordinary type.

(1) There came to me by night a phantom of Sulaima, and kept me awake while my companions were sleeping;

(2) And I passed the night turning over in my mind my case in every fashion, and watching for her people, that were far away,

(3) Although mine eye had already mounted [in imagination] to a point [whence it could gaze] at a fire in Dhu-1-Arta, with much wood heaped to heighten its blaze.

(4) Round about it are wild-kine full in the bosom, and white antelopes and gazelles lying asleep;

(5) Delicate are they, having never had to face the hardships of life, kind in their ways—they are [gathered firewood], nor do they wander abroad [tending the camels in the pasture]:

(6) In the evening they come home together, slow of pace, with heavy hips, clad in saffron-coloured shifts and striped stuffs of al-Yaman.

(7) They dwell in one country and I in another; and pledges and promises have all been broken.

(8) What is the use of my being faithful, when the covenant made with me has been flouted? What is my case? I am the hunted prey, I hunt not.

(9) And many the smooth-cheeked maiden, brought up in luxury, long-haired, long-necked,

(10) With rows of teeth serrated, set at intervals one from another, sweet to taste, clear white in colour, shining with lustre, cool to kiss—

(11) Have I toyed with for a time in my youth, and thorough-bred she-camels have visited her [with my messages], and odes have been made by me in her praise.

(12) Those were people! As oft as I wore out one tie [of love], there occupied me a new one among them in its place.

## NOTES

(2) A better reading for the second hemistich is Ahmad's *wa-'adhkuru 'dhlaha*—\* Thinking of her people, that were far away'.

(4) The wild-kine, antelopes, and gazelles are all intended to be understood as meaning women and girls asleep in the camp round the fire.

(5) These women do no menial work. The additions in the translation seem to be implied in the verbs used.

(8) For the idiomatic use of *ma balu* (*fulari*) exemplified in this verse see the verse of Dhu-r-Rummah cited in Lane, p. 139 c, and the verse of Abu-l-'Atahiyah in the *Kamil of al-Mubarrad*, 231\*.

(10) Cf. *ante*, No. XLIII, 4. The serrations, *usliur*, in the teeth indicate youth: the sharp points wear down with the progress of years.

(12) 'Those were people!': this rendering of *unasm* is suggested by Marzuql's note (see foot of page).

## XLVII

## THE SAME

THIS fragment contains some difficult passages, and may very possibly be ancient. The description of the night journey, vv. 6-18, is interesting and fine. The piece has the usual opening of a *qasidah*, with the double rhyme. The lady celebrated is the poet's mistress Asma, and some verses have probably fallen from this part, vv. 1-4, which is unusually short.

(1) Are they of Asma's folk, these vanishing traces of tents, where the birds leave prints of their feet on the surface, desolate, void?

(2) Therein dwelt my thoughts on Asma—would that her abode were near! but hindrances have come between us and block my way.

(3) Many the strait resting-place, not a spot I desired for a night's lodging, [have I occupied,] making myself at home there perforce through stress of fear,

(4) That mine eye might see her abode if once she would look on me, while in my soul, even if the way was free, were forebodings of ill.

(5) [I came thither,] travelling fast, now slackening, now hastening, until the pale-coloured camels were worn out, while their leader was without sure knowledge of the way.

(6) And many the echoing desert, full of dust, long untraversed by man, through which the company of thirsting camels press at top speed, while the riders sit drowsily on their backs,

(7) Have I passed through, making from its unknown wastes to parts known, mounted on a she-camel strong and bold, that goes along deliberately, while about us is pitch-dark night.

(8) Therein have I left behind a long length of the night, and a halting-place where a fire was kindled which no one visited to take fire therefrom.

(9) There mightst thou hear about us the cries of the owls, like the sound of wooden clappers beaten in the stillness of night;

(10) And the place where my camel's saddle was cast, where she rested through the latter night, over it the creeping things of the darkness had crept.

(11) In the morning she was like a swing, of which unwedded girls had attached the ropes to branches of trees, in that [fearsome] place.

(12) When we lighted the fire to roast our meat, there came to us a wolf, ashen in colour, in evil case ;

(13) I flung to him a slice of our roast, ashamed [to send him empty away]: I like not discourtesy towards one with whom I sit at meat;

(14) And he turned and went away with it, glad at heart, shaking his head, as returns home with spoil a stout fighter steadfast in battle.

(15) And the way-marks appeared at our sides as though the heads thereof were the heads of mountains plunged in a great watery gulf:

(16) When I left behind one cairn built to mark the way, there appeared another, grey and dim in the midst of the sun-mist.

(17) I pressed my camel to her last reserves: I mean not that I drew her last milk—to what end seeking for milk when the udder is dry?—

(18) With a tawny [whip], the end of it bare of the plaited strips of leather with which the rest (*i.e.* the handle) is covered, dangling by the loop from which it hangs.

#### NOTES

(2) The metrical anomaly in the second hemistich ( — u instead of ——— in the second foot), which is very rare, and never found in later poems, suggests antiquity.

(4) The second hemistich has been rendered as if the reading were '*in khala-t-tariqu* : it is not apparent what can be the nominative to *khalla*, unless it is the *ar-rau'* of v. 3.

(5) This verse suggests a *lacuna* before it, as some verb is required to which *wajifan* is the *hal*. The verse would come better between vv. 7 and 8. 'Pale-coloured camels', '*is*, pi. of '*aisa*' camels of a reddish white, or white inclining to yellow, considered to be of good breed.

(9) The \*clappers', *nairaqis*, pi. of *naqus*, are the instruments used by Syrian Christians to call to prayer: see note to No. XXVIII, v. 10, *ante*.

(11) This is a difficult verse, where the commentary gives little help. *Dauddh* is explained as a see-saw, a plank put across a fulcrum, used by children to ride upon; but a see-saw has not ropes, *shmm*, and the verb *nuta* indicates that something is hung up to *shuab*, which seems to mean here branches of trees growing out from the parent *stani*. This suggests a swing, and so I have taken it.

The commentary says that *shuab* means clefts in mountains, which seems to yield no sense here. Marzuql suggests that the camel is drawn as in a state of disturbed mind, owing to the terrors of the night, and that this is compared to the motion of the swing (or see-saw). The verse must, I fear, be left to conjecture: it does not seem to refer to the motion of the camel in travelling, for the following verses show that the poet is still in the place where he has halted: he does not start again till v. 15.

(12-14) The visit of the hungry wolf to the poet's fire, and his entertainment there, as here described, is a celebrated passage, imitated (as noted at the foot of the page) by al-Farazdaq about 200 years later.

(15) The commentary takes *a lam* as meaning 'mountains': v. 16 indicates 'way-marks' as the preferable rendering.

(17) The word *ta'alaltu* has a double sense: it is used for taking the last milk in the udder, '*uldlah*, and also for pressing the camel to the last reserves of her power to travel. The verse goes on to explain that in using it the poet did not mean milk, for the camel he rode was, as usual, barren, and had no milk.

(18) There seems to be something wrong in this verse: the translation is not syntactically in accordance with the text, and it is difficult to see how *sairuhu*, 'the rest of it', J.e. of the whip, can be hanging, dangling, *na'is*, and not the whole of it. *Sa'ir* is indeed by some authorities held to mean occasionally 'the whole', but this is condemned by the majority: see Lane, s. v. I understand the whip to be made up of *sadr* or front part, which is not plaited; the whole is hung by a loop, '*ilaqah*, from the wrist.

## XLVIII

### THE SAME

THIS little fragment consists of a few verses (1-5) belonging to a *nasib* or amatory prelude, followed by a *lacuna*, and then of an address (apparently) to King al-Mundhir III (6-11), the exact bearing of which is not explained. It has survived, probably, because it contains the poet's description of himself (vv. 8-11). There are obscurities in it (v. 7) which are natural in a piece so ancient.

(1) To whom belong the camels bearing women's litters, that float [on the sun-mist] in the forenoon, like dom-palms or goat sea-going ships —

(2) Setting the Valley of the Hyaenas on their left, and the stony strath of an-Ni'af on their right,

(3) Uplifting broidered curtains, at whose beauty the eye is amazed, on the back of each eight-year-old camel, tractable and submissive,

(4) Or [hard as] an anvil, trained to all the paces of going, lean and sinewy, like a wild-cow [in swiftness], brisk and alert,

(5) Making for the track of Samsam mid the stretches of sand—they tarry not to heed the voice of one calling in love-longing and sorrow ?

(6) Carry, ye twain, this message to al-Mundhir, who seeks carefully for news of me, while I ask not for his favour nor seek his help—

(7) 'This is not the time [for thy desire to be fulfilled]. Would that I were on the way to az-Zujj, and my people in Syria, the land of the long-locked [Greeks]!

(8) \*Thou hast to deal with a man self-respecting, who does not pine for things he cannot get, whose desires realize themselves in due time—

(9) 'Not one who gives up the game, what time the weakling takes refuge in silence, under the shadow of abasement;

(10) 'Who gives work to the eight-year-old she-camel, speeding swiftly along with the saddle on her back, complaining of the burden of the uplands after the rough stony plains,

(11) 'Carrying a warrior lean of frame and a quick business, and a sharp sword, bright as salt, that obeys his right hand,'

#### NOTES

(1) The *dom* or *damn* is a palm with fan-shaped leaves, *Hyphaene thebaica*, which grows wild in the gullies of the Arabian simile, comparing the ladies' litters to 'great sea-going ships', *khalaya safini*, has been appropriated by the poet's great-nephew Tarafah in v. 3 of his *Mu'allaqah*.

(2) We may take *ad-Diba* ('the Hyronas') as a proper name, or translate *an-Ni'afas*, 'the sloping sides of the mountain'.

(4) This verse appears to describe a she-camel, that preceding referring to a male. 'Brisk and alert', *dhaqun*, may also be rendered 'with a long hanging chin'

(5) This verse was probably followed by several others which have been lost.

(6) As indicated in the note, this and the next verse are by some ascribed to the younger Muraqqish, nephew of our poet; the al-Mundhir mentioned is probably the well-known al-Mundhir I I, King of al-Hirah, A. D. 505-54.

(7) The exact meaning of the phrase *lata hanna* is uncertain: the verse is rendered according to the interpretation given by the commentator to plait their hair in long locks: but this is rather a Beduin habit than a Greek one.

(8) Here we have the same phrase, '*affun ya'usun*, as in No. XXXI, v. 8.

(11) For the comparison of a sword to salt cf. *ante*, No. XX, note to v. 24.

#### XLIX

#### THE SAME

THIS little fragment contains nothing remarkable, except a few unusual words. It is the customary prelude to a *qasidah*, breaking off where the poet reaches the comparison of his camel to a wild bull which has spent the night in a luxuriant pasture. The unusual words are *train* (*arim*, *aram*) for 'any one' in v. 3: *mijdaf* (or *mijdhdf*), variously interpreted as 'whip',

'goad', 'leg', in v. 10; and *takfiyif*, wrongly given in Abu 'Ikrimah's text as *takhnif*, 'variety of colours', in v. 11.

(1) Knowst thou the abode whose traces have become effaced—all but the stones where the pot was propped and the places where the huts built of boughs were set up?

(2) Yea, I know it: 'tis Asma's abode; and the tears pour in streams down my cheeks.

(3) It has become a solitude since its folk went away—empty of all, there is not left in it a single soul—

(4) Nought but the large-eyed wild-kine that pasture therein, like to Persians 'stalking abroad in their high-peaked caps,

(5) After the multitude that once I saw there: tents of leather had they, and they wore delicate rain

(6) Canst thou be made to forget her love by an eight-year-old she-camel? Nay, forgetfulness comes not so easily!

(7) A camel high in the neck, like a stallion, as big as a male; full of briskness, she complains not of weariness.

(8) She did not bear a young one in the summer, nor did I bind her teats with the *simr*, while she

(9) Nay, but she went far afield to pasture among the other she-camels that have no milk, until she became fat and filled out her flesh, so that her hump was mottled like a cairn of stones.

(10) She gallops along when the whip is shaken, as runs a wild-bull four years old, alone in the wilderness, compact like an arrow;

(11) Dazzling white is he, like a robe of al-Yaman, and on his legs are bands of black the colour of charcoal.

(12) He spent the night in a hollow rich in grass, the *hurbuthah* of which is mixed with *yanamah*.

#### NOTES

(4) The long straight horns of the wild-kine or oryxes are compared to the tall straight caps or hats worn by Persians, *humma* or *qalansmva*.

(5) For *qibab*, costly tents of leather, see *ante*, No. V, note to v. 3. The last words of the verse, *wa-alaihim na'am*, may also be understood as meaning 'camels in great number [came home] to them [at night]'

(8) The *mrar* is a cord used to bind up the udders of a she-camel when sent out to pasture, so that she may not be sucked by her young one. This camel, as usual, is described as barren without milk; she is not put to menial uses.

(9) Her hump is here described: she has abundance to eat and fattens thereon (*suwighat*), so



that the hump becomes streaked or mottled (*dha hubukin*, pi. of *habikah*) like a pile of stones (*iram*) built for a way-mark.

(12) For *ghaib*, hollow, there is a v. *I ghaith*, a pasture enriched by frequent showers. The two plants named are celebrated for their fattening effects on camels and sheep.

## L

## THE SAME

THIS poem consists of a *nasib*, vv. 1-10, the peculiarity of which is that in it not one lady, but the whole company of maidens belonging to the dwellers in tents with whom the poet had associated is celebrated. Then follows praise of the generosity of his people, and their active liberality in time of need. The poem ends with a description of a she-camel, which no doubt once were followed by more.

(1) Yea, gone are my neighbours, and no diviner am I, that I should tell whether the chances of travel will bring them near again or carry them far away.

(2) And in the kin are maidens who have taken captive my heart, as a mere trifle in the provision with which they have furnished themselves for the way; and Love has inflamed my being.

(3) Slender of waist are they : their tresses have never been defiled with dust by reason of any distress, nor have they ever dwelt in the fever-haunted villages of the low-lands:

(4) Virgins, brought up in luxury, the choicest of their kin, well covered with flesh, lovely of face, soft of neck,

(5) Each of them hangs from her ears golden ear-rings with jewels therein, trembling to and fro: no words can do justice to their beauty.

(6) When the tribe in a body started on their way, I kept apart from them as far as a boon companion keeps from his comrade and helper.

(7) Then they drew to themselves the gaze of a distracted one to whose frenzy they gave no heed, as they turned the necks of their camels aside towards the halting-places.

(8) They dispense friendly speech, talking in low tones, so that no passer-by may intrude therein.

(9) And when the company had set up their tents, the ladies brought up their beasts and descended [from their litters] into the arms of hand-maidens:

(10) They came down from [litters like] dom-palms, the backs of which fluttered in the breeze, adorned in their sides with embroidery.

(11) By thy God Wudd! What men were my people—though I have left them now—what time folk were vexed by the wind that blows [chill] from Udha'if!

(12) Then was help granted by one to another by means of the gaming arrows marked with a notch by the teeth, and the main body of the tribe was the point to which the scattered companies gathered together.

(13) Men are they not to keep waiting those that resort to them for the boon of meat, and not to reject the arrow of him who comes too late [when the game is made up].

(14) Their bowls [to hold the meat and the broth] are great at eventide and in the forenoon: th

(15) When they play *Maisir*, their play does not lead to foul speech in their company, such as is talked about in the meeting-places of men during the summer.

\* \* \* \* \*

(16) Shall there bring me to the abode of my people a stout she-camel, having the habit of bending strongly built, compact, not worn-out with age,

(17) In her eighth year, but looks to be older, as though she were beginning to be nine, powerful as a male—in her pace she seems to be casting herself headlong ?

#### NOTES

(2) 'My heart', lit. 'his heart', with the very common change of persons : the first person is reverted to in the last word, *sha'ifi*.

(3) To cast dust on one's head is the common Semitic method of expressing grief. Notice the ascription of fevers to the villages of the lowlands : c'. *ante*. No. XLI, v. 2 and note.

(6) The poet says that he withdraw himself from the people about the ladies he celebrates, so as to give no colour to slander, but only so far as *one* boon-companion separates himself from his boon-fellow.

(7) *Mawaqif* according to the scholion, may also mean bracelets of tortoise-shell (*masak*), in which case the second hemistich should be rendered—' they (the ladies) turned the necks of their camels [towards the encampment], and in so doing displayed their bracelets of tortoise-shell \

(11) Wudd or Wadd, one of the ancient gods of the pagan time: for him see Wellhausen, *Heidentum*<sup>2</sup>, 14-18. The wind from Udha'if (a place-name) is the North wind, whose blowing marks the severest cold of the year, when famine presses sorely.

(12) As noted against No. X, v. 15, *ante*, the game of *Maisir* is played with ten arrows, which are shuffled together and drawn from a kind of bag: they bear each a different name, and are marked with notches, here said to be impressed by biting with the teeth, indicating the portions or no portions of the slaughtered camel attributed to each. The game is played in the winter, the time of hardship, and the portions of the camels slaughtered are cooked and given to the poor, not taken by the winner for himself. In v. 13 mention is made, as a subject of praise, of the willingness of the *Maisir*-players to admit of their game and the number of camels to be slaughtered. In v. 15 the 'meeting-places of the

summer', *masayif*, are contrasted with those of the winter, which is the time when *Maisir* is played.

(14) The rendering is that of the text, *ghairu-t-tawariḥ*: a v. I. is '*inda-t-tawasufi*, said to mean either 'sharing the cost equally among themselves', or 'distributing the cost by means of the game called *mukharajah* or *munahadah*, the Italian *morra* or *mora*, Lat. *micare digitis*'; the game consists in guessing correctly the number of fingers held up quickly, and as quickly withdrawn. To use it for distributing the cost of a feast is equivalent to 'tossing-up' with us. I have taken *mashayit* as directed in the scholion, as equivalent to *nahharima*, 'great slaughterers of camels': in this case *abdan* must be a plural of *budn*, itself pi. of *badanah*: another sense suggested in the scholion is 'They exhaust their strength in doing service', taking *abdan* as plural of *badan*, 'body' or 'limbs'.

## LI

### THE SAME

A *uasib*, addressed to a woman named Khaulah (dim. Khuwailah). The poet recalls to her his former successes (vv. 5-6) and his prowess as a raider (vv. 7-9); and winds up with praise of his tribe (vv. 10, 11).

(1) What—said I—moved his eye to its weeping—wearied therewith its spent the night in fitful, b

(2) 'Twas as though in his eye were a grain of pepper, from the morning without intermission until eventide.

(3) Folly it is for him to dwell on the thought of Khuwailah, now that the villages of Najran stand in the way of a meeting with her,

(4) And my people dwell in al-Kathib, while hers are in the circuit of Kalb (?), its land and its sky.

(5) O Khaulah, how shalt thou learn how many a free-born dame, tender and delicate, noble in her tribe, attended by many women,

(6) I have passed the night with, in possession of her, and drinking flowing wine before the morning dawned—wine precious and dear of price?

(7) And many the raiding party, gathered together as the south-wind weaves into one the scattered clouds, have I joined—a party whose vanguard passes on in high pomp and pride,

(8) [Mounted] on a stout mare, strong in the backbone, that crushes the flies by closing her eyelids, with her joints all fashioned on the mightiest plan;

(9) She is like a strip of the silk stuff of al-Yaman called *sit'ara*: she has largo reserves of speed [when others flag]: she takes the lead of the thoroughbred steeds on the morning after the encounter.

(10) Why dost thou not ask about us the horsemen of Wa'il? verily we are the speediest of them to

(11) And we are the most numerous of them when the pebbles are counted, and to us belong their excellences and the glory of their banner.

## NOTES

(1) In the first three verses the third person refers to the poet: this is apparent from vv. 4 and 5.

(3) Najran, a large and relatively fertile country in the east of al-Yaman.

(4) Nothing is told us about al-Kathlb. It seems probable that for Kalb we should read Ka'b, that is, the tribe of Banu-1-Harith b. Ka'b, which dwelt in Najran. The land of Kalb was a very long way off, in the extreme north of the peninsula: see *ante*, No. XLI, note to v. 13. In 'Amir's *diwan*, No. I11, v. 2, and Frag. 22, v. 2, Kalb seems to be written for Ka'b, and the corruption is easy.

(5) *Karimati*. . . *nisa'iha* may possibly mean 'noble in respect of her ancestresses'.

(7) The fine phrase *nasja-l-janub*, 'the weaving of the south-wind', reminds us of Imra' al-Qais, *Muall* 2.

(8) Abu 'Ikrimah (comm. line 12) understands a camel to be meant; but it seems clear that a mare is intended, as the other commentators say: v. 9 makes this certain.

(9) *Siyara*, a striped stuff made in al-Yaman in which silk is part of the texture; the comparison of the mare to it may be either in softness and smoothness of going, or in the fineness of the texture of her skin. 'The morning after the encounter', when other horses are exhausted.

(11) 'When the pebbles are counted', a manner of taking a census followed in many parts of the world where writing is not in use (the Greek *πρόβηλον*). Each man is given a pebble which he produces when called upon, and at the end the heap is counted and gives the total of men.

## LII

## THE SAME

Tins fragment is in praise of a family of Bakr b. Wa'il called the Banu-1-Wakhm, of the house of the Banu 'Amir of Dhuhl b. Tha'labah, who distinguished themselves in the fight at Jumriin, when Bakr, led by al-Mujalid b. ar-Rayyan, inflicted a severe defeat on the tribe of Taghlib, killing a chief named Usamah b. Taim, and taking captives and booty. The affair seems to have happened not long after the great defeat of Taghlib at Qidah, the decisive battle of the War of al-Basus. Jumran is a place in the upper Qasim (the encounter is referred to in *Agh*. v. 192-3, and Caussin de Perceval, *Essai*, ii. 283-4).

(1) There has reached me the message of the Sons of 'Amir, and its news has cleared away dimness from my sight—

(2) How that the children of al-Wakhm went forth together, with a host like the shining stars of the

(3) All mounted on stout mares, swift to gallop through the night, and bay steeds, tall, with a blaze on the forehead.

(4) And the tribe [they beset] knew nought of their coming, until they saw the peaked helmets' sh

(5) The cavalry came upon them from the front, then assailed them from behind: and they left them and returned before they had time to be sated [with slaughter].

(6) Ah many the mangled corse of a noble man they left lying there, in the place of the foot-fight or where the horses charged!

(7) And many another with staring eyes, whose skin thou mayst see swollen like the bark of the tragacanth after rain !

(8) How many were there in Jumrftn of men slain on the spot, bodies lying with their faces covered with dust!

## NOTES

(2) 'The stars of the morning' seem to be brighter than other stars because in the stillness of night the atmosphere has cleared itself of dust.

(4) 'The peaked helmets', *qawanis*, pi. of *qaunas*, the KWVOS or peaked or crested helmets of the Roman pattern.

(5) The sense of *hum* in *fa-asdarna-hum* offers some difficulty: it must refer to the hostile tribe, as in *aqbalna-hum* and *aclbarna-hum*, but ordinarily *asdara* requires an accusative of the animals taken back again from the drinking, here the cavalry, *khail*, which is the nominative to the three verbs.

(6) *Takhatrafa* in this verse is a word of which the scholars did not know the exact meaning.

(7) *Shasin* in the commentary is explained as 'with arms and legs uplifted': also as 'swollen'. I have preferred to take it in another possible sense, 'with fixed, staring eyes'. The bark of the tragacanth swells when soaked with rain.

## LIII

## THE SAME

(1) If I dye my locks, will dyeing bring them back to their condition as they were before they became grey ?

(2) She saw the camomile of white hair about a bald space—when it is rained upon, the nits thereof find no cover.

(3) And if hoariness causes Youth to take his departure, yet time was when my locks were to be seen [black and glossy], before the raven was cast out therefrom.

## NOTES

These verses were no doubt preserved because of the unusual turns of phrase. The locks, *limmah*, are the long tresses which a Beduin wears, usually plaited, two in front and two (sometimes more) behind. 'A bald space', *khattah*, properly a patch of ground on which no rain has fallen, and therefore no plant grows on it. Nits, *su'ab*, are the eggs of the louse, or the insect itself in a young form. *Bihi* in the last verse may have the sense of 'instead of that', viz. hoariness: cf. 'Abid, xi. 16.

## LIV

## THE SAME

THIS interesting poem gives a strong impression of antiquity. In the first place, its metre does not conform to the established canons of Arabic prosody. It is a form of the *Sari'* but, so far as known, other specimens are not extant. Among the fragments ascribed to Muraqqish is another, No. XLIX, also in the *Sari'* metre, but in its normal form. The poem also exhibits irregularities of metre, apart from the general scheme, as noted against vv. 16, 18, 21, 25 (note) and 29 (note) in the Arabic text. Next, it has several ancient words, the most remarkable being '*amm* in v. 34, and others, like *al-aqwarlna* in v. 35, of which the exact meaning is unknown. Finally, it refers to historical events which the commentators are unable to explain, as they had passed out of the memory of the traditionists of the tribe. These seem to be good reasons for considering the poem to be ancient. Our collection calls it a lamentation (*marthiyah*) over the poet's cousin Tha'labah, and part of it, vv. 7-14, answers this description. But it is very unusual for a poem bewailing the dead to commence, as this does, with an amatory prelude, vv. 1-6; and the portion succeeding the section lamenting Tha'labah, vv. 18 to end, has also no apparent connexion with it. The poem is, in short, a succession of fragments, each part quite independent in substance.

The encounter at Tirghlam (v. 7) probably came before the great battle of Qidah, when Bakr inflicted a severe defeat on Taghlib (*ante*, No. LII, introduction): but no precise date can be suggested for it. Probably the poem belongs to the first or second decade of the sixth century. All the conventions of Arabic poetry are already fully established. For such indications of the circumstances as the

(1) Are the abodes deaf, that they give no answer? Yet, if a tent-trace had the gift of speech, much could it tell.

(2) The place is desolate, and the remnants of habitation like the tracery which a pen draws on the surface of a piece of leather.

(3) 'Tis the home of Asma, who has smitten my heart with love-sickness, and from mine eyes falls a stream of tears.

(4) Void is it now: its plants are moist and rank, flowering freely its many-coloured herbs, growing close and thick.

(5) Nay, but is not thy grief due to the departing litters that started in the morning, looking as though they were date-palms of Malham?

(6) About them floated odours of musk: the faces [of those who sat in them] were like bright gold, and the tips of their fingers were tinged pink as it were with *'anam*.

\* \* \* \* \*

(7) Not all the chances of fortune brought to my heart such a pang as the death of my comrade who was left lying in Taghlam.

(8) O Tha'labah, smiter of helmet-crests with the sword, leader of the kin when ways were dark around!

(9) *Go then!* may thine uncle's son be a sacrifice for thee! Nought abides for ever but Shabah and Adam.

(10) If any living thing could escape its fated day, then would escape the light-limbed mountain goat, banded with white streaks on its fore-legs,

(11) Among the lofty peaks of 'Amayah, or where Khiyam lifts it up just short of the heaven.

(12) Below it are the eggs of the white vulture, and above it the tall-shouldered mountain-summit, soaring high.

(13) It roams thereupon wheresoever it will; and if Destiny gave it but a respite, it might live until it grow decrepit:

(14) But the guile of changeful Fortune wrought its destruction, so that it slipped from the mountain lodges, and was dashod to pieces.

(15) No cause for grief is it to a man that he has missed length of days: there in the darkness before him is what he knows !

(16) The sire perishes and the son remains behind—every one born of a father must one day be orphaned ;

(17) And mothers get gain from their pains [of travail and tendance]—then comes the time when the barren is in as good a case as they.

\* \* \* \* \*

(18) What is our crime, that a king of the race of Jafnah, prudent, the humbler of his foes, led an attack ?

(19) Noble of lineage on both sides, sprung from the *\*Awatik* and the *Ghullaf*, no weakling, not born a twin,

(20) He waged war, and summoned to his aid the roving bands, who have no camels of their own to guard and defend :

(21) Fair and white their faces, bare for all to see : the waters of their seas are no deceptive pool that sinks into the ground and disappears (?).

(22) Then he swooped down like a hawk, while there went before him a host like the valley-bottoms of as-Shuraif, thick with trees, that devoured all things on its way;

(23) If they are wroth with aught, he is angry too therewith, [flashing forth in armour] as the spotted snake emerges from his slough.

(24) But we are of thy mother's kin—by thy life ! and to the mother's brother are due respect and defence for his honour.

(25) We are not like some folk whose daily food is earned by foul speech and the rending of reputations.

(26) If they are in a state of plenty, they know not how to use their abundance well; and if they are famine-stricken, then are they viler still—

(27) In a year when thou seest the birds of their own accord enter the tents of men, seeking food to eat together with them,

(28) And the smoke comes forth from the holes of the curtain [that veils the women] yellowish-brown like the colour of a pack-mule:

(29) Until, when the earth was adorned afresh by the herbage, and the meadows were thick with greenery breaking forth in buds,

(30) They tasted of repentance; and if they had eaten of colocynth, they would not have noticed its bitterness.

(31) But we are a folk to whom self-respect and nobleness appeal in the midst of our tribe;

(32) As for our possessions, we guard therewith our souls from all things that might bring near to them blame.

(33) May God not put away from us the girding with weapons and the riding forth on raids, what time the host cries—\*Camels! \*

(34) And the hurrying [of the servants, or of the entertainers] between two entertainments, when the evening falls, and the people have gathered themselves into groups!

(35) Youth must come in the end to decay: envy not then thy brother that men say of him 'Wise is he [and old] !'

#### NOTES

(6) 'Bright gold', *dandnir*, pi. of *dinar*. In Arabic this word always means a gold coin, ultimately the *denarius aureus* of Rome. In the East the *Snvpiov xpvo-ovv* gradually monopolized the use of the word *denarius*. Bright faces are often compared to gold in this form, e.g. in *Hamdsah* 640, bottom, of warriors in the glow of battle. 'A *nam*, a plant to the red fruit of which the fingers of girls, tinged with *hinna*, are oftentimes likened. As usual, the lexicons differ much as to its nature, but the description most often given suggests that it belongs to the mistletoe family, and is a species of *Loranthus*, growing on acacias and other thorny trees.

(8) It is typical of the ignorance of commentators on these fragments of ancient poetry that AbQ 'Ikrimah tells us that Tha'lab, not Tha'labah, is the name of the person whom the poet laments, while all others declare that Tha'lab is shortened for Tha'labah, the poet's first cousin, son of 'Amr (or 'Auf) son of Malik son of Dubai'ah and brother of Asma, who fell in an encounter with the Taghlibites under Muhallhil at a place called Taghlani or Taglamani. Muraqqish was with him in the fight, but escaped.



(9) 'Thine uncle's son' is the poet himself, 'Auf (or 'Amr) son of Sa'd son of Malik. Shabah and Adam (v. I. Iram and Aram) are said to be the names of mountains, whose everlasting duration is often contrasted with the fleeting life of man.

(10) 'Light-limbed', *muzallam*, slender like an arrow, *zalam* or *zulam*.

(11) 'Amayah and Khiyam, names of mountains, the latter mentioned by 'Abrd, Diw. xxii. 12.

(18) The rendering adopts the reading *yartadu* instead of *yarqahu*.

(15-17) The proper place of these verses seems to be where they stand, after the mournful reflections upon Tha'labah's death; but in that case it would be best to prefix to them v. 35, the last of the poem, which evidently belongs to the same order of ideas.

(17) The rendering adopts 'Aba Ja'far's reading '*ana*' pains [of travail and tendence]', for the *yhinan* of the text: it is difficult.

(18) There seems to lurk an error in the 'king of the race of Jafnah' of our text. The next verse says that he belonged to the stock of the '*Awatik* and the '*Ghullaf*', which, whatever they may mean, are names occurring in connexion with the kings of *Kindah*, not the Jafnides of Ghassan: nor does it appear how the latter come into the history of the wars of Bakr and Taghlib, whereas *Kindah* was intimately connected with them.\* I suggest, therefore, that *Jafnata* should be corrected to *Kindataf*. The verb *ghaza* has no object, and it is not clear who was attacked, or to whom the poet is excusing himself. But see note on the next verse.

(19) The commentary on v. 72 of the *Muallaqah* of al-Harith b. Hillizah says that the '*Awatih* (sing. '*Atikah*) is the collective name of the princesses of the House of *Kindah*, mothers of the kings of that family: and our scholion says that by the '*Ghullaf*' are meant the race of Ma'dl-karib, called *al-Ghaffu*, and his brother Salamah: these two were sons of al-Harith, the conquering chief of *Kindah*, who raised that line to its highest power: see the Introduction to the diwan of 'Abd. '*Atikah* may, as an appellative, mean 'pure and unmixed', and also 'red', specially used of a woman applying saffron to her skin as an unguent or perfume. '*Ghullaf* may mean 'uncircumcised', and '*Ghaffa*' used of Ma'di-karib appears to have this sense. I suggest that the key to this passage is to be found in al-Harith's *Muallaqah*, vv. 70-5, where the poet describes an attack made by Qais son of Ma'dl-karib of *Kindah* upon some herds of camels belonging to the king of al-Hirah. The leader is said to have had a mixed following, *li-kulli hayyin liwa'u*, which agrees with our *qaradibah*; and the attack is said to have been either to al-Mundhir or 'Amr; the former, if the elder Muraqqish is really the author, would be most probable in point of time. The picture of the raiders drawn in vv. 20-3 need not imply that the poet was on their side: to magnify the power and prowess of one's adversary is an ordinary method of enhancing one's own claims to valour.

'Not born a twin': this phrase implies that he had not to share with another the strength and milk of his mother: see 'Antarah, *Muallaqah*, 58.

(20) The people described are brigands who live by preying upon others. They own no herds, but take what they desire by pillage.

\* See 'The First Day of al-Kulab' in the *Noldeke-Festschrift*, p. 129, foot.

t If instead of *Kindata* we were to read *Hujrin* (i. e., Hujr Akil al-Murar, the ancestor of the Kindite kings—see *ante*, No. XXXV, v. 13, and note), the metrical defect noticed in note <sup>d</sup> on p. 489 would be cured.

J Prof. Neldeke in his '*Funf Muallakat*', commenting on the verse of al-Harith, takes '*awatik* to mean 'red-coloured horses'. Our verse in Muraqqish's poem seems to be decisive against this interpretation.

(21) The meaning of the second hemistich of this verse is very doubtful: I have provisionally adopted Aba Ja'far's reading *bi-ghumum* in my translation.

(22) *Ghullan* are valleys thick with trees, having water-springs at the bottom. As-Shuraif and ash-Sharaf are said to be the names of two mountains in Najd, enclosing a valley named at-Tasir, having much water and forest growth.

(24) If, as suggested, the poem is (in this part of it) addressed to al-Mundhir III, king of al-Hlrah, the claim made here implies that the king's mother or other ancestress was of the tribe of Bakr; and it is not impossible that the mother of al-Mundhir, generally known to history by the by-name *Ma' as-Samd*, 'Rain of the Heaven', may have been a Bakrite. The king was called by the Greeks *ὁ Σακίης* (or *Σακίως*), which represents the Arabic 'Son of Shaqiqah', by which name he appears to be spoken of in a poem of 'Amr b. Qaml'ah's, *Due*. xv. 17, 18. The Arabic traditionists say that this Shaqiqah was the mother of Nu'man I, and wife of Imra' al-Qais II, but this is apparently an error. It is interesting to note that the later Bakrite poet al-Harith b. Hillizah, addressing King 'Amr son of Hind in his *Mu'allaqah*, makes the same claim on behalf of his tribe to kinship with the king on the mother's side (v. 84): in this case the claim is made through King 'Amr's mother Hind, daughter of al-Harith of Kindah, son of 'Amr, son of Hujr: the wife of the last named, and mother of 'Amr grandfather of Hind, was Umm Unas daughter of Dhuhl b. Shaiban, ancestor of a famous division of Bakr.

(25) 'Ending of reputations': we may also translate *nahkatu-l-mahram* by 'the baring of things secret and veiled'; the poet accuses the unnamed adversaries of vv. 25-30 of living by blackmail.

(28) The picture of a year of famine is heightened by drawing for us the tender and delicate women attending to the fire of camel's dung within their screened portion of the tent, with the acrid smoke coming through the holes in the curtain. *Kimdan*, 'pack-mule', is a loan-word from the Aramaic *kodhanya*, Assyrian *kudinnu*.

(30) The exact situation is not clear: these enemies of the poet are attacked by *innuendo*, which our scholia do not explain; but the last words of this verse seem to mean that they are themselves so full of bitterness that if they ate of the colocynth (the typical bitter food) they would not notice its savour.

(31) The word *ahaba*, used for calling an animal, especially camels, but rare in its application to mankind, is found again in Tarafah's *Mu'allayaJi*, v. 15.

(32) The reading of Abu Ja'far and Bm, *yudni 'ilaiha-dh-dhamm*, is followed in the translation, in place of the somewhat harsh construction of the text. They avert blame by lavish spending of their possessions.

(33) 'Camels I' *na'am*, must be understood as the cry of the raiding party when it comes in view of the herds it intends to capture.

(34) The use of the old word *'amm* (identical with the Hebrew and the Aramaic) in the sense of 'people', 'community', is noticeable as indicative of the age of the poem.

(35) *Al-aqivarum*, one of the many words for calamities, *ad-dawahl*, of which the precise signification is unknown. This verse, as our commentary notes, coincides in sentiment and language with two verses by the poet's nephew 'Amr b. Qaml'ah at *Hamasah*, p. 504 (rendered in my *Translations of Ancient Arabic Poetry*, p. 62).

KABIAH SON OF SUFYAN SON OF SAD, OF QAIS B. THALABAH,  
OF BAKE, CALLED MUKAQQISH THE YOUNGER

No. LV consists of two portions, vv. 1-11, celebrating the poet's mistress Bint 'Ajlan (the name 'Ajlan is the Arabic equivalent of the Heb. 'Eglon), and vv. 12-19, describing his horse: both are interesting and pleasing, and perhaps justify the judgement of the old critics that he was a better poet than his uncle. The rendering imitates (with variations) the metre of the original (*Tawil*).

- (1) Is it for a home now void that the tears stream forth from thine eyes  
—an abode whence its people have passed in the morning and  
journeyed away?
- (2) The flat-nosed gazelles therein lead about their younglings to feed,  
and the fawns in the open valley are bay and bright red in hue.
- (3) Was it of Bint 'Ajlan that the shade cast itself our way  
by night, while my saddle lay by, where we slept a little removed?



## NOTES

(7) The rendering here adopted does not agree with the note \* at foot of p. 494. I now think *tarn* to be addressed to the listener to the poem, and *tahduru* to be said of the lady.

(8) *Najud* here seems to mean strainer = *rahvuq*, or perhaps the vessel into which the wine is strained. The word is Syriac, in which language it means a chased cup or bowl. The jar, *dann*, is the amphora in which wine is

(9) It was the custom to set the amphoras containing wine on the roof of the vintner's house, exposed to sun and wind, in order that the wine might mature quickly.

(10) The rendering here adopts Prof. Noldeke's suggestion of Golan (Jaulan), the reading of Bm, in preference to the GTlan (Jilan) of the text. The latter, a northern province of Persia bordering on the Caspian Sea, seems to be No. XXXIII, note to v. 12. Wine from the Jordan valley, on the east side of which Golan lies, is often mentioned. Wine-sellers in ancient Arabia were mostly Jews, and this is still the case in the present day in the Yaman; see *ante*, p. 34, introduction to No. XII. In Babylonia (Iraq) they were often Persians and Aramaeans (*ante*, note to No. XLIV, v. 22).

(12) One word in the original, *mujallal*, has had to be omitted to bring the rendering within the compass of the metre; it means 'covered with a horse-blanket' (*jull*), and refers to the training by which the animal has been rendered thin and lean, all superfluous fat and flesh being worked off. The palm-branch, *'as'ib*, is the branch of a date-palm stripped of its leaves. The commentary here has an interesting summary of the points of a horse, given by Abu Fa'qas, an old authority. He should have three things broad, three things long, three things short, three things sharp, three things clean, three things wide: the three broad things are the forehead, the upper breast, and the haunch; the three long are the belly, the neck, and the fore-arm; the three short, the back, the bone of the tail, and the shank (of the hind-leg); the three sharp, the heart (in the sense of 'keen'), the ears (*i. e.* pointed), and the shoulder; the three clean (or clear), the skin, the eye, and the neigh; the three wide, the nostril, the side, and the opening of the mouth (*shidq*).

(13) Our horse here, like that in No. III, 5, and VI, 8, is a bay of the colour of *sir*, a red dye: see the note to the first verse cited. The scholion here (and also MarzQqI, who copies) says that *arjal* means having a white ring on three legs, one having none (see III, 4): but the Lexx. are unanimous in explaining *rujlah* as meaning a white ring on one, with none on the other three, and this has been followed in the translation. The 'star', *qurhah*, is a small white spot on the forehead, the size of a *dirham*: a large blaze is called *ghurrah*.

(14) The second hemistich of this verse appears to relate to the following couplet: the two courses the poet considers are flight or pursuit; cf. *ante*, No. XXII, 15.

(19) For the comparison of a horse's speed to rushing water see No. XII, 9, and note. Here the word for 'fount', *hisyun*, is overlies rock or clay impermeable to water: the result of rain is thus to store the water in the lower strata of the sand, and, the upper layer of the sand being removed, it gushes forth in a spring. The verse makes the orifice of the spring narrow ('pent-up fount'), which increases the force of the jet. This word *hisyun* is the singular of *ahsa'* which, as al-Ahsa, or al-Hasa, is the name of the country behind the coast-line of the Persian Gulf from Koweit to the peninsula of Qatar, or even as far as 'Uman (maps usually *Lalisa*). The v. 1. *barradahu*, 'keeps cool', for *jarradahu*, 'lays bare', gives a better sense.

## LVI THE SAME

SEE what is said of this piece in the introduction to No. LV. The verses appear to be in some confusion, and there are probably several *lacune*. It is difficult to trace a consistent thread of meaning running through the piece, which may be made up of fragments from more than one poem. The notes to each verse below make some suggestions on this subject.

(1) Ah, be thou safe from harm! No parting for me to-day, Fatimah, nor evermore, so long as the tie of thy love endures!

(2) The daughter of the Bakrite shot thee [with an arrow] from [a bow made of] the top branch of a lote-tree, while [our camels,] with eyes sunken [from long travel, sped by] with us [so swiftly that] they seemed to be ostriches [hurrying along].

(3) She showed herself to us on the day when the tribe set forth, with [her long hair] hanging down, and [her mouth] sweet with its rows of teeth set not too closely together,

[Here a verse seems to have been lost, comparing Fatimah's white teeth to camomile flowers: *cf.* Tarafah, *Mu'all*, 8-9.]

(4) Which a cloud-mass full of rain, lighted-up by the sun, has watered well from streaming white clouds [below the dark masses above].

(5) In Dhat ad-Dal she showed thee wrists of hers, and a cheek smooth and long, and bright like a silver mirror, soft.

(6) His heart is cured of its intoxication with her, notwithstanding that when there comes into it

\* \* \* \* \*

(7) Look forth, O friend: seest thou aught of ladies camel-borne, that go forth swiftly on their way, seated in litters broad?

(8) They moved away from the wide strath of al-Wari'ah after that the day had risen high, and they crossed the detached strips of sand.

(9) They have decked themselves out with rubies, and gold beads between, and large balls of molten gold, and onyx from Dhafar, and pearls two and two.

(10) They took their way among the villages, and crossed the bend of the valley, their camels stepping out swiftly; and they left behind them Qaww, and passed forth along the mountain paths.

(11) Ah, how lovely is the face whose brightness she shows us, and the tresses of hair long as cables, coal-black!

(12) As for me, I feel shame before little Fatimah when I am hungry and lean, and shame before her also when I eat;

(13) And I feel shame before thee, though the wide desert be between us, lest thou meet a brother of mine who has severed himself from us [and may tell of my evil qualities].

(14) And verily I, though my young camel be spent, batter the ground with it, and with myself, O Fatimah, with the batterings [of recklessness].

[(14 A) O Fatimah, verily love grows in spite of [the Beloved's] hate, and imposes on the noble soul difficulties to be overcome.]

(15) Hail to thee ! mayst thou have a mild and genial constellation, O Fatimah, even though the turning of thy way be not united with mine!

(16) Good greetings to thee! and know thou that my need is of thee: so return to me somewhat of thy favour, O Fatimah.

(17) O Fatimah, if all other women were in one land, and thou in another, I would follow after thee, distraught.

(18) When the Beloved one wills, she cuts the bond that binds her to her lover, and is wroth with him without a cause, casting him off without appeal.

(20) And whoso lights on good, men praise his enterprise, and whoso goes astray, shall not lack one to blame his error:

(21) Seest thou not that a man will cut off his hand, and take upon himself the severest tasks, from fe

(22) Is it by reason of a dream that thou hast become one that writes upon the ground in extremity [may not this be one ?]

\* \* \* \* \*

(19) Janab swore an oath, and thou didst obey him : so turn thy blame upon thyself, if thou must have some one to revile;

[(23) And he is as though he were wearing the crown of the House of Muharriq, for that he has wronged his cousin, and come off safe himself.]

## NOTES

(2) In this verse many words in English have to be supplied to bring out the meaning; but they are all implied in those which make up the Arabic text. The verse shows that the lady addressed was a member of the tribe of Bakr, and therefore could not have been a princess, daughter of King al-Mundhir of Lakhm. The lote-tree, from the topmost bough of which the bow is said to have been made, is the *dalah* (collective dal: see the proper name in v. 5), explained as that kind of *sidrah* or lote-tree which grows wild in the mountains, without artificial irrigation: the *sidrah* is the *Zizypus* {*Rhamnus* of Linn.) or jujub-tree.

(4) It seems necessary, as indicated, to postulate a lost verse comparing the teeth to flowers of camomile watered by a copious shower: Tarafah, who gives the key to the phrase, was the nephew of our poet, and may have copied him.

(5) The exact meaning of *wadhilah* is not known: it is explained variously as an ingot of silver and a mirror of that metal.

(6) 'His heart' may be an instance of the very frequent change of person, of which many examples have already been noticed: but it seems more probable that this verse, which is scarcely in accord with the rest of the poem, is an interpolation from some other piece, or at any rate out of place. The verses 11-13 which follow would come in appropriately after v. 5.

(7) Compare Zuhair, *Mu'all.* 7, and the use of *mufam* (sing. of our *mafa'im*) in v. 10. This phrase recurs repeatedly in the old poetry.

(9) 'Rubios', *yaqut*, a loan-word from the Greek *ῥαβδός* (through Syriac *yaqenta*): this word is also used for sapphires and other gems, but most often means rubies. Onyx, *jaz*, from l)hafar: this place was a very old capital of the Himyarite kings of the Yaman, in the mountains not far south from San'a, now a ruin. There was another Dhafar on the sea-coast of Hadramaut, which is often confounded with it; but Yaqut (iii. 577) states that the onyx which goes by the name came from the inland site.

(10) The translation adopts Marzuoj's reading *takhdi*, as more descriptive than the *tuhda* of our text.

(12) In this and the following verse the diminutive form *Futaimah* is used instead of *Fatimah*, to express endearment.

(14 A) This verse is added from Marzuqi's text (it is also in the Vienna codex): its second hemistich resembles that of v. 21 of our version. Perhaps its best place would be between vv. 16 and 17.

(15) The constellation, *haukab*, here mentioned, seems to mean one of the asterisms (*antva*) which bring bountiful rain and a cool mild air. The word has many meanings (see Lane), but this appears to suit the passage best. 'Hail to thee!' (v. 15), 'Good greetings to thee' (v. 16), 'Be thou safe from harm' (v. 1) are all renderings of the same Arabic phrase *aid ya-saml*.

(18) Tho verb '*abida*' in this verse is a very rare expression for being angry or disdainful. It is noticeable that the poet here uses the masculine *dhu-l-wuddi* for the object of love, as though he were laying down a general proposition, but his lady is evidently intended. 'Without appeal' is meant to convey the sense of *la mahalata*.

(19) This verso is clearly out of place where it occurs: it and v. 20 have the same rhyme-word, *la'imd*, which is against all the laws of verse; it is the only one in the poem which can in some measure be interpreted in accordance with the story told of the occasion upon which the poem was made; but as there are other reasons for holding that story to be inapplicable, it seems best to take it in conjunction with the last verse (23), added from other recensions, together with which it is linked in the quotation in Yaqut iv. 926. From these two taken together, it would appear that Janab was the poet's cousin, that he swore an oath to Muraqqish which the latter accepted—foolishly, as he asserts in v. 19; and that Janab broke his promise and wronged him, himself winning, perhaps, the favour of the lady and supplanting Muraqqish (v. 23). Tho scholion says that by Janab we must understand 'Amr b. Janab. This would not be unexampled: see, for instance, *ante*, No. XV, v. 14; but it is not very likely. Janab is said on p. 499<sup>10</sup> to have been a son of 'Auf b. Malik, *al-Burak* (see the genealogy on p. 166, *ante*).

(22) The action denoted by the word *tankutu* is described as making marks on the ground with a stick or switch (or with the finger) while one is sitting plunged in thought; Lane compares it to the action of Jesus as related in St. John viii. 6 and 8. The words added in the translation ('may not this be one?') are an attempt to interpret the verse in its connexion with the rest of the poem; but the suggestion is not offered with any confidence.



(23) 'The crown of the House of Muharriq', *i. e. the* kings of al-Hirah: Janab has prospered by his treachery, and gone away rejoicing as though he were a king. This conclusion is evidently inconsistent with the story told of the part of 'Amr- b. Janab in the relations between the 'Princess' Fatimah and Muraqqish.

## LVII

## THE SAME

THIS short piece again celebrates the Daughter of 'Ajlan. Its unusual metre, so little known that the text handed down by tradition is often metrically imperfect (see the notes to the Arabic text), like the style suggests antiquity. The deserted dwelling-places (vv. 1-4), reminiscences of the Beloved (vv. 5-8), visits of her wraith by night while her lover lies wakeful watching the stars (vv. 9-12), are all in the ordinary style of love-poetry. Vv. 14-15 are addressed to some male questioner of the poet's conduct; and vv. 16-20 have some reflections on the vicissitudes of fortune.

(1) In al-Jaww there are traces of Bint 'Ajlan that have not vanished, though the time was long ago

(2) Of Bint 'Ajlan, what time we abode there together: and where do things ever remain the same?

(3) Desolate are they now: time was when therein were the lords of many hundreds of camels.

(4) They have perished, and I remain after them, seeming to myself one that abides and shall not pass away.

(5) O Bint 'Ajlan, how patient am I under troubles that cut me like the cutting of an adze!

(6) Her mouth, methinks, is like potent wine, that bubbles forth from the jar, while the cup runs over.

(7) She has, every evening, a censer [to incense her] full of sweet aloes, and hot water [to bathe in].

(8) She is not one that has to rise in the night to light the fire, nor is she aroused to prepare the food: unskilled [in household work], she sleeps as long as she likes.

