CHESTER BEATTY MONOGRAPHS
No. 6

THE MYSTICAL POEMS OF
IBN AL-FĀRĪD

TRANSLATED AND ANNOTATED
BY
A. J. ARBERRY

DUBLIN
EMERY WALKER (IRELAND) LTD.
ST. MARGARET'S, DONNYBROOK
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INTRODUCTION

In an earlier monograph of this series the text of the poems of Ibn al-Fārīḍ, excluding the minor trifles, as contained in the Chester Beatty manuscript was reproduced in a romanized transcription, accompanied by a collation of the principal editions. The present volume represents the second stage in the study of this important manuscript: it comprises a prose translation of the poems (apart from the great ode called Nasm al-sulāk which has formed the subject of a separate monograph), and the translation is illustrated by notes summarizing the contents of each poem and elucidating the form and meaning of the individual verses. In this preface I shall discuss briefly the significance of the Chester Beatty manuscript, supplementing what I have said on this matter in the introduction to the transcribed text; describe the general character of the poems and the position they occupy in Arabic literature; and enumerate some of the themes and literary artifices which occur in them.

The textus receptus of the Dīwān of Ibn al-Fārīḍ as it appears in all the printed texts and, so far as I am aware, in all other manuscripts but Sir Chester Beatty's, rests upon the recension made by a man calling himself 'Alī, grandson (ṣibḥ) of the poet through his daughter,1 and completed some time after 15 Rajab 733 (1 April 1333).2 This 'Alī asserts that the poet's son Kamāl al-Dīn Muhammad spent sixty years searching for a particular poem, said to have been composed by Ibn al-Fārīḍ during his stay in Arabia,3 and he himself thereafter forty years, before it was happily rediscovered. This statement appears to have been accepted at its face value by all previous scholars who have had to do with the poetry of Ibn al-Fārīḍ; yet the matter is not quite so straightforward. Ibn al-Fārīḍ himself died at the age of 564 or thereabouts in 632/1235; and therefore

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1 See Muhammad Muṣṭafā Ḥilmi, Ibn al-Fārīḍ wa'l-hubb al-ilāhī, 54–55.
2 This is the date on which 'Alī recovered the 'ainlya poem, see Dīwān (Marseilles edition), 425.
3 See ibid., diḥāja 4–5. Nevertheless this poem bears clear signs of having been written or completed after Ibn al-Fārīḍ's return to Cairo, see M. M. Ḥilmi, op. cit. 23.
though it is not impossible, at least it is rather improbable that his
grandson should be actively collecting his literary remains a century
later, still a comparatively young man. When it is added that 'Ali’s name
has not so far been traced in any dictionary of biographies, it seems all
the more necessary to treat his claims with some reserve; though it is
ture that Ibn Ḥajar (d. 852/1449), no mean critic, speaks of him as his
grandfather’s biographer without disputing his relationship to the poet.¹
'Ali further alleges that in making his recension he was able to rely, apart
from this one poem, upon a copy in his grandfather’s own hand, read
by the poet with his son. If this were true, then it might be conceded that
we do not need to look farther than 'Ali’s text in our quest for an authentic
tradition. But when we compare 'Ali’s recension with that preserved in
the Chester Beatty manuscript, we are struck immediately by the fact
that not only is the famous ‘lost’ poem not present in the latter, but five
other odes are also missing.² And when we turn to the text as given in the
plain editions of the Dziwan—those which do not give the commentaries of
al-Būrīnī and al-Nābulusī—we are confronted by one particular poem,
not present in the Chester Beatty copy, which is actually not by Ibn al-
Fārīd at all, but belongs to the Dziwan of Bahā’ al-Dīn Zuhair (d. 656/
1258).³ It is clear, therefore, that the textus receptus needs to be ex­
amined very carefully, and that future researchers will be well advised
to consider attentively the evidence furnished by the Chester Beatty
manuscript as to the state of the text towards the end of the thirteenth
century, before 'Ali launched his recension upon a trusting world. It will
not escape notice that in this manuscript the odes are arranged in alpha­
betical order of their rhymes (excepting the lesser and greater odes
rhyming in -t); which suggests that the editor was confident of having
included everything that was known to be by Ibn al-Fārīd; and indeed
he states in his colophon that he had been diligent in searching for the
poems.

We are therefore left with these fourteen odes, as constituting the
genuine and indisputable core of the corpus. When we examine these

¹ Lisān al-mizān, iv. 317.
² Those contained in pages 257-62, 263-8, 379-90, 426-42, and 462-71 of the Marseilles
edition.
³ See Jawdat Rikabi, La Poésie profane sous les Ayyîbides, 158; the poem in question
occurs on pages 99-100 of the Beirut 1900 edition (No. xxii of Kh).
individually and in detail, we find that in the main there is close agreement between the Chester Beatty manuscript and the textus receptus; though there are a few places where the order of the lines differs, while a very few lines were omitted by the original scribe; we find that the genuine variants—that is, those variants which are not due to copyist's inaccuracy—are not excessively numerous, and only occasionally significant. This result need not be regarded as depressing; rather should it strengthen confidence alike in 'Ali's recension and in the Chester Beatty manuscript, which undoubtedly represent entirely independent transmissions. To summarize this part of the investigation, I have given below in tabular form the respective arrangement of the poems (a) in the Chester Beatty manuscript (ACB), (b) in the Marseilles edition with the commentaries (D), and (c) in the plain editions of the Divān, particularly that prepared by Amin Khūrī (Kh).

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2. ODES COMMON TO D AND Kh

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<td>XVI</td>
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3. ODES ONLY FOUND IN Kh

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<td>XX</td>
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Before estimating the literary value of Ibn al-Fārid's odes, it will be convenient to set down what is known of his life, and what may be deduced of the circumstances under which he wrote his poems. Our biographical sources are meagre, and not necessarily very reliable. The longest account is that given by 'Ali in the introduction to his recension, as incorporated into the Marseilles edition; but this is largely made up of more or less miraculous anecdotes calculated to provoke wonder rather than to inform. The most trustworthy informant is Ibn Khallikān, who was Ibn al-Fārid's contemporary; but his notice of the poet is extremely brief. The reference in Ibn Ḥajar is of very meagre significance. Ibn al-'Imād gives us a fairly long biography, based upon old materials, so that he is of more value than his comparatively late date would suggest. These, with other minor sources, have been gathered together and utilized by the Egyptian scholar Muḥammad Muṣṭafā Ḥilmi.

Ibn al-Fārid was born at Cairo on either 4 Dhu 'l-Qa'da 576 (22 March 1181) or 4 Dhu 'l-Qa'da 577 (11 March 1182). His father, Abu ʿl-Ḥasan 'Alī b. al-Murshid b. 'Alī al-Ḥamāwī, was a native of Hama in Syria, but moved to Cairo where he prospered as a public notary looking after women's interests under the laws of inheritance, so that he came to be known as al-Fārid. Ibn al-Fārid, whose personal names and titles were Sharaf al-Dīn Abū Ḥafs (Abu ʿl-Qāsim) ʿUmar, seems to have been intended by his father for a legal career, for he is stated to have specialized, presumably after the usual elementary education, in Shāfī'ī jurisprudence. We are told the name of one of his teachers: Ibn ʿAsākir,
not the celebrated Damascene historian (for he died in 571/1176), but his son al-Qāsim (527–600/1133–1203) who lived for a time in Cairo, where many benefited from his instruction. Thereafter Ibn al-Fāriḍ took to the mystical life of abstinence and withdrawal from the world, wandering much about the desolate Muqṭaṭam hills overlooking Cairo, though still attending his father’s office from time to time.

The story of his journey to Mecca, undertaken at the instance of a certain Muḥammad al-Baqqāl, has been told elsewhere and need not be repeated here. We are informed that the poet resided near Mecca for fifteen or twelve years, and returned to Cairo to attend al-Baqqāl’s death-bed, living thereafter in the Azhar mosque, the object of veneration. Ḥilmi fixes the period of Ibn al-Fāriḍ’s stay in Arabia from 613/1216 to 628/1231 or 629/1232. His reason is, that we are told that the poet met Shihāb al-Dīn al-Suhrawardī, the great Baghdādī Sufī, at Mecca in 628/1231 or 629/1232; this statement is based upon ‘A’lī’s biography, reporting the poet’s son Kamāl al-Dīn Muḥammad, and is repeated by al-Yāfī (d. 768/1367). But Hilmi’s chronology raises, as it seems unnecessarily, the difficulty that if his dates are accepted, virtually the whole of Ibn al-Fāriḍ’s poetry, or at least a large proportion of it, would have been written in the last four years of his life. Hilmi fixes the encounter with al-Suhrawardī as marking the termination of Ibn al-Fāriḍ’s residence near Mecca. But it seems more reasonable to suppose that the poet’s Arabian period took place fairly early in his career, beginning perhaps between his twenty-fifth and his thirtieth birthday; that he started composing poetry during that period, and continued doing so after his return to Cairo; and that in 628/1331 he was granted his long and ardent desire, frequently expressed in his poems, for a second visit to Mecca. Ibn al-Fāriḍ’s celebrated affair with al-Malik al-Kāmil I

1 al-Subkī, Ṭabaqāt al-Shafī‘iya, v. 148. M. M. Ḥilmi’s statement (op. cit. 18) that al-Mundhīrī (581–656/1185–1258) was also a teacher of the poet is due to a misreading of Ibn al-Imād, whose words are: (Ḩilmi Nicholson وأخذ الحديث عن ابن عساكر وعن عنه (و عند الحافظ المنذری وغيره.

3 Ibn al-Imād, v. 150.
4 al-Yāfī, Mir’āt al-jinān, iv. 76.
5 See Nicholson, Studies, 165; Ḥilmi, op. cit. 22.
must surely have occurred before the civil wars that followed the death of al-Malik al-Mu'azzam, for the ruler would have been little free for literary pursuits thereafter; if so, then we are able to say that the ode beginning sa'īqa l-az'ānī yatwī l-bida tāt, the recital of which caused al-Malik al-Kāmil to wish to meet Ibn al-Fārid, was composed and widely known before the year 624/1227; and this is one of the poems in which he yearns to return to Arabia. All authorities agree that the poet died on 2 Jumādā I 632 (23 January 1235).

Assuming that the foregoing reasoning is sound, we are now able to assert with some measure of confidence that the following poems were composed after Ibn al-Fārid’s return from his long sojourn in Arabia, and before his second visit which culminated in the meeting with al-Suhrawardī in 628/1231 or 629/1232: i, iii, iv, v, vi, vii, xii, xiii, xiv. It cannot be excluded from possibility that substantial parts of the remaining odes also were written during this period, though it may well be that they were sketched out in Arabia. I must own to some scepticism towards the biographers’ estimates of the duration of Ibn al-Fārid’s first visit to Arabia; such round figures are generally suspicious; and I would be inclined to guess that he in fact only remained there a comparatively short time, perhaps at most two or three years, and that the whole of his odes were inspired by this ecstatic joy of his experiences during that period, remembered afterwards in the long interval between the first and second visits.

The Diwān may then be seen as a collection of poems, largely homogeneous in character, cast in the form of a lover’s yearning for reunion with his beloved. This was a favourite theme of the ‘Udhri poets of the seventh century: Ibn al-Fārid spiritualizes it in order to express the mystic’s ardent quest for reunion, first with the earthly places which once knew the tread of the Prophet Muhammad and with those friends of long ago whom the poet met there on his former pilgrimage, and then with the Spirit of Muhammad itself, the First Epiphany of the Godhead. I have treated in greater detail this and other aspects of Ibn al-Fārid’s mystical ideas in the preface and annotations to the translation of the great tā’īya ode; here I would merely stress the close relationship between the

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1 Diwān, dihāja 15-16; Ḥilmi, op. cit. 25-26.
2 Encyclopaedia of Islam, iii. 205.
3 See ibid., iv. 999.
images of profane and sacred love in Sufi literature. This correspondence is underlined by Ibn al-Fārīḍ in the free use he makes of quotations from or references to earlier, non-mystical poets. I have demonstrated elsewhere that one ode is in effect composed in emulation of a poem by al-Mutanabbi,¹ and that in another a qaṣīda of al-Buḥṭūrī is recalled.² It can hardly be doubted that if the Ḍiyān were subjected to a meticulous examination against the vast range of Arabic poetry with which Ibn al-Fārīḍ must have been familiar, quotation and reference would be seen to be features permeating his compositions. The aesthetic and psychological effects of these allusions must have been very great; the listener, already keyed up emotionally by the erotic imagery employed, and the passionate excitement of the mystical exercises, will surely have thrilled to recognize familiar lines and phrases torn from their original contexts and given a new and heightened significance in the transformation of material into spiritual beauty.

I now turn to consider what might be called the mechanics of Arabic poetry, as illustrated by the Ḍiyān of Ibn al-Fārīḍ; and in so doing will attempt to justify the unorthodoxy of printing the poems in a romanized transcription. This matter may be considered in two parts, dealing respectively with what I shall call, on the one hand themes and images, and on the other rhetorical figures.

It is necessary to realize, what is immediately obvious to all possessing the least acquaintance with the subject, that Arabic poetry in its classical period was exceedingly conventional, and that the canons of taste and judgement were governed by rigid rules. The qaṣīda, or long poem knit together on a single rhyme (and all Ibn al-Fārīḍ's poems here published belong to this genre), was evolved in the Arabian desert during pre-Islamic times, and came to approximate to a stereotyped pattern. This pattern has been described by a succession of theorists; the best and most familiar definition is that of Ibn Qutaiba (d. c. 275/888).³

I have heard a certain man of letters remark, that the author of a qaṣīda began always by mentioning the encampment, the dung-heaps and other relics. He then wept complainingly, addressed the deserted site and begged his companion to halt, in order that he might furnish an occasion for mentioning the folk who once dwelt there but were now departed. . . . To this he joined the amatory prelude; he complained of the violence of his sentiments, and the pain of separation, as well as the extremity of his passion and yearning, so as to

¹ See below, 49–50. ² See below, 124. ³ al-Shirwāl-shuʾā' (ed. de Goeje), 14–15.
incline men's hearts towards him and win the attention of their eyes and ears; for love-poetry is very near to the soul and readily cleaves to the heart. . . . When he was confident that he had secured a hearing, he followed all this up by affirming his rights: in his poetry he mounted the saddle, complained of weariness and sleeplessness, of long journeying by night and through the heat of the noonday: he described the exhaustion of his riding-beast or his camel. When he was conscious that he had sufficiently affirmed to his patron the right he had for hoping and the guarantee he felt entitled to that his desires would be gratified, and that he had convinced him of the sufferings he had endured upon the journey, he began the panegyric, inciting his patron to be generous and bestirring him to compensate him adequately; he extolled him above his peers, and belittled them in comparison with his superior worth.

The pattern thus elaborated continued to be followed by the poets of the Islamic period more or less closely, until we find Abū Nuwās (d. c. 195/810), the half-Persian favourite of Hārūn al-Rashīd, protesting against and ridiculing the fashion again and again:

O sing me not the old songs—let others if they must
Make melody of ruins, all desolate and dust!
Though wine has been forbidden, drink wine while ye have breath,
For all that lies about us is moving on to death.
Pour liquid gold, I pray thee, until the cry goes up,
'Lo, thou hast caught the sunshine in yonder crystal cup!'

But the classical poets of the Umayyad and Abbasid courts also modified the narrowness of the convention by detaching from the pattern of the old qaṣīda one or more of its constituent elements, and then developing these elements into full-length qaṣidas in the new style. So far as Ibn al-Fārid's poetry is concerned we are interested here (with the exception of one poem, the so-called khamriya, No. x of our edition, which is modelled upon Abū Nuwās) with the evolution of the erotic prelude of the pre-Islamic qaṣīda into the formal love-poem of the amatory school of Jamīl, Kuthaiyir, and the half-legendary Majnūn Lailā. This love-poem itself soon acquired its own conventions, alike of themes (and order of themes) and of images. We can discern very clearly in Ibn al-Fārid's poems how faithfully the new pattern comes to be followed.¹

The two longer poems xiii and xiv exhibit a much greater elaboration of detail, but the broad lines upon which they are designed are the same.

As the character and order of the themes are more or less exactly determined, so the treatment of those themes in poetic images accords

¹ See table on p. 13.
with a restricted and conventional repertoire. A few of these themes are described below; the subject may be studied exhaustively in the second volume of al-Nuwairī's *Nihāyat al-ārab* from which I have frequently quoted in my notes upon the translations.

(a) **Tears of Blood**

It is conventionally accepted that lovers weep tears of blood.

(i) I. 11. Sleeplessness has wounded his eyelids, so that his swift-springing tears are mingled all with blood.

(ii) II. 40. Look thou upon a heart that is melted with ardent love for thee, and an eye overwhelmed in the waves of its blood-flecked tears.

(iii) VIII. 22. Surely enough is the blood that has flowed from my wounded eyelids for thee: is this that has come to pass enough for thee?

(iv) IX. 23. A passion had made my blood to flow mid the traces; it ran, a torrent, out of my eyelids, rained o'er the mountain-slope.

(v) XIII. 131. Nay, but rather my yearning is even to run, if so I may, upon an eyelid dabbled with blood, abandoning my feet.

(vi) XIV. 39. I slaughtered the sleep in mine eyelids as hospitality to the ghostly guest, and my tears flowed blood over my cheeks.
(b) Fire and Flood

The poet describes himself as confronted by the double peril of fire (from his burning heart) and flood (from his brimming tears): these two threats sometimes cancel each other out.

(i) II. 5. And ah, my tears that flowed abundantly—but for the hot breaths panting from the fire of yearning, I had scarce escaped from the billows of my weeping.

(ii) XI. 21. Ye went far from me, and I saw none faithful except my tears, save only a sigh that mounted out of the hot flame of grief.

(iii) XII. 8. For out of my heart springs a flame that serveth well for a firebrand, and from mine eyes stream tears that flood like continuous rains.

(iv) XIV. 24. And naught is the sprinkling shower, but the flow of my tears; and naught the lightning-shaft, but the flaming glow of my sigh.

(c) The Lightning Smile

The flashing teeth of the beloved are compared with lightning.

(i) II. 28. And I pity the lightning in its night-courses, pretending to kinship with his mouth, and put to shame by the dazzling gleam of his parted lips.

(ii) VIII. 33–35. How could I forget thee, seeing mine eye, whenever a lightning-flash gleams, turneth eager to meet thee? If thou smilest behind the flash of thy veil, or if thou breathest upon the breeze thy tidings, then I am glad at heart, for the dawn of thy glittering teeth hath shone to mine eyes, and the scent of thy perfume is wafted abroad.

(iii) XIV. 46. The gleam of the lightning over the mountain-folds gave unto us (as bringing to our minds) the flash of thy teeth; and it was the best of gifts.

(d) The Invisible Lover.

The lover is said to be wasted by grief, to such a point that he vanishes.

(i) II. 6. And welcome to the sickness I suffer on thy account, whereby I have become invisible even to myself: therein stand my proofs before the tribunal of love.

(ii) VII. 21. I concealed my love for you, and pain concealed
me, until, by my life, I was well-nigh concealed even from myself.

(iii) IX. 34–35. The substance of all I have encountered and suffered for her (and in my account I have not exceeded due measure, but spoken in summary) is this: I am vanished of wasting, so that my visitor is baffled to find me; and how shall visitors see one who hath not even a shadow?

(iv) XI. 19. I have vanished of wasting even from wasting itself; yea, I have vanished from the cure of my sickness, and the cool waters that would assuage my burning thirst.

(v) XIII. 98. My mightiest yearning hath scraped away my bones, and my body has all perished, but for my two least parts.

(vi) XIV. 19. A lying imagining was the visitation of her image to him who resembled it—not substance of dream or vision.

(vii) XIV. 35. And I have come to a state—because of that wasting which hath not left one spot in me for further mischief—so that my presence is like to my absence to those who visit me.

(e) Glances

The beloved's glances are compared with arrows or sword-blades, piercing the lover's heart.

(i) III. 13. Refrain—may I have naught of thee!—and reject thou him whose bowels have been mercilessly wounded by wide-eyed enchanters.

(ii) V. 4. O thou who aimest, as one who aimeth the arrows of his glances from the bow of his curved eyebrows, against my bowels to transfix them.

(iii) V. 10. A sword his eyelids draw against my heart, and I see the very languor thereof doth whet its blade.

(iv) VI. 1. Guard thou thy heart if thou passest by Ḥājir, for the gazelles there dwelling have swords flashing in the orbits of their unveiled eyes.

(v) IX. 29. My people know well that I am slain by her glances: for in every limb of her she possesses a whetted point.

(vi) IX. 36. No eye hath alighted on any trace of me, nor have those wide eyes left any remaining mark of me in my passion.
vii) XIII. 26. The arrow of the clever one of the tribe pierced me, but missed my vitals; the arrow of your glances hath scorched my bowels utterly.

(f) Lips
The beloved’s lips are said to intoxicate, or alternatively to heal, the lover with their saliva.

(i) v. 19–20. Ice-cool are his deep-red lips, and sweet his mouth to kiss in the morning; yea, even before the toothpick’s cleansing excelling the musk in fragrance and investing it with its own perfume. Of his mouth and his glances cometh my intoxication; nay, but I see a vintner in his every limb.

(ii) vi. 6. To the crimson of his lips I had recourse again, panting, as I were the thirstiest that ever came down to water, and he denied Euphrates; and none that came up from the water-hole was ever so slaked as I.

(iii) vii. 37. O how lovely is all that he delighteth in! Aye, and how sweet his saliva upon my lips!

(iv) XIII. 29. My sickness cometh from the languor of your eyelids, and my remedy is in the honeyed water of your teeth.

(v) XIII. 51–53. Ah, how I yearn for her radiant face, and how my heart thirsts for those dear red lips! By those lips alike and by her glances I am severally intoxicated: oh joy, for my double intoxication! And I perceive the very wine is inebriated by her lips’ breath, and the honey, being confounded, submits to them.

(vi) XIV. 53–54. Is there not any inclination in thee towards showing compassion, and giving up that aversion which made thee turn so cruelly away from one thirsting for the water of thy lips? To moisten the thirsting throat of the sick man at his last gasp, whereby he may regain his health—that were the greatest boon.

Such are the themes and the images: the rhetorical figures are no less conventional.\(^1\) Detailed lists of these figures are given in a number of

works; they run to great length, and their names vary; I shall attempt no more here than to enumerate the principal ones, with illustrations drawn from the poems of Ibn al-Farid.

(i) *jinās*. This figure, also called *tajnīs*, consists in using in close proximity two words having the same root letters but with different meanings. It is subdivided into numerous varieties.

(i) *al-mustauft (al-tāmm)*: complete correspondence.

\[
\text{ahlān bi-mā 'lam akun aḥlan li-mauqi'ihi} \quad \text{II. 43.}
\]

(ii) *al-mukhtalif (al-nāqṣ)*: the two words differ in their vocalization.

\[
\text{hallā nahāka muhāka 'an laumi mra' in I. 20.}
\]

(iii) *al-mudhaiyal (al-zā'īd)*: one of the two words has an additional consonant.

\[
\text{fi ḥubbih bi-līsāni šākin šākiri VI. 16.}
\]

(iv) *al-murakkab*: one of the two elements is made up of two distinct words.

\[
\text{jannatun 'indī rubāhā amḥalat}
\]

\[
\text{am ḥalat 'ujiiltuhā min jannatai XIII. 64.}
\]

(v) *al-muṣāḥḥaf*: the two words differ in regard to the diacritical points of certain letters.\(^1\)

\[
\text{wa-‘abarta l-ḥajūna wa-jīzasta fa-ḥtār}
\]

\[
\text{-ta zdiyāran mašāhid l-aǔtādi IV. 14.}
\]

(vi) *al-muḍārī* (al-lāḥiq): the two words differ only in respect of a single letter.

\[
\text{fa-bi-iqdāmi rağbatin ḥina yağṣā}
\]

\[
\text{-ka bi-iḥjāmi raḥbatin yaḥṣākā VIII. 13.}
\]

(vii) *jinās al-ishtiqāq*: two words derived from the same root.

\[
\text{mā-ḍā yuridu l-‘āḍilāna bi-‘aḍli man}
\]

\[
\text{labisa l-ḥalā‘ata wa-starāha wa-rāhā III. 16.}
\]

\(^1\) Readers not familiar with the Arabic alphabet will need to be informed that the following groups of letters differ from each other only in respect of the number of dots placed above or below them:

(i) b, t, Brightness n, y (f).
(ii) j, ḫ, ž.
(iii) d, Ŝ.

(iv) r, z.

(v) s, Ş.

(vi) Ŝ, Ŝ.

(vii) ţ, ž.

(viii) ḫ, ġ.

(ix) f, q.

The following two letters also make a close pair:

(x) k, l.
(viii) *al-mushābih* (mimmā yushbiḥ al-mushtaqq): two words apparently but not actually derived from the same root.

'utbu lam tu'lib wa-salmā aslamat
wa-ḥamā ahlu-ḥimā ru'yata rai  
XIII. 124.

(ix) *al-mukhdīf (al-maqlub):* two words with identical letters but in a different order.

wa-bi-laḏ'i 'aḏli lau aṭa'tuka ḏā'irī  
VI. 11.

(2) *Tībaq.* This figure consists in mentioning two words of opposite meanings in the same line.

ḥairu l-uṣaiḥābi llaḏi huwa āmīrī
bi-l-ḡāyi fihi wa-‘an rašādī ẓājirī  
VI. 7.

(3) *Takāfū.* Similar to *tībaq,* but the opposition between the two words is only metaphorical.

mā amarra l-fīrāqa yā jirata l-ḥai
-yi wa-ahšā t-talaqi ba’da nifrādi  
IV. 18.

(4) *Muqābaša.* A pair of contrasting ideas elaborated in balanced compound.

minmī lahū ẓullu l-ḥudā‘i wa-minhu lī
‘izzu l-mani‘i wa-qūwatu l-mustad‘iffi  
VII. 35.

(5) *Taṛṣī.* Internal rhymes (ṣaj”) exactly corresponding in rhythm.

arbat latāfatuhu ‘alā naṣāri s-ṣubāb
wa-abat tarāfatuhu t-taqāmμuṣa lādā  
V. 16.

(6) *Muwāzana.* Internal rhymes with the final pair not quite rhyming.

lau tarā aina ġamālātu qubā
wa-tar‘a‘ina jamālātu l-qubābi  
XIII. 74.

(7) *Mulā‘ama.* Balance between pairs of phrases.

fa-min fu‘ādi lāhībun nāba ‘an qabāsin
wea-min jufuniya dam‘un fāda ka-d-diyamī  
XII. 8.

(8) *Radd al-‘ajz ‘alā ‘l-ṣadr.* The line ends with the same word or phrase as that with which it opens.

yā sākini l-baṭḥa‘i hal min ‘audātin
ahyā bihā yā sākini l-baṭḥa‘i  
I. 12.

(9) *Ḥusn al-ta‘līl.* Ingenious assignment of cause.

lā ḡarwa an taḥaḍa l-‘iḍāra ḥamā‘ilan
an ẓalla fattākan bihī waqqāḏā  
V. 12.
(10) **Tajāhul al-ʿārif.** Feigned ignorance: the rhetorical question.

*a-w amiḍu barqin bi-l-ubahriqi lāḥā
am fī rubā najdīn arā miṣbāḥā
am tilka lailā l-ʿāmiriyatu asfarat
lailan fa-ṣaiyaratī l-masāʾa šābāḥā***

III. I–2.

(11) **Mubālagha.** Hyperbole.

*'amma štiʿalan ḥālu wajnatihi aḥā
šugūlin bihi wajdan abā stingāḏā***

V. 18.

(12) **Tadʿmin.** Quoting from the Qurʿān, the Traditions, or a verse of poetry.

*'anati l-ḡazālatu wa-l-ḡazālu li-wajhīhī
mutalaffitan wa-bihī ʿiyāḏan lāḏā***

V. 15.

(13) **Talmlh.** Allusion, without direct quotation.

*ḏū l-fiqārī l-ḥaḏī ṭī minhā abadan
wa-l-ḥašā minniya ʿamrun wa-ḥuyai***

xiii. 54.

(14) **al-Laff waʿl-nashr.** Themes are introduced one after the other, and then in turn explained.

*fa-duʿfī wa-suqmī dā ka-raʿyi ʿawāḏīlī
wa-dā ka-ḥadiṭi n-nafsi ʿankum bi-rajʿatī***

xiv. 33.

(15) **Ihām.** The double entendre, the more remote of the two meanings being the one intended.