(9) To-night the lightning has wearied my eyes with watching it as I lay awake, and no comrade has helped me to bear its burden.

(10) Who shall aid me against a phantom that weighs upon me as an incubus in the early night, that makes anxiety cleave to me as an innermost garment, so that my heart is sick?

(11) Many the wakeful night I have passed through, which anxieties brought back again and again upon mine eyes :

(12) I did not close mine eyelids throughout its length until it was ended: I watched its stars long after the care-free had fallen asleep.

(13) Thou weepest over Fortune, and Fortune it is that has made thee weep; and thy tears stream like a worn-out water-skin full of holes.

\* \* \* \* \*

(14) God grant thee long life! dost thou know, when thou blamest me for loving her, what it is thou art blaming?

(15) Thou vexest a friend, and thou engendered suspicion: thou hast one arrow in thy keeping, and another thou hidest away in the quiver.

(16) How many a master of abundance have I seen, on whose possessions tyrannous Fortune has laid her hands!

(17) How many a man, strong in his defence, lord of power, bears in his body the scars of the wound

(18) While one is in prosperity, lo! it is gone, and to another misery is changed to prosperity!

(19) One man is starting on a journey to an end far distant, when lo! he ungirds his saddle and stays where he is: another, abiding, has to hasten away.

(20) A man has a Destroyer to bring him to destruction, O Bint 'Ajlan, from the falling of the decre

#### NOTES

(3) 'Hundreds of camels', *al-hujum*, plural of *hajmah*, meaning a troop of not less than a hundred : see *ante*, No. XIV, note to v. 1.

(6) 'Potent wine', *'uqaran qarqafan*, lit., wine that causes the drinker to tremble as he drinks it.

(7 and 8) These verses show that the woman addressed is high-born, accustomed to luxury, and one that does no menial work: they are therefore entirely opposed to the story of Muraqqish's amours with the Princess Fatimah, in which Bint 'Ajlan figures as the go-between and is a maid-servant. The poets often speak of well-born women sleeping far into the day: see *ante*, No. XVI, note to v. 58.

(11) 'Brought back again and again', *karrarat-hi*: the long wakeful hours seem to return again with the full burden of the night when the sufferer thinks that it is on the point of departure: see Imra' al-Qais, *Mu'all.* 44-8 for a splendid passage expressing the same thought.

(12) The word *salim* in this verse is taken by the commentator to mean 'one bitten by a serpent', which is one of its senses (by way of euphemism, *tafa'ul*); but it seems best to take it in its direct meaning of 'free from care, with a mind at peace', which is how Marziql understands it.

(13) The poet here changes the person and addresses himself: probably a lacuna follows. In v. 14 the person addressed is some gainsayer.

(15) The scholiasts differ as to the meaning of *sahman ma tashim*. Generally the verb *shama* is said to have opposite significations—'Ho draw forth', and 'to sheathe' (a sword): so in the *Addad* of al-Asma', Aba Hatim, Ibn as-Sikkit, and Ibn al-Anbari; but the only evidence of the first meaning

is a verse ascribed to al-Farazdaq (L.A. Aba Hatim), which is not to be found in his *Diwan* or in the *Naqa'id*, and this meaning has been doubted by good authorities. I have therefore preferred to take it in the second sense, which is well vouched for : it is so used in Abu-Bakr's speech about Khalid cited *post*, p. 20G.

## LVIII

## THE SAME

THE two verses that follow are ascribed by some to the Elder Muraqqish: see Arabic text, p. 485<sup>8.4</sup>. They relate to the slaying by the men of Taghlib of Tha'labah son of 'Auf (called *ul-Khusham*, 'the Big-nosed', as well as *al-Burak*), uncle of Muraqqish the gilder: see the genealogical table on p. 166, *ante*. This Tha'labah is the subject of lamentation in No. LIV, vv. 7 ff.

(1) I slew in requital for Tha'labah son of al-Khusham 'Arm son of 'Auf; and an end was thus put to distress of mind :

(2) Blood for blood—wiped out were the wounds; and those who had gained a start in the race profited not by their advantage.

## LIX

## THE SAME

THIS short fragment, in the *Khaff* metre (of which the only other example in our whole Collection is No. XLVI11, by the Elder Muraqqish), is in praise of the generous spending of one's means—the cardinal virtue of the Arab.

(1) My neighbour gave no notice of her early departure : in the morning she disclosed to me the heavy matter!

(2) She resolved on parting as soon as she saw that I squander my possessions so that my guest blame me not.

(3) Stay yet a space! what causes thee disquiet in me is nought but an inheritance of glory and the active striving of a noble heart.

(4) Greatly do I marvel at him who piles together riches, while the guile of Time is full of disasters;

(5) It destroys him against whom it directs its attack, whether he be in misery or in kingship like Paradise, ample and rich.

(G) Live then a fair life—thy provision will come! carefulness will not avert so much as a thread of destiny.

## NOTES

(1) 'Neighbour'. *jurah*: this word, used of women, often means wife or mistress: either of these may be its signification here. She fell out with her husband : see the situation depicted in 'Abd, *Diwan* xi and xiii. She is often introduced as objecting to her husband's lavish generosity.

(2) 'Guest', *dakhil*: any one who casts himself on the protection or hospitality of another. The word survives with all its ancient implications in the modern language of the Desert: see Doughty, index to *Arabia Deserta*.

(3) The translation follows the reading of Abu Ja'far, *jidd*, instead of *ofjadd*, that of Aba 'Ikrimah.

(5) Prof. Bevan suggests that *yadiu* in this verse refers to the miser, and that it means that 'he is careless of the goal towards which he is journeying, whether poverty or riches'; but this could scarcely be said of the miser, and the verse seems to be better taken as referring to Fortune or Time, as in my rendering.

(6) 'A thread of destiny', *fatil*, literally, 'the thin pellicle which fills the cleft of the date-stone', used to express the most insignificant thing.

## LX

## MUHRIZ SON OF AL-MUKABIR, OF DABBAH

THE poet in these verses celebrates the victory achieved by his tribe, one of the Ribab, in conjunction with divisions of Tamim, over the united forces of Madhhij in the second battle of al-Kulab: see *ante*, Nos. XXX and XXXII. The author was not himself present at the battle. There are two pieces by him in the *Hamdsah*, "pp. 284 and 639, the latter of which is rendered in my *Translations*, p. 3. The battle here mentioned was probably fought in A. D. 611 or 612: the poet was then a pagan, but about him.

(1) May all that I have amassed of substance be a sacrifice for my people, when War wraps together tribes with tribes!

(2) What time Madhhij were told of us—and falsely were they told J—that no defender would stand forth to protect our honour.

(8) Our war-mill whirled but a little: then there fell on our foes a crushing blow wherefrom the great owls screech without ceasing.

(4) Day-long the hyaenas of Mujairfit visit them as they lie, and they give them to eat of their flesh—what a feasting!

(5) They advanced towards us with their heads uplifted high in air, and we had prepared for them a Day that seemed as though it wore days:

(6) So that Hudhunnah—wo left not a single hyaena there who had not for herself a carcase, the mangled remnants of a mighty chief.

(7) All day long [War] crushed down the Sons of Ka'b with her breast, and the Day of the Sons of Na

## NOTES

(1) For the 'sacrifice' see *ante*, notes to No. I, 2, and XXXII, 1. 'To wrap together tribes with tribes' is a phrase for bringing them into violent conflict, like our colloquial 'to knock their heads together'.

(3) For the war-mill see *ante*, No. XXXVII, note to v. 33. For the screeching of the owls see No. XXXI, note to v. 3. The great (or old) owls screech for great men slain for whom no vengeance is taken.

(5) 'With their heads uplifted high', *sidun ru'usuhum*; the word *sid* is explained *ante*, No. XLIII, note to v. 13. The word 'Day', *yaum*, has in Arabic several significations: first, the natural day; second, a day of battle, or any battle whether it lasts one day or more; and third, the fortune of a man. In this verse the first 'Day' means battle-day: the 'days' are the spaces of time so called: the battle of al-Kulab lasted of the Sons of Nahd '.

(6) Hudhunnah, the name of a place, one of the stages by which the host of Madhhiij advanced to attack TamIm and the Ribab, and through which, after the rout, the beaten fugitives fled homewards: see *ante*, No. XXXII, v. 4.

(7) The Sons of Kab are the Banu-1-Harith b. Ka'b of Najran, the tribe of 'Abd-Yaghuth (*ante*, No. XXX). For the ellipse of War (always feminine in Arabic) see *ante*, No. XX, note to v. 30, and XXXV, note to v. 19. *Daus* usually means to trample with the feet: but here War is depicted as pressing down its victims with its breast, *bi-kalkaliha*, as a couching camel.

For Nahd see *ante*, No. XXXII, note to v. 9.

## LXI

THA'LABAH SON OF 'AMR, OF THE BANU SULAIMAH OF  
'ABD AL-QAIS

FOR THE poet's tribe see *ante*, No. XXVIII, introduction: that he belonged to a branch of the 'Abd al-Qais is the statement. He was a man of Shaiban, a division of Bakr b. Wa'il, settled as a confederate (*hulif*) among the 'Abd al-Qais. He is also known, but we cannot ascertain anything about his life or date. There is another poem by him in our Collection, No. LXXIV. The poem before us is well-known and frequently quoted, especially v. 4, and has the evident stamp of the pre-islamic time. It was handed down by Iammad (*ante*, No. XX, introduction) and al-Asma'I, and has a number of various readings which testify to its antiquity.

It describes the poet's preparation for an encounter with some enemy whose name is not mentioned, and the actual fight, in which Tha'labah inflicts on his flying foe a severe wound from behind. He does not know whether or not it is mortal; but if the enemy survives, the nature of the wound—in the back—will cover him with shame whenever he meets his antagonist.

(1) O Asma! askest thou not after thy father? and the tribe—in sooth grave matters have happened among them.

(2) Verily 'Arib, although he vexed me, is the dearest of friends and the nearest of kin;

(3) I will make of myself a shield for him against evil,—a man bristling with weapons, valiant, skilled.

(4) The colt of thy father has perished for want of the training-food ; no share has he had in the diet,

(5) Save only that they, when they watered their camels, would give him to drink a bowl of thin milk with a bucket of water poured thereon.

(6) Now [—as thou seest—] are his eyes sunken in, and there are deep hollows in his crupper and about the bones of his rump.

(7) Then I prepared Ajla for excellent training—there was no need for a skilled man to feel about her bowels.

(8) Thy brother and mine in the valley of an-Nusair—there was not beside us any man of Ma'add.

(9) Then he swore by God that he would not fall short, and I swore that, if I reached him, he should not return.

(10) Then he advanced towards me with a show of boldness: but when he drew near, his lying [soul] told him truth for once:

(11) He turned his mare with his left hand to flee—but shall her utmost speed deliver thee, then ?

(12) I followed him up with a spear-thrust that made a wide gash, from which the blood rushed in a

(13) And if it slow him, I did not fall short therein: or if he escapes, it was at least a gaping wound.

(14) And if he meets me thereafter, he will meet me with a garment of shame upon him, ever renewed.

#### NOTES

(3) The 'man bristling with weapons' is the poet himself: the preposition is the explicative *hi* (*ante*, No. XLII, note to v. 13).

(4) This verse is very often quoted as an example of the ellipse of *tarl*; 'want of'. The training food is a course of milk. The poet says that his colt got only an insufficient allowance of diluted milk, mixed with an excessive quantity of water, and became lean and weak in consequence.

(7) 'Ajla, the name of a mare or filly, which he put forward for training in place of the colt of v. 4 ff. The second hemistich means either that there was no bodily defect in her, or, more probably, that no horse-doctor had had to feel her belly to ascertain whether she was pregnant or not. War-mares are always described as barren.

(9) 'Return', *i.e.*, should not return home in safety.

(12) Tho text has *al-wajhi* in the second hemistich, which makes no sense: we must read with al-Asma' *al-matm* (so my rendering), or *a.s-mdri* as in another version.

## LXII

## AL-HARITH SON OF HILLIZAH, OF YASHKUR

FOR the poet see *ante*, No. XXXV. This short piece consists of three fragments—(1) vv. 1-3, the opening verses of a part of the ode celebrating the author's exploits as a feaster and a hunter; and (3) vv. 7-10, some verses in praise of his tribe.

The rendering imitates the measure of the original (*KamiU*).

- (1) Darkling the wraith came flitting by—what a wonder-night!  
and it glided on to where lay our saddles, but would not stay.
- (2) How didst thou find to our camp the path? never strong afoot  
wast thou, and we through Sagsag's ridges had pushed our way,
- (3) And our train was slow at the journey's end, and their beasts wore spent,  
save one swift-foot for the women's litter was set apart.  
\* \* \* \* \*
- (4) Full many cups have I quaffed of wine when the feast was spread:  
full many deer have I frightened, riding a long-backed steed:
- (5) White they as pearls in the valley-bend, and my horse a hawk  
driving before him a pack of doves to the box-thorn bush—
- (6) As a hawk that hunts with his talons, deft on the wing to strike:  
when he clutches once in his swoop a dove, she moves no more!
- (7) Yea and if thou ask they will tell thee how when the host falls back,  
and the coward bears in his face the sign of his shrinking heart,
- (8) Our swords rain down on their heads a torrent of shattering blows,  
as the hail-storm batters the leather tent stretched taut with ropes.
- (9) And when afternoon brings home the camels in winter days,  
tripping short steps as they hurry in to the wattled booth,
- (10) Thou shalt find our cheer for the guest the best that the tribes can show:  
if milk there be not, we sit down straight to the arrow-game.

## NOTES

(1) 'What a wonder-night!', a paraphrase of *la hi-lailati rnudliji*, which means literally 'never was there a night like that of [this] night-traveller! \ 'Would not stay', *lam yata'arrajji*: there is a v. I. *lam yata'awwaji*, 'it turned not to right or left, but went straight to its end'.

(2) *Sagsaj*: in so writing the name, instead of the spelling *as-Sajsaj*, I have preferred the older and Yamanite pronunciation for metrical reasons. This Sajsaj seems to have been approached by a journey over rocky ridges, *mitan*: the only Sajsaj known to the geographers was a well in the flat plain between Mecca and Medina called ar-Rauha. As the poet's tribe were settled in Babylonia or lower 'Iraq, the name here must be of a different place. The poet dwells on the difficulty of the way and the length of the journey (v. 3), and asks how a tender woman could have accomplished it afoot (*cf.* No. I, 1, 2).

(4) Tile Energetic expression *qarra'tuha*, is difficult to render—'I have thrust, or struck, one draught of wine on the top of another.' The 'deer' in the second hemistich are the *dhiba*, antelope,—white oryxos or gazelles.

(5) 'Box-thorn', *aasaj*, a species of *Lycium*: the doves take to the thorny thickets for shelter against the hawk.

(7, 8) These verses seem to be incomplete in the Arabic: the phrase *lam sa'alt* has no proper apodosis, and there must be a *lacuna* after it.

(9) The time described is the season of cold and famine, when the camels return early from the dry pasture because there is nothing there for them to eat, to take shelter in the enclosure surrounded with wattled walls, *kannif al-arfaji*, to protect them from the bitter wind. *'Arfaj* is a shrub with soft pliant withies like a willow, and is also mentioned as a brushwood that flames up quickly and soon burns out. At this season the camels are naturally short of milk.

(10) The word for 'tribe', *'imarah*, is one that connotes size and power. The second hemistich refers to the game of *Maisir*, the slaughtered camel or camels that form the subject of the game being used to entertain the guests. The poet probably describes the entertainment in this way, rather than as the hospitality of some leading chief, in order to indicate that there are many who take part in it and bear the cost (for *Maisir* see *ante*, No. IX, introduction, X, note to v. 15, and No. XXX, note to v. 20). The word *mudmaj* for the gaming-arrow indicates that the stem is well-rounded, smooth and compact.

## LXIII

## 'AMIKAH SON OF JUTAL, OF TAGHLIB

THE poet was a man who lived under Islam. Ibn Qutaibah makes him and his brother Ka'b contemporaries of Yazid I (reigned A. H. 60-64 = A. D. 680-683). He seems to have been a Muslim, since the anecdote at *Shi'r* 411 clearly shows that his brother was one. For what reason he satirized his tribe we do not know. Ibn Qutaibah says that he afterwards repented of having done so, and cites the verses in which he deplored that it was impossible to recall the injurious lines, after they had been picked up by reciters and carried about everywhere; the second of these verses has the same proverbial phrase about milk and the udder as is found in v. 12 of No. XXXVII, *ante*.

(1) May God fix in the two tribes of Taghlib daughter of Wa'il claws of vileness that shall bow slow to relax their grip!

(2) It is not the case that they have not a good strain on the mother's side: it is the stallions that have abused them to the dust.



(3) Thou seest the chaste woman with a bright fair face among them wedded to a worn-out old man who has stolen his ancestry, and of him is the child she bears.

(4) Thou seest her desire nought of stallion's business but from him, what time the *Jinn* and the *Gh*

(5) When they journey forth from a place where they are oppressed, one blames another for the move, and they send back their deputation [to their oppressor] to ask pardon for it!

#### NOTES

(1) 'The two tribes' of Taghlib are perhaps that part of it which remained Christian and that which accepted Islam (see No. XLI, introduction, and No. XLII, note to v. 21). For 'Taghlib daughter of Wa'il' see *ante*, No. XLI, note to v. 21.

(3) 'One who has stolen his ancestry', *akhu sallatin*, means one who claims to be the son of a father who was not his begetter. The scholion seems to be wrong. In its last words: *saliluha* must mean the child of the woman, and cannot be connected with *sallah*.

(4) The second hemistich means that the *Jinn* and the *Ghuls* of the country have become changed into *Si'lahas*, that is, the most wicked and guileful of demons: when this happens, the condition of the land is the worst possible.

#### LXIV

#### THE SAME

IN this piece, after a prelude describing a camping-ground deserted many years ago (vv. 1-6), a passage follows addressed to two of the poet's enemies containing hostile and injurious language (vv. 7-12). No information is given-us as to the occasion or the cause of quarrel.

(1) Ah, the abodes of the tribe in al-Baradan! eight years have passed over them since I saw them last;

(2) And there remains of them nought but a broken-down trench, and the places where the horses were stalled, trodden down and buried in sand, like [ruined] wells,

(3) And handfuls of firewood brought in by the handmaids, which the wind and the rain have strewn and scattered all around;

(4) Deserted, smooth and bare are the places: even the sand-grouse cannot find his way therein; and all day long two beasts of prey struggle together there:

(5) The two stir up, of the weaving of the dust upon them, two shirts made of a single piece, and clothe themselves therewith.

(6) And in the highest uplands of the place are wildings, looking like thorough-bred she-camels with their younglings following them in the sides of the valley.

\* \* \* \* \*

(7) Now who will carry from me this message to Iyas and Jandal the brother of Tariq? and words scatter themselves abroad like drops of spray:—

(8) 'Threaten me not, ye twain, with arms! for verily I have gathered together my weapons as a precaution against the spite of Fortune:

(9) 'I have gathered a spear of Rudainah's store, with a point bright as a glowing fire that has no part with smoke.

(10) ' [I brought them together] in nights when ye were slaves to my kin, in Ramman, when the two *Harams* were smitten with drought,

(11) \* When they had but a handful of lean camels and a few boys, and when ye had not even two flocks of sheep.

(12) <sup>1</sup> Your two grandfathers were slaves of 'Umair son of 'Amir, and your two mothers slave-girls born of a singing-girl.'

#### NOTES

(1) Al-Baradan is said by Bakr<sup>1</sup> to be a place in the *Hazn* of Yarbu' (see *ante*, No. IX, note to v. 6), a locality which does not suit very well the settlements of the poet's tribe in Upper Babylonia: but see the suggestion made in the note to v. 8 of No. XLII, *ante*.

(2) 'Trench', *nu'y*, dug round a tent to keep the rain from flooding the interior. 'The places where the horses were stalled', *aivarin*, pi. of *drlyun*, the same word as the Heb. *orweth*, *ordivoth* (2 Chron. xxxii. 28, in Aramaic form *uraivoth*), and the Aramaic *urya* (Luke ii. 7, 12, 26) [A. V., 'stall', 'manger']: we must imagine, in these encampments in the Desert, little more than a couple of pegs and a tethering-rope, with perhaps a tent-cloth or wattled shelter to keep off the wind: the trampling of the animal would hollow out the place, and thus give it the semblance of a water-hole, *rahiyah*, that is, a well not cased with brick or stone, but dug in a spot where water is not far from the surface: such a well, of course, is not a permanent one. Cf. *Diivdn*, xiv. 6, which makes this comparison clear. Al-Qutaml and our poet were probably contemporaries, and belonged to the same tribe of Taghlib, both being Muslims.

(4) The sandgrouse, flying by night in search of water, is perplexed there: although the place has signs of former occupation, she can find in it no water to drink. The two beasts of prey (probably hyaenas) struggle together, one striving to kill and eat the other, because there is there nothing else to eat: in their wrestling they get covered with dust, the place being utterly dry. All these things are features of drought and famine.

(9) 'Of Rudainah's store', a stock-name for a good spear (*ante*, No. XII, note to v. 16).

(10) Ramman, said to be a place in the neighbourhood of the cultivated land of Mesopotamia, in the territory of Taghlib.

(11) The word for 'a handful of camels', *dhaud*, means a number from 3 to 10.

(12) 'A singing-girl', *qainah*: the word may also mean any woman who works with her hands, but most usually it means a singer; the masculine, *qain*, generally means a smith. A v. I. is *qinnal*, said to mean the slave-girl of a slave.

## LXV

SUBAIM SON OF MASHAR, OF HUBAIB, OF TAGHLIB,  
CALLED UFNUN

THE poet lived before the promulgation of Islam, probably while his tribe was settled in 'Iraq, but precise indications of time are wanting. He may have been a Christian (see No. XLII, introduction). His poetical name Ufnun is of uncertain meaning (LA xvii, 205), and is said (as usual) to have been given to him from a verse which he composed, which will be found in *Khizanah* iv. 460. The story told by al-Mufaddal regarding the first of the two pieces included in our Collection is that Ufnun had been warned by a diviner (*kdhin*, the Heb. *I'ohen*) that he would die in a place called Ilahah. In the course of time Ufnun made a journey with a party of his tribe to Damascus (or Syria, *ash-Sha'm*), and, after doing their business there, set out to return. In crossing the desert between Damascus and the Euphrates they lost their way, 'and when ye come to such and such a place, the road will be plain to you and ye will see Ilahah'. Now Ilahah is the name of a low hill in as-Samawah, the steppe between Damascus and the Euphrates. When they reached Ilahah, Ufniin's companions dismounted and prepared to camp for the night; but Ufnun refused to get down from his camel, and, still riding her, took her to feed on the bushes about the place. While she was browsing on a bush of '*arfaj*' (see No. LXII, note to v. 9), a snake bit her and hung on to her lip. She turned round her head and tried to rub it off on her rider's leg, when it bit him also. Thereupon Ufnun said to his brother Mu'awiyah—'Dig for me a grave, for I am a dead man!'. Then he raised his voice and recited these verses :

- (1) Alas! nought can I avail—Mu'awiyah, go thy way! —  
nor yet the fond women who follow the rede of the soothsayers.
- (2) No profit is there to a man who strives to deceive his soul,  
who wails over Fate and cries: 'All, would that my lot were thus!'
- (3) So tread forward: many the ways by which a man's death may come,  
and all thou canst give will not redeem thee a single life.
- (4) Yea, no man there is who knows a shield for his soul from Doom,  
unless it be God himself that stands as his Lord and Shield.
- (5) Ah, sorrow enough, that my kin will journey to-morrow on,  
and I shall be left for aye to lie in Ilahah's ground!

## NOTE

(1) 'The soothsayers', *al-hawaziya*, plural of *ha'sin*, identical with the Heb. *kozeh*, 'seer of visions'. (The Lexx. generally give *kaivdzin* as pl. of the masc. form, which also has the pl. *huzdt*; but in the *Asas* it is said to be pl. of *haziyah*, the fem., and this is confirmed by *Naq.* 373\)

## LXVI

## THE SAME

THIS poem is very insufficiently glossed in our commentary, and we are told nothing of the transaction to which but even there we do not get much light. The situation appears to be that the poet had slain some member or members of another tribe, and had asked his own people to help him in bearing the blood-price. This, in spite of the great number of camels which they possessed (v. 6), they refused to do, and expelled him from the tribe (v. 2).

There seems to be reason for doubt whether the poem is really by Ufnun or any other poet of Taghlib. The names used in it suggest a more southern origin, for Taghlib was settled in Mesopotamia, and can have had, before Islam, little or nothing to do with as-Sakun, a tribe of Southern al-Yaman or Hadramaut (v. 5), or with 'Amir b. Sa'sa'ah (v. 8). The names of powerful rulers mentioned in v. 4 are Yamanito, and the places named in v. 6 in describing the great herds of camels which the poet's tribe possessed, if Rubbah is as stated in the territory of Sulaim, and if al-'Adan is the same as 'Adan (generally without the article), the modern Aden, also strongly suggest the south as the locality of the tribe.

(1) Carry my message to Hubaib, and drive into the minds of their chiefs, that my heart is estranged from them and full of sadness.

(2) I used, aforetime, to outstrip easily those who raced against them of the Sons of Adam, so long as they did not cast away my halter.

(3) They were foolish in their treatment of me, and I did not control their foolishness, until I withdrew myself down to the pasterns and the hair above the hinder parts of the hoofs.

(4) If I had been of the race of 'Ad and of Iram, brought up among them, and of Luqman and [Dhu] Jadan,

(5) They would not have redeemed in place of their brother from a threatening danger a man of as-Sakun, and they would not have departed in respect of him from the trodden tracks.

(6) I asked my people [to help me]—and their camels had filled full the space between Rubbah of the thickets and al-'Adan—

(7) What time they offered their camels to the Son of Sawwar—a splendid gift, forsooth, to be thrown away on a folly!

(8) How did they requite [the tribe of] 'Amir with evil for their doings, or how are they requiting me with evil in return for good?

(9) Or how profits what a camel that smells a young one, but refuses to yield her milk to it, gives, showing affection with the nose, when there is niggardliness with the milk?

## NOTES

(1) Hubaib was the name of the sub-tribe in Taghlib to which Ufnun belonged.

(2) The phrase 'Sons of Adam' for mankind may point to Christianity. The contest figuratively spoken of as a race may be a contest of satire, or boasting against another tribe. The second hemistich means that the poet's tribe rejected and expelled him, casting his reins on his neck, as with a camel that is sent forth to wander in the wilderness. For the phrase and the occasion see *ante*, No. XLI, note to v. 6.

(3) The second hemistich here seems to mean that the poet retained only the slight remains of a connexion with his tribe. The commentary in the *Khizdnah* however thinks that the vagabonds (*al-aradhil*, 'base fellows'), to whom the poet on his expulsion from his tribe resorted for comradeship, are intended by the pasterns and the hair over the hoof.

(4) For 'Ad see *ante*, No. IX, note to v. 40. Iram, a name commonly joined with 'Ad, used in the Qur'an as the name of the Dhu Jadān, the name of a legendary king of IJimyar, whose fortress was called Jadān, his own name being 'Alas son of al-Harith. 'If,' says the poet, 'I had been of royal race, then my fellow-tribesmen would not have refused to help me, while they helped in place of me another.'

(5) As-Sakun, the name of a branch of the Yamanite tribe of Kindah: perhaps the person intended is the same as the son of Saw war, spoken of in v. 7; or he may be a person slain by another of the poet's tribe, for whom the blood-price was paid without objection.

(6) The poet says that his people had abundance of camels with which—in payment of the blood-wits due—he could have been helped. They are described, of course by hyperbole, as filling the space between Aden and the Red Sea. The name of the place is uncertain: YaqQt takes it (iii. 753) as the name of a place in the territory of the Banu Sulaim, who lived by the name of a number of different places.

(7) The word *qarraba* suggests the sense of 'offering', *qurbdn*; but in the absence of information as to the circumstances we cannot be certain what is meant.

(8) That 'Amir is the name of a tribe or family appears from the plural pronoun in *hi-filihimu*. The commentators cited in the *Khizanah* think that the tribe of 'Amir b. Sa'sa'ah (No. V, introduction) was meant; but we know nothing about the transaction referred to.

(9) This verse has exercised a multitude of commentators, whose expositions (chiefly of points of grammar) occupy three pages in the *Khizanah*, 'Ahuq is a word used for a she-camel that is made to incline to a young one not her own, and only smells at it with her nose, but will not yield it milk. Hero the poet compares to this the action of his tribe, which pays him with empty words, and refuses to do him the favour he asks.

## LXVII

### MUTAMMIM SON OF NUWAIRAH, OF YARBU'

FOR THE poet see *ante*, No. IX. This poem is perhaps the most famous elegy in ancient Arabian verse. The story of the slaying of Malik by Khalid son of al-Walid, the great captain of the early conquests of Islam, is a theme on which much has been written,\* and, after the fashion of such themes, it has been embroidered with a multitude of details, often very discrepant one from another, and most of which are of a highly doubtful character. Besides the anecdotes invented to hitherto fabricate to save the reputation of Khalid, to whose sword Islam owed so much: one of these is the explanation put forward by Tabari, that the killing of Malik and his companions was due to a misunderstanding of an Arabic word used by the Commander,† The following are the bare facts. When the Prophet of Arabia who had announced their conversion in the last two years of his life refused, in whole or part, any longer to render the taxation which, under the names of *sadaqah* and *zakat*, had been imposed by him. This secession, known as the *Riddah* or apostasy, was not everywhere the same in degree: in several tribes of camels, while in most the Arabs professed that they continued to observe the religious ordinances of Islam (especially the daily prayers), though unwilling to bear the burden of taxes. Some of them were led astray by adventurers who, inspired by the example of Muhammad, set up as prophets themselves: such were Tulaiyah among the Asad and Ghatafan, the woman Sajah, of Taghlib, among the Tamim, and Maslamah among the Hanii'ah. Abii-Bakr's first task, on succeeding to the Caliphate, was to deal with these secessions. In the north his chief instrument was Khalid ibn al-Walid, the most famous general of Islam. Malik son of Nuwairah, who had been placed by the Prophet at the head of his section of Tamim, called Yarbūʿ, appears to have joined in the defection in two ways: first, he plundered a herd of camels which had

\* The tale has been told in French by M. Caussin de Perceval, *Essai*, iii. 866-70; in English in De Slane's translation of Ibn Khallikān's *Biographies*, iii. 648-56; and in German by Prof. Noldeke, *Beiträge zur Kenntniss d. Poesie d. alten Araber*, 87-97. See also my *Translations*, p. 35. The original sources are Tabari, ser. i, 1908-1928, reproduced with much additional matter in [Agha.nl](#) xiv. 66-72, Aba Riyash in the Comm. to the *J'amusah*, 370-72, and the *Kitāb ar-Riddah* of Wathimah al-Washsha, cited in Ibn Khallikān, *I c*. Other authorities are secondary, and need not be referred to.

† The story (*Tah.*, p. 1925; *Agh.*, p. 67) is that Malik and his companions having been taken captive, and the night becoming very cold, Khalid ordered that the prisoners should be given warm clothes to cover them: his words were *adfi'u asrdhim*, from the root *df*. His hearers, however, thought that he said *adfu*, from the root *dfw*, meaning 'Despatch your prisoners', used of finishing off a wounded man. The absurdity of this story is clear from the action of the Caliph 'Umar in demanding the punishment of Khalid from AbQ-Bakr, and in himself removing him from his command when he succeeded to the Caliphate.

been gathered at Rahrahan, on the outskirts of his territory, representing the levy of taxes on the neighbouring people, engaged in hostilities on her behalf with branches of Tamim which did not accept her claims. Sajah, however, passed on into al-Yamamah, and Malik and his companions soon abandoned her cause. Khalid at al-Buzakhah had meanwhile overthrown Tulaihah and his adherents, and then defeated the confederacy of Hawazin, and was ready to call Tamim to account. The various heads of this tribe thought it was time to come to terms with the victorious general of the Caliph. So one by one they came, and he was left, repenting bitterly of his dallying with Sajith. He warned all members of his tribe to disperse to their homes, and remained himself with a few adherents at al-Butah, a place in the *Hazn* of Yarbu' (and he is said to have observed, with his followers, the regular times of prayer prescribed by the Prophet). Khalid sent scouts ahead, among whom was Dirar son of al-Azwar of Asad, an old enemy of Malik's, to ascertain how the men of Yarbu\* were disposed. There seems to have been some fighting, but Malik and his few companions were soon made prisoners. They were brought before Khalid, in whose presence Malik professed himself a Muslim. What happened next is one of the points in regard to which tradition most differs: but it is certain that Khalid ordered Malik to be executed, and that the son of al-Azwar struck the blow which killed him. Khalid thereupon treated Malik's wife Laila as a prisoner of war and made her his concubine, returning with her and some other captives to Medina. There the news of Malik's death had come before his arrival, and 'Ulnar was greatly shocked at the cold-blooded murder of a man who professed himself a Muslim, and especially at the action of Khalid in regard to Laila, and urged Abu-Bakr to treat his officer as a criminal and punish him with death, or at any rate to remove him from his command. But Abu-Bakr, in his difficult position, was unable to dispense with Khalid, and refused, saying, 'I will not sheathe a sword which God hath drawn against the infidels'. He ordered himself paid the blood-wit for Malik. Two years later, when Abu-Bakr died and 'Ulnar became Caliph, one of the latter's first acts was to remove Khalid from his command. He refused, however, to reopen the decision of Abu-Bakr that he should not be treated criminally as the murderer of Malik, in spite of the urgency with which Mutammim pressed his claim.

Mutammim made a number of elegies upon Malik, but the poem which follows is the first and most famous of them. It begins with restraint (v. 1): the dead is praised in the set terms which embody the Beduin's ideal of a gallant man, including good-fellowship over the wine (vv. 2-10). Then follows a more poignant strain: Malik will be missed in all his activities, and surely his loss is a thing to weep for (vv. 11-14). Especially will he be missed when the game of *Maisir* is played, and the poor are feasted with the flesh of slaughtered camels (vv. 15, 16). Then follows the passage in which sorrow finds its most passionate expression: everything which the poet sees around him reminds him of the lost one, and his patience breaks down (vv. 17-22). He watches the clouds, and prays that plentiful rain may fall and keep green Malik's grave (vv. 23-8).

The next passage (vv. 29-39) may perhaps, for the reasons stated in the note to v. 29, be an accretion to the poem from an elegy of older date, upon the men slain at al-Mushaqqar (see

introduction to No. XXX, *ante*). Then follow verses (40-44) expressing the overwhelming character of the poet's sorrow; and this concludes the elegy properly so-called. The verses which are appended (45-51) set forth the general indignation at the conduct of a fellow-tribesman and enemy of Malik, al-Muhill, who left his dead body uncared for.

The poem as a whole is a striking example of the small extent to which acceptance of Islam had modified the ideals of the unconverted Beduin. Yet the pious Caliph 'Umar is said to have had the highest admiration for it.

The rendering imitates the metre (*Taivil*) of the original.

- (1) It is not my wont to chant the praises of one who dies,  
    or utter the cry of woe beneath pain that Fortune brings:
- (2) But, sooth, he whom al-Minhal enshrouded as dead he lay—  
    no glutton at eve was he, a warrior keen of heart!
- (3) No niggard, to whose wife bring the women their offerings,  
    what time in the winter wind the tent of stiff leather creaks:
- (4) A wise man, but one whose wisdom hindered not generous hand:  
    a pasture of plenty to which in famine the starvelings flocked.
- (5) Thou sawest him, keen as a sword, most eager and quick to give,  
    whenas men of dull cold heart spent nothing to stay thy need;
- (6) And if on a day thy foes beset thee with stifling press,  
    if he was thine aid, thy cause was not that which lost the fight ;
- (7) And if mid the roystering band thou earnest on Malik there,  
    no foul speech or cross-grained word he uttered, nor stirred up strife;
- (8) And if on the tribe a raid fell sudden and sharp, 'twas he  
    that stood in defence as keen, a glorious chief of men.
- (9) Not he to hold back, what time the cavalry wavered and blenched:  
    no weakling in fight, none thrust him aside as of no account.
- (10) Not blunt were his weapons when the enemy met his steel  
    in light-equipped ranks on foot, or clad in full panoply.
- (11) Nay, why weep ye not, mine eyes, for Malik, when howls the wind  
    and casts down the wattled screen that shelters the cowering herds:
- (12) When drinkers assemble: when the need comes for one to stand  
    a champion fit to face the bravest of all our foes:
- (13) When seeking for tents at night the guest makes his camel roar:  
    when captives have lain in bonds till shrunk and stiff their limbs:
- (14) When brings in her need the widow her starveling shag-pate child,  
    its head like a bustard's chick with feathers all disarrayed?



- (15) When forth from their bag men brought the arrows, and heaped the fire  
with faggots, 'twas he that bore the charge when the partners failed ;
- (16) And so, when the game went on, not he one to stint the meat,  
or sit by the offal where the butchers cut up the joints.
- (17) Whereso falls my gaze, I see what thrills me, and shatters all  
my patience—with Malik gone, an end of all bonds for mo!
- (18) I call thee—no answer comes! ah, when did I call before  
upon thee for help, and missed the cheer of thy quick reply?
- (19) Ay, goodly our twinned life! yet before us the stroke of Doom  
has fallen on mighty kings, on Kisra and Himyar's Lord.
- (21) Long fared we like those twain, King Jadhlmah's two boon-fellows,  
so close-knit that none could think that parting would ever come:
- (20) But now are we sundered, and it seems as though Malik's hand,  
for all the long days of love, had ne'er lain a night in mine!
- (22) And if now between us Fate has set up the wall of Death,  
at least, when my brother went, he carried with him fair fame!
- (23) I say, while the flashes light the cloud-fringo below the black,       •  
and down from the dark mass pours the rain in a scattering flood :
- (24) 'May God grant the land where lies the grave of my brother dear  
the blessing of showers at dawn, and cover the ground with green,
- (25) 'And bring to the Twin Dales' torrent water to fill its stream  
shall feed the first sprouting grass, and lift it up lush and strong!
- (26) 'May floods stand about the skirts of Shari', and may the rain  
soak well all the mountain-sides of Dalfa\* and Qaryatan!'
- (27) It is not because I love the land that I pray this boon,  
but only that rain may quicken the earth where my Darling lies.
- (28) —A greeting from me to him, though his body lies far away  
and crumbles to dust, while above the waste stretches void and bare.
- (29) The Daughter of 'Amrites asks—'What ails thee, thou who but now  
wast cheerful and glad of heart, and tossedst thy flowing hair?'
- (30) I answered her: \*Long grieving, the burning of loss within—  
what wouldst thou?—has left my face dark, stript of all comeliness :
- (31) —'The loss of my mother's sons who trod one the other's steps  
to death: yet I stoop not after them, nor abase myself.

- (36) 'Not I one, when Fortune strikes some new stroke of bitter loss,  
to burden my kinsfolk, humbling myself to beg for their help;
- (39) 'Nor, if on a day some turn of Fate brings prosperity,  
exult I, nor, when it goes, mourn I or lament the change.
- (32) 'No! straight do I tread my path and forward press on my way,  
though many there be who shrink and cower in face of fight.
- (35) 'Yea, though thou canst jest, and I answer lightly, a weight of woo  
has stricken me, well might bring the hardest to melt in tears.
- (33) 'The change which thou seest was wrought by that which destroyed  
my kin—  
together they fell—Qais, Malik, 'Amr, on Mushaqqar's Day—
- (34) 'And that which destroyed Yazld, my comrade and boon-fellow—  
ah, would that with wealth or kin I could buy back his company!
- (37) 'So prithee, in God's name, stay the burthen of thy reproach,  
and strip not the half-healed skin to torture again my heart.
- (38) 'Enough! I was present there—but nought could I find to do  
whereby with my hands to turn from them the assault of Doom.'
- \* \* \* \* \*
- (40) If that which I suffer had befallen Mutali's mount  
or Salma's far-spreading base, they surely had crumbled down I
- (41) And no, not the bitter pain when three foster-camels find  
the place where their nurseling, dragged to ground, was devoured  
by wolves—
- (42) They call to the mourner's mind the grief that lies hid within:  
one leads with her cry, then all join voices in wailing loud;
- (43) The oldest of them stands plaining, trilling her yearning cry:  
her grief makes the whole herd weep, and spreads through the  
couching line—
- (44) No greater that than my pain the day that my Millik died,  
and one clear of voice proclaimed our parting for evermore.
- \* \* \* \* \*
- (45) Has nought reached your chief men's ears of the doings of al-Muhill—  
a tidings, in sooth, to anger any with heart to feel!—
- (46) How evil his joy when death fell sudden on Malik's head,  
how there he stood by, and left uncared-for the thing he saw?
- (47) Thou broughtest thy ragged clout and stuffed camel-cushion home,  
and couldst not spare them for Malik's corse, but didst haste away.

- (48) One day mayst thou have no joy with that which befalls thyself!  
for Death, see, impends o'er all, and most o'er the valiant man.
- (49) Mayhap an Event one day shall draw nigh to thee, a Thing  
shall leave thee with nose cropped, earless, facing the scorn of men.
- (50) Thou toldest us of his death who, had it been thy flesh lay  
before him, had given it rest, whole were it or mangled sore.
- (51) May Malik's decease bring no good luck to the back-biters!  
Who hated him, safe came home, and left the dead lying there.

## NOTES

(2) Al-Minhal son of 'Ismah, of Riyah, a sept of Yarbn', is said to have cast his *rida'* the wrapper or sheet covering the upper part of his body, as a shroud over the corpse of Malik as he lay dead, and then to have seen to his

(3) 'Niggard': *baram*, a word generally used of a man who refuses through penuriousness to take part in the game of *Maisir*, but here apparently meaning a stingy person generally, since he allows his wife, whom he starves while able to provide for her, to live upon gifts of food from other women. The leather tent shows that a person of consequence is intended, *lass* is the proper word for cold nipping the herbage—here stiffening the leather of the tent.

(4) 'Starveling', *ra'cibu-l-jadbi*: the word *rakib* does not here seem to mean that the person referred to was mounted—only that he was suffering from famine, just as, in the v. I. in the scholion, line 11, *rakibu-l-jahli* means one who gives way to folly.

(6) This verse may possibly refer to a contest of satire rather than of blows: the verb *kadhha* means to oppress, stifle, fill one with wrath so that one cannot speak.

(10) 'In light-equipped ranks on foot', *hasir*; 'clad in full panoply', *muqanna'*. The former word, generally rendered 'wearing no helmet', is used for lightly-equipped foot-soldiers: see its plural *hussar* in No. XLI, *ante*, note to v. 14. *Muqanna'*, on the contrary, means one who wears a mail-coat and a helmet with a coif (*mighfar*) depending over his neck: it is equivalent here to *mudajjaj*, 'heavily-armed'.

(11) The shelter, *kanif*, of wattled screens raised to protect the camels from the wind, is explained in the note to No. LXII, v. 9. The time intended is the dearth of winter, caused by drought and cold, when camels' milk, the Beduin's staple food, is scarce.

(13) When a guest seeking harbourage for the night approaches an encampment, he is said to make his camel roar, either to discover the way by the answering voices of the beasts there stalled, or to give notice of his coming.

(14) The translation adopts the v. I. *rishuhu* for *ra'suhu*.

(15) The reference is to the gambling with arrows over the joints of a slaughtered camel or camels. When partners were wanted to complete the number (seven) required to make up the game, Malik was always ready to take upon himself the burden of the additional players required: see explanation of the name *Mutammim* in the introduction to No. IX, *ante*, and note to No. X, v. 15. In the next verse it is said that he did not insist on scrutinizing closely the disposal of the meat of the slaughtered camel or camels.

(17) Literally, 'the memorial! [*ayat*, "signs"] of thee that I see all around make patience impossible, and also that I see that, now thou art gone, all bonds are severed for me'.

(19) Kisra = Khusrau, Chosroes, the Persian Emperor. 'Himyar's Lord', *Tubba'*: see *ante*, No. IX, note to v. 41.

(20) Literally, 'Then, when the parting came, it seemed that I and Malik, for all the long time of our converse together, had never been united for one whole night'.

(21) The two boon-fellows, *nadmfīnai*, of King Jadhlmah are characters in old Arabian folk-lore. Jadhlmah was, it is said, the first ruler of al-Hirah in 'Iraq, somewhere about the time of Ardashir Babakan (A. D. 226-41), the founder of the Sasanian dynasty. One story says that his two boon-fellows were the two stars called *al-Farqaddni*, '3 and γ of Ursa Minor, which revolve round the Pole, and of which it is proverbially said that they can never be separated: that may be the sense here. The other story is that the two were Malik and 'Aqlī, brothers, of the Bal-Qain, a tribe belonging to the group of Quda'ah, w. *Jinn*, and were rewarded by being made the king's boon-companions. He afterwards, according to the tale, put them to death.\* The second explanation is that adopted in the scholion. I have transposed vv. 20 and 21, with al-Mubarrad and the *Khkunah*, as this gives the best sense.

(23 ff.) The Arabs liked the neighbourhood of a grave to be kept green, and their laments frequently contain passages like this, invoking rain upon it.

(25) *Al-Wddiydni*, 'the Two Valleys', may be a proper name, probably of a place in the mountainous region about the skirts of Salma, the southernmost of the ranges of Tayyī'.

(26) Shari', Dalfa', and Qaryatani, all names of mountains or hills in this region.

(29) 'The daughter of the 'Amrite' may perhaps be Mutammim's wife. Malik was famous for his abundant and thick hair, and Mutammim was probably like him in this respect. The verses which follow, as far as v. 39, seem to refer to the slain of al-Mushaqqar, and to be a portion of a lament over them which has by some accident been incorporated in this poem: the dead mentioned in it are not one, but many: see vv. 81, 83, 34, 38. For the catastrophe of al-Mushaqqar see *ante*, introduction to No. XXX: it took place some twenty years before the death of Malik. The verses contemplate (v. 82) conflict and wars to come, as actually happened: whereas after Malik's death the apostasy of the Beduini tribes ceased, and they were united in the conquering armies of Islam. In this section of the poem I have, for the reasons stated in the note to p. 539, vol. I, adopted the order of Marzuql's text in preference to that of al-Anbarī's, which stands alone in its dislocations.

(31) 'Trod one the other's steps', *tada'au*, a finely-descriptive word—literally, 'called one to the other [to follow]'.

(33) In the second hemistich a name, *Jaz'* has had to be omitted in the English: Qais, Malik, 'Amr, and Jaz' are all said in the verse to have fallen together at al-Mushaqqar. Yet our scholion says that they were members of the tribe killed at Uwarah, the site of a massacre of the Tamīmi perpetrated by King 'Amr b. Hind of al-Hirah, who died (see *ante*, No. XLII, introduction) in A. D. 569, probably long before our Malik and Mutammim were born! This does not prevent the commentator from saying (line 7) that the Malik mentioned was the poet's brother. The word *'alma'a* at the end of this verse has perplexed the grammarians, as will be seen from the scholion and the notes at the foot of the page: I have taken it as explained by Aba 'Amr b. al-'Ala, al-Kisa'i, and Khalid b. Kulthum.

(34) Yazld is said to have been the poet's cousin, *ibnu 'amm*: apparently he fell on some other occasion.

(85) The words 'and I answer lightly' are an addition to the text, but are demanded by the *reciprocal* sense of the verb *hazaltini*, implying that the woman jested with him, and he with her. My rendering adopts as preferable the v. I. *al-jalida* for *al-hazina*.

(87) 'Prithee, in God's name' is intended to render the adjuration *qa'idaki*: the *Qa'id*, 'sitter-by', 'watcher', 'keeper', is explained in the Lexx. (see Lane, s. v.) as meaning God.

(38) The commentary explains that the poet says that he was present at Malik's death, but could

\* For this story see *Aghdni* xiv. 72-8.

not oppose the Amir, Khalid b. al-Walid, by whose order he was slain. It is however quite evident that this verse, with its plural pronoun *'anhum*, refers to the slain men mentioned in vv. 38 and 34, who fell at al-Mushaqqarj it is also pretty certain that Mutammim was not present at Malik's killing: in v. 50 he speaks of the news of the bloody deed being brought to the encampment where he was by al-Muhill; and in v. 2 al-Minhal is said to have shrouded Malik's corpse with his mantle, which Mutammim himself would surely have done had he been present. V. 44 also implies his absence from the scene.

(40) Mutali' is the name of a mountain in al-Bahrain or al-Ahsa (*ante*, note to No. LV, v. 19). For Salma see above, note to v. 25.

(41-3) A very characteristic picture drawn from nomad life: when a camel-calf has lost its mother, it is made over to the charge of two or three old she-camels, whose milk has become scanty, to suckle. The fostering of the calf produces strong affection between them and their nursing, and their grief at its loss is of 'Amr b. Kulthum, v. 17, and Duraid b. as-Simmah in the *Hamasah*, 379<sup>5</sup>. In v. 43 the word *bark* is said in the commentary to mean a thousand camels, but probably it means only the whole company of couching beasts belonging to the encampment, whatever their number: so in Tarafah, *Mu'all*, 87.

(44) For *bafirun* in our text ('clear of sight') my rendering adopts the v. I. *saml'un*, 'one who makes his voice heard'.

(45) This al-Muhill, represented in the poem as a fellow-tribesman and enemy of Malik, who was present at his execution, but did not, like al-Minhal (v. 2), cover his dead body decently with his *ridd*, belonged to a house in YarbQ' called the Banu Tha'labah, and is said to have been the ancestor of a family who were celebrated for treating hydrophobia produced by dog-bite (*kalab*).

(47) The passage from this verse to v. 50 is addressed to al-Muhill. The contemptuous term *hidm*, 'rag, clout', is applied to the wrapper which al-Muhill wore and did not use, like al-Minhal, to veil Malik's body. *Saivlyah* is a cloth stuffed with grass which is put in a ring round the camel's hump to prevent galling by the saddle-frame: it is also called *hawnjah*. Perhaps the poet implies that this should have been used as a pillow to lay out Malik's body for burial. Bodies were buried in the grave with a pillow beneath their heads: see 'Abld, *Diw.* xxiv. 17: 'Amir, *Diw.* xxix. 5.

(48) 'The valiant man', *man tashajja'd*, used sarcastically—'one who gives himself out for valiant'.

(49) *Ajdd* means either 'with nose cut off', or 'with the ears cropped': the rendering takes a liberty with the text in inserting both meanings.

(50) In the first hemistich the emphasis (both for sense and metre) is on 'his' and 'thy'. The v. I. *tarakta*, 'thou didst leave', for *na'aita*, 'thou didst announce the death of', is good.

## LXVIII

### MUTAMMIM

A PORTION of another elegy by Mutammim upon Malik: see the introduction to the piece next preceding.

(1) I lay awake, while those free from care slept; and there stirred up with the coming-on of night

(2) And the thought of Malik wakened again my sorrow, and I slept not but with a disturbed heart.

(3) Time after time, when I restrained my tears, they refused to be held back, but gushed forth, tears upon tears,

(4) Like the overflowing of a great water-bag between the side-pieces that confine the pulley, the water of which irrigates the small channels, and the crops [drink it in]—

(5) A water-bag with patches [over the loops] lately sewn on, with its leather full of holes, kept off from the side of the well-shaft by a protuberance in the barrel of the shallow well—

(6) At the remembrance of a loved one which holds me when a good portion of the night is gone, and already is near the coming-forth of the late-rising stars.

(7) When mine eyes are dried of their tears, memory of him is revived in me by the doves that call to one another, alighting on the branches over my head :

(8) They call on their youngling lost, and I am plunged into grief for Malik, and in my breast is a heart cloven with anguish at the thought of him:

(9) It seems as though I had never sat by his side, never seen him by me of a night, never found him there when the morning dawned!

(10) A man he who never lived a day under reproach, and never ceased to have about him encampments of those who sought his bounty;

(11) A following he always had, for men knew that to those who drew nigh to him he was like the showers of summer and spring

(12) When the milch-camels of the tribe come home at night famine-stricken, driven in by a north-wind that wrinkles the faces and blackens the skin.

(13) When one who had on him the burden of guilt made for the tent of Malik, there stood surety for him a protector high-nosed, a stout defender.

(14) By my life! goodly was the man when a guest arrived in the late darkness, when there had sped of the longest winter's night something less than a half,

(15) Ready to give freely all that he had in his possession, no niggard, what time hunger bared to day the white-skinned women that thrill men's hearts with their beauty,

(16) What time the Sun in the heaven, in the droughty air, looked like a yellow [disc] with streaks of saffron drawn across it.

## NOTES

(4) It is remarkable what discrepancies there are among commentators as to the names of the various parts of the well-gear. Here *qamah* is variously explained as meaning (1) the pulley round which the well-rope works, and (2) the cross-piece of wood on which the pulley is supported, with two pieces of wood at right angles to it to keep the pulley in its place, called the *agmn* or \*horns'. Later, in No. XCVI, v. 6, we shall find still more confusion in the explanations. Similarly, the word *aqrn*, 'horns', is explained both (1) as above, the side-pieces confining the pulley, and (2) as the pillars of masonry on

(5) The patches have been lately sewn on to the water-bag, and have not yet had time to swell, so that the holes made for the stitches may close up. The idea conveyed by making the shaft of the well crooked appears to be that the protuberance in its barrel serves to keep the water-bag out in the midst of it, away from the

(6) \*The late-rising stars', *tali-n-nujum*, is also explained as meaning 'the follower of the stars', i. e., either the Sun or the morning star; but this is inconsistent with the word *had\** in the first hemistich, which implies that only the first third of the night had passed. My rendering agrees with *Naq.* 992", and *Mbd.* *Kdm.* 382".

(8) Our commentary interprets *hadil* as the male dove; but the verse in 'Abld, *Dlw.* xix. 6, seems to show clearly that it should be taken to mean the young bird, as yet scarcely fledged.

(9) Cf. No. LXVII, v. 20.

(12) *Safu*, as an epithet of the north-wind, may be taken either as meaning 'blackening the faces by its nipping cold', or as referring to the sharp slap or buffet with which the gusts of the wind strike upon the face.

(13) *Abu 'Ikrimah*, *MarzQql*, and the *Krenkow MS.* all end the poem with this verse, and read *idha ma-d-dai, 'u halla bi-Maliki 'n*, 'when the guest alights at Malik's tent'. I have preferred the v. *I. idha-l-jani ta'ammada Malikan*, (1) because the following verses sufficiently deal with the ordinary guest, and (2) because the words *tadammanahu* and *mam* in the second hemistich imply that a special kind of protection is required: the arrival had upon him some guilt for which Malik had to stand surety, and was in danger of some vengeance against which he had to defend him. The word *ashamm*, 'high-nosed', is used also in a metaphorical sense: 'disdainful of mean things', 'high-minded'.

(14) There are a great many words (see the scholion) for portions of a night. *Hazi* is said to mean somewhat less than a half. The *layali-t-timam* are explained in the scholion as the thirteen nights before and the thirteen after Christmas Day (*al-Mildd*), being the longest in the year: but the *Lexx.* disagree considerably with this: see *Lane*, s. v.

(15) *Rahl* here seems to have the sense of 'abode, habitation', rather than 'saddle or saddle-bags'. *Hur* may be, as I have taken it, pi. of *haura* in the sense of white-skinned, or of the same

word in the sense of having intensely black eyes, like those of gazelles and antelopes. I have preferred the former, because the protected and veiled woman of high descent, whose exposure to the daylight is caused by fate in the note).

(16) *Jims*, to the colour of which the disc of the Sun, seen through the haze of dust and heat, is compared, is said to be the same as the dye called *wars*, which, according to Watt, *Diet, of the Economic Products of India*, iii. 400 ff., is the produce of a shrub growing in the Yaman and the opposite region of Africa belonging to the *Flemingias*, probably *F. rhodocarpa*, or *F. congesta*: the pods are covered with a resinous powder which yields a yellow or reddish dye. (*Wars* has often before been referred to *Mallotus philippinensis* [formerly *Rottlera tinctoria*], yielding the *Icama'la* or *kamila* dye of India: so in *Encycl. Britann.*, 11th edn., s. v. *Kamala*; but the Kew investigations cited by Sir G. Watt seem to put the matter beyond dispute.) The word *huss* occurs in v. 2 of the *Mu'all.* of 'Amr b. Kulthum, for the colour of wine mingled with water.

## LXIX

### A WOMAN OF HANIFAH

THE poetess bewails Yazid son of 'Abdallah son of 'Amr, chief of the Banu Hanifah. This may possibly be the Yazid son of 'Amr, belonging to the family of the Banu Qurran, who took prisoner 'Amr b. Kulthum as related in *Aghdni* ix. 172-3, and was praised by him in a poem for his chivalrous treatment of him. I have not been able to ascertain when he died. The piece occurs in the small collection of elegies attributed by Tha'lab to *Ibn al-A'rabi*, printed by Dr. Wright in his *Opuscula Arabica*, 1859.

The function of composing dirges on the dead was in ancient Arabia very largely exercised by women, and some of the finest elegies are of their composition. Indeed it may be said that the great bulk of the poems of official mourners at funerals were always women.

(1) Ah, dead is the Son of Qurran, the praised of men, the man of mighty deeds, the father of 'Amr, Yazid !

(2) Ah, dead is a man—many men die and none misses them, but woefully missed is he!

(3) Ah, dead is a man whose camels were over tethered before his tent in all circumstances, a free spender, a helpful friend!

(4) Ah, dead is a man by reason of whose death [women like] wild kine, in the skirts of 'Unaizah, are awake through sorrow !

(5) They heard of his decease, and they spent the day in mourning, standing opposite one another, and perfumes were no longer lawful to them.

## NOTES

(3) The implication in the words *habbdsu malin*, 'a great tyer-up of camels', is that the dead man kept his camels always tethered at hand, in readiness to slaughter them to entertain a guest, to pay them out in aid of a blood-



(4) For the use of the word for wild kine (*Oryx beatrix*) in the sense of women, without any particle of comparison, cf. *ante*. No. XLVI, v. 4. For 'Unaizah see No. XXXVI, note to v. 17. *Hujad* is one of those words which have contrary significations, for it means both awake and asleep—here evidently the former.

(5) See the note at foot of page 551 in the original. I have, as there suggested, taken 'lid as meaning perfume of aloes-wood. This (which of course has nothing to do with the medicinal aloes, the juice of *Aloe socotrina*) being *Aquilaria agallocha*, a native of the moist forests of trans-Gangetic India: the wood is used for fumigating, being burned in a censer, *mibhharah*.

## LXX

### BISHR SON OF 'AMR, OF QAIS B. THA'LABAH, OF BAKR

THE poet belonged to the illustrious house of Sa'd b. Malik, the family of the two men who bore the name of Muraqqish, and of the poets 'Amr b. Qaml'ah and Tarafah. Maimun al-A'sha, the greatest of the poets, genealogical tree in the introduction to No. XLV, *ante*. Very little regarding him is to be gathered from the usual sources. In *Aghdni* viii. 79, it is said that he was a contemporary of an-Nu'man Abu Qabus, the last Lakhmite king of al-Hirah, from whom he fled to al-Yamamah, the headquarters of his tribe, to whom is the woman celebrated by al-A'sha, in his *Mu'allaqah*. Reference is made in the commentary to the *Hamasah* (p. 67) to his death at the hands of a man of Asad at a place in the territory of that tribe called *al-Hirah*, part of the sixth century A.D., and may have lived into the seventh; but he was certainly a poet of the Ignorance.

The fragment before us is not easy to interpret. We have little material illustrating the relations between Bakr (the tribe of Taghlib) after the death of 'Amr b. Hind (*ante*, No. XLII, note to v. 26). The notice of 'Amr b. Kulthum in the *Aghdni*, however, mentions (ix. 183) a raid by him on the tribe of Qais b. Tha'labah, when he took some booty and prisoners. The raid ended in an attack on the Banu Hanifah, in which the captives and spoil recovered, by Yazid son of 'Amr, chief of Hanifah. If this is the Yazid whose death is the subject of No. LXIX, and if the present poem relates to the attack of 'Amr b. Kulthum upon the tribe of Qais b. Tha'labah, and was composed either before or after Yazid's victory, that would explain the association of ideas which led al-Mufaddal to cite Bishr's poem here.

For the probable meaning of the various parts of the poem see the notes below.

(1) Say to the Son of Kulthum, the stalwart in defence of his own—'Greet joyfully a War that shall choke the [experienced] old man with his spittle!'

(2) And [the like] to his two companions: may their morning not be pleasant, when War bares her long fangs for all men to see!

(3) He sends not forth his caravan except after certain proof of the way to glorious deeds: and some folk are scattered hither and thither!

(4) Nay, but seest thou ladies camel-borne, led along in a string, one following another, with some lagging behind, and a driver not outstripped by any?

(5) They take-a side way [between mountains] from the main road, with evenly-coloured [coverings to their litters], [ruddy] like the upper sides of ripening clusters of dates, smooth.

[(6) They are disobedient therein to Ma'add, and fortify themselves therein, since faith has become a faith not to be depended on.]

## NOTES

(1) 'The stalwart in defence of his own', *as-sa'i bi-dhimmatihi*: literally, 'the one who exerts himself on behalf of that which it is his duty to defend': the title is apparently given by way of sarcasm. 'Greet joyfully, &c.' This sentence also must be understood as sarcastic. 'To choke a man with his spittle' (as in the last stages of dying) is a common phrase for putting him in extreme straits. If the old and experienced, then how much more the young and unskilful!

(2) We are not told who the two companions were. The usual greeting in ancient Arabia was '*im sabahan!*' 'May thy morning be pleasant!' The morning was the time of attack, the raiding party marching through the night and falling on its foes at dawn (*ante*, No. XXII, 4). War is always feminine in Arabic; for the baring of her fangs, *cf. J'amsdāh*, i. 3, and *post*, No. LXXIV, v. 9b.

(8) Marzuql suggests that this verse contains a sneer at the caution and deliberation of 'Amr b. Kulthrim, and that by his 'caravan', '*ir*, is meant his army, *jaish*: but the verse is very obscure. Marzuql and Bm take *al-mafariq* as the name of a place, which however does not occur in the geographical dictionaries.

(4) If it be the case that the 'caravan' of v. 3 means the army of the enemy, then possibly in the mention of the ladies in the affecting to look upon the warriors as veiled women travelling in camel-litters, not over-eager to meet the foe, and therefore loitering on the way, with a driver, *hadin* (meaning the captain), not outstripped by any of the line.

(5) This verse is altogether baffling, and the translation offered merely sets forth what the commentary says. Yaquṭ (iv. 676) takes *mudham* ('main road') to be the proper name of a place, but he does not say where it is. The only point in favour of this is that it has not the article, which one would expect if it were a general noun. The exact sense of *bi-mus-Mlatin* is quite uncertain, and it is also uncertain whether we should read *zuhluqi* or *zuhluqu*. The commentary thinks that what is meant is the coloured cloths spread over the women's litters, compared to the reddening dates in the ripening clusters (*bush*) is so, and if I am right in the interpretation I put above on v. 4, v. 5 would be a continuation of the same idea, making the women (= the warriors) turn aside out of the way, instead of continuing straight on to meet the foe. The pronoun in *li-sahwi-hi* seems to refer to *fajj*, 'the side-track', and *zahw* must mean 'colour, brightness'. The construction with *zuhhqi* in the nom. seems to be preferable, in spite of the bad rhyme.

(6) This verse is contained in all the texts except the Cairo (al-Anban) MS. If the interpretation above given of the two preceding verses is accepted, we may suppose that the women (*i c*, the

warriors) are in this verse drawn as refractory and mutinous, refusing to advance to the attack. Thus v. 3 depicts 'Amr's army as a caravan, an unwarlike body: v. 4 suggests that the warriors may be compared to women in litters, showing no eagerness to advance; v. 5 suggests that they are ready, in order to escape from facing the enemy, to take a side road to avoid them; and v. 6, that they flatly refuse to obey when evidently puzzled the commentators as much as it does us. In v. 6 ' therein *'fiha*, apparently refers to the litters. *Dm*, 'faith', is a word with many meanings, at least three separate sources having been conflated in the root: here the sense may be 'obedience, faithful service, discipline\

## LXXI

## THE SAME

THIS poem appeal's to be in [prai.se](#) of the Banu Khafajah, a noble family belonging to the tribe of 'Uijail, a branch of 'Amir b. SaWah, whose pasture-lands were adjacent to those of Qais b. Tha'labah, the poet's tribe, in the southern Yamamah. According to Marzuqi, al-Asma'I ascribed the piece to Hujr son of Khalid al-Marthadi, probably another member of the family of Bishr b. 'Ann- b. Marthad, and a poet otherwise unknown to us.

(1) Carry this message to thy home, to Wil'il father of Khulaid—' Verily I have seen to-day a sight that made me marvel—

(2) ' How that the Son of Ja'dah has driven [his camels] far away to al-Buwain, while the Sons of Khafajah are busy following the tracks of a fox.

(3) ' And in sooth I see a tribe there other than them, belonging to the folk that inhabit al-Amil, the rich in herbage.

[(2a) ' And I felt disgust at what T saw, and it revolted me; and I had been angry, if I had seen any advantage in anger.']

(4) I humbled not myself through fear among them, and when they drank, I was invited to drink with them;

(5) And when they played at their appointed times for play, I did not withdraw myself to pass the night apart, but played with them.

(6) And all night long a skilled songstress sang antiphonally with another like her, young and fair, brought up in luxury, and struck the resounding lute,

(7) Among brothers who join together generous heart and hand, who break up their possessions [to give them away] when the bite of Winter nips men sorely.

(8) Thou seest the best of their raiment full of holes: but their Mashrafite swords they dress up in gold brocade.

(9) 'Amr son of Marthad is the noble in all his doings: and his sons—he was the generous, and

## NOTES

(1) According to MarzuqT, Wa'il, father of Khulaid, was son of Shurahbll the poet's brother.

(2) The thing that made the poet marvel was, according to the same commentator, the wantonness of Fortune in bringing a noble stock to ruin and an unworthy one to prosperity. The two tribes mentioned here, the BanQ Ja'dah and the Band Khafajah, are both sub-divisions of the great group of 'Amir b. Sa'sa'ah, of the line of Ka'b son of Rabl'ah: Ja'dah was son of Ka'b and a small tribe, while Khafajah belonged to the larger stock of 'Uqail son of Ka'b, and is always spoken of as a noble race (*ante*, No. XXXV, note to v. 5). These sub-divisions of 'Amir b. Sa'sa'ah were neighbours, in al-Yamamah, of the tribe of Qais b. Tha'labah of which the poet was a member. Al-Buwain, to which place Ja'dah is said to have driven away its camels in search of pasture, is a water in the territory of Qushair, another 'Amirite stock, brother of 'Uqail. Khafajah are said to be engaged in hunting foxes, to eat in time of severe famine, indicating that they are reduced to absolute destitution.

(3) Who the other tribe, the people who dwell in al-Amll, are is not told. Amil is said to be a long mountain of sand, which is hardly consistent with its being rich in herbage, *mushib*.

(2 a) This verse seems to come in best after v. 3, though the texts that have it make it follow v. 2.

(4) This verse and the four following, describing a courteous and magnanimous people—not apparently the tribe of the poet himself, can hardly be consecutive with v. 3, if the commentary of MarzuqT is right in thinking that that verse refers to the upstarts who took the place of the noble and generous stock that was ruined—probably the Khafajah. We must, I think, suppose a *lacuna*, and treat these verses as relating to the Khafajah themselves.

(8) 'Mashrafite swords': see *ante*, No. XII, note to v. 10.

(9) 'Amr son of Marthad was the name of the poet's father; this verse is therefore one of self-praise.

It is followed in other recensions (text, p. 555, note') by live more verses, which appear to continue the picture of the gallant and generous people described in vv. 4-8, and should therefore come before v. 9 and not after it. It is however possible that the poet is celebrating the praise of his own house. The following is their substance:—

(8 a) And thou seest them with the sweat covering their skins: full of mocking jocular talk, they are plied with far-sought tawny wine.

(8 b) Their open-handedness and the multitude of their herds overcome the distresses of evil fortune, and cause it to pass away.

(8 c) Thou seest him who seeks a gift at their hands with his wants fully supplied—he even expects to receive a beast to ride—

(8 d) A beautiful white she-camel, or a male full-grown, or a horse in the prime of strength, long-bodied, trained to slenderness like a staff,

(8 c) Or a mare of full age, slim like a lance, bounding along in her gallop, wide in the mouth, that hunts to his death the wild ass with a white patch on his back, proud of his flying speed.

\* P. 553 of text, note d.

(8 a) The sweat, *ar-rafid*, is a metaphor for generosity: a liberal man is said to exude his bounty from his skin : hence the expression <sup>4</sup> 'moist-handed', *nadi-l-kaffaini*, for a free giver.

(8 d, 8 e) For the comparison of a horse, trained down to leanness, to a lance or staff see *ante*, No. VII, note to v. 6, &c. The word *shaulta*, applied to the mare in v. 8 e and rendered 'wide in the mouth', is one of which divergent significations are given for it. It sometimes and most often means 'ugly', and Prof. Noldeke thinks (*Neuc Beitrage* [1910], p. 91) that it is used (in the opposite sense) by way of defeating the evil eye. *Ahqab*, said of a wild-ass, is explained by MarzQqT as above: the Lexx. generally interpret it as 'white-bellied'.

## LXXII

'ABD AL-MASIH SON OF 'ASALAH, A MAN OF MURRAH, OF DHUHL  
SON OF SHAIBAN, OF BAKR

THE poet, whose name shows him to have been a Christian, belonged to the powerful branch of Bakr b. Wa'il called Shaiban, which was strong in Mesopotamia. Murrah b. Hammam was the name of his family. We have no information as to his date or history.

The poem describes a drinking-scene, in which a man of the tribe of an-Namir b. Qasit (a brother-tribe of Bakr b. Wa'il, and long settled in Mesopotamia) named Ka'b, overcome by wine, behaves in a foolish manner.

(1) 0 Ka'b! would that thou wouldst restrain thyself to good wine-fellowship, and cease to give offence to thy company,

(2) And be content to listen to the singing-girl who delights us on a cloudy day, so that we go home to rest [well pleased,] as Persian kings are lulled to sleep!

(3) Then wouldst thou be sober [, not drunken as thou art now]. But the man of Namir thinks her [nothing short of] the uncle of *Spica Virginis*, or the aunt of the Pleiades.

(4) Hold back Ka'b, now that she has given him a buffet on the forehead with a plump wrist!

(5) On his brow are streaks of blood, caked and dry, as the fingers of him that gathers grapes are dyed purple.

(6) Nay, the wine is not thy brother: sometimes it betrays him that trusts too much to his self-command,

(7) And tempts him with foolish counsel, what time the gust of its intoxication rises to the brain.

(8) I am a man of the house of Murrah: if I wound you [with my satire], ye will not be able to stanch the wound.

## NOTES

(2) I have followed the commentary (line 10) in giving the usual translation of *mudjinah*, 'a girl singing on a cloudy day (*yaum ad-dajni*)'; but its occurrence here, after that of *dajinah*, its equivalent, in v. 6 of the next preceding piece, leads me now to think that we should almost certainly render it, as suggested in the foot-note to p. 89, *ante*, 'well-trained'. As there pointed out, this is undoubtedly the meaning of *dajinah* in L v. 6; and it seems certain that in this piece *mudjinah* must, in view of the context, have the same meaning as *dajinah*. The latter part of the verse refers to the custom of the Persian kings and nobles to be lulled to sleep by soft music. Al-Asma'l is the authority for this statement, which agrees with what is said of King Darius in Daniel vi. 18 (according to one explanation of that passage). Another reading of the verse substitutes *tanauma*, with *hazah*, for *tanawuma*, with *waw*, and renders 'the crowing of the cocks': *i.e.*, 'we do not go home till cock-crow'. This seems improbable: *a'jam* (pi. *'ujm*) may mean an animal that has no articulate voice, but examples of its use for the domestic cock are wanting.

(3) The whimsical phrase of the second hemistich refers to the singing-girl. The drunken Ka'b is lost in admiration for her, and is pictured as using these terms of endearment: as we see from the next verse, she receives his advances with a cuff, when her bracelet wounds his forehead.

(6) 'The wine is not thy brother', *al-khamru laisat min akhika*: Prof. Bevan suggests that the last two words mean 'one of thy brethren', and refers to the examples of the regular plural of *akh*, brother, *akhma*, in L A xviii. 21, foot; this seems very probable.

(7) The translation adopts the reading *tuzayyinu* for the *tubayyinu* of the text, as better vouched for: 'Wine adorns, and makes to seem desirable, foolish counsel'.

(8) This verse appears to convey a threat against the use of reprisals by Ka'b and his friends. If they venture to retaliate which will be carried about everywhere, and never cease to be quoted in mockery of them.

## LXXIII

## THE SAME

THIS short fragment describes a hunting scene, in which the poet, mounted on a tall steed (his 'comrade' of v. 2), visits a meadow rich in lush flowering plants, and rides down the wild creatures pasturing therein.

(1) Often into a far distant meadow, where the many-coloured bloom tops the quick-growing greenery, and in its glistening dewy brightness the boot profits not the [wearer, who]

(2) Have I plunged at early dawn with a comrade like a wolf, who rears himself on high, whose breast [from the pollen of the flowers] is like a perfume-pounder of mother-of-pearl.

(3) So early did I visit it that its sparrows had not yet begun to twitter—my companion striving to conceal himself: but others may be hidden—not he!

(4) But it helps not the wildings that they have warning of his coming: he is as it were suspended over them with a grapnel [to clutch them],

(5) 'When I endeavour to restrain him, he pushes on, making for them, like the pushing-on of a torrent

## NOTES

(1) For the reason why the hunting-ground is described as distant see *ante*, No. VI, note to v. 3.

(2) The commentary prefers to assume that the horse is a bay, *kumait*, and that the colour on its breast is the redness of its hair and fell. It seems to me necessary, however, to take the colour as variegated, this being demanded by the iridescent surface of mother-of-pearl, and as such it can only be derived from the pollen of the many-coloured flowering shrubs and herbs (*tahivil* of v. 1).

(4) The grapnel, *khutfaf*, is a hook from which the water-drawing apparatus at the head of a well is hung. The word is also applied to the side or cheek pieces which are pierced by the pin on which the pulley turns. Another

(5) For papyrus (*hardly*) in Arabian waters see *ante*, No. XVII, note to v. 11.

## LXXIV

## • THA'LABAH B. 'AMR

FOR THE poet see No. LXI, *ante*. This fragment is a vigorous piece of verse, with some striking phrases and points of interest. One that is noticeable is that in the description of the author's mare and arms in vv. 4 to 9, each subject is indicated only by an epithet, the thing itself being never mentioned by name. The verses, 10-11, describing the inevitableness of Death have been attributed to other poets, and imitated by many; but there seems to be no good reason to refuse them to our author.

(1) To whom belong the traces of dwellings like sheets of vellum covered with writing—long deserted, where al-Kathib and Wahif lie empty of their folk,

(2) And [the flowers and greenery] which successive showers have brought forth therein glow like streaks of bright colour, painted with pigments, playing on a surface

(8) Over which a scribe has bent himself, working with his ink-pot in his hand, sometimes moving his fingers straight forward and sometimes moving them back?

(4) And many the [mare], wide of mouth and nostrils, whose forelegs have never been fired, nor has she ever been put to mean work, or spent the summer with a slave, being galloped about on his errands—

(5) She gives thee without touch of the whip the utmost of her speed, and flies like a gazelle which the hunter's arrows have missed—

(6) Have I had in hand, when the sore-beset cried for help—while another was borne about in the tribe by an ash-grey worn-out old camel ambling along, [and could give no useful aid]—

(7) Clad in a bright [mail-coat], like the surface stirred by the wind of a pool swelled by heavy showers of the summer that pare down the hills,

(8) With a [spear] smooth and regular in its length, which satisfies thee when thou testest it, and pierces straight through that which it is aimed at, and is not bent back,

(9) And a yellow [bow] of nab'-wood—these are the arms I have ready—with a gleaming [blade] that cuts through all it smites, and cleaves a man down to his trunk—

[ (9 a) The preparation for war of a man who is not soft in his strands, nor one that turns away from that which God has ordained;

(9 b) Therewith do I face the battle renewed again and again, when War bares her hindmost teeth, and red arc her hands and feet,

(9 c) As a man fights who knows right well that he shall not escape Death, nor will Death turn aside from him.]

(10) Yea, though I were in the Castle of Ghumdan, with its gate guarded by Abyssinian infantry and a black serpent, tame to my will,

(11) Even then, wheresoever I might be, my destined death would reach me, a guide tracking out my footsteps and ambling along with my doom.

(12) Shall I face dangers with a faint heart from excess of wariness? In what land are there not pitfalls unnumbered of death?

#### NOTES

(1) Al-Kathlb is said to be a village in al-Bahrain, the country of the poet's tribe, 'Abd al-Qais.

(3) This interesting picture of a scribe engaged on an illuminated MS. shows that the poet, like his fellows, was familiar with the methods of writing and with books: at the same time he was probably himself unable to read or write, (*ante*, No. X V I, note to v. 56), and the details he mentions seem to show that the art of writing had a curiosity for him as an outsider rather than as one who practised it. The second hemistich might be rendered alternatively <sup>4</sup> sometimes writing in straight lines, and sometimes in lines not straight \ Of what is said in the note to v. 1 of No. X L I.

After v. 3 two of the recensions have an additional verse:—

<sup>1</sup> He gazed fixedly at his work so long as he was engaged upon it: then he would raise his eyes from the scroll and look at it askance.'

See note" at foot of p. 561 of the text: this version involves a conjectural emendation. The picture is good and life-like.

(4) Here again we have the word *shauha* used of a beautiful mare: see *ante*, No. L X X I, note to v. 8 e. As her forelegs would have been fired for disease, the verse asserts that she has never had any such defect.

(5) 'The utmost of her speed', *mila 'inanihu*, lit. 'the fullness of her reins': when she is given the reins, she darts forward.



(6) 'I have had in hand', *baliltu bihd*, lit. 'I have laid hold of her', (*dhajirtu bihd*. Ash-grey camels, *wurq*, pi. of *auraq*, are said to be the worst of all.

(9) For *nab'-wood*, of which the best bows are made, see *ante*, No. XVI, note to v. 47. The tree is also called *shauhat*.

(9 a-d r) Though this passage, contained in three of our recensions, is omitted in our text, it is evidently necessary as an introduction to v. 10, which would otherwise be preceded by a *lacuna*.

(! b) 'Renewed again and again', *'awdn*, a word used of a woman or a beast that, after the first birth of offspring, goes on bearing: it is very frequently said of a long-continued and obstinately-contested war. The word *taivd'if* for the extremities, the hands and feet, is rare and deserves notice.

(10) The Castle of Ghumdan in the Yaman is one of those strong places which made a great impression on the dwellers in tents of hair-cloth: see *ante*, note to No. IX, v. 41. The Abyssinian guards imply that the Yaman at the date of our poet had not yet been recovered by the Himyarites under Saif b. Dhl Yazan and the Persian general Wahriz. We have no exact information as to the date of this event, which probably occurred some time between A. D. 670 and 679 (the latter the year of the death of Khusrau Anosharvan who despatched the expedition). For 'a tame black serpent', *aswadu alifu*, there is a variant *aghdaflu alifu*, 'a tame (mastiff) with hanging ears'.

(11) Prof. Geyer, in rendering these verses in his edition of Aus b. Hajar (see note<sup>b</sup> on p. 563 of text), takes *qd'if* in the sense of a hound that follows the tracks of a man by scent. But the use of the verb *qafa* is different: it applies to the art of the tracker by knowledge of the character of the footprints of the person followed up. This is to be inferred from the other sense in which the verb is used, to determine paternity by an examination of a child's feet compared with those of his putative father. I am not aware of a case of tracking by scent with the aid of dogs in old Arabian literature. Here the guide, *Juldin*, is drawn as riding an ambling camel, so that he can keep his eyes fixed on the footprints he is following.

(12) 'With a faint heart'; so I take *sddiran*, which is said properly to mean 'dazzled, distracted, confused': the word is also used for an old and weak camel.

## LXXV

### ABU QAIS SON OF AL-ASLAT, OF THE AUS-MANAT, OF YATHRIB

THE migration (*hijrah*) of the Prophet from Mecca to the Ghassanite town, or aggregate of villages, called Yathrib, in the year A. D. 622, was brought about by the necessity which the two tribes, called al-Aus and, al-Khazraj, inhabiting that settlement felt for having in their midst a person of wisdom and authority who could compose the quarrels which had proved a scourge to their community. From this migration sprang the Muslim State, Yathrib became the 'City of the Prophet' and the force with which he gained his earliest victories.

The poem before us relates to a stage in the quarrels of the Aus and the Khazraj before Muhammad was called in as arbiter and eventually as Prophet-Prince. The whole story of these disputes, which, became more and more passionate and bloody, is set forth in Wellhausen's *Medina vor dem Islam*, in *skizzen u. Vorarbeiten*, IV, which should be carefully studied by any one who desires to understand early Arabian society. They culminated, shortly before the Hijrah, in

the sanguinary and exhausting battle of Bu'ath, which determined the recourse to Muhammad; but our poem refers to a feud which preceded this, called the 'war of Hatib'. A certain man of the Banu Tha'labah b. Sa'd of Dhubyān (*ante*, p. 35), who was a client of Hatib b. Qais, a chief of the family of Mu'awiyah, of the Aus, visited the bazar of the Banu Qainuqa' (a Jewish tribe inhabiting Yathrib) to make some purchases. A man of the Khazraj called Yazid b. al-Harith, known from his mother's name as Ibn Fushum, seeing him there, promised a certain Jew his mantle if he would give the Tha'labite a slap on the face. The Jew did so and received the mantle: the slave of the house of Hatib! your guest is buffeted and disgraced!' Hatib came at the call, and inquired who had given the blow. On the Jew being pointed out, Hatib split his skull with his sword. Ibn Fushum was told, and came forth and pursued Hatib till the latter reached his house and was safe: but Ibn Fushum killed another man of the family of Mu'awiyah in his place. Thereupon bitter war broke out between the brother-tribes, the Aus and Khazraj, gradually extending until it brought within its circle all the various families of both.

Hatib, called Abu Qais, son of al-Aslat, was one of the chief leaders of his tribe, the Aus, in this war, and also in the final contest which ended in the battle of Bu'ath; according to the story in our commentary (said to be derived from Ibn al-Kalbi) and in the *Kamil* of Ibn al-Athir, the poem relates to the war with reference to the later war ended at Bu'ath. In the former the Aus suffered more than the Khazraj: in the latter the Khazraj. Abu Qais is said to have absented himself from his home for a long time in the prosecution of this warfare, giving up to it his whole mind. When after many months he knocked at his own door, it was opened by his wife Kabshah. He put out his hand to clasp her, but she repulsed him, the hardships of war having so altered his appearance that she did not recognize him. He called her by name, and when she heard his voice she knew that it was her husband. It is with this incident that the poem opens. Abu Qais does not seem to have survived until the general adoption of Islam. Ibn Hisham (p. 293), one of those seekers after a purer religion called *Hanif*\* and verses ascribed to him are cited which make this plain. He and Abu 'Amir, called *nr-Bdhib*, 'the Monk', who were the chief leaders of the Aus at Bu'ath, in fact resisted the new faith with some vehemence. We do not know when he died. His son 'Uqbah became a Muslim, and was killed fighting on the side of the Caliph at the great battle of Qadisiyah in A. H. 15 (*Agkam*, xv. 161). Abu Qais had a reputation as a graceful poet, and verses of his are cited in the *Agkaiii*, xv. 166-7, which bear this out. Our poem is frequently quoted.

(1) She said—but she had no mind to say aught unseemly—'Stay! but now hast thou reached to my hearing.'

(2) Thou didst not recognize my face when thou didst scan its features; and War is a destroyer that changes men through her pains.

\* See a paper by me entitled 'The words *Hanif* and *Muslim*', in the Journal of the Royal Asiatic Society, 1903, pp. 771 ff.

(3) Whoso tastes of War, finds her flavour bitter, and she stalls him upon rugged lying.

(4) The helmet has rubbed the hair off my head, and I taste not of sleep save as a brief doze.

(5) I labour on behalf of the more part of the Children of Malik: every man labours for the cause that is his!

(6) I have made ready for my enemies a mail-coat of double weaving, full and ample, like a silvery pool in a clay bottom;

(7) I hook its skirts away from me by hanging them on the sheath of a shining sword, an Indian blade, clear of grain as salt, a keen cutter,

(8) Of hard steel, sharp, its edge thirsting for blood (?); and [I carry] a curved shield, tawny, strong and hard—

(9) The arms of a man accustomed to look Death in the face, wary, hard against Fortunes blows, not easily fluttered in spirit.

(10) Prudence and firmness are better than dissimulation and weakness and a wavering mind.

(11) The [full-grown] sand-grouse is not like her nestling, and the herded folk among men are not like the herdsman.

(12) We lament not at slaughter, but we requite it upon our enemies, full measure, peck for peck ;

(13) We repel them from us with a host full of alacrity, well furnished with captains and champions,

(14) As though they were lions standing over their whelps, roaring in the thicket and the valley sides,

(15) Until [our warfare] clears. And a flag we have in the midst of a host [of one stock], no medley of men drawn together.

(16) Why askest thou not the cavalry, what time [War] girt up her skirts [for the battle], what w

(17) Whether I deal out freely among them my goods, in spite of my need of them, and whether I answer

(18) I smite the crests of men's helmets with my blade on the day of battle, and my arm is not shortened in wielding it;

(10) And I traverse the wide desert wherein Death lurks, mounted on a white she-camel, greedy to go,

(20) Full of various paces, strong as a male, her gear a saddle of al-Hirah and mats spread thereon.

(21) She gives [good speed] in spite of weariness, and has no need of blows to make her go : safe is she from stumbling, no limper ;

(22) It seems as though the sides of her saddle-pads were bound on the North-wind, sweeping along, tearing all things before it.

(23) I deck her saddle with a rug from al-Hirah woven of divers colours, or made of patches sewn together.

(24) With her do I accomplish my desires. But a man is the sport of a double-coloured hidden Fate!

## NOTES

(1) This verse offers difficulties: I take it to mean that the poet, whose wife, not recognizing him, at first repelled him—no doubt with some hostile phrase—when the door was opened, suggests that her conduct might have appeared unseemly (*khuna*); but she did not mean it so: it was only when he spoke that she recognized his voice and knew it was her husband. The second hemistich, in this interpretation, is her reported speech. Marzuqī, on the other hand, takes *qalat* in the sense of *takallamat*, 'she spoke', without any sentence following, and thinks that the second hemistich is not the wife's but the husband's speech (he reads *ablaghli*). In this version we should render—'She spoke, and she did not hit the mark in her violent speech—Stay! thou hast exceeded the limit in attacking my ears with thy outcry'. Marzuqī similarly reads in v. 2 *ankartuhu hina tawassamtuhu*, and makes the verse express the poet's dismay at his reception. I cannot think this view correct: it does not tally with the following verses, which dwell upon the change in his appearance caused by the hardships of war, which, to the tale, she did recognize him as soon as he spoke. This must be the meaning of *laqad ablaghta astnal*, 'Thou hast got the message through to my hearing, [although my eyes could not recognize thee]'; and the words must

(2) In *ankartihl* we have an example of the common change of person, the poet speaking of himself in the third instead of the first person.

(3) 'She stalls him upon rugged lying': the metaphor is taken from camels, forced to couch upon jagged rocks or rough stones.

(5) Malik is the name of the patriarch of the tribe called al-Aus, of which Abo Qais was the leader. Al-Asma'l, according to our commentary, considered the second hemistich of this verse 'one of the soundest things said by the Arabs'—a singular judgement.

(7) Al-Asma'l says that the Arabs had upon the scabbard of their swords a hook, and when a mail-coat was too heavy in the skirts they were accustomed to hook it up with this device and so lighten the weight. For the comparison of a sword to salt see *ante*, No. XX, note to v. 24. *Muhannad*, rendered 'an Indian blade', is also used in the sense of 'sharpened, whetted'.

(8) The meaning of *wadiq* in this verse is uncertain: the scholion gives no assistance; the rendering 'thirsting for blood' is based on the meaning of *waduq* applied to a mare or she-ass desiring the male.\* The shield is tawny, because made of leather of camel's hide ; it is *qarra*, 'able in the highest degree to sustain blows'.

(11) *I.e.*, experience, age, and capacity for leadership mark a man out for command.

\* The suggestion in LA xii. 253<sup>4ff</sup> that *wadiq* means 'sharp' appears to be merely a guess : sharpness is already asserted of the sword in other epithets. Another suggestion is that the word means 'causing a burning pain': cf. the phrases *haruru-s-saifi* and *hararatu-s-saifi*.

(12) 'Peck', sa a measure of capacity properly equal to four times the quantity (of corn and the like) that fills the two hands of average size: otherwise said to be equivalent to four *mudd* (Lat. *modius*) or 51/3 *ritl* (or pints, Gk. *Xirpa*), but varying much from place to place and age to age.

(15) Here, as frequently before, 'W a r' is to be understood as the nom. to *tajallat*: so also in the next verse, to *qaUasat*. *T*

(17) This verse is decisive for the meaning of 'ah), 'mbhihi in Qur'an ii. 172. I have rendered *hubb* 'need \ as equivalent here to 'love

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(22) This verse and no. 28 are wanting in Abu 'Ikrimah's text, and also in the *Jamharah*. V. 28 is evidently a duplicate of v. 20, and both can hardly stand.

## LXXVI

### AL-MUTHAQQIB

FOR THE poet see No. XXVIII, *ante*. The poem before us has several points in common with that, especially in the long description of the camel, vv. 19-33, which suffers from over-much detail. There are several places where the verses suggest dislocation, and it would be possible to set them in a better order; but it is undesirable to depart from the arrangement of the original without over-

The poem is understood by our commentary to be addressed to King 'Amr of al-Hirah (A. D. 554-569), but see the note to v. 40 below for some reasons for doubting this. In any case the object of the *qasidah*, so may however perhaps better be taken as a poetical meditation, set forth in the usual conventional scheme, rather than as a work with a definite purpose.

(1) O Fatimah, before thou goest grant me some delight! and thy withholding of what I ask is as though thou wert already gone;

(2) And cheat me not with lying promises, which the winds of the summer shall sweep from me far away.

(3) In sooth, if my left hand were to oppose me as thou opposest, I would no longer let it pair my right:

(4) Instantly would I cut it off, and say to it 'Begone! thus do I requite with dislike one that likes not me'.

(5) Whose are the women's litters that mount upwards from Dubaib, as soon as they issue slowly from

(6) They passed along over Sharafi and then Dhat-Rijl, and left adh-Dharanih aside to the right;

(7) And thus did they show when they cut through Falj, as though their burdens were laden upon ships:

(8) Yea, most like to ships are they—Bactrian camels, broad in the back and the sutures of the skull

(9) And there sit the ladies, nestling in the litters—murderous to the most valiant, though he humble himself before them,

(10) Like gazelles that have lingered behind the herd in a place of wild lote-trees, that draw down to themselves the nearest of the branches.

(11) Above them they have spread a thin curtain, and let fall over it a brodered covering; and they have pierced in them peep-holes for their eyes;

[(11a) Some of their charms they display, others they hide away—the whiteness of their necks and their daintily-tended skins.]

(13) Gold glitters upon their bosoms the colour of ivory, with no wrinkles to mar their surface.

(12) In spite of their tyranny, they are the objects of men's ceaseless quest: long are their ringlets and their side-locks ;

(14) When on a day they leave [their slave] behind, carrying off as a pledge all that he values most, never will that pledge return to him again.

(15) With a jest I feather my arrows for them : they excel all the long-necked [gazelles] of the herd that stand at gaze.

(16) They mounted a ridge, and descended into a hollow that hid them, and they hardly took any

(17) And I said to one of them—and my saddle was bound on my beast to face a noon-tide to which I had steadfastly set my brow—

(18) 'It may be, if thou cuttest thy bond and lea vest me, that even so I shall endure, with my soul in my own power.'

(19) So then bring forgetfulness of care to thee with a strong she-camel, mighty, hard like a smithy hammer,

(20) One to be trusted in her steady swift pace, as though a cat were vying with her and aiming [with its claws] at her girth;

(21) She has been clothed with a towering hump, with matted wool thereon, by a diet of bruised date-stones of the *Sawdd*, together with ample fodder.

(22) When her gear becomes loose, I bind upon her the breast-strap in front of the breast-bone, on account of the slackness of the fore-girth.

(28) The hollows in the ground where [, on couching,] she sets her [five] callosities are [in smallness] like the settling-places of the black-backed sand-grouse that come in the early dawn to drink.

(24) When she takes a deep breath and so fills her chest, it almost cuts through the plaited strands of

(25) She strikes, as she hurries along, the two great veins in her inner thighs with pebbles cast up by her feet, that resound with a dull thud as they fall again to ground ;

(26) The stones which her forelegs throw up as she gallops along are like those which the hired herdsman pelts at a strange camel [trespassing on his cistern].

(27) She blocks with a bushy tail in constant motion the aperture of a womb that has borne no offspring, [with dugs] that yield not a drop of milk ;

(28) And thou hearest the buzzing of the flies thereabout, when they hum, as it were the moaning of doves over their nests.

(29) I cast the reins to her [and dismounted], and she composed herself to sleep, as her custom was, on the first appearance of dawn.

(30) The place where she couched, upon a piece of stony ground, rough and rugged, was like the place where one throws down a bridle.

(31) It seems as though the saddle and the plaited thongs of her girth were upon a long-keeled ship, well smeared with oil and grease, that sails the seas;

(32) The prow of it cleaves the water, and mounts high on the topmost crests of all the swelling far-extending billows.

(33) She has grown up long-nckod, [fat] so that the sciatic vein is apparent between the lumps of flesh on her thighs, and is stout and fleshy in the parts about the back-vein and the

(34) When I approach her to saddle her at night, she moans like the moaning of a melancholy man:

(35) She says, when I spread out the fore-girth to fasten it upon her—\* Is this to be for ever his way and mine ?

(30) \* Is the whole of time to be unloosing and binding-on of gear? Will he never spare me, or save me [from being utterly worn out] ?

(37) Yea, my frivolity and her earnestness have left of her a frame like a door-keeper's hut plastered with clay.

(38) I gathered in my hand her rein, and set-to my saddle, and under my right hand I placed a cushion to support it;

(39) Then I started at nightfall with her, she keeping the side of a long-extended track, over its level plain and its saddle-backs [as they met us],

(40) To seek 'Arar—and from 'Amr she came to me—the man of valiant deeds and steadfast deliberateness.

(41) Be thou to me either a brother in truth, so that I may know, in respect of thee, my lean and my fat:

(42) Or, if not, then cast me off and hold me for an enemy, so that I may beware of thee and thou of me.

(48) Yea, I know not, when I make a matter the end of my action, desiring good therefrom, which of the two will draw near to me—

(44) Whether the Good for which I myself am seeking, or the Evil which is looking out for me.

## NOTES

(2) 'The winds of the summer', because the situation depicted in the preludes to *qatsidalis* brings the poet and his lady to abundant pasturage, to be succeeded by the heat and drought of Summer, with its winds sweeping over the bare deserts. At that time comes the parting of associates, with the return of the tribes to their summer quarters.

(5, 6) The places named are in the lowland of al-Bahrain, backed by the mountains leading up to al-Yamamah. In v. 5 the feminine verb *kharajat* with the relative *ma* is a possible construction: but a better reading is that of Bakrī and Yaqṭī, *kama* for *fama*, and the second hemistich has been rendered accordingly.

(8) Bactrian camels, *Bukht*, a collective noun of which the singular is *Bukhti*, *Bukhtiyah*. The camels so called by the Arabs were the produce of Arabian she-camels by stallions from Khurasan of the two-humped breed. The word is interesting as preserving the old-Persian form (*Bakhdhi*, Zend: *Bakhtri*, inscrip. of Darius) of the name of the country in later Persian called *Balkh*. \*'Broad in the back', *'uraddt al-abahir: abah* which (on the inner side of the back-bone) passes the aorta, called *abhar*. \*Sutures', *shu'in*, plural of *sha'n*; there is a v. *I. mu'in*, plural of *ma'nah*, the mass of fat in the inside of the flank, *affafah*.

(9) 'Most valiant', *ashja*: this may also be rendered 'tall'.

(10) 'A place of wild lote-trees', *dhatu dalin*: this may be a proper name.

(11) The version renders the v. *I wa-sadalna raqman*. The litters are covered with a thin muslin veil, *killah*, and over that with a thicker embroidered cloth, *raqm*.

(11 a) It will be seen from note<sup>1</sup> on p. 579 of the text that this verse, which is not a mere variant of v. 11, is given separately with that in several of the recensions.

(14) The ladies leave behind the lover when they move away, but carry off with them his heart, which they never return. The lover is the slave, the heart the pledge. This verse is not read by Abu 'Ikrimah, Ahmad, or at-Tusl, and is therefore of weak authority.

(15) It is uncertain whether *laha* (to be substituted for the *biha* of the text) refers to one of the ladies mentioned, or to all collectively. *Murshiqdt* is used of gazelles standing at gaze, and thus lifting up and stretching out their necks.

(20) For the imaginary cat, brought in to enhance the swiftness of a earner's pace, see the note to No. X X V I I I, *ante*, v. 10 (another poem by al-Muthaqqib).

(21) The *Sawad* is the cultivated country of Iraq, so called (= 'blackness') because of the dark colour of the groves of date-palms (*ante*, p. 153). Camels are fed on date-stones crushed in a mortar or mill (see note to v. 26 below). The *lajn* ('ample fodder') is said to be a food made of the leaves of trees beaten off with staves, then dried and ground, and then mixed with barley flour and moistened, being kneaded into a dough and administered in balls to the camels (Lane, s. v., *khabt*).

(22) The gear becomes loose by the expense of the camel's fat, which is the store of energy on which she draws. The breast-strap, *sinaf*, is attached to the fore-girth, *wadin*, to prevent the latter slipping backwards.

\* The form *Bughdi* is that which is best known in India; it is used in the *A'in-i-Akbari* in describing the Emperor Akbar's camel-stud.



(28) See *ante*, No. VIII, note to v. 29 : the black-backed sandgrouse (*juni*) is the smallest of the two (or three) kinds.

(24) The version adopts the v. *I. yafuddu* for the text *yajudhdhit*, because the former verb does not mean that the *girth* is quite cut through, as the latter does. The verse apparently sets forth the strength of the camel's lungs.

(26) There is an alternative rendering of the second hemistich—\* like date-stones that jump out of a mortar (or mill) worked by a labourer': this takes *gharibah* (rendered by me 'a strange camel') in the sense of a mortar or handmill used to crush the date-stones given as food to camels : it is said to be so called because it does not remain with its owner, but is always being borrowed (*ghanb* — • stranger, alien'). *Mu'in*, a free labourer or 'help', as distinguished from a slave : this is said to be a word (in this sense) peculiar to al-Bahrain.

(27) The sense assigned to *dahm* is taken from the commentary of Bm : see note \* on p. 584.

(28) The rendering takes *dhubab* as a collective = flies. Al-Asma'I will have it that by the noise made by the flies is intended the grating of the camel's canine teeth, *sarlḥ*; this seems improbable. Another suggestion, referring to 'Antarah, *Mu'all.* 18, is that the camel is supposed to be passing through a luxuriant meadow, where the winged creatures hum in the midst of the greenery : this (which also originates with al-Asma'I) seems likewise to be far-fetched.

(29) Abu 'Ubaidah's reading for the first hemistich, *wa-'alqat bi-l-jirani ma'i fa-namat*, 'She cast down her neck by me in the sand, and went to sleep', corresponds closely with the picture drawn by the same poet in No. XXVIII, v. 8, *ante*.

(30) The camel's long neck outstretched in the sand suggests the idea of a bridle thrown down : and the small impression made by her *thafinat* (above, v. 23) is to be inferred from the description of the ground as stony and rugged.

(33) When a camel gets fat, the muscles on her thighs are said to separate in parcels so as to disclose the sciatic vein, *nasa* : the Arabs thought it was the continuation of the aorta, *watin*. When the animal becomes lean again, the 'back-vein', *nukha*, is described as 'a white vein (*irq*) leading from the neck through the vertebrae of the spine' taken so, *ante*, No. XXXIX, v. 19.

(37) The strange comparison of the camel's frame, made gaunt and lean by constant journeying, to a hut before the door of a great house in which the doorkeepers live, brings in two Persian words, *dukkan* (for Pers. *diikari*) and *dardbinah*, pi. of *durbdn*, Pers. *darbun* or *darvun*, a doorkeeper. *Dukan* ordinarily means a shop.

(40) Our commentary thinks that King 'Amr son of Hind of al-Hirah is meant; but al-Asma'I (see note\* at foot of page) justly observes that the familiar language used scarcely suggests that a king is intended, much less so ruthless and dreaded a ruler as King 'Ami.' For the poet's obsequiousness to 'Amr's successor an-Nu'man see *ante*, No. XXVIII, 14 ff.

(41) 'My lean or my fat', i. e., my loss or profit, whether thou wilt be of use to me or not.

(44) The v. *I la ya'talint* (for *huwa yabtaghmi*), 'does not cease to dog my steps', is a good reading.

\* His nickname among the Arabs, *Mudarrir al-hijarah* (for the meaning of which see Lane. 1787 \*) indicates the estimation in which he was held.