*kam min faqirin tamma lā min jaʿfarin
wāfā l-ajāʾirāʾa sāʾilan šaḥḥāḏā***

v. 29.

So the figures with all their minute refinements could be listed and exemplified; for the poetry of Ibn al-Fārid abounds in them. Some tastes will be offended by their exuberance; but I venture to assert that an increasing acquaintance with the conventions of Arabic poetry overcomes the natural aversion of a judgement formed by European romanticism. At all events the translations which follow, when taken together with the notes and the transliterated texts, will introduce the reader to a conception of poetry quite different to any found in Western literature. It is my final hope, that he may find the experience enjoyable.
TRANSLATION

1. The sweet perfume of the night-journeying breeze wafted from az-Zaurā‘ at dawn, and brought back to life him who was dead indeed, though numbered by men among the living.

2. The winds of Nejd vouchsafed to us the fragrance of that perfume, wherewith the air upon every side was redolent as though with ambergris;

3. And the perfume related the stories of the beloved ones, transmitting them as it received them from sweet rush and thorn-bush at Adhākhīr.

4. And I was intoxicated with the sweet scent of the fringes of its garment, and the fumes of healing crept into my ailments.

5. O rider of the strenuous she-camel—be thou given fulfilment of thy heart’s desire!—turn thou aside at the sacrosanct pasturage, if thou passest by the sandy, rugged ridge,

6. Intending the scooped-out watercourses of Wādī Dārij, swerving to the right from the quiet hollow of al-Wā’sā‘.

7. And when thou hast reached the tamarisks of Sal’, and thereafter an-Naqā and ar-Raqmatān and La’la‘ and Shazā‘,

8. And so passing by al-‘Alamān, to the eastwards of Shazā‘, then turn thou in thy course, inclining unto the spacious encampment.

9. And recite a greeting to the dear Arabs of that sandy stretch, on behalf of a yearning lover, grievously sick, distressed, far-sundered,

10. Passionate—when the pilgrims set out upon their return, his sighs mounted up one upon another, deep drawn from his amorous breast:

11. Sleeplessness has wounded his eyelids, so that his swift-springing tears are mingled all with blood.
12. 'O dwellers in the torrent-bed, is there to be any returning for me, whereby I may live once more, O dwellers in the torrent-bed?

13. 'What though my patient fortitude should come to an end, yet never ends my ancient passion for you, nor my sorrow;

14. 'And even if the first Spring showers shun your parched soil, yet shall my tears exceed by far the rains of the setting stars.

15. 'Alas for my grief! The time is gone to waste, and I have not won to any meeting with you, dear people of my love:

16. 'And when shall a man hope for ease at all, whose life is made up of but two days—a day of hatred, and a day of far sundering?

17. 'By your life I swear, O people of Mecca (and that is for me a most solemn oath), my bowels are deeply stirred with passion for you;

18. 'Love for you has become my profession among men, and ardent desire for you my religion, and the bond of my affection.'

19. O thou who reproachest me because of the love I have for him (on whose account my sorrow has proved vast, and my endurance but meagre),

20. Hath not thy very reason forbidden thee to reproach a man, who was not ever found so blissful as when in misery?

21. Hadst thou known upon what matter thou foundest fault with me, thou wouldst rather have excused me: spare thyself thy pains, and leave me to my affliction.

22. Now unto those that have alighted by the shady trees of al-Murabba' and ash-Shubaika and the mountainous pass of Kada',

23. And those who dwell nigh the Sacred House, and the inhabitants of those tents, and the visitors of the sandy valley-bottom,

24. And the youths of the verdant sanctuary, and the neighbours of the impregnable quarter—unto them is turned my fond attention and all my care.

25. Ever the same are they, let them shun me or draw nigh, love me or be cruel, betray me or be true, desert me or have compassion upon my sickness.

26. They are my recourse when charms are of no avail, and they are my refuge when my foes assail me;
27. And they are dwelling in my heart, though their abode be far removed from me; and they are the very essence of all my discontent in passion, yea, and of my satisfaction.
28. And now I picture how once I had my place among them at al-Akhshabān, going about my enclosure,
29. And how I embraced my companions, greeting them with a nod as I kissed the corner of the Kaaba,
30. And how I stood upon Abraham's station — then stands the sickness still in my body, and it is no time of healing.
31. And my recollection of Ajyād is my constant litany in the forenoon, and my unsleeping prayer in the long watches of the night.
32. By my life! and though the stony bed of its torrent were converted into springing wells for my heart, yet would it be amply watered by the pebbles lying there.
33. Succour me, my brother, and sing to me the tale of them that dwell by that torrent-bed, if thou art mindful of the claims of my brotherhood upon thee,
34. And repeat it to my ears; for when the interval is far, the spirit is rejoiced to receive tidings;
35. And if it be that the injury sprung of much suffering occupies my heart, yet the sweet odour of the fresh herbs of Hejaz shall prove my cure.
36. What, shall I be driven away from coming down to drink of the sweet waters in that land? And shall I be turned aside from therefrom, seeing that in its crystal purity alone is my hope of survival?
37. And its abodes are my desire, yea, its Spring is my joy, and the disperser of the dearth of heavy hardship;
38. And its mountains are for me a Spring-lodgement, and its sands are for me an abundant pasturage, and its shades are my shelter from the burning sun;
39. And its soil is my fragrant nadd, and its water is my abundant place of refreshment, and in its earth is all my wealth;
40. And its mountain-clefts are for me a garden, and its domes are for me a covering, and upon its Ṣafā is my happiness and peace of mind.
41. May the rain greet those dwelling-places and hills, and may the second shower of Spring give drink to those homes of all blessings:
42. And may it give drink to the places where the holy rites are observed, and the pebble-strewn hill of Minā, in copious fall, and may it give abundantly to the halting-places of the lean, weary camels.
43. And may Almighty God preserve there my dear companions, with whom I once conversed at evening upon the gathering-places of the passions;
44. And may He preserve the memory of those nights we spent together at al-Khaif, that were naught but a dream which passed at waking as out of a light slumber.
45. Alas for that time, and all the joy contained in the sweet perfume of that place, when the watchmen were all unheeding:
46. Days when I pastured in the broad fields of desire, joyously, strutting abroad in the trailing skirts of plenty.
47. How very marvellous are the days, that shower gifts upon a youth, and thereafter torment him by robbing him of all their dower!
48. Ah, is there any returning, if but for a single day, of what is past of our life, that thereafter I may gladly render up all my remaining years?
49. Alas! the endeavour has proved in vain, and the loops of the cord of desire are broken, and loosed the knot of my hope:
50. And enough of torment it is, that I should ever pass the night distraught, my ardour before me still beckoning me, and fate unchangeable standing behind me.

NOTES

This poem is cast in the conventional form of a love-ode, whose pattern and stock situations it closely follows. Evidently composed at Cairo in the poet’s advancing years, it is addressed to his Sufi friends residing at Mecca, as it seems in reply to a message received from them. Lines 1–4 describe in traditional terms the arrival of such a message. In lines 5–8 the poet speaks to the usual messenger who is to carry his love-missive, and sketches out the route he will follow as he remembers it from long ago. In lines 9–11 he charges him with his greeting to his friends, and describes his own pitiful state, using the customary
language of amatory verse; he recalls in verse 10 the mood in which he departed from Mecca after performing the Pilgrimage. Verses 12–18 contain his actual message; from verse 14 it would appear that the poem was written in Spring, though this may be merely a conventional image. In verses 19–21 the poet turns away from his main theme to argue with the traditional Reproacher whose voice has to be silenced in all love-poems. Verses 22–27 are a second greeting to the poet’s friends, and a second affirmation of his love for them. In lines 28–32 he calls to mind the delightful scenes of his former intercourse with them at and about Mecca. In line 33 the poet addresses himself to another stock character of the love-ode, the minstrel-companion who is called upon to solace the lover’s suffering heart with songs of former joys. Verse 36 marks a change of mood; the poet fears that he may never come to his friends again, and this thought provokes him to a renewed rhapsody upon the beauty of the Arabian scene, and the delights he knew when he was dwelling there with his friends: the traditional Watchmen are mentioned in line 45, conveniently negligent as in all successful amorous escapades. The concluding verses 47–50 bring the poem to an end upon a lower and pathetic note; past joys are past forever, and all efforts to recapture them, even in the poetical imagination, are doomed to failure.

The metre is Kāmil:

\[- - - - \mid \cdots - \mid \cdots \mid \cdots \mid \cdots \mid \mid \]
\[- - - - \mid \cdots - \mid \cdots \mid \cdots \mid \mid \mid \]

1. *az-Zaurā* is a place in the market (or according to some the market-place itself) at Medina, near the mosque, raised up like a minaret: Yāqūt, iv. 413.

‘dead indeed’: sc. dead through passionate and unsatisfied love for the absent beloved.

Note the *jīnās* between *ahyā* and *l-ahyāʾi*, and the *ṭībāq* between *māiyīta* and *l-ahyāʾi*, and implied between *ṣarā* and *ṣaharan*.

3. The poet uses the technical terms of the science of Traditions. The perfume transmits *(rawā)* the *ḥadīt* of the beloved ones (the saints dwelling in the Prophet’s sanctuary) upon the chain of authority *(iṣnād)* of *iḍḥīr* (the *juncus odoratus*) and *sīḥā*’ (a thorn-bush bearing reddish blossoms which yield an unusually sweet honey), these transmitters, themselves sweet-perfumed, residing at Adhākīr, a place near Mecca where the Prophet encamped on the eve of his triumphal entry into Mecca: Yāqūt, i. 158–9.

Note the *jīnās* between *iḍḥīrin* and *aḍāḥīr*.

4. To touch the fringe of the beloved’s garment is often mentioned by the poets as a remedy for the fever of love; the idea is familiar from the miracle recorded in Matthew x. 20–21. Here the poet extends the image to include the sweet scent of holy Arabia, the fringes of whose garment reach out to him in far Cairo; and he adds elegance to his treatment of the theme by using the technical vocabulary of medicine, see Lane s.v. *humaiyā*.

Note the internal rhyme *raiyā*—*humaiyā*.

5. Note the internal rhyme *wajnāʾi*—*jarāʾi*.

6. Ḍārij is a place lying between Yemen and Medina, mentioned in a verse of Imr al-Qais which Ibn al-Fārīd here echoes:

\[
\text{tayammamati l-ʾaina llatī ṣinda ḏārijīn}
\]
\[
yaffuʾ ʿalaihā ẓ-ẓillu ʾarmaḍūhā ṣāmī
\]
It was at this place that a company of men seeking to come to the Prophet from Yemen found beyond hope a life-giving spring of water: Yāqūt, v. 421-2; Lisān, iii. 139.

al-Wa’sā’ is a place on the pilgrim highway from Kufa between the stations of Tha’labiya and Khuzaimiya: Yāqūt, viii. 427.

Note the pattern mutayammīminan—mutayāminan.

7. Sal’ is a hill in the market-place of, or a spot near, Medina: Yāqūt, v. 107. an-Naqa (literally, a sandy hillock) here seems to be used as a place-name, though it is not mentioned by Yāqūt. ar-Raqmatān (literally, the two reservoirs, or valley-sides) is named as a place near Medina, among other localities: Yāqūt, iv. 271. La’la’ (literally, a mirage) is mentioned as the name of several places: Yāqūt, vii. 332; here it appears to signify a spot in or near Medina, or between Medina and Mecca. Shaqa’ is a hill in or near Mecca: Yāqūt, v. 268.

8. al-‘Alaman (literally, the two mountain-ridges) here appears to signify a location between Medina and Mecca, though it is not so recorded by Yāqūt. This and the other unrecorded names were no doubt used in the familiar parlance of pilgrims to signify particular well-known spots. The catalogue of place-names (with their mystical symbolism here) is an echo of the common practice of pre-Islamic poets.

10. Note the jinās between taṣṣa‘ adat and mu‘ādā‘i.

11. The poet fancies that the redness of his eyelids marks a wound inflicted by sleeplessness, and puts this forward as a reason for the blood-flecked tears which are traditionally accepted as the poetical symptom of thwarted passion.

Note the pattern zafardtuhu (line 10)—‘abarītuhu (line 11).

12. 1-baṭḥā‘i: that at Mecca was particularly famous and often referred to by poets.

13. ‘my patient fortitude’: the eccentric variant ‘my life’ is given on the margin of the MS.

14. Note the jinās between turbi kum and turbi.

16. The poet contrasts with his love (line 15) the hatred of his beloved friends which he imagines to be the only explanation of their denying him a second meeting and condemning him to perpetual separation.

19. Note the jinās between man and min, ‘azza and ‘azā‘i.

20. Note the jinās between nahāka and nuhāka, and the tībāq between muna‘āmin and šaqā‘i.

21. Note the partial jinās and implied tībāq between ‘adaltanī and ‘adarta nī.

22. The reading sarh is certainly correct, the word signifying trees with spreading branches in the shade of which men alight in summer (see Lane s.v.); the MS. reading sūh (pl. of sāhā) would mean ‘courtyards’, and this is obviously less suitable.

al-Murabba’ is stated by the commentators to be the name of a place in Hejaz; Yāqūt, viii. 13, gives al-Marba’ as the name of a mountain near Mecca, and perhaps it is this that the poet had in mind.

ash-Shubaika is a place between Mecca and az-Zahir on the road to at-Tan‘im: Yāqūt, v. 236, ii. 416. Kadā‘ is a famous mountain overlooking Mecca, by the pass of which the Prophet entered the city: Yāqūt, vii. 220-3.

23. Note the internal rhyme ḥādirī—‘āmirī—zā‘irī.
24. Note the verbal pattern li-fityati—talaffuti, and the partial jinās between mari' and mani'.

25. I read waddū with the MS. because of its internal rhyme with saddū; the accepted reading waṣalū (join) would require jafau to be understood in the sense of 'withdraw from'.

26. Note the internal rhyme 'iyād—malād, and the parallelism between 'iyād (with its echo of ta'wīd 'amulet') and ruqā (enchantedments).

27. The poet attributes the origin of all his emotions to the moods of his beloved.

28. al-Akhshaban are two mountains at Mecca: Yāqūt, i. 150–2. The poet is evidently here referring to the tawfūf (ceremony of circumambulation) which is part of the Pilgrimage ritual.


30. The poet is evidently here referring to the tawfūf (ceremony of circumambulation) which is part of the Pilgrimage ritual.

31. I follow the MS. in taking this verse here, where it gives better sense; the commentators are much puzzled to interpret the whole passage. Ayyād is a well-known place at Mecca near Safā: Yāqūt, i. 127–9.

32. The poet in a fine flight of fancy (mubālaqa) asserts that his heart’s thirst for Mecca would be amply assuaged could he but attain the pebbles lying in the dried watercourse of Ayyād, so that he would need no miracle of wells springing from its stony bed.

33. Note the jinās between muqāmī and maqāmī, the internal rhymes in -ām, and the tībāq between saqām and ṣafā'ī.

34. Note the implied jinās between rūhu and tartūhu.

35. Note the jinās between idā and aqā, and alamin and alamma, and the tībāq between aqā and dawā'ī.

36. Note the internal rhyme uḍādu—uḥādu, and the partial jinās between naqāhu and baqā'ī. The MS. reading baqāhu is evidently wrong.

37. Note the jinās between rubū'uhu and rabi'uhu, and the partial jinās between arabī and tarabī.

38. Note the internal rhyme in -āhu, and the partial jinās between marbā'un and marta'un.

39. Nadd is a sweet-scented compound of aloes-wood, ambergris, and musk, see Lane s.v. Note the jinās between tarāhu and tarā'ī.

40. Safā is the mountain between which and Marwa the pilgrims run: Yāqūt, v. 365–6. Note the internal rhyme in -ābuhu (including tarābuhu in line 39), and the jinās between jannatum and yunnatum, and ṣafā'ī and ṣafa'ī.

41. Note the jinās between haiyā and l-ḥayā.

42. al-Muḥaṣṣab is a proper name, and also signifies the slopes of Minā, the hill near Mecca pelted with stones by the pilgrims: Yāqūt, vii. 395. The phrase l-muḥaṣṣaba min minan is a quotation from a verse of 'Umar b. Abī Rabīʾa:

nazārtu ilaihā bi l-muḥaṣṣabi min minan
wa-li nazaran laulā t-taḥarraju 'azimu

Note the pattern of words in the form mafā'ila.
44. al-Khaif is a reference to Khaif (the mountain-slope of) Minā: Yāqūt, iii. 499–500. Note the šībāq between yaqūzatu and l-iǧfā'ī.
45. Note the internal rhyme and elegant combination of zamānī (time) and makānī (place).
46. The MS. reading ḥayā'ī receives support from the commentator who glosses his textual ḥiḏā'ī as if it were ḥayā'ī; and indeed ḥiḏā'ī gives less satisfactory sense.
47. Note the implied šībāq in tūḥībaru (with its echo of iǧāb, affirmation) and salbī (which also bears the meaning of negation); and the verbal pattern of minahān and tumḥinahu.

I I

1. In the midst of the battlefield of enchanting glances and amorous hearts behold me, slain, and that without sin or guilt.
2. Before ever my passion was stirred I bade farewell to my soul, for what mine eyes had seen of the beauty of that radiant countenance.
3. O marvellous lids of an eye sleepless on thine account, yearning ever for thee! O wondrous heart, anguished with love of thee!
4. And ah, my ribs wasted with passion, yet well-nigh straightened of their crookedness by the fever of my ardent bowels!
5. And ah, my tears that flowed abundantly—but for the hot breaths panting from the fire of yearning, I had scarce escaped from the billows of my weeping.
6. And welcome to the sicknesses I suffer on thy account, whereby I have become invisible even to myself: therein stand my proofs before the tribunal of love.
7. In the morning, even as in the night-time, I am sorrowful and cast down because of thee; yet have I never cried fretfully, ‘O sore distress, be dispelled!’
8. Fondly I incline towards every heart that hath some occupation with passion, and every tongue that prattles upon yearning,
9. And every ear that is deaf to the voice of the slanderer, and every eyelid that has not bent towards slumber.
10. No anguish of love was there when the tear-ducts were dry, nor ever true ardour wherein the heart’s longings were not stirred.
11. Torment me howsoever thou wilt, save only not to be remote from thee, and thou shalt find me the most faithful lover, jubilant in whatever pleases thee;

12. And take the remnant of life and breath thou hast left to me; no good is there in love that spares the heart to survive.

13. Who will take pity on me, and destroy my soul in its ardour for a gazelle, so sweet in his dispositions, so subtly mingled in every soul?—

14. Whosoever dies in ardour for his sake, liveth evermore raised up among the people of passion, even to the most exalted degree—

15. Veiled he is; did he walk in a darkness like to his sable forelock, surely his bright-gleaming blaze would suffice for light, nor needed he any lantern;

16. And if I wandered astray in the black night of his tresses, yet would the dawn shining in his brows bestow guidance upon my sight.

17. And if he breathed, the very musk would cry in confession to those that know its sweetness, 'My perfume is of his exhalation.'

18. The years of his turning towards me are as a day in briefness, and the day of his turning away in its length is like many years:

19. And if he be far faring abroad, then O my heart, begone! And if he be nigh and doth visit me, then O mine eyes, rejoice!

20. Say unto him who blames me and upbraids me on his account, 'Leave me to my own concern, and revert from thy unseemly counsel:

21. 'For such reproaching is vileness, and no man hath ever been eulogized for it; and hast thou ever seen a lover that was satirized for his ardour?'

22. O thou who art tranquil of heart, gaze not upon my soul's comforter, and gain thee the heart in thy breast, and beware the bewitchment of his dark eyes.

23. O my companion, lo, I am gracious and kindly-disposed towards thee, and I have expended my best counsel upon thee: swerve not aside unto yonder quarter,

24. Wherein I have stripped me of all shame, and cast away the grace of my godliness, and all my acceptable pilgrimages;
25. And the face of my ardour was white and pure because of my love for him, and the face of my reproach on his account was blackened with manifest proofs.

26. Blessed be God! How sweet are his dispositions, and how many hearts they have slain and brought back to life because of him!

27. Mine ear is desirous for him who is importunate in blaming me, because he mentions his name, though in truth his reproaches on my beloved’s account do not penetrate into mine ear.

28. And I pity the lightning in its night-courses, pretending to kinship with his mouth, and put to shame by the dazzling gleam of his parted lips.

29. If he is absent from me, yet my every limb descries him in every vista graceful, lovely, joyous:

30. In the melody of the lute and the smooth-voiced reed when they accord together in vibrant modulations;

31. And where the gazelles of the meadows pasture, in the cool of the evenings, and when they go forth at earliest break of dawn;

32. And where the dews fall gently from the clouds upon a carpet of blossoms woven of flowers;

33. And where the breeze trails its skirts, bestowing on me at rising morn the sweetest of perfumes;

34. And when my lips kiss the mouth of the cup, sucking the fragrant moisture of the wine in the gladsome pleasance.

35. Let him be with me, and I know not at all what it means to be abroad in a strange land; and wherever we are together, my mind is wholly untroubled;

36. For that home is my home, when my beloved is at my side; and be he but manifest to me, the ascent of the rugged ridge is likewise my ascent.

37. In joy let them fare, the camel-riders who journeyed by night and thou among them on their course, in a dawn suffused of thy brightness;

38. And let the riders do whatsoever they will with themselves, they are the people of Badr, so they shall fear not for any guilt.
39. By the right of my disobeying him that slandered me against thee, and the fire that burns in my breast because I obeyed the call of passion,

40. Look thou upon a heart that is melted with ardent love for thee, and an eye overwhelmed in the waves of its blood-flecked tears;

41. And have compassion on the faltering of my hopes, and my constant reverting to the sweet cheat of desiring the promise of blessed relief;

42. And incline with mercy upon the humiliation of my avid desires, with the unceasing ‘Shall it be?’ and ‘Perchance’; and grant me the boon of dilating my breast of its narrow constriction.

43. Welcome I cry to the hap I was never worthy should chance to me, the words of one bringing good tidings of deliverance after despair:

44. ‘Good tidings I bring thee, so strip thee of all that is upon thee; for thou hast been remembered yonder, despite all the crookedness that is in thee.’

NOTES

This poem, in general much less artificial than the preceding and less studded with verbal brilliants, is a masterpiece in its own class. Modelled upon the lover’s declaration of undying loyalty to the beloved, it is in effect a meditation on certain emotions, symbolized by a few keywords repeated at intervals throughout the composition.

Love is seen as a battlefield in which the contestants are the seductive glances of the beloved and the sensitive heart of the lover; on this battlefield the poet lies slain, innocent victim of an innocent adversary (line 1) and his fatal beauty (line 2). By a wonderful parallelism, it is the lover’s own eyes that are the prime cause of his suffering; the visual perception of beauty fills the heart with yearning and fiery passion (line 3). His anguish has had the effect of disforming and disfiguring the lover (line 4), thus rendering him all the more unlikely to be received with favour by the beloved. The fire within his heart and the flooding tears from his eyes testify jointly to his overcharged emotions, and while each singly threatens his instant destruction the two elements fight their own battle and so secure his survival (line 5). Yet despite all his anguish, and the sickness that has reduced him to nothing (line 6), he grows not impatient and cries not for deliverance (line 7). His own passion makes him sympathetic towards all lovers (line 8) and all who heed not the voice of slander (line 9). His state is after all characteristic of all true love (line 10). The poet now addresses a brief appeal to the beloved; he will endure whatever torture the beloved is pleased to inflict except only banishment (line 11), and he prays that the
beloved will take away from him the remnant of life he has till now spared to him (line 12). His petition is unavailing, however; and he now makes a general plea for any compassionate hand to destroy him (line 13), giving as his reason for this plea his love for the young gazelle (favourite symbol of elusive beauty familiar to readers of Sufi poetry), whose charms the poet now recounts in detail, using all the delicate imagery of high mysticism (lines 14–19). He turns aside to make the customary reply to the Reproacher (lines 20–21), and refers even more briefly to those untroubled by love (line 22); these asides are of course to be understood in their mystical meaning as addressed to an-nafs al-lauwāma and an-nafs al-mūṣma’īnna, two aspects of the lower self. Now the poet remembers another conventional figure, the lover’s companion, whom he advises not to emulate his own sorry example (lines 23–25). This moves him to renew his ecstatic description of the beloved’s beauty (lines 26–28), which he sees (his every limb becoming an eye) in every material manifestation of loveliness (lines 29–34); hearing (line 30), touch, smell and taste (line 34) in a unity of the senses confirm his joyous rapture; the whole world is his familiar home, so long as the beloved is with him (lines 35–36). The poet once more addresses himself to the beloved, who is now more clearly identified as the Prophet Muhammad (the Perfect Man and Mirror of God); and he remembers those who rode with him in the night, the heroes of the Battle of Badr (lines 37–38) whose salvation is assured. He makes a final desperate appeal to the beloved to have compassion upon him, putting forward his various claims upon his consideration, and begs him to put an end to the long anguish of his conflicting hopes and fears (lines 39–42). At the very last a messenger comes with the best of good tidings: the beloved will indeed receive him, despite his disfigurement and spiritual waywardness, upon the condition that he yields up his whole self and all that he possesses (lines 43–44).

Attention is particularly called to the repetition of the keywords: eye (hadaq, ‘ain, muqla, jafn), heart (qalb, muḥja, fuʾād, kabid), passion (hawā, jawā, šauq), ardent love (ḥubb, ḡarām).

The metre is Basīṭ:

1. ‘without sin or guilt’: without sin committed by the lover, and without guilt in the beloved.

4. The poet remembers how a flaming fire will straighten a twisted twig, and fancifully thinks of the fire of passion within him as nigh to straightening his ribs twisted by emaciating anguish. The conceit is a refinement as of its use by Ḥājib b. Dhubyān (quoted Lisān, x. 95):

bānī ḍ-ḍilā’i l-‘aujā’i anta tuqīmuhā
a-ḥā ḡāna taqwīma ḍ-ḍulū’i nkasāruhā

Note the ṭibq between tuqawwīmuhā and l-ʿiwaji.

5. The poet uses another far-fetched conceit which he links with the preceding by means of the pattern wa-ʿaḍlu’un—wa-ʿadmu’un and l-jawā—l-hawā. There is elegance in the contrast between the fire (of yearning) and the water (of the poet’s tears), a battle of elements recalling the conflict mentioned in line 1.
6. The idea that love wastes the lover to the point of vanishing is a favourite of the amatory poets; here its use adumbrates the Sufi doctrine of fanā’ (passing-away of the mystic in the overwhelming awareness of God).

Note the implied tibāq between the disappearance (ḥafifū) of the lover and the appearance (taqūmu) of his sickness as a witness before the tribunal of passion.

7. Note the tibāq between asbaḥtu and amsāitu.

9. There is elegance in the successive mention of the sensitive parts of the body in this and the preceding line.

10. Note the internal rhyme āmāqu—āswāqu.

12. Note the jinās-pattern baqiyata—abqaita—abqā.

13. The gazelle, favourite simile of the early Arab poets for the slender, shy young beloved, with the Sufis becomes a symbol of the elusive Beauty of God, identified by Ibn al-Fārid, as we see in lines 37–38, with the Prophet Muḥammad. The image passed over into Persian mystical poetry in the form of the dhu-yi vahshī of Ḥafīz, see for example my Fifty Poems of Ḥafīz, 131–4.

15. A wonderful verse of deep mystical meaning: the Divine Presence is shrouded in the darkness of the phenomenal world, yet the radiance of His Beauty shines forth and manifests Him to all who have eyes to see.

Note the jinās between ģurratuḥu and ġarrā, the pattern ṭurratiḥ—ḡurratuḥu, and the implied tibāq between them.

16. Note the tibāq between dalaltu and l-hudā and between la’ilin and ṣubḥun, and the jinās between aḥdā and l-hudā.

17. ‘its sweetness’: perhaps rather ‘his sweetness’.

Note the partial jinās between mu’tarifan and ʿārīfī.

18. The conceit is a commonplace in Arabic poetry, a near parallel being in the couplet of Abū Tammām:

aʾwāmu wašlīn kāda yunṣī ẓūluḥā
dīkra n-nawā fa-ka-annahā aiyāmu
ṭūmmā ńbārat aiyāmu ḥajrin aʾqabat
bi-nawā ʔasān fa-ka-annahā aʾwāmu

Note the tibāq between iqbdliḥi and ʾirḍiḥi, and between qisarin and ṭ-ṭālī, and the parallelism of aʾwāmu—l-yaumī and yaumū—l-hijājī.