## LXXVII

## THE SAME

THE poem which follows really consists of two separate pieces, in the same metre (*ramal*) and rhyme. According to Marzuql, al-Mufaddal attributed vv. 1-10 to a poet of 'Abd al-Qais called al-Hajhaj, ascribing only the last five verses, 11-15, to al-Muthaqqib. The two sections, the junction of which together, though there may have been some connecting link in parts of the poem which have been lost.

The portion unquestionably due to al-Muthaqqib, vv. 11-15, is in praise of Khalid, a chief of his tribe, Lukaiz of 'Abd al-Qais, who procured the release of the poet's nephew (sister's son) Sha's, called al-Mumazzaq, from captivity. Al-Mumazzaq was himself a poet, represented in our collection by NOH. LXXX and LXXXI. His fragments have been brought together by Prof. Geyer in the *Vienna Oriental Journal* (WZKM), vol. xviii (1904), pp. 1 ff. In al-Buhturi's *Hamasah*, p. 214, vv. 1 and 3 of our poem are ascribed to al-Mumazzaq. For more about him see the introduction to No. LXXX.

(1) Say not, when thou hast not in mind to fulfil thy promise, 'Yes'!

(1 b) A fair word is 'Yes' after 'No': but an ugly word is 'No' after 'Yes'.

(2) Ay, 'No' after 'Yes' is unseemly indeed: therefore begin with 'No' when thou fearest to repent;

(3) And when thou hast said 'Yes', then abide by it, and give thy word fulfilment: to break a promise will surely bring blame;

(4) And know that blame is a loss to the man of mark: if he shields himself not against blame, it falls upon him.

(5) I honour the stranger and regard his right: acknowledgement of what is due is true nobility in a man.

(6) Thou shalt not see me in an assembly greedily devouring the flesh of men like a ravening beast of prey.

(7) The worst of all men is he who smiles upon me when he meets me, and when I am absent, spends his time in reviling me.

(8) Many the evil speech to which my ear has been deaf; and yet there is in me no hardness of hearing;

(9) And I bear it patiently, for fear lest the fool should think that I am really æ\* he said.

(10) And in sooth some turning away of the face and ignoring of the evil-speaker is the safest thing, even though he be a wrong-doer.

(11) Verily Khalid acted generously in respect of Sha's, after there had beset him a grievous calamity

(12) From the Fates that bring on a man troubles one by one—they hasten to seize the shape of flesh and blood.

(13) [Khalid's] platter is full, his generosity is of the foremost: his session is seemly, no place of buffets ;

(14) He makes his process of giving a rich abundance: yea, to spend part of one's possessions in defence of one's honour is a just economy ;

(15) He cares not, being happy of soul therein, for the perishing of his wealth, so his honour be safe.

#### NOTES

(I) and (1 b) According to the commentary these are alternative verses for the beginning of the poem. Abn 'Ikrimah, however, seems to have given them both, and they appear to be both required to complete the idea.

(5) 'The stranger', *ad-jar*; the Heb. <): *the* word is used in its Biblical sense of protected sojourner.

(6) 'To eat the flesh of men' is a figurative expression for defaming them in their absence : as we say 'to backbite'. The phrase occurs in the Qur'an, xlix. 12, '*Ayuhibbu 'ahaduhim 'an ya'kula lahna 'aklirfi maitan*', 'Would any one of you desire to eat the flesh of his brother when he is dead?' *t. e.*, to speak evil of him. Cf. also *ante*, No. XL, v. 73.

(9) 'The fool', *jahil*, in the "Biblical sense.

(11) Khalid, a man of the family of Anmar, a division of Lukaiz, is said to have approached 'one of the kings'—probably either an-Nu'man Aba Qabus of Lakhm, or the Persian governor of al-Mushaqqar—and by his intercession obtained the release of Sha's, surnamed al-Mumazzaq, who was al-Muthaqqib's sister's son.

(12) 'Bring on a man troubles one by one', *yatakhasaina bihl*: the verb means to count by units. For *ash-Shakhm*, 'the shape', there is a *v. I. az-zaula*, which probably has the same meaning: it is a little-known word, and the scholiasts have guessed at its signification.

(13) 'Platter', *jaftah*, the broad flat dish into which the mess of meat and rice is emptied from the pot, and round which means a camel-calf born in the early spring, and therefore at the best time of the year, for its mother, having abundant pasture, is able to afford it plenty of milk, so that it grows fat and soon becomes strong: opposed to it is *mifiy*, born at the beginning of the summer, when the pasture is dried up and milk is scarce, and the offspring therefore starved. Here Khalid's liberality is praised as being of the most vigorous kind, who desire to speak with him: Khalid was, of course, a chief, and as such had a place of audience ; his courtesy and dignity are expressed by the verse.

(14) The version, as directed by the scholion, renders *amam* as equivalent to *qasd*, which here has the sense of a judicious mean between extravagance and parsimony (see LA iv. 353<sup>19</sup>) : but another meaning of the word, 'easy', 'light' (Ar. *hayyin*), would suit very well. Cf. the verse of 'Amr b. Qamla'h in *llamdsah* 504, 3, where *lam afqid bihi ldh faqadtuhu amarmi* is rendered 'when I lost it (*L. c.* youth) I lost in it no light, insignificant thing'. So here, wealth is said to be a light thing when spent in defence of honour. This rendering, in fact, suits better the transition to the following verse.

## LXXVII

## YAZID SON OF AL-KHADHDHAQ, OF SHANN, OF ABD AL-QAIS

THE piece is sometimes ascribed to Yazid's brother Suwaid. The author was a member of the great division of 'Abd al-Qais called Shann, which held the north-western shore of the Persian Gulf, as Lukaiz held the shore from Hajar eastwards to 'Uman; northwards it was in contact with Tamim. Both this piece and the next are addressed in defiance to an-Nu'man Abu Qabus (*circa* A. D. 582-605), king of al-Hlrah, who attempted to establish his sovereignty over the tribe and to levy taxation from them (No. LXXIX, v. 10). It may be conjectured, from al-Muthaqqib's poem, No. XXVIII of our Collection, that the king was successful in this enterprise. Certainly he could not have reached the part of the 'Abd al-Qais settled in 'Uman (v. 17 of No. XXVIII) without subduing the sections living between 'Uman and the lands of Tamim.

(1) I have made ready Sabbah for action, now that she has attained her sixth year, and I have clad myself in the armament of a man of good judgement who endures hardship patiently.

(2) Ye cannot join together love of me and anger with me—unless two swords can be brought together in one sheath.

(3) Nu'man! verily thou art a traitor and a cheat: thy inward mind hides a purpose other than that which thou showest forth.

(4) And if thou thinkest of stripping the bark off our tamarisk-tree, try it, then, if thou art obstinate in

(5) That we are proud, and draw our origin from a glorious stock, forbids us [to abase ourselves before thee].

(6) If thou in thy folly attackest our kinsmen, thou shalt find squadrons of horsemen galloping to defend us.

(7) Didst thou fancy that we were flesh set forth on a board, or think that we should not defend ourselves in time of trouble?

(8) Thou didst practise deceit, trampling on our faces; and the deceit in thee was a sign of thy purpose;

(9) And thou didst brandish thy sword as though thou wouldst bring war upon us. Look to thy sword! whom dost thou mean to slay with it?

(10) Thou tookest in hand a task suited only to a prudent warrior, whilst thou wast distraught, a man destroyed by what he plotted;

(11) And now in sooth the way is light before thee, and the paths for thee to tread are manifest, and guidance helps thee on.

## NOTES

(1) Sabbah, the name of his mare.

(4) 'To strip the bark off one's tamarisk-tree', a proverbial phrase for attacking one's honour or reputation. The *atil* (now called *ithl*) or tamarisk is one of the commonest and finest of the trees found in Arabia.

(6) Instead of *bi-l-kharqa* {'in thy folly'—so Abet 'Ikrimah) there is a v. *I. bi-l-Mulha*, the name of one of the squadrons of horse maintained by the kings of al-Hlrah. The name means 'of a mixed white and black colour', referring to their dark armour and glittering weapons; other such troops were called *ash-Shafibfl*, meaning 'the grey', and *Dausar*, perhaps meaning 'strong and bulky', or possibly from the Persian *do-sar*, 'having two heads'. Prof. Bevan thinks it probable, from the v. *L*, that *al-Mwrqa* is here an epithet of an-Nu'man's army, meaning 'clumsy, awkward, unskilful'.

(7) 'Flesh set forth [for sale] on a [butcher's] board', a proverbial phrase for that which is utterly helpless; *war'am* may also mean a mat, on which meat is set to protect it from contact with the ground.

## LXXIX

## THE SAME

THIS is another piece in the same vein as the last, dwelling on the preparations made by the poet and his elan, the Shan King an-Nu'man endeavoured to effect over them. The metre is different from that of the preceding piece, but the scheme is the same, and the same expressions recur. The unusual rhyme brings in a number of strange words at the end of the verses, some of which may be peculiar to the tribal dialect.

(1) Have the tidings not reached her that I have ready the armament of a man of good judgement, and that I have already trained ash-Shamus for war?

(2) I gave her the training-food, so that in the course of the winter her colour grew darker, as though there were upon her a veil of brocade and a sombre-hued hood;

(8) We set apart for her support during the summer our milch-camels, those in the seventh year of age, and those of the ninth and eighth year.

(4) And she became finally like the wild-goat fed on the herbage that does not fail in drought; she springs, when she gallops, on nimble legs that rise high in air, having a large reserve of speed.

(5) We keep ready for the day of alarm a smooth coat of mail, ample, polished and shining, and a keen-edged sword, light and quick in its stroke, evil-natured [to its foes].

[(5 a) We carry upon her our arms nobly in every fight, when the closely-serried host stands face to face with the [enemy's] line.]

(6) Guard thine oath *with*, a reserve—mayst thou be saved from cursing!—the word of a sinfu should surely be divided [*as booty*] into fifths!

(7) Whensoever we have traversed one sandy tract and its border, we have an affair in another, quick to put through, into which we plunge.

(8) Turn away from us, ye Sons of an-Nu'man, your breasts: if ye do not so, ye will have to turn away your heads against your will.

(9) Shall every mean man among you, every base-born wretch, count up against us a raid and spoiling ?

(10) Dost thou think and imagine us to be like the Son of al-Mu'alla, sea-faring men, that we should pay dues to the tax-gatherers ?

(11) If ye will send a spy to search us out, he will find around my tents the whole tribe sitting.

## NOTES

(1) Ash-Shamus (meaning 'a horse that will hardly remain still'), like Sabbah in the preceding poem, is the proper name of a mare.

(2) For the training of the war-mare cf. *ante*, No. L X I, 4 ff. and notes. The mare was probably a bay, *kumait*, and her colour would gradually darken with the thickening of the coat of hair during the winter. *sundiis* is explained probable, from the Greek  $\mu\sigma\sigma\gamma$  (acc. pi. in Hesychius o-iviWs), it should rather mean cambric or muslin. *Sadfis* is also probably a foreign word: the commy. says that it is a dark-coloured hood, *tailasan aklujar*. It has been suggested that it is the Greek  $\text{IVUTI?}$ , woad, also used for indigo (Fraenkel, *Aram. Frewdiv.*, 46).

(3) Cf. *ante*, No. V, v. 3 and note, No. X X I I, v. 31, &c. The various words for the milch-camels indicating their ages are *raha'i*, in their seventh year, *sadts*, in their eighth year, and *bilzil*, in their ninth year or more.

(4) 'Herbage that does not fail in the summer', 'ar-*rabl*, apparently a general name for such pasture, not the specific name of a particular plant; v. L ar-*ramli*, 'of the sands'. The exact meaning of *khunus* is doubtful: I have followed the explanation of the *Lisan*; our scholion is not clear as to what is intended.

(5) The first word of the verse is taken as *nu'iddit*, not *yu'iddur*: see foot-note. 'Evil-natured', *dams*, properly the word for a vicious she-camel that bites her milker: the word is also used as an epithet of War.

(5a) is read by three of our recensions, not by al-Anbarl. 'Upon her', 'i.e.?, upon the mare described in vv. 1-4.

(6) For the custom of making a reservation with an oath see *ante*, No. X X V I, note to v. 42. 'Mayst thou be saved from cursing', *abaila-l-la'na*, the standard form of greeting to the Lakhmite kings of al-Hlrah (*ante*, No. X X V I I I, v. 27). Here we have, in the last words of the verse, which is certainly pre-islamic, mention made of the division of spoil taken in battle into five parts. This is commonly said (e.g., in Lane, s. v. *khamls*) to be a matter laid down for the first time by the Prophet (in the Qur'an. *Stir*, viii. 42) after the battle of Badr, whence the expression *khumsu-ldh*, 'God's fifth', for the part reserved for the necessities of the theocratic State. In the Ignorance the proportion of the booty taken by the chief w

372<sup>12</sup>): hence the saying of 'AdT son of Hatim of Tayyi': *Raba'tu fi-l-Jahiliyati wa-khamastu fi-l-Islam*, 'I led armies both in the Ignorance and in Islam, in the former case taking one-fourth, in the latter one-fifth, as my share'.

(8) The second hemistich may possibly mean that, if those addressed do not desist from their attempt to coerce the 'Abd al-Qais ('turn away their breasts from us'), they will have to suffer decapitation when taken prisoners, for the man whose head is to be struck off is placed so that the sword takes him on the back: 'turn your heads aside against your will'.

(9) 'Count up', i. e., as a subject of boasting.

(10) The reading rendered is '*a-Jca-lmi-l-Mua'Ua*. There is no information given us as to the Son of al-Mu'allā. The nomad Arabs regarded sailors and fishermen with some contempt; here, however, the resistance is to tax-harbour.

## LXXX

### SHA'S SON OF NAHAR, OF NUKRAH, OF LUKAIZ, OF 'ABD AL-QAIS, CALLED AL-MUMAZZAQ

THE poet was the nephew (sister's son) of al-Muthaqqib (*ante*, Nos. XXVIII, LXXVI, and LXXVII). Very little of his work has survived—nothing, in fact, except the two pieces which follow, a poem in the *Asam yat* (No. 50), and a few fragments and single lines. Ibn Qutaibah calls him a *Jdhila qadim*, 'one who lived far back in the Ignorance'. But if it is true that he was al-Muthaqqib's sister's son, he cannot have been very ancient, since his uncle was a contemporary of, and addressed poems to, an-Nu'man Abu Qabus, the last king of al-Hirah (*write*, No. XXVIII), and he himself, in v. 3 of No. LXXXI, mentions the same king.\* Nothing special is recorded of his life. The traditions of the tribe of 'Abd al-Qais, on which Abu 'Ubaidah wrote a book, have not come down to us.

The poem before us, according to Abu 'Ubaidah, is not by al-Mumazzaq, but by Yazid b. al-Khadhdhaq (*ante*?, Nos. LXXVIII, LXXIX); and if the verse which the Vienna and British Museum recensions contain, following our No. 6, where this poet's name is mentioned, is a genuine part of the poem, there can be no question that Abu 'Ubaidah was right. But al-Mufaddal (text p. 602') did not know this verse, and his recension of the poem contains only our vv. 1-5. I have therefore rendered the poem twice over, first, according to al-Mufaddal's text (which Tlia'lab apparently took as authoritative), and again according to the arrangement of Abu 'Ubaidah, represented by the Vienna MS. and the *Iqd* of Ibn 'Abd-Rabbihi. The poem describes the poet's funeral, imaginatively foreseen by him as he lies on his sick-bed (*cf. ante*. No. XXVII, vv. 23-30).

\* In view of v. 14 of No. XXVIII, it is impossible to accept Prof. Geyer's suggestion (WZKM xviii. 5) that he was a contemporary of an-Nu'man II, whose reign falls *circa* A. D. 499-503.

(1) Is there for a man any protector against the Daughters of Time? or is there any magician who can

(2) They combed my hair—but it was not combed because it was dishevelled ;  
and they clad me in clothes that bore no signs of wear;

(3) And they lifted me up and said—<sup>i</sup> 'What a man was he!' and they wrapped me in a winding-sheet as though I were a folded napkin [with which children play];

(4) And they sent young men of their best in general regard, to dispose in a seemly way my limbs in a grave in the dust.

(5) Moderate thy grief: be not excessive in thy pity for me: for verily our property goes to the heir that comes after us.

## NOTES

(1) The 'Daughters of Time', *hanatu-d-Dahrh*, are the changes and chances of Fortune.

(3) A better reading for *iva-rafa'im* is that of the *'Iqd—im-tayyahiini*, 'they perfumed me'. Bodies prepared for burial were perfumed, among the Arabs as among the Hebrews (Mark xiv. 8). 'A folded napkin', *mikhrdq*, a kerchief or turban folded up into a long shape, with which children play, beating one another therewith : see *Mu'all* of 'Amr b. Kulthnm, v. 37. The corpse is tightly wound round with cere-cloths so as to look like such a *mikhrdq*.

THE following is the other shape of this poem, as ascribed to Yazid b. al-Khadhdhaq. The metre (*BasU*) of the original is imitated. The numbers of the verses in the Arabic text are retained.

(6) I lie as though Time had shot my shape with darts unawares  
winged sure to pierce me, unfeathered, sent from no bow-string.

(1) What man can hope for a guard against the Daughters of Time?  
what spells avail to defeat the fated onset of Doom?

(6 a) They closed my eyes—but it was not sleep that held them from sight:  
one said who stood by—'He's gone, the Son of al-Khadhdhaq!'

(2) They combed my hair—but it was not because it hung unkempt,  
and then they clad me in clothes that bore no signs of wear.

(3) They sprayed sweet odours on me, and said—'How goodly a man!'  
then wrapped my form in a white sheet closely folded around;

(4) And then they sent of their best, young men of gentle descent,  
to lay my limbs in a grave dug deep out there in the dust.

(5) Grieve not for me overmuch: let sorrow pass as it will:  
the wealth I left shall rejoice—why not?—the heart of my heir.



## LXXXI

## THE SAME

Tins piece is unfinished, the 'when' (*fa-lammd*) of v. 8 having no apodosis. It is in great confusion, and, as it stands, almost unintelligible. But a somewhat more consecutive version of it (though still fragmentary), with eight additional verses, is contained in the texts of Mavzuql and the Vienna MS., and has been given in Appendix IV, of which a translation will be found in its place. Reference should be made to that for such elucidation of the matter as is possible.

(1) The heart that was smitten with longing is sobered of its youthful passion, and the time has come for the scattering of the whole tribe collected together;

(2) Then was he as though not the showers that fall from the clouds, nor the far-sought wine strained from the lees could cure the burning thirst of his heart.

(3) Now who will carry to an-Nu'man this message, that his sister's son repairs constantly to as-Safa above the 'Ain, and sings;

(4) And that Lukaiz are not the owners of a skinful of clarified butter, what time their pilgrims rose high [to the Upland] and dispersed to their several lands?

(5) [God (?)] decreed for the whole of the men, when his commandment came to them, that they should lead their horses alongside [of their camels] and then should overtake their foes.

(6) A generous, noble chief makes with them for the rugged Upland—one keen and swift to strike like the edge of an Indian blade.

(7) And the whole concourse said—'Whither tends our way?' and Mumazzaq hid within from them the evil guile of his mind.

(8) And when the [fields of the] *rimth* and the *(jhada* covered them from view, and when the fires of both the parties shone before them,

(9) And he [the leader (?)] diverted them westwards away from our country—and those about us had been glad if he had gone eastwards—

## NOTES

(2) 'Far-sought wine', *rahiq*, an Aramaic word which has this meaning, used in the Qur'an (lxxxiii. 25): the Arabian philologists did not know its real sense, and have put forth many conjectural significations for it. The rendering adopts the reading *ghalila fu'ddihi* for *lahu min fu'ddihi*.

(9) The place called as-Safa is said to be a fortress, 'Iṣn, in the district of Ilajar in al-Bahrain (the country of the poet's tribe), in the neighbourhood of the 'Ain, the latter being a copious spring

which feeds a distributing channel called the canal of al-Muhallim, and sends its water to irrigate fields and palm-gardens in Hajar. Who is intended by an-Nu'man's sister's son is unknown: the other version reads, for *ibna ukhtihl*, *Usayyidan*, which is the name of a section of the tribe of TamTm, the neighbours of 'Abd al- probably interpreted by conjecture.

(4) 'A skinful of clarified butter', *'ukkah*, a small skin used for storing *samn*, ghee or clarified butter, the only article of commerce produced by the nomad Arabs except hides, camels and horses. The verse is said to mean that Lukaiz are not traders in *samn*, but warriors.

(5) It is not clear who is the agent to the verb *qarla*, whether the leader of v. 6, or God: perhaps the latter is the best assumption. The verse should go on expeditions (*ghazawat*), leading our war-mares by the side of our riding camels'.

(6) 'Rugged Upland', *al-Uazm*: this is said to be the same as *al-ljazn*, for which see *ante*, No. IX, note to v. 6.

(7) Mumazzaq apparently represents himself as the leader of his tribe in the affair described.

(8) For *rimth*, the dwarf tamarisk, see *ante*, No. XIII, v. 4, and for the *ghai'a*, another species of tamarisk, No. XLIV, note to v. 30. 'Both the parties', *al-fariqain*, apparently the two parties into which the enemy were divided.

## LXXXII

MURRAH SON OF HAMMAM, OF DHUHL B. SHAIBAN, OF  
BAKR B. WA'IL

WE have no information which would enable us to fix the date or the circumstances of this short poem. The author, member of a branch of Bakr long settled in al-'Iraq, and in close relations with the royal house of al-ljirah, appears to have possessed a herd of camels which grazed in the desert not far from that capital, and had been raided by a man named 'Auf. He explains why he did not immediately lead a party to recover the spoil—because his people were scattered in different directions. The last verso is somewhat enigmatical, since it seems to accept defeat. Marzuql thinks that it is sarcastic, and really means the opposite of what it says. The poet is not mentioned in any of the ordinary books of reference: his tribe, Shaiban, was one of great military prowess. 'Abd al-Masih, the poet of Nos. LXXII, LXXIII, and LXXXIII, belonged to his house, and this shows that he lived before Islam.

(1) O my two comrades, saddle the camels and hasten: for verily the time has come for the starter on his way to feel heart's pain!

(2) Long has been the stay here: so bring near to me a full-grown she-camel, strong and sturdy, fit to carry two through the desert lands.

(3) She has eaten of the barley of as-Sailaliun and its clover, and out of it she has stored up for me fleetness;

(4) And she is like a she-ostrich in the sand-margin of Mulaihah, with her legs dyed green with the herbage, tall, vying in speed with a black-plumaged male.

\* \* \* \* \*

(5) 0 'Auf, woe to thee! what has emboldened thee to take possession of my troop of camels? It was my custom from long ago to send them forth to feed far afield in thy direction.

(6) By God! were it not that the folk who owned them were all scattered far and wide—and the worst of things that a man can say is a lie!—

(7) I had sent in the direction of the cry for help the rushing of a multitude (?), and I had mounted a short-haired steed, spare and lithe like a palm-branch stripped of its leaves;

(8) And ye should have loft my camels feeding peacefully—for I am one of those who drive away from my herds a host disappointed of their booty.

(9) A goodly warrior is 'Auf when he clothes himself in his armour: and woe is me, the yoke-fellow of defeat!

#### NOTES

(2) 'Fit to carry two, &c.', *taqta'u bi-r-rudafa-s-sabsaba*: the *rudafa* is the taking up of a second rider, *radif*, behind the principal one.

(3) As-Sailahun (also without the article, and Sailahin) is the name of a place in the neighbourhood of al-Hlrah (Yaqt, iii. 218-19, has several quotations from the poets in which the name occurs). « Clover », 'udd, said to be the same as *qatt* (clover), but otherwise explained as equivalent to *fitfisah*, which is lucerne (Pers. *aspest*, 'horses' food'). The line shows that the poet was an inhabitant of the cultivated territory of al-'Iraq. 'Stored up', a paraphrase of *tahallabat*, which literally means 'She flowed (with fleetness) as with milk'.

(4) 'Sand-margin', *liwa*, the margin where the sand-dunes leave off and the hard surface, *jadad*, begins: for the connexion of ostriches with such a locality see *ante*, No. XLIV, note to v. 26. *Niqniq*, fern, *niqnuiah*, a name (*onomatopæic*) for ostriches, derived from their cry or cackle. The male ostrich is generally black, with white bunches of feathers on the wings, the female usually brown or dun-coloured. Mulaihah, a place in the upland territory [*hazri*] of *Yarbu'*, site of a battle between that tribe and the Shaiban of Bakr (*Naq.* 680 ff.).

(7) 'Rushing of a multitude', *mufadatan*: this seems the best sense to give the word; *i,ddah* is a technical term used to describe the rush of pilgrims from Mink after the Day of Sacrifice, or from 'Arafat (Qur. ii. 194), to Mecca; an alternative, favoured by the scholion, interprets *mufadah* as meaning a long mail-coat allowed to hang down.

(9) Another example of the use of *lillahi* with a man's name, in praise.

## LXXXIII

## ABD AL-MASIH SON OF 'ASALAH

THE poet is called by Abu 'Ikrimah in this place a member of the tribe of \*Abd al-Qais; but he can hardly be other than the author of Nos. LXXII and LXXXIII *aide*, who is there said to belong to the house of Murrah b. Hammam b. Murrah, of Dhuhl b. Shaiban, and this accounts for the appearance of his piece in the Collection next to a poem by the head of that house, No. LXXXII. The fragment relates to a fight which apparently took place at 'Unaizah, a well-known site in the Wadi-r-Rumma. The antagonists of Shaiban were probably of Tamlm (Yarbu\*), but we have no details of the affair.

(1) Mayst thou be safe from the changes of Time, O Fatimah: and if thou askest me of them, thou askest in me one who knows them well!

(2) We went forth in the morning to meet our foes, and the swords were our staves in our right hands, wherewith we test and try the skulls [of our enemies].

(3) Bymylife! we fed full the hyaenas of 'Unaizah for a year with them, and the old and feeble vultures.

(4) [The hyamas] suck out the marrow from the ends of the long bones in the early morning; and we print [with our swords] an abiding mark on the noses [of our foes];

[(4 a) And many the man despoiled of his mail-coat and his weapons have we left with the wolf standing over him, tearing his flesh.]

(5) But as for the brother of Qurt—I am not jesting—say to him: 'Be thou safe, so long as Murrah is safe!'

## NOTES

(2) The transition by which the verb *fala*, which properly means \*to search with a comb the hair of the head for lice', is used for the plying of swords on the adversaries' skulls, is illustrated by the idiomatic use of the Fr

(3) 'Unaizah {*ante*, No. XXXVI, 17) was probably the place where the battle referred to was fought. Arab tradition, so far as known to us, speaks only of one 'Day of 'Unaizah', viz. the first battle between Bakr and Taghlib in the War of al-Basas, which must have been long before the time of our poet (see *Agk.* iv. 143, and xi. 172): it was also an inconclusive action, and could scarcely be spoken of as a victory as described here. Some other battle of 'Unaizah must be referred to. The word *qash'am*, used here and in 'Antarah, *Mu'all.* 80, of vultures, is of uncertain meaning. Prof. Noldeke (*Fiinf Mu'all akat*, ii. p. 48) thinks it means \*big, stout'. Calamity is called *Ummu Qash'am* in Zuhair, *Mu'all.* 41, apparently as providing a supply of food for vultures.

(4) The print on the nose is a figurative way of saying that we stamp them with shame. The print referred to is one of the tribal marks of camels.

(5) Although the poet says that he is not jesting, the commentators are of opinion that he is. They say that Murrah was really already slain, and that in promising the brother of Qurt safety so long as Murrah was safe the poet was speaking ironically. We know nothing further of the circumstances to which the poem relates.

## LXXXIV

## MAQQAS SON OF 'AMR, OF A'IDHAH

THE poet, whose proper name was Mus-hir, is mentioned in the *Naqatid* as an adherent (*half*) of Shaiban just before the tribe of Bakr accepted Islam (pp. 1020-23). He was, therefore, a contemporary of the Prophet. His tribe or family was a division of the Quraish\* descended from Lu'ayy, of the branch of Khuzaimah, but called after their mother 'A'idhah, who is said by BHisham to have been a woman of al-Yaman. They apparently emigrated from their parent stock, and attached themselves to Shaiban (to the family of Abu Rabl'ah b. Dhuhl) as clients or subordinate allies. The verses are in praise of Shaiban.

(1) Ho! carry this message from me to the Sons of Shaiban—\* May this not be my farewell from my last meeting with you!

(2) ' Goodly was life to me while I abode among you: and a man's life wears him down little by little.

(3) ' When dissensions bring down the shape and stature of a people, may God exalt still more your shape and stature!

(4) \* In my time I have been the protected stranger of many a tribe, but never have I seen one like you in prudence and generosity.'

## LXXXV

## THE SAME

A REMARKABLY vigorous poem, celebrating the victory of the Bakrite tribe of 'Ijl, at a place called Falj, over the Kalbites (*ante*, p. 152). Nearly every verse contains a bitter scoff. As 'ijl was not nearly connected with Shaiban, the subject of praise in the preceding poem, we must assume that Maqqas was accustomed (as indeed he says in v. 4 of No. LXXXIV) to visit other tribes than that in which his family of A'idhah was settled, and to praise them in his poems.

(1) Woe to thee, woe to thee, Imra'. al-Qais, after that [the horses] have placed their feet in the f

(2) And if thou hast once been saved from the depths [of destruction], beware that thou assail us not ever again in thy reckless folly!

\* See scholion, p. 608<sup>4</sup>, BDuraid 67<sup>18</sup>, and BHisham 62<sup>16</sup>.

(3) [Your] horses remembered the barley they were wont to champ in the evening: but we are men accustomed to feed our steeds on cut dry fodder.

(4) And by God! if Imra' al-Qais had not been able to outstrip our Wsemen at Falj,

(5) He had spent the summer a prisoner, or had had to treat a wound from a spear from which thou mightest have seen behind him blood sprinkled and oozing in drops.

(6) May I be a sacrifice for men who made [their foes] think hard upon their past luxurious life, when thou mightest have seen their nostrils snorting with their exertions over a meal of dark-red *tharid*!

(7) Verily the Sons of 'Ijl administered to you a morning draught that caused you to forget [all past things], delicious, hot!

(8) Do ye come to us to seek for the poor remnant of our possessions, striving in your folly to thrust upon us discomfiture?

## NOTES

(1) According to a note in the British Museum codex, the Imra' al-Qais addressed is the son of Bahr son of Zuhair b. Janab of Kalb.\* The last-named was a celebrated personage in Arabian legend, but it is difficult to find a certain place for him in history. He is said to have lived a very long life, and to have wielded great power over the northern Arabs: one statement made about him is that he was appointed by Abrahah, a viceroy of the Abyssinian king in the Yaman, to control the tribes of Bakr and Taghlib (*Agh.* xxi. 95<sup>10</sup>): this Abrahah does not appear to have been the last Abyssinian viceroy of that name, the invader of Mecca in the year of the Prophet's birth, *circa* A. p. 570, but a predecessor. That Zuhair was a real personage seems certain, for his descendants are enumerated in the *Aghani*, xxi. 102-104, and include many persons well known in historical times. A grandson of Zuhair's named Imra' al-Qais is mentioned in the *Aghani*, I. c. p. 104<sup>1,2</sup>. The great tribe of Kalb, descended from Quda'ah, of which he was the chief, dwelt in the relatively fertile region of the Wadi-1-Qura and the Jauf. The conflict of Kalb with the tribe of 'Ijl, celebrated in the poem, is not, so far as I have been able to ascertain, mentioned elsewhere. Falj is the name of a place where a battle was fought between Shaiban and Tamim, otherwise called the Day of al-Ghabit (*Naqaid* 313), in which the former tribe was defeated: but a Day of Falj between Kalb and 'Ijl is not recorded.

The verse refers to the custom, often mentioned before, of leading the horses of a party intending to attack an enemy alongside of the riding camels, and mounting them on arrival at the place of action. The led horses, lagging behind, are said to place their feet in the footprints of the camels, and the implication is that they were not eager to meet the foe: the horses of Imra' al-Qais's party are evidently intended.

(3) This verse carries on the irony of v. 1. The enemy's horses, accustomed to feed on barley (which would be grown in the oases of the country of Kalb), did not show any eagerness to meet the horsemen of the Desert, whose hardy steeds were accustomed to less succulent fodder.

\* On p. 88<sup>8</sup> of the Arabic text (vol. I) this verse is quoted, with the name *Ibn Baibata*, \*son of Baibah', in place of Imra' al-Qais: the only person of this name known to me is al-Harith b. Baibah, who was a man of the Mujashi' b. Darim, of Tamim. He was a contemporary of al-Mundhir I I I of al-l.1lrah (*Naq.* 298<sup>13</sup>).

(5) *I. e.*, he would either have been taken prisoner, or would in his flight have received a shameful wound in the back from his pursuing enemy.

(6) Another scoff at the enemy. *Tharid* is a mess of bread crumbled into broth, and stewed meat added thereto. For *nawaMira*, 'snortings', there is a v. *I. bawahhira*, which would mean 'steaming platters'.

(7) This also is a scoff: the attack in the morning is figuratively spoken of as a morning draught of hot spiced wine (*mbuh*). 'Ijl, a division of Bakr b. Wa'il: 'Ijl, according to the genealogists, was brother of Hanifah, but nevertheless took part in the exodus to al-Traq.

(8) Another sarcasm, again pointed at the contrast between the luxurious and well-fed tribe of Kail) and the hardy desert warriors of 'Ijl. 'Poor remnant' is of course ironical.

## LXXXVI

### RASHID SON OF SHIHAB, OF YASHKUR, OF BAKR B. WA'IL

ACCORDING to some authorities the poet's father's name was Sihab. This and the next piece must be taken together. They relate to an angry contention between two branches of Bakr b. Wa'il, Yashkur, headed by the poet, and Shaiban, headed by Qais son of Mas'ud. The subject of the quarrel appears to be 'the mail-coats of the Son of Taibah', referred to in v. 11, but we are not informed more particularly on the matter. In this piece the poet, evidently a chief of his tribe (since in the commentary to the *Ifamasah* he is said to have borne the burden of numerous 'ransoms of prisoners, apparently in the time of King 'Amr b. Hind), challenges Qais to act justly in the matter in dispute, and threatens him with warfare if he does not, and with disgrace at the gathering of Arabs of Ma'add during the Sacred months at the Fair of 'Ukadh. Of Rashid very little is recorded. Qais b. Mas'ud is better known. After the deposition of an-Nu'man Abu Qfibus, the last king of al-Hirah, about A. D. 605, the Arabs bordering on Mesopotamia, being no longer held in check as they had been by the Lakhmite kings, took to raiding the cultivated lands of the Sawad, and even approached the neighbourhood of Ctesiphon itself. In order to control them Khusrau Parvez appointed Qais b. Mas'ud to the charge of al-Ubullah,\* an ancient commercial town on the Shatt al-'Arab, not far from the site of the later al-Basrah, assigning to him its revenues and those of the district depending on it on condition that he maintained peace along the desert frontier. It was while Qais held this office that the celebrated battle of Dhii Qar was fought, when the men of Shaiban, 'Ijl, and Yashkur, the sections of Bakr settled in 'Iraq, defeated a large force of Arabs subject to the Persian king, with two thousand Persian cavalry added to them. This affair happened approximately in A. D. 610. Khusrau, enraged at the failure of Qais to control the Arabs, before the battle cast him into prison at Ctesiphon, where he died. Another version is that he accompanied the Persian host to the battle, and fled away during the rout: a verse attributed

\* The Greek 'A76Aoyos of Seleucid times. It is now occupied by the site of New Basrah (Le Strange, *Lands of the Eastern Caliphate*, p. 47).

to al-A'sha (*Naq.* 644<sup>14</sup> is cited to prove this; according to this story he was imprisoned by Khusrau afterwards. That he died a prisoner appears certain. He was the father of Bistam b. Qais, a well-known chief of Shaiban in the early years of the seventh century, who professed Christianity.

The date of our poem must be before the deposition of an-Nu'man Abu Qabus, probably somewhere about the end of the sixth century.

(1) I lay awake, and there came upon mine eyes no particle of drowsiness; and by God! my condition was not due to love or to sickness :

(2) But tidings had reached me from a certain man—and my provision for my journey is not evil, as he falsely said :

(3) No! I hold far away my garments from foul speech: but some people's garments are defiled with treachery.

(4) Hold then, Father of al-Kliansa! revile me not, lest thou gnash thy teeth with repentance in the days to come;

(5) And threaten me not! verily, if thou meetest me face to face, [thou shalt find that] I have with me a Mashrafite sword, with notches on its smiting-edge from long use,

(6) And arrows, alike in length, smooth and slender like leathern thongs, and a bow that twangs, made of the topmost branch of a hard-wood tree, not growing by water, and not of *nasham*-wood,

(7) And a spear quivering continuously in the joints, tawny, hard, and a mail-coat studded with pins, smooth and even in the seams,

(8) Double in its weaving, compact, or of the workmanship of Hutamah, that covers a man's fingers and palms and feet.

(9) All these I borrow from stores of weapons going back to 'Ad—and in you aforesaid used to be poverty in respect of treachery, or a total absence of it.

(10) Yea, till but lately was I the protected guest of a house and the companion thereof: but now has Qais

(11) O Qais son of Mas'ud son of Qais son of Khalid, wilt thou deal faithfully with the mail-coats of the Son of Taibah, or art thou purposed to draw upon thee blame—

(12) Blame that will cover with shame the man and his family, by the *sarhah*-tree with slender branches, in the shade of which is pitched the tent of leather ?

#### NOTES

(1) *Wa-ma dahrl* may here mean, as in No. LXVII. 1, 'it is not my wont (to suffer from love or sickness)': but the wide meaning of *dahr*, 'any indeterminate space of time', is also compatible with the rendering of the text.

(4) The 'Father of al-Khansa' is presumably Qais son of Mas'ud, named in v. 11.

(5) 'Mashrafite sword', see *ante*, No. XII, 10. Swords are often described as having notches in



their edges, indicating the many combats in which they have been used before ; thus an-Nabighah 1,19:

In them no defect is found, save only that in their swords  
are notches a many, gained from smiting of host on host.

(6) 'Smooth and slender', *saljam*, a word of uncertain meaning. For *far'*, the topmost branch of the tree of which the bow is made there is a v. I. *filq*, meaning that the branch is cleft so as to make two pieces from which bows can be fashioned (see No. XXXVIII, note to v. 17). The tree is that (according to the Lexx.) variously called *nab'ah*, *sliaukat*, *saraah*, and *shiryanah*: it grows in the mountains of the Sarat, and should be fed only by the rain, not by water of irrigation (*saqiy*), which would make its wood soft. Lastly, it is not a bow of *nasham-vrood* ; the Lexx. show that this wood was by some highly approved for making bows, a verse of Imra' al-Qais and another by a poet of Hudhail being quoted in which it is referred to with praise.

(7) The use of the dual (*al-ka'baini*) for the knots or joints in the bamboo spear is curious: Marzuqi suggests that it means the two extremities, i.e., the knots in the upper and those in the lower part. 'Pins', *qutir*, the pins which hold together the various portions of the mail-coat.

(8) Hutamah son of Muharib, of the tribe of 'Abd al-Qais, was a celebrated maker of mail-coats.

(9) 'Ad : see *ante*, No. XL, note to v. 85.

(10) The rendering adopts Ahmad's reading *zumaimn* for *zamanan*.

(12) The reference here is said to be to the gathering of the tribes at the Fair of 'Ukadh, held in the Hijaz above Mecca during the pilgrimage month, when war was forbidden. The *Sar, 'iah-tree* was a large tree in the camping ground, underneath which the tents were pitched.

The poem in the British Museum and Vienna recensions has three more verses: but they are not consecutive with v. 12, and express the poet's praise of himself. The following is their translation :

(13) I have built me in Thaj a tower of stone, that I may make it a stronghold against him who seeks to abase me :

(14) Proudly it rises, tall—the birds slip down before attaining to its height: it is built of blocks of stone which Iram quarried for it of old ;

(15) To it seeks for refuge the wretch in terror of death, and to it repairs the starveling who hopes for plenty in place of utter want.

(14) Iram, the son of 'Ad: the name is used here, as 'Ad in v. 9, to indicate immemorial antiquity. The building is, of course, not a real tower, but the glory and prestige of the tribe, as in Suwaid's poem, No. XL, v. 53 ; hence the reference to its antiquity, which would be out of place if only the poet's own life were intended. For the phrase about the birds slipping down before they attain its height, cf. Imra' al-Qais xx, 60, *tazillu-t-tairu 'an qudhufatihi*; the same expression is used by Bishr b. Abl Khazim in a verse cited LA xi, 185<sup>12</sup>.

## LXXXVII

## THE SAME

SEETHE introduction to the preceding piece. Here the quarrel between Yashkur and Shaiban has resulted in bloodshed, the death of one 'Amr, apparently a kinsman of the chief Qais b. Mas'ud of Shaiban, and the wounding of Qais himself (v. 6). It would seem, from the oath by the Ka'bah in v. 7, that the poet's tribe was still heathen when the poem was composed.

(1) Who will carry this message for me to the young men of Yashkur, that I see coming upon us a time that will give many occasions for stout endurance ?

(2) And I counsel you in respect of the tribe of Shaiban—verily they are a people who build up great deeds to boast of :

(3) In spite of that Qais said, Qais son of Khalid—' Yerily Yashkur is sweeter to eat than dates, if we should encounter them! '

(4) I saw thee, when thou didst recognize our faces, turn away and become content in spirit, O Qais, in respect of 'Amr;

(5) Thou didst consider the blood which our spears had spilt, mere gushes of spring showers, or like purple dye about the throat;

(6) And wo brought thee to a bed whereon thou layest all the summer long, with thy wounds tended within the curtain by thy women.

(7) Think not that we and our company are like the 'Amrs—nay, we, by the House of God! are nearer to Bakr than ye,

(8) The whole body of us, and we are not—well thou knowest—a mixed crowd, but are far removed from base qualities and treachery.

## NOTES

(2) The reading '*ibna*', preferred by Ahmad in place of a '*bna*', has been followed in the translation.

(3) The idiom 'to eat up a people', in the sense of spoiling and destroying them, is common ; for another example see No. LXXXVIII, v. 7.

(4) In spite of the boast of v. 8, Qais is afraid to face Yashkur, and is content to allow the blood of his kinsman 'Amr, who had been slain by them, to go without vengeance being taken for it.

(5) 'Purple dye', *urjuwan*, Pers. *arghaivan*, Aram. *argwand*, Heb. *argaman*, a very ancient word, going back to the Assyrian *argamannu*.

(6) From this verse it appears that, in spite of the evasion mentioned in v. 4, some encounter took place between Yashkur and Qais, in which the latter received wounds.

(7) In this verse I have adopted the reading of the British Museum recension in preference to that of our text, 'nearer to 'Amr than ye': the latter seems to have no sense. The verse, taken with v. 8, claims for Yashkur that they are of the purest stock of Bakr, without any admixture of outsiders, and

faithful to the great reputation of the tribe and the ties of common blood—not people like Qais's kinsman 'Amr (' the 'Amrs'), of no account, whose blood can be safely left unavenged. 'The House of God' is the Ka'bah of Mecca.

## LXXXVIII

## AL-HARITH SON OF DHALIM, OF MURRAH

THE two pieces which follow are ascribed to one of the most famous and picturesque personages of old Arabian legend, the man of blood and violence called al-Harith son of Dhalim. He was a member of the house of Murrah (*ante*, No. XII, introduction), a subdivision of Dhubyān, but not of the same branch of it as that to which al-Husain b. al-Humam belonged: his ancestor was Yarbu' son of Ghaidh son of Murrah. In his youth his family had been attacked by the men of Ja'far b. Kilab, of the tribe of 'Amir b. Sa'sa'ah, and his father Dhalim and other members of his house slain. The duty of avenging this shedding of blood lay upon him, and this was the beginning of his adventures when he grew up.

When the sway of the Kings of Kindah passed away in Northern Arabia (see *ante*, No. XLII, note to v. 22), about or shortly before the middle of the sixth century A. D., the supremacy over the great central group of tribes (see *ante*, No. XLII, note to v. 22) came into the hands of a powerful chief named Zuhair son of Jadhimah, of the tribe of 'Abs. The two great confederacies which made up nearly the whole of Qais 'Ailan were called Ghatafan and Hawazin respectively: 'Abs belonged to the former. Zuhair had the countenance and support of the Lakhmite kings, to one of whom he had given a daughter in marriage. Hawazin chafed under his harsh and oppressive rule, and eventually he was assassinated by Khalid son of Ja'far b. Kilab, of 'Amir b. Sa'sa'ah, the most powerful of the confederate clans. After Zuhair's death the unity of Ghatafan and Hawazin broke up: his son Qais retained the chief ship only of the tribe of 'Abs in Ghatafan, and became distinguished later as the head of that tribe in the long fratricidal war, called the War of Dahis, which was waged between the brother-tribes of Ghatafan, 'Abs and Dhubyān. Hawazin broke off altogether from the other Qaisite tribes, and for many years maintained an active feud with Ghatafan under the captaincy of the House of Ja'far b. Kilab (for this see the Introduction to the *Diivdn* of 'Amir b. al-Harith and Khalid, and, notwithstanding the protection of the Prince, al-Harith slew his adversary one night when asleep in his tent. This outrage—for at the King's Court all tribal visitors to his precincts were under sanctuary (*jiwar*), and bound to abstain from violence against one another—greatly shocked public feeling in Northern Arabia. Al-Harith had to flee, and found that no tribe to which he appealed—not even his own—was willing to grant him more than temporary protection against the pursuit of the Lakhmite king. His adventures in

the life of vagabondage to which this led are the subject of the main part of the legends concerning him, and are illustrated by many pieces of verse by himself and other poets. The story is told at considerable length in the *Aghani*, x. 17-29, and is summarized in Caussin de Perceval's *Essai*, ii. 443-53 and 489-94. At an early stage in the pursuit the king of al-Hlrah, being unable to lay hands on al-Harith himself, confiscated the property of certain women-clients of his, consisting of camels and their attendants. Al-Harith's answer to this was another deed of blood. His cousin Sinan son of Abu Harithah of Murrah, who was married to al-Harith's sister Salma, had in his family for fosterage a son of the king named Shurahbll. Al-Harith presented himself before Salma, and told her that her husband Sinan had commissioned him to bring the boy to him. Having thus obtained possession of the child, he took him away into the wilderness, and killed him. Our poem No. LXXXVIII relates to this murder, while No. LXXXIX deals with the slaying of Khalid.

As regards the date of these occurrences, one certain fact is that the killing of Khalid took place before the battle of Shi'b Jabalah, for there the group of 'Amir b. Sa'sa'ah was commanded by Khalid's brother al-Ahwas (see Introduction to the *Diwan* of 'Amir). There are good reasons for dating this battle (approximately) in A. D. 570. Khalid's murder must have preceded it by more than a year, for it was previous to the battle of Rahrahan (*Agh.* x. 26), when Ma'bad b. Zurarah was taken prisoner by the men of 'Amir b. Sa'sa'ah. But an-Nu'man Abu Qabus, as already stated, did not become king in al-Hlrah till A.D. 580 at the earliest: he cannot therefore have been the king whose son was assassinated by al-Harith, and v. 3 of our poem must either be spurious or refer to some one else. It is probable, as already stated, that the king of al-Hlrah at the time was an-Nu'man's uncle Qabus, who may possibly have had a son also called Qabus, and thus have been entitled to the tecnonymic Abu Qabus.\* Abu 'Ubaidah refers the relations between a brother of Qabus and al-Mundhir IV, who never reigned. This al-Aswad is however probably too late, if (as is implied in *Agh.* x. 24, bottom) he be the same as the prince praised by al-A'sha in his poem entitled *Mdbukaw*; for al-A'sha died about A.D. 629, nearly sixty years after al-Harith's time.

Our poem is characteristic of the age and the man. The killing of a poor young boy, the King's son, is magnified as a great exploit (v. 4), worthy to be set side by side with the slaying of the powerful Khalid (v. 6). Pride and violence lead the speaker to attack the King in insolent and obscene language (v. 7), and to threaten what he had small chance of carrying out (v. 8). The practice of sending out town-born children to be fostered among the Beduin under the more strenuous and healthy conditions of desert life, here exemplified, is mentioned in several other cases during the Lakhmite dynasty; it will be remembered that the Prophet Muhammad himself was given out to be fostered in the tribe of Sa'd b. Bakr, one of the families of the Hawazin, and remained with them till he was five years old (BHisham 103 ff.).

(1) Tarry, ye twain, and listen: I will tell you, since ye ask: [I am] a man who wages war against his cousin, while [the King is] a man bereaved, repentant sore!

\* B Athir in *Kamil* I. 415 absurdly makes the king an-Nu'man son of Imra' al-Qais, great-grandfather of an-Nu'man Abu Qabus: this is some seventy years too early.

(2) And I swear that had it not been for those who stood in the way, this keen sword, bright in its steel, had mingled the blood of both together.

(3) Thou thoughtest, O Abu Qabus, that thou wast safe; and thou hadst not yet met with abasement, thy nose pressed down to the dust.

(4) And if there be a few parcels of camels seized, and a few boys—here is the son of Salma! his head is a notable thing, not to be made light of.

(5) I assailed with my serpent-sword the top of his head—and do any but noble men take on themselves desperate deeds?

(6) I burst upon him as I burst upon Khalid: and my weapons are greatly loathed by the heads of men!

(7) Thou limb of an ass \* that has spent the night cropping the short grass! Shalt thou eat up my clients, and thy client be safe?

(8) I began with that one: then I make a second with this: as for the third, men's temples shall be whiten with the horror of that deed!

#### NOTES

(1) The scholiast considers that the two persons mentioned in the second hemistich are (1) the poet himself, whose 'waging war against his cousin' refers to the wrong he did to Sinan son of Abu Harithah (the cousin) by slaying when under his protection the young prince Shurahbīl, and (2) the king of al-Hirah, the bereaved and mourning father, whose son has been slain; on the whole this seems the best interpretation, though others are possible.

(2) 'i. e., but for the guards that surrounded the king, I would have slain himself as well as his son.

(3) This verse is omitted by those who deny that the slain boy was the son of an-Nu'man Abu Qabus. Al-Asma'ī used to assert that the prince was the son of 'Amī\* son of al-Harith (?), grandfather of an-Nu'man: Aba 'Ubaidah, on the other hand, said that the boy was son of al-Aswad son of al-Mundhir III. There are chronological difficulties in holding the king to be an-Nu'man Aba Qabus, for which see the introduction.

(4) 'If, on the one hand, thou, O King, hast taken advantage of me in seizing the camels of my clients with the slaves attending to them, on the other, my killing thy son is a much more important matter.' The boy is said to be called 'son of Salmī', because he was given over for fosterage to Salma, al-Harith's own sister, and wife of Sinan son of Abu Harithah. It is not impossible that by Salma the king's own mother may be meant, and the boy be called 'son of Salmh' by suppression of a generation, t

(5) 'Serpent-sword', *Dhu-l-kayyat*, the proper name of al-Harith's sword, so called because it had a serpent figured on either side. In some of the poems which al-Harith made upon his adventures his sword is called *Ma'lub*, which probably means 'with its hilt bound round with the sinew taken from the neck of a camel'. Another famous sword was called *Dhu-n-nun*, because it had on it the figure of a fish: it belonged successively to Malik son of Zuhair of 'Abs, to Hamal son of Badr of Fazarah, and to al-Harith son of Zuhair of 'Abs, each getting it by killing its previous possessor.

(7) 'Clients': certain women who were the clients of al-Harith had their possessions confiscated

\* Paraphrase.

t See *Agh.* ix, 166-: an-Nu'man's mother was Salma, daughter of 'Atīyah, a goldsmith of Fadak.

by the king of al-Hirah, when he was unable to reach al-Harith himself: see the introduction. It was in retaliation for this that al-Harith slew the king's son.

(8) 'That one', i. e., Khalid son of Ja'far b. Kilab, Chief of Hawazin; 'a second', the king's son; 'the third', a threat to assassinate the king himself. The feminine noun to be understood with *hadhi*, *hadhihi*, and *thalithah* is *khutufah*, 'case', 'affair', 'matter'.

## LXXXIX

## THE SAME

SEE THE introduction to No. LXXXVIII. The first six verses of this poem dwell upon the slaying of Khalid, chief of which he appealed for protection after the mortal offence he had given to the king of al-Hirah by killing Khalid and the king's son: of this series there are several fragments in the *Aghani*. He was no more fortunate with the Quraish than with others. Eventually he obtained protection from a king of Ghassan, the hereditary enemies of the Lakhmites (see *ante*, No. XLI, note to v. 14), another an-Nu'inan. But here too his violence and recklessness led to his death, as will be found related in *Ayhdnl*, x. 28-9.

The poem belongs to a series relating to the poet's adventures among the various tribes to which he appealed for protection after the mortal offence he had given to the king of al-Hirah by killing Khalid and the king's son: of this series there are several fragments in the *Aghani*. He was no more fortunate with the Quraish than with others. Eventually he obtained protection from a king of Ghassan, the hereditary enemies of the Lakhmites (see *ante*, No. XLI, note to v. 14), another an-Nu'inan. But here too his violence and recklessness led to his death, as will be found related in *Ayhdnl*, x. 28-9.

(1) Far away has Salma gone, and taken up her abode among enemies, towards whom thou urgest on the unbroken young she-camels;

(2) And my people inhabit the mountain-side of Qanawan, while she dwells in the meadows of Blshah and ar-Rubab.

(3) And my sword it was that cut the tie between me and her, when I dealt, with full purpose, a sudden blow upon Kilab by killing Khalid,

(4) And when al-Ahwas and his son took charge of her: already were they wroth with me, but they hit not the mark.

(5) Yea, of set purpose I clothed those twain with a robe of shame, even as I clothe their women with mourning garb;

(6) And in sooth on the Day of Ghamrah—this is no vain boast!—I left the booty and the many captives

\* \* \* \* \*

(7) Nay, never will I revile Quraish, let whomsoever it may concern take offence thereat or no!

(8) My people are not in truth Tha'labah son of Sa'd, nor the men of Fazarah with hairy necks:

(9) My people, if thou askest, are the Sons of Lu'ayy in Mecca, they who taught mankind how to smite with the sword.

(10) Foolish were we when we followed the Sons of Baghlcj, and left those nearest to us as men count kinship,

(11) Like the folly of one sent on ahead [to arrange for watering the herds], who, when he has drunk his fill, pours the water on the ground and follows the mirage.

(12) By thy life! verily I love Ka'b and Samah my brothers as I love wine!

(13) Ghatafan was no father to me, but Lu'ayy was my begetter in very truth ;

(14) And when I looked on the Sons of Lu'ayy, I felt in me the glow of affection due to close ties of kinship.

(15) I raised my spear when they cried ' Quraish', and I recognized the likeness in disposition and in lofty rank.

(16) My company is a piece split off from them [and planted] in Najd, who are a torment to those who war against them.

(19) Every day they hold opposed to the [enemy's] hosts their Mashrafite swords and their javelins.

(18) Yea, by God! I never incurred the guilt of any crime, nor did I ever rend the veil of one of my own kin.

(20) And if I had wished, I had been one of them, [a settlod townsman], and had not wandered [over the wilderness], following the clouds [for pasture];

(21) I had not spent the summer in ash-Sharabbah, every day keeping the flies away from their waters—

(22) Brackish waters in an evil lodging, where their camel-calves pass the night shivering and hungry.

(23) It is as though a crown were bound on [my tribesmen's] brows, when their camels, lean and

\* \* \* \* \*

(17) And Rawahah the Quraishite filled my camel-saddle with his own camel, and looked not for requital—

[ (24) A beast on which the saddle-trees, the girth, and my keen sword [in its bag], seemed as though they were bound upon a slender-waisted sturdy wild-ass.]

#### NOTES

(1) The Salma here mentioned is evidently, from the places named in v. 2 and the tenor of v. 3, a woman of Kilab, a sub-tribe of 'Amir b. Sa'sa'ah, the most powerful tribe of the confederacy of Hawazin.

(2) *Qanawdni*, 'the two spears', dual of *qana*, is the name of two mountains in the upper course of the Wadi-r-Rummah in the country of Ghatafan, where the homes of the Bana Murrah were

situated. Blshah, a country to the south of at-Ta'if, where there were settlements of 'Amir b. Sa'sa'ah.

(4) 'Al-Ahwas and his son 'Amr', in the original *al-Akwasani*, \* the two al-Ahwas'. In Arabic such duals are very common; e. g., *al-Umarani*, the Caliphs Abn-Bakr and 'Umar: *al-Jjasandni*, al-Hasan and al-Husain, the two sons of 'All, &c.

(6) \*The Day of Ghamrah', evidently an encounter with the tribe of Kilab, is not mentioned in the legends related ab

(7) From this verse onwards the poem is an attempt to get the tribe of Quraish, the well-known and powerful occupants of Mecca, to take the poet under their protection as one of themselves. The story told (which will be found set forth at great length in pp. 101-103 of the Arabic text) is that a woman named al-Baridah, of the tribe of 'Abd al-'Uzza (renamed by the Prophet 'Abdallah) b. Ghatafan, was the wife of Lu'ayy son of Ghalib, a celebrated chief of the Quraish, and bore him a son named 'Auf. When Lu'ayy died, she returned to her own tribe, and married Sa'd b. Dhubyfin, to whom she bore Tha'labah b. Sa'd. 'Auf, then a child, went with her and was adopted and brought up by Sa'd with his own children. On Sa'd's death Tha'labah repudiated all connexion with 'Auf, and excluded him from the inheritance. As he was left, in distress at this treatment, by the roadside, Fazarah son of Dhubyfin passed by, and took him into his own family, marrying him to his daughter Hind. His son by Hind was Murrah, the patriarch of al-Harith's tribe (see the genealogy on p. 35, *ante*). This claim that 'Auf, the father of Murrah, was really of the tribe of Quraish is said to have been admitted by the Caliph 'Umar, who offered, if the Banu Murrah desired it, to incorporate them again in the Quraish, to be lords and chiefs in Dhubyfin to being inferior members of the tribe of Quraish.

(10) Baghid, son of Raith, son of Ghatafan, and father of Dhubyfin, Anmar (*ante*, No. V), and 'Abs. \*\*

(12) Ka'b and Samah were two sons of Lu'ayy.

(15) 'To raise the spear', equivalent to 'presenting arms' at the salute, when the war-cry of the tribe—its tribal name—is cried. 'Lofty rank', *qibaba*, literally, 'in respect of leather tents', such tents being only used by chiefs and great men: see *ante*, No. V, note to v. 3, and No. XLIX, v. 5.

(19) Our commentary says that this verse refers to the Quraish: it appears, however, better to take it as a continuation of v. 16, and descriptive of the valour in war of the poet's house of Murrah: Ahmad, it will be seen, reads *aqamml* for *aqamu*, which would make this arrangement certain.

(18) 'Rend the veil', i. e., attack the honour of the women of his clan.

(20) 'Of them', i. e., of Quraish. He contrasts the imagined comfort and competence of town life with the precarious existence of the Beduin.

(21) Ash-Sharabbah, a country often mentioned in the old poetry among the possessions of Ghatafan; it is said to be the coldest part of Najd during the winter, and therefore presumably among the highest: it lies between the upper part of the torrent called the Wadi-r-Rummah \* on the west and the torrent called al-Jarib on the east: the Jarib falls into the Rummah. It is said to have been covered with trees, and we see from this verse that it was the summer quarters of the tribe, and therefore possessed a water supply. The water was brackish, and probably issued from springs at the junction of the lava fields (*harrabs*) with the underlying rock, limestone, granite, or sandstone. Such water is generally brackish and bad (Doughty, ii. 472 if.). The second hemistich, \* keeping the flies away from the waters of the tribe', is interpreted by the scholiast as meaning that he kept away enemies; there are two interesting variants: one reads *adh-dhi'dba* for *adh-dhubaba*, 'wolves' for 'flies', which would be another word for enemies; the other has quite a different phrase—*a'uddu 'aid miyahi-himu-dh-dhinaba*, 'I count at

\* See No. V, introduction.



their waters the number of the buckets drawn', which implies that the water is scanty and must be sparingly used.

(23) This verse implies that the water available is barely enough for all, and that the men of Murrah count themselves lucky when they get even an insufficient share of it: it therefore supports the second variant of v. 21.

(17) This verse, in the place where it stands, breaks the sequence, and evidently belongs to a different section of the poem. It appears that the Quraish refused al-Harith the protection he sought; but a man named Rawahah, of the family of Jumah gave him a good camel to speed him on his way northwards. V. 24 is added from the *Aghani*, x. 28: it is the conventional praise of a swift-riding camel.

## XC

### AL-HUSAIN SON OF AL-HUMAM OF MURRAH

FOR THE occasion of this poem, and an account of the author, see *ante*, No. XII, introduction and notes. The piece evidently wants a beginning. Vv. 1-4 are al-Husain's reported speech to the men of Sirmah, and must have been preceded by some verses setting forth the circumstances, and mentioning that the poet did his best to prevent bloodshed and compose the quarrel:—'these were followed, when they would not hearken to him (vv. 5-8); and winds up the poem with an outburst of horror at the bringing of aliens—Muharib—into their quarrel (vv. 9-12). The shame of inviting strangers to come in to capture and enslave the free-born women of the tribe's own stock naturally appealed strongly to the proud Arab.

(1) 'O ye two brothers of mine, of our father and mother, let our two clients of Quda'ah take themselves away!

(2) \* And if ye will not do that, then, I adjure you, do not fasten upon us a burthen which we reject with anger!

(3) ' For we are the children of Sahm son of Murrah: we find for ourselves no other descent but theirs, and no one else who claims kinship with us.

(4) \* When we count up our ancestry, ye see that our father is your father: and ye certainly shall not find us prone to evil speech against you.'

(5) But when I saw that patience brought me no profit, and that the day was all darkness, showing the stars at noon,

(6) We burst upon them there in the hollow plain—' May ye have no mother', we cried, ' and no father!'

(7) Wo set on them with our swords, thin in the smiting edges, whetted keen, and with tawny spears that quiver when they are brandished, stubborn.

(8) And they blenched not, what time our host dashed into theirs, but they looked full-face at Death unmixed, the dusky.

(9) No wonder! But when Muharib came upon us with a thousand horsemen, eagerly pressing on, in a host together—

(10) They, the clients of our clients, to take captive our women! O Tha'labah, verily ye have brought here a hateful thing, Tha'labah!

(11) I said to them—'Ye house of Dhubyān, what has come to you—may ye perish!—that this year ye walk not in the right way?'

(12) Their chiefs invited one another to the worst of deeds, and Maudu\* has become thereby a place to which that [shame] will cleave for ever!

## NOTES

(5) Compare No. XII, v. 4, and note.

(6) 'The hollow plain', *ul-Jaww*: this may be a proper name: for the meaning of the word see *ante*, No. XLIII, note to v. 2. In this verse the expletive *la lakumu 'umman wa-la aba* is no longer a mere strengthener of the phrase, but an imprecation charged with meaning.

(7) 'Whetted keen', *muliannad*: this may also mean '(a sword) made of steel from India'.

(8) The words \*,*t*, 'unmixed', and *ashab*, 'reddish-brown', are both commonly used of wine; and the metaphor here may have reference to that. 'Draughts of death', 'wine of death', are phrases often occurring in the old poetry: e. g., Nabighah I. 17; Hassan, *Duv*. xx. 1.

(9) 'No wonder!' because our foes were our own stock, and it would have been unworthy to charge them with cowardice: but the bringing in of the alien Muharib is another matter altogether, a horrible treason against the unity of the tribe.

(10) Tha'labah, *L c*, Tha'labah *b*. Sa'd: see the genealogical tree at p. 35, *ante*. Muharib was descended from Khasafah son of Qais 'Ailiin, the common ancestor of Ghatafan and Hawazin, but appears generally to have adhered to the latter. The tribe came into the quarrel as a confederate or client, *maula*, of Tha'labah *b*. Sa'd.

(11) Compare No. XII, v. 25.

(12) Maudu', or Darat Maudti', was the place of the battle in which al-Husain defeated the coalition against him: see No. XII.

## XCI

## 'AMIR, OF MUHARIB, CALLED AL-KHASAFI

A KEJOINDER to No. XC by a man of the tribe of Muharib: see the introduction to Nos. XI I and XC. We hear very little about this tribe, and no famous man belonging to it is mentioned in Arab legend; it had its lands to the south of Jabal Salma, in upper al-Qasim, between Tayyi' and Hawazin. This does not prevent the poet from making extravagant claims to ancient glory (vv. 15-27). The leader of Sahm in the War of the Huraqah is mentioned by name in v. 28.

(1) Who will carry a message to Sa'd son of Nu'man, and Sa'd son of Dhubyān who binds his turban so pompously—

(2) The two branches of the Children of Dhubyān, since their judgement is perverted, and they have been given a drench of bitterness against us?

(3) Ye wrongfully stirred up war against us : then ye inclined to peace after that the affair had become embroiled and difficult.

(4) And we were not with you at your debauch, when ye drank down, bereft of reason—by God!—an ill-omened draught;

(5) Nor did we put far away from us your two standards on a mountain-peak where from the nimble kid of the wild-goats slips and is dashed to pieces;

(6) Nor did we post our footmen in the narrow pass and say to them—' Let him who is most cautious shoot at the horsemen'.

(7) And many the day of which a man would wish that he had died before it have we faced, steeling our hearts thereto, terrible though it was;

(8) We called the Children of Dhuhl thereto, and our people the Children of 'Amir, what time [through darkness and distress] the Sun looked for no place of rising.

(9) And on the Day of Rujaij our horse brought early in the morning on the host of Tayyi' an attack—long-necked steeds bearing a forest of spears;

(10) We sent their heads tumbling down on the hard rock, what time our swords of Grecian steel gathered notches from blow on blow.

(11) And we bend our horses, lank in the belly and lean, upon the danger-point, and cause them to overwhelm the warrior who attacks us as he lies wounded there:

(12) We strike our steeds until we conquer their reluctance to go forward and on through that which the soul shrinks from in aversion.

(13) O Tha'labah, were it not that your claims upon us from the oath of alliance have been strengthened in warp and woof by a covenant,

(14) Verily the she-camels whose milk has dried up had found on the two sides of Buwanah long grass thick and dark like the tangled manes of baggage-hacks.

(15) Our fathers left to us as an inheritance pillars of glory conspicuous in the sight of men,

(16) And we make fast to a root stock that has reached maturity amongst us new and ancient glory in abundance;

(17) Those of them who built raised a building and set firm for us an abode thereof, lofty, with a

(18) These are my people: if one smitten by calamity seeks refuge in their tents one day, safe is he there from all scathe.

(19) Among them how many are there of terrible lords, dreaded greatly what time the forerunner of War sets light to the pile!

(21) 'Tis they that keep firm and steady the Earth : were it not for them, it would cast hither and thither [as by an earthquake] those upon its surface, whether articulately-speaking or barbarians.

(22) 'Tis they who support their people in every place where men meet, with speakers every one of whom leaves all other men struck dumb ;

(20) Stubborn might is ours: with it we muzzle our enemies, while we ourselves refuse to be muzzled by any.

(23) Our speaker stands up and is never at fault for words, what time distress makes the tongue-tied forget all he had to say.

(24) A series of constellations are we: as often as one of them sets, another, brightly shining, appears, with no dust to dim its rays;

(25) A bright star shines forth among them to which its constellations gather round, what time the tangle of thick-growing evil darkens the heaven.

(26) O thou that askest me for tidings! thou hadst not asked of our Days in warfare were it not that thou desiredst to know:

(27) No other men are able to undo a knot that we *tie*, while we can undo any knot of theirs, firmly tied though it be.

(28) Husain sings to his daughters songs [of boasting] in the Hijaz: but boasting is impossible for him except as a mockery [of truth].

(29) Nay, sooth ! we heal the fury of a he-goat with the like of it, and we beat him until his hinder part is wet with blood.

#### NOTES

(1) Sa'd son of Nu'man is not given in the extant genealogies of Ghatafan ; the other Sa'd, son of Dhubyān, was the ancestor of the houses of Sahn and Sirmah (Table on p. 35, *ante*). The Arabs do not ordinarily wear turbans ('ama'im, sing, '*imarnah*'), but cover their heads with a kerchief, held on by a bandage wound round the head called '*iqul*': but turbans are worn by chiefs and prominent men on ceremonial occasions.

(2) 'Have been given a drench of bitterness' : lit., 'have had administered through the nose a draught of *sab* and *shuhrum* \*; these are the names of trees or shrubs having a bitter or acrid juice. For *gab* see *ante*, No. X VI, note to v. 41. *Shuhrum* (mentioned by Doughty, ii, p. 468) is a species of *Euphorbia*.

(5) The idea of this verse seems to be that, although Muharib had nothing to do with the original cause of quarrel between Sahn and Sirmah, they could not, in view of the close covenant of alliance with Tha'labah b. Sa'd which bound them, refuse to make the cause taken up by the

latter their own. The mountain-peak is sketched as distant and far out of reach by the feature of its being so high and precipitous that even the mountain-goats cannot scale it. On the other hand, v. 6 affords some indication that the metaphor may possibly be drawn from a horse-race, in which *ghayah* (rendered above 'standard') is used for 'the goal', inasmuch as it seems to suggest an ambush, such as that referred to *ante*, No. IX, v. 23, note, in a narrow part of the course. In that case Muharib may be imagined to mean—'It was not we who placed you in a position in which neither of you could reach the goal of his ambition, in a hopeless quarrel' (Bevan).

(8) Dhuhl is given in the genealogies as one of the families of Muharib: 'Amir does not appear in them. The second hemistich is another way of saying that the day was turned into night: cf. the phrase 'to see the stars at noon', explained *ante*, No. XII, 4, note, and recurring in No. XC, 5.

(9) Nothing is recorded regarding the fight called the 'Bay of Rujaij': the number of variants of the name (see scholion and note at foot) shows that it cannot have been well known.

(10) Literally, 'we caused their heads to alternate between the swords and the hard rock'. The word *Qatī*, here shortened to *Qalā*, is often used for swords. The word in modern times means tin or solder (a mixture of tin and lead): but it seems to have anciently meant steel brought from some place called Qal'ah; where this was is uncertain: here the swords are called *Rumī*, coming from ar-Rum, the Greeks of Asia Minor.

(12) 'That which the soul shrinks from *ma takrahu-n-naḥsu*, is the trampling by the horses of the bodies of men; the enemies, so that the horses had to be driven to advance over the dead bodies which covered the ground.

(13, 14) In these verses Muharib profess again (above, v. 5) that, but for their covenant with Tha'labah b. Sa'd of Dhubyān, they would have had nothing to do with the quarrel. The verb *sudd* has the form which it bears in the dialect of Tayyī' (for *suddiya*): but this variation often occurs sporadically in the poems of tribes, like Asad and 'Amir b. Sa'sa'ah, which were neighbours of Tayyī'. In v. 14 it is said that their camels would have been pasturing on the sides of Buwanah, a hill in their territory, instead of being used by Doughty under this name as abundant on the high plateaus of Najd bordering on the Hijaz on the east (ii. 462, 468). 'Baggage-hacks', *kawdan*, pi. *oikaudan*: see *ante*, No. LIV, note to v. 28.

(15) 'Pillars', *da'dim*, props or posts that uphold the roof of a tent or building.

(17) 'Thereof, i.e., of glory. The figuring of the glory of a tribe as a lofty building is very common.

(19) 'Fore-runner', *raid*: one who is sent before a party of Beduins to seek for pasturage, or water, or a suitable site for an encampment; synonymous with *farit*.

(20) As the 'they' of vv. 21 and 22 refers to the lords mentioned in v. 19, it is better to transpose v. 20 to between vv. 22 and 23.

(24) Observe the use of the past tense *kunnd* in the sense of habit, wont, including the present and future: as before in No. XXII, vv. 27 and 29.

(29) The readings in this verse vary between *mithlahu* and *mithlihi*; the former, in the accusative, is probably to be understood as put for *bi-mithWu*: when the preposition is omitted the acc. is often substituted for the genitive; in the latter the affixed pronoun must apparently refer to al-Husain—'a he-goat such as he', which is very harsh, especially with the article before *tais*. The masculine affixed pronoun in *mithlahu* is possibly due to attraction from *at-tais*: otherwise we should expect *mithlalu'i*, referring to *murah*. The phrase 'to cure a man's folly, or violence, or insolence, by treating him to the like', is of common occurrence, and this must I think be the sense here. *Tais*, 'he-goat', is often used as an abusive epithet.

## XCII

## AS-SAFFAH SON OF BUKAIR, OF YARBU', OF TAMIM

THIS piece is of much historical interest. It can be precisely dated as composed in A. H. 72, A. D. 691. It is an elegy, by a fellow-tribesman, on his chief Yahya son of Shaddad, head of the family of Tha'labah b. Yarbu' (*ante*, No. LXVII, note to v. 45), who was one of the adherents of Mus'ab, brother of Ibn az-Zubair. The career of this last representative of the circle of the early Companions of the Prophet, who wielded power in the Caliphate of 692, may be found related in any history of the Caliphate. His strongest man was his brother Mus'ab, whom he made governor of the 'Iraq. When the Marwanides succeeded to the Umayyad Caliphate, and 'Abd al-Malik came to the throne after his father's brief reign, the first task that confronted him was the re-establishment of the authority of the Damascus Caliphate in the 'Iraq. Mus'ab had had to contend there with a rising of the adherents of the House of 'Ali, headed by Mukhtir, whom he succeeded in overcoming: this had to some extent weakened his power, and he was always in difficulties with the Kharijites; but for more than six years 'Abd al-Malik was held at bay. At last the Caliph, having disposed of his enemies on the Syrian side, advanced in person against Mus'ab, and encamped at Dair al-Jathaliq—the Monastery of the Catholicus' or Primate of the Christians in Babylonia and Assyria, not far from the site of the later Baghdad. There, during several months of military inaction, 'Abd al-Malik set himself by secret negotiations to detach Mus'ab's adherents from him. In this he was extremely successful. Mus'ab's best troops were away at al-Basrah with his general al-Muhallab, confronting the Kharijis, and he had with him chiefly levies from al-Kufah, and Arabs of the group of Tamim. When the Caliph had arranged matters to his satisfaction, he made an attack on Mus'ab, who was immediately deserted by the main body of his troops under 'Attab b. Warqa of Tamim, and bore the brunt of the assault almost alone, with a few devoted followers, of whom Yahya of Yarbu' was one. These were slain with him, and 'Abd al-Malik became master of al-Kufah, and very soon of the whole of the 'Iraq. In the following year, after a long siege of Mecca by al-Hayaj, 'Abdallah ibn az-Zubair was slain and the opposition Caliph

Our poem is thoroughly Muslim in spirit, and in this a contrast to several others in our Collection belonging to the first days of Islam. It exists in two forms, the second being given on pp. 632-3, but both are stated to have been handed down by Ibn al-A'rabi, al-Mufaddal's stepson and transmitter. In the translation an attempt has been made, in part, to combine these two editions.

(1) May a forgiving Lord and an Intercessor who is listened to pour blessings upon Yahya and his followers!

(13) A folk were they to whom God decreed that the call [to die] should go forth : and setting aside God's command is a thing that may not be.

(2) The Mother of 'Ubaid-allah is plunged in sorrow: now that thou art gone her sleep is nought but a troubled doze:

(3) As a young she-camel yearns, distraught, she yearns with a pitiful moaning, and a mighty longing calls her.

(4) O Knight! what a knight wast thou, with thy tent trodden by crowding guests, thy generous arm ever stretched to help!

(5) The sayer of kind and friendly things, and the doer of them: the slaughterer of she-camels, mothers of calves born in the Spring, one after another!

(6) He joined together calmness and gentleness: then—when the moment came—he sprang to the attack like the uncoiling of a serpent:

(7) He burst forth, and his onset did not belie his promise—as the wolf springs on the prey in the valley of wild beasts.

[(7 a) When Musab's friends all deserted him, he paid his duty to him in fullest measure.]

(8) He filled the walnut-wood bowl for his guests, as though it were the raised border of a cistern in a clay bottom that holds the water fast.

(9) Never did his guests go forth from his tent without being fully sated with meat and drink.

(10) And many the horseman, keen to follow, mounted on a stalwart steed, coming with a rush in his gallop with the lance, his shock hard to withstand,

(11) Didst thou withstand, and beat him back, when nought could check his course but sword-blows, mighty in force, painful to feel.

(12) Whomsoever it may not grieve, me at least it grieves to see thy little sons left to those that are no shepherds—

[(12a) To Abu Talhah or to Waqid—yea, we know that that is their sure destruction.]

#### NOTES

(1) Here, as befits the time, we have the fully-developed doctrine of the Prophet as the Intercessor whose intercession is accepted by God—*Shafi'un muta'*. The use of the verb *mild* for invoking a blessing on persons other than the Prophet is noticeable.

(13) This verse seems naturally to fall into its place after v. 1 : at the end of the poem it stands solitary without context.

(2) The 'mother of 'Ubaid-allah' is evidently Yahya's wife.

(5) Camels that bring forth their young in the Spring—the best time—are naturally most precious: but Yahya is lavish with them, slaughtering them one after the other. V. *I wahab*, 'giver-away', for *'aqqar*, 'one who houghs a camel previously to slaughter'.

(7) For the wolf, *dhi'b*, there is a v. *I. laifli*, 'lion'.

(7 a) This verse stands here in the text of Kk: it is valuable as contemporary evidence of the desertion of Mus'ab by his chosen friends at the battle of Dair al-Jathallq in which he fell.

(8) Yahya's bowl or platter is as full of meat and broth offered to his guests as a drinking-trough in a clay bottom, *qa* (*ante*, No. XI, v. 10), where the water is held up so that it cannot escape.

(10, 11) The other version of the poem (p. 633 of the Arabic text) substitutes for these verses the following:

There galloped with him in War a horse swift in its charge, just attained to its full strength, compactly knit, or turned four years old ;

Thou didst treat thy horse with naphtha till, when winter came, the two sides of his back shone like hides polished by a skilled work-woman.

Here the description of the horse ridden by Yahya's adversary, as given in the first version, is transferred to Yahya's own horse. The words *quwairih* (dimin. of *qarih*) and *raba* mean respectively a horse that has just completed five years of age, and one just turned four. The use of naphtha or petroleum for giving a gloss to a horse's skin is interesting.

(12 a) This verse, giving the names of the children's unkind uncles to whose care they were left, is probably part of the original poem. For the names in our text the version in Wright's *Opuscula* has Abu Nadlah and Wand.

We may add from the other version one more verse (No. 11) describing the auction of Yahya's property after his death :

Lo! his precious things and all his herds of camels, sold among his possessions at a heavy loss.

(Wright's version has 'his riding camels and his horses'.)

## XCIII

### DAMRAH SON OF DAMRAH, OF NAHSHAL, OF DARIM, OF TAMIM

THE original name of the poet is said to have been Shiqqah (so BQutaibah) or Shiqq (BDuraid): the story is that a king of al-Hirah,\* before whom the boy appeared, thinking he looked puny and miserable, after inquiring his name, said to him—'It is better to hear about a wretch of Ma'adri than to see him'. Shiqqah retorted with the proverb—'A man's worth is measured by his two smallest things, his heart and his tongue' f The king exclaimed—'Verily,

\* According to BQutaibah, 405, this was an-Nu'man b. al-Mundhir, but this puts the event much too late if we can rely on other points indicating date; according to al-Mufaddal ad-Dabbl, cited by Maidanl (Freytag, i, p. 228). the king was al-Mundhir b. Ma'as-Sama, who died in A. D. 554.

t For this proverb see Zuhair, Frag. 19, 5 (Ahhvardt, p. 192). The verse is sometimes incorporated in the *Mu'allaqah*, but is absent from an-Nahhas and Tibrm's recension, and also from al-A'lam's.



thou art Damrah son of Damrah !' meaning—'Thou art equal to thy father, [who was a poet and a noble man,] in spite of thy mean appearance'.\*

The poet's house, Nahshal, was an important family in the tribe of Darim, a section of Tamim in which, during the poet's lifetime, the headship of the group resided, viz., in the house of Zurarah, father of Ma'bad, Laqit, and Hajib (see *ante*, No. XI, introduction, and No. X XIII, note to v. 22). It was to Nahshal that al-Aswad son of Ya'fur (*ante*, No. XLIV) belonged.

Damrah is renowned both as a warrior and a poet, and is said to have been also a *kakam*, 'judge or sage', to whom the great confederacy of Tamim referred its disputes for decision: it is alleged that he allowed himself to be influenced by bribes while acting as judge (*Hamasah*, 116). As a warrior, he took part in the fight against the tribe of 'A mir b. Sa'sa'ah at Dim Najab, in the year after the great battle made referring to the occasion are cited in the *Naqa'id*, 1080<sup>17</sup>. He also fought against the Banu-1-Harith b. Ka'b in Najran, when he slew 'Amr, Yazid, and Malik, sons of al-'Uzayyil al-Harithi. His name is likewise connected with the horrible vengeance which King 'Amr son of Hind of al-Hilah took upon the tribe of Tamim for the slaying of his son As'ad by a man named Suwaid of Darim. The king swore that he would burn alive a hundred men of Darim. The tribe was warned of his expedition, and the greater number of them succeeded in escaping; but 98 men were taken prisoners. The king ordered a great trench to be dug and filled with faggots. These were kindled, and the men of Darim cast bound into the flames. Two were still required to make up the talc of the vow, when a traveller appeared riding on a camel. He was seized, and on being questioned said that he belonged to the Barajim, quite a different stock in Tamim: he had seen the smoke of the lire in the distance, and, thinking that a feast was being prepared, he made for it. 'Truly a wretched man is the guest who comes from the Barajim!' said the king, and ordered him to be cast into the fire. One more was still wanted, when the king's people brought in a woman with red hair. Asked who she was, she said she was the sister of Damrah son of Damrah, and wife of Haudhah son of Jarwal. Her sex did not save her from the flames. Her last words of proud defiance to the king will be found in *Naq.* 1086.

These indications of time make it probable that Damrah flourished in the second half of the sixth century A. D. Fragments of his poetry are preserved in the *Naqa'id* and in the *BQutaibah*.

The piece before us is one of self-praise of the usual character.

(1) Many the host of horse, far-spreading like birds in flight, have I stayed on its way down to battle, what time the faint-heart shouts his name and lineage, but turns aside himself from the fight—

\* Probably the king's speech was a play upon the name Shiqq or Shiqqah, which means 'a half'. It was not the custom in Arabia for a son to be called by the same name as his father, unless he came late in the family, after other names had been exhausted.

t This is the account given by Abu 'Ubaidah in *Naq.* (553-4). Ibn al-Kalbi says (*Naq.* 1084 if.) that the young prince killed by Suwaid was a brother, not a son, of King 'Amr, and that his name was Malik.

(2) Mounted thereon warriors clad in iron—some of them the hunted of the spear-points, others the hunters thereof:

(3) In knots dispersed they dart upon the pasturing herds, as though, when they came down into

(4) I give my friends to taste of my gentleness and my guarding care: but oft-times my enemies, though they be far away, plain sorely over my doings.

(5) And many the seeker for vengeance on whom I have dealt a grievous blow, and have outstripped his pursuit: though he sped after me with his utmost speed, he could not overtake me;

(6) He looks upon me, when I meet him face to face, with terror, and he turns away his eyes from the sight of me, with a face changed in colour [through fear],

(7) And well do men know that my stock is exalted high, what time the heights of glory are recounted among them.

(8) And many the adversary round whom I have left the ravens hopping, with the blood of his belly

(9) The spear-head stuffed his body, then he fell prone on his nose, as the growing boy throws on its side the sharp-edged ankle-bone.

(10) And many the night-wanderer has bent his steps to me for a lodging, what time in all the tribe other helpers were few indeed ;

(11) And I said to him—'Thou hast come to thine own folk, to a level and broad place!' and I entertained him nobly, so that in the morning he went forth loud in my praise.

(12) And I am not one who strives to shield himself from harm, but I stand forth in defence of the tribe where its bulwark is weak.

(13) And if there be in Tamīm any glory, it is Nahshal and 'Utarid, the lofty, that lift me high,

(14) And the joint stock which they have begotten among the race of Sa'd and Malik: but some of the fire-sticks of the tribe fail to light and are nothing worth.

(15) And whoso attains to fame among men, verily he is one who has observed the truth of all that I

#### NOTES

(1) The word *mush'ilah*—\* far-spreading troop'—is, in the context, best taken so : the scholars did not know its exact meaning, but the addition of *lea-Main*, 'like a flock of birds', is strongly in favour of the version chosen, and does not suit the alternative *mush'alah*, 'kindled to fire by the glint of its weapons'. The word *yadda'l* is specially used of a warrior going into fight who shouts his name and lineage: see *ante*, No. VIII, v. 11. Here the coward does this, but his heart misgives him, and he turns and flees.

(2) The second hemistich of this verse offers difficulty: the picture drawn in the first verse is

that of a body of enemy cavalry attacking the poet's tribe, whom he withstands (*nahnahtu*); how-then does he come to speak by the spear-points, others the hunters? We must apparently understand him in this part of the verse to describe the defence of the assailants. The attack does not wholly fail: some of the horse-men are repelled—*masid*, 'hunted down': others continue to carry their foray through, *said*, 'the hunter'; and in v. 8 we have this part of the picture, the attacking host broken up into small parties, darting after the herds of camels like pursuing hounds.

(7) *Bawabin*, rendered 'heights of glory', may also mean 'eminent or distinguished men'.

(8) 'Ravens' is chosen to render *at-fair* here because of the verb *tahjul*, which describes their gait, and is inapplicable to vultures, the other birds of prey.

(9) The adversary is described as pierced from behind with the spear, and falling forward on his face. For the sheep's ankle-bone, used as a die in games of chance, see *ante*, p. 168, note.

(11) The Beduin's greeting to a stranger: see *ante*. No. XXIII, v. 11, note.

(13) The 'Utarid (a name of the planet Mercury) mentioned here was the poet's ancestor on his mother's side: see *Agitata* xn, 41<sup>26</sup>. He was 'Utarid b. 'Auf, of the race of Sa'd b. Zaid-Manat.

(14) Sa'd son of Zaid-Manat was one of the patriarchs of the group of Tamim, ancestor of an important branch of that tribe. Malik son of Zaid-Manat was his brother, ancestor of Darim (see introduction to No. XIV). The use of the verb *jama'a* is here genealogical, indicating that in the person or persons named a family had a common ancestor or ancestors. For the phrase about fire-sticks, *zinad*, see *ante*, No. XVI, note to v. 48, and No. XXVIII, note to v. 15.

(15) 'Attains to fame among men', *yataballagh bi-l-hadithi*, lit. 'attains to being talked about'. The poet says that those who are themselves famous recognize in him one of themselves.

## XCIV

### 'AUF SON OF 'ATIYAH SON OF AL-KHARI', OF TAIM OF THE RIBAB

THE poet was one of the chiefs of the tribe of Taim, belonging to the group called the Ribab: see No. XXX, introduction, and notes to verses 9 and 11 of that poem. Our poet was a leader of his tribe at the time of the battle of Rahrahan, the year before the battle of Shi'b Jabalah, and was also present at the defeat inflicted by the Ribab and Asad upon 'Amir b. Sa'sa'ah at an-Nisar (see *Naqaid*, and *post*, No. XCVI). Another indication of time is given by v. 6 of our No. XCV. He lived, therefore, during the second half of the sixth century A. D. His tribe was one of those bordering on al-Qasim, probably established next to Yarbu' and Darim of Tamim.

The fragment which follows is a vivid picture of a raid delivered in the morning upon some hostile encampment. A longer piece by the same poet will be found in No. CXXIV.

(1) Goodly, in sooth, were the young warriors of the morning raid whom ye met, what time the women with heads bare were [pale with fright] like the white root of the papyrus—

(2) One of them casting off her veil, and her sister running with her girdle slipped down to the place of the *izar*:

(3) While we drove the foremost of their men back upon those behind, as the

strange camel is driven back from mixing with the throng of camels at the watering-place.

(4) Three kinds were they: first, he that swam with the spear piercing his body, stumbling in the red gore that poured from his wound ;

(5) Then, the captive in chains, to be ransomed by payment of the best of his wealth, whether he was owner of a herd of a hundred camels, or only of a cloth for holding grass ;

(6) And, lastly, he to whom and his people mercy was shown, whether he was thankful therefor or thankless.

(7) And whole tribes come to pitch behind our tents for protection against the morning raid, wh

#### NOTES

(1) '*Unqur* is explained in the Lexx. as the white root of the papyrus, of reeds, of long grasses, in fact of any plant that has a white and succulent root. The comparison implies that the women, surprised by the raid, were pale, whether from fear as the rendering has it, or because they were of noble stock and shielded from all exposure, and therefore fair-complexioned.

(2) The verse does not imply that there were only two women: there may have been a large number, but all were in confusion as to their clothing hastily donned.

(4) The figure here drawn is that of a man pierced with a spear, with the spear-point still sticking in him, pulled forward by his assailant, with his arms outspread as though swimming. The act of pulling a man along by a spear with which he has been transfixed is called *ijrar*, and is often referred to: e. g., in No. VIII, v. 11, *ante*.

#### XCV

#### THE SAME

Another brief fragment of self-praise.

(1) By thy life! I am a man who defends stoutly his folk, no fighter unskilled in the day of trouble ;

(2) I give generously to strangers who come from afar to seek my bounty, and I withhold it not from those who are my kin or bound to me by covenant;

(3) And not in me will ye find—know it well!—grovelling before any, nor am I puffed up with arrogance.

(4) Seest thou not that we are the sling-stone of wars? we flow in a flood [over our foes] as though we were the surge of a sea.

(5) When we face the enemy, we clothe ourselves in the fells of lions, the skins of leopards.

(6) We pasture where we choose in the lands of 'Abs and Tayyi' her ally, and in the lands of Bakr,

(7) Though each of them be our unsparing enemy, smarting from a fresh wound, bent on vengeance.

#### NOTES

(4) 'Sling-stone of wars', *mirda Aurtibin*; *mirda* may be taken either as a missile, or as a stone used to crush anything, *e. g.*, date-stones.

(5) As indicated in the note in the text, it is possible that actual wearing of lions' and leopards' skins in warfare may be meant; the Quraish, when they came out to meet the Prophet at Hudaibiyah in the sixth year of the Hijrah, are said to have put on leopards' skins; and in a poem on the battle of Badr at BHisham 534<sup>18</sup> there is another allusion to wearing leopard-skins in fight. But on the whole it is more probable that the words are figurative. Lions were certainly very rare in Arabia during the century before Muhammad, though leopards were more plentiful; and it is unlikely that any large number of lions' skins could have been obtained. Warriors are often spoken of as lions, in language that may have been the convention of centuries; and *tanammara*, 'he turned himself into a leopard', is said, in the quotation (from a poem by 'Amr b. Ma'dl-karib, a contemporary of the Prophet) in note<sup>e</sup> on p. 640 of the text, of warriors clad in mail-coats held on by leather thongs.

(G) Ghntafan, Asad, and Tayyi' had a league together in the sixth century A.D., and were known as the *Ahlafor* confederates (see *Diw. of 'Abld*, transln., introd. to Poem ii, and references): this accounts for the affixed pronoun in *wa-Tayy'Ci-ha*, 'her Tayyi', *i. e.*, her ally: tribes, spoken of as a unity, are of feminine gender (*ante*, No. XLI, note to v. 21). The mention of 'Abs as dwelling in its own lands and in league with Tayyi' is a useful note of time, as it indicates that peace must have been made and the War of Dahis (*ante*, No. IX, note to v. 23, and post, No. CIII) brought to a conclusion—perhaps about A. D. 575 or 580.

#### XCVI

#### BLSHR SON OF ABU KHAZIM, OF WALIBAH, OF ASAD

THE author of this and the three following pieces was the most considerable poet of his tribe during the century before the appearance of the Prophet. He was a contemporary of Hatirn of Tayyi', Aus b. Harithah of the Banu La'm of Tayyi' (see the introduction to the translation of the *Mu'allaqak* of Zuhair in my *Translations*, pp. 107 ff.), an-Nabighali of Dhubyān, and King an-Nu'man Abu Qabus of al-Hlrah.\* As points of time in his career may be mentioned the Battle of an-Nisar (see *ante*, p. 135), probably fought some four or five years after Shi'b Jabalah, and therefore about A. D. 575, and the second War of the *Fijar*, or Breach of the Religious Peace, which began in which his tribe and that of Dabbah inflicted a severe defeat on the confederate tribes of

\* The mention, in *Agh.* xvi. 98, of 'Abld b. al-Abras as a contemporary involves a gross anachronism: see *Introd. to Dm. of 'Abld*, p. 8.

'Amir b. Sa'sa'ah, in his poems. In the latter, he carried to Harb b. Umayyah and 'Abdallah b. Jud'an of Quraish the news of the murder, by al-Barrad of Kinanah, of 'Urwah ar-Rahhal, and thus enabled the Quraish to withdraw from 'Ukadh towards the Sacred territory before the Hawazin became aware of the outrage (*Agh.* xix. 75). He was also, according to Ibn Qutaibah (*shi'r* 145), a party to the Oath or treaty by which Tayyi\* and Asad, who had previously been hostile, made a league of peace together, some time before the battle of Shi'b Jabalah, when Hisn son of rludhaifah was chief over Dhubyān (our commentary, pp. 364<sup>6</sup> ff.). Perhaps we may put his activity as a poet and warrior from about 560 to 600. He met his death, as related in the *Mukhtarat* of Hibatallah ash-Shajarī, pp. 80-1, in a raid against a tribe of Hawazin called Wa'ilah b. Sa'sa'ah, one of the so-called *Abnd*, having been shot by a lad with an arrow. He lived long enough, after receiving the wound, to compose an elegy on himself which has survived. Bishr was counted by the ancient critics among the *Fuhut*, or principal poets of the Ignorance.\* Besides the four poems by him contained in our Collection, there are six in the *Mukhtarat*. 'Abd al-Qadir, the author of the *Khizdnah* (died A. D. 1682), was acquainted with his *Diwdn* and its commentary (perhaps by al-Akhfash)—see *Khiz.* iv. 317, top; and it will probably some day come to light. Besides the ten complete poems which we possess, a large harvest of fragments of others might be culled from lexicons, commentaries, and works on *Adab*. His compositions display a striking preference for the *Wafir* metre: of the ten known poems, seven are in *Wafir*, and that metre also seems to preponderate among the fragments.

The poem before us, after the *nasli* (vv. 1-7), deals with the Battle of an-Nisar (vv. 8 to end), represented as a bloody defeat for 'Amir b. Sa'sa'ah.

(1) Ramah and its hill no longer bear traces of Sulaima, and her journeyings and their divergencies have carried her far away from thee ;

(2) There has changed her that which has changed men before her: she is gone, and the longings of my heart seek her out.

(3) Has it not reached her that tears flow ceaselessly from an eye whose Beloved visits it only in dreams—

(4) [Dropping] like the dripping of well-water from [the labour of] a camel of Jurash over seed-beds, whose great water-skins gush forth into the channels—

(5) [A camel] drawing a great water-bag by a rope of four strands over a cross-piece, kept straight by a pulley with suspending irons the orifices of which creak as it works?

(6) She went by the upland road—no other objective had she than Muhajjar and the *Harrah* of Laila, its level spaces and its black lava rocks.

(7) She saw me with my temples bald and smooth as the place where the

\* Al-Farazdaq, in the first century of Islam, enumerates him among his great predecessors (*Naq.* 201<sup>6</sup>).

sand-grouse lays: but their baldness is not due to a captor who showed grace in view of ransom to be paid having cut away the locks.

(8) We answered the sons of Sa'd of Dabbah when they called to us for help : and a wonderful friend were he who when called on did not answer !

(9) It came about that, whenever we cried ' Hawazin, advance in the straight road!'—their orator hit not the mark aright.

(10) From al-Mala we gripped them with the grip of the biting she-camel, with a gleaming [body of horse] the scouts of which do not walk under coverts ;

(11) And when they saw us in an-Nisar as though we were high-reaching clouds brought by the Pleiades, driven on before the south-wind,

(12) Then were they like a woman boiling cream in a pot who, when it boils up, knows not what to do, whether to take it off the fire [before it is cooked] and so incur blame, or to let the butter be melted [and thus perhaps be lost].

(13) We cut their forces in twain—one half was in al-Yamamah, while the other took the way of Autas, where their dogs howled [at their strange surroundings].

(14) We drove them as we would from place to place, as bitches<sup>^</sup> carry about their puppies, on ever rising high in air.

(15) We stripped the bark off them as a man peels staves, and they reached a state in which the despoiled one whimpers over his misery—

(16) From early morning until the night came between us and them, and weariness overtook the running of our most enduring steeds.

(17) Our cavalry singled out Qushair, and went straight for them, as the well straightens out the ropes of the buckets that ply therein.

(18) Whensoever we overtook any band of their horsemen, we remembered their rancour and the

(19) Ye Sons of 'Amir! ye know how we left your women—snatched off captive in haste, with their hinder-parts bleeding [from the roughness of the cushion-less saddles]:

(20) Yea, our sutlers and hirelings had their will with white women fair as statues, with their bosoms perfumed with saffron.

(21) Your suckling women passed the night [hid away] on a hill, with their hearts trembling with fear of that which the darkness might hide.

(22) Leave alone the pastures of the Shiqani! both of them belong to us, what time wars blaze up among Red Mudar!

## NOTES

(4) Jurash, an agricultural tract in the Yaman, where irrigation from wells was practised, a camel drawing up a water-bag by walking down an inclined plane.

(5) In this verse the word 'aud offers difficulty: Abu 'Ikrimah thinks it means (as usually) an old camel; but this is unlikely. The camel has been mentioned already in v. 4, and the place of 'aud in the sentence indicates that it is some part of the well-gear. At-Tusl's explanation (though probably a guess), that it is the *mihwar* or pin upon which the pulley revolves (whether of wood or iron), seems best. *Mahtilah* is the pulley (also called *bahrah*) itself. *Khuftaf* is apparently the two side-pieces, of iron, which enclose the pulley, and are pierced by the pin, *mikwar*. It is probable that there were different ways of drawing water from above between the forks of an iron grapnel suspended by a hook: see *ante*, No. LXXIII, note to v. 4, where such a grapnel is called *khuftaf*. The well here described is evidently one of settled cultivation, *harlar*, not a well for watering herds and flocks in the Desert. There is an illustration of such a well in Euting, *Tagbwh*, i, p. 89, with a list of the present-day names of the parts of the gear: this list, as to spelling, &c, has been revised by Dr. Hess in *Der Islam*, vol. iv (1913), 316-17. Other illustrations of wells, at Ha'il and Taima, will be found in the *Tagbuch*, ii, pp. 22-23 and 146. For the passage compare Mutammim in No. LXVIII, vv. 3-5.

(6) Muhajjar (also vocalized Muhajjir) is said to be the name of a mountain surrounded (*hujjira*) by an expanse of sand. It is mentioned in v. 18 of Labl'd's *Mu'allaqah*. The *Harrah*, or volcanic plain, of Laila is part of the territory of the Banu Murrah of Dhubyān, not far from Medina.

(7) 'Temples': the word *dhu'dbah* properly means the lock of hair hanging down from the forehead on either side, but it is used here for the place where that hair grows, which the poet (putting concave for convex) compares to the smooth round bareness in which the sandgrouse lays her eggs (*ante*, No. VIII, note to v. 29). He is bald in these places from the friction of the helmet (*ante*, No. LXXV, 4), not because he has been taken prisoner and his captor has cut off his forelocks (*dhu'abab* or *ndmydii*) to carry off, letting him go free and keeping the locks to form the subject of a ransom or of a boastful ode later on.

(8) It is noticeable that *lillahi* is used in this verse to indicate blame: generally it implies admiration and praise. See *ante*, No. XX XI, note to v. 4, and XLV, note to v. 4.

(9) This verse seems to imply that the battle was preceded by a contest of words, the orators or poets, *Khatib*, of the opposing hosts beginning the encounter with some speeches or odes of defiance, as in the case of Homer's warriors in the Iliad. *Kunna* is used here for continuing habit, as in No. XXII, vv. 27, 29; but the first person is employed instead of the third, which would be the logical construction, on account of the attraction of the following *qulna*.

(10) <sup>i</sup> Under covert', *ad-clara*, a thicket of trees or bushes that conceals the scout's approach.

(11) 'High-reaching clouds brought by the Pleiades', *nashasu-th-Thurayyd*: *nashas* are heavy cumulus clouds full of rain, reaching up high into the sky. They are said to belong to, or be brought by, the Pleiades, because this constellation is one of the 28 *anqa\** (sing. *nau'*) into which the heavens are divided. In No. 14, some particular asterism rises \* just before dawn. The ancient Arabs used to ascribe rain falling during this period of 13 days to the influence of the asterism dominating it. The Pleiades is the third of the *anwa'*, and said to be the most excellent of all in bringing rain. Cf. Heb.

\* See Lane s.v. *nau'* for a discussion of the question whether the word means the auroral rising or setting of the asterism: the native lexicographers explain it in both senses, but Lane shows good reason for holding that it means rising, not setting.



*ma'adhanno* Kimah 'the sweet influences of the Pleiades', A.V. in Job xxxviii. 31.\* For the part played by the south wind in determining the fall of rain from clouds cf. 'Abid, Diw., transln. of Nos. vi. 7, and xxviii. 14.