19. Another most eloquent verse: the verbal pattern is exceptionally exquisite.

Note the tibāq and internal rhymes between naʾād and danā, and sāʾīran and zaʾīran, and the internal rhyme and implied tibāq between muḥjātī and muqālatī.

21. Note the jinās between laʾamū and l-huʾmu, and the tibāq between yumdaḥ and huji.

22. I follow the order of the editions. ‘my soul’s comforter’: i.e. my beloved.

Note the jinās between sākina and sakānī, and the tibāq between sākina and fitnata.

24. Note the jinās between qabūla and maqābūla.

25. The poet contrasts the purity and innocence of his heart’s passion with the disgrace of his patent shortcomings.
The line is an admirable model of antitheses: note the ṭībāq and internal rhyme between ġarāmī and ṭalāmī, and the ṭībāq and verbal pattern between ṣādī and swadda.

26. mā aḥlā šāmāʿilahū is an echo of ḥulwī s-šamāʿilī in line 13. 'because of him': so the commentators explain fihi, but perhaps we should rather translate 'in him', seeing in this verse a reference to the Sufi doctrine of fi ṣīllaḥ and buqāʾ fi ṣīllaḥ. The 'dispositions' of the Divine Beauty are detailed in lines 30–34.

Note the ṭībāq between amītāt and abhayat.

27. Note the partial jinās between lajja and yalajā.

28. A wonderful refinement of the stock comparison of the beloved’s smile and flashing teeth with the lightning’s sudden gleam, as in the verse of al-Samhari (quoted by al-Nuwairī, ii. 67):

ka-anna wamīḍa l-barqī bainī wa-bainahā
īdā ḥāna min baʿdi l-buŷūtī bišāmuḥā

29. This and the succeeding four verses are remarked upon by the commentators for their unusual beauty, and indeed they are almost unparalleled in all Arabic poetry.

30. Note the internal rhyme l-hamāʿili—l-ṣādaʿili, and the ṭībāq between l-ṣādaʿili and l-ışbāḥī.

31. Note the successive verbal pattern in the form mafāʿili.

32. 'fragrant moisture': literally, 'saliva', in keeping with the image in which the wine-cup is compared with the beloved’s mouth. The conceit is a commonplace, as in the verse of al-Quṭāmī (quoted in Līsān, xi. 428):

wa-ka-anna taʿma mudāmatīn ʾāniyatin
ṣāmila ṭ-riyāqa wa-ḥālaṭa l-asnānā

The converse conceit in which the beloved’s saliva is compared with wine is even more common, as for example in the verse of Dhuʾl-Rumma (quoted by al-Nuwairī, ii. 61):

ka-anna ʿalā fīḥā wa-mā ṭaʿmū ʿat̲māhū
zujiṭa ḥamrin ṭāba fīḥā mudāmuḥu

36. For l-jarʿāʿi see 1. 5; the commentators here define it as the place in the desert where lovers congregate, verdant with herbs. Clearly the poet has in mind the hill overlooking the wells of Badr where the Prophet encamped with his followers on the eve of the famous Battle of Badr, and imagines himself as being among them. The extensive literature regarding the Battle of Badr may profitably be studied in order to apprehend the background to this and the following two verses; for a modern treatment of the theme see the poem ‘The Prophet’s Mercy’ by ‘Umar Abū Risha, translated in my Modern Arabic Poetry, 7–8.

37. The beloved’s radiant countenance irradiates as with the light of dawn the darkness of the night-journey: the mystical significance of this conceit is obvious.

Note the ṭībāq between lailen and ṣabāḥīn.

38. The poet refers to the Tradition in which the Prophet promised immunity and Paradise to the heroes of Badr, see al-Kalābādhī, 49, for example: wa-mā yudrika laʿalla llāhā ṭṭalʿaʿa ʿalā ahli badrīn fa-qaṭa ʿmalū mā šī tum fa-qad ṣafaru lakum. For the claim that the heroes of Badr were primitive Sufis see Hujwīrī (tr. R. A. Nicholson), 45. The word haraji echoes its use in line 1.

Note the *tībāq* between *‘iyyāniya* and *ṭā’atān.*

40. ‘a heart’: literally ‘a liver’, an echo of line 5.

41. A wonderful psychological analysis of the mystic’s confused emotions of hope and despair.

42. ‘Shall it be?’ and ‘Perchance’: the commentators are arrested by the difficulty of this passage, and incline despite the improbabilities to assign the first phrase to the lover and the second to the beloved. Perhaps both should rather be given to the lover, as illustrating his abject state of eagerness to clutch at any straw. The phrasing of the second half of the line contains the usual metaphor symbolizing hope (dilation) and despair (constriction); the terms have a well-known mystical significance. The word *haraji* is used for the third time in the poem.

43. Note the *jinās* between *ahlan* and *ahlan*, and the third use of the word *faraji* in the rhyme.

44. A delightful and most splendid ending. It is usual to reward the bringer of good tidings; we are to understand that in this instance the message is conveyed by a *hātif* (heavenly voice), as so often in mystical literature; and the poet is now bidden to match his generosity with the excellence of the tidings and to give all that he possesses, in complete self-surrender to God. The commentators, quoting Ibn al-Fārid’s grandson, relate that in the year 628/1231 the celebrated Sufi Shihāb al-Dīn al-Suhrawardi was in Mecca on his last pilgrimage (he died in 632/1234), attended by a large following from Iraq, when he heard that Ibn al-Fārid was also in the sacred territory. He desired to see him, and wept, saying within himself, ‘Am I truly with God, as these men suppose, and have I been mentioned this day in the presence of the Beloved?’ Thereupon Ibn al-Fārid appeared to him and recited the concluding verse of this poem; and al-Suhrawardi cried aloud, and stripped himself of all that was on him, and so did all the shaikhs and faqirs and all that were present at the scene. He sought the poet, but did not find him, and he said, ‘This is news from one who has been in the Presence.’ Thereafter the two men met together in the sacred territory, and embraced, and spoke together secretly for a long time.

In *fa-hla’* we have an echo of *fīhi ḥala’tu iḍārī* in line 24, and *‘ewaji* recalls *l-‘ewaji* in line 4. Here the ‘crookedness’ is spiritual as well as physical: the beloved receives the lover despite the disfigurement caused by his long suffering, and God receives the mystic for all his waywardness and insincerity.

### III

1. Is it a flash of lightning that shone over the mottled mountain, or do I see a lantern flickering in the hills of Nejd?

2. Or is that Lailā of the Banū ’Āmir who unveiled her face at night, and converted the evening dusk into radiant dawn?
3. O rider of the strenuous she-camel—mayest thou be protected from destruction!—if thou shalt cross o’er rugged land, or make thy journey through torrent-bottoms,

4. And if thou passest along Na’mān of the thorn-bush, turn thou aside unto a valley there I have known of old, wide-spreading,

5. Then at the right of al-‘Alamān, skirting Na’mān to the East, incline, and repair to its sweet-scented arīn.

6. And when thou hast reached unto long mountains opposing the sandy stretch, inquire after a heart that has perished in that dear torrent-bed,

7. And recite a greeting unto the dear folk dwelling there on my behalf (and say, ‘I left him thirsting passionately for your presence’):

8. ‘O inhabitants of Nejd, is there no compassion for one a prisoner to a loved companion, who desireth not release?

9. ‘Why have ye not sent a greeting to the impassioned one, in the folds of the dust-free winds at evening,

10. ‘Whereby he may live anew, who supposed your shunning him to be but a jest, and yet believed jesting far removed from your wont?’

11. O thou who reproachest a passionate heart, ignorant of what he has long been enduring—mayest thou never achieve success!—

12. Thou hast wearied thyself in counselling him whose determined view it is, that he will not look upon prosperity and good fortune:

13. Refrain—may I have naught of thee!—and reject thou him whose bowels have been mercilessly wounded by wide-eyed enchanters.

14. Thou wast the truest of friends, before thou didst offer thy counsel to one passionate with love; and hast thou ever seen amorous swain friendly disposed to counsellors?

15. If thou seest my reformation, for my own part I never desired any reformation for the ruin of my heart in passion.

16. What is it that the reproachers desire, in reproaching one who has clothed himself in profligacy, and taken his rest and is at repose?

17. O people of my affection, is it possible that he who hopes for union with you should attain his ambition, and so his mind enjoy rest?
18. Since ye were absent from my gaze, truly my sighing fills all the quarters of Egypt with lamentation.
19. And when I remember you, I sway with emotion as though I have been given to drink of wine, because of the fragrance of your memory.
20. And when I am urged to feign forgetfulness of my bond with you, I find my bowels are very jealous of that bond.
21. Fresh forever be the recollection of those days passed by, with neighbours in whose company our nights were festivals indeed;
22. When the tribe’s enclosure was my homeland too, and the dwellers of al-Ghaḍā were my heart’s whole comfort, and when I came down as I pleased to water there freely;
23. And its dear people were my desire, and the shade of its palm-trees my joy, and the sands of its twain valleys my place of repose.
24. Alas for that time and its sweetness, days when I ever found rest from weariness!
25. I swear by Zemzem and Abraham’s station, and he who came to the Sacred House crying ‘Labbaika, to Thee I come, O Lord!’ a journeyer in the land:
26. Never did the breeze wafting from the East sway the sweet-scented wormwood of the sand-hills, but that it brought new life from you to the lovers slain by passion.

NOTES

This poem should be studied in close comparison with 1, with which it is evidently intimately linked; so intimately, that it would seem justifiable to conjecture that II was addressed by the poet to his friends in Mecca after a long interval of silence on their part; that it elicited a reply; and that I was the joyous answer to that much-desired message. The last line of this poem is particularly near in spirit and meaning to the first verse of I; and the metre of both poems is the same.

The pattern is that of the formal message from the lover to the absent beloved. After a brief prelude in which the poet reflects within himself (lines 1–2), he turns at once to the Messenger who is to carry his missive, describes shortly his journey (lines 3–6), and then gives him the substance of his message (lines 7–10). The Reproacher has to be silenced (verses 11–15), and there is much elegance in the balance between the poet’s imprecation
against him (line 11) and his blessings upon the Messenger (line 3); we learn that the Reproacher was formerly the lover's friend (line 14). In verse 16 the poet interjects a general rebuke to all reproachers, before addressing himself direct to his absent friends and assuring them of his eternal constancy (verses 17–20). He allows himself a melancholy meditation, introduced by a blessing (line 21), upon the happy days and nights he once knew when he was in Mecca with his beloved companions (lines 21–24), whom he once more addresses in the concluding couplet (lines 25–26), introduced by the customary solemn oath; though he has received no verbal greeting from them (see line 9), in fact every breeze blowing from the East where they are dwelling brings fresh life to his dying soul.

The metre is Kāmīl.

1. This conventional opening verse is a reminiscence of the well-known couplet from the Mu'allaga of Ibrāhīm b. Zayd:

   a-sāḥi tārā bārqa n urīkā wamīḍahu
   ka-lām'i l-yadainī fi ḥabīyn mukallali
   yuḏ'ū sanāhū au maṣāḥīha rāḥībīn
   aḥānā s-salīṭa li-d-dūbālī l-mufattali

   Note the ḥā'īn between barqīn and uhairiqin.

2. Laila of the Banū 'Amir was the celebrated beauty beloved of the mad poet Qais; here, as commonly in Sufi poetry, she is meant as a symbol of Divine Beauty.

   Note the ṭibqāq between l-masd'a and ṣabāḥū.

3. For the opening phrase cf. i. 5.

4. Na'mān is the name of several wadis, Na'mān of the thorn-bush being distinguished from the others by that designation, it debouching into Waddān, a town lying between Mecca and al-Ṭā'if which was the scene of the first of the Prophet's raids: Yāqūt, viii. 300, 405; Ibn Hishām, ii. 241.

5. For l-'Alamānī min ṣarqīyihī see i. 8 and note. 'Its sweet-scented arīn: the MS. vocalizes urainahu, and Freytag defines urain as 'grani species, quo injecto coagulatur lac'. The editors all read arīnahu, and the commentators gloss this as 'a well-known place', but it is not mentioned by Yāqūt; Firūzbādī, iv. 228, however, states that Arīn is 'a district at Medina', but as the marginal gloss remarks this is a mistake and the correct spelling is al-Urin, for a discussion of the meaning of which see Yāqūt, i. 212. On the other hand Lisān xvi. 154, states that 'arīn is a plant in Hejaz with leaves like the ḥairī (yellow gilliflower)'; the root arīn is unaccountably omitted by Lane. Support for this interpretation is provided by the resulting parallelism with 'Na'mān of the thorn-bush', a favourite rhetorical figure of Ibn al-Fārizī.

6. For ṭalīdā cf. i. 9, a verse which is closely similar to iii. 7. 'inquire after': as a man shouts in search of a lost animal, the poet's own heart, lost to his beloved friends in Arabia. The occurrence of ṭasāltā in this verse no doubt explains the eccentric MS. reading ṭasāltā for ataita in i. 7.

7. I read uhailihi with the consensus and the variant on the margin of the MS. because the MS. reading 'uraibihi is doubtless a reminiscence of i. 9.

8. Note the close similarity to i. 12.
9. ‘at evening’: cf. i. 1, where the message of the beloved is stated to have travelled through the night and arrived at dawn.

10. yahyā bihā: cf. ahyī bihā in i. 12.

Note the jīnās between mazāhan and muṣāhā, and the partial jīnās between these and mazāhan.

11. Note the parallel of this and the succeeding line to i. 19-21. ‘long’: I translate māliyān which seems to be the correct reading, though the MS. bi-lailā (‘at the hands of Laila’) is possible and a link with verse 2.

12. Note the jīnās between yarā and yarā.

13. The commentators point out that the enchanters are described as wide-eyed because the wounds inflicted by their glances are then naturally extensive. The conceit of the beloved’s glances (often compared with arrows) wounding the lover’s heart is of course very common in Arabic poetry; here as usual Ibn al-Fāriḍ further refines the image, and is helped by the fact that the description of beautiful eyes as being nujūl is also conventional, see al-Mukhāṣṣās, i. 98.


15. Another fine antithesis. Note the tībāq between īslāḥ and fasādī. The commentator quotes with approval the verse of al-Mutanabbi:

\[ヤア 'ādila l-ʾāṣiqīna da' fi'atan
dallāhā lāhū kaifa turṣīdūhā\]

But the theme is indeed a commonplace.

16. The poet is at rest because he no longer needs to dissemble his true feelings and behaviour.

Note the implied tībāq between labīsa and l-ḥalāʾata (the root meaning of which is to divest oneself), and the partial jīnās between starāḥa and rāḥa.

17. For tamāʿun in the sense of ‘object of desire’ see Lane s.v.

18. My sighs move all men about me to lament for my affliction.

Note the jīnās between narrāḥī and narrāḥā.

19. Note the tībāq between dikrikumu (line 19) and tanāsī, and the partial jīnās between aṣhāʿi and sīḥāhā.

20. Note the tībāq between aiyāmīn and layālīnā.

21. The term ahlu l-γaḍā was used especially of the people of Nejd, because of the abundance of the tamarisks (γaḍā) there: Lane s.v. But al-γaḍā is also the name of a wadi in Nejd: Yaqūt, vi. 295, quoting Mālik b. al-Raib:

\[la-qad kāna fi ahli l-γaḍā lau danā l-γaḍā
maṣārun walakinna l-γaḍā laisa đaniyā\]

Indeed the phrase was a commonplace, cf. Ḥamāṣa, iii. 263:

\[wa-lastu wa-in ʾālbaṭu man yaskunu l-γaḍā
bi-auwali rājin ḥājatan lā yaṣalūhā\]
And ibid. iii. 348:

murrā 'alā ahli l-ğadā inna bi-l-ğadā
raqāriqa lā zurqa l-'uyūni wa-lā rumdā

Note the jinās between sukkānu and sakanī.

23. For the pattern arabi—jarabi cf. i. 37.
24. For the phrasing cf. i. 45-46.
25. For the oath cf. i. 17. Zemzem: the MS. gives the eccentric reading Mecca on the margin, but as the whole verse appears to refer to Abraham it seems more likely that Zemzem is correct, in view of the legend that the well was miraculously 'opened by Gabriel to save Hagar and her son Ismā'il, who were dying of thirst in the desert' (Encyclopaedia of Islam, iv. 1212).

'he who came': Abraham, the traditional founder of the Pilgrimage at which the formula labbaika is used, see Qur'ān, xxii. 28.

26. Note the close similarity of this verse to i. 1, the internal rhyme riḥu—siḥa and šabā—rubā, and the jinās between riḥu and arwāḥā.

IV

1. Relax the pace of thy journey and be gentle, O thou who urgest the camels with thy song: truly it is upon my heart thou art driving.

2. Seest thou not how the reddish-white camels hunger and thirst, urged on and yearning for the Spring of the grassy encampments?

3. The deserts have not left to them any body at all, save skin stretched over protruding bones;

4. And their pads have become attenuated, and they march by reason of their chafing like glowing coals on ashes;

5. And weariness has emaciated them. Wherefore loosen their nose-rings; let them slake their throats at the little pools lying yet in the hollows.

6. Passion has made them lean: if thou lackest the means of satisfying their thirst, then give them to drink of wide striding over the cavities of the plains.

7. And strive with them; yet spare their lives, for they are thy means of attaining unto the best of wadis.

8. God give thee long life! If thou passest by the wadi of Yanbu', and ad-Dahnā, and Badr, and thou riding at the morn,
9. And takest thy way past an-Naqā, and the drenched lands of Waddān, unto Rābigh the well-watered, that aboundeth in pools,
10. And if thou traversest the stony tracts intending the tents of Qudaïd, the homeland of the noble,
11. And drawest nigh unto Khuḷāṣ, and 'Usfān, and Marr az-Zahrān, where the Bedus come together,
12. And goest down to drink at al-Jamūm, and al-Qaṣr, and ad-Daknā', every one of them, watering-places where all come down to drink,
13. And comest to at-Tānīm, and az-Zāhir glowing with blossoms, even unto the peaks of those mountain-tops,
14. And crossest al-Ḥajūn and passest over, and choosest as thy place of visitation the shrines of the holy saints,
15. And reachest the tents: then deliver thou my greetings, the greet­ings of one faithful to his covenant, unto the dear Arabs of that con­course.
16. And be thou affable, and mention to them somewhat of the un­failing passion there is in me:
17. ‘O my friends, shall the time ever come when I am nigh you again in the sanctuary, even if it be only with the return of slumber to my eyes?
18. ‘How bitter is separation, O neighbours of the sacred quarter, and how sweet is reunion after loneliness!’
19. How can he rejoice in living who is cast down and disquieted within him, in whose bowels burns a fire like the flames struck from a fire-steel?
20. His life and his endurance are alike ever wasting and waning, while his grief and his anguish all the while augment:
21. His body is in the villages of Egypt, and his dear companions are in Syria, and his heart is in Ajyād.
22. If it be granted to me to be halted once more upon those hallowed rocks at evening, I shall be happy again after the misery of my far sundering.
23. God preserve the memory of that day we spent at al-Muṣallā, when we were called to the pathway of righteousness,
24. And the domed howdahs of the riders set forth with the morn swiftly between the Two Mountains, intending to come unto al-Ma'zīmān.
25. And may God ever keep fresh the recollection of our gathering at Jam', and those precious nights at al-Khaif, fresh as with the outpouring of Spring rains.
26. Whoever else may wish for wealth in this world, and a fair place of returning, my wish is for Minā, and there is the farthest reach of my desire.
27. O dear people of Hejaz, if Destiny has decreed a separation, a doom determined, divinely willed,
28. Yet is my ancient passion still my passion for you, and my love as ye have known it of old my love even today.
29. Ye have long since come to dwell in the innermost core of my heart, yea, and of mine eyes their middlemost blackness.
30. Ah, if time would but permit of a returning, then haply my days of festival would all return to me.
31. True friend of mine, refresh my spirit with the mention of Mecca, the while thou singest, if thou desirest to succour me;
32. For her shelter is my sheepfold, and her soil my sweet odour, and the path of her torrent is my watering-place and my provision.
33. Therein was my spirit's joy, and the ladder of my sanctification; and Abraham's station was my abiding-place, and there my conquest was manifested.
34. But Fortune has carried me away from there, and my visitations have all been cut off, and my recitations did not continue for ever.
35. I swear by al-Ḥatīm, and the corner of the Kaaba, and the veils thereof, and Ṣafā and Marwa where the servants of God do run,
36. And the shades of the Court, and the Sanctum, and the Spout, and the place where the prayers of pilgrims are answered,
37. Never have I inhaled the sweet scent of the balsam of Mecca, but that it brought to my heart a greeting from Su'ād.
The poem opens in classical style with an address to the singer of the caravan who urges on the camels with his rhythmic chant; the camels are described conventionally as wasted by their long exertions, and the poet pleads with the singer to drive them less hard, both on this account and because they are treading upon his heart (verses 1–7). He traces in great detail the course of the caravan to Mecca (verses 8–14), and requests the singer to convey his usual message (lines 15–18). The poet now turns aside to meditate upon his present anguish (lines 19–20), and mentions that his dear companions—to whom therefore we must suppose this poem is particularly addressed—are now in Syria (verse 21); he recalls the happy days when he and they performed the Pilgrimage together (lines 22–26). Another change of mood, and the poet is once more assuring the saints living in the Sacred Territory of his undying love (lines 27–30). This recalls him to his original theme, and he begs the singer to sing again of Mecca (lines 31–34). A conventional oath (verse 35) introduces the concluding subject, the lover’s consolation in the greeting brought from his beloved upon the soft Eastern breezes blowing from Mecca (verses 36–37).

The metre is Khafif:

\[ \text{- - - - | - - - | - - - | - - - } \]

1. Note the appropriate opening haffifi for a poem in haffif metre. The poet’s heart is of course lost in the wastes of Arabia, cf. iii. 6.

2. Note the jinās between saupin and saupin, and between rabi’i and rubū‘i (cf. l. 37), and the ādīb between gartâ and saqāī.

3. This and the following verses are a fine description of a stock scene in pre-Islamic poetry, the weary camel emaciated by excessive driving.

4. ‘chafing’: the jauwāhā (‘pain’) seems inferior, ‘like glowing coals on ashes’: the commentators offer three alternative explanations: (1) the chafing of the camels’ pads causes them to leave bloody traces on the sands; (2) the chafed parts of their pads are like red-hot coals, while the unchafed parts are ash-grey; (3) the comparison refers to the scorching heat felt by the beasts’ tender pads.

Note the partial jinās between tahaffat and ahsafuḥa.

5. ‘let them slake their thirst at the shallow pools’: so I translate with the editors and the marginal reading of the MS. The MS. reading itself is however perhaps preferable: ‘let them graze on the panic grass’—a herbage only fed to beasts in time of drought, see Lane s.v. tumān. The commentator confesses to having been long puzzled by the reading tartawi tumāma with which he found himself confronted, but ‘by God’s help’ hit upon the idea of reading timāda for tumāma (this reading is in fact given on the margin of the MS.), which however still left the awkward problem of tartawi governing a direct object.

Note the jinās between barāḥa and burāḥa, and the partial jinās between ālla and hālīḥa.

6. The poet appears to mean that in striding wide (like an ostrich) over the dried-up hollows the camels will not only come the sooner to the watering-place but will also sweat
and so, metaphorically, be given to water. But the conceit is far-fetched, and perhaps only
introduced for the sake of the 

7. The poet's desire to ornament his diction again leads him into obscurity; my trans-

tion 'and strive with them' is based on Lane s.v., but the commentators explain wa-

8. Yanbu' is the name of several places in Arabia, including one between Mecca and

9. For an-Naqū see the note on 1. 7. 'the drenched lands': 

10. Qudaid is a well-known place near Mecca, formerly the site of a sanctuary to the

11. Khulais is a fortress between Mecca and Medina: Yāqūt, iii. 461. Marr az-Zahrān

12. al-Jamūm, which means literally a place of much water (and is so taken by the com-

13. at-Tan'īm is a famous place two or four leagues from Mecca: Yāqūt, ii. 416. az-

14. al-Haḍīn is a well-known mountain overlooking Mecca and the site of a cemetery: 

15. With this verse cf. 1. 9, iii. 7.

17. I translate the reading of the editors and the marginal gloss of the MS. 'when I am

Note the 

Note the .
18. 'the sacred quarter': i.e. Mecca.
Note the ṭibāq between amarra and aḥlā, and between l-firāqa and t-talāqi.
20. Note the ṭibāq between ntiqāšin and zdiyādi.
21. For Ajyād see the note on i. 31.
Note the ṭibāq between jismuhii and l-qalbu.
22. 'those hallowed rocks': i.e. at ‘Arafāt, during the ceremony of the Pilgrimage; the halt continues until after sunset, see Encyclopaedia of Islam, ii. 200.
Note the jinds between ḏanda and ṣaidi.
23. al-Muṣallā, literally ‘the place of prayer’, is stated by the commentators to be a particular location in Mecca, though it is not mentioned as such by Yāqūt; the name is given to any ‘place of the performance of the divinely-directed prayer on the occasion of the festival termed ‘id’ (Lane s.v.), and the reference here is especially apposite since the ‘id al-ṣaḥḥā is celebrated on 10 Dhu ’l-Ḥijja, the day after yaum ‘Arafa marked by the pilgrims’ halt at ‘Arafāt. For the special form of prayer prescribed for this festival, see Encyclopaedia of Islam, ii. 244. For the form of the imprecation, cf. i. 44.
24. 'the Two Mountains': for al-' Alamān see the note on i. 8, and cf. III. 5. al-Ma‘ẓimān: literally ‘the two passes’, but here a proper name for a well-known site at Mecca between Muzdalīfa (al-Maṣṣar al-Ḥarām) and ‘Arafa: Yāqūt, vii. 362.
Note the internal rhymes in -db and -maini.
25. Jam’ is another name for Muzdalīfa: Yāqūt, iii. 138, quoting a verse of Ibn Harmān: salā l-qalbu illā min taḍajkuri lailatin
bi-jam’in wa-uḥrā as‘afat bil-muḥāsaba
For al-Khaif see the note on i. 44. For the form of the imprecation, cf. i. 41–42, III. 21.
Note the jinds between ḏanā and bi-jam’in.
26. A technically brilliant verse. For Minā see the note on i. 42. ‘a fair place of returning’: i.e. Paradise.
Note the jinds between tamānā, munāya, and minān.
29. Another technical masterpiece. Note the internal rhymes in -ād, the jinds between sunwādāhu and s-sawādā, and the ṭibāq between l-fu‘ādī and muqlati.
30. The editors and commentators place this verse after line 34. For its content, cf. i. 48.
Note the jinds between ḏaʿūda and ḏaʿāda, and ḏaʿāda.
31. I have translated the MS. reading sajīrī; if samīrī is preferred, the meaning will be, ‘O my evening companion.’
Note the jinds between rauvihi and ruhi, and between šādiyan and is‘ādi.
32. Note the internal rhyme ḏaṭāḥā—ṭaraḥā, and the partial jinds between wirdi and wa zādi.
33. A deeply mystical verse; uns is the technical term for the spirit’s joy in the familiar experience of God; mī’rāj, recalling the miracle of the Prophet’s Ascension (see Encyclopaedia of Islam, iii. 505–8), here symbolizes the Sufi’s spiritual ascent; al-maṣūmah, Abraham’s station at Mecca (see the note on i. 30), also recalls the mystical maqām or station on
the spirit's pilgrimage; and fatḥ (opening, conquest) is to be understood in the mystical sense of revelation, God's opening the gateway to the unseen world.

Note the jīnās between muqāmī and l-maqāmu.

34. Wāridāt are spiritual epiphenomena, see Hujwirī, 385; weird (pl. aurād) is a portion of the Qur'ān or set prayers for private meditation.

Note the jīnās between wāridātī and aurādī.

35. For the concluding oath, cf. iii. 25. al-Ḥaṭīm is 'a place at Mecca between Abraham's Station and the Door, or otherwise defined': Yāqūt, iii. 298. l-mawwatainī: the dual of al-Marwa is used to denote Ṣafā and Marwa, the two mountain-peaks between which the pilgrims run; so the commentators, no doubt correctly, but Yāqūt, viii. 39, quotes a verse of Jarir in which the dual form is used as applying to Marwa alone:

\[
\text{fa-lā yaqrabanna l-marwatainī wa-lā ṣ-safā}
\]
\[
\text{wa-lā maṣjida Ilāhī l-ḥarāma l-muṭahhara}
\]

And the same usage is found in a verse of Jamīl:

\[
\text{wa-baina ṣ-safā wal-marwatainī ṣḍarkutum}
\]
\[
\text{bi-muḥṭalifin min baini sā'īn wa-mūjafrī}
\]

36. al-Janāb is said by the commentators to be the name of a well-known ḥaḍib (hill); but it is not so mentioned by Yāqūt, and it would seem more natural in this context to interpret it as referring to the great court of the mosque at Mecca, al-Ḥijr is 'that space which is comprised by the curved wall called al-Ḥaṭīm which encompasses the Kaaba on the north (or rather north-west) side' (Lane s.v.); 'that part of the foundations of the Kaaba laid by Abraham which the Quraish left, wherein is the tomb of Hagar' (Yāqūt, iii. 221). al-Mizāb is the water-spout below the top of the north-west wall of the Kaaba. al-Mustajāb is presumably al-Multazam, the part of the wall between the Black Stone and the Door where the pilgrims pray frequently. For the general topography of the Kaaba, see *Encyclopaedia of Islam*, ii. 585.

Note the internal rhymes in -ābi.

37. Su'ād is the name of an Arab woman, made famous in the celebrated panegyric of the Prophet by Ka'b b. Zuhair generally known (after the first two words of the opening line) as Bānāt Su'ād: here it is used symbolically for the Beloved himself, the Prophet.

Note the internal rhyme between fu'ādi and su'ādi.

1. Why hath a hindrance denied my thirst access to thy waters, at a time when my heart hath become broken fragments because of my passion for thee?

2. If thy good pleasure it be that I perish of yearning while thou thyself survivest, therein will I find every delight.
3. Thou didst plunder my heart while yet it was whole; so bestow it now upon my remaining breath, in ribbons as it must be, shattered to pieces.

4. O thou who aimest, as one who aimeth the arrows of his glances from the bow of his curved eyebrows, against my bowels to transfix them,

5. How didst thou come to desert me because of the ravings of one who slandered me—a man such even as he who had in his heart a baseness informing his reproach, and him he emulated in speech, and competed with him in babbling?

6. But as for him who wronged me on thy account, denying me access to thee, now indeed he hath become disordered in his reason.

7. O my reproacher, seek what thou wilt of me and thou shalt find it in me, save only to be forgetful of him who hath mastered and possesseth the whole of human beauty.

8. O how comely he is, that gazelle for whose sake ’tis acceptable to me, that my former fair state should be changed into shabbiness!

9. In his graciousness and his grace he hath proved a bestower of most precious things, yea, and a plunderer of souls:

10. A sword his eyelids draw against my heart, and I see the very languor thereof doth whet its blade;

11. All the more sheds he suddenly our blood, picturing them that Musāwir slew among the Beni Yazdādhi.

12. No wonder is it, that he should have taken the hairs upon his cheeks to be the suspender-thongs of his sword, seeing that he is ever smiting and slaying therewith;

13. And in his eye there is magic, such that if Hārūt himself had beheld its effect, he would surely have taken him for an instructor in wizardry.

14. Thou ravest, upbraider, concerning the moon that shines in the firmament of heaven: have done with thy fabrications, for it is he who is my comrade, not heaven’s moon.

15. The sun’s self, yea, and the graceful gazelle submit humbly before his face as he gazes about him, and take refuge and shelter in his beauty.
16. Subtler is he than the exhalation of the sweet East breeze; he scorns in his luxuriance to wrap him round even in the finest silks.

17. The delicacy of his cheek complains against the rose there blooming: the harshness of his heart rivals the tempered steel.

18. The mole upon his cheek embraces in its conflagration what man soever is passionately occupied with him, and scorneth to seek deliverance.

19. Ice-cool are his deep-red lips, and sweet his mouth to kiss in the morning, yea, even before the toothpick’s cleansing excelling the musk in fragrance and investing it with its own perfume.

20. Of his mouth and his glances cometh my intoxication; nay, but I see a vintner in his every limb.

21. When the silence of the rings upon his fingers vexeth him, then the girdles about his waist speak forth to the uttermost of his desire:

22. Delicate are those girdles, and fine that waist: the former is akin to my love-song, and the latter draweth out the excellence of its meaning, so that it vies with it therein.

23. Like the bough of a tree he is in stature, and like the dawn in beauty; his hair is dark as the night, reaching down even to the middle of his back.

24. My love for him hath taught me godliness, since he rivals in chastity Mu’adh himself, being fearful for the world to come;

25. So I have made my own casting off of shame to be a veil over his countenance, since so he is protected against any that would press their lips upon his cheek.

26. On the mountain-slope of Minā dwell beloved Arabs of ours, whom to attain we are denied by the death of all hope, foe to the passionate lover who would take refuge with them;

27. And upon the valley-side of that dear enclosure a gazelle there is, who defends with the arrow-points of his glances a torrent-pool—so overwhelming his power is—

28. A pool that is the tears of lovers, a Spring-shower wept copiously over the wadi, followed by heavy rains cascading down the mountain-walls:
29. How many a conduit-mouth is there, that has reached to those sandy stretches seeking importunately for water, and of no little rivulet!

30. Before the party parted, we were a mighty tribe; but now migration has parted us each to our own clan.

31. I became isolated from them in Syria a little after that congregation, and they pitched their tents in Baghdad.

32. Distance has gathered the sorrows together to dwell with me, after that they were scattered while I was nigh my friends.

33. Like the first Spring-shower falling upon hard stones were the covenants they made to them: how could they be so, seeing that I was not one to break my pledge, being pure and true in my friendship?

34. To endure their absence is like bitter aloes to me; while to endure their cruelty, such pain I count truly as sweet as choicest dates.

35. Scant indeed was my fortitude, and grievous my grief for them that broke with me, that were once in Sarim my refuge.

36. White antelope of the wastes, begone from me; for mine eye hath been anointed with their collyrium, wherefore cause not its lids to close on them, or my head be averted because of the pain in mine eyeballs.

37. And now I swear by him whose torture I suffering count for sweetness, and sense the utmost delight in his abasing me:

38. Mine eye hath not deemed any other but him as fair, not though he hath chosen another, not me, to be his captive, neither have I ever dissembled in my love for him.

39. The watchers watched not save over one sore grieved for love, creeping stealthily about him, eluding his view;

40. Beforetime, ere he was numbered among those slain by a soft gazelle, truly a lion was he, subduing the lions of ash-Sharā, 

41. But in the evening his bowels were filled with the fire of passion, nor sees he ever deliverance therefrom, but only the flames new-kindling.

42. Distraught he is, and never thou meetest him but thou sayest, 'I see about him on every side one who drags him hither and thither.'

43. Yea, he thirsts, and his ribs are arched upon grief; a grievous sickness that mastered the physicians, so that he cried aloud for succour;
44. Unmending his ailment, stung as by scorpions his bowels, robbed of the last few remnants of life; his sleeplessness beareth witness that he is a true pair to Mimshādh.

45. Languor descended upon him and filled him with anguish, when he beheld in his body the swelling ganglions, oozing and purulent.

46. He displayed the mourning-garment of agony upon his temples, testimony to his enduring pains, lamenting the death of sweet youth, all shattered into fragments;

47. And in the morning his enemies rejoiced, seeing him yet wrapped in the mantle of youth, but about his head the turban of old age tied.

48. As for the hardness of couches, there is never any end to its divulgation of sorrow: so fate hath decreed, and fate's decree is absolute.

49. Forever his eyelids pour forth their ungrudging tears on account of the beloved friends' cruelty, so that they fall now a torrent, and now a drizzling rain:

50. He bestoweth on mountain-bottoms the cataract of his weeping, when the clouds have grudged their rains, and falls copiously upon the craggy hollows.

51. The women that visit him in his sickness cry, when they behold him, 'If there be any whom ardent love hath slain, surely that man is he!'

NOTES

This poem is akin in spirit and style to ii, a meditation without movement; it is exceptionally rich in ornament, hardly a single line being without some rhetorical device or other; it may well be regarded as a surrealist rhapsody, so sudden are the transitions and so closely interwoven the pattern of themes and symbols. Written upon the rare and difficult rhyme -ādā, it is modelled on the ode of al-Mutanabbi beginning:

\[
\text{a-musāwirun am qarnu šamsin hāḏā}
\text{ām laīṭu ġābin yaqḍumu i-ustāḏā}
\]

It is to be remarked that virtually all al-Mutanabbi's rhymes, as listed on p. 50, are taken up by Ibn al-Fārid.

The metre is Kāmil.
1. The commentators offer an alternative interpretation of the second half of the verse, taking \textit{wa-hawdka} as an oath and so paraphrasing, 'By my passion I swear, my heart hath become broken into fragments by reason of it (sc. either the hindrance, or my passion).’ This, however, seems rather far-fetched.

Note the pattern \textit{li-md\{ka)—li-md\{dd).}

2. Note the \textit{tihdq} between \textit{talafi} and \textit{l-haqa‘u}.

3. A delightful model of poetical rhetoric. Note the \textit{jin\{s between \textit{mnun} and \textit{mamm\{natan}, and the \textit{tib\{q between \textit{salabta} and \textit{fa-mnun}, and between \textit{sah\{hatan} and \textit{mamm\{natan}. ‘my heart’: literally, ‘my liver’, cf. ii. 40.

4. The conceit is one of the commonest in Arabic poetry, see the note on III. 13 and cf. the verse of Muhammad b. ‘Abd al-Rahmân al-Kûfî (quoted by al-Numairi, ii. 41):

\begin{quote}
\textit{tan\textbar\text{wa}la qausa l-\textbar\text{hajibaini} mufau\textbar\text{waqan}
bi-\textbar\text{ashumi} alh\textbar\text{azin} tas\textbar\text{ukku l-maq\textbar\text{til\textbar}}}
\end{quote}

The MS. reading \textit{as\textbar\text{m\textbar} (for \textit{yarm\textbar} of the editors and the margin) is remarkable; the word is specifically used of killing with an arrow (see Lane s.v.), and it is difficult to see how it could be a mere copyist’s slip; perhaps, therefore, it represents an author’s variant.

5. This verse is a masterpiece of compression. For the convention of the Slanderer and the Reproacher, cf. ii. 9, 20, and see Nicholson, \textit{Studies}, 178-9.

Note the \textit{jin\{s between \textit{hajarta} and \textit{li-hujri}, and between \textit{laumihi} and \textit{lu mun} (for which cf. ii. 21).

6. A richly ornamented verse: note the \textit{jin\{s between \textit{‘tadd} and \textit{gtad\{a}, and between \textit{hajrihi} and \textit{hijrihi} (the MS. errs in both places).

7. I translate with the commentators, who explain the anomalous jussive of \textit{tajidhu} as the apodosis of an understood protasis such as \textit{utluh}.

8. Another finely ornate line. The diminutive \textit{umailaha} is very unusual, but can be matched elsewhere in Ibn al-Fârid’s poetry. For the simile of the gazelle, see the note on II. 13.

Note the \textit{jin\{s between \textit{hal\{a}, \textit{h\textbar\text{li},} and \textit{l-\textbar\text{hali} (the MS. reading here is incorrect), and the \textit{tib\{q between \textit{l-\textbar\text{hali and badd\textbar\text{d\textbar}}}

9. More glittering ornament: note the \textit{jin\{s between \textit{ihs\textbar\text{ainin} and \textit{husnin}, and between \textit{nafa’isin} and \textit{anfusin}, and the \textit{tib\{q between \textit{mu’\textbar\text{t\textbar\text{yan} and \textit{ahl\textbar\text{d\textbar}}}

10. A brilliant combination of favourite conceits. The poet compares the beloved’s
smooth, languid eyelids with the sheath of a sword (the sword being his flashing glance), whose very languor is pictured as sharpening the blade they contain. The paradox of languid (or 'sickly') eyes wounding the lover's heart is a commonplace, cf. the verse of Ibn al-Mu'tazz (quoted by al-Numairi, ii. 47):

wa-yajrahu aḥšā'ī bi-'ainin marḍatin
kamā lāna massu s-saifū wa-s-saifū qāṭī'u

11. The poet refers to Muḥammad b. Muḥammad b. Zayd b. Abī Ṭālib, known as the hero whose exploits were celebrated by al-Mutanabbi in two qāṣidas, the second of which begins:

a-musāwirun am qarnu šamsin hāḏā
am laṭū gābīn yaqūdumu l-ustāḏā
šīm mā ntaḏaita fa-qaad tarakta ḩubābahū
qīṭa'ān wa-qaad taraka l-ibāda jūḏāḏā
habka bna yazḍāḏin ḥaṭamta wa-ṣaḥbahū
a-turā l-warā adḥau bāni yazḍāḏā

Note the jīnās between yazḍāḏu and yazḍāḏā, and between musawirān and musāwira.

12. The fanciful conceit that the side-beard constitutes the suspender-thongs of the glance's sword is not without parallel, the commentator quoting with approval the anonymous line:

mā šaḥha 'indi anna laḥẓaka šārimun
ḥattā tahḍīta mina l-īḏāri ḥaṁā'ilā

Ibn al-Saʿāṭi (d. c. 1230) also wrote:

la-qaad salla saifan wa-l-īḏāru l-ḥaṁā'ilū
arūmu ḥayātan 'indaḥū wahwa qāṭīlū

13. Hārūt and Mārūt were the fallen angels of Babylon, masters of wizardry mentioned in Qur'ān, ii. 96. The commentator quotes a parallel from Ibn Ẓāfir:

hārūtu ya'jizu 'an mawāqī'i siḥṣīhī
wahwa l-īmāmu fa-man turā ustāḏāḥū

14. The comparison of the beloved's face with the full moon is a commonplace; the poet here appears to go farther, and not only implies that his beloved is more radiant than the moon, but also rebuts the charge (later brought against him all too frequently by the theologians) that he is a pantheist, worshipping the material manifestations of the Divine Beauty as if they were God Himself.

15. The verse begins with a reminiscence of Qur'ān, xx. 110; wa-'anati l-wujūhū lil-ḥayiā l-qaiyymi. The poet cleverly combines the elegance of jīnās between l-ḡazālātu and l-ḡāzālū with the appositeness of mentioning the sun after the moon (line 14), and the gazelle (ḡāzālū) after the gazelle (rasān, line 8). The mystical implication is that all beautiful things derive their beauty and their very survival from God, Whose overwhelming radiance would otherwise annihilate them: kullu šai'in hālikun illā wajhahu ('all things are perishing save His Face', Qur'ān xxviii. 88).

16. A miraculously lovely verse: lāḏū is stated (Lisān, v. 45) to be the name of a Chinese silk. There is elegance in the juxtaposition of images drawn from the senses of smell and touch.

Note the internal rhymes arābat—abat and latāfahātu—tarāfahātu.
17. Another splendid verse: it is perhaps a novel conceit that the beloved’s cheek, so often compared in texture and hue to a rose, should here be made to complain that the rose’s petals are too rough for its delicacy.

Note the partial *jinās* and internal rhyme between *wa-šakat* and *wa-hakat* and between *badādatu* and *fiszāṣatu*, and the *ṭibāq* between *badādatu* and *fiszāṣatu* and between *ḥaddihi* and *qalbihi*. Note also that lines 12–15 all end in -*lāḏā*.

18. The poet piles one extravagant conceit upon another: this verse is exceptionally ornate even in a context so richly decorated. The idea that the mole on the beloved’s cheek marks a conflagration is not new, and is well elaborated in the anonymous verses quoted by the commentator and al-Nuwairi, ii. 80:

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lahību l-ḥaddī ḥīna rā’athu ʾainī
hawā qalbī ʿalaihi ka-l-farāšī
fa-aḥraqaḥū fa-ṣāra ʿalaihi ḥālan
wa-hā ʾataru d-duḥānī ʿalā l-ḥawāšī
```

Note the partial *jind* between *šīʾīlān* and *ṣugling*, and the *IHdm (al-tandsub)* in the successive mention of *ʿamma* (pun on *ʿammu* ‘paternal uncle’), *ḥālu* (pun on ḥālu ‘maternal uncle’), *aḥū* (literally ‘brother’: the commentator records an old variant aḥū), and *aḥā* (pun on aḥā ‘my father’); the word *wajdan* also contains the element *jdn* which could be read as *jaddan* (‘grandfather’). Note further the pattern *hd{lu)—{a)hd, zvaj{natihi)—zvaj(dan), and *isti{nqddd*.

19. The heights of poetic exaggeration become dizzy indeed: the commentators are at pains to explain that the breath is usually far from fragrant in the early morning before the tooth-pick has been used, and that it is the saliva (see note on ii. 34) which is ice-cool and therefore refreshing.

Note the *jinās* between *l-muqabbali* and *šugling*, and the *ihām* (al-tanāsuh) in the successive mention of *ʿamma* (pun on *ʿammu* ‘paternal uncle’), *ḥālu* (pun on ḥālu ‘maternal uncle’), *aḥā* (literally ‘brother’: the commentator records an old variant aḥū), and *aḥā* (pun on aḥā ‘my father’); the word *wajdan* also contains the element *jdn* which could be read as *jaddan* (‘grandfather’). Note further the pattern *ḥā(lu)—(a)ḥā, waj(natihi)—waj(dan), and *isti(ʿālān)—isti(nqddē*.

21. The crowding of ornament into this verse reduces its meaning to obscurity. The contrast is set between the slenderness of the beloved’s waist and the plumpness of his little fingers, accepted marks of beauty. The rings upon his fingers cannot move, and by pressing upon his delicate flesh molest him; their silence is repaired by the rustling of the girdles that play easily about his slender waist. The commentators gloss *ḥatman* in the sense of ‘wax collected by bees’, and take it as an epithet of *ḥasr* (the beloved’s waist), but this seems very frigid; Lane s.v. gives support to my conjectural interpretation ‘to the uttermost of his desire’.

Note the *jinās* between *nataqat* and *manātiq*, between *ḥasrīhi* and *hanāširi*, between *ḥatman* and *l-ḥawātimi*, and between *iḏā* and *āḏā*, and the *ṭibāq* between *nataqat* and *samtu*.

22. A remarkable verse: the poet compares the girdles about the beloved’s waist with the wording of his poem, and the lover’s waist itself, as contained within those girdles, in fineness with the subtle meanings contained in his poem’s rhetoric.
23. The stock similes are combined with great elegance and ornament. Note the jīnās between s-sabāḥi and s-abāḥatan and between hāḍā and l-hāḍā, and the tibāq between l-ğusni and fāran (by ihām in its more usual meaning 'branch') and between s-sabāḥi and l-laili.

24. The reference is to Mu‘ādh b. Jabal the Companion, a famous transmitter of Traditions whom the Prophet appointed as qādī of Yemen; a man of many virtues, remarkably handsome; the Prophet once said to him, 'O Mu‘ādh, truly I love thee'; he died a martyr’s death in his thirties in the year 17/638 or 18/639, see Ibn Ḥajar, x. 186–8; Ibn al-‘Īmād, i. 29–30; Hitti, 397. The choice of his name is thus particularly apposite, apart from its rhetorical elegance. The reference suggests that the poet now has in mind a mortal beloved, no doubt a handsome disciple, in whom he is seeing after Sufi fashion the embodiment of Divine Beauty.

25. The lover sacrifices his own reputation and casts off his shame, so that his shame may become a veil and a protection for his beloved; none will suspect that a creature so apparently dissolute could aspire to love and be loved by one so pure, and so his beloved will be spared the attentions of others who might be ambitious to rival him. For the phrase ḥal‘i lil-iḏārī cf. ii. 24. The poet is referring to the doctrine of the Malāmāṭiya, for which see Nicholson, Studies, 208.

26. For the reference, see i. 9, 44 (with note), iv. 15.

27. In this and the following verse the poet elaborates the conceit that the perennial pool at Mecca—presumably the well of Zemzem—is formed and fed by the passionate tears of lovers of God, the pilgrims to the Holy Sanctuary; and the pool is guarded against intruders (who would otherwise drain it) by the challenging glances, conventionally compared with arrows, of the gazelle, symbol of Muḥammad (cf. ii. 13 and note).

28. Note the jīnās between jāda and jauduhā, between l-wādī and l-uhwādā, and between waliyuhā and wālā.

29. The poet reaches a new height of artificiality and ornament; he pictures the conduit-mouth (faṣīr) seeking (sā’ilan) like an importunate beggar for water through the sand-stretches (ajārī), and seeking not of any mean rivulet (jāfar) but of the abundant waters supplied by the lovers’ tears. But the words chosen, by brilliant play of ihām, suggest parallel images: faṣīr also means a poor man, jāfar no doubt recalls Ja’far the Barmecide of fabulous wealth, ajārī is cognate in root with ja’ār meaning a draught of water or wine, and sā’ilan can also be construed as present participle from sāla to flow.
30. The reference is evidently to the assembly at the Pilgrimage, and the scattering of friends thereafter.

Note the jīnās between farāqa, l-farīqu, and farraqanā, and the near-jīnās with faqīrīn (line 29).

31. If this verse is literally taken (as the commentator takes it) to mean that Ibn al-Fārīd had left Egypt to live in Syria, it raises the difficulty that we have no other knowledge of the poet travelling to Syria; it therefore seems more plausible either to take the reference as meant metaphorically, 'Syria' here being intended to stand for any place distant from Mecca, or as referring to one party of the poet's friends from whom he separated at Mecca; another party going to Baghdad. The poet remembers his friends dwelling in Syria in iv. 21. The use of the plural form ʾ-s-ṣaʿāmi for the singular ʾ-ṣaʿāmi is attested in the dictionaries, see Lisān, xv. 208, where the following curiously apposite verse is quoted from al-Majnūn:

wa-ḥubbīru lailā bi-ʾ-ṣaʿāmi maridatān
fa-aqbalṭū min miṣrīn ilaḥā ʾaʿūdūhā

32. Note the jīnās between l-buʿdu and baʿda, and the tībāq between l-buʿdu and bi-qurbi, and between jāmaʿa and ʾafṣādā. Note also the pattern (l-)humū(μ)—(m)humū.

33. The Spring-shower quickly evaporates from the hard stones, an apt image for the fragile friendship with which the desolate poet affects to charge his former companions. Note the jīnās between l-ʿahdī and l-ʿuhūdī, and between ʾ-ṣafā and ʾṣafān. By īḥām the word ʾ-ṣafā (‘hard stones’) also recalls the memory of ʾṢafā and the meeting at the Pilgrimage, cf. i. 40.

34. A most elegant, dainty line. Note the jīnās between š-ṣabrū and šabrūn, and between iḏān and aḏān, and the tībāq between šabrūn and aẓzāḏā, and between ʾanḥumu and ʾʿalāḥimī.

35. Sarīm is the name of a wadi in Yemen: Yaqūt, v. 355. The commentators take this as the reference here, perhaps rightly; but sarīm occurs in Qurʾān, lxviii. 20, referring to a desolation (and some exegetes gloss the word there as meaning ‘night’), and possibly it is this the poet has in mind.

Note the jīnās between ʾażza and l-ʿażzāʾu, between wa-jadda and waǰdī, and between šaɾāmū and bi-š-ṣaɾīmī.

36. The property of collyrium when smeared on the eyes is said to be to heal ophthalmia, the commonest of all Arab ailments, and to strengthen the vision; to behold the beloved is figured by the poets as being equivalent to applying collyrium to the eyes. Ibn al-Fārīd begins with this conventional image, and subtly elaborates it. Addressing the beautiful youth (we must suppose this to be a reminiscence of line 24), he takes him now as a symbol of material beauty, which he contrasts with the spiritual beauty of his friends of long ago; he fears that gazing upon his beauty (a dangerous enough exercise, as many Sufis came to realize) may have the effect so to speak of causing him ophthalmia, and blinding his eyes to the other spiritual beauty which he desires always to have before him. The mystical significance of this symbolism is obvious.

Note the implied tībāq between ṭīma (‘white antelope’) and kūḥīlāt (‘smearied with black collyrium’).
37. For the conventional oath of transition, cf. III. 25, IV. 35. Note the *jinās* (with ǧībāq) between ta'dībihi and 'aḏban, and the partial *jinās* (what is called *tajniṣ al-qalb*) between stilgalīhi and stilgādā.

39. For the Watcher as a stock-character in Arab love-poems, see Nicholson, *Studies*, 178.

40. ‘The lions of ash-Sharā’: this was a proverbial term, ash-Sharā being a mountain-road of Salmā which abounded in lions, and it was then used metaphorically of brave men, see Lane s.v.

41. Note the *jinās* between *haṣat* and *ahṣā’ahu*, and between l-īqāda and l-ingādā.

43. For the conceit of the ribs being twisted by grief, see II. 4 with note.

44. Mimshād al-Dinawarī (d. 299/912) was a celebrated ascetic who is reported not to have slept for forty years because of his nightly vigils: see Ḥilya, x. 353; Ṭabaqāt al-auliyya’, ii. 157; Nafaḥāt, 88.

45. Note the *jinās* between *hasān* and *huššāsatan*, between *sahīda* and *s-suhṣadu*, and (inverted) between lasību and salību.

46. ‘the mourning garment of agony’: sc. white hairs, white being the colour of mourning among the Andalusians; the commentator quotes the apposite couplet of Abu ‘l-Ḥasan ‘Alī b. ‘Abd Allah al-Ḥusrī:

    ǧīdā kāna l-bayāḍu libāsa ḥuznin
    bi-andalūṣin fa-ḏāka mīna ș-sawābī
    a-lam tarānī labastu bayāḍa šaibī
    li-annī qad ḥaṣantu ‘alā ș-šabābī

Note the *jinās* between hidīda and jaḏdādā.

47. The love-poets often lament precocious white hairs, a serious handicap to their amatory adventures, but sometimes invent ingenious conceits to discount the disfigurement, as in the verse of Ibn al-Mu’tazz (quoted by al-Numairi, ii. 23):

    qad yašību l-fāṭat wa-laisa ‘ajībūn
    an yūrā n-nūrū fī l-qādhibī r-rāṭibī

The most celebrated example of early hoariness is Abu Firas al-Ḥamdānī, who wrote:

    wa-mā zādat ‘alā l-ʾišrīna sinnī
    fa-mā ‘udru l-maṣībī ilā ‘idārī

‘And in the morning’: note the balance with line 41.

48. The multiplication of ornament brings the poet again to the verge of obscurity. His meaning is that, when once hard circumstances fasten upon a man, there is no end to his tale of griefs. The word bayṭt is well-chosen, since it bears the connotation both of making public (as when a man groans with soreness lying upon a hard bed) and also of intense sorrow, see Lane s.v. al-Maṭājī’ū is also the name of a place: Yaqūt, viii. 81.
Note the jinās between ḥaznu and huznan, between nasāda and nasāda, and between qadā and l-qadā'u.

49. Tears are a favourite theme for the poet's hyperbole: the conceit recalls line 28. Note the jinās between tasuhhu and tašīhhu.

50. Note the jinās between s-sufāha and sufāha, and between wa-jdda and wijđā, and the tibāq between manaḥa and baḥila.

VI

1. Guard thou thy heart if thou passest by Ḥājir, for the gazelles there dwelling have swords flashing in the orbits of their unveiled eyes:

2. For there the heart shall surely be smitten to the ground at beauty's transit, and if it escape from death, 'tis but to hazard its life at the thought thereon.

3. Upon the solitary sand-hill gathers a tribe I know, before whom the lions themselves are prostrate, felled by the glances of wild cows' young.

4. How lovable is that dusky beauty, there preserved from malice by a white-gleaming sword, whose scabbard lies deep-buried in my soul!

5. Denied is he to his lovers, nor have we the means to come unto him, save only the idle fantasy of a ghostly visitor.

6. To the crimson of his lips I had recourse again, panting, as I were the thirstiest that ever came down to water, and he denied Euphrates; and none that came up from the water-hole was ever so slaked as I.

7. The best of dear comrades is he, who commands me to stray for his sake, and scolds me away from the right path I would have followed:

8. If any had said to me, 'What is it thou lovest, and what thing desirest thou of him?' I would have answered, 'Whate'er he commandeth me.'

9. And I should say to him who blames me for loving him, when he beholds him repulsing me but a little after he gathered me unto him:

10. 'Begone from me! for I have bowels that are not restrained by the babble of delirious gossip, or by the words of him who repels me.

11. 'But nay, I have found thee in one way doing me benefit, yet thou with thy wounding reproach, had I obeyed thee, wouldst work me harm.
12. ‘Thou hast done me well, in a manner thou knowest not; and if thou in fact didst me wrong, yet thou wast the justest of evil-doers.

13. ‘The phantom of censure bringeth nigh the beloved, though his dwelling lie far sundered, nigh indeed to the eye of my wakeful ear;

14. ‘For it is as though thy reproach is the rosy camels of him I love, that have even advanced unto me, and my hearing was my beholding.

15. ‘Thou hast wearied thyself, and I found rest in the mention of him, until I deemed thee to be my excuser in passionate love.’

16. How wondrous, the one who at once speaketh satire and eulogy of them that upbraid him, because he loves the beloved, upon the tongue of complaint and thankfulness all in one!

17. O thou who hast carried my heart away with thee treacherously, how didst thou not take to follow it the rest of me thou hast left?

18. One part of me grudges thee to the other part, and my outwardness envies my inwardness, since thou art dwelling therein.

19. And mine eye yearns, if thy name is ever mentioned where men foregather together, that it might become an ear, listening to him who talks with me in the evening;

20. It being indeed my wont to find him ever fulfilling his threats, but when he rarely promises good, endlessly delaying me the realization thereof.

21. Now he is far, the forenoon is black for me; even as, when I was nigh him, my darkness was turned all to white.

NOTES

In this short poem the author speaks first to the Messenger departing for Arabia, where dwell his friends of old (lines 1–3), and the Beloved himself, peerless in beauty, jealously guarded from those who would come to him, be they intent on mischief or his true lovers (lines 4–5). He recalls in figurative language the refreshment his soul found when he made the Pilgrimage (verse 6). He welcomes alike the Tempter and the Reprover (lines 7–9); to the latter he addresses himself at length in paradoxical terms, saying what pleasure he discovers in his rebukes which mention the Beloved’s name (verses 10–15). The poet marvels at the subtlety of his own paradox (line 16), and then speaks to the Beloved direct,
begging him to take to himself his body as he has already ravished his heart (lines 17–19). The poem ends (verses 20–21) on a note of despair and melancholy, similar to the closing mood of i.

The metre is Kāmil.

1. Hajir is a name given to any fertile place where water flows, see Lane s.v. The commentators gloss the word here as a well-known geographical locality, but it is not mentioned as such by Yāqūt, and the poet presumably refers to some place commonly so designated by pilgrims.

Note the jīnas between zība’u hu and ẓ-ẓubā (for which cf. v. 27), and between ḥājirī and mahjājirī.

2. A brilliantly ornate verse, 'smitten to the ground': wājibun has the meanings both of falling and of palpitating, equally apposite here. 'at the thought thereon': i.e. at the recollection of the beloved's beauty and the passion stirred by it.

Note the jīnas between muḥāṭiran and ḥātīrī, and the ihām (al-tanāsūb) between wājibun (which can be construed in the sense of necessary) and jāʿizin (which also bears the meaning of contingent).

3. Beautiful women are often compared with wild cows, either because of the whiteness of their skin or on account of the darkness of their eyes: Lisān, xx. 169. The poet here brilliantly pictures the fatal glances of the shy young kine as overthrowing lions: the bravest warriors acknowledge the mastery of the saints.

4. The reference is evidently to Muḥammad, cf. ii. 13, v. 8. The sword of the beloved’s flashing glance is represented as being sheathed by the lover's soul which it has penetrated.

Note that asmarā (‘dusky’) is also applied to a lance, picturing the beloved as tall and slender; while ajfān can mean ‘eyelids’ as well as ‘sword-sheaths’, singularly appropriate to the metaphor of the sword-like glance.

Note the tibrāq between asmarā and abyādin.

5. The visitation of the beloved's image in a dream is a favourite theme of the erotic poets; for examples, see al-Numairi, ii. 237–40.

Note the jīnas between zūri and zdīrī.

6. ‘the crimson of his lips’: because from them the poet sucked the wine of his beloved's saliva, see notes on ii. 34, v. 19.

Note the tibrāq between ṣādā and ṣawā, and between wāridin and ẓādirī. Note also the metathesis of letters (qalb) in the phrases ṣāḍā wāridin and arwā ẓādirī.

7. Note the tibrāq between ẓāmirī and zājīrī, and between l-gāyi and raṣādi.

9. Note the tibrāq between waslī and ḥājīrī.

10. Note the jīnas between huqūr and l-hājīrī (for which cf. v. 5). I have translated the text given by the editors, but perhaps the MS. reading is to be preferred: 'the repulsing of the beloved or the talk of the babbler', giving a partial jīnas between l-ḥabībī and ḥādīt. Otherwise we have a perfect inversion (qalb) between huqūr l-ḥabīṭa and ḥādīt l-hājīrī, at the cost however of the somewhat insipid repetition of ḥādīt.

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11. The mood is the same as that described in ii. 27; a familiar theme, as developed for instance in the verses of Abū Nuwās (quoted by al-Numairi, ii. 241):

mā ḥaṭṭaka l-wāšūna min rutbatin
ʿindi wa-lā ḍarraka muqtābū
ka-annamā āṭnau wa-lam yašʿuru
ʿalaika ʿindi bi-llaḏi ʿābū

Note the tibāq between nāfīʿi and ḍāʿirī, and the inverted (maqlūb) jīnās between laḏʿi and ṣaḏlī.

12. The paradox is further elaborated with great artistry. Note the tibāq between aḥsanta and musʿa, and between aʿdalu and jāʿirī.

13. The poet returns to the theme touched upon in verse 5, and uses his favourite device of confounding the senses in describing the total mystical awareness.

Note the tibāq between yudnī and tanāʿat.

14. The commentator records an old variant 'ansu ('strong she-camel') for 'isū.

15. The climax of the paradox. Note the tibāq between ʿalʿabta and sīraftu.

16. A new paradox commenting upon the preceding theme, and the poet's own state; the cry of admiration balances with the opening of line 4.

Note the tibāq between ḥajīn and māḏīhīn, and between šākin and šākiri.

17. Note the jīnās between sāʿiran and sāʿirī, and between ṣūddu (the MS. here errs) and ǧādārtaḥu.

18. The poet's body envies his heart, because his heart has been transported by the beloved (who now dwells in it) and grudges his body the like privilege, to make the physical pilgrimage to Mecca.

Note the tibāq between bāṭinī and ṣāhīrī.

19. The unity of the sublimated senses is again touched upon, see verse 13.

20. Note the jīnās between mutāʾawwīdan and ʿāda (line 19), and between mutawāʿid dan and waʿdīn, the jīnās maqlūb between mutawāʿid dan and mutawāʿid dan, and the tibāq between injāzahu and yamṭuluni, and between abadan and nādīrī.

21. Note the tibāq between ʿuḏhā and ṣaḏḏādat (for which cf. ii. 25), and between d-ḏūḥā and dayājīrī.

VII

1. My heart whispers to me that thou art destroying me (O may my spirit thy ransom be!), whether thou art aware of this or no.

2. I have not discharged the due of my passion for thee, if I should be one who dies not of grief therein; yet truly my like is faithful to pay in full.

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3. Naught else have I but my spirit to yield; and he that expends his soul for the love of him he adores, no spendthrift is he;
4. And if thou art graciously pleased to receive it, thou shalt have accomplished my utmost need; alas, for my wasted endeavour, if thou assist me not in this.
5. O thou who deniest me the sweetness of slumber, bestowing on me the robe of sickness because of him, and of this my destructive passion,
6. Show thy compassion upon my remnant of life, and this thou hast left to me of my languid body and weighed-down heart.
7. For my anguish continues ever, and the hope of attainment is still deferred to me; my endurance comes to an end, and the longed-for meeting postponed to me yet.
8. I am not free of envy because of thee: waste not my nightly vigils with alarming phantoms telling of hideous things.
9. Or ask the stars of night if slumber has visited mine eyelid: how indeed should sleep visit me, who am all unknown to it?
10. No marvel it is, if mine eye grudges to close its lids, but pours forth abundantly the gushing tears:
11. For I swear by the pain of separation I knew when I stood to bid farewell, truly I have witnessed the terror of that Last Standing.
12. Even though there be no union for me with thee to grant, yet promise it me, my hope, and then, if thou promisest, put me off, and do not fulfil thy bond;
13. For delay at thy hands is sweet for me (if fulfilment be scant), sweet ever as union accorded by a complacent friend.
14. I hasten to draw the breaths of the morning breeze, wherein I find utter contentment, though truly my yearning is turned to his face, whose fragrance those sweet breaths carry,
15. That perchance the fire within my breast may be quelled by their gentle blowing; yet in truth I desire that this fire be never extinguished.
16. O people of my affection, ye are all my hope in life; and whosoever calleth on you, O people of my affection, hath been sufficed for his needs.
17. Return then unto that faithfulness that was yours of old, of your grace and goodness; for I am still that faithful friend ye knew.
18. By your life, by your life I swear—and in all my days I never took oath except upon your life—

19. If my spirit were in my hand to give, and I yielded it to him who brought me glad tidings of your good pleasure with me, yet even so I had scarcely done him justice.

20. Deem me not one who only affecteth passion: my addiction to you is an inborn temper, no fabricated pretence.

21. I concealed my love for you, and pain concealed me, until, by my life, I was well-nigh concealed even from myself;

22. And I hid it from mine own eyes; and had I indeed displayed it, I would surely have found it more secret than God's secret bounty.

23. Well indeed might I say to him that is sorely provoked by passion, 'Thou thyself didst expose thyself to calamity—then make thou thyself its target.

24. 'Slain thou shalt be, by whomsoever thou lovest: then consider thou well for thyself, whom thou shalt choose in thy passion.'

25. Say unto the Reprover: 'Long hast thou chided me, hopeful that this thy chiding will make me pause from passion;

26. 'Have done with thy upbraiding of me, and try thyself the taste of passion; and when thou hast known of love, thereafter upbraid me!'

27. But now concealment is ended, since my love is for one, such as if in the starless night he removed his veil, thou wouldst cry, 'O moon be hidden!'

28. And if other men be content with the mere ghost of his phantom, yet such am I, I shall not be content, nay, not though it be given me even to attain him.

29. To him I have wholly dedicated my love; and by reason of my sore affliction I shall not be healed by any remedy less than to perish at his hands.

30. By my passion for him I swear—and it is my oath, a sufficient covenant surely, the which I well-nigh venerate as highly as Holy Writ—

31. Did he say to me in arrogance, 'Stand on the burning embers of tamarisk!' obediently would I stand, with no thought of hesitation;
32. Or were he one that was pleased to trample upon my cheek, I would lay my cheek in the dust, not scorning so to abase me.

33. Disapprove not my ardent obsession to serve his pleasure, even though he be not compassionate, to accord me union with him:

34. For passion hath overcome me, and I obeyed the commandment of my heart's love, and in such a way that I disregarded the forbidding of him who upbraids me.

35. To him I owe the humility of submission; his right over me is the pride of disdainful refusal, the power of one who despises his victim's impotence.

36. Accustomed is he to spurn; and mine is a heart that never ceased, since first I drew breath, to be familiar with loving him, and naught else.

37. O how lovely is all that he delighteth in! Aye, and how sweet his saliva upon my lips!

38. If to Jacob had been reported the comeliness that inhabiteth his countenance, he would have been oblivious of Joseph's beauty;

39. Or if Job had beheld him aforetime, though it be in the slumber of sleep, visiting him in his sickness, he would have been healed of his woe.

40. When he manifesteth himself coming forth, all the moons yearn after him, yea, and every slender stature.

41. Perfect indeed are the charms of his beauty; and had he bestowed on the moon at its full his own brightness, it had never suffered eclipse.

42. If I declared, 'In me is every longing for thee', he would answer, 'To me belongeth all elegance, and in me is the whole of beauty.'

43. And despite the diverse eloquence of them that describe his beauty, Time's self shall pass away, and still he be not described in full.

44. Lo, I have spent the whole of me, for his love's sake, by the hand of his beauty; and I applaud the beauty of my economy.

45. For the eye desireth the form of beauty, wherein my spirit yearneth after a hidden substance.

46. Succour me now, dear brother, and sing to me of his history, and scatter upon mine ear its ornaments, like pendants that I might wear;
47. That I may behold with the eye of my hearing the visible witness of his beauty, yea, in spiritual vision; bestow that same upon me, and do me honour thereby.

48. O sister of Sa’d, from my beloved thou hast come to me, with a message thou gavest me with sweet grace;

49. And I heard what thou didst not hear, and saw what thou sawest not, and knew what never was known to thee.

50. If he should visit thee on a day, O my heart, be thou broken to fragments in the greatness of thy passion for him: or if he should go his way, O mine eye, let thy tears flow abundantly.

51. Yet absence itself can no more wrong me, since he I love is with me: though he be lost to my outward sight, yet he dwells in my heart for ever.

NOTES

This hymn to spiritual beauty is unusually simple in language and little ornamented in style; it gives the impression almost of extempore composition, colloquial in its fluency. The construction of the ode is also very straightforward; one is reminded strongly of 11.

The poet opens with a direct declaration of his passion to the beloved (lines 1–6); he petitions for release from his sufferings (verse 7), and refers to the malicious whispers of those who envy him (verse 8); he is sleepless, ever weeping, and yet content with the delays with which his beloved plagues him (lines 9–13). After a brief transitional reference to the refreshing breeze of morn (lines 14–15), he announces his second subject: he thinks of the friends he knew of old, no doubt the saints about Mecca, to whom he vows undying loyalty (verses 16–22). Two short incidents follow: a message to other sufferers from passion (lines 23–24), and a reply to the Reprover (lines 25–26). The poet now embarks upon a long and most eloquent description of his love (verses 27–35) and its object (verses 36–45). The main part of the poem being concluded, he delivers a second pair of messages: the first to the Minstrel accompanying him (lines 46–47), and the second to a kinswoman (lines 48–49). The poem ends with an address to himself, on a note of ecstatic joy (lines 50–51).

The metre is Kāmil.

2. Note the fīnās between lam aqqī and lam aqqī.

3. The commentator quotes as parallel the verse of Shīhāb al-Dīn al-Suhrawardī:

\[
\text{aš-šaṛṭu baḍḥu n-našī auwala wahlātīn}
\]

\[
\text{lā yaṭma‘an bi-baqā‘iḥā l-ašbāḥu}
\]

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5. Note the partial *jinās* and *tiḥāq* between *māni‘i* and *māniḥi‘*, and the internal rhyme *l-mānāmi—s-suqāmi*.

6. For the theme, cf. ii. 12.

7. Note the *jinās* between *bāqin* and *abqaita* (line 6), and the *tiḥāq* between *bāqin* and *fānit*.

8. The commentator records a variant *taṣyi‘i* (‘sending’) for *taṣnī‘i*. The meaning appears to be that the lover appeals to the beloved not to torment him in his rare sleep with dreams of his disapproval and rejection of him, pointing out that malicious reports of his unfaithfulness may be brought to the beloved by enemies envying him his devotion and favour.

10. Note the *jinās* and *tiḥāq* between *ṣahḥat* and *ṣaḥḥat* (for which cf. v. 49).

11. ‘to bid farewell’: no doubt the poet means at the conclusion of the Mecca pilgrimage. ‘that Last Standing’: the standing at the Last Day, waiting for the Judgement to come, a favourite theme of revivalist preachers.

Note the *jinās* between *mauqifi* and *l-mauqifi*.

12. Note the pattern *alamī* (line 11)—*amalī*.

13. Note the *tiḥāq* between *l-maṭlu* and *l-ta‘afā*.

14. The commentator records a variant *aṣbū* (‘1 yearn’) for *ahfū*.

15. The MS. reading is obviously wrong.

16. Note the repetition of the phrase *yā ahla wuddi*, which also occurs at iii. 17.

18. I follow the editors’ reading; the repetition balances with that in line 16. For the oath, cf. i. 17.

19. I translate the MS. reading; that of the editors, which may well be right, should be rendered ‘of your approach’. For the theme, cf. ii. 43—44.

20. Note the *jinās* between *kalafi* and *takallufi*, and the *tiḥāq* between *ḥulūqun* and *takallufi*.

21. The wasting effects of passionate grief are a favourite theme for poetic hyperbole; the commentator quotes as follows the well-known lines of al-Mutanabbi (see *Divān* (Beirut, 1900), 5, al-Nuwairi, ii. 259, where other examples are given):

   "ablā l-hawā asafan yauma n-nawā badanī
   wa-farraqa l-hubbu baina l-jafni wa-l-wasanī
   jismun taraddada fi miṭli l-ḥayālī ḫādī
   ṣāṭārati r-riḥu ‘anhu t-ṭauba lam yabinī
   kafā bi-ṣāmī nuḥūlān annanī ṭajulun
   laulā muḥāṭatati ḫiyāka lam tāranī"

The following variants from the usual recension are to be noted. *l-hubbu: l-hajru.*

   *jismun: r-ḥun. l-ḥayālī: l-ḥila‘ī.*

22. Note the cumulative repetition *ahfāitu—ahfānī—aḥtafti* (line 21)—*ahfū—l-ḥaftī*.

24. I follow the MS. reading *fa-nṣūr*; the editors’ text would mean ‘then select thou’.

26. For the theme, cf. i. 21.

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27. Note the *jinās* between *l-haʃa‘u* and *ḥtaʃi*, and the *ṭiḥaḡ* between *d-dujā* and *badru*, and between *safara* and *ḥtaʃi*.

28. Note the reminiscence in *ḥayālihi* of *l-ḥayāli* (line 8), and the internal rhyme *ḥayālihi—wisalihi*.

The commentator quotes the following verse of Shaikh Muḥammad al-Maghribī (the Persian poet) which is modelled on the present line:

\[
\text{bi-ḥayālihi in kāna gairi yaktafi}
\]

\[
\text{fa-ana llaʃi lā aktafi bi-wisalihi}
\]

29. The form *waqfan* is a reminiscence of *‘atfan* (line 6); *talafi* recalls the theme of line 1.

Note the *jinās* between *maḥabbati* and *miḥnati*, and the implied *ṭiḥaḡ* between *talafi* and *aštafi*.

30. The oath matches the opening of line 18.

31. The tamarisk is said to burn especially fiercely. Note the *jinās* between *waqaftu* and *atawaqqafi*.

32. Note the *jinās* between *(y)ar(ḍā* and *ardan* (which I read with the editors rather than the MS. *tau‘an*).

33. *yata‘atṭaʃi* is a reminiscence of *‘atfan* (line 6).

34. *mu‘anṭiʃi* looks back to *ta’niʃi* (line 26). Note the *ṭiḥaḡ* between *aṭa‘tu* and *‘aṣaitu*, and between *anra* and *nahya*.

35. Note the *ṭiḥaḡ* between *dullu* and *iẓzu*, between *l-ḥuḍā‘i* and *l-manā‘i* (with internal rhyme), and between *qāwatu* and *l-mustaḍ‘ifi* (where the MS. errs).

37. For the diminutive forms of the verbs, cf. v. 8. Note the partial *jinās* between *(y)ar(ḍa bihi* and *rudābhu*.

38. Note the *ṭiḥaḡ* between *dikra* and *nasiya*, and the partial *jinās* between *fī* and *(yūṣu)ʃi*.

39. Note the partial *jinās* between *(yū)suʃi* (line 38) and *(ṣu)ʃi*.

41. Note that this verse follows 42 in the editors’ text.

43. The commentator relates that the poet said concerning this line, ‘If I had only written this verse in praise of the Prophet, it would have sufficed.’ Note the partial *jinās* between *taʃanmini* and *yaʃna*.

44. This line is a reminiscence of verse 3. Note the *jinās* between *saraʃtu* and *taʃurarʃtu*, and between *ḥusnihi* and *ḥusna*.

45. Note the *ṭiḥaḡ* between *l-’ainu* and *rūḥi*, and between *ṣurarata* and *ma’n*an. Note also the cumulative repetition *maḥāsini* (line 41)—*l-ḥusni* (line 42)—*li-ḥusnihi* (line 43)—*ḥusnihi* (line 44)—*l-ḥusni* (line 45).