(12) The commentators appear to have been much perplexed by this verse, and their interpretations do not seem to me to be correct. The verse relates to the preparation of *samm* (*ghēe* or clarified butter), which is made from goats' and ewes' milk. The preparation is described in Doughty, *Arabia Deserta* ii. 67 and 229, and if we attend to his description the meaning of the verse becomes quite plain. First, the ewes are milked, and the milk rocked by a woman on her knees in a small skin-bag called *semle*h (anciently *thanulah*) half-full of milk, until the butter comes, mixed with curd—for the *semle*h contains a remnant of sour milk. Then the milk, with the formed butter, is transferred to a pot, and boiled; the butter melts and rises to the top, and a little meal is then thrown in, which unites with the coagulated or curded portion of the butter-milk, and falls to the bottom. The melted butter, now become sawn, is poured off the top, and is stored, and the butter-milk with the meal in it is served to the guest, 'and is the most pleasant sweet-meat of the poor nomad life'. If, then, the pot is allowed to boil over, the *samm* may be lost from the top: on the other hand, if it is taken off the fire too soon, the formed butter, and the process may be spoiled in another way. The commentators imagine that the woman is interrupted in her operations by the arrival of a guest or guests, and that the verb *tudhib* relates to the dividing out of the *samm* between them. But there is no reason to make any such supposition, and no trace of a foundation for it in the plain language of the verse. Al-Asma'i, who spent some years in the Desert, appears, from LA i. 382<sup>20</sup>, to have understood the verse correctly, having often seen the process: the other commentators, mere cloister-scholars who probably never saw *samm* made, were quite astray. The verse compares the confusion of the enemy on being faced by the host of Asad to the confusion of the woman whose lire is too hot, causing her cauldron of cream with formed butter (*zudhah*) to boil over.

(13) The host of 'Amir b. Sa'sa'ah is here described as broken in the centre, and driven in two opposite directions, one part towards al-Yamamah, the mountainous tract to the east, the other towards Autfis, far to the west on the margin of the Hijaz. The latter was a famous place, being the ground on which the tribes of Hawazin assembled before the celebrated battle of Hunain in the eighth year of the Hijrah (see my *Translations*, p. 46).

(15) A metaphor often used for maltreatment is 'stripping off the bark', *lahw* or *qashr* or *nakt*: the verb is frequently used of a tribe: cf. *ante*, No. LXXVIII, 4 and note.

(17) Qushair, an important division of 'Amir b. Sa'sa'ah, belonging to the line of Ka'b b. Rabl'ah, and brother of 'Uqail: like the latter, its lands were in al-Yamamah adjacent to the Bakrite tribes of Hanifah and Qais b. Tha'labah.

(21) 'Hill', *rahivah*: this word may also have the opposite sense of 'hollow, depressed place': see the various treatises on the *addad*, or words of opposed significations; the commentary thinks that here it means the latter. In the second hemistich I have followed Marztzl in taking *janan* to signify the 'darkness of night', since to interpret it as meaning 'heart' or 'mind' would duplicate the sense of *qulub*, which comes next.

\* Modern critics take *ma'adhanno* in this place in the sense of 'bond, chain', following the LXX. *δεσμός*; but the Arabian analogy gives some ground for thinking that the A.V. is right. The word is not a *ῥαβδὶ λεγόμενον*, and elsewhere connotes pleasantness and ease.

† The verse is also explained correctly on pp. 368<sup>3</sup> ff. of our commentary, in Aba 'Ubaidah's account of the Battle of an-Nisar.

(22) I have preferred to follow at-Tusl's reading *ash-Shiqaini*, because that form seems best attested by the citations in Bakr I and Yaqt. Al-Asma'l's suggestion that *as-Sifaini* means 'the two sea-coasts' is singularly inept, since both Asad and Hawazin were essentially inland groups, hundreds of miles distant from the sea. What the two places called *ash-Shlq* are is uncertain. Ibn al-A'rabi said that they were two valleys, others that they were two mountains. *Manbit* probably means a region where vegetation of some sort serving for pasture grows. Why Mudar son of Nizar (son of Ma'add, son of 'Adnan), a patriarch of the Arabs, was called 'the Red' is unknown: one solution suggests that it was because his father gave him a tent of red leather; Jauhari says that in the inheritance of Nizar Mudar obtained the red gold, and his brother Rabl'ah the horses of his father; others that in battle the tribes descended from Mudar wore red turbans and carried red standards, while the Yamanite colours were yellow: all these are mere guesses.

## XCVII

## THE SAME

THIS poem was considered by the ancient critics one of the finest in its measure and rhyme of the pagan age. It is not in very good condition, having two inconsistent openings (see notes), and a *lacuna* after the *nasib* (v. 14). The poem is a general panegyric on his tribe, starting, apparently, with some disagreement with the Banu Sa'd of Dabbah (whom Asad had previously helped at an-Nisar), and going on to enlarge on the strength and readiness for warfare of the men of Asad. The last section, vv. 33-8, dealing with a hostile section of the tribe, is somewhat detached from the rest, and perhaps something has been lost between vv. 32 and 33. On the difficulties which the

(2) Ah, gone on her way is Idam; and every tie to a fair one must one day wear out and snap!

(3) Thou hast been her lover in earnest and in jest, until now that thou hast grown old, and men say—'Verily thou art distraught!'

(4) Once was she well content with us for a space, and we with her: but time has no abiding!

(5)—The nights when she took thee captive with her rows of pearly teeth, whose moisture, when a third of the night had sped, was potent as heady wine,

(6) And a bright face with shining cheeks, sleek, and a nose on and about which beauty had been showered.

(7) [She turns her head aside] as turns an antelope with hard smooth horn, that has been left behind by the herd, in Sahah, where the acacia-trees line its moist ravines,

(8) Her companion a fawn, brownish in colour, with languishing eyes—its bleating disquiets her motherly heart.

\* \* \* \* \*

(9) Yea, many the wide desert where the drumming of the *Jinn* resounds, and in its waterless spaces the hot wind whistles shrilly,

(10) Where I have startled its gazelles as they took their mid-day rest, what time the hills pierced through the glistening stretches of the mirage,

(11) Mounted on a fleet she-camel whose frame has been worn down by constant journeyings until I have reached to her ultimate nature, and her hump has vanished away.

(12) She is like a flat-nosed wild bull that roams from one region to another, over whom has passed, in Harbah, a night set thick with rainclouds:

(13) He stood night-long, crying 'Turn to morning, O Night!' till the darkness cleared away from his strip of sand,

(14) And he emerged therefrom in the early dawn, as a pearl shows forth when let fall from the string.

(15) Ho! carry a message to the sons of Sa'd and to their cousin—the last drops in the udder have been drawn !

(16) 'We offer you the way of uprightness: and we are a people whose affection if one quits, he will have no praise in war.

(17) ' Then, since your vessels of love are empty, and there is not in them any tie between us of mutual affection and aid,

(18) ' Therefore the valley-sides of 'Uraitinat and the gravelly plain of 'Ailiam are forbidden to you,

(19) \* We will close them against you, though they be lands wherein the flanks and humps of the camels grow fat and swell:

(20) \* There the eyes of men's milch-camels are well content, and the clouds untie thereon the spoils

(21) Yea, many the rich pasture from which the seekers for grazing refrain in fear, wherein grow luxuriantly the *naj'al* and the *haudlmn*,—

(22) Its greenery rises high and is tangled together, and the places where the '*alajan* grows stand out in it like moles—

(23) Have we made free with for the use of a tribe great in multitude: when their herds are beset with

(24) The meeting-place of council cannot hold them all: they must part into companies wheresoever they make a halt;

(25) Their men have no need to run afoot: they have spare horses in plenty standing ready bridled—

(26) Steeds that stood the whole night and the first part of the day at al-Mimha, where *thagham* was cut for their fodder.

(27) Then, when they came down into the plain from Dhu Sabah, and the torrent-beds and the hills streamed with them,

(28) They stirred up a cloud of dust and emerged therefrom, as the arrows pierce through and come forth from the target.

(29) In every place of soft soil where they wheeled about is a well-like footprint of the hoof, with the sides crumbling in.

(80) When the foremost of them emerge, dishevelled, rushing headlong with their forelocks standing out,

(31) With bundles of mail-coats bound to their cruppers, with their colts in the evening looking [, with their long thin legs,] like pairs of shears,

(32) Then do they race with the spear-heads, bending downwards their heads, as doves race with one another as they fly towards the scanty pools left by the rain.

\* \* \* \* \*

(33) Soest thou not that length of time brings forgetfulness and oblivion, even as Judham is forgotten ?

(34) They were of our tribe, but wrought wrong against us : and we led them forth to the country of the Syrians.

(35) We had been in defence of them a strong fortress : ours was the supreme headship and the foremost place.

(36) And they said to us—' Ye cannot abide where ye are if we go forth from you ' : yet we abode in our place though they had gone—

(37) Stone blocks of Khuzaimah, firmly fixed in the soil: to us belong the ways through the mountains, whether free or forbidden.

(38) And sooth, the day when we stood up to curse you in the valley of Dhu-1-Majaz shall bring its fruit in your punishment!

#### NOTES

(2) This ode has two beginnings, each marked by the double rhyme: but only the second verse coheres with the rest of the poem. The first runs thus :

(1) Is it truth that I see, or but a dream ? or do terrors come what time my comrades lie asleep ?

Evidently this couplet belongs to a *nasib* which went on to describe the nightly visit of the wraith of the Beloved, while the poem before us deals with the ordinary incidents of a parting after a period of association.

*Idam*, the lady's name, means 'seasoning', that which renders food pleasant and savoury. 'Fair one', *ghaniyah*, 'one whose charm is such as to give her power (*ghina*, *αἰδώς*) over men': this is the only true interpretation, though others are suggested by the lexicons. The word is significant of the influence of women in the nomad life ; such charm as it connotes is inconsistent with wantonness, and a married woman attached to her husband may be called *ghaniyah* in an ode as well as the poet's own mistress.

(7) A verse seems to have fallen out here, describing the lady's neck, the length of which is seen when she turns her head: the cognate accusative *ta'arrut, a*, at the beginning of v. 7, describing the antelope turning towards her fawn, postulates a verb before it which is wanting in the text.

sahah, the name of a tract in the territory of Asad: see 'Abld, *Diw.* xii. 1. 'Moist ravines', *asirrah*, sing. *sirr*, *sarar*, *sardrah*: the word means the streaks or lines of depression in a valley, which are the moistest parts of it, containing verdure, bushes, and trees. The rendering adopts the reading *silam* for the last word of the verse, pi. of *salamah*, the Arabian acacia: the alternative *salam*, pi. of *salamah*, is a different kind of tree, bitter, and not eaten by gazelles or camels.

(9) 'The drumming of the Jinn', *ta'zifu-l-Jinnanu fih*. The phenomenon here mentioned, the sound heard at night in the desert sands resembling the continuous beating of distant drums, was ascribed by the Arabs to the *Jinn*. The physical explanation of it, given in more critical times by al-Asma'i, is that it is caused by the friction, or falling, of particles of sand driven by the wind over the wrinkled surface of the sand, singing, *ka-tad, rabi-l-mughannina bi-t-tabli*.

(10) The rendering adopts the v. 1. *wa-qad hafazat* the text, *idha-ddaraat*, means that 'the hills had clad themselves, as in a shirt, with glistening sheets [of the mirage]': but the mirage is a level sheet of heated air that covers the desert surface, and the hills are not clothed with it but emerge from it, piercing through and standing out above it: cf. *ante*, No. X X V I I I, note to v. 5, No. X L, v. 24, and No. X L V I I, v. 15.

(11) 'Her ultimate nature': this rather prosaic expression represents the Arabic *nudaruha*. *Nudar* means 'pure, without admixture of anything else'. The poet says of his camel that he has worn down her frame by getting rid of everything that can be removed, until what is left is the residuum without which she could not be at all. *In fand* for *faniya* the verse uses a dialectic form generally attributed to the neighbouring tribe of Tayyi': but see *ante*, No. X C I, note to v. 13.

(12) Harbah is said to be in the territory of Hudhail in the Hijaz, and is a place often mentioned by the poets as a resort of wild kine (*Oryx beatrix*): the quotations are in Yaquṭ ii. 233-4, and Bakr 277. 'Rainclouds', *jaham*: this word is usually rendered 'clouds having no rain in them', or 'clouds that have discharged their rain completely': but the conventional situation drawn for us in this section of the poem is that of an oryx who has been rained upon all night, and whose fleetness is enhanced by the cold; cf. 'Abld xi. 35 and xix. 10. The comparison of the camel to a wild Bull breaks off with a *lacuna* at v. 14; what has been lost must have corresponded more or less to the picture in Labld, *Mudllaqah*, vv. 47-52, of the oryx pursued by hunters with dogs.

(15) We are not told who the Banu Sa'd are: perhaps the branch of Dabbah, neighbours of the poet's tribe, mentioned in No. X C V I, v. 8: the context indicates that there had been friendly relations between them and Asad. But see below, note to v. 33. The exact meaning of *mauld* ('cousin') is uncertain: as the commentary shows, it has a number of different significations.

(17) 'Vessels of love', *'iydbu-l-ivuddi*, i. e., *their hearts*. We may also render 'Our vessels of love (hearts) are empty of you'; but this does not suit so well the tenor of the passage.

(20) 'The eyes of men's milch-camels are happy', lit. 'are cool': see *ante*, No. I V, note to v. 11. For 'the spouts [of the water-bags] of the clouds' cf. 'Abld, vi. 7. A picture of such '*azalin* (sing. '*azla'u*) delivering water will be found in Euting's *Taybuch*, ii. 23.

(21) For the reason why seekers of pasture refrain from trespass on this rich grazing-ground see *ante*, No. V I, note to v. 3, &c. The plants named in this verse and the following are all noted as good pasture. 'Luxuriantly', *tu'amu*, lit. 'twinned', i. e., with double shoots.

(26) For *thagham* see *ante*, No. X V I I, 3.

(29) This verse is repeated in the next poem, v. 42, with a slight change of phrase: the intention is to indicate that the horse's hoofs were long, and made deep prints in the soft soil; length of hoof is a subject of praise.

(81) The steeds used in war are generally **mares, and** hence the mention of their long-legged colts. I have preferred the reading *U-ahqubi-ha* to that of the text: the mail-coats were carried in a bundle or bag fastened behind the saddle. It seems, however, not impossible that this verse may be an interpolation: verse 32 would follow v. 30 better without any such interruption; and the bundles of mail-coats would in fight have already been opened and the contents put on. Moreover, these bundles, *haq'ib*, sing. *haq'ib*, until they come to the place of action, when they put on their armour and mount their mares. The newly-born camel-calves might equally well be intended in the second hemistich.

(83) This passage, to the end of the poem, appears to have been misunderstood by the commentators, who take Judham as the name of the tribe against which it is directed. But Asad was a leading member of the Ma'addic stock of Central and Northern Arabia, while Judham was a clan of Yamanite origin—brother of Lakhm, son of 'Adl, and descended eventually from Kahlan b. Saba, brother of Himyar: it had thus no kinship with Asad. But it is not necessary to understand the passage in this sense: the words 'even as Judham is forgotten' may be merely an example, and the persons aimed at may be a section of Asad itself which, in consequence of a wrong done to its brethren or for some other cause of disagreement, had left the tribe and gone north into Syria. Evidently the severance was recent when the poem was composed, whereas Judham had been long settled in the Syrian Balqa, in the neighbourhood of Ma'an, a town five days' journey south of Damascus, and had also become nominally Christian. Marzaql, as mentioned in note v on p. 658 of the text, inserts the passage between vv. 14 and 15 of the poem, which would make it probable that the Bant Sa'd, mentioned in v. 15, were the separating branch of Asad: Wustenfeld's Table M shows three families in the tribe headed by a Sa'd, one of which may be the stock intended, and not the Ban a Sa'd of Dabbah, as suggested above against v. 15.

Vv. 33-4 are cited by ancient authorities as offering an example of the false rhyme called *iqwa* (*Judham* rhyming with *ash-Sha' ami*), which is in favour of the authenticity of the passage.

(37) The poet likens the strength and solidity of his tribe to stone blocks, *atfafin*, sing. *uthfiyah*, used to support the cooking-pot over the fire. Khuzaimah is the name of the father of Asad and Kinanah. Through Kinanah he was the ancestor of Quraish, and this is the matter to which the commentary, p. 659<sup>2</sup>, refers as the explanation of the claim to be lords of ways both open and forbidden, meaning by the forbidden the roads through the sacred territory, *haram*, of Mecca. This, however, appears to be doubtful. The poet seems to be claiming command of the territory traversed by caravans for his tribe, which was placed in the region south of Taima to the east of the great trade-route now represented by the pilgrim way from Ma'an to Medina and on to Mecca.

(38) Dhu-1-Majaz was the site of one of the fairs held by the Arabs during the sacred months. The fair lasted eight days, from the 1st to the 8th of Dhu-1-Hijjah, and its place was behind the sacred mountain called 'Arafat near Mecca (see Wellhausen, *Heidenthum*<sup>2</sup>, 88). Apparently the celebrations there (of which we hear much less than of those at the neighbouring fair of 'Ukadh, held during twenty days from the beginning of Dhu-1-Qa'dah) were of a religious character: hence the solemnity of the curse uttered, at a sacred place, in a sacred month, against the dissident section of the tribe. *Atham*, punishment. v. 38 was cited by Yonüs (A. H. 90-182) in illustration of the Qur'anic phrase (LA xiv, 271""): this is another proof of the antiquity of the passage. It was at Dhu-1-Majaz that King al-Mundhir III of al-Hilrah is said to have brought about the peace between the tribes of Bakr and Taghlib which ended the long war of al-Basus

\* The commy. of at-Tibrizl, apparently by an error, speaks of the peace having been made by the influence of King 'Ammar

## XCVIII

## THE SAME

THE *Nasib* here extends from the beginning to v. 21. The lady celebrated (whose name is not given) belongs to the tribe of 'Uqail, a branch of 'Amir, and now hostile. The journey of the 'Uqaills towards the associated with Asad, is described. Then the poem goes on to recall the warlike achievements of the author's tribe: v. 22-23: introduction to No. XCVI--in vv. 24-5: with a family of Dhubyan called Subai' (v. 26): with Darim, a section of Tamim (vv. 27, 28): with the Ribab [*ante*, p. 111, note] (vv. 29-30): with Sa'd b. zaid-Manat of Tamim (v. 30a): with sundry tribes of 'Amir (vv. 30b, 31, 32): with Sulaiin (v. 33): with Ashja' (v. 34), and Murrah (v. 35) of Gliatafan. The poem ends with a greeting to the brother-tribe of Kinanah (v. 36), and a much-admired description of the war-mares (vv. 38-42) and stallions (vv. 43-9) belonging to Asad.

(1) Ah, our partners have departed and cannot be reached, and thy heart is in the keeping of the ladies:

(2) The drivers make their way with them towards the waters of Nakhl, and they turn aside from them:

(3) I question my companion—and yet I think that I can myself see clearly whither the ladies are taking their way:

(4) I fear lest the Sons of 'Uqail should depart with my Beloved one: and verily justified is fear!

(5) Therefore hardly did I turn my eyes away from them in Qaniyah, what time the day had risen high.

(6) In the night they came upon Arum and Shabah, with Ti'ar to the left thereof:

(7) In the litters were girls like gazelles of Asnumah resting in their holes, the covers too short to hide them fully.

(8) As they smile, their lips part to show a row of camomile-flowers, washed bright by rain after a night-travelling cloud has passed over them.

(9) And among the dames in the litters is one kind and playful, whose people arc making for their own land and have started on their way—

(10) One of those nurtured far from all hardship; her dwelling-places have been al-Qaslmah and al-Uwar;

(11) Her diet is milk slightly soured, flowing to her in abundance, and pure milk what time the milch-camels are sent forth [to bring in grain];

(12) She is plump where the anklets go round, soft and tender, and in her flanks and belly is slenderness;

(13) Heavy are her after-parts whenever she essays to rise, and when she hastens, she is soon out of breath.

(14) Then I passed the night wakeful, without sleep, as though strong wine were coursing through my joints,

(15) Watching in the heavens the Bearers of the Bier, as they revolve like the moving on of a herd of wild kine;

(16) And the Pleiads incline to setting after the first part of night is spent, while Capella stands out as their neighbour.

(17) Help, O ye people, for the man oppressed with misery by the slow length of Time, for his duration has lasted long!

(18) Yea, if distant regions have taken away from us the fair ones of 'Uqail, and the hearts which they carry away captive with them,

(19) Yet, until War turned us away one from the other, we and they had aforetime many days together that were but too short—

(20) The nights when I paid no heed to him that would hold me back, and my waist-wrapper flowed down over my ankles,

(21) And I disobeyed him that chid me, and I achieved delight, and vexed, by my visits, one stirred by jealousy.

(22) But when we saw that the men had become our enemies, with no opening left to agreement between them [and us],

(23) Our vanguard moved on, until we pitched camp in a land which Nizar had placed under a ban among themselves;

(24) And Tayyi' of the twin mountains kindled a war from the pain of which distant Suhar shrieked out.

(25) They blocked the passes when they saw us coining; but creeping into their burrows did not

(26) And the tribe, the tribe of the sons of Subai', dwelt in Quradiyah, and we encompassed them about in a ring;

(27) And 'Amr son of 'Amr counselled his people not to fight—like a man who should cut off his own nose while he had still power to defend himself:

(28) At Dhat Kahf they offered peace: but the taste of it to them is as bitter as *sola'* or pitch.

(29) And the Kibab fled away to the Upland, and there remained not of them in Sarat or al-Hubs a single fire;



(30) Then they kept at a distance from us, though in sooth they thought us near, in a place where secret talk could be overheard.

[(30 *a*) And fear of us brought Sa'd down to dwell in a land there where they used to grant protection, not to seek for it;

[(30 *b*) And the nearest tribes of 'Amir to us were 'Uqail in al-Miranah, and the Wibar.]

(31) And the valley-bottoms were given, in exchange for Numair, the hoofs of steeds by which the dust was raised high in air.

(32) And the tribe of the Sons of Kilab, though they fled, flight did not save them.

(33) And Sulaim kept silence over their cud through fear of us, even as the ass keeps silence.

(34) And as for Ashja' the man-woman, they turned tail like goats in ash-Shad hi, bleating as they fled.

(35) And we met not our deaths from Murrah, for they turned and took the road taken before them by Haribah, and went down into the lowland.

[(35 *a*) Ancient glory and renown undimmed forbid the Sons of Khuzaimah to yield in aught:

[(35 *b*) They excel all Ma'add in noble qualities, wheresoever they dwell, whithersoever they wend;

[(35 *6*) Faithful are they to their word when once it is pledged, and straight they turn to the gaming-

(36) Carry then a message, if thou touchest upon us in discourse, to Kinanah our brethren, wheresoever they be :

(37) We take the place of those who have gone away, and we occupy at will the highest region of Najd

(38) With led mares, all pressing on, frisky, prancing out of the road in wantonness, made lean and spare by constant duty in places of danger and in distant raids,

(39) Striving against the reins, unquiet as though in each of them there were a locust in a cloud of dust, yellow in colour,

(40) Thrusting back with their elbows the girth, with the space between their teats stopped up with dust;

(41) Thou mayst see them gray from the sweat dried upon them—here a plentiful flow, there only a little ;

(42) In every place of soft soil, wheresoever they wheeled about, is a well-like footprint of the hoof with the sides crumbling in :

(43) And with many a noble stallion the sheath of whose yard is like a folded wine-skin which the vintners have hung up on a peg :

(44) The noise of his nostrils, when other horses cannot breathe freely, is like the working of a bell.

(46) He is trained in the evenings, and is strong and sturdy, slender-waisted, tall on his legs, with no superfluous flesh.

(47) What time other horses have their coats dishevelled and rough after a brisk gallop in the morning, his back is like a hard well-twisted cable.

(48) All day, by the side of the riders on camels, he speeds swiftly along, the white blaze on his forehead looking like a woman's veil.

(49) Yea, there will not save from disaster, when battle presses closely, aught but firm steadfastness in fight, or flight.

#### NOTES

(1) 'Partners', *khalit*, the standing word for members of another tribe or family who have shared, during the season of plentiful pasture, the grazing-ground of the poet's tribe or family.

(2) For 'the twin peaks of Aban' see *ante*, No. XV, note to v. 18. Nakhl, 'date-palms', the name of many places in the Peninsula: here perhaps it may be the Nakhl of the Banu Murrah, two days' journey east of Medina.

(3) The commentary suggests that in asking his companion regarding that which the poet knew very well himself the intention was to conceal the pain he felt, or to prevent his attachment to his mistress from being made the subject of gossip.

(4) 'My Beloved', *jdratund*: for the use of *jarah* for a mistress see *ante*, No. LIX, note to v. 1.

(5) Qaniyah is said to be a water belonging to the Banu Sulaim, but it is doubtful whether this suits the other geographical indications given. Another interpretation takes *qaniyah* as an epithet of *naḥṣ* understood: the verse would then mean 'Hardly could I turn my eyes away from them, though restrained by a sense of shame, or bashfulness (from gazing at them too long)'.

(6) Arum, Ti'ar, and Shabah (*ante*, No. LIV, 9) are names of mountains.

(7) Asnumah, variously vocalized as Usnumah or Asnimah, said to be the name of a hill near Falj in southern al-Yamamah, or of a ridge, or of sands near Tikhfah. Probably more places than one were so called, as the word (*in the form asnimah*) is pi. of *sanam*, 'a camel's hump'.

(8) Compare No. LVI, vv. 3-4.

(10) For al-Qasimah see No. XLIV, v. 30: a variant is al-Qusaimah. Al-Uwar is only known from its mention here. The places must have been those in the land of Asad (part of Upper Qasim) where the lady's tribe, the Banu 'Uqail of 'Amir b. Sa'sa'ah, had companied with Bishr's kinsmen during the season of rich pasture.

(11) 'Milk slightly soured', *quris*, the well-known *laban*, the staple food of the nomads. 'Pure milk', *maḥa*, freshly drawn, with only its froth removed. The scholiasts differ as to the reading and meaning of *tabṭa'ath*: other pointings are *tabṭa'ith* and *tariba'ith*, which may mean that the milch-camels yield a gushing stream of milk. The version adopted implies a time of dearth, when milch-camels have to be sent as beasts of burden to bring in grain. The woman spoken of is well and abundantly provided for both in times of prosperity and in times of straitness.

(15) The 'Bearers of the Bier', *Banatu Na'shin*, are the stars of the Great Bear: their slow motion round the Pole is compared to the scarcely perceptible movement of a herd of oryx cropping the grass and moving moves on her young camel-calves', i. e., at their places of pasture: the nature of the simile is the same in both cases.

(19) 'Days that were too short', because of the deligit that was in them.

(20) The flowing *izar* or waist-wrapper is a symbol of ease and luxurious living, as girding it up is of the undertaking of serious or dangerous work.

(23) Nizar, the patriarch of all the Ma'addic Arabs. The land which Asad occupied was considered by all the other tribes to be too dangerous to dwell in.

(24) Tayyi' is always spoken of in the ancient poetry as inhabiting the twin ranges of Aja' and Salma in Northern Najd and the valley between, now known as the Jabal Shammar. Suhar is the capital of 'Uman, on the sea-coast in the centre of the great bay whose extremities are Ras Musandam to the north and Masqat to the east. The verse is an extravagant exaggeration, since distant 'Uman could have nothing to do with a war waged among the mountains of Tayyi'. The situation, and the actual parties to the warfare of which the poet speaks, are not sufficiently known to us for the verses to be clear, and apparently the old scholiasts were unable to explain them.

(26) Subai' is the name of one of the families of Dhubyān: whether the poet means that he protected them by encircling them with his tribe, or besieged them, is not clear. The place Qaradiyah or Qaradibah is also not known except from this verse.

(27) The 'Amr son of 'Amr here mentioned is said to have been a chief of Darim, a great branch of Tamim. The reference is perhaps to the battle of Dha Najab, in the account of which in the *Naqā'id* the speech of 'Amr is reported, p. 587<sup>12ff</sup>.

(28) *Sola'*, a tree or shrub described as bitter and nauseous.

(30 a) The Sa'd mentioned here is Sa'd b. Zaid-Manat, another great branch of Tamim (see *ante*, No. X XI, introduction).

(30 6) Of 'Uqail we have already heard. Tho Wibar are the descendants of Wabr b. al-Adbat b. Kilab, another branch of 'Amir b. Sa'sa'ah.

(31) Numair, another division of 'Amir b. Sa'sa'ah.

(32) At-TusT reads here Baghld, one of the patriarchs of the group of Ghatafan, instead of Kilab, divisions of which have been dealt with already in the poem.

(33) Sulaim, according to the genealogists, was brother of Hawazin, of which latter 'Amir b. Sa'sa'ah was the strongest tribe. 'To keep silence over the cud' is a proverbial expression for enduring insult and ignominy in silence. The camel is an animal which chews the cud: when interrupted in doing so by fear, he closes his mouth and ceases to chew the contents. The ass does not chew the cud, but, like the camel, is said to keep silence when in fear of maltreatment.

(34) Ashja', a branch of Ghatafan: see *ante*, introduction to No. X X X I I I: it is often referred to with contempt by members of other tribes.

(35) For Murrah see *ante*, introduction to No. X I I, and introduction to No. L X X X V I I I.

(35 c) I. e., when famine threatens. Cf. No. L X I I, vv. 9, 10.

(36) 'Kinahah our tribe': the poet goes beyond Asad to his father Khuzaimah, the parent also of Kinahah; see No. X C V I I, note to v. 37.

• (37) 'The highest region of Najd', *sanam al-'ardi*, lit. 'the hump of the land': possibly the expression *sanam* may connote fatness, a tract where pasture remains abundant in spite of drought, as a camel's hump is a mass of fat. According to Ahmad, the tract intended is that called later Darlyah, a tract held by the Bana Kilab in the Prophet's time, and made a *hima* or reserve by the Caliphs 'Umar and 'Uthman for the maintenance of the camels paid in as *sadaqah* or taken in war as the State's share of the booty. The relative richness of this tract (previously the headquarters of the Kindite princes) as

(88) The rendering adopts the reading *musnifah* in preference to *musnafah*, for the reason mentioned in the note to v. 26 of No. XL, *ante*.

(39) The full-grown locust is yellow in colour, having before been dark-brown.

(40) 'Thrusting back with their elbows the girth', *nasufun li-l-hizami bi-mirfaqaiha*: as in No. VI, *ante*, vv. 6, 7, the girth becomes loose as the mare sweats, and is thrust back by the action of the elbows of the fore-legs: this is Ibn al-A'rabi's explanation. Another is that *nam*, 'means 'fraying, or cutting', the girth with her elbows: but this is (justly) condemned by at-Tusi, as the result would be to set up a sore at the points of the elbows, and also to render the saddle insecure.

(42) Cf. No. XCVII, v. 29.

(44) 'Cannot breathe freely': literally, 'hide their breathlessness': *i. e.*, they hide it within, and cannot get rid of it. A good horse should have wide nostrils, so as to be able to breathe easily when going at full speed. The noise of the horse's breathing is compared to that of a *borrowed* bellows, because—so says the scholiast—the borrower is in a hurry to return it, and therefore works it the more energetically. But a more cynical reason is suggested by the interpolated verse 45, which evidently crept in here from some commentary as a parallel:

(45) We have found in the book of the Sons of Tamlm that the fittest horse to be galloped hard is one that is borrowed!

This verse is attributed by Abu 'Ubaidah (and in the *Lisan*) to the post-Islamic poet at-Tirimmah. As a part of Bishr's poem it is entirely irrelevant, and it is characteristic of the commentators that they admitted it (see the scholiast).

(46) 'Tall on his legs', *muqallis*, literally, 'girt up', showing long legs as though the *izar* were tucked up to the waist.

(49) It is common for an Arab warrior to mention, in boasting of the merits of his horse, that in flight he ensures the safety of his rider: see note to No. VII, v. 2, and, for examples, XXII, 15, and LV, 14-15. On the other hand the word contrasted with flight, *buraka*, means steadfast holding of one's place in battle until one is slain: for an example see the story of 'Auf al-Burak, *ante*, p. 167.

## XCIX

### THE SAME

AFTER a short amatory prelude (vv. 1-7), the poet turns to the achievements of his tribe in their war with Tamlm, following upon the victory over 'Amir at an-Nisar (vv. 8-15). Tamlm was led on this occasion, as at an-Nisar, by Hajib son of Zurarah, who was beaten and fled. Then he recalls the killing of Hujr, Prince of Kindah, long before (vv. 16-17): see the Introduction to the *Diwan*. Numair (vv. 18, 19), Kilab (v. 20) and Ka'b (vv. 21, 22), are mentioned. The poem is probably very incomplete.

(1) To whom belong the dwellings thou hast lighted on at al-An'um, the traces of which stand forth like the markings of a spotted snake?

(2) The East wind has played with them, and they have become unrecognizable, but for a remnant of their trench with its sides broken in.

(3) They were the abode of a girl with white side-teeth, soft and tender, slender in the flanks, plump in the fore-arm where the bracelet goes round.

(4) She listened to the talk of the tale-bearers about us, and has severed the bonds that bound her to thee, and gone with thy former partners on their road towards Syria;

(5) And thou hast become, from excess of longing and desire of love, stricken at heart like one smitten senseless.

(6) Why dost thou not bring forgetfulness to thy grief with a strong she-camel, brisk as a wild ass, like a stallion-camel scarred with bites,

(7) One that goes proudly with the saddle upon her, trustworthy in the night journey—one that slaps her thighs with her tail, and breaks the stones with her chipped hoof?

(8) Ask Tamlm of their wars with us, and 'Amir—and is the experienced like him who does not know?

(9) Tamlm were wroth because 'Amir were slaughtered on the day of an-Nisar: so they were brought in the end to calamity themselves.

(10) Our wont was, when they shouted loudly for war, to cure the fume in their heads with a band of

(11) Wo batter the tops of their helmets with our swords, and we shout our names and our fathers', while our horses are marked about their throats with blood.

(12) [Our steeds] come forth from the dust-cloud with bared teeth, dashing along like beasts of prey, mounted on each a warrior like a lion dusky brown of hue,

(13) Warriors long in the baldric, that leap down to engage on foot, that long to reach their adversaries, not clipped in their claws!

(14) So they broke their host, and Hajib fled away beneath the dust-cloud, enveloped in dusky mirk;

(15) And they saw their eagle, the triumphant, attacked by a lion, buff-coloured, sharp-clawed, mighty in his grip.

(16) Aforetime our *men* slew Hujr—all the spears were pointed at him, and prone he fell on his face:

(17) He strives to rise—but into his body have passed the shafts of the spears, all pliant and supple, fitted with sharp spear-heads.

(18) And the Sons of Numair—we have met of them cavalry whose gums watered for spoil:

(19) But our riders came upon them unawares—every prancing mare, and horse that *in* his bounds cuts through the girth-rings of the light saddle, battering the ground might

(20) And they trampled on the Sons of Kilab with a vehement trampling, and drove them to take refuge by the tent-poles of their camping-place.

(21) And before that they brought disaster to Ka'b, with lances well straightened, which the hands ply nimbly to and fro,

(22) Until we gave them to drink of a bitter cup, the sips of which were as nauseous to the taste as colocynth.

## NOTES

(4) *Mush'im* may mean, as rendered 'taking the way to Syria', or 'taking the way to the North'. A v. I. is *ash'am*, from *sha'mah*, meaning any direction one is pleased to take; so in the scholion: but *sha'mah* ordinarily means the left hand, not any direction whatever.

(5) For 'stricken at heart', *tarifan fu'dduka*, there is a v. I. *ama-l-jaliyati*, 'blind to the most evident things'. In this rendering of for\*,<sup>1</sup> I have followed al-Akhfash (see line 21 of *commy*). Another meaning of the word is 'unquiet, restless, unsatisfied', as an animal that wanders constantly from one pasture to another.

(6) For *mukdam*, 'scarred with bites (inflicted by other stallions)', there is a v. I. *muqrarn*, 'set apart for covering'.

(9) For *u'qibu* there is another reading, more often found, *u'tibu*, 'they were made contented' (in an ironical sense). The word for 'calamity', *sailam*, probably means 'an extirpating or overwhelming onslaught'.

(11) The meaning of *mush'alah* (rendered 'marked') is uncertain. It is used for the burning of the skin caused by smearing to markings of blood by analogy.

(13) 'Long in the baldric', *mustarlchi-n-nijad*: the *nijad* is the belt going over the right shoulder on which the sword is hung; those who have to wear long belts are necessarily themselves tall.

(14) Hajib son of Zurarah was the leader of Tamim on the Day of an-Nisar.

(15) 'Their eagle', *i, e., their banner*: the use of the word in this sense seems to be borrowed from the Romans.

(16) Huji-, the Prince of Kindah and father of Imra' al-Qais: as to his slaying see the introduction to the *Diwan* of 'Abd.

(17) This *vevre* is not only modelled on one (cited in the footnote) by Bishr's predecessor and fellow-tribesman 'Abd., but contains an old word for spears, *makharis*, sing. *khars*, *khurs* or *khirs*, much used in the latter's *Diwan*.

(18) Numair, a branch of 'Amir b. Sa'sa'ah.

(20) Kilab and (21) Ka'b, the principal branches of that portion of 'Amir b. Sa'sa'ah descended from Rabl'ah. The former verse means that the attacks of Asad kept Kilab bound to its principal camping-place, afraid to venture out for fear of attack.

## C

## SINAN SON OF ABU HARITHAH, OF MURRAH, OF DHUBYAN

. WE have already made the acquaintance of the poet in connexion with the story of al-Harithson of Dhalim (see *ante*, No. LXXXVIII, introduction), for it was to him that the young prince of al-Hirah was the foremost chief of the branch of Murrah descended from Ghaidh during the latter half of the sixth century A. D. HO was celebrated for his magnanimity and generosity, and his sons, Kharijah and Harim, were among the prime movers in bringing the long and disastrous war between 'Abs and Dhubyān, called the War of Dahis, to a conclusion: see the story as told in my *Translations*, pp. 107-110.

We do not know to what affair the fragment before us relates. The house of Ghaidh in Murrah apparently remained aloof from the parties to the 'War of the Huraqah' (*ante*, No. XII, introduction).

(1) Say to al-Muthallam and Malik son of Hind—'If thou desirest to assail our strength, come on!

(2) 'Thou shalt find among us what our enemies have to face, and thou shalt be given a morning draught from a cup the dregs of which are bitter as colocynth.

(3) 'We will present to the [enemy's] troop, what time the spears meet in conflict, a thrust like the blazing of a flaming fire.

(4) 'Of us are horsemen in Shajnah, and adh-Dhinab, and 'Uta'id, like the blackness of thick darkness ;

(5) \* And in Darghad and on as-Sudairah are they ready, and in Dhu Amarr, where their women-kind have never been divided as spoil [among a victorious foe] '.

## NOTES

(1) It is not clear to which of the two persons named in this verse the rest of the poem (which assumes a singular addressee) is directed : nor have we any information as to the circumstances.

(4, 5) The places named in these verses are all localities in the country of Ghatafan, and no doubt in the lands of the BanQ Murrah. Darghad is still so called, and gives its name to an extensive lava tract [*harrah*]. *Hadir* in v. 5 may also mean 'settled folk'.

## CI

## THE SAME

A RETROSPECT of life from the point of view of old age. The poem is said to be also attributed to Kharijah, son of Sinan, one of the peace-makers at the end of the War of Dahis.

(1) If now I complain not to any of my, 'pain, and if I cannot direct my steps unless I have one to guide me, '

(2) Yet time was when I have brought at dawn upon the pasturing camels of a tribe a host of raiders, far-spreading, one following another, besetting them suddenly from lowland and upland alike;

(3) And time was that I have taken! my part in the arrow-game when the milk-less camels were driven home at evening by the cold, rain joined with chilling wind: 'I

(4) Then was I wont to give of my prevision, without reserve, to all the folk of the encampment, whether protected strangers or seekers for bounty.

(5) And time was that I prevented, without causing injury to any, a breach in the tribe—yea, all

(6) Well do my people know how, where their long-continued raid has carried them far, and they of mine.

(7) And I do not hide within me qualities for which I shall be reviled—no, not till the son of Mayyad return again from the grave 1

(8) Give me praise ! How many a door of noble deeds prepared for you, how many a valley [leading thereto], have I opened to you!

## NOTES

(2) The word *mush'ilah* has been rendered as in No. XCIII, 1, *ante*: the various adjectives used of the raiding party must cohere together, and the combined picture which they present is of a numerous band of mounted men, coming suddenly upon the pasturing camels from all sides (*min ghaurin wa-anjddi*), widely dispersed over the country (*mush'ilatan*), and one following another so as to give the impression of reserves behind (*rahan*). The last Word is one of which the scholiasts did not know the precise meaning: see the extraordinary variety of interpretations in Lane, s. v. The sense adopted is that given in LA xix. 59\* for a raid, *gharatun rahwun*.

(3) Compare *ante*, No. L XII, vv. 9-10 and note.

(7) 'I do not hide within me qualities, *lastu ghashiya 'akhlaqin*: the words may also be rendered 'I do not adopt habits': *ghashiya* often means 'to engage in, to plunge into'. 'The Son of Mayyad \*: no information is afforded us as to this personage, but similar phrases are common to express something that will never happen. Thus Aba Dhu'aib says (LA ix. 335):

'Until the two gatherers of acacia-leaves come back again,

or Kulaib is brought again in life to Wa'il from among the slain.'

The 'two gatherers of acacia-leaves', *qaradh*, used for tanning, were two men of the tribe of 'Anazah



who went out into the wilderness to collect them, and were lost and never heard of again. Kulaib, the great chief of Wa brother tribes.

## CII

# ZABBAN SON OF SAYYAR, OF THE HOUSE OF MAZIN, OF FAZARAH, OF DHUBYAN

WE have already met our poet, who was a contemporary of al-Hadīrah: see introduction to No. VIII, *ante*. He must have belonged to the latter half of the sixth and first quarter of the seventh century, for his (44), and is remembered because he, after his father's death, married his stepmother Mulaikah, widow of Zabban. She lived with him long enough to bear him two sons and two daughters, of whom one, Khaulah, eventually married al-Hasan son of 'All, and the other, Tumadir, married the Caliph 'Abdallah b. az-Zubair (*Agh.* viii. 187<sup>6</sup>). Mandhur was forced by 'Umar to put away Mulaikah, after having solemnly sworn that he did not know that such a marriage was unlawful (*Aghani*, xxi. 260-61). He was, therefore, a Muslim when he contracted it, since 'Umar said that but for his oath he would have put him to death for incest. Mulaikah was a daughter of Kharijah son of Sinan of Murrah, the last-named the poet of Nos. C and CI. Presumably she was young when Zabban died, and her first husband must have been living up to the time of the Hijrah and probably for some years later.

The two poems before us, CII and CIII, are evidently to be read together. They relate to some quarrel between Zabban, who was chief of his section of Fazarah, and the House of Badr, represented by either Hisn or 'Uyainah, at the head of the main part of the tribe. It has been suggested that the fragments may be connected with the 'War of the Huraqah' (see *ante*, No. VIII, introduction, and No. XII), but this is very uncertain; and in that war Zabban and 'Uyainah appear to have acted together against al-Husain of Murrah. Here it is evident that there was bitter content against the Sons of Badr, and in No. CIII he sternly warns them to remember how wrong-doing was punished in the person of their ancestor Hudhaifah at the Cistern of al-Haba'ah. This is a famous tale, finely told in the *Aghani*, xvi. 30-2, and I give a summary translation of the passage below.

The war of Dahis, between the brother tribes of 'Abs and Dhubyān, arose out of the race between Dahis, the horse of Qais son of Zuhair chief of 'Abs, and al-Ghabra, a mare belonging to Hudhaifah chief of Dhubyān.\* In the race Hudhaifah had placed an ambush of men who were charged, if they saw Dahis winning, to spring up and with shouts and blows to break him off in his running. They did so, and thus caused him to lose the race. Qais protested against this unfairness to Hudhaifah, but could get no redress. This started the quarrel, which

\* There is another version of the story which makes both Dahis and al-Ghabra the horses of Qais, while Hudhaifah ran another pair for which different names are given. But the poetical fragments dealing with the race mention only two competitors.

for some time was confined to petty conflicts and raids. In one of these 'Auf, brother of Hudhaifah, lost his life, and 'Abs paid for him with a bloodwit of a hundred camels. Later, Malik, brother of Qais, visited the country of Fazarah to celebrate a marriage, and was murdered there by Hudhaifah's orders. Thereupon 'Abs claimed the return of the bloodwit which had been paid for 'Auf, since Malik's blood was a sufficient atonement for the other's. Four years had passed between the payment for 'Auf and the killing of Malik, and meanwhile the camels of the bl returned with their offspring, but this was refused by Fazarah, and no arrangement could be come to. While the contention was going on, Malik son of Badr, brother of Hudhaifah, while searching for some lost camels, was shot by a man of the house of Rawahah (Qais's ancestor) and slain. After this, peace was again patched up by the efforts of al-Asla', a chief of 'Abs, who arranged that a number of boys, sons of chiefs of 'Abs (three of his own included), should be given as hostages into the charge of Subai', a chief of the tribe of Tha'labah b. Sa'd of Dhubyan.\* So things continued for a time until the death of Subai', who, when he felt his end approaching, called his son Malik (whose mother was a woman of the House of Badr, sister of Hudhaifah), and said to him :—'Thou wilt gain a fame for nobleness that will not pass away if thou keepest safe these boys. But I seem to see thee after my death, when thine uncle Hudhaifah will come, squeezing tears out of his eyes and saying "Dead is our lord"! Then he will wheedle thee into giving them up to him, and he will slay them, and all honour will be gone from thee for ever! But if thou fearest to be unable to resist him, restore the boys to their own people.' Things happened as Subai' had foreseen. Hudhaifah lamented his death to his son Malik, and so touched his heart by his grief and his sympathy that the latter made over to him the hostages, whom Hudhaifah carried off to Ya'murlyah where he lived. When he had got possession of them, he used to bring out each day a boy and set him up as a target to be shot at: as he shot, he would bid the boy call upon his father, until an arrow cut short his cries. This abominable deed of cruelty stirred up war again, and 'Abs set upon Fazarah and the men of Tha'labah b. Sa'd at a place called al-Khathirah, where they killed many of the leaders, including M this occasion Hudhaifah himself was absent; but he immediately set himself to assemble a great host of all the tribes of Ghatafan, to fall upon 'Abs and crush them utterly. Qais, foreseeing this, resolved that 'Abs must leave their settlements and seek an asylum in some other part of Arabia. He gathered together the herds of the tribe, and the women and families with their household gear, and intending to follow them at dawn. But when dawn came, they saw from the ridge of al-Mu'niqah, over which the baggage-train had passed, the army of Hudhaifah coming on in pursuit. Qais then advised his people to take a side route, not the same as that by which the others had gone, and let the men of Dhubyan decide whether to follow the baggage or the fighting men. When Hudhaifah came to the parting of the ways, he decided to follow after the baggage division, a

\* For Tha'labah b. Sa'd see the genealogical table on p. 35. For Subai' and his house see No. XII, v. 18 and note, and No. XCVIII, v. 26.

search of booty. In this attack Hudhaifah speared and killed Tumadir, the mother of Qais. Meanwhile the fighting men of 'Abs had come up behind, and found their enemy thus engaged. Qais fell upon them with a furious onslaught, and met with scarcely any resistance, so occupied were the men of Dhubyān with securing their plunder. A great slaughter ensued, which was only put a stop to by the family of Ziyad, leaders of 'Abs, exhorting their people to remember that after all the men were their kin. But Hudhaifah and his brother Hamal and some others of the family of Badr escaped, and Qais and his comrades sent out scouts in all directions to find out whither they had fled. Shaddad son of Mu'awiyah (the father of 'Antarah) and his companions eventually came upon the traces of Hudhaifah. That chief had dismounted to tighten up the girth of his saddle: when doing so, he had set his foot upon a stone, that there might be no print of it in the sand; but in mounting again his toes slipped and left a mark on the ground. This was recognized, as also a twist in one of his horse's fore-foot; so the party headed by Shaddad followed his track. The day was one of intense heat, and Iludhaifah and his companions rode until they came to a well called al-Haba'ah, with a great open cistern, and there they stripped their saddles off their horses, cast down their weapons and clothes, and plunged into the cistern. The party consisted of Iludhaifah, his brother Hamal, Hanash son of 'Amr, Warqa son of Bilal, and his brother. As they splashed about in the water, their horses rolled over on the ground, glad to be free of their saddles. They had sent out a scout to keep watch and warn them if any one seemed to be pursuing, and this man came and said—'I see a shape like an ostrich, or a bird perched on a tragacanth-bush, in the direction from which we have come'. 'Maybe it is Shaddad mounted upon Jirwah' (his mare), said Hamal. 'Don't talk to me of Shaddad and Jirwah on this side and that! talk of something else', said Iludhaifah. But while they were yet speaking, there was Shaddad over their heads, between Qirwash, al-Harith son of Zuhair, and Junaidib, five persons in all. Junaidib drove away the horses of Hudhaifah's party, and 'Amr son of al-Asla' and Shaddad attacked the men in the cistern. Hudhaifah tried to parley—'Ye men of 'Abs, where are your wits? I have ye lost all sense?' But Hamal struck him between the shoulders, and said—'Beware of what men will say after this day!'—and his words became a proverb. Then Qirwash son of Hunayy killed Hudhaifah, and al-Harith son of Zuhair killed Hamal, and took from him the famous sword Dhu-n-Nun, which had belonged to Malik son of Zuhair.\* Hanash escaped. Qais was not present at the killing of Hudhaifah and Hamal; when he heard of the death of the latter, he uttered some touching verses, printed on p. 694 of the Arabic text, which are celebrated:

Know that the stoutest man I ever knew  
 lies dead at al-Haba'ah, and stirs no more!  
 But for the wrong he wrought, I had not ceased  
 to weep his death, so long as stars rise and set.  
 But the good warrior Hamal son of Badr  
 wrought wrong: and wrong is a poisonous pasture!

For the sequel, and the final securing of peace, see the introduction and notes to the *Mu'allaqah* of Zuhair, in my *Translations*, pp. 107 ff.

\* See *ante*, No. LXXXVIII, note to v. 5.

(1) Ye Sons of Manulah! in sooth I obeyed your chiefs, hoping that there might be a way to avoid war with friends ;

(2) And the Sons of Umayyah—all of them would be leaders and captains, and the Sons of Riyah the same, when a matter is debated in council.

(3) Go thy way! Verily companies of the House of Murrah dwelling in the Hijaz shall surely defend their herds of camels—

(4) Groups of men whom they have settled there in the spacious plain, as though they were princes ruling between Manbij and ai-Kathib.