46. For the theme, cf. iv. 31. Note the appositeness of the word *ḥadīṯ* as applied to the Prophet.

47. For the union of the senses, see the note on vi. 13. Note the *ṭiḥaḡ* between *sāhida* and *ma’n*an.
48. Ibn al-Fārīd was descended from the tribe of Sa'd, to which incidentally Ḥalima, the Prophet's foster-mother, also belonged. 
Note the jinās between habībi and ji'tinī.
49. As in the erotic poetry, the bearer of the message from the beloved to the lover is not aware of the full meaning of its contents.
50. Note the internal rhyme zāra—sāra.
51. I read lin-nawā (a reminiscence of line 11) with the editors instead of the MS. lil-hawā.

VIII

1. Be proud in thy coquetry, for so 'tis thy right to be; and take thou the power and rule, as Beauty hath given thee leave.
2. 'Tis thine to command: decree what'e'er thou desierest, for lo! Loveliness hath herself made thee governor over me.
3. And if in my ruin alone I may become thy intimate, O hasten now my ruin, and let my life be thy ransom;
4. And as thou wishest, try me in this my passion for thee, for whatsoever thy pleasure is, that is my choice;
5. And what'e'er be my case, thou hast better title to me than myself, since but for thee I had never been.
6. Glory enough it is for me, to be humble and lowly in loving thee, for truly I am not thy peer;
7. And if I scarce can presume to union with thee, so lofty is that relationship, while thy claim over me is secure,
8. It sufficeth me to be suspected of loving thee, and to be numbered of my kinsmen among thy slain.
9. There belongeth to thee in the tribe one that is perished, yet liveth through thee, one that hath found sweet delight to perish in passion's cause,
10. A slave in bondage, yet never he fawned to be freed; hadst thou declared thyself rid of him, he would not have let thee go:
11. Entranced was he by a beauty which thou hadst veiled in a majesty; and therein he deemed torture to be all sweetness;
12. And when'er the security of hope brought thee nigh him, straightway the fear of the reason drove thee far from him,

13. So, when he cometh toward thee, boldly urged by his eagerness, that moment he dreadeth thee with all the shrinking of terror.

14. My heart is dissolved: O give me leave to desire thee, while still a remnant is left to my heart to hope for thee;

15. Or command sleep to visit mine eyelids, that are nigh to disobedience, yea, while even in obeying thee,

16. And it may be that in slumber the fancy will come to me, and inspire me to know that secretly thou art journeying by night to me.

17. But if thou quickenest not my dying breath with the sweet relief of desire, and thy survival requireth that I should perish,

18. And if the sacred law of passion prohibits sleep to close mine eyelids, and makes it unlawful for me to meet thee,

19. O leave to me at least an eye, that haply one day, before I die, I may see therewith one who hath seen thee.

20. Yet alas, how far from me is this that I have yearned for! And indeed, how should mine eye aspire even with its lid to kiss thy dust?

21. And if any messenger came to me with good tidings of thy compassion, and my being were still in my grasp, I would cry to him, 'Take it!'

22. Surely enough is the blood that has flowed from my wounded eyelids for thee: is this that has come to pass enough for thee?

23. So protect from thy hatred one sore wearied because of thee, that desired only thee, ere ever he knew of passion.

24. Suppose that the Slanderer in his ignorance hath forbidden thy lover to come to thee, yet tell me—who hath forbidden thee to unite with him?

25. Beauty hath summoned him to adore thee; who then, thinkest thou, hath summoned thee to repulse him?

26. Who, thinkest thou, hath decreed that thou shouldst shrink from me? And who hath decreed that thou shouldst love another?

27. Now, by my broken spirit, my humiliation, my abasement, by my desperate need, by my poverty, by thy great wealth,
28. Deliver me not to the powers of fortitude, that hath already betrayed me; for lo, I am become one of thine own poor weaklings.

29. Of old, when thou wast cruel to me, I had some endurance: now God give thee consolation, for my endurance is dead.

30. How long thou hast shrunk from me! Perchance thou wilt have compassion on my complaining, if but by giving ear to my cry ‘Perchance’.

31. False, infamous tales have the rumour-mongers spread, that thou hast broken with me, yea, and put it about that I have forgotten my ancient passion.

32. Not with hearts such as theirs did I love, that I could console me a single day for the loss of thee—God forbid! Let them rave as they will:

33. How could I forget thee, seeing mine eye, whenever a lightning-flash gleams, turneth eager to meet thee?

34. If thou smilest behind the flash of thy veil, or if thou breathed upon the breeze thy tidings,

35. Then I am glad at heart, for the dawn of thy glittering teeth hath shone to mine eyes, and the scent of thy perfume is wafted abroad.

36. All who dwell in thy sanctuary do desire thee, but I, even I alone, for all who dwell in thy sanctuary.

37. Indwelling in thee is a truth that hath adorned thee to my reason’s eye; wherefore my sight is busied with thy adornments.

38. Thou hast excelled in beauty and goodness all the people of loveliness; and they have dire need of thy inner truth.

39. All lovers at the Last Day shall be raised up under my banner, and all the lovely ones shall be raised under thine.

40. Not wasting sickness hath turned me from thee: how then, O lovely coquette, hath it turned thee from me?

41. Nigh thou art unto me, for all that thou art far from me; yea, and I have found in thy cruelty a true compassion.

42. Yearning hath taught mine eye to be watchful through all the night, so that it now beholdeth thee, even without slumber.

43. O sweet the night, wherein I trapped thee nightly journeying, spreading out my vigilance to be my nets!
44. The moon at its full might have deputy been to the phantom of thy bright countenance, shining upon my wakeful eye, so close it resembled thee;

45. And so thou showedst thyself in a form not thine, to an eye that rejoiced in thee; and naught else but thee I beheld:

46. So Abraham (ere I was born) turned about his gaze, what time he was watching the heavens.

47. And now the shadows of night are for us through thee full of brightness, since thou hast given us guidance in thine own radiant light;

48. And whencesoe’er thou to outward sense art absent from my beholding, I cast my gaze on my inward heart, and there I encounter thee.

49. The people of Badr were a cavalcade in which thou didst journey by night; nay, rather they travelled by day, in the glow of thy luminousness.

50. And if men borrow lights from my outward form, not strange is it, since my inward heart is thy lodging-place.

51. The perfume of musk is wafted abroad whenever my name is mentioned, since thou didst summon me to kiss thy mouth;

52. And the odour of ambergris is redolent in every assembly, and it a remembrance giving expression to thy sweet scent.

53. The beauty of every lovely thing that revealeth itself said unto me, ‘Take thy joy in me’; but I declared, ‘My purpose lieth beyond thee.

54. ‘I have a beloved, on account of whom I perceive thee too to be troubled: others, not I, have been deluded—I see thee in him alone to have meaning.

55. ‘If he turneth his back, he doometh the death of all spirits; or if he revealeth himself, he enslaveth all godly men.

56. ‘My guidance is changed to error because of him, and for rectitude I receive misguiding, and my decent covering is turned into shameless exposure.

57. ‘My heart hath declared the unity of his love; to glance at thee is therefore polytheism, and I am not one who believes in plurality.’

58. O thou who upbraidest because of one, for whose sake Beauty
herself, like me, is distraught by passion (let me have none of thy brotherhood!)

59. Hadst thou beheld that loveliness by reason of which he made me captive—but thou wilt never descry it—surely thou too wouldst have been taken captive.

60. And when at last he appeared to me in his glory, I forgave my sleeplessness, saying to mine eye, ‘Accept this in return for that!’

NOTES

This hymn to the Spirit of Muḥammad is simple in structure and style; its ornamentation is natural and restrained; and it contains many passages of unusual eloquence and beauty; a dominating feature is the repetition of images and phrases. The main part of the poem is a direct address from the lover to the Beloved, the love of the one and the beauty of the other being described in conventional terms. The Slanderer is briefly introduced in line 24, the Upbraider in line 58; the poem ends with the lover addressing himself in a mood of joyous consolation.

The metre is Khafif.

3. Note the ānās between talāfī and tīlāfī, and the inverted ānās between 'ajjīl and juʿīltu.

4. Note the partial ānās between ḥtābirī and ḥtīyārī.

6. Note the ānās between ḥalāf(nī) and ḥalkā(hā), and the tībāq between 'izzān and ḍullī.

7. ‘thy claim over me is secure’: the Beloved is entitled to the relationship of wālī towards his manumitted slave.

Note the ānās between 'aẓzāt and 'izzātān (with 'izzān in line 6); wālākā looks back to aulā in line 5.

8. This verse is closely paralleled by line 106 of the Taʿīya ode (al-kubrā).

9. The paradox is reminiscent of l. 1.

Note the ānās between l-ḥayyī and ḥayyun, and the tībāq between ḥalīkum and ḥayyun.

10. Note the ānās between riqqīn and raqqā, and between taḥallaita and ḥallā(kā).

11. Note the ānās between staʿdaba and lʿaḏāba, and the tībāq (and internal rhyme) between bi-jamālīn and bi-jalālīn.

12. Emotion kindles hope, reason extinguishes it in despair.

Note the tībāq between amnu and ḥaufu, between r-raja and l-hijā (with internal rhyme), and between adnākā and aqṣākā.

13. A technically brilliant verse. Note the tībāq and internal rhymes between bi-iqḍāmī and bi-ihjāmī, raḡbatīn and rahbatīn, and yaǧṣāhā and yahṣākā (with partial ānās).
14. Note the internal rhyme yatamnnākā—li-rajābā, and the pattern adnāka (line 12)—yaqlākā (line 13)—yatamnnākā (line 14).

15. 'nigh to disobedience': because the lover is near to annihilation, so that his eyelids scarcely any more obey the Beloved's order to close in sleep. The commentator quotes as a parallel conceit the verse of al-Mutanabbi (Beirut edition, 102):

wa-sākiyati faqdu s-saqami li-annahu
qad kāna lammā kāna lī a'dā'ū

Note the jins between muri and (ya)murra, and the tībāq between muṭī'an and 'aṣākā.

16. The MS. reading is clearly wrong, and suggests that the error arose in the first place from oral transmission. The reference is evidently to the common Sufi experience of seeing the Prophet in a dream.

Note the jins between sirran and surā(hā).

17. Note the tībāq between fana'i and baqākā.

18. Note the jins between sunnatu and sinata, and the internal rhyme and partial jins between ḥamat and ḥarramat.

19. The commentator explains that the reference is to the Light of Muḥammad: if the mystic may not see God in this life (as indeed the orthodox maintain), he prays that he may at least behold the Light of Muḥammad, for Muḥammad saw God on the Night of the Heavenly Journey. But possibly the reference is rather to the desire of the early Muslims, who had not been privileged to meet the Prophet, to search out someone who had been so privileged, to receive from his lips the authentic words of Muḥammad; this interpretation would rule out any reference to a desire to see God Himself, and would fit in better with the general character of the poem and of Ibn al-Fārid's conventional imagery.

21. For the theme, cf. II. 44, VII. 19.

22. For the conceit, see the note on I. 11.

Note the jins between jarā and jarā (in different meanings), and the pattern kafā mā jarā—jarā mā kafā(hā).

23. Note the partial jins between ajir and jarā (line 22), and between fika and ṣabla.

26. The commentator notes the variant bil-wuddi mā aftākā.

Note the internal rhyme bi-ṣaddi—bil-wuddi.

27. Note the internal rhyme bi-nkisāri—bi-ftiqāri, and the tībāq between bi-faṣqāti and bi-ṣināḥā.

28. The commentator relates the story that when Ibn al-Fārid composed verse 4 of this poem he was immediately seized with ischuria, which continued to afflict him until he exclaimed this and the preceding line.

Note the tībāq between qutād and ḍha'afākā.

33. Note the repetition salautu (line 31)—fa-aslū (line 32)—aslū (line 33). For the conceit of the lightning, cf. III. 1–2.

34. Note the jins and internal rhyme between tabassamta and tanassamta.

35. Note the jins between tībtu and tību, and the internal rhyme lāḥa—fāḥa.
36. Note the repetition (called radd al-‘ajz ‘alā ‘l-ṣadr) of the phrase kullu man fī ḥimāka.

37. The contrast is between the Essence (ma’nan) and the Attributes (hilā). Note the jinās between ma’nan and mu’annan, and between ḥallāka and hilākā, and the implied ḥibāq between ma’nan and hilā(kā), and between ‘aqli and nāzīri.

38. The commentator records the variant magnākā (‘thy wealth’) for ma’nākā, and this would give added point to ḥāqatun.

Note the jinās between fuqta and ḥāqatun, and between ḥusnān and ḥusnā.

39. The reference is to the Tradition: ‘I shall be the Lord of the sons of Adam upon the Day of Resurrection (and no boasting); in my hand will be the Banner of Praise (and no boasting); no Prophet shall there be on that day, from Adam onwards, but he will stand under my Banner.’

40. The commentators wish to take d-dalāli (or, as some editors read, d-dalālu) as the subject of tānān; but the balance of the verse (so remarkable a feature of this poem) is better maintained if d-danā is understood as the subject of both tānān and tānākā.

41. A verse rich in paradox. Note the ḥibāq between qurbun and bi-bu’dika, and between ḥumūnun and jafakā.

42. This marks an advance on the spiritual state described in verses 15–19; the mystic has now passed into al-baqā’ ba’d al-fanā’ (survival in the Divine Attributes after passing away from the human attributes).

Note the ḥibāq between sahara and naumin.

43. isrākā is a reminiscence of surākā (line 16).

44. The poet sees the Spirit of Muhammad in the radiance of the full moon, the conventional image of beauty.

45. Note the jinās between tārīdaita and ra’aitu.

46. The reference is to Qur’ān, vi. 77–78.

Note the jinās (with inversion) between qalāba and qabll.

47. A wonderful line. Note the jinās between ahdaita and hudan, and the ḥibāq between d-daydījī and ṣurūn.

48. The commentator quotes as the model and explanation of this difficult line the verses of al-Bākharzī (d. 467/1075):

qālat wa-qad sa’altu ‘anha kulla man lāqaituḥu min hādirin au bādī
da fi fu’ādika fa-rmi ẓarfaka naḥwahū tarānī fa-qultu lahā fa-aina fu’ādī

Note the jinās between ulqī(ḥi) and alqā(ḵā), and the ḥibāq between ẓāhiran and bāṭinī.

49. For the reference, see the notes on ii. 36–38. The word saraita picks up the thread of surākā (line 16) and isrākā (line 43); while badrin puns with badru (line 44).

Note the partial jinās between saraita and sāra, and the ḥibāq between lailin and nahārin.

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The commentator quotes as parallel the verse of al-Arajānī (d. 544/1149):

\[ mā jā'ā illā fi nahāri diya'īhi \]
\[ fa-aqūlu sāra wa-lā aqūlu lahū sarā \]

50. Note the \textit{ṭībāq} between \textit{ẓāhīrī} and \textit{bāšīnī}.

52. Note the \textit{jīnās} between \textit{nādīn} and \textit{nādāta'nī} (line 51), and between \textit{l-ˈabīrū} and \textit{muˈabīrūn}.

53. Note the internal rhyme \textit{tajallā}—\textit{tamallā} (irregularly lengthened from \textit{tamallā}).

54. Note the \textit{jīnās} between \textit{muˈannān} and \textit{maˈnan} (cf. verse 37), and the partial \textit{jīnās} between \textit{ɡurra} and \textit{ɡairī}.

55. Note the \textit{jīnās} between \textit{tawallā} and \textit{tawallā} (in different meanings), and the internal rhyme \textit{tawallā}—\textit{tajallā}.

56. Note the \textit{ṭībāq} between \textit{ḥuddāya} and \textit{ḍalālan}, between \textit{rašādī} and \textit{ɡaˈiyan}, and between \textit{ṣatri} and \textit{ṣhitākā}.

57. Note the \textit{ṭībāq} between \textit{waḥḥada} and \textit{l-ˈišrāhā}.

58. The personification of Beauty is a reminiscence of verse 1.

59. Note the \textit{jīnās} between \textit{aḥā} and \textit{iḥāˈkā}.

60. ‘I forgave my sleeplessness’: i.e. the pains inflicted thereby, such as the wounding of the eyelids described in line 22.

IX

1. Behold, such is Love: save thou thy heart, for no easy thing is passion, and none ever chose it that was wasted by it, so long as reason was in him.

2. And live free of love, whose ease is hardship and heavy care; and sickness is its beginning, and slaying its only term.

3. But I hold that death is life, if suffered for ardour’s sake, the bountiful gift he gives for whom I am passionate.

4. I counselled thee, knowing well what passion is; and I see thou rangest thyself against me; choose thou then what seemeth good to thee.

5. Now, if thou wouldst live a happy man, die a martyr’s death for Love; else, give up, since ardent passion hath its own folk.

6. And no man may live by Love who dies not for his love’s sake—as, ere honey is gathered in, must be suffered the bees’ cruel stings.

7. Hold fast to the skirts of passion; strip thee of modesty; abandon the path of godly men, reverend though they be,
8. And say unto him whom Love hath slain, 'Thou hast paid its due'; but to the pretender say, 'Alas! Dark eyes are more than collyrium.'

9. True, some have attempted ardent love; but they turned away, excusing themselves, when they saw how firm was my constancy.

10. Content were they with their hearts' desires; their gains proved their affliction; they dived (as they claimed) in the seas of Love, but were never so much as moistened.

11. They fared through the night, yet never quitted their dwelling-place, nor, for all their weariness on the march, left their starting-point;

12. Envy possessing them, they preferred their blindness to guidance, wherefore they strayed afar from the path I trod.

13. Beloved of my heart (and, as ye will, Love shall intercede for me with your hearts, the cord between us by Love be joined),

14. Perchance in compassion ye will grant me a fleeting glance; for weary the messengers are, that have passed between me and you.

15. My friends I account you, be the times fair or foul to me; be then as ye will, yet I am ever that comrade true.

16. If spurning is all I gain from you, and there be withal no sundering, I account that spurning as union itself.

17. For spurning is naught but loving, be it not sprung from hate; and even the hardest burden is easy, beside your aversion.

18. Delight is your torturing to me, and your tyranny I reckon for justice, be it doomed by my passion for you.

19. Bitter aloes it is to endure your absence; while to endure your cruelty—this, its bitterness ever is sweet to me.

20. Ye have taken my heart, a part of me; how then would it hurt you, if ye should have the whole of me in your possession?

21. Ye went far from me, and I saw none faithful except my tears, save only a sigh that mounted out of the hot flame of grief.

22. My wakefulness was a living thing, immortalized in my eyelids; my slumber there lay dead, and my tears laved its corpse.

23. A passion had made my blood to flow mid the traces; it ran, a torrent, out of my eyelids, rained o'er the mountain-slope.
24. My folk feigned incomprehension, seeing me thus distraught, and cried, 'On account of whom hath madness touched this youth?'

25. What can be said concerning me, save 'His mind is filled with thoughts upon Nu'm'? Ah yea, indeed she hath filled my thoughts.

26. The women, too, of the tribe declared, 'Mention not to us his name, who hath scorned us so, and taken delight in humbling, that once was so high.'

27. Let Nu'm favour me with but a glance, then let Su'dā spare her gentle complaisance, yea, let Jumlu be never kind.

28. Mine eye hath grown rusty with seeing others than her: to kiss her dust with my eyelids—this would polish the rust away.

29. My people know well that I am slain by her glances: for in every limb of her she possesses a whetted point.

30. Ancient the tale is of my passion for her: it hath no after, and no before, despite what the wit may say.

31. None other is like to me in my passionate love of her, as she too unequalled is in her ravishing loveliness.

32. Unlawful to her the healing is of my sickness: I am pleased with what she apportions me in my passion, my blood being lawful to her.

33. And though my estate be evil, on her account it is fair; and for that my worth is abated because of my passion for her, by that much the more am I exalted.

34. The substance of all I have encountered and suffered for her (and in my account I have not exceeded due measure, but spoken in summary)

35. Is this: I am vanished of wasting, so that my visitor is baffled to find me; and how shall visitors see one who hath not even a shadow?

36. No eye hath alighted on any trace of me, nor have those wide eyes left any remaining mark of me in my passion.

37. Yet I have a purpose that mounts on high when I remember her; a spirit that at her remembrance, though cheap it was, is most precious.

38. Her love flowed within my joints like the blood in me, and with her became my sole occupation, all other concerns forgot.

39. Compete then, brother of passion, to yield up thy soul for her; and if she accept it from thee, O glorious the sacrifice!
40. But he that for love of Nu’m hath rendered not up his soul, though he should give up the world for it, is a miser proved.

41. And so, but for the jealous guardianship of my self-respect, whether the people of deep affection be many or few,

42. I would have said to the lovers of loveliness, ‘Go you now and see her as I see her, and turn you from all beside her.

43. ‘And if she be named on a day, bow down to the mention of her, prostrating; and if she shine upon you, pray to her countenance.’

44. I bartered my happiness for misery for the love of her, misguided, my mind being hobbled from following my true guidance.

45. And I said to my righteousness and piety and godfearing, ‘Begone, all, and leave me free to follow my passion’s whim.’

46. And I emptied my heart sincerely of my own being, that haply, in my preoccupation with her, I might be alone with her.

47. And for her sake I run swiftly to him who labours to reconcile us, nor do I seek him out whose wont it is to reproach.

48. And I rejoice in the slanderers, bearing their tales from me to her, that so she may know what I am suffering (though she is not ignorant);

49. And I yearn after the reproachers, loving their mention of her, as if they were messengers betwixt us in this my passion,

50. And if they relate concerning her, I am wholly ears, and all of me, if I speak to them, tongues reciting her beauty.

51. Various and different are the tales that are told of us, tales that are sprung of conjecturing surmise, and have no roots,

52. Some speaking of union darkly (and yet she came ne’er to me), and others whispering of consolation (but I cannot forget her):

53. Untrue were those dark tales, for look at my misery! And equally lied the whispers and gossip concerning me.

54. And how shall I hope for union with her, whose sanctuary could imaginative desire so much as picture, yet would the ways be straitened indeed for desire to come unto it?

55. And if she should promise, the act would never attain to her words; yet let her but threaten, then the act will outstrip the speech.
56. O promise me union, and delay its accomplishment, for delay is fair to my view, so long as desire be true.

57. By the sanctity of the compact between us, from which I never withdrew, and the linking of hands between us, a knot that can ne'er be loosed,

58. Thou art with me, for all the anger of remoteness or the complaisance of desire, and my heart is not empty of thee for so much as a single hour.

59. What, thinkest thou that my heart shall some day behold my loves, and Time give me satisfaction, and concord be joined again?

60. Yet in substance I never cease to see them with me, and though in form they be far, their likeness dwelleth within my mind.

61. Whithersoever they fare through the night in outward shape they stand here before mine eyes, and wheresoever they may be dwelling they are inwardly in my heart:

62. Ever I lean towards them, though they may spurn me, and ever I yearn after them, though they be weary of me.

NOTES

This poem is comparatively simple in structure and style. The poet begins by ironically advising his listener to have nothing to do with love, which is all suffering (lines 1–3); his advice being rejected (line 4), he embarks upon an eloquent description of love's pains and joys (verses 5–8), and exposes the false claims of impostors (verses 9–12). This ends the prelude: the first main subject is an impassioned appeal on the conventional lines to his friends of old (the saints with whom he once made the Pilgrimage) to renew their friendship to him and to accord him the joy of another meeting (lines 13–23). The second subject is introduced in the form of an answer to a question put into the mouths of his fellow tribesmen, and a protest by the women of the tribe: the poet speaks of his love for Nu'm, no doubt to be understood as a symbol for the Spirit of Muḥammad, with the usual incidents and images (verses 24–55), during which long narration he invites his hearer to emulate his example (line 39). After a brief direct appeal to the Beloved, and an asseveration of his undying loyalty (verses 56–58), the poet returns again in the concluding verses to the first main subject, his affection for his ancient friends (lines 59–62).

It is evident that the model used by Ibn al-Fārid for this poem was the panegyric by al-Mutanabbi beginning:

'azīzun asan man dā'uhu l-ḥadaqu n-nujlū
'aṭā'ūn bihī māṭa l-muḥabbīnā min qablū
Not only is verse 4 of this poem quoted in full at line 38, and several reminiscences of it introduced, but the rhymes are also almost all imitated, as the following table shows.

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The metre is Tawil:

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1. This line is a reference to the verses of al-Mutanabbi (Beirut edition, 35):

\[ fa\text{-}man sā' a fal\text{-}yanṣur ilaiya fa\text{-}manzarī \]
\[ nāḍirun ilā man ḏanna anna l\text{-}hawā sahlū \]
\[ wa\text{-}mā liya illā laḥẓatun ba'da laḥẓatin \]
\[ idā nazalat fi qalbihā raḥala l\text{-}aqlū \]

Note the partial jīnās between huwa and l-hawā, and the tībāq between l-haṣā and 'aqlū.

2. Note the tībāq between rāḥatuhu and 'anan, and between awwaluhu and ḍhiruhu.

3. Note the tībāq between l-mautu and ḥayātuṭ.

4. Note the internal rhyme (and implied tībāq and partial jīnās) between sa'īdan and saḥidan, and the tībāq between yamut and ya'īs.

5. The commentator quotes as parallel the verse of al-Mutanabbi (Beirut edition, 440):

\[ tuṛīdīnā luqyānā l\text{-}ma'ālī raḥīṣatān \]
\[ wa-lā budda dūnā ș-ṣahdi min ibārī n-nahlí \]

Note the jīnās between jīnā'i and janat. The MS. reading ș-ṣahdi (which I have translated) reinforces the reference to al-Mutanabbi, and gives a jīnās with saḥidan (line 5); if n-nahlí is preferred, as by the editors, this also gives a jīnās with n-nahlu, it being understood to mean 'gift' in the first place.

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8. The commentator quotes as the model for the second half of this line the verse of al-Mutanabbi (Beirut edition, 281):

li-anna ḥilmaka ḥilmun lā takallaļuḫū
laisa t-takaḥḫulu fi l-ʿainaini ka-l-kaḥali

Compare also the line of al-Mutanabbi (Beirut edition, 35):
sabatnī bi-dallīn ḍatū ḫusnīn yazīnuḥā
takaḥḫulu ʿainaiḥā wa-laisa laḥā kahlū

Note the jīnās between l-kahlū and l-kuḥlu.

9. Note the jīnās between taʾarraḍa and aʿraḍu, and the implied tībāq between ṣīḥatī (with its suggestion of ‘health’) and ʿtallū (with its echo of ‘sickness’).

10. Note the jīnās and internal rhyme between ṭutūlū and ṭutallū.

12. Note the tībāq between l-hudā and ʿdallū.

13. Note the jīnās between aḥṣabata and l-mahābbatu.

14. The MS. ilaiya is of course an error, presumably an incorporated marginal gloss.

For the phrase anā ḍalīka l-hīli, cf. fa-innī ḍalīka l-hīli l-waṣīf (vii. 17); for the personification of d-dahrū, cf. iv. 27.

Note the tībāq between aḥsana and asā.

16. The commentator quotes as parallel to this paradox the verse of Ibn al-Khaiyāt (d. 517/1123):

yaʾ ʿamru aiyu ḥabhīrī ḥatbin lam yakun
ḥṣṭu l-fīrāqī ʿaṣadda ṭimhu wa-aubaqā
kīnī ʿalāʾ anfī ṣ-ṣūdūdī ra-rubmāmā
kāna ṣ-ṣūdūdū mina n-nawā biya arfaqā

Note the tībāq between l-hajrū and l-waṣīlū, which also occurs in the parallel verse of al-Mutanabbi (Beirut edition, 36):

ka-anīn suhāda l-lailī yaʾsaqu muqālatī
fa-bainahumā ʿī kullī hajrin laḥā waṣīlū

17. Note the jīnās between l-wuddū and qīlān, and between aṣʿābu and saḥlu, and the internal rhyme Ṣ-ṣaddū—l-wuddū (cf. viii. 26).

18. Note the jīnās and tībāq between taʾḍibūkum and ʿabdun (cf. v. 37), and the tībāq between jaʿarrumū kimkum and ʿaḍīmu.

19. This verse is closely similar to v. 34. Note the jīnās between ʿabriya and sabrūn, and the tībāq between ʾankumū and ʿalakumū, and between marāratuhū and tahlū.

20. Note the tībāq between baʿḍī and l-kullū.

22. A remarkably fine conceit. Note the tībāq between ḥayīnūn and maitun.

23. Note the jīnās between ʾalālū and t-tulūlū, and between bi-s-safhi and safhihi.

25. Nuʾm is an Arabic feminine name, here a symbol for the Divine Beloved, as is Suʿād in iv. 37.

Note the jīnās between nuʾmin and naʾām.

26. A very delicate verse. Note the jīnās al-galb between laḏḏa and ḍ-ḍullū, the jīnās between (l)aḏḏa laḥlu and ḍ-ḍullū, and the tībāq between l-ʾizzī and ḍ-ḍullū.

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27. The names Su’dā and Jumlu (the latter occurs in the parallel poem of al-Mutanabbi) are chosen for the puns they lend themselves to.

Note the jīnās between an’amat and mu’mun, between as’adat and su’dā, and between ajmalat and jumlu.

28. For the conceit of kissing the Beloved’s dust with the eyelids, see viii. 20. For the conceit of the eyelids as a scabbard (against which the sword of the eye’s glance may be sharpened), see v. 10.

30. The reference is to the pre-eternal Covenant between God and Man, the theory of which was developed by the Sufis out of Qur’ān, vii. 171.

‘despite what the wit may say’: this is the MS. reading. The editors’ text would mean ‘as she knows well’. The commentator quotes the following anonymous verse as parallel to the first half of this line:

wa-lastu jadīda l-‘ahdi wajdan wa-sabwatan ḥadiṭu gārāmī fī havākā qadīmu

He also quotes as parallel to the second half:

havāhā havān lam yā’rīfī l-qalbu gairahū fa-lā qablahū qabahun wa-lā ba’dahū ba’dū

Note the ṭibq between ba’dun and qablū. By ḥām the word ḥadiṭī (in its collateral meaning ‘created in time’) is made into ṭibq with qadīmūn (‘pre-eternal’).

32. A fine verse. Note the jīnās al-qalb between suqmi and qasamat, and the ṭibq between ḥarāmūn and ḥillū, and between ʾiffā and suqmi.

33. Note the ṭibq between sā’at and ḥusnāt, and between ḥattā and ʾalū.

34. Note the internal rhyme laqītū—ṣaqītū.

35. A splendid treatment of the conventional theme of wasting in love, for which see the note on vii. 21. For the theme of visitors to the sick lover, cf. v. 51.

Note the jīnās between qallū and ẓillum.

36. For n-nujlū, see the note on iii. 13. The commentator takes ʾaʿīnūn in the sense of ‘evil eye’, and ʾaṭārat as equivalent to aṣḥbat; but this seems unlikely on the face of it. The poet no doubt is punning on the expression aṭurūn ba’dāʾ aʿīnīn, for the explanation of which see Lane s.v. ʾaʿīn.

37. Note the jīnās and internal rhyme between ta’ilū and taqallū, and the ṭibq between rahūṣat and taqallū.

38. This verse, omitted from the MS., is a quotation from al-Mutanabbi, see above.

39. Note the jīnās between nafsī and n-naṣfī.

40. Note the ṭibq between jāda and l-bahšīlū.

41. The commentator records an erroneous misreading, current in his time, of ʾaṣḥabatī for ʾaṣṣiyānati, and of wa-in (so the MS.) for wa-lau.

Note the jīnās between ʾaṣṣiyānati and ʾaṣṣabābatī, and the ṭibq between kāṭurū and qallū.

42. Note the jīnās between qallū (line 41) and (la-)qultū, and between gairatan (line 41) and ʿaṣārīḥā, and the ṭibq between aqabilū and wallū.
44. Note the jīnās between ‘aqūlī and ‘aqūlu, and the tībāq between s-sa‘ādata and š-sa‘aqā, and between dālātan and hudūya.
45. Note the partial jīnās between taḥallū and ḥallū.
46. The commentator records the variant wujūdī muḥallīsan which is shown on the margin of the MS., and which would be translated ‘clearing it utterly’.
Note the tībāq between farraḥtu and ṣuğlī.
47. Note the jīnās between ‘as’ā and sa‘ā, and between a‘dā and aḡdā.
49. The commentator explains the apparent inconsistency between this verse and the sentiment expressed in the second half of line 47, by remarking that the lover will not receive the reproaches of the Reproacher so far as they are aimed at coming between him and the Beloved, but welcomes them inasmuch as they mention the Beloved’s name.
51. Note the jīnās between tabāyūnān and bainanā.
52. The MS. reading is obviously erroneous. The commentator particularly admires the rhetorical elegance of this and the following line.
53. Note the tībāq between sadaqa and ḥadībat.
54. The phrase ḍāqat biḥā s-sublu is a reminiscence of al-Mutanabbi (Beirut edition, 37):
   tabā‘adati l-āmālu ‘an kulli maqṣidin
   wa-ḍāqat biḥā ilā ilā bābihi s-sublu
55. Note the jīnās and tībāq between s Wa‘adat and a‘adat.
56. For the sentiment, cf. vii. 12–13. Note the tībāq between bi-najāzīhi and l-maṭlu.
57. For the compact, see the note on line 30. For the concluding oath, cf. ii. 39, iii. 35.
58. Sc. whether thou art far or near, angry or pleased, thou always dwellest in my heart. The phrase sā‘atan minka mā yaḥlū is a reminiscence of al-Mutanabbi (loc. cit.):
   wa-wailun li-nafsin ḥāwalat minka girratan
   wa-tūbā li-‘ainin sā‘atan minka lā taḥlū
Note the tībāq between ǧaizi and ridā, and the internal rhyme n-nawā—l-hawā.
60. Note the tībāq between barāḥū and qāma, and between ma‘nan and ǧūratan.
61. Note the tībāq between ‘ainī and fis‘ādī, between zāhiran and bāṭīnan, and between sarāu and ḥallū.
62. Note the tībāq between ḥumūwevan and jafau, and between mailun and mallū (with partial jīnās).

1. We quaffed upon the remembrance of the Beloved a wine where-with we were drunken, before ever the vine was created.
2. The moon at the full its cup was; itself was a sun, that a crescent moon passeth round; how many a star gleams forth, when that wine is mingled!

3. And but for its fragrance, never had I been guided unto its tavern; and but for its radiance, never had the mind’s imagination pictured it.

4. And Time hath not left aught of it, save a last gasp; as if its being vanished were a concealment in the breasts of human reasons;

5. Though if it be but mentioned among the tribe, the people of the tribe become intoxicated, yet guilty of no disgrace or crime.

6. From the very bowels of the vats it has mounted up, and naught remains of it in truth but a name:

7. Yet if on a day it cometh into the thought of a man, great joy will dwell in him, and all sorrow depart.

8. And had the boon-companions beheld no more than the impress of the seal upon its vessel, that impress would surely have made them drunken, without the wine itself;

9. And had they sprinkled therewith the dust of a dead man’s tomb, the spirit would surely have returned unto him, and his body been quickened.

10. And had they but cast, in the shade of the wall where groweth its vine, a sick man, and he nigh to death, his sickness would have departed from him;

11. And had they brought nigh to its tavern one paralysed, he would have walked; yea, and the dumb would have spoken upon the mention of its flavour;

12. And had the breaths of its perfume been wafted through the East, and in the West were one whose nostrils were stopped, the sense of smell would have returned to him;

13. And had the hand of one touching it been stained as with henna from the cup of it, he would not have strayed in the night-time, having in his hand such a star;

14. And had it been secretly unveiled to one that was blind, forthwith would he have been dowered with sight; and the deaf would hear at the sound of its filtering;
15. And had there set forth a cavalcade seeking the soil of its native earth, and there were among the riders one stung by a snake, the poison would not have mischieved him;

16. And had an enchanter drawn its name on the forehead of one afflicted with madness, the letters drawn would have cured his sickness;

17. And had its name been inscribed above the banner of an army, surely that superscription would have inebriated all beneath the banner.

18. It amendeth the manners of the boon-companions; and by its aid he that was irresolute is guided to the path of firm resolve;

19. And he whose hand never knew munificence becometh suddenly generous; and he is clement in time of rage in whom no forbearance was.

20. And the fool of the tribe, had his lips attained to kiss its filter, that kiss would have endowed him with the very essence of its fine qualities.

21. They tell me, 'Describe that wine, for thou art well-informed of its description.' Indeed, I have some knowledge of its attributes:

22. Purity (yet 'tis not watered), subtility (yet not as with air), light (and no fire there burning), spirit (not clothed in body)—

23. Beauties, the which do guide its describers aright to praise it, so that in prose and verse they tell of it with beauteous words;

24. And he who knew it not rejoices when its name is mentioned, as Nu'm's yearning lover whenever Nu'm is named.

25. More ancient than all existing things was the tale of it told in eternity, when neither was shape nor trace to be seen;

26. And there did all things subsist through it for a purpose wise, whereby it was veiled from all that had not an understanding mind.

27. And my spirit was distraught with love for it, in such manner that the twain were mingled together in unification, and not as a body is permeated by another:

28. 'Tis a soul and no wine there, when Adam is reckoned my father, but a wine and no soul there, when the vine thereof is reckoned my mother.

29. Now, the subtility of the vessels is really consequential upon the subtility of the inward truths, and the inward truths augment by means of the vessels:
30. And the division truly has taken place, while yet the whole is one: our spirits being the wine, and our corporeal shapes the vine.

31. Before it is no 'before', and no 'after' after it; and as for the priority of all posterities, the Wine has this for a surety:

32. And ere Time's term was straitened, then was its pressing-time: after the Wine was our father's age, itself being orphan.

33. They said then, 'Tis sin that thou hast quaffed.' Nay, but this I drank was truly, as I view, that the which it were sin to eschew.

34. Good health to the folk of the monastery! How oft they were drunken with it; and yet they had never quaffed it, but only aspired thereto.

35. But I—I was set awhirl with it, before ever I grew to manhood, and with me that rapture shall abide forever, though my bones may crumble.

36. I charge thee to take it pure: yet if thou desiriest to mingle it, to turn away from the Beloved's mouth's lustre, that were wrong indeed.

37. So look thou for it in the tavern, and seek its unveiling there to the tuneful notes of melodies, wherewith 'tis a noble prize:

38. For ne'er did it dwell with sullen care in the self-same place, as sorrow has ne'er cohabited with sweet tunefulness,

39. And be thy intoxication therewith but the life of an hour, yet shalt thou see Time's self become an obedient slave, and thine the command of it.

40. No joy is there in this world for him who lives sober; and he that dies not of drunkenness misses true prudence—

41. Then let him weep for himself, whose life is all wasted, and he not in all his days of the Wine taken part or portion.

NOTES

Ibn al-Farîd uses in this his most famous ode, the so-called Khamriya, a symbolism not employed by him in his other poems; whereas his models for them were drawn from the erotic and panegyric, here he follows the conventional language and imagery of the bacchic poets, and especially Abû Nuwâs.

He opens by making an unambiguous 'reprobate's confession': he and his companions
in the mystical circle have drunk wine at the mention of the Beloved’s name—but it is a Wine with which they were intoxicated, before ever the Vine was created (line 1), this Vine being, as we have suggested for us later (line 30), the physical universe. What is the Wine then? Surely the source of holy rapture, the Love of God manifested in His creation, and indwelling in the human soul. The Moon, symbol of the radiant Spirit of Muhammad, is the cup in which that sun-like Wine is contained; this cup of esoteric knowledge is passed round the circle of Muslim mystics by the ‘new moon’, whose crescent shape is perhaps intended to suggest the Elder bent by long devotions; the lights of spiritual illumination, kindled by the fervour of the Wine mingling with the mystics’ souls, twinkle like stars in a darkened firmament (line 2).

Once the Wine was all-pervading, but now its glory is greatly dimmed; only its fragrance and unimaginable lustre have guided the poet’s footsteps to the inn where it may still be found, the inner circle of the Sufi mysteries (line 3), for all that is left of it in these latter days is as it were a last gasp, hidden deep in the breasts of the faithful few (line 4). Indeed, it has wholly vanished but for its name; yet the mention of its name alone suffices to intoxicate the innocent mystic (lines 5–6). The very thought of the Wine brings great joy and drives away sorrow (line 7); the observation of its effect upon the saints is enough to transport the neophyte (line 8).

The Wine’s powers, had they been put to the test, would have proved truly miraculous, bringing the dead to life, healing the sick, making the paralysed to walk and the dumb to speak, unstopping the stopped-up nostrils, giving light to those in darkness, restoring sight to the blind and hearing to the deaf, rendering harmless the snake’s venomous bite, mending the mind deranged, spurring warriors to superhuman valour, endowing all amiable qualities, strengthening the resolve of the irresolute, converting the fool to prudence (lines 9–20).

The attributes of this Wine are those of the four elements themselves, but without their gross materiality (lines 21–22). It inspires matchless eloquence, and moves the heart to infinite gladness (lines 23–24). It existed before Time began, and through it all living things subsisted from the beginning in a unification of spirit with Spirit (lines 25–27). The fatherhood of Adam relates only to the carnal soul; the immortal spirit is the child of the Vine, being an epiphany of the Love of God (line 28). This spirit informs the body with its own etheriality, while the body extends the spirit’s dominion over the material world, the Vine in which the Wine is perpetually renewed (lines 29–30); but the Wine itself exists from all eternity, being the seal set before creation upon all succeeding ages (lines 31–32).

To drink that Wine is no sin, as some allege; rather is it the unforgivable sin not to taste of it (line 33). The Christians, though never having drunk of this Wine, knew of it, and therefore experienced some part of its intoxication (line 34); the poet himself, being a Muslim born, has always been and will always be enraptured by it (line 35). He charges his hearer to drink it pure; or if mingled, then only watered with the gleaming moisture of the Beloved’s mouth, the teachings of the Prophet (line 36). It is to be found in the mystic circle, to the accompaniment of music (line 37); it drives out all sorrow, and accords the mystic partaking of it a sense of transcending Time even for the brief space of his holy rapture (lines 38–39).
Not to drink of this Wine is to miss all the true gladness and wisdom of life; he that refuses to be a mystic may well weep for himself and his wasted sum of days (lines 40–41).

The metre is Ṭawīl.

1. Note that this is the only one of Ibn al-Fāriḍ’s odes which does not begin with the usual double rhyme of the classical qaṣīda.

The commentator, remarking that the opposition between the verbs šaribā and sakira was a familiar theme of the grammarians, quotes the following verses which he had transcribed from the autograph of Fakhr al-Dīn al-Rāzī the celebrated polymath (d. 606/1209), of which this opening line is strongly reminiscent:

šarībānā ’alā š-ṣauti l-qadīmi qadīmatan
li-kullī qadīmis auwalīn hiya auwalū
fa-lau-lam takun fi ḥaṭyizin qultu innahā
hiya l-‘illatu l-ūlā llatī lā tu’allašūn

The description of wine as of very great age is a favourite theme of the poets, as in Abū Nuwās (Cairo, 1322/1904), 309:

asqinīhā sulāfatan
sabaqat šalqa šadamā
fahya kānat wa-lam yakun
mā ḥalā l-arda wa-s-samā

The present ode has been translated with brief annotations in Nicholson, Studies, 184–8; the annotations, which are based upon the Arab commentaries, may be consulted with advantage and render unnecessary the repetition of that material here.

2. The symbolism of this striking verse has been explained by Nicholson, loc. cit., and in my translation and summary. The imagery is familiar enough in bacchic poetry; a few brief examples suffice. The idea of the wine as a sun and the bubbles as stars occurs in a verse of Yazīd b. Mu‘āwiya the dissolute caliph (quoted by al-Nuwairi, iv. 107):

fa-l-ḥamru šamsun wa-l-ḥabābu kawākibun
wa-l-kaffu quṭbun wa-l-inā’u samā’ū

The idea of the wine-cup being a full moon into which the sunlight of the wine has been poured occurs in a verse of al-Tha‘ālibī (quoted ibid. iv. 124):

ka-anna ’aina š-šamsi qad ufrīgat
fi qālabin siğa mina l-badrī

The comparison of the wine-bearer bending over the bowl with a crescent moon is given in a verse of the prince-poet Ibn al-Mu’tazz (quoted ibid. iv. 108):

ka-annahū qā’imun wa-l-ka’su fi yadīhī
hilālu auwāli ẓahrīn gāba fi ẓafaqī

The effect of mixing the wine and the bubbles caused thereby is compared with stars in a verse of Abū Hilāl al-’Askārī (quoted ibid. iv. 114):

ḥattā idā muzijat arāka ḥabābūhā
zarahātī ardīn au nujūma samā’ī

3. A splendid verse, combining images drawn from the senses of smell and sight. Note the internal rhyme šaḏāhā—sanāhā.
4. The commentator suggests that ḥafīḥa is perhaps to be understood here in the con­trary sense of 'displaying', which is lexically possible, see Lane s.v.  
The idea that wine long standing in the vat loses all corporeality and is refined to pure spirit is familiar enough. Thus, Abū Nuwās says (Dīwān, 281):

wa-mudāmatin tahyī l-mulūku bihā
jallat maʿāṭiruhā 'ani l-waṣfi
qad 'uttiqat fī dannihā ḥiqāban
ḥattā iḍā ālat ilā n-niṣfī
salabū qināʾa ṣ-ṭiniʿ an ramaqin
ḥaiyi l-ḥayāti muşārīfi l-ḥattī
fa-tanaffasat fī l-baiti iḍ muzijat
ka-tanaffusi r-raḥāni fī l-anfī

The first half of this line is closely modelled upon Abū Nuwās, 219;
wa-inna fihā banāti l-karmi mā tarakat
minhā l-layāli siwā tilka l-ḥuṣūṣītī

A pun would seem to be intended between n-nuhā ('reasons') and n-nuhā ('flask').

5. The commentator sees in asbaha ('became in the morning') a reference to the depar­ture of the night of heedlessness and a dawning of the light of revelation. For the theme of guiltlessness, cf. ii. 1. The poet seems to have in mind the display of ecstasy common at the ḏikr (Sufi seance), the word ḏukirat being therefore most apposite.  

6. The word taṣṣāʿadat is used by the poet elsewhere (i. 10) with a pun upon s-suʿaddu ('the last gasp') to picture the sighing of life from the depths of the human breast upon the air. The 'vat' here is to be understood metaphorically as referring to the mystic's heart in which the last gasp of Divine inspiration is contained.

7. This verse complements line 6, exactly as line 5 replies to line 4: the inspiration must now come from without instead of from within. The mood is reminiscent of the laments of the classical Sufi writers over the death of true religion, see e.g., the verses of al-Anṭākī quoted in my Sufism, 31.

Note the jinās between ḥaṭarat and ḥāṭirī, and the ṭibāq between aqāmat and ṭaḥala, and between l-afrahū and l-hammu.

8. The word la-ʾaskarahum is a reminiscence of sakirnā in line 1.

9. The idea is related to that contained in i. 1, iii. 26. Note the ṭibāq between maiyitin and ntaʾaṣa, and between r-raḥū and l-jismu.

10. Note the jinās between ʾi and faʿi, and the implied ṭibāq between ʿalīlan and ʾaṣfā (by ʾiḥām suggesting ʾiṣfā, 'healing').

11. Note the ṭibāq between muʿadān and maṣā, and between yanṭiqū and l-bakmu.

12. Note the ṭibāq between ʾi̇-ṣarqī and ʾi̇-gārī, and between maskūmūn and ʾi̇-ṣammūn.

13. The commentator records the variant ẓalla ('remained') for dalla.

The conceit that the reflection of the red wine upon the fingers stains them as if with henna is a commonplace, see, e.g., the verse of Dīk al-Jinn quoted in al-Nuwairi, iv. 111:

fa-qāma takāḍu l-kaʾsu taḥḍību kaffahū
wa-taḥṣibuhū min wajnatahi stāʾarahā

87
Abū Nuwās, 225, has the same fancy:

ka-anna banāna mumsikihā uṣīmat
ḥīdāban ḥina talma’u ft z-zijājī

14. The comparison of the ‘unveiling’ of the wine-jar (covered with cobwebs by its long concealment in the cellar) with the unveiling of a bride is very common in the bacchic poetry, as e.g. in Abū Nuwās, 314.

wa-‘uj bīnā najtali muḥaddaratān
nasīmuḥā rihū ‘anbarin ḍarīmī

17. Note the ṭibāq between faţaqa and taḥta.

20. Note the jinās between faddmu and fidaomi(hā).

23. This and the following verse come after line 32 in the editors’ text. Nicholson remarks upon the absence of any reference to lines 25–32 (23–30 in the editors’ text) in al-Būrīnī’s commentary, and speculates that these verses may therefore be a copyist’s interpolation: the problem would appear to be resolved by their presence, out of the customary order, in this the oldest manuscript.

The commentary of al-Būrīnī suggests that he read l-wāṣifīna li-madhīhā with the MS., and I have translated accordingly.

Note the jinās between mahuṣīnu and fa-yahṣīnu, and the ṭibāq between n-natru and n-nażmu.

24. The word dīkrihā recalls dīkri in line 1, dukirat in line 5, and dīkrā in line 11. For the symbolism of Nū’m, see ix. 25.

25. I read ḥadīṭuḥā with the editors and the marginal gloss, because of its implied ṭibāq with qadīman, cf. the note on ix. 30. This verse refers back to line 1.

Note the jinās between taqaddama and qadīman.

26. ‘whereby’: the commentators remark that this can refer equally to the wine, the wisdom or the things, each of which may likewise be taken as the subject of ḥtajabat; the most natural presumption would seem to be that it is the Wine that is veiled (see note on line 14), and that ‘wisdom’ is the reference in ‘whereby’.

27. I have translated the editors’ text which is perhaps to be preferred because of the pattern wa-qāmata—wa-hāmat; the MS. reading means ‘my spirit was joined to it’. The idea of the unification of the two ‘spirits’ is also found in Abū Nuwās, 233:

mā zaltu astallu rūḥa d-dānī fī lutfīn
wa-astaqil damahū min jawfi mājūruhī
ḥattā nṭanaitu wa-li rūḥānī fī jasādīn
wa-d-dunnu muntariḥun jisman bi-lā rūḥī

28. I have preferred the MS. reading, which gives a rather different picture of what the poet had in mind; the very difficult editors’ text is fully commented by Nicholson. I suppose that Ibn al-Fāriḍ here derives the carnal soul (nafsī) of individuality from Adam; before Adam’s creation the spirit (rūḥ) of the mystic subsisted in undifferentiated union with the Spirit of the Wine. The idea of the Vine being the ‘mother’ of the wine is familiar enough in bacchic poetry, cf. the verse of Abū Nuwās, 205, in which the Water (now suggestive of Adam’s seminal fluid) is spoken of as the wine’s father:
raḥiqan abūhā l-māʾu wa-l-karmu ummuhā
daḥīnahā ḥarru l-hajīri ʾidā yahmā

The line is an admirable example of the poet’s love of balance in his style.

29. In extension of Nicholson’s note on this verse, it may be pointed out that it is to be
taken closely in relation to line 30; the idea seems to be that the Spirit of Divine Beauty
refines the material forms in which it is contained, and they, like a fruitful vine, diffuse
that Spirit ever more widely. On this understanding the MS. reading tasmū (‘soars’) for
tantū can scarcely be correct.

Note the ṭibāq and internal rhyme between l-awānī and l-maʿānī.

30. Note the ṭibāq between l-tafrīqū and waḥidūn, and (with internal rhyme) between
arwāhunā and aṣbāḥunā.

31. ‘for a surety’: this is the editors’ reading, the MS. giving ‘for a sealing’ which is also
possible. For the play on ‘before’ and ‘after’, see ix. 30 with note. The idea is, that the
Spirit of Muḥammad is outside the category of time, while possessing within itself the
quality of absolute priority, according to the well-known Tradition, ‘I was a Prophet,
while Adam was still between clay and water’; the reading ḥatmu gains some support if
taken as a reference to Muḥammad’s status as the Seal of the Prophets, that Seal being
devised pre-eternally for imposition at the end of the series of prophetic creations in time.

32. The MS. reading ḥaṣru, though spoiling the ḥinās between ‘aṣru (‘age’) and ‘aṣruhā,
is perhaps preferable for the added strength it gives to the argument; the verse is fully and
excellently commented by Nicholson.

Note the ṭibāq between qablihi and baʿdahā.

33. The thread is picked up from line 21.

34. See Nicholson’s annotation. The contrast between sakirū and mā ʾṣarībū refers back
to line 1.

35. Note the ḥinās between našwatun and našʿatī.

36. ‘lustre’: the saliva gleaming upon the Beloved’s teeth, the only water meet to be
mingled with the wine. The idea is found, profanely of course, in Abu Nuwas, 309:
wa-yasqika kaʿsan min mušāʾšiʿatīn
mamzūjatīn min fīhi bi-ṣ-zalmī

Note the ḥinās (and, by ihānī, the ṭibāq) between ẓalmi and ẓ-zulmi (with its suggestion
of the collateral meaning ‘darkness’), the ṭibāq between ẓirfan and mazjāhā, and the
ṭibāq (by ihām) between ’adlūka (with its suggestion of ‘justice’) and ẓ-zulmu.

37. The word l-ḥānī refers back to li-ḥānīhā in line 3. For the Wine’s ‘unveiling’, see
the note on line 14.

Note the ḥinās between l-ḥānī and (l-o)lḥānī, and the ḥinās maqlūb between naḏāmi and
ṣūmū.

38. The commentator notes but rejects the variant n-niʿami (printed in B). I have
translated the editors’ reading maʿa rather than the MS. ilā, although the latter, by
bringing in the collateral meaning of yaskun, perfects the ḥinās between it and saḥanat.

39. Note the ṭibāq between sāʾatīn and d-dahra, and between ʿabdān and l-ḥukmu. The
sense of exultation induced by wine-drinking, here so highly spiritualized, is excellently
illustrated by the verses addressed by al-Akhtal to the caliph 'Abd al-Malik (quoted by al-Numairi, iv. 104):

\[
\begin{align*}
\text{idā-mā nādīmī 'allānī tūmma 'allānī} \\
\text{탈āta zajājātīn la-hunna hadirū} \\
\text{ḥarajtu ajurrū ۡd-ۡdaila ḥattā ka-annani} \\
\text{'alāika amīra l-mu’mīnīna amīrū}
\end{align*}
\]

The idea is admirably elaborated by Abū Nuwās, 267, in terms closely reminiscent of this line:

\[
\begin{align*}
\text{qad tadānāt lanā l-umurū kamā nah} \\
\text{-wi wa-dallat lanā riqābu d-duhūrī}
\end{align*}
\]

40. Note the \text{jīndās} between 'aysa and 'āia, and the \text{tdāq} between 'āssa and yamut, and between \text{sāhiyan} and \text{sukran}.

XI

1. Pass round the remembrance of her I desire, though it be to reproach me—for the tales of the Beloved are my wine—
2. That mine ear may witness the one I love, afar if she be, in the fantasy of a reproach, not the fantasy of a dream.
3. For the mention of her is sweet, in whatever form it be, even though my upbraiders mingle it with contention:
4. 'Tis as if my upbraider came with good tidings to me of attainment, though I had not hoped for any responsive greeting.
5. My soul be her ransom, for love of whom I have spent my soul! And indeed the time of my doom is ripe, ere the day of my doom;
6. And on her account I rejoice that I am exposed to shame, yea, delightful is my rejection and humbling, after the proud high station that once was mine;
7. And for her sake is my self-dishonouring sweet, and that after once I was godly, yea, the casting off of my shame, and the commission of my sins.
8. I say my prayers, chanting right well as I make mention of her in my recitation, and I rejoice in the prayer-niche, she being there to lead me.
9. And when in my pure white robes I go to the pilgrimage, hers is the name I cry \text{Labbaika}; and breaking my ritual fast I hold to be my withholding from her.
10. And my tear-ducts flow apace because of the case I am in, running upon what has passed with me; and my wailing expresses my distraction.

11. In the evening my heart is distraught with ardent passion, and in the morning mine eye pours forth the tears of sorrow:

12. And lo, my heart and mine eye—the former is sorely burdened by her most spiritual beauty, while the latter is deeply attached to the delicate grace of her stature.

13. My sleep is all lost, and my morning—thine be continuing life!—and ever my wakefulness is with me, and still my yearning increaseth.

14. My bond and my compact—the one is loosed not, the other unchanging: my passion of old is still my passion, my ardour is yet true ardour.

15. So wasted my body is, 'tis transparent to all my secrets; my bones, shrink to thinness, reveal therein a most inward meaning.

16. Struck down by the violent impact of love, my ribs sore wounded, lacerated mine eyelids, that stream unceasing with blood,

17. Single-minded in passion, I emulate in my ethereality the air, even the air of dawn, and the breaths of the morning breeze are my rare visitors;

18. Sound, and yet ailing—seek me then from the zephyr of morn, for there, as my wasting willed, is now my lodging.

19. I have vanished of wasting even from wasting itself; yea, I have vanished from the cure of my sickness, and the cool waters that would assuage my burning thirst;

20. And I know not any, except it be passion, that knows where I dwell, and how I have hidden my secrets, and guarded faithfully my covenant.

21. Love hath left naught surviving of me save a broken heart, and sorrow, and sore distress, and sickness exceeding;

22. And as for the flaming of passion, my patience, my consolation—of these not a thing remains to me, save the names of them.

23. Let him who is free of my desire escape with his soul safe from all harm; and, O my soul, now depart in peace.
24. 'Forget her!' declared my chider, himself being passionate to chide me on her account. 'Forget thou to chide me!' I answered.

25. To whom should I look for guidance, alas! if I sought to forget her? Seeing that every leader in love looks to follow my footsteps;

26. In my every member severally is the whole fire of yearning, all after her, and longing tugging my reins to pursue her.

27. She swayed as she moved; and I imagined each side, as she swung it, a twig on a sand-hill, and, above it, a moon at the full;

28. And my every member had, as it were, its several heart, the which, as she glanced, was pierced by its shower of arrows.

29. And had she laid bare my body, she would have beheld every essence there, wherein every heart contained, possessing all yearning love.

30. And when I attain her, a year to me is but as a moment; and an hour of my banishment seemeth for me a year.

31. And when we did meet at evening, drawn together by the paths running straight, the one to her dwelling, the other to my tent,

32. And we swerved thus a little away from the tribe, where neither was Watcher to spy, nor Slanderer with his lying talk,

33. I laid down my cheek upon the soil for her to tread on; and she cried, 'Good tidings to thee! Thou mayest kiss my veil.'

34. But to that my spirit would not consent, out of jealous zeal to guard my honour and the high object of my desire:

35. So we passed the night as my choice willed and my heart aspired, and I saw the world my kingdom, and Time itself my slave.

NOTES

This simple yet eloquent hymn to the Spirit of Muḥammad, personified as a female beloved, is broadly similar in style and contents to viii, and calls for no detailed analysis.

The metre is Tawil.

1. The imagery of x is extended here to make it clear that the Wine of which the poet speaks is the mention of the Beloved. For the theme of reproach welcomed because it contains the Beloved's name, cf. ix. 49. The term ʾahādīta is particularly appropriate as applied to the Prophet, cf. the note on i. 3.
2. For the idea, cf. vi. 13. Note the internal rhyme malāmin—manāmi.

6. A brilliantly ornamented verse upon a familiar theme. Note the jinās maqlūb between laḏda and ġullī, the tībāq between ġullī and 'izzī, and the internal rhyme ftiḏāḥī—tiṭrāḥī.

7. See the note on v. 25. Note the tībāq between nuski and tahattuki.

8. The commentator prefers to read amāmī ('before me') rather than imāmī ('my imam'), but allows that the latter reading is possible; and indeed it is clearly better in the context. The poet describes himself as acting as imam in the mosque; it is the imam who stands in the mihrāb; but as he stands there, he knows himself to be praying behind the Great Imam, the Spirit of Muḥammad.

9. For the formula Labbaika, see the note on iii. 25: the putting on of the white robes (iḥrām) is the accepted mark of giving up for the period of the Pilgrimage all carnal indulgence, and this paradox of the mystic's iḥrām being the preparation for his intercourse with the Divine Beloved is matched by the second paradox of the verse—that the breaking of his fast is for him a sign of abstaining from the Beloved, because the fast means to him fasting from all other affections, so that his true desire is never to break his spiritual fast.

10. I translate the MS. reading muṯribun which I take to mean 'flowing with tears' as a derivative from ǧarrūn in the sense of 'tears', see Lane s.v. This improves the jinās with muṯribun; otherwise the repetition of that word with the same signification in both halves of the line is poor rhetoric.

Note the jinās between ṣa'īn and ṣa'īnī, and between jarā and jarā.

11. A wonderful example of balanced diction. Note the partial jinās between ḥā'imin and ḥāmī, the tībāq between arūḥu and aḡdū and between qalbī and ṣarfin, and the internal rhyme ṣabābatī—ku'ābatī.

12. Another splendid line: the heart is wearied with seeking to penetrate the inward essence of the Beloved's beauty, while the eye is fascinated by her soft elegance. The MS. reading muḏzan is obviously a copyist's slip.

Note the jinās between ma'nā and mu'annā, and the tībāq between qalbī and ṣarfin, and between ma'nā and qaqāmī.

13. The phrase laka l-baqā is used when consoling a person for the loss of a friend, so that the meaning is that the lover is also without the waking joy of morning.

Note the tībāq between naumī and suhdiya, and between maḏqūdun and maḏjūdun (with internal rhyme).

14. The first half of this line balances exactly with the first half of line 12.

Note the jinās between yuḥalla and yahul, the partial jinās between 'aḏī and 'ahdī, and the internal rhyme 'ahdī—waḏī.

15. A most elaborate hyperbole of the traditional effects of wasting upon the lover, see the notes on ii. 6, vii. 21. The idea is that his inmost secrets are revealed, and that his bones are so etherialized by his sufferings that they have become the very essence of those secrets. I have translated the MS. reading yuḥi, which balances excellently with yaṯīffū 'an; the editors' reading yaḏī is simpler but less vigorous, and involves a somewhat insipid repetition of aḡdū from line 11.
16. A wonderfully eloquent line. Note the successive internal rhymes ταρίχω—\

jarīχo—qariχu (line 17), and the jīnās between (bi-d-)-dawāmī and dawāmī.

17. The last words appear to mean that the wasted lover, invisible to the outward eye,
has for his visitors only the exhalations of the morning breeze; cf. ix. 35.

18. The meaning seems to be, that the lover’s spirit is sound and strong enough, how­
ever sick his body may be.

Note the ṭībāq between sahlīhun and ’alīlun, and the implied ṭībāq between s-sābā (which ‘bloweth where it listeth’) and maqāmī.

19. The poet’s hyperbole reaches new heights; the cure of his sickness, even if it would
come to him, could not discover him because of his excessive wasting.

Note the partial jīnās between bur’i and bardi, the ṭībāq between bur’i and asqāmī, the
implied ṭībāq between bardi and uwwāmī, and the internal rhyme asqāmī—uwwāmī.

20. I follow the editors’ vocalization of this line.

22. Note the repetition yūbqa (line 21)—yabqa.

23. I follow the order of the lines in the editors’ text, which is evidently correct here.
For the sentiment, cf. ix. 1–2.

Note the jīnās between salīman and (bi-)salāmī.

24. The lover retorts to the chider, who wishes him to forget his passion for the Beloved,
that he, the chider, should forget his own passion—that of chiding him.

25. I prefer the MS. reading haiḥāta rather than the somewhat insipid repetition of
fi l-ḥubbٰ; it sharpens the irony of the rhetorical question.

Note the internal rhyme aḥtādi—yaqādi.

27. The poet uses the conventional images employed to describe a woman walking: her
sides swing like the boughs of a tree, springing from the sand-hill of her rounded buttocks;
her lovely face is a full moon surmounting all.

28. For the conceit, see the note on iii. 13. I follow the reading of the editors, which
seems to represent the poet’s second and better thoughts.

29. Note the ṭībāq between jismī and qalbin.

30. For the sentiment, cf. ii. 18 with note. Note the ṭībāq between wasliḥā and hijrānin,
between 'āmūn and laḥzatin, and between sā'atu and 'āmī. I have not translated the line
which follows this in the MS., supposing it to be a quotation from another poet, or
possibly the author’s alternative draft for this verse.

31. The poet treats mystically the stock theme of the desert lovers meeting secretly at
evening. Parallels are numerous, and it may suffice to cite the verses of Ibn al-Mu‘tazz
quoted by the commentator:

lā talqā illā bi-lailīn man tuwāṣīlūhū
fa-š-ṣamsu nammāmatun wa-l-lailī qauwādū
wa-kam ’āšiqin wa-ẓalāmu l-lailī yasturūhū
wāfā l-ḥībbata wa-l-wāṣūna ruqqādū

The MS. reading taqāfāinā (‘we kept faith with each other’) is mentioned by the com­
mentator as a variant.
33. Note the *jinās* between *laṭmī* and *litāmī* (cf. v. 25).
35. For the sentiment, cf. x. 39. I take *l-mulka* as meaning the material world, thus matching Space with Time as under the mystic's dominion in his state of rapture.

**XII**

1. Did Laila's fire gleam at night by Dhū Salam, or was it a lightning that shone o'er az-Zaurā' and al-'Alam?

2. O breezes of Na'mān, is there no reviving breath at dawn? O waters of Wajra, have ye no draught for my thirsting mouth?

3. O driver of the camel-train, travelling at random through the waste, rolling up the desert as if it were a scroll, as thou passest by Dhāt ash-Shīḥ of Iḍām.

4. Turn aside at the enclosure (may God preserve thee!), seeking the thicket of the wild lote-tree, abounding in sweet bay and lavender;

5. And halt at Sal', and inquire upon the valley-slope if those dear tamarisks at ar-Raqmatān have been watered with rains cascading.

6. I adjure thee by God, if thou passest by al-'Aqīq in the forenoon, recite thou a greeting to them, and that unaffectedly,

7. And say, 'I left behind me, struck down among your dwellings, one living, and yet as if dead, that lendeth sickness even to sickness' self.'

8. For out of my heart springs a flame that serveth well for a firebrand, and from mine eyes stream tears that flood like continuous rains.

9. And this is the wont of lovers: never were they attached in passion to a sweet fawn, and any limb of them was free of anguish.

10. O thou who reproachest me for loving them, and that ignorantly, desist thou from thy reproaches; for hadst thou thyself known love, thou wouldst never have uttered reproaches.

11. By the sanctity of that union, by our ancient love and firm-knit covenant, and all that passed long ago,

12. I have not deserted them, nor found other consolation or change: to change or to find consolation was never my character.
13. Restore me sleep to mine eyes, that haply your spectre may come to visit me in my couch, in the unawareness of dreaming.

14. Alas, for the days we passed together at al-Khaif, had they but continued to ten! And alas for them, how they abode not long!

15. Ah, woe, if but my regrets were proved of profit, or if my cry of vain repining for what is gone had availed!

16. Begone from me, fair antelope of the winding valley, of thy grace: for I have of old known my glance to gaze not at other than those,

17. Obedient unto the cadi, who came with his wonderful judgement, decreeing my blood may be shed alike in lands unhallowed and sacred,

18. Deaf, and he would not listen to my complaining; dumb, and he deigned not to give me answer; blind to my passionate lover’s state.

NOTES

This brief poem, which belongs to the group comprising i, iii, and iv, is a rhapsody upon many themes familiar in its kind of composition, each theme being given little more than a passing reference of recognition. After a very short prelude of appeal for sympathy (lines 1–2), the poet addresses the Messenger, whose journey he summarizes (lines 3–6); he begs him to represent his case to his friends of old, the saints dwelling about Medina (line 7). This leads him on to a succinct description of his state of passionate anguish (lines 8–9), and so to a reply to the Reproacher (line 10). The oath (line 11) marks the transition to the usual declaration of undying loyalty (line 12): he speaks direct to his friends, and begs them to let him sleep, perchance to dream of them (line 13). Regret for the happy days passed in their company long ago (lines 14–15) is followed by a command to the antelope, symbol of material beauty, to leave him, since Love permits him only to adore his ancient friends (line 16)—Love the cruel cadi, deaf and blind to his entreaties, who has declared his blood lawful for shedding (lines 17–18).

The metre is Basit.

1. For the conventional opening, cf. iii. 1–2. Dhū Salam is a wadi coming down to adh-Dhanā‘ib of the Banu ‘l-Bakkā‘, on the pilgrim-road between Basra and Mecca, much celebrated by the poets. See Yāqūt v. 112, who quotes a verse of al-Raḍī al-Mūsawi (d. 406/1016), not contained in the Cairo 1306 edition of the Dīwān:

wa-hal arākā ‘alā wādī l-arākī wa-hal
ya’ūdu taslimunā ya‘uman bi-di salamī

The same place is mentioned in the opening line of the Qaṣīdat al-Burda of al-Būṣīrī (d. 694/1296):

96
a-min taḍakkuri jirānin bi-ḍi salamī
mazajta dam'an jarā min muqālatin bi-dami

For az-Zaurā', see the note on 1. 1. For al-'Alam (I read with the editors), see the note on 1. 8 (al-'Alamān).

Note the jīnās between lajūlā and lajālan (cf. II. 2).

2. For Na'mān, see the note on III. 4. Wajra is the name of several places, the one meant here being presumably the watering-halt on the road from Basra to Mecca: Yāqūt, viii. 401, where this very line is quoted anonymously as by 'a certain lover', reading bi-fāmi with the MS. The verse is very elegant in its mention of the two elements of air and water, following the mention of fire in line 1, and before the oblique reference to earth in line 3.

Note the internal rhyme nasmatun—nahlatun.

3. Dhāt ash-Shīḥ is evidently the local name for a spot upon Idām; it means 'the place abounding in broom': Yāqūt, iii. 318. Idām is a well-known wadi running through Hejaz, in which Medina lies: Yāqūt, i. 281. It is frequently mentioned in poetry, as in the Qaṣīdat al-Burda:

am habbatī r-riḥu min tilqa'i kāşimatin
wa-aumaḏa l-barqu ṣ-zalma'i min idāmi

4. For the interjected imprecation, cf. i. 5, III. 3, IV. 8.

5. For the place-names and the tamarisks, cf. I. 7 with note.

6. For the situation, cf. I. 9, III. 7, IV. 15. al-'Aqīq (literally 'the ravine') is the name of many places, but here refers to a location near Medina: Yāqūt, iv. 199.

7. I have followed the editors' text; the MS. shows two variants which would seem to reflect stages in the poet's drafting. For the paradoxical image, cf. I. 1, III. 26.

Note the ṭibq between haiyan and maitin.

8. The elements of fire and water are contrasted again, as at II. 5.

10. For the sentiment, cf. VII. 26.

11. For the oath, cf. IX. 57 with note.

Note the internal rhyme 'ātiqi—wātiqi.

13. For the idea, see the note on VI. 5.


16. For the situation, cf. V. 36, and see VIII. 53.

17. It was forbidden to kill any animal in the Sacred Territory, but Love's fetwa has lifted this prohibition.

Note the ṭibq between hilli and harami.

XIII

1. Driver of the camel-train, rolling up the desert, of thy goodness turn aside at the sand-hills of Tai,
2. And if thou passest by a tribe of the dear Arabs of the valley-slope at Dhāt ash-Shīh, greet them from me;

3. And speak them fair, and let drop the mention of me among them; haply they then will look upon me with sympathy.

4. Say, 'I left him that is ardent for you a wraith: no shadow remaineth to him, so yearning hath chiselled him:

5. 'Hidden from any visitor: he appeared as might appear a fold in his twain robes after unrolling.

6. 'The attribute of misery hath become essential unto him because of his distress, and his truthful discourse false;

7. 'As the new moon of doubt—had it not been for his sighing, mine eye would never have sought out his essence;

8. 'Like to one deprived of life—proverbial he, being as one a snake hath bitten, for loving you;

9. 'Letting flow his weeping eye, being far-sundered, showering when the setting Eyes of Leo grudge their rains and sink barren;

10. 'Among his very kinsmen he a stranger, remote, and he not inclined by any bending unto his homeland;

11. 'Restive if he be charged with patience to endure your absence, yet to endure your cruelty eager, not tarrying.

12. 'Now hath the enemy unrolled in his malice all that he had so secretly resolved upon ere the day of parting, rolling it up within him.

13. 'In his passion for you his life is all a Ramadan, passed away between sleepless nights and fasting days;

14. 'Athirst with yearning after the water-spring of your phantom, exceeding parched for a vision and a long slaking;

15. 'Bewildered as to what shall be the issue of his affairs—and men in affliction are ever baffled.

16. 'How many a grief baffling the physician hath befallen him! If only my saying "how many" could be of avail to him!

17. 'Yet still he regardeth best to deny the mischief that hath assailed him, fearing the chiding tongues, should he make known his Rai.

18. 'And this which I report relateth only to the outward part of what my inward part concealeth carefully from my knowledge.'
19. Dear people of my affection, how can ye deny me now I am aged, who knew me well as a stripling?
20. 'Tis the passion for a delicate maiden, by my life, that customarily attracteth grey hairs to the dark head of youth.
21. Weariness hath yearning endowed me with, even as the lám of kai endoweth verbs with the subjunctive!
22. And whene'er I complain of the lacerations in my bowels, all the more fiercely burns their wound because I complain to her.
23. Wrathfully stare at me the eyes of them who envy me because of her—I pray the torment of burning may not overpass them!
24. O strange! that I am called in war a hero, but in love a coward, when I would give my life for her.
25. Heard ye ever, or saw ye ever a lion snared by the glance of a wild-cow, or an antelope?
26. The arrow of the clever one of the tribe pierced me, but missed my vitals; the arrow of your glances hath scorched my bowels utterly.
27. The physician laid his palm upon my breast; he said, 'I have no skill to avail in that poor passion.'
28. Is there aught that may cool a fever, a fever which hath scorched all my body and fills my bowels? Is there aught at all?
29. My sickness cometh from the languor of your eyelids, and my remedy is in the honeyed water of your teeth.
30. Threaten me; or promise me, and make delay; the beloved's debt deferred—such is the rule of Love's religion.
31. The reviler that reviled you returned despairing of guiding me aright: so Love leadeth astray:
32. Are his eyes blind, that he seeth you not, even as my ears are deaf to his reproaches?
33. And did not reason forbid him to reproach a man who frowned mightily upon good counsel, and would not receive it?
34. Ever and again, as he averred, he offered me guidance: nay, but he erred: how oft he raved, and I listened not to his misguidance!
35. And why doth he scold away from a red-lipped maid one obedient to passion, in reproach more disobedient than 'Uṣai?
36. His blaming a passionate lover who dallied with you at the Kaaba proveth he hath the intellect of a mere boy.

37. He who would scold me away from a childish obsession the ‘Udhriš might envy, that ceaseth not yet within me, a nonentity indeed is he.

38. My spirit melted with yearning, and, after my tears were exhausted, flows now the more freely than any weeping before or after.

39. So give to mine eyes, so long as weeping is of avail, a spring of water—for this is one of my two desires—

40. Or else the heart of one forgetful of passion (and that I do not choose), if so ye think fit, bestowing on me such a heart.

41. Nay, deal ill with me in my passion, or deal well—every thing is fair to me that cometh from you.

42. Refresh my heart with the mention of the valley-slope, and repeat it in mine ear, dear brother,

43. And chant the name of the maidens who are tented thus, aside from Kudā; and have some thought for what is contained in my heart.

44. Sweet was the song the fine-voiced singer hummed, celebrating the fair ones who took the well of Zemzem for their watering.

45. Now by that Courtyard, seeking which men riding noble camels were collected together from every mountain-pass,

46. And by my wrapping myself in the robes of that dust, whose mountains twain are for me compensation for my twain embroideries,

47. And by the gathering of the lovers' throng at Jam', and by what passed at Marr, in the shades of the young palm-trees,

48. Minā is my heart's desire (O may I be brought to it!), and its dear folk, though they grudge me to return to them.

49. Since I descried the villages of Syria, and departed from the willows on the outskirts of my quarters,

50. No dwelling-place hath delighted me, after an-Naqā, nay, nor any love seemed fair to me after Mai.

51. Ah, how I yearn for her radiant face, and how my heart thirsts for those dear red lips!
52. By those lips alike and by her glances I am severally intoxicated:
oh joy, for my double intoxication!
53. And I perceive the very wine is inebriated by her lips' breath, and
the honey, being confounded, submits to them.
54. Dhu 'l-Faqār is ever the cutting glance of her, and my poor heart
is as 'Amr and Ḥuyai.
55. She hath wasted my body away to a slenderness wherewith her
waist itself is adorned; and that slenderness is the lovelier of my gar-
ments.
56. If she sways, 'tis a bough upon a sand-ridge, bearing for fruit a
full-moon shining in the shadows of the tresses of a sallow beauty;
57. And when she turns her back, my heart departs from me, or when
she manifests herself, every reasoning mind becomes her booty.
58. And her beauty refuseth to follow after any but Joseph, even as the
Holy Remembrance was recited only after Ubaiy.
59. The moons fall down in obedience, aye, and that in waking, if she
showeth herself, not like a dream in a slumber:
60. So secure she was, she came not near to be betrayed, in accordance
with the saying, Relate not the dreams to them, O my son.
61. She doubled my pilgrimage; and when she appeared at al-Muṣallā,
she was my proof of my two pilgrimages.
62. And so 'tis to her that now I pray (and she has accepted that from
me), and she is the more pleasing of my two qiblas.
63. Mine eye is anointed with blindness, if it beholdeth other than
her: begone from me, yonder antelope!
64. A garden to me her hills are, whether they be barren or fair and fruit-
ful: O may I speedily be brought to this, the first of my two Paradises.
65. Displayed she was like a bride in striped garments, the manufac-
ture of Şan‘ā’, and in brocade of Khuwai:
66. An abode of eternal bliss—it turned not in my mind, that he who
removed from it would meet with misguidance.
67. Whoso’er encountereth the rugged road leading to her, is re-
joiced though grieving: O that the secret of whoso’er might bring com-
fort to my soul!
68. Evil my state is, that hath been turned out of intimacy with her into estrangement, out of welfare into misguidance:

69. Inasmuch as that which is past is not brought back again—woe and alas! I am brought to sad perplexity.

70. Seek not to incline me, reproacher, away from the enclosure of my spring-encampment about the slopes of Taimā, or to bring me unto an abode in Tumai;

71. For my whole concerns are with the willow-trees amidst which we suckled each other equally upon the milk of love.

72. What, shall I be weary of Malal, and al-Khaif—shall its demands ever be thought injustice? How should that be?

73. Be not eager to turn me away from the twain, nay, not for the whole round world—much less for the booty that is in Egypt.

74. If thou hadst seen the thickets of Qubā, and the lovely maidens in their gowns had shown themselves,

75. Thou wouldst have been—which God forbid!—as one deeply enamoured of those dear friends, counting the bitterness encountered on their account as sweetness.

76. Wherefore give rest to mine ear from the wounding tongue of reproach, and remove it far from my heart.

77. Have done, my friend, with honorifics such as thou hast falsely called me by, and so escape from the heresy of Jai;

78. And call me no false claimant, but her slave indeed; fair is this dear name, in which I find high honour.

79. If thou art in truth a slave to her, thou wilt prove the best of free men, whose claim no denial confounds.

80. The remembrance of her is the provision of my soul: how canst thou turn back from yearning? On then, on to my remembrance!

81. I have not forgotten how she said at the mountain-passes, 'Every man in the tribe is a prisoner in my hands:

82. 'Ask them, as one inquiring of that which they hold most precious, whether their spirits have escaped from my twain fists.

83. 'The judgement lies between my wrath and my good pleasure: he dies whom I put afar, and he whom I bring nigh lives.
84. ‘O thou who wooest for a most mighty privilege, be done now with false claims: not by means of amulets shalt thou ascend to attain Ruqai.

85. ‘Depart with thy soul preserved, and profit of my counsel; but if thou desirest to love, then prepare thyself for affliction.

86. ‘I was enamoured of a sickness, a languor of leaden eyelids, that adorned them in passing sweetness and beauteous adornment.

87. ‘How many a one, of every sort and of every tribe, hath been slain, and he unavenged, in this love of ours!

88. ‘The gate to attainment of me is death, by the ways of wasting sickness: thou shalt not be admitted thereby unto me, so long as thou continuest living.

89. ‘So, if thou art indifferent to the glory of survival, yield up thy soul, and so welcome unto attaining me!’

90. I said, ‘If thou thinkest thy joy to be in seizing my soul, let me then live, if so I may, my thoughts being thine.

91. ‘Whatever punishment we may suffer at thy hands, except it be remoteness, is sweet: O welcome to that punishment!

92. ‘If thou wishest of thy good pleasure to slay me in the violence of my passion, enough of glory it is for me that so thou wishest.

93. ‘Mine eye hath not seen thy like in comeliness, and thou hast not seen my like in ardour.

94. ‘A closer relationship binds us together in the law of passion, than any relationship sprung of my father and mother.’

95. Such indeed is Love, and we are content with it; and whoso obeyeth thy commandment, he is the best of men.

96. Would I knew if it hath sufficed, this that hath come to pass, since tears enough have flowed from mine eyes,

97. Vieing with the fountain of Spring’s second shower—let its waters rise above the margin of the meadows, and they will weep to disclose laughing flowers.

98. My mightiest yearning hath scraped away my bones, and my body has all perished, but for my two least parts.

99. Belief in the Unity was my intercessor before Love for the sparing of these twain, and that not of my own doing.
100. Thy amending me is as remote as my healing, for betwixt it and me lieth my forgetfulness of thee; and my portion of thee is incapacity.

101. Assist me then with the vision of thy phantom, if so be that my desires are too hard to reach, and my arms are foreshortened to attain them.

102. Whoso seeketh with watchful eyes to possess thy phantom, is as one who gazeth upon the dawn with glances of blindness.

103. If ye had withheld sincere counsel from a neighbour of yours, O people of Tai, he for his part would not for a single day have neglected likewise to withhold counsel:

104. Therefore unite for me every purpose, if Time hath parted my bond, with those who departed afar.

105. O people of Mai, it was not my desire to divulge my passion, for that were the deadlier of my pains:

106. Your secret which was in my heart—naught published it, save a tear as of brazil-wood, concocted of my blood,

107. Displaying what I had been concealing, even the ancient tale which had been folded up and guarded within me.

108. A portent indeed is the overflowing of mine eyelids with a tear, running to denounce me, the swifter and truer of my twain calumniators.

109. But for my tears, wellnigh (God forgive me) had my love for you been hidden from my two angels.

110. O ye who have cut the cord of a friendship, whose strands were firmly twisted by the hand of justice where the sands wound twisting,

111. Think ye it is lawful to you to loose the tethers of a friendship's rope, on account of which I am grown intimate with weariness?

112. Ye have combined against me both this my remoteness of domicile and that your forsaking of me, after that we dwelt together in the twain abodes of my double flight.

113. If your forsaking me is irrevocable, O bring nigh my abode to you; for it is remoteness that is the more evil of my two states.

114. O ye of unfailing goodness, the twig of your friendship for me, that once was so green and fresh, is now faded and withered:
115. Your covenant is proved as frail as a spider's web, while mine is like a well, that is inwardly cased and fortified.

116. O my dear comrades, our separation has stretched out long, and to the distance between us no rolling up has been decreed:

117. Regale my spirit with the breezes of dawn, for by their fragrance the dead returneth to life again:

118. And whenever they pass over the rich soil of Nejd, they shall express the secret of Mai and Umai.

119. Not new is my tale; how oft they have travelled through the night, and whispered tidings unto how many a prophet!

120. O morning breeze, what longing is this thou hast stirred in us at dawn? Whence is that sweetest perfume?

121. That cometh, methinks, because thou hast shaken hands with the dewy grasses, and brushed the nenuphars of Kulai,

122. And therefore thou quenchest him who thirsteth, and tellest a tale of the maiden of the tribe.

123. O thou who askest of me what thing it is that hath wasted me, the flow of my tears, shouldst thou so desire, suffices for answer, nor need my lips speak for me.

124. 'Utbu satisfied me not, and Salmā betrayed me, and the dwellers in the enclosure suffered me not to look upon Rai,

125. And she unto whom the moon's self submits, forcibly took captive my spirit, and pillaged my wealth and my lands.

126. Because of what my heart suffered on account of her turning from me, I am become once more familiar with thirst, while mine eyelids are abundantly watered:

127. Feeling in my heart a searing fire, ever since her veil denied access to my gaze, and that burning the sting of the serpent of its clasp.

128. And we have upon the mountain-path a people, since leaving whom my strength has betrayed me, and my fortitude has become faint-hearted:

129. The fire of passion's grief that accompanies me hath vowed it shall not be extinguished, until it cometh to that dear tent.
130. Fawn she-camel bearing the pilgrims unto the Holy House, all my heart's desire is this, that I might be enabled to take refuge in thy saddle;

131. Nay, but rather my yearning is even to run, if so I may, upon an eyelid dabbled with blood, abandoning my feet.

132. Thou hast achieved fulfilment of the purpose for which I was barred to strive, as likewise he who urgeth thee on in my place.

133. Evilly entreated am I, if I fail to attain that goal for which I strove through the wilderness journeying, at the hands of the charmbers of al-Khabt.

134. That which preventeth me from being present at thy place of throwing, is the manifestation of a fated decree, wherein I have no free choice.

135. O may not thy body be wasted by the tugging of the nose-ring, and mayest thou be given, in exchange for barren wastes and far faring, fatness abounding.

136. Lighten thy tread, for in al-Khaif (God preserve thee!) naught else shalt thou tread upon but a heart:

137. A heart I had, that was lost to me in the sandy plain of the enclosure: shall it ever return to me?

138. O my true friends, I do adjure you, if the weakness of an impediment prevent you from making inquiry concerning it on my behalf,

139. Seek ye out the torrent-bed of Wādi Salam, for it lieth betwixt Kada' and Kudai.

140. O may God water abundantly a valley-bed in the winding sand-tract, and there preserve a certain party of Luwai,

141. As also the memory of those times gone by, spent in a certain valley, wherein my heart's ease lay within my hands!—

142. A place of trysting, whose throat is now adorned with a necklace of flowers, sprung from the shower sprinkled from mine eyelids.

143. How many a pool of tears there lies, leaving its folk not needing other refreshment!

144. My wealth was of its soil: if it could but come back to me, I would have gladly rolled my cheeks in that dust.
145. Revive and prosper, O Spring rain, that quarter of modesty: let my father be ransom for our neighbours there.

146. What manner of life was that which passed for me in its shade! Alas, that my present portion thereof is but to cry 'what manner'!

147. O nights of union, is there any chance of your returning? 'Tis the passionate man's sole distraction, to cry 'O!'

148. Yet by what road may I hope for their coming back? Perchance I am dying, and know not by what road.

149. My bewilderment, O my neighbours, lieth between two things—fate standing behind me, and desire still before me.

150. Life has gone to waste, and come to an end in vain, since I have not attained aught of you,

151. Save this I have been privileged with, my bond of loyalty to the family of him who was truly sent by God, the lineage of Quṣai.

NOTES

In this the longest of his minor odes, composed upon the very rare and difficult rhyme -ai, Ibn al-Farid runs practically the whole gamut of his emotions and brings into play the entire range of his images and artifices. Scarcely a single line is devoid of all rhetorical ornament, and in some, several figures are woven together; so that again and again the meaning is reduced to great obscurity; the whole effect being one of sustained tension and brilliance.

As in several other odes, the poet begins by addressing the Messenger, who is about to leave on the journey to Arabia; a very short description of the way to be followed (lines 1–2) leads straight into the lover's message, here composed in the form of an eye-witness report upon his condition (lines 3–18). This concludes the prelude; the poet now addresses his friends direct, and speaks of his passion for a delicate maiden, symbol as elsewhere for the Spirit of Muḥammad (lines 19–25). He proceeds to describe his love for his friends (lines 26–30); the Reviler is mentioned with the usual contempt (lines 31–37), and the friends are petitioned to do with the lover as they please (lines 38–41).

The poet now turns to the Minstrel (lines 42–43), the naming of whom reminds him of the joys of the Pilgrimage he once performed, and moves him to declare his yearning to return to Mecca (lines 44–50) where his beloved is dwelling; he describes her charms in detail, with a wealth of refined imagery (lines 51–67). A short interlude of self-pity (lines 68–69), and another argument with the Reviler (lines 70–76), bring the poet back again to
the Minstrel (lines 77–80) and his own reminiscences; he reports a conversation he had with
the Beloved in Arabia, in the course of which he swore eternal devotion to her (lines 81–94).

A second interlude of self-communion upon the nature of Love (lines 95–99) leads the
poet back to a brief direct colloquy with the Beloved (lines 100–2), followed by a longer
address to his ancient friends, whom he begs to assist him to reunion with the Beloved
(lines 103–4). He pretends to reproach them for having cut the cords of friendship
between him and them, while assuring them of his own unfailing constancy (lines 105–
16); meanwhile, if he may not come to them, let them at least refresh his flagging spirit
with a loving message, to be carried on the dawn breeze (lines 117–19), which he addresses
direct (lines 120–2).

The poet next answers the inquiry of a solicitous friend, which enables him to give yet
a further description of his sufferings on account of love (lines 123–9). An easy transition
brings him to speak to the camel upon which the Messenger is setting out, wishing it well
upon the journey (lines 130–7). From this theme he returns once again to address his old
friends, telling them that his heart is lost in Arabia, upon which he calls down concluding
blessings (lines 138–45) before ending on a note of melancholy sadness relieved only by
the consciousness of his loyalty to Muḥammad and his family (lines 146–51).

The metre is Ramal:

1. For the opening phrase, cf. xii. 3. Note the jīnaš between tā and tāi.
2. For Dhat ash-Shih, see the note on xii. 3. Note the jīnaš between (bi-)hāi(yin) and
hāi.
3. For the situation, cf. xii. 6 with note.
4. For the hyperbole, cf. ix. 35. Note the jīnaš between fi(kum) and fāi.
5. The commentator records but rejects a variant zā'īrin lāhin (‘a reproachful visitor’).
Note the tībāq between hāsīyan and lāha, and between n-nāṣri and tāi.
6. Misery, formerly a passing attribute, is now a part of the lover’s essence. For ‘his
truthful discourse false’, see Freytag, iv. 139.
Note the tībāq between wasfu and dāṣīyan, and between l-hâiyu and lāi.
7. ‘the new moon of doubt’: i.e. the new moon concerning whose moment of appearance
there is doubt.
Note the jīnaš between anna(hu) and anna, and between ‘aini and ‘aina(hu).
8. Note the jīnaš between mīla and māṭalan, and between ḥayātān and ḥāi, and the
jīnaš maqlūb between māṣlūbi and māṣūba.
9. I follow the editors’ text: the MS. is rather unreliable in this poem.
Note the jīnaš between tarfan and t-tarfi, and between n-na’yi and nau’u, and the
tībāq between jāda and danna.
10. Note the tībāq between ʿabhīthi and ʿabīhan.
11. For the double meaning of ʿabarā with ʿan and ʿalā, cf. v. 24, ix. 19. Note the tībāq
and partial jīnaš (with internal rhyme) between jāmiḥan and jāniḥan, and the tībāq between
ʿankumu and ʿalaikum.

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12. The commentator points out that 'all that he had so secretly resolved upon' can refer either to the enemy or to the lover; in the context the latter seems the more likely.

Note the jinās between l-kāšī and l-kāšī, and between tawīya and tā'ī, and the tībāq between nāsara and tawīya.

13. The word iḥyā‘i refers to the Ramadan practice of 'keeping alive' the nights by long vigils and prayers; tā'ī is used technically of passing the days in fasting.

Note the partial jinās between tādīyan and sāddā, and between ru‘yā and rai.

14. saddā (or šaddā') is a well of very sweet water, mentioned proverbially: Yāqūt, v. 342-4. ru‘yā is very appropriate in the context as referring to ta'ifikum.

Note the partial jinās between sādīyan and saddā, and between ru‘yā and rai.

15. Note the jinās between ḥā‘irun and ḥā‘irun, and the jinās maqlüb between amr(hu) and (l-)mar’u.

16. I translate the MS. reading yuğnīhi, which the commentator notes as a variant.

Note the jinās between asan and (l-)isā, and the partial jinās between a‘yā and yuğnī(hi).

17. Rai is the name of a woman. Note the jinās between ra‘īyan and rai, the partial jinās (with internal rhyme) between ta‘nīfi and ta‘rīfi, and the tībāq between inhāra and ta‘rīfi.

18. Note the jinās (with internal rhyme) between arṣīhi and yazwīhi, and the tībāq between zāhīri and bāṭinī.

19. For the formula of address, cf. iii. 17, vii. 16. Note the tībāq between tunkirānī and 'irfānī, and between kahlan and futai.

20. Note the jinās between l-gādati and 'ādatan, and the tībāq between s-saiba and s-sābi.

21. A grammatical joke is introduced for the sake of the pun: the particle likāi is followed by the subjunctive.

Note the jinās between naṣāban and naṣban.

22. Note the jinās between l-kaiyi and kai, and the near-jinās between li and kai.

23. Note the fourth successive rhyme kai, each rhyme having a different meaning. Note also the jinās between bāsilan and mustabsilan, and the tībāq between l-harbi and l-hubbi, and between bāsilan and kai.

24. Note the jinās between saḥmu and šaḥmi, and between ašwā and šawā.

25. Note the jinās between sawā and š-sawā, and between hāšea and ḥāšyā, the tībāq between muhrdīn and ḥarran, and the repetition (raḍḍ al-‘aṣā ilā l-ṣadr) aiyu sā’īn—aiyu šai.

26. Note the jinās between saqaml and suqmi, and the tībāq between saqaml and duwai.

For the conceit, see the note on v. 10.

27. For the sentiment, cf. vii. 12-13, ix. 55-56. Note the jinās between au‘idāni and au‘idāni, between dinī and dainī, and between l-hubbi and l-hubbi.

28. Note the jinās between yuḥdī and yuḥdī, hudan, and yahdī and the tībāq between hudan and gāi.

29. Note the jinās between yuḥdī and yuḥdī, hudan, and yahdī and the tībāq between hudan and gāi.
35. 'Uṣai, abbreviated