\* \* \* \* \*

(5) And when I move in reply to a cry for help, there gallops with my weapons a stout mare, short-haired, high in the withers, taking short steps [through sprightliness],

(6) Beautiful of shape, one that gallops hard when I push her on, very speedy when her girth is wet with sweat, an excellent canterer:

(7) I have made her ready against the Sons of al-Laqitah: she carries my spear, and a keen sword, and a small coat of mail,

(8) And a man experienced in distressful cases, who does not flinch when tribes meet tribes in conflict.

#### NOTES

(1) Manulah (Abu 'Ikrimah ignorantly reads Mathulah) was the wife of Fazarah and mother of the families descended from him. Zabban himself was of her line, but the 'chiefs' of whom he speaks were, no doubt, the family of Hudhaifah, the chief of Fazarah in the War of Dahis.

(2) The situation depicted is one in which the leaders in council all differed one from another, and could come to no common agreement. Umayyah does not appear in the genealogical table of Fazarah (Wust. Tab. II) as head of a family. Riyah (b. 'Auf b. Hilal b. Shamkh) is found therein.

(3) The person addressed is a woman. The mention of Murrah in this verse apparently misled Aba 'Ikrimah into the belief that the poet was himself a member of that family. The house of Murrah was that to which al-Husain b. al-Humam (*ante*, No. XII) belonged, and the quarrel to which the poem relates may perhaps be the war of the Huraqah (see introduction to No. XII). According to the *Aghani*, xii. 124-5, however, in that contest Zabban joined 'Uyainah son of Hisn, Chief of Fazarah, in opposing al-Husain.

(4) Manbij, Syriac Mabbogh, Greek Βαμβόκη, and later Hierapolis, a large town on the Euphrates above Raqqah, where a bridge of boats crossed the river on the eastward route from Aleppo. Al-Kathib, perhaps the place in Bahrain mentioned *ante*, No. LXXIV, 1. In this case 'from Manbij to al-Kathib' would be a phrase for a vast stretch of country inhabited by Arabs. The word for 'princes', *quyul*, is one specially used of the rulers of Himyarite principalities in the Yaman. MarzQql (see footnote on p. 691) thinks that the word is used here in derision of the men of Murrah: but our knowledge of the nature of the quarrel is insufficient to determine this.

(5) The special sense attributed in the commentary to *fazitu* should be noted—'When I answer a cry for help'.

(6) 'Beautiful of shape', *shauha*: see what is said as to this word *ante*, No. LXXI, 8 e and LXXIV, 4. The rendering adopted here is that favoured by Prof. Noldeke.

(7) The 'Sons of al-Laquitah' are the house of Hudhaifah, whose wife she was: the passage from the *Aghani* cited again family when the war of the Huraqah occurred; but if the next piece, as is probable, refers to the same quarrel as this, it seems likely that the poems should be dated earlier, during the time when Hisn son of Hudhaifah was chief: the reference therein to the event which happened at al-Haba'ah suggests that it occurred not very long before, and that its memory was still fresh.

## cIII

### THE SAME

SEE THE introduction to No. cII.

(1) Does not their knowledge of Zabban suffice to restrain the Sons of al-Laquitah, that they attack him with lampoons, while he sleeps [and gives no heed to them] ?

(2) They go about with the Weak-eyed one, while there is poured forth upon them a tongue keen

(3) Yet in al-Haba'ah there is a slain man lying, in whose hinder part is stuck a writing that should warn the wrong-doer from returning to wrong!

(4) When ye read it, it will bring you guidance out of your error, and well shall it be known when the seals are broken away;

(5) There where the horses were tethered in the place where your Father lay, a man of sound judgement, hard in his enmity, left it as a gift for you.

(6) And if ye ask about it the riders of Dahis, there is one of the house of Rawahah who knows and can give you tidings.

(7) Sharik son of Malik swore, lighthearted and full of spirit, that when you met in battle, never would he make peace with his foe:

(8) He swore that never willingly would he accept the position of a defeated man. Yea, thou shalt come to that, and thy nose be rubbed in the dust!

### NOTES

(2) 'The Weak-eyed one', *al-A'sha*: it seems not impossible that Maimun al-A'sha, the celebrated poet of the time who was accustomed to carry about his art, for praise or satire, from tribe to tribe, may be meant: yet if this were so, we should have expected the commentators to notice the fact.

(3) See introduction to No. CII, and note Y at foot of p. 694 of the Arabic text.

(5) 'Your Father': i.e., Hudhaifah son of Badr. The 'man of sound judgement', *Aazim*, is perhaps Qais son of Zuhair, who however was not actually present at the slaying.

(6) Eawahah was the grandfather of Zuhair father of Qais: Dahis, the name of the horse belonging to Qais which ran in the famous race.

(7) We have no information regarding the Shank son of Malik here mentioned: a Shank appears in the genealogy of the house of Badr, but he is shown as son of Hudhaifah, not of Malik.

(8) Another example of the ellipse of the negative after an oath: see *ante*, No. XXXV, v. 6 and note.

## CIV

MU'AWIYAH SON OF MALIK, OF JA'FAR, OF KILAB,  
OF 'AMIR B. SA'SA'AH

THE poet was a member of a famous family in his tribe of 'Amir, being one of the sons of Malik b. Ja'far and Umm al-Banin, 'the Mother of the Sons'. See the Introduction to the *Diwan* of 'Amir b. at-Tufail (where, however, Mu'awiyah has been omitted from the genealogical table). Among his brothers were at-Tufail and 'Amir called Abu Bara, 'the Player with Lances'. He was one of the sons of Malik who took part in the deputation to King an-Nu'man early in that king's reign, when the 'Amirites were opposed by the king's boon-companion ar-Rabi' b. Ziyad, the chief of 'Abs. It was on this occasion that the young Labid (our poet's nephew), then a lad of some 18 or 19 years, making his first appearance as a poet, discomfited ar-Rabi' in the verses quoted at p. 74 of the Introduction to 'Amir, and caused the king to dismiss him from his place at Court.

The poem before us is somewhat fragmentary, and has lost a good many verses. It makes boast of the virtues of the poet's tribe in the ordinary manner.

(1) Umamah came to me by night, and far was the distance she had to travel in the darkness, when all my comrades were sleeping by their camel-saddles.

(2) 'How didst thou find thy way hither? and never wast thou strong afoot': and of the people some were awake and some plunged in slumber.

\* \* \* \* \*

(3) A man am I of a famous company, active in all good works, whose glory is high of head, inherited from our fathers:

(4) They found their father a lord already, and their own nobility helped them, and their uncles and their ancestors, to add to their renown.

(5) Since every living thing grows from a root, as the great thorny trees grow from theirs, one man abounds in noble deeds, while another is mean and of no account.

(6) We render to the tribe all that is due and fitting: and we pardon its offences against us, and are [admitted by all to be] its chiefs.

(7) And when the tribo loads its burdens upon us, we stand up therewith and bear them: and when it repeats the load, we bear it yet again;

(8) And whensoever we meet with the need of valour and resource, our wont, O Sumayyah, is to outwit with this art our foes.

(9) Yea, we say not, when strangers seek shelter of us for the night—' The way to our halting-place is not to be trodden without much toil';

(10) When some folk forbid to the stranger the path to their tents, the way to ours is a well-marked road.

(11) Sumayyah said—'Thou hast gone astray!' for that she saw that claims, and embassies to kings, one after another minished our store:

(12) Yea, straying it may be—never will I cease to do the like again and again, so long as we have left to us any store at all!

#### NOTES

(1, 2) The first two verses are a mere fragment of a *nasib*: they do not, moreover, cohere together, since in v. 1 the poet's companions are asleep, while in v. 2 some of them are awake. The lady celebrated, Umamah, is not the one mentioned later on, in vv. 8 and 11, who is Sumayyah. And the first hemistich of v. 2 it seems probable that the verses are not the original introduction to the poem. In any case there is a *lacuna* between vv. 2 and 3.

(3) *Hushud*, pi. of *hashid*, has the special meaning of actively using in good works all the property or means that a person possesses: see al-Akhtal, *diw.* 104<sup>4</sup>, *hushdun 'ala-l-haqqi*, and *Ifamasah* 714<sup>15</sup>, *al-hushiduna 'ala ta'ami-n-nazili* (Bevan). 'High of head', *ashamm*, lit. 'high-nosed'. The 'famous company', *'usbatur mashhuratur*, are the 'sons of the "Mother of the Sons"', the house of Malik son of Ja'far, all of whose sons were famous in one way or another: see the Introduction to the *Diwan* of 'Amir b. at-Tufail.

(5) 'Great thorny trees', *'idah*, a general word for many kinds found in the Arabian peninsula, such as the various species of acacia, the tragacanth, the box-thorn, the lote-tree, &c. 'Mean and of no account', *kasid*, lit. 'unsaleable in the market'. For the sentiment of the verse, compare Salamah b. Jandal, *ante*, No. X X I I, v. 24.

(6) Observe the distinction between 'due', *'haqq*, and 'fitting', *haqiq*, the latter word connoting more than the former,—not merely that which is strictly owing, but that which it is seemly and proper to give in addition thereto. *Fihā* presumably means *fi-l- ashirati*—'that which is our duty towards our tribe.'

(7) The metaphor is, of course, taken from the loading-up of camels, on which the burdens are fastened while they are couched, and after being loaded they have to stand up.

(8) *Nuwafiqū* may also be taken to mean 'have to encounter [on the part of our enemy]': but the rendering given appears

(9) The 'strangers', *jiratur*, must be understood as at large in the wilderness, and meeting the poet's kin, of whom they inquire whether they can be accommodated (*tabawwa'a*) in their encampment, not as already arrived there. The word for 'way', *shi'b*, implies a rugged and troublesome (*makdud*) path, as for instance among mountains: it is contrasted with the open and easy, well-trodden, road of v. 10, *sabīlu-nd maurudu*.

(11) For the anomalous construction (see note<sup>k</sup> on p. 696 of Arabic text) compare *ante*, No. LXVIII, v. 4. The 'embassies', *wufud*, are the ceremonial appearances of Arab tribes before the rulers of al-Hirah (in one of which, of some celebrity, the poet himself took part), or, in later times, before the Prophet Muhammad at Medina. Such deputations involved heavy expenditure in gifts (and probably also in bribes).

## CV

## THE SAME

Tins piece is more complete than that before it. Vv. 1-10 are the *nasib* or amatory prelude, which has some points of instruction as to the relations of the sexes in the old nomad life. Then follows self-praise for labours undertaken to heal a breach in the brother-tribe of Ka'b; in the course of this conies the verse, 15, which caused the poet to be styled *Mu'awwid al-Hukama*, 'the Habituator of Wise men', he that sets a fashion for wise men to follow. As in many other cases, a poet has been given a name drawn from a striking verse of his composition. Such poetical names are Muhalhil, Muraqqish, Muthaqqib, Mumazzaq, Ufnun, Dhu-r-Rummah. In the poetic world of ancient Arabia such by-names were affixed to poets by their fellow-tribesmen, and in this respect differ from the conventional *takhallus* or poetical *nom-de-plume* which Persian poets assume for themselves. The piece concludes with a boast of the power and valour of the tribe, which enable it to take possession of any pasture-ground which it may come upon in its wanderings (vv. 23-5).

(1) My heart settled firmly upon quitting Salma, and cut short its desires, after that she and I had both grown grey;

(2) And grey too are now my contemporaries, and they turn away from me, as thou strippest off garments and wearest them no more.

(3) But if her arrow and mine both fail now to hit the mark, yet in the past for a long time we shot with them unerringly:

(4) She made prey of men what time she shot them, and I made my prey the veiled maidens with breasts beginning to be rounded.

(5) And if to-day she wins no game, and her hunter returns from the chase resigned to failure and disappointment,

(6) Yet there are dwellings, now empty and desolate, where once she abode—at Namala I stayed my caravan among them,

(7) On the valley sides, below Numail, [and pondered] as thou goest over a faded writing again with the pen—

(8) The writing of a skilled scribe, one who spells correctly, having a good eye: he adorns his text, and is careful that he be not blamed.

(9) I stayed therein my young she-camel, but the place gave me no answer: had there been there any living thing, it would have answered.

(11) I thought there upon my return home: and whoso journeys as I journeyed will let his thoughts dwell on his return.



(10) And many the swift camel I have sent on a journey—[when she sweats,] it seems as though the folds of her skin were covered with *malab*.

\* \* \* \* \*

(12) I repaired the broach in Ka'b, and it passed away: and the breach was one that gave no promise of being reparable;

(18) And the tribe's Ka'b became one Ka'b again, after that from internal hatreds it had been pronounced to be many Ka'bs.

(14) I bore the bloodwit of the man of Quraish in their stead, and would have no wrongdoing or outwitting one another.

(15) Thus do I accustom the wise men after me to do the like, whensoever just claims come upon the various groups [that make up the tribe].

(16) By so doing I was beforehand with Qudamah or Sumair: but if they had been called to do the like, they would have answered—'Gladly!'

(17) And I stand as the sufficient protector of people against trouble which has allowed them to see only patches of sky overhead ;

(18) And [other] people shrink in dread from me and my helpers, as the old she-camels shrink when they fear the cord [which is tied round their thighs to make them yield milk

(19) Yea, I will bear the burden of the bloodwit: Ghani shall pay it, and I will cause Kilab to inherit the glory of it for ever.

(20) And if I praise myself for this [great deed], verily I did therein on that morning a thing that was most right.

(21) And my wont has always been, when a great matter overwhelmed my people with its difficulties, to rise to the height of it, not to creep like a coward before it.

(22) First I praise God, and next the bounty of those men who make it their business" to redeem plundered herds and captives.

\* \* \* \* \*

(23) When the clouds descend in rain on the lands of a people, we pasture therein our herds, the

(24) [We send to feed there] all our long-legged horses, stout in their limbs: when the reins of other steeds are slackened [because they are quite worn-out], they are still fresh and full of running—

(25) And mares that thrust the girth backwards with their elbows, fleet like a deer of the leafy pastures that has caught sight of the hounds.

## NOTES

(2) In rendering this verse I have substituted the first person for the third : the Arabic has 'its contemporaries' and 'from it', the pronoun referring to the heart of the poet mentioned in v. 1.

(6) The implication is that in the place mentioned he and she were once young enough to enjoy love and life together.

(7) It has been suggested (see LA ix, 473<sup>ff.</sup>) that the word *rāja'ta*, causal of *rāja'a* 'to return', may mean, not going over faded writing again, but the movement to and fro of the pen in the original act of writing (or of the hand in tattooing). This would certainly improve the rendering in many places: but it is scarcely possible to separate the phrase in this verse from that in Labl, *Mu'all.* 8, where the action of torrents upon tent-traces is compared to *euburun tujiddu mutunaha aqlamuha*—'lines of writing of which the text is renewed again by the pens', which is unambiguous.

(10) *Malab*, a thick unguent of which saffron is said to be the principal ingredient: a foreign word, which Prof. Bevan suggests may be connected with the Greek *μαλάβανον*.

(11) The transposition of this verse to before v. 10 seems to be called for by the second word in it, *biha*, which must refer to the dwelling-places of v. 6. V. 10, on the other hand, begins a new section, all but the first verse of which has been lost.

(12) *Ka'b* was the name of an important branch of the tribe of 'Amir b. Sa'sa'ah, brother of Kilab, the branch to which our poet belonged. To *Ka'b* were assigned the divisions of 'Uqail, Qushair, and Ja'dah : see *ante*, No. LXXI, note to v. 2.

(13) 'The tribe's *Ka'b*': I understand the feminine affixed pronoun in *Ka'buhd* to refer to the parent tribe of 'Amir b. Sa'sa'ah.

(14) Nothing is told us about the circumstances of the death of the man of Quraish here referred to : but evidently it was the matter that had divided the tribe of *Ka'b*.

(15) This verse is the source of the poet's by-name *Mu'awwid al-hukama*, 'he that sets a rule for the wise to follow'.

(16) Qudamah and Sumair were presumably other notables in the main tribe of 'Amir b. Sa'sa'ah who might have been expected to come forward had not our poet anticipated them. The names do not occur in the genealogical tables of the tribe.

(18) The cord here referred to, *'isab*, plural of *isabah*, is used to tie round the thighs of a camel that will not yield her milk freely unless this treatment is applied : such a camel is called '*asub*'. The poet says that he and his helpers are comparable to camels that yield milk freely without pressure, while others have to be squeezed to make them do so, and are like this camel, called '*asub*'. The application of the cord no doubt causes some pain.

(19) Ghanl, a small tribe allied to 'Amir b. Sa'sa'ah by marriage on the mother's side. I understand the verse to mean that the formal payment is made by Ghani, but that the beasts forming the bloodwit were found by the poet and his companions (associated with himself in v. 22).

(23) The last three verses of the poem belong to a different section, and have probably lost something which connected them with the rest. They make boast of the strength of the poet's tribe, which enables it to pasture its herds and horses wherever falling rain causes green things to spring up : compare *ante*, No. XLI, v. 18.

(24) 'Fresh and full of running', *thaba*: this verb is used of the collecting again of water in a well after it has had much already drawn out of it: the original meaning is (as of the corresponding word in Heb., *shabh*), 'it returned'.

(25) Compare *ante*, No. XCVIII, v. 40. The word for 'deer' (meaning gazelle or antelope or oryx) is *shah*, properly a sheep, but often used for the antelope kind: cf. Tarafah, *Mu'all.* 24, and 'Antarah, *Mu'all.* 59. 'Leafy pastures', *rabl*, bushes or shrubs that keep their leaves when other kinds are dry : see *ante*, No. LXXIX, note to v. 4.

## CVI

'AMIR SON OF AT-TUFAIL, OF JAFAR, OF KILAB, OF  
'AMIR B. SA'SAAH

THE poet, nephew of the last, is the famous cavalier, the contemporary of the Prophet and chief of the tribe of 'Amir b. Sa'sa'ah, whose *Diwan* was edited by the present writer in 1913. In the Introduction to the *Dnvdn* is collected all the information regarding him to be gathered from the ordinary sources. This poem is No. XI of the *Diwdn*, where the readings are not quite the same as those of our text.

The poem relates to the fight at Faif ar-Rlh, where a combination of Yamanite tribes belonging to the groups of Madhhij and Khath'am met the various sub-tribes making up the aggregate of 'Amir b. Sa'sa'ah, and a stubborn battle was fought. This was, however, inconclusive, and 'Amir appears to have lost some spoil to the Yamanites. 'Amir son of at-Tufail was in command of his tribe, and received many wounds, among others one from Mus-hir (see v. 7) which gashed his cheek and cost him the sight of an eye. There can be no question that in the piece we have the actual composition of one who was at once warrior and poet, and knew well the experiences he describes. It is noticeable that the verses show very little exaggeration in their language.

(1) Of a truth the Chiefs of Hawazin know well that I am the knight who defends the cause of the House of Ja'far;

(2) And al-Maznuq too knows well that I urged him again and again against the enemy's host, as denounced by the gamers.

(3) When he flinched and turned aside from the thrust of the spears, I pressed him onwards and said—\* Get thee on, straight forward—never turn thy back!

(4) And I admonished him that to fly were a disgrace for a man so long as he has not put forth his utmost strength and done all possible to him:

(5) ' Seest thou not that their spears are all couched straight at me? and thou art a charger of noble stock: so bear it bravely!

(6) I desired that God might know that I endured patiently: and in truth I dreaded a day like the Day of al-Mushaqqar!

(7) By my life!—and my life is no light thing to me—verily the spear-thrust of Mus-hir has spoiled the beauty of my face!

(8) And a wretched man shall I be if I be one-eyed, unsteady on my legs, a coward—and what shall be my excuse in all assemblies?

(9) And sooth, they know full well that I dashed again and again against them, on the evening of I Pillar;

(10) And I ceased not until my throat and my charger's breast were covered with streaming blood, like the fringe of a striped silken cloth.

(11) I say to a soul the like of which is not poured forth [in death]: 'Cut short thine exulting! verily I fail not in carrying out my purpose :

(12) 'Yea, if they had been a host like ourselves in number, we had not cared for them: but there came upon us an overwhelming mass, full of boastful words—

(13) 'They came upon us with the cavalry of all the broad plain, and the whole of Aklub, clad in leather cuirasses,'

## NOTES

(1) Hawazin, the whole group of kindred tribes of which 'Amir b. Sa'sa'ah was the most distinguished and powerful member: Ja'far, the family in Kilab to which 'Amir himself belonged, and which then held the chiefship of the tribe of 'Amir b. Sa'sa'ah.

(2) Al-Maznuq, the name of his charger: the word is a participle meaning that the horse has had a ring, called the *zinaq*, put through the soft flesh of the lower jaw, a cord passing through which is used to control refractoriness. The dictionaries connect the word chiefly with mules. 'The blank arrow', *al-manih*, is the name given to three of the ten arrows used in the game of *Maisir* (see *ante*, No. X, note to v. 15), which earned no shares in the slaughtered camel. When, after shuffling, one of these came out of the bag, it was reviled by the gamers (whence called *mushahhar*, \*marked with the stamp of disgrace'), and makes with his horse are compared to the constant return of this arrow.

(3-5) For another example of a warrior in fight conversing with his horse see 'Antarah, *Mu'all.* 72-4.

(6) This verse, as it stands with Aba Mkrimah's reading in our text, is sheer nonsense: it is necessary to read *U-kaima*, with the *Diwan*, for *li-kai la*; but a better reading altogether is that of al-Kilabl (a *rawi* of the poet's own tribe) as given in the scholion, which makes *ya'lamu-l-lahu* ('God knows') a parenthesis, as it almost always is (*cf. ante*, No. X X V I I I, note to v. 16). The verse would then run:

'I stood valiantly holding my ground: God knows, I was dreading a day like the Day of al-Mushaqqar.'

The commentary gives an interesting account of the Day of al-Mushaqqar, a severe disaster which befell the tribe of Tamlm at the hands of the Persian Governor of that fortress, the capital of Hajar in al-Bahrain (*ante*, No. LXXXI, note to v. 3): the story is however in substance identical with the version to be found in my *Translations*, pp. 87-9, and need not be repeated here. The affair probably occurred in or about A. D. 610 or 611, and this reference to it fixes the date of our poem as *circa* 613 or 614: see Introduction to the *diwan* of 'Amir, p. 83.

(7) 'Spoiled the beauty of my face', *shana hurra-l-wajhi*: lit. 'disfigured the open part of my face, that which is not covered with hair'. Mus-hir, son of Yazld, son of 'Abd-YaghQth, the chief of the Banu-l-Harith b. Ka'b of Najran (*ante*, No. XXX), had committed some crime against

his own tribe, and had taken refuge with its enemies the tribe of 'Amir b. sa'sa'ah. On the Day of Faif ar-Rih, when 'Amir met the Bal-Harith in battle, he was fighting on the side of the former, who were commanded by our poet, 'Amir b. at-Tufail. During the battle 'Amir, while encouraging his men to distinguish themselves against their enemy, was wont to examine their swords and spear-heads to see if they bore blood-marks. As he was doing this, Mus-hir came up and offered his lance for inspection. As 'Amir bent down to examine it, Mus-hir thrust forward the spear, and with it gashed 'Amir's cheek and pierced his eye. Having done him this injury, Mus-hir left his spear behind him and galloped away, rejoining his own tribe, with whom he hoped to make his peace by this treacherous attack on 'Amir.

(9) 'The circling of the Pillar' is a reference to the old pagan rite of circumambulation, *tawaf*, which the heathen Arabs performed round sacred stones, generally upright (*anxab*, see *ante*, No. XXIV, note to v. 8). Such a stone is called *dawdr* or *duwar*, and the worshipper, as here, *mudawwir*, because he goes round the stone a number of times. The rite is perpetuated in the Islamic *tawaf* round the Ka'bah at Mecca.

(10) 'Silken cloth', *dimaqs*: this is an interesting word, since it is in all probability the origin of our word *damask*, the account of which given in the *Oxford English Dictionary* requires to be supplemented. If *dimaqs* is the original of the silken fabric called damask, that has nothing to do with Damascus, as the Dicty. alleges, but is a metathesis of the alternative form *midaqs*, which occurs as a variant reading in the 12th verse of Imra' al-Qais's *Mu'allaqah* (see Tibrizi's Commy.). *Midaqs* is a loan-word in Arabic (through Syriac) from the Greek *iUra(a)*, the special meaning of which is floss or unwoven silk (Fraenkel, *Aram. Fremdviorte*, 40). With *μέραξα* we find, in the Latin languages, *madascia* (see Du Cange, s. v.) in the same meaning, used also for wool and cotton in the ball, spun and gathered round the distaff. This last word is perhaps the origin of the French *meche* and the cognates in the other languages. In modern Arabic *mustaq*, *mushaqah*, a ball of floss silk or wool, is probably connected with *madascia*.

(11) This is a difficult verse. Who is the 'soul the like of which is not poured forth [in death]'? It cannot apparently be himself, since the words used imply that the person addressed exults at his discomfiture: for *al-mirdka*, 'exultation', there are variants *al-mizaha*, 'jesting', and *al-miroCa*, 'contention, dispute'. If we take the second, *al-mizaha*, we may imagine some one bound to him by affection—perhaps a mistress—to be addressed, who has treated lightly his exertions in the battle. To this person he excuses himself in vv. 12 and 13, pointing out that his tribe had been overwhelmed by numbers, and had done their utmost with the means at their disposal.

(12) The *Diwan*, and al-Hirmazl in the scholion, read, for *lam nubalihim*, *lam yabuzzana*, 'they had not spoiled us, had not gained the victory over us'. The rendering adopts the variant *tharwatun* (also *thauratun*), 'an overwhelming mass of men', for *usratun*, 'a kin or tribe': the latter word does not seem strong enough for the phrase.

(14) The *Diwan* has *bi-Shahrani* for our *bi-fursani*: Shahr'n and Aklub are both Yamanite tribes, divisions of the great stock of Khath'am (Wust., Tab. 9), whose settlements were in Bishah, a part of the country east of the *Sarat* or meridional range of the Yaman, and immediately south of those of 'Amir b. sa'sa'ah.

## CVII

## THE SAME

THIS poem, No. XXIX of 'Amir's *Diwan*, is a rejoinder to Salamah's poem, No. V of our Collection, and deals with the disastrous Day of ar-Baqam or al-Maraurat, when 'Amir b. Sa'sa'ah suffered severe losses: see the account of the battle given in the Introduction to the *Diwan*, pp. 80-1. The affair happened early in the poet's career, while he was not yet old enough to be the leader of his house in war, and probably long before the battle of Faif ar-Rih, dealt with in the preceding piece. Like most of 'Amir's remains, the piece is a mere fragment, but has every appearance of being authentic.

(1) Now let Asma ask—for she is kind and cares for our fortunes—let her ask her counsellors whether I was driven away or not.

(2) They said to her—<sup>f</sup>Yea, we drove away and scattered his horsemen'. The yellow-toothed dogs! it was not I that was wont to be driven away!

(3) And I will surely proclaim your disgraceful doings at al-Mala and 'Uwarid, and I will bring my horses down upon you at the Lava of Darghad—

(4) The horses that stumble among the broken spear-shafts, looking like kites following one another in the straight way!

(5) And I will surely take vengeance for Malik, and for Malik, and for the man of al-Maraurat whose head was not propped in his grave!

(6) And the man whom Murrah slew will I surely avenge—truly he was a noble chief: their brother [for whom they slew him] was not killed.

(7) O Asma, thou child of the House of Fazarah, a fighter am I, and no man can hope to live for ever!

(8) Get thee gone to thine own! No peace can there be between us, after the knights that lie dead in the place of ambush,—

(9) Save by the help of black, tall, swimming steeds, and the comfort that comes from the thrust of a tawny spear !

(10) A child of War am I: I cease not to heighten her blaze by night, and light her up to burn whensoever she is not yet kindled.

## NOTES

(1) Asma, whom 'Amir chose as the lady to be addressed in his preludes (perhaps with the object of annoying his enemies her kinsfolk), was daughter of Qudamah, of the house of Fazfrah, and wife of Shabath son of Haut: see end of the introduction to No. V, *ante*.

(2) The poet resents being described as having been put to flight: that he withdrew from the battle-field could not be questioned, but he claims that he retired of his own free will.

(8) The *Diwan* reads *fa-la-abghiyannakumu*, 'I will surely seek you out', for *faJa-an'ayamakwnu*, 'I will proclaim your misdeeds'. Ai-Mala, said to be in the territory of Kalb (scholion to v. 11), has been mentioned before in No. IX, v. 6; it must be somewhere in the watershed of the Wadi-r-Rummah. 'Uwarid, a mountain between the countries of Asad and Dhubyān. For the Lava (*labah*) or *Hurrah* of Darghad see *ante*, No. IV, note to v. 10. It is the modern *Harrdh* of Khaibar. Darghad still bears that name (Doughty's \*Thurghrud').

(4) For the first hemistich various readings are, 'that gallop with warriors on their backs', and 'for which we cut leather thongs [to protect their feet]'. For horses to gallop over the rugged volcanic plain of Darghad without some protection would be difficult.

(5) Who the two Maliks were we are not told. The 'man of al-Maraurat' was the poet's brother al-Hakam, who hanged himself at the place so called: see *ante*, No. V. 'Whose head was not propped in his grave', *alladhl lam yusnadi*, i. e., who was not honourably buried, but left lying dead in the wilderness for beasts of prey to mangle.

(6) In the *Diwan* it is said that the slain man intended here was Amir's brother Handhalah, who seems to have been taken prisoner and put to death in retaliation for some chief of the enemy's side who, the poet says, was not killed and therefore should not have been avenged.

(9) For 'swimming steeds' see *ante*, No. VI, note to v. 4. For another possible rendering of *'ulalatin* see the note to this verse in the *Diwan*, p. 117.

(10) In our text another verse stands after this, of which the following is the translation:

(11) Then, when the country ceased to yield pasture and was smitten with famine, the way she passed was by Taima or in al-Athmud.

For 'the way she passed' another rendering is 'her watering-place'. This verse has nothing to do with its context, and is not in the *Diwan* or other recensions of our Collection: a place cannot be found for it in the opening of the poem as it stands, although it seems to belong to the prelude of a *qas'tdah*.

## CVIII

### KHIDASH SON OF ZUHAIR, OF 'AMIR B. SASA'AH

THE heading of this poem in the Arabic text attributes it to 'Auf b. al-Ahwas, the poet of Nos. XXXV and XXXVI; but the commentary mentions that it is also ascribed to Khidash, and it appears under his name in the *Aghani*, xix. 80. There can be little doubt that this is right. Khidash was the poet who sang the prowess of Hawazin in the War of the Fijar between that group and Kinanah, including Quraish, and it is to that war that the poem relates. 'Auf, who belonged to the house of Ja'far b. Kilab, took no part in the war after the first battle, that of Nakhlah (*Aghdni*, I. e. 77°ff.), while the other sections of 'Amir b. Sa'sa'ah, except Ka'band apparently Numair, maintained the contest to the end. This poem relates to the fourth battle of the war, called the Day of 'Ukadh. It takes its place with the other compositions of the same poet cited in the *Aghdni*, I. c, pp. 76, 78, and 80, and it agrees with the traditions relating to the warfare, which lasted for more than four years.

The Fijar,\* or Sacrilegious War, was so called because it broke out during the Sacred

\* The story of the Fijar is told at length in the *Aghani*, xix, pp. 73-82, closely followed by Caussin de Perceval, *Essai*, i. 300-18.

Months of peace connected with the Meccan Pilgrimage and the 'fairs subsidiary thereto. Arab tradition commonly speaks of two sacrilegious wars: but the first was merely a succession of brawls, and did not involve any serious fighting.. The second, with which we are concerned, was very different. It arose out of the murder, by a dissolute drunken vagabond named al-Barrad, belonging to the tribe of Kinanah, of 'Urwah son of 'Utbah, called al-Rahhal, of the house of Ja'far b. Kilab, whose daughter Kabshah was the mother of 'Amir b. at-Tufail. Al-Barrad had made himself so intolerable to his sub-tribe, Damrah b. Bakr, that they had turned him out—made him a *khali* or outlaw (*ante*, p. 69). He then sought the protection of a chief of the Quraish, Harb son of Umayyah, who accepted him as a client, *halif*: soon afterwards al-Barrad's habits became so offensive to the society of Mecca that Harb was minded to withdraw his protection. Al-Barrad, however, succeeded in persuading him not to make a formal rupture, on the condition that he, al-Barrad, should go away and cease to create scandal at Mecca. Al-Barrad thereupon went to al-Hlrah, and attached himself to an-Nu'man's court. The king was in the habit of sending to the fair at 'Ukadh every year a caravan bearing articles for sale, to return with wares of al-Yaman bought at the fair, and for this venture he sought for some one who could give the caravan a safe-conduct. Al-Barrad offered to do so for his tribe of Kinanah; but this did not suit the king, who wanted a man of influence who could guarantee the safety of his party through the whole of Najd. 'Urwah ar-Rahhal agreed to do this, and was accepted. The caravan started, and was followed by al-Barrad, who sought an opportunity to murder 'Urwah. This he found at a place in the territory of Ghatafan. After killing 'Urwah during the sacred season, al-Barrad appropriated the caravan and its freight, and led it along in the direction of Mecca. On the way he met Bishr son of Abu Khazim of Asad (*ante*, No. XCVI), whom he charged to travel swiftly to 'Ukadh, and warn there Harb son of Umayyah of what had happened before the news reached the tribe of 'Amir b. Sa'sa'ah and the rest of Hawazin. I-Now the brawls between Kinanah and Hawazin, above referred to as the First War of the Fijar, had had this result, that in order to obviate bloodshed an arrangement had been made that all those coming to the fair should give up their arms into the custody of a chief of the Quraish named 'Abdallah b. Jud'an, to be returned when the visitors dispersed. Accordingly Harb, when told of the trouble that was in prospect, attempted to persuade 'Abdallah b. Jud'an to give back to Kinanah and Quraish their arms, but to detain those of Hawazin until the others had gained their own territory. 'Abdallah honourably refused to have anything to do with this treachery. He sent a proclamation through the fair inviting all who had deposited arms with him to come and take them, and saying that Quraish had had news of trouble at home which made it necessary that they should return at once to Mecca to see to it. Quraish and Kinanah thereupon started to leave 'Ukadh, and had got as far as Nakhlah, some ten miles away, when 'Amir Abu Bara, the chief of 'Amir b. Sa'sa'ah, first heard of 'Urwah's murder. Immediately Hawazin, in battle array, followed up the retreating tribes, and overtook them at Nakhlah, where they fell upon them with fury. But the night was near at hand, and so was the boundary of the sacred territory (*Haram*), within which bloodshed was looked upon as a horrible crime. So the progress of the battle was stopped, and the combatants promised each other to meet to fight out their quarrel at 'Ukadh in the course of the fair of the following year.



**When the** next year's fair fell due, Kinanah and Quraish on the one side, and Hawazin on the other, prepared a chief of Kilab,—the two most important sections of 'Amir, Ka'b and Kilab, withdrew from the contest and took who had special rules for observing the sacred season. The two antagonists met at a place called Samtah, and Hawazin had the best of the fight.

The third battle was fought at the beginning of the next year, some two or three months later, at al-'Abla, a place near 'Ukadh. Here, owing to the flight of Kinanah, fortune again turned in favour of Hawazin.

The fourth battle, that of 'Ukadh, to which our poem relates, took place a year later, and in it the leaders of Quraish, Harb and his brothers, the sons of Umayyah, are said to have put themselves into chains resolved to conquer or die where they stood. For this act of determination they received the name of *al-Anabis* (sing, '*anbasah*'), the Lions'. The struggle was long and fierce. According to the tradition, Bakr of Kinanah, as on the previous occasions, showed signs of giving way, but was supported by the Banu Makhzum of Quraish, who led them again to the encounter, when they prevailed over Hawazin. It is noticeable, however, that our poem (vv. 2 and 5-6) appears to represent the matter otherwise, making out that Bakr reinforced Quraish. The result of the battle, which lasted all day, was a victory for the men of the *Haram* and a scattering of the forces opposed to them.

A fifth battle, that of al-Hurairah ('the little *Harrah*'), followed, in which the Hawazin were victorious; in this Abu Sufyan son of Umayyah (uncle of the man of the same name who was the Prophet's chief and no general engagement took place, but a few individual assassinations were perpetrated: among these was the slaying of al-Du'il of Kinanah. Eventually peace was made, upon the usual condition that the slain should be counted up, and when it was found that the number of the dead of one side exceeded that of the other, the blood-price of the excess number should be paid by the side which had slain them. This number was twenty, and Quraish and Kinanah paid for them to Hawazin.

The traditions regarding the War of the Fijar are very detailed, and the memory of the fights and the leaders in the various encounters evidently survived with some freshness into times of record. Muhammad, according to Abu 'Ubaidah (*Agk.* xix. 81), was present at all the battles of the war except that of Nakhlah: he is said to have acted as supplier of arrows to his uncle az-Zubair son of 'Abd al-Muttalib, who was the only one of the house of Hashim who took part in the war. As to his age, the accounts vary between fourteen and twenty, which would put the approximate date A. D. 584 to 590. As the war lasted over four years, it is impossible to say which of these is more probable, except that we should expect that if Muhammad was twenty, he would have taken a more active part in the fight than merely handing ammunition to the fighters. He is said (*Agh.*, I.e. 81, bottom) to have asserted that the Quraish offered Hawazin to give up al-Barrad, the murderer of 'Urwah, but this offer was refused.

Khidash appears to have belonged to the house of 'Amr b. 'Amir b. Rabi'ah b. 'Amir b.

Sa'sa'ah. It is not likely that he survived to become a Muslim. Abu 'Amr b. al-'Ala, one of the first collectors of ancient *Shi'r* 409) comparing him as a poet with his fellow-tribesman Labid. He says that Khidash excelled in the essence (*adhm*, 'bone') of poetry, while Labid was the greater master of pictorial description (*sifat*). Not much of his verse appears to have survived.

(1) When we drew near to the leather tents and their folk, there was ordained to us a wolf, crafty and dangerous when night comes on :

(2) Bakr were ordained to us, and under their banner were troops of horse which the strong, glorying in his strength, would look upon well pleased;

(3) And Quraish too came, assembling together in their host: of old time were they known to have a

(4) And Quraish, if we should gain the victory over them, would be a medicine for that which was in our breasts—a hatred that was plain to see.

(5) Bakr approached in their defence, and we were not able to lay hold of them; they played with them at night [with the knotted kerchiefs].

(6) And Bakr did not cease to swarm and shout battle-cries, and the first and the last of them pressed

(7) From morning until night came on, when the cloud cleared away of a day whose evil was manifold, layer upon layer;

(8) And this manner of things continued until Hawazin withdrew from the fight in flight, and Sulaim and Amir were scattered hither and thither;

(9) And Quraish were as though their keenness would split a rock, when stumbling fortunes sap the strength of other men.

#### NOTES

(2) Bakr was the leading tribe of that part of Kinanah which was not absorbed in the Quraish: Bakr b. 'Abd-Manat b. Kinanah; its branches Damrah, ad-Du'il, Laith, 'Uraij.

(8) This verse, under the influence of Islam, has in some of the recensions taken on another form, for which see the text, p. 715, note<sup>8</sup>. It may be questioned whether even as it stands the phrase has not been affected by the new Faith. I do not however think that it is necessary to assume this. As possessors of the Ka'bah and its collection of idols, the Quraish might naturally be spoken of by a pagan poet as having some kind of divine Helper. In the account of the battle of Uhud, Abu Sufyan is said \* to have taken al-Lat and al-'Uzza (presumably their images) into the scene of conflict; and after the defeat of Muhammad's force Hind, Aba Sufyan's wife, who by the verses which she chanted had not ceased to encourage her side during the fight, shouted aloud 'Hubal has triumphed I't There can be no doubt that the Ka'bah and its contents commanded a widespread veneration from the Arabs of Ma'add: and if Hubal, as has been conjectured, was in a special sense the God of Mecca, he mig

\* Tabari, Ser. i, p. 1395.

† According to Tab. i. 1410<sup>11</sup> and 1417<sup>16</sup>, and BHisham 582<sup>18</sup>, Aba Sufyan himself raised this shout.

(5) For the folded and knotted kerchiefs or napkins, *makhariq*, with which boys play, see *ante*, No. LXXX, note to v. 8. This is a stock comparison for sword-play.

(6) 'Swarm': here again we have the verb *thaba*, *yathubu*, used of water rising again in a well that has nearly been worked dry: cf. *ante*, No. CV, note to v. 24. 'Shout battle-cries', *tadda'l*, i. e., shout name and lineage on plunging into the fight or challenging to single combat: cf. No. VIII, v. 11.

## CIX

## AL-JUMAIH

FOR THE poet see *ante*, Nos. IV and VII. In this piece he bewails a chief of the tribe of Asad, Nadlah son of al-Ashtar, of the branch of Faq'as, who was slain, in spite of a covenant of protection, by men of the tribe of 'Abs. Ibn al-Kalbi has a story that when he was killed, men from each subdivision of 'Abs were gathered together and made to hold the spear with which his body was pierced, so that all sections might be involved in the common guilt. But it appears doubtful whether this talc has not been constructed out of v. 2 of the poem, taken as a sarcastic utterance in a sense the opposite of its face-meaning. The sarcasm of vv. 1-3 is obvious, but it does not necessarily involve the arrangement suggested. Nadlah was the father of the Khalid mentioned in No. VII, and, according to Marzuqi's authorities, the great-grandfather of the poet of Nos. CX and CXI. As al-Jumaihi fell at the battle of Shi'b Jabalah in A. D. 570, the poem must be older than that, but how much older we cannot say—probably several years.

(1) O thou protector of Nadlah, the time, truly, has come for thee to bestir thyself in defence of thy friend among the sons of Hidm!

(2) Ye that range yourselves one to another to shelter Nadlah—ugly your faces in that chain of protecting hands!

(3) And the Sons of Rawahah look on, what time the assembly gaze at him with their thick fleshy noses:

(4)—Except Abu Thauban—in sooth Abu Thauban is not dumb or tongue-tied—

(5) 'Amr son of 'Abdallah—verily he is a man who holds himself aloof from reviling and foul abuse.

(6) Give me not to drink if I bring not on Ghatafan by night the marching of a mighty and numberless host,

(7) Clangorous when [its enemies] beset its companies on both flanks, like a lofty mass of cloud on the day of the setting-in of the heavy autumnal rain—

(8) A host so vast that the wide plain is too strait for it, huge, with a vanguard whose dust floats hither and thither:

(9) They shout the name of Nadlah as they thrust with the spears, bestriding short-haired steeds that spring with the gait of mountain goats—

(10) All tall steeds and mares firmly knit, like a well-twisted cable, some bay, some black—

(11) Until I requite upon 'Abs the wickedness they wrought with the worst that such a crime deserves.

(12) O Nadlah! [Alas] for the stranger guest, for the man under covenant who is wronged, and for him who bears the burthen of heavy debt!

(13) Who now will succour the shag-pate wretch who cannot sleep for hunger, the starveling cl grave?

## NOTES

(1) The rendering reads *li-jaiika* instead of *bi-jarika*: see note <sup>1</sup> in text. MarzQql's commentary says that, according to al-Asma'i, the family mentioned here were the Banu Hidm b. 'Aun (*sic*) b. Ghalib b. Sa'sa'ah (*sic*) b. 'Abs. This family appears in Wtist. Tab. II as *Harim* b. 'Audh b. Ghalib b. Qutai'ah b. 'Abs: evidently Harim in Wust. is a misreading for Hidm.

(3) The 'Sons of Rawahah' were the family of the chiefs of 'Abs—Qais b. Zuhair b. Jadhlmah b. Rawahah: see *ante*, No. L X X X V I I I, introduction, and No. C I I, introduction.

(4, 5) The man here excepted, 'Amr son of 'Abdullah, Aba Thauban, is not mentioned in the genealogies as a member of the house of Rawahah, as the verse seems to imply; he appears as 'Amr b. 'Abdallah (b. Nashib, b. Sufyan, b. Harim [*i.e.* Hidm], b. 'Audh) in the collateral line of Ghalib.

(6) 'Give me not to drink', *la tasqin*: the natural sense of this would imply a vow by the poet not to drink wine until he had attained to his vengeance; and such vows were the ordinary accompaniment of the burden laid upon the avenger of blood. But MarzQql, perhaps relying upon some tradition handed down by a previous commentator, thinks that the words mean \*Invoke not on me the blessing of abundant r

(7) 'The day of the setting-in of the heavy autumnal rain', *yaumi-l-Mirzami-s-sajmi*: there is a v. I. *nau'i* for *yaumi*; *al-Mirzam* is the name of one of the *anwa* (see explanation, *ante*, No. X C V I, note to v. 11) or asterisms thought to bring rain in the autumn and winter. It is the name of a star, probably *y Orionis* or *Bellatrix*, though others are mentioned by the Lexx. (see Lane, s. v.).

(8) For \*floats hither and thither', *yamuru*, there is a v. I. *yamuju*, 'rises in waves'.

(11) 'Until I requite', &c.: this is the continuation of the imprecation on himself uttered by the poet in v. 6, interrupted b Ghatafcin.

(12) *I. e.*, the persons mentioned will find none to help them, now Nadlah is gone.

(13) The reading adopted is *man li-ash'atha la yandmu wa'-armalin*: but the best version is that of the British Museum MS.—*man li-'aitamin wa'-armalin*: 'Who now will help the orphans and the widow', clad, &c. ? This alone explains the fern, word *samlah*, 'old and worn out', which must refer to the widow. The reference to the camel tied up to die at its master's grave, *al-baliyah*, is drawn from a custom of the heathen days. When a man was buried, his riding-camel was tethered by his grave, her eyes were plucked out, her rein fastened to the cushion under the saddle, and her fore-shank bound to the upper arm, so that she might not attempt to leave the place; and there she was left to starve to death. Muslim commentators suggest that she was intended for the dead man to ride upon to the place of gathering on the Resurrection Day: but Marzuql justly expresses

scepticism as to any such idea being held in the time of paganism. In fact the practice takes its place with burial usages in all countries and ages, the beast so sacrificed being intended for the use of the dead in the World of Shadows.

## CX

## HAJIB SON OF HABIB, OF ASAD

THE commentators differ as to the poet's tribe; Marzuqi, as noted in the introduction to the preceding poem, division of Asad: another genealogy (p. 721<sup>2</sup>) makes him grandson of another Khalid, of the division of Asad called after al-Harith b. Tha'labah; a third ascribes him to a clan called Subah, or as-Subah, a division of Dabbah. This short piece sets forth the merits of his horse Thadiq, which the poet's wife is represented as urging him to sell, no doubt because the family was suffering from dearth.

(1) She spent the night reviling me and pressing me to sell Thadiq, and her rebellion against me was violent.

(2) [I said:] 'Verily thy talking in secret about Thadiq is all one to me as if it were shouted abroad!'

(3) She said—'Bring help to us by selling him: I see that the price of horses has risen in the market.'

(4) I answered—'Knowst thou not that he is a noble horse in the attack, becoming strong for it upon but little fodder,

(5) \* A bay, built firmly and strongly as though he had drawn in his breath [and been shaped while in that condition], long in his limbs, with no superfluous flesh thereon?'

(6) Thou seest him bold against all other steeds, when their competitors are all broken to pieces [with exhaustion and thirst]:

(7) They come down with a rush like the swoop to water of the sandgrouse in 'Uman, with their spears all laid straight for the thrust.

(8) He stretches far the rein, and never trips in his stride: compact is he in the line of the back, w

(9) And I said—'Knowst thou not that he is beautiful in all his proportions, reaching the utmost of comeliness therein?'

(10) 'He abounds in copious power to gallop when stirred by the rider's leg after an exhausting run, and it (*i. e.*, the leg) gains the utmost of its desires from the stimulus.'

## NOTES

(1) Thadiq, the name of the poet's horse, is one of those words which connect the animal's pace with rushing water (*ante*, No. XXII, note to v. 9): it is used of a heavy fall of rain from a cloud, or the rushing of a torrent in a

(3) 'Has risen in the market', *qad tMba*: another example of the use of this verb in poems following one another; see *ante*, No. CV, note to v. 24, and CVIII, note to v. 6. There is reason to think that al-Mufaddal was influenced in his choice of pieces for his Collection by a desire to illustrate the use of some peculiar word or phrase: we often find examples of this in adjacent poems.

(5) This verse is illustrated in the commentary by parallel passages which leave no doubt as to its meaning. The poets speak of a horse well covered with flesh and muscle as one that has taken a full inhalation (*zafrāh*), and been arrested therein so that he did not return to slenderness when the breath was emitted again.

(6) If the pronoun in *aqrānuha* refers to *ahkhail*, as seems certain, we must understand the 'competitors' as the main body of horse, while a few emerge whom Thadiq easily overcomes; perhaps a preferable rendering would be to take '*ala*' as meaning not 'against', but 'at the head of', and *al-khail* as the body of horse of which Thadiq is the foremost.

(8) The horse stretches the rein because he is long in the neck, one of the points of a horse (*ante*, No. LV, note to v. 12).

(10) 'Abounds', *yajtmu*, another of the words connecting a horse's run with the water of a flood (above, v. 1).

## CXI

## THE SAME

AFTER a short *nasib*, vv. 1-2, the poet describes his camel, comparing her to a wild ass (vv. 3-8), and then turns to the praise of a tribe which, during a season of drought, has allowed his people to feed their camels in its pastures and to use its water-springs: in particular he mentions two chiefs called al-J-Iarith, noted for their generosity (vv. 9-12).

(1) I have revoaled my love for Jum!—what a revelation! and her case with me has come to light after being long kept hidden;

(2) And tale-bearers have been busy between us, and carried their stories abroad, until I had to avoid her, though I meant not to break the bond.

(3) Shall there carry me to her a fleet camel, good as a stallion, strong, bulky under the saddle, tractable, easy in hand?

(4) She is like a [wild ass] white in the flanks, whom an archer has driven away from the water of Mawan [by missing him] after he had him in his power;

(5) And he speeds swiftly through the stony deserts, [extended] like a spit of iron, while on either side of him is a cloud of dust:

(6) The hoofs of his slightly-curved hind-legs fall on a place little liked (?)<sub>f</sub> a plain of hard flat land covered with crumbling stones.

(7) He tries for the water of Qutayyat, but it fails him, and the place where at last he finds drink is a water in Hauran:

[(7 a) Daylong the waterfowl swim therein in little groups together, with eyes alert, bright like black moles on the face.]

(8) He feared no hunter there, but plunged at once into its depths, and slaked his thirst with sweet water, no oozings of salt earth.

(9) How noble the people whose chiefs we saw but yesterday—the best of protectors when calamities lour around!

(10) [Our camels] pasture, watering every second day: and if they break the compact by coming down to drink the next day at noon, generous men deal gently with the transgressor's fault.

(11) The two al-Hariths easily outstrip all others in the race to the goal, as two thoroughbred steeds keep the running entirely to themselves:

(12) The pair deal their wealth abroad, seeking thereby fair fame: and praise is not to be bought save for a goodly price.

#### NOTES

(4) Mawan, a water in the land of 'Abs.

(5) 'A spit of iron', *saffudu-l-hadid*: this comparison is a variant of the more common one which likens a horse extended in his gallop to a spear (No. VII, note to v. 6, and XVIII, note to v. 15). For the cloud of dust on either side *cf. ante*, No. XL, v. 56.

(6) The meaning of *fi mukrajiin* is very doubtful.

(7) Bakri (p. 740) has this verse with Hurran instead of Hauran; as Qutayyat is a water near Darlyah in Najd, the Hauran here mentioned cannot be the country so called in Syria, but must also be a water in the same neighbourhood (see Yaqtit ii. 358<sup>22</sup>).

(7 a) This verse is found in the British Museum recension and in Yaqut: it adds a pleasant stroke to the picture.

(8) 'Oozings of salt earth', *midddn*, shortened for *imiddan*, probably a loan-word: as previously pointed out (No. LXXXIX, note to v. 21), such water is common at the junctions of the basalt or lava formations and the underlying rock.

(10) The rendering follows the commentary of Marzuql cited in the footnote. For the scantiness of water in summer *cf. the* passage in No. LXXXIX just cited. Here the tribe whom the poet praises has succoured his own tribe by allowing them to feed and water their herds at the tribal summer reserve, very possibly in the Sharabbah. Since Asad and Ghatafan were neighbours and confederates, it is not improbable that the 'two al-Hariths' mentioned in v. 11 were chiefs of Murrah of Ghatafan, one of them perhaps one of the peacemakers at the end of the War of Dahis.

(12) 'For a goodly price': *bi-athmani*, i. e., with payment afterpayment, not one payment only. The *wa-* at the beginning of this verse shows that something before it has dropped out.

## CXII

## SUBAT SON OF AL-KHATIM, OF TAIM

THE poet is mentioned in *Naqa'id* 1068<sup>3</sup> as one of the chiefs of Taim, one of the confederate tribes called the Ribab (*ante*, No. XXX, introduction): he was a contemporary of an-Nu'man b. Jisas, the leader of Taim in the second battle of al-Kulab (*ante*, I. c). The piece is fragmentary, with several *lacunae*, and ends with an unfinished sentence. The geography of the places mentioned in it suggests that verses from different sources have been brought together in the poem, as they are apparently situated in the lands of mutually hostile tribes.

(1) Saduf has departed, and her lover's heart has been reft away: far off is Saduf, and alienated from thee.

(2) She has left in thy keeping a crippling disease—her phantom to visit thee nightly in thy sleep and possess thy dreams.

(3) She has taken another lover instead of thee, and her people have severed themselves from us:

(4) Yea, if thou seest my camels [moaning with home-sickness,] as though their breasts were hollow

(5) Yet did I chide them, when I was afflicted by their moans—and there followed upon the whimper of yearning a braying and a grating of teeth.

[(6) [I said to my beast—] 'Shame to thee! verily thy master's purpose is to hasten to the land between Hazrah and ath-Thuwair'.]

(7) And she returned no answer, but the tears followed one another down from her eyes: verily the noble spirit is patient under whatsoever befalls!

(8) And there came back to her, what time the water for her drinking became scant, the memory of days of spring and summer spent in the sand-skirt of Nawadir:

(9) But when she came to the late-summer heats, her abode was the hills of al-Qalib, then 'Ardah and then Afuf.

(10) But when winter came upon her, then her habitation was in a land which the spears dare not

(11) And oft times have I come down into a rich pasture, far away from any dwelling, the first of men to visit it, wherein were wild kine bending over their younglings newly born;

(12) Quickly did they fly to their covert, there in al-Faruq and Thabrah, when I came into view,—[white and shining] as though they were sword-blades!

\* \* \* \* \*



(13) And time was I followed with the horsemen, while my weapons were borne by a short-haired mare, high in the withers, an outstripper:

(14) She casts ahead rapid glances from her eyes, with an eyeball sunk deep in the socket, protected by a lofty ridge of bone above.

(15) And [I have sat in] assemblies of men fair of face, mighty, red in the gums, whose speech is acceptable to all—

(16) The lords of Nakhlah and al-Quraiddh and Sahim: yea, thus am I, a familiar friend, easily accepted by all as a companion:

(17) [Yet with all this] I am obedient to thee; and next, I ask of my people help—and all of them are confederate against me!

(18) Without any crime committed by me among them—and I am not, if my lineage is traced out, to be rejected from their stock.

(19) And many the secluded pool with fresh cold water, that lies in a land where men wander astray—when the winds set it in motion, its wavelets dance along;

(20) The south wind, while men slumber, has loosened its girdle, and, easily brought to birth, [has cast thereon its rain] with a thunder-clap;

(21) While the east wind holds back the firstling of its rain, and clouds rising up, heavy with water, their retaining-strap weak [and ready to give way], draw near:

(22) Its sides [, brimming over with water,] thrust back the stones, and it seems [, from the effects of the rain on the herbage and flowers,] in the morning to be set round with [embroidered] camel-saddles of Himyar—

#### NOTES

(6) This verse, addressed to the poet's camel, is found in all recensions except our text, and is required both as an apodosis to v. 4 and as a transition from the camels (pi.) of that verse and v. 5 to the single camel of v. 7 ff. Of the two places named, Hazrah and ath-Thuwair, the former is said to be a water, but nothing more is given in YaqQt. The latter is said to be a whitish stretch of gravelly plain in the territory of AbQ-Bakr b. Kilab, afterwards included in the Caliph's reserve (*kima*) of Darlyah (see *ante*, No. XC VII I, note to v. 37).

(7) Camels are often said to weep.

(8) 'Sand-skirt', *liwa*, the junction of sand and hard plain. Nawadir (v. I. Bawadir) is only known to the dictionaries as mentioned in this verse: no indications of locality are given.

(9) Al-Qallb is said to be a water in ash-Sharabbah (*ante*, No. L X X X I X, note to v. 21), in the lands of Ghatafen. 'Ardah is a mountain with a spring at the foot of it in the lands of Abu-Bakr b.

Kilab; and if for Afuf (not in the dictionaries) we substitute the v. I Yanuf, that also is the name of a mountain (and probably a spring) in the land of 'Amir b. Sa'sa'ah.

(10) 'The spears do not dare to come nigh', *tahamahu-r-rimahu*, a phrase borrowed from Imra' al-Qais. \*A county of sown fields', *rif*, the regular word for settled cultivation. There is a certain amount of this, maintained by well-irrigation, in the channel of the Wadi-r-Rummah, at Buraidah, 'Unaizah, and ar-Rass,—not only date-orchards, but fields of corn (see Doughty, *Arabia Deserta*, under these names).

(12) Al-Faruq is vaguely described in Yaquṭ as between Hajar and Najd, presumably in the broken hilly country sloping down to al-Bahrain. Thabrah is the name of a *wadi* in the territory of Dabbah.

(14) The Arabic of this verse is difficult. Ahmad's reading *an-nadhirina* for *an-nadhiraini* is perhaps to be preferred, in which case the poet's mare will be described as quick of sight 'before all other gazers'. A high protecting ridge of brow to the eye-socket is approved in a horse.

(15) If we take this verse as governed by the *waw* of *rubba*, in the oblique form, it wants an apodosis: it is therefore best to take it, with Ahmad, in the nominative as equivalent to *wa-land majalisu*, etc. 'Red in the gums', that is, eager for booty. Their gums water for plunder, and even, in their eagerness for it, exude blood.

(16) Of the names in this verse Sahim is not known to the dictionaries. Nakhlah may be the Nakhlah Yamaniyah of Yaq. iv. 770, where Hawazin encamped before the battle of TTunain; and al-Quraiddh is said to be a place in the Yaman.

(17) 'To thee': the person addressed is feminine, presumably *saduf*, the lady of the *nastb*. The transition to the complaint against the poet's tribe is abrupt, and v. 18 is evidently followed by a *lacuna*.

(19-22) This passage, beginning with the *wuw* of *rubha*, has no apodosis, and the poem is therefore unfinished. After the description of the pool which is contained in it, the poet must have gone on to describe the occasion on which he visited it, and probably the camel he rode.

(20) The rendering follows Marzuql's explanation (cited at foot of the page): I read with this scholar *rajfif*, used of clouds shaken by a thunder-clap, instead of the text *zahuf*, which would mean 'going slowly along'. The verse, as noted at the foot of p. 731, has a word *mis'* or *nis'*, of which the scholars did not know the p.

(21) Here again Marzuql helps our comprehension. I read with Bin 'isamuhunna — 'isum, 'the cord or strap that ties up the spout of a waterskin'—instead of the text *Idhqmuhunna*, 'their bones', which would be a very strange expression to use of the clouds. The rendering also reads *raianaha* as in the v. I.

(22) It is not necessary to suppose that the poet meant that the rising water in the pool really carried away or forced back the stones: that it hid them from sight would sufficiently explain the phrase. The effect of rain in bringing forth herb and flowers is often proleptically dwelt upon by poets. The whole passage may be compared with the verses at the end of the *Muallaqah* of Imra' al-Qais describing a rain-storm, and with the following passages in the *Diwan* of 'Abd: vi; xxviii. 6-15.

## CXIII

## RABI'AH SON OF MAQRUM OF DABBAH

FOR THE poet see No. XXXVIII, No. XXXIX, and No. XLIII. The piece before us depicts the author as grey in a contest of satire (v. 5), as the helper of his kin (v. 6), as a master of hospitality (v. 7), and as a leader of his people in warfare (vv. 8-10). He boasts of his entertainment of his fellows with wine (vv. 11-13), of the raids he has repelled, as captain of a troop for whom he has watched through the night on a commanding height (vv. 14-20). And in a final section he refers briefly to the successes of his tribe against Tayyi', Dhubyan, and Ghassan, or possibly Shaiban (vv. 21-25). The poem appears to belong to his pre-islamic period.

(1) Thou callest Zainab to mind, and the thought of her stirs thy heart: but all the remnant of union with her was sundered long ago ;

(2) And our people dwell in Falj and al-Abatir, while she has gone far away, to live in Ghamrah, and then in Muthaqqab.

(3) And if thou seest that I have given over my ardour in pursuit, and have become white in the checks and hoary-headed,

(4) And am meek to the bidding of censorious ones—and time was when I appeared to them stubborn of soul, a stirrer-up of strife—

(5) Yet in the past how many an active adversary have I been able to repel, and have bent his crookedness straight so that he shunned my company!

(6) And many the kinsman I have helped, though strait was the place where he stood, when the weakling's fire-stick gave no spark, and he wavered this way and that;

(7) And many the guests of the night, when the chill north wind was blowing, have I regaled with juicy slices of the hump of good fat camels ;

(8) And many the on-coming [troop of horse], like flocks of sand-grouse flying down to the water, that raise high with their hoof-beats the clouds of dark dust,

(9) Have I checked with a steed like a wolf, stout where the heel strikes, long and clean in the legs, a steady galloper when his sides are drenched with sweat,

(10) And with a tawny spear of al-Khatt, whose blade shines like a fire of dry thorn-bushes on which I have heaped fresh fuel so that it blazes up.

(11) And many the true-hearted comrades I have plied with the morning draught of strong wine, what time the cock crowed shrilly in the darkness of night—

(12) Wine that glides smoothly down the gullet, tawny, unmixed, while their hands pass from one to the other morsels of flesh roasted hastily on hot stones,

(13) And wine mixed with water of which the bubbles leap to the surface, what time the warbling singer is filled full therewith.

(14) And many the troop of pasturing camels, what time the coward choked! with his spittle, have I protected, when the crier called loudly for help time after time;

(15) And many the watching-place I have mounted as the evening drew on, like as the falcon takes up his place to watch for the prey,

(16) As the scout of an army or of a troop of horse assembled for a foray, what time a weakling tribesman cannot captain his men;

(17) And when the darkness cleared away I sent them forth on their errand—he that looked on them would liken them to a pack of famished wolves.

(18) When the troop rises to a rough upland plain, it pares away with its hoofs its highest parts; and when it goes down to the low ground, it stirs up about itself a canopy of dust;

(19) And they ceased not until their spears brought home booty of captives and a herd of camels like red hills from a place far away.

[(19 a) Yea, I am one of a tribe whose lances in war are to their foes a poison mingled with their meat;]

(20) Skilled are they in raids: their prey escapes not their horsemen, what time fright paralyses the coward who cannot bestride a steed.

(21) Yea, we gave the men of Farir and Buhtur to drink, with every band of ours, the spear-head and the part of the shaft entering therein—

(22) And Ma'n too; and of the two tribes of Dillah our horse left 'Amirah and as-Sillakhm fallen headlong, smitten with the sword.

(23) And on the Day of Jurad our spears made dead meat of Yazld—and there had not passed by us a gazelle with one horn broken.

(24) And the son of Hisn spent the summer heats in our tents a captive, tending the sores caused by the thongs of leather with the hair on with which his arms were bound.

(25) And of the rider of Mardud our spears distributed the flesh [as it were a slaughtered camel], and they left Masud a prey for hyaenas and wolves.

## NOTES

(2) Falj is mentioned *ante*, No. LXXXV, v. 4 (see note to v. 1): al-Abatir is said in the geographical lexicons to be the name of hills and valleys in Najd in the lands of Ghani. Ghamrah is

mentioned in connexion with al-Abatir in a verse of ar-Ra'ts at p. 71 of Yaquṭ, vol. i: this poet belonged to Numair, a division of 'Amir b. Sa'sa'ah. Muthaqqab is given in Yaq. iv. 414 as the name of four places, only one of which, said to be a district in al-Yamamah, can be in question here. The places mentioned must all be somewhere in the lower Wadi-r-Rummah, where the lands of 'Amir b. Sa'sa'ah on the south faced those of the Ribab, Tamīm and Asad to the north.

(3) For 'cheeks', *al-'idhraini*, there is a v. 1. *al-ghadd'iri*, 'the side-locks'. The person addressed is a woman.

(4) The censorious persons are here also women.

(6) For the failure of the weakling's fire-stick to produce fire, and the phrases connected therewith, see *ante*, No. X VI, note to v. 48, and No. X X V I I I, note to v. 15.

(10) For al-Khatt see *ante*, note to No. X I I, v. 16; according to Yaquṭ (ii. 453) the name indicates the whole sea-coast of al-Bahrain and even of 'Uman: ships from India brought thither the bamboos which after arrival were straightened and fashioned into spear-shafts. But that some clumps of bamboos were to be found in suitable places in Arabia is seen from No. X X X I V, 8.

(11) 'Strong wine', *salafah*: see *ante*, No. X L I V, note to v. 21. The explanation given in the scholion of *jaushnn mina-l-lail*,—'in the first part of the night, up to a third or a quarter of it',—does not suit the context: we have here a *mbu't* or morning draught, not *aghabuq* or evening potion; and cocks do not begin to crow till towards morning.

(14) 'Troop of pasturing camels', *sarb*; Ahmad reads *sirb*, which is the word for a number of antelope pasturing together, understanding thereby the women of the tribe (often spoken of as antelope and gazelles). 'To be choked with one's spittle \*': see *ante*, No. L X X, note to v. 1. In the last word of the verse, *thamvaba*, meaning 'he cried out, doing so again and again', we have another example of the root THIWb, already noticed under Nos. CV, 24, CVIII, 0, and CX, 3.

(10) 'Weakling', *waghl*, properly the word for a blank arrow put in to make up the number of ten required for the game of *Maisir*: synonym *manih* (*ante*, No. CVI, 2, note).

(18) 'A canopy of dust', *ghubaran mutannaba*, lit., 'a dust extended by tent-ropes'.

(19) The translation offered for this verse is of the reading

*Fa-ma fat'iat 'hatta afa'at rimamhun  
sabiyan wa-'arjan ka-l-hidabi mu'azzaba.*

The text of al-Anbari may be rendered thus:

'And it (the troop) returned not until its spears had wrought upon its enemies in the war  
[destruction like] poison mingled with their meat.'

It seems probable that this verse is a conflation of the two Nos. 19 and 19a, the second hemistich being taken from the latter, while the alternative form of the first hemistich (above) is much more descriptive, and gives its proper force to *afa'at*, 'brought back spoil'. *Hidab*, pi. of *hadbah*, is said to mean red hills or mountains only; camels with hair coloured like red ochre are one of the approved kinds (for red camels see al-Asma'i, *Ibil*, 127).

(19 a) As stated in the footnote, this verse comes from the very old recension called Kk. *Qashaba*, *yashshaba*, a verb specially used of mixing poison with food.

(20) The last word of the verse, *al-murakkabd*, is not explained in the scholion. The note in Kk says it means a man who hires a horse from another, on the condition of giving its owner part of the spoil he obtains by means of it (so also LA i. 414, 20 ff.); but this sense does not appear to suit the passage. I have therefore taken it as interpreted in *Hamasah* 441<sup>3</sup>, as equivalent to *ad-da'ifal-furusah*, 'one incompetent in horsemanship'.

(21, 22) The tribes named here are subdivisions of Tayyi', the large group inhabiting the mountains of Aja' and Sal ma and the strath between them, a country with a fair supply (for Arabia) of water.

(23) Information is wanting as to the battle called the Day of Jurad. To see a gazelle or antelope with one horn broken was a bad omen.

- (7) <sup>i</sup> And whenever thou hearest, whereso it reaches thee,  
           of a lover who's dead of love or is dying,  
 (8) ' Know that that wretch is I without doubt, and weep for  
           one whom Love chained and slew with none to avenge.'

## NOTES

(1) For the 'food for the journey', *zad*, referred to frequently in these amatory preludes, see *ante*, No. CXIV, note to v. 1. Here the *add* is a kiss, a sweet speech, or the like.

(2) 'Housing or tented', a paraphrase of *bi-ardin au biladin*, lit., 'whether in a land of settled habitations, the cultivated region, or in an open land—i.e., the wilderness'.

(3) Himyar and Murad, tribes of the Yaman.

(5) 'Nurtured at home', *muqrabdt*, that is, mares always kept near the tents of their owners, constantly tended and fed with their best.

(8) 'Chained', *musfad* : according to the Lexx. the first and second forms only of the verb *SFD* have the sense of putting into bonds or chains, while the fourth form means to give gifts freely: the use here of the passive participle and probably points to a late origin for the poem. I follow the alternative reading cited by Marzuqi, *Ian yuqadd*, for the last words. The reading of V, *li-muqmdin Ian yufada*, 'for one slain who shall never be paid for' gives a fairly good sense.

## IV

## SHA'S SON OF NABHAN, OF LUJKAIZ, CALLED AL-MUMAZZAQ

SEE *ante*, No. LXXXI. This is Marzuqi's version of the fragment there given, a version followed by the Vienna MS. Marzuqi, it will be observed, gives a different name to the poet's father. In the rendering here, the additional verses are marked with an asterisk, while the italic figures prefixed to those common to the two versions show where the couplets come in al-Anbārī's recension. The poem as it now stands is still nothing more than a fragment, but the introduction (vv. 1-7)

,'. (1) The heart that was smitten with longing is sobered of its youthful passion, and the time has come for the scattering of the whole tribe collected together:

2. (2) Then was he as though not the showers that fall from the clouds, nor the far-sought wine of his heart,

\* (3) From the time that in early morning the litters of the ladies' train climbed the side of the valley, being loaded up at dawning:

\* (4) They mount upwards between ar-Raja and Quraqir, while the cloak of the sun-mist shimmers over them ;

\* (5) And already a road, stretching high up, with two borders [like the

ornamental border of a piece of cloth], rough to traverse, whereon the mirage shines and quivers, has been surmounted by them,

\* (6) [Escorted] by a mounted company, numerous, dark of hue [by reason of the armour they wear], as though their road in Surrah were a cord stretched between the rugged upland and the low-lying plain.

\* (7) The party rise and mount the country-side, spear in hand, guarding the rear of the ladies' troop, and riding close after them.

\* \* \* \* \*

7. (8) Then said the men, all of them—'Whither is our journey?' And Mumazzaq hid within from them the evil guile of his mind ;

8. (9) Then, when the *rimth* and the *ghada* intervened between us and them, and the fires of the two parties shone before us,

g. (10) And ho (*i. e.* Mumazzaq) directed those with him to the west of our territory—and those who were about us would fain that we had taken the way to the East—

\* (11) Then the horsemen wheeled against [their enemy V] centre with their spears, galloping at full speed down from the twin peaks of Jadud, charging through and coming out at the other side.

\* \* \* \* \*

j, (12) Now who will carry this message to an-Nu'inan, that Usayyid repairs constantly to as-safa above al-'Ain, and sings :

4. (13) And that Lukaiz are not the owners of a skinful of clarified butter, [but warriors,] what time their pilgrims rise high [to the Upland on issuing from Mina], and disperse to their several lands ?

/. (14) [God] decreed for the whole of our tribe, when his command to them went forth, that they should lead their war-horses alongside [of their camels], and then should overtake [their foes].

6. (16) A generous, noble chief makes with them for the rugged Upland, one keen and swift to strike like the edge of an Indian blade.

\* \* \* \* \*

\* [(17) [My camel's] forelegs cast about the stones, pounded into fragments by the brown [hard foot], that moves rapidly to and fro, when the rider, with down-cast eyes, hastens her pace,]

\* (15) That she may carry me to one who darkens not his favours by treachery, and flattery wins no success with him.

\* \* \* \* \*

## NOTES

(2) See note on p. 240.

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 'Abdallah b. Mu'awiyah, 130.  
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ornamental border of a piece of cloth], rough to traverse, whereon the mirage shines and quivers, has been surmounted by them,

\* (6) [Escorted] by a mounted company, numerous, dark of hue [by reason of the armour they wear], as though their road in Surrah were a cord stretched between the rugged upland and the low-lying plain.

\* (7) The party rise and mount the country-side, spear in hand, guarding the rear of the ladies' troop, and riding close after them.

\* \* \* \* \*

7. (8) Then said the men, all of them—\* Whither is our journey?' And Mumazzaq hid within from them the evil guile of his mind ;

8. (9) Then, when the *rimth* and the *ghada* intervened between us and them, and the fires of the two parties shone before us,

g. (10) And ho (*i. e.* Mumazzaq) directed those with him to the west of our territory—and those who were about us would fain that we had taken the way to the East—

\* (11) Then the horsemen wheeled against [their enemy V] centre with their spears, galloping at full speed down from the twin peaks of Jadud, charging through and coming out at the other side.

\* \* \* \* \*

j, (12) Now who will carry this message to an-Nu'inan, that Usayyid repairs constantly to as-safa above al-'Ain, and sings :

4. (13) And that Lukaiz are not the owners of a skinful of clarified butter, [but warriors,] what time their pilgrims rise high [to the Upland on issuing from Mina], and disperse to their several lands ?

/. (14) [God] decreed for the whole of our tribe, when his command to them went forth, that they should lead their war-horses alongside [of their camels], and then should overtake [their foes].

6. (16) A generous, noble chief makes with them for the rugged Upland, one keen and swift to strike like the edge of an Indian blade.

\* \* \* \* \*

\* [(17) [My camel's] forelegs cast about the stones, pounded into fragments by the brown [hard foot], that moves rapidly to and fro, when the rider, with down-cast eyes, hastens her pace,]

\* (15) That she may carry me to one who darkens not his favours by treachery, and flattery wins no success with him.

\* \* \* \* \*

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Camels fed on date-stones, 229 (21 n), 232 (26 n), 341 (54 n), and other fodder, 231 (21 n), 241 (3 n).

Many words descriptive of camels of un-

- known or uncertain meaning, 27 (10 n).  
See 'Cai'.
- Camomile flower (*uquhwan*), common comparison for a woman's white teeth, 53 (08), 189 (4); used exceptionally for white hair, 180 (2).
- Carpets, Persian, embroidered or figured, 97 (70, 71); rugs, 348(20).
- Castles in the Yaman, 23 (41 n), 223 (10 n).
- Castor-oil plant, *khirtva'*, also used of any weak succulent stem, 24 (35 n).
- Cat, *hirr*, appears in the old poetry as an animal whose attacks stimulate a riding-camel to its best speed : meaning of the figure discussed, 105 (10 n), 155(7), 229(20).
- Cattle, domesticated, not found in Beduin Arabia, but common in the Yaman : calves mentioned by a Yamanī poet, 70 (26 n); flashing swords compared to their waving tails when coming up from the water.
- Chains: leaders of a host sometimes put themselves into chains in a fight, so as to make it impossible that they should flee, 304.
- Champions of a host, 330 (27), 359 (55): see 'blazon'.
- Character, ideal of, for a tribe, see verses in praise of Sad b. Zaid-Manat, of Tamīm, 80 (16-32); of Bakr b. W a U 142 (30-44); again, 143 (61-5 ; also of Taghlib, 150 (18-27); and of 'Abs, 342 (5-10). For a man, 31 (17-26), 160 (9-14), 174 (8-11), 207 (2-10), 264-5.
- Charms, 18 (11 n), 41 (8 n).
- Cicadas sing in the hot sunshine, 105 (5).
- Cistern : breaking down of a cistern a proverbial phrase for disaster, 39 (17 n).
- Citron, woman compared to a, 334 (6).
- Clapper, *naqus*, used by Oriental Christians to call to prayer, 108 (10 n), 172 (9n).
- Clav bottoms where water is ponded, *qa*, pi. *qī'an*, 32 (10 n), 109 (25 n).
- Cloud-wisps after a storm, 141 (23), 150 (10).
- Cock, 93 (2); a symbol of settled life (*hadar*), 97(67).
- Cold detested by the Arabs, 33 (18 n).
- Combat, order of, 362 (55 n).
- Cowl or coif, *mighfur* or *tusbigah*, mail worn beneath the helmet to protect the neck, 60 (42), 358 (49 n).
- Cry, '*Ci'-a* used with sheep or goats, 45 (21); *da'-da*, to pull up a stumbling camel, 18 (25).
- 'Damask', derivation discussed, 300 (10 n).
- 'Daughters of Time', the chances and changes of fortune, 239 (1).
- 'Day', the different meanings of the word in Arabic, 196 (5 n), 322 (1 n).  
The Day of al-'Abla, 304.  
The Day of 'Ain Ubagh, 90, 328.  
The Day of Buath, 225.  
The Day of Buzakhah, 133 (29 n), 317 (25 n).
- The Day of Dair al-Jathaliq, 261.  
The Day of Dhat ar-Rimth, 40.  
The Day of Dhat as-Sulaim, 133 (37).  
The Day of Dhn Najab, 264, 324.  
The Day of DhQ Qar, 246.  
The Day of Fail' ar-Rrh, 298.  
The Day of Falj, 244. '  
The Day of Ghamrah, 253 (6 n).  
The Day of al-Haba'ah, 290, 292 (3).  
The Day of al-Ilurairah, 301.  
The Day of Jala la, 131.  
The Day of Jumran, 180 (8).  
The Day of Jurad, 315 (23).  
The Day of al-Kulab the First, 112, 157 (22 n).  
The Day of al-Kulab the Second, 78, 111, 117, 195, 328.  
The Day of al-Maraurat or ar-Raqam, 9-11, 301 (5).  
The Day of al-Mushaqqnr, 111, 209 (33 n), 298 (6).  
The Day of Nakhlah, 302-3.  
The Day of Naqa-1-Hasan or ash-Shaqqiah, 317.  
The Day of an-Nisar, 133 (30 n), 266, 268, 270 (8-22).  
The Day of al-Qadislyah, 92, 131, 225, 317.  
The Day of Qidah or Qiddah, 9 (7 n), 167, 179.  
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The Day of Shi'b Jabalah, 124, 251, 324, 341-3.  
The Day of Taghlam, 182 (7, 8n).  
The Day of Tikhfah, 133 (30 n).  
The Day of Ukadh, 304.  
The Day of 'Unaizah, 128 (17).
- Death, inevitableness of, 223 (9c-12); 'Draughts of death', 'wine of death', 257 (8 n), 342 (12).  
Demon, *Shaitan*, not a devil, but a genius or spirit-companion, 61 (68), 146 (100, 104 n), 148.  
Dhu-1-Majaz, fair of, 152 (11 n), 277 (38 n).
- Dinar, always a gold coin, 183 (6 n).
- Divination by casting stones, 338 (12 n); by scaring birds and taking omens from their flight, 336 (37 n), 350 (23 n).
- Divorce claimed by wife, usually on account of the husband's lavish expenditure, 7, 194 (1).
- Dog-bite, madness caused by —, supposed to be cured by drinking some of the blood of a man of royal race, 125 (14 n); the family of Tha'labah in Tamim celebrated for treating hydrophobia, 212 (45 n).
- Dogs friendly to their master's visitors, 52 (50-2). Hunting dogs, originally from Seleucia, bear personal names, 61 (65-7 n), 95 (29). A

- wanderer causes the dogs of the encampment to bark, 84 (7 n), 127(1).
- Dow-palms (*Hyphaene thebaica*), women's litters compared to, 178 (1 n), 176 (10); mentioned, 344(1).
- Doves, turtle or ringed, mentioned, 54 (95 n), where their moan recalls past loves; in 213 (7, 8) it recalls a brother lost.
- Dragon's blood, *aida*, a dye from Socotra, 361 (42 n).
- Drinking-party described, 97-8 (66-81), 162 (20-7).
- Drinking-place, stinking from long disuse, described, 96(4j5ff. n).
- Duo, *haqq*, indicates the duty, incumbent on every Arab of noble stock owning property, of spending it in hospitality to guests and the poor, and bearing the burden of bloodwits for the clan, 41 (2 n).
- Duioar*, *dawdr*, a stone or pillar set up as emblem of a deity, worshipped by circumambulation, 299 (9 n): see 86 (3 n).
- Dyeing hair referred to, 180 (1); finger-tips, by women, 181 (6).
- Eagle, in the mountains, 3 (7), 10 (8, 9 n), 13 (13), 117(2, 3n).
- 'Eagle' used for standard, 284 (15 n).
- Earrings worn by a boy that serves the wine, 162 (23 n).
- Elegies over the dead largely the work of women, 215.
- Elephant mentioned, 93 (2).
- Enchantments, 141 (18): see 'Charms'.
- Eye, coolness of the —, an idiom for happiness, 9(11 n), 70(11 n), 143(48).
- Eyes, sunken, a mark of exhaustion in horses and camels, 11 (14 n).
- Fairs held annually in the neighbourhood of Mecca, 277 (38 n); fair of 'Ukadh, 303.
- Famine, picture of a year of —, 80 (25-8), 127 (3-8).
- Feeding-bottle, for infants, mentioned, 102 (14).
- Fever prevalent in moist oases, especially Khaibar, 149 (2 n), 176(3).
- Field-rats, *jurdhan*, 325 (2 n).
- Fire-stick, *zand* and *zandah*, metaphorical use of —, 52 (18 n), 106 (15 n), 265 (14), 314(6).
- Fire-wood gathered by woman-slaves, 10 (5 n), 50 (12), 149 (3).
- Flagon (*kub*, *ibraq*), for holding wine, often of silver, 98 (74 n); wreathed with sweet-smelling flowers (*id*).
- Flesh, dried, 45 (13 n). 'Flesh set forth on a board or mat', proverbial phrase for that which is helpless and unprotected, 235 (7).
- Fosterage: children of princely and wealthy families sent to be fostered in the Desert, 251 (end of introduction): see also 332 (23 n).
- Fox: a horse's amble compared to the pace of a —, 50 (21). Barking foxes mentioned, 354 (11).
- Free, *hurr*, a favourite epithet of the Arabs for themselves. 160 (1 n).
- Froth of freshly-drawn milk, 45 (12).
- Funeral described, 103 (23-5, 30), 239. Mourners at funerals always women, 215.
- Gag proposed to be used to prevent a poet, when being put to death, from cursing his executioners, 111, 112 (8 n).
- Garden, a fenced —, a lady so described, 121 (6 n): same phrase in Hebrew.
- Gazelles, women compared to, 49 (9), and *passim*. Gazelles and antelopes scoop out for themselves coverts from the heat under trees or rocks (*kinds*, pi. *humus*) and take midday sleep there, 28 (11 n), 78.
- Generosity lauded, 4 (20-25) and *passim*; compared to waves in a brimming irrigation channel, 31 (20, 21 n).
- Glass bottles mentioned, 94 (14, 15).
- Goat: milch —, described, 119; the animal has a personal name, 119 (2). Mountain goats mentioned as living beyond reach of danger in inaccessible places, 130 (6); picture of one, 182 (10-14), 236 (4).
- Greeks, their jargon in their frontier posts, 336 (28).
- Gums water for plunder, and even exude blood — a subject of praise, 312 (15 n).
- Hair: the seeker for vengeance bound himself by a vow not to cut or dress his hair till he attained his end, 5, loot-note. Beduins wear their hair in long locks for front locks so worn, used for chiefs of a tribe, 154 (26 n). Grey hair compared to *thagham* (probably a feathery grass, *Aristida acutifolia*), 57 (3): dyed red with *himnd*, *id*. Woman's hair compared to black snakes, 58 (10).
- Hakam*, sage or judge in pre-Islamic Arabia, 109.
- Hanif*, 225.
- Haram*, the sacred territory round Mecca, 303.
- Harrah*, a volcanic tract, of which many in \* N.W. Arabia, 9 (10 n), 28 (18 n), 81 (32).
- Harrah* of Darghad, 302 (3 n); *Harrah* of Hudhail, 357 (21). *Harrah* of Lailii, 269 (6 n).
- Hatreds within the tribe strongly deprecated, 102 (10-18); the poet boasts of having composed intertribal quarrels, 296 (12 ff.), 348 (21 ff.).
- Hawk, picture of a —, 198 (5, 6): a comparison for a horse.

Heat: boast often made of fortitude in enduring excessive heat, 141 (21), 337 (50, 51), 347 (17). Hedgehogs, tale-bearers and slanderers compared to them, as nocturnal animals, 102 (16).

Helmet, Himyarite, *tsrkah*, with no crest, 60 (42 n); also a crested form, *qanans*, ~~kuhns~~, taken from the Greeks, 60 (48). 180 (4 n).

'Helper', a special divine—claimed for Quraish, 305 (3): see note to verse.

Hermit, *rahib*, a Christian anchorite dwelling in the desert, who is said to show a light at night to guide wayfarers, 60 (43 n).

Highland, *hazn*, 21 (6 n); stony, upland plain affording, with rain, good pasturage for camels. *Hijrah*, or migration of the Prophet, 224.

*Hinna* (*Lawsonia biennis*) mentioned: also called *yaranna*, 67 (3 n); the flowers twined round the flagon containing wine, 353 (7).

Horse, points of a, 188 (12 n). Description of a noble horse, 22 (20-27), 49-50 (8 26), 58 (16-27), 79 (5-15), 97 (61 65), 187 (12 19), 281 (43-48), 308 (4-10). A noble mare (often used in preference to horse on forays), 7, 12 (4-13), 59 (28-36), 280 (38-42), 337 (52 54), 349 (10 15), 359 (51-54).

Horses on a foray led alongside the camels on which the warriors ride to the place of combat, when they mount them for the fight, 11 (12 n). and *passim*.

Strains of noble horses: al-Quraqir, 11 (13); al-Munkadir, 49(8); al-A'waj, 50(26); as-Sarih, 58 (17, 29); Jafil, 59 (29); Sa'id, 65 (15).

A good horse should have a vehement neigh, 15 (8n), 58 (17 n); should be short-haired, 15 (6), 65 (15), and *passim* j should be short in the back, 58 (16: see note, p. 62); his legs compared to the framework of a booth, 58 (19 n); to the side-poles of a woman's litter, 350 (12). The frogs in the hoofs compared to date-stones, 12 (4 n), 337 (54 n).

A horse compared to a wolf, 58 (19), 314 (9); to a hawk, 198 (5, 6); a falcon, 50 (23); an eagle, 10 (8, 9), 13 (13). When extended at full gallop horses are often compared to spears, 15 (6), 36 (9), 318 (7), 331 (33); or staves, 65 (15), 219 (8d, 8e), 344 (6); or palm-branches stripped of leaves, 187 (12).

Horses called 'swimmers', 12 (4 n), 15 (5), 301 (9). Their speed compared to the rush of water, 80 (9n), 187 (19), 308 (1 n, 10 n); to the crackling of burning firewood, 50 (18 n).

A horse should be able to ride down wild-asses, 50 (14), 58 (21), 65 (16), 80 (13), 349 (10). When the hunter slays his quarry, he smears its blood on the horse's forehead and breast, 66 (10 n), 80(11).

A mare used for war should be barren, 59 (28, 34), 359 (53).

Horses tended by the women of the owner's

family, 6 (3 n); kept close to their owner's tents, 10 (3), 59 (34), 79 (8), 81 (31), 366 (5 n). Fed on the milk of camels specially set apart for the purpose when under training for racing or war, 10 (3 n), 22 (25), 79 (8) and 81 (31), 197 (4 n). 337 (55), 349 (10), 359 (52).

Horse-racing, 22 (23 n, 26, 27), 79 (1, 2): the race between Dahis and al-Ghabra, 288.

Host: language used to describe the vast numbers of an army and its irresistible power, 106 (20-26), 325 (2 n).

,*'fallal*, name of a plant on which gazelles feed, 59 (35); according to Dr. Hess it is probably *Euphorbia Aegyptiaca* or *granulata*.

*Hums* (sing, *ahmas*), meaning of word and the " tribes so-called, 87 (14 n), 124, 304.

Hunter, picture of a, 61 (64-74), 95(27-30), 138 (28-31).

Hunting-grounds, described, 12 (3 n), 49 (7), 96-7 (57-60), 221: see 'Ban'.

Hyaena watching by a dying warrior, 22 (31-4), 169(6).

Hydrophobia, see 'Dog-bite'.

Irrigation channels, 344 (5 n).

Jadhimah the white-skinned (*al-Abrash*), said to have been the first Arabian ruler of al-I,Ilrah; legend about his two boon-companions, 208 (21 n).

*Jinn*: a woman's beauty said to be of the Jinn, 71 (12 n). The drumming noise made by them, called '*asif*', 274 (9 n). Kinds of *Jinn*, 360 (16 n).

*Kabah* of Mecca, called 'the House of God'; oath by, 249 (7).

*Khal*, a striped stuff of black and red made in the Yaman, 94 (25 n).

Ladder: climbing a —, to heaven in order to escape death, 37 (40 n).

*Lahi*, *lillahi*, exclamation of surprise, usually of admiration, 115 (4n), 154 (25 n), 169 (4 n); used to express blame, 270 (8 n).

Lava, derived from Arabic *lubah*; great volcanic tracts in Arabia (*harrate*), 9 (10 n).

Leather tents, 10 (8 n), 175 (5), 207 (3), 247 (12), 254 (15 n), 305 (1).

Leek, wild, *karrathah*, 6 (4).

Leopards in Arabia, 268 (5 n).

Lion, warrior compared to a —, 7 (2), 31 (22, 23), 146 (108), 284 (12).

Lioness, woman compared to a — with whelps, 8 (5).

Litters in which ladies travel, 334 (4, 5), and *passim*.

Locusts, mounted raiders compared to a swarm of, 87 (20), 113(18).

- Lote-trees, *sidr* (sing, *sidrah*), the *Zizyphus spina-Christi* (Willd.) or *Rhamnus nabeca*: the wild species called *dal*, 190 (2 n).
- Lover: the ideal lover should be quick to cast off a love that has grown cold to him, 5 (3 n), 12 (2).
- Mail-coat described, 60 (38-41); woven double, 15 (9 n); compared to a pool smitten by the wind, 16 (9), 223 (7), 226 (6), 824 (7); said to have been made by King David, 27 (35 n), 36 (15); by the Tubba', 60 (88); King David and the Tubba', 359 (54), Muharib, 106 (44), 172 (9 n). Hutamah b. Muharib, 247 (8 n).
- Mais, name of a wood used to make camels' saddles, 123 (22); rendered 'willow-wood', 365 (6), but thought by Dr. Hess to be *Qitis australis*.
- Maisir, a game played with arrows, the stakes being the joints of a slaughtered camel, 20, 28 (15 n), 114 (20 n), 177 (12 n), 198 (10 n), 208 (15 n), 280 (35c), 298 (2n), 328 (18n), 337 (47 n, 48), 360 (23 n, 25 n).
- Makhdriq (sing, *mikhraq*), folded and knotted napkins or kerchiefs, with which boys play; a stock comparison for sword-play, 239 (3 n), 305 (5).
- Mashrafite, see 'Sword'.
- Mat or pad of leather covering the camel-saddle. *saḥnāh*; the rider sits on it, and it is also used as a mat for food, and for a water-bag for drawing from a well, into which it is converted by a cord running through holes in its edge, 105 (7 n).
- Meadows of lush greenery, full of game, 12 (3 n), 49 (7): see under 'Ban' and 'Hunting-grounds'.
- Mile-pillars, 94 (19).
- Milkers, two said to be required for a she-camel, 120 (5 n).
- Mirage, 105 (5 n), 122 (14), 274 (10).
- Mixing-bowl, *hubb* (Pers. *Khumb*), for mixing wine with water, 98 (75 n).
- Mountain-peak described, 4 (16-17).
- Muhammad the Prophet referred to as the Intercessor for his people, 261 (1).
- Mukhadrim* or *Mukhadram*, meaning explained, 43; for alleged derivation from *khadrama*, 'he cut the extremity of a camel's ear', see Lane.
- 3lukhdrajaḥ* or *mundhadah*, a gambling transaction resembling the Italian game of *mora*, 178 (14 n): for a fuller description see under *mora* in the Oxford English Dictionary.
- Muraqqish the elder, his history, 167-8.
- Muslin, white, called *saburi*, 842 (3 n); also *raziqi*, 349 (2 n): both used of the white coats of oryx and gazelles.
- Mutammim*, *tatnim*, meaning of, 20.
- Nab'*, n. unit, *nab'ah*, a tree the wood of which is much used for both bows and arrows, identified by Dr. Hess as *Grewia populifolia*, Vahl: see under 'Bow'.
- Name and lineage shouted by warriors in battle, 17 (11), 264 (1n), 305 (6n).
- Names of poets, how chosen, 295.
- Naphtha (*niftah*), used to give a gloss to a horse's skin, 263 (10 n).
- Napkins used after food to wipe the hands, *mindil*, Lat. *mantile*, 96 (51).
- Naqus*, a wooden clapper used by eastern Christians, 359 (54), Muharib, 106 (44), 172 (9 n).
- Nasham*, name of a tree from the wood of which bows are made; according to Dr. Hess it is *Grewia velutina*, 247 (6 n).
- Nau'*, see 'Asterisms'.
- Necks, long, admired in women, 98 (80 n), 170 (9).
- Nicknames, 5 (15 n), 70 (19 n).
- Night-journey described, 171-2 (6-18).
- Noon-tide rest, 96 (47); shelter made for it by stretching sheets on spears stuck into the ground, *id.* (49).
- Nudar*, a wood of which pails are made to hold milk, 120 (10); described in *Mukhasms* xi. 187 as a fine kind of *athl* or tamarisk growing in the mountains with only the rain to nourish it.
- Nursing the sick the business of women, *'awa'id*, 44 (1 n).
- Oaths sworn by the blood of sacrifices, 88 (3 n); by the god Wudd, 177 (11 n) (the swearer a man of Qais b. Tha'labah of Bakr); by the Ka'bah, 249 (7 n) (the swearer of Yashkur of Bakr). A reserve recommended when taking an oath, 99 (42 n), 237 (6 n), 322 (3). 'Oath' equivalent to 'covenant of protection': 'oath of 'Urajnah', 39 (26 n); 'oath of the *Huraqah*' (*id.*). 'Oath' equivalent to 'treaty', 269.
- Olive: 'so long as there is a pressor for the olive', a proverbial phrase used by a Beduin (*Mukhadrim*), indicating acquaintance with settled life, 59 (37).
- Omens, see 'Divination': a poet repudiates all attention to omens, 505 (23 li).
- Orator (*khatib*), in contests of satire, or judicial assemblies, 102 (4 n); uses a staff or wand to make gestures with when speaking, 104 (20 n).
- Oryx, generally spoken of by the poets as wild kino, wild bulls: *Oryx beatrix* is the recognized Arabian species; it is said 74 (8 n) that there are two kinds, one tawny-backed, living in the mountains, and the other white-backed, living in the plains. Horse compared to an oryx beset by hounds, 22 (23). Camel compared to a bull-oryx, which is described at length, 94-6 (24-44); again, 143 (51-60), 175 (10-12), 274 (12-14), 858 (35-48). The long straight horns of the oryx compared to the tall straight hats worn by Persians, 175 (4); and to spears, 342

- (4). Their white coats compared to muslin shifts, 342 (3 n), 849 (2 n). The bull-oryx, when about to be attacked by the hunter, is generally described as having passed through a night of rain, 274 (12), from which he emerges like a white pearl dropped from its string, 274 (11).
- Ostrich mentioned, 3 (6), 44 (4, 5); a pair described, 87 (9-14), 335 (18-30).
- Ostriches, food of, acacia seeds, 'ullaf, 46 (5 n); colocynth, *handhal*, 87 (12) j 'a *fid.* 12 n; *tannum*, 335 (18, 19).
- Ostrich egg, a beautiful woman compared to an—, 75 (16, 17 n), 162 (25 n).
- Outlaw, *khali*, 69, 149 (6 n), 303.
- Owl : the pagan Arabs believed that the soul of a dead man who died unavenged became an owl, which screeched for drink from his grave, 115 (3n), 195 (3 n), 326 (12 n). Owls heard by night in the desert, 159 (7), 172 (9), 335 (16), 354 (11). In 172 (9) their cry compared to the noise made by wooden clappers, *naivaqis*.
- Palm-trees, orchard of, described, 42 (4-12); how date-palms should be planted, 43 (7 n), fecundation of date-palms, 88 (10 n).
- Papyrus, *bardl*. its stems frequently used ; is a comparison for women's legs, 58 (11 n); a woman's whole figure compared to a papyrus-stem, 75 (11). Dr. Hess has pointed out that in Arabia in the present day *bardl* is used for the ordinary cat's tail, *Typha*, commonly called bulrush, which, and not papyrus, may be the thing meant in the comparison.
- Pasture when plentiful stirs up trouble, 342 (6 n).
- Pastures, distant: poets boast of sending then-herds far afield to feed, 114 (11 n): see 'Ban' and 'Hunting-ground'.
- Pearl, woman compared to a —, 75 (13), 143 (48).
- Pearl-fisher described, 75 (14,15).
- Pebbles, counting by, 178 (11 n).
- Perfumes used by women, musk, saffron, ambergris, 54 (84 n); perfumes called *malab*, *abir*, *khuluq*, *id.*, p. 57. Perfumes applied to a corpse when prepared for burial, 239 (3 n).
- Persian king said to be lulled to sleep by soft music, 221 (2 n).
- Phantom of the Beloved [*khayal*, فـءءـ], a nightly visitant, 3 (1 n), 12 (1), 25 (2), 74 (2), 83 (1), 140 (8-11), 170 (1), 186 (3-7), 192 (10), 198 (1), 293 (1), 311 (2).
- Pilgrimage, observances of the —, to Mecca in pagan times, 125 (4, 5 n); pilgrims gathered at Minii near Mecca, 71 (27); signal for dispersion of the crowd at Mink, called the *ijazah*, 109.
- Pillow, *ivisad*, used figuratively, 161 (1), 318 (17 n).
- Plants: a country described by mention of the plants that grow there, 3 (6), 121 (8 n).
- Platter (*jafnah*): see 'Bowl'.
- Pleiades, the, called 'the winter star-cluster', 84 (7 n): see 270 (11 n).
- Poems, how they become celebrated and are spread abroad, 31 (15, 16), 61 (58-61).
- Poets called by special names, generally taken from a verse in one of their poems, 295.
- Polestars, *al-Farqadani*, 211 (21 n), 330 (18 n).
- Pool of water described, 310 (7, 7 a, 8), 312 (19-22).
- Post, *barid*, 105 (6 n).
- Praise not to be bought save for a heavy price, 310 (12), 336 (32).
- Prop-stones of the pot, *athafi*, used metaphorically, 336 (31 n).
- Provision for the road, *zad*, used metaphorically for some favour granted by a mistress on parting, 17 (2), 86 (1), 319 (1 n), 365 (1 n).
- Purity of race lauded, 10 (4 n), 80 (24).
- Qal'i or qala'i, a word used for swords, discussed, 260 (10n).
- Qaswar, name of a plant on which animals rapidly fatten, 120 (9 n). Dr. Hess suggests that it is a grass, *Cynodon dactylon*, but this scarcely accords with the description of it given in the verse referred to.
- Quotations from the Qur'an and Quranic language in the poems of the *Mufaddaliyyat*, 42 (4, 11 n), 53 (75 n), 96 (55 n), 98\* (80n), 102 (7), 144 (65 and 70).
- Race, the root of all credit, 80 (24).
- Railer, *adhdahal*, &c, sometimes a man, more often a woman, *adhilah*, who blames the poet for his heedless extravagance, a stock figure, 4 (20 ff.), 22 (28), 76 (35-6), 164 (19 n).
- Rain dwelt upon with delight by poets, 17 (6-8 n); particularly invoked upon a grave, 208 (23-7).
- Rajab, name of a sacred month in which sacrifices are offered, 79 (6 n); stands for a month of winter, 119 (4n), in spite of change of calendar effected by Islam.
- Ram, *kabsh*, used for the leader or captain of a host, 58 (14 n), 150 (22 n), 330 (27 n).
- Ransom of a king a thousand camels, 30.
- 'Ravens of the Arabs', the name of certain warriors born of Abyssinian mothers, 1.
- Ravens in scenes of battle-slaughter, 265 (8).
- Ring: story of Muraqqish recognized by his —, 168.
- Road compared to coloured bands or streaks of palm-leaf mats woven in the Yaman, 94 (13).
- Rock on a mountain summit described as an image of the unapproachable superiority of the poet over his adversaries, 145 (83-91).
- 'Root of the Earth', a phrase for indigenous ancestry, 24 (42 n).



- Runners: heroes who carried out their expeditions entirely on foot, the most celebrated Ta'abbata Sharra, ash Shanfara, and as-Sulaik b. as-Sulakah, 1 ff, 68 ff.
- Sacrifice, 'may I be thy—', a common phrase, 8 (2 n); extensions, 60 (47), 117 (1 n), 133 (29), 195 (1).
- Sacrifices of victims in Rajab, 79 (6 n); oaths sworn by the blood of victims sacrificed, 86 (3 n).
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probably (according to Dr. Hess) *typha*, cat's tail bulrush, 58 (11 n); her whole figure compared thereto, 75 (11); her ankles should be plump, 53 (77), 279 (12).

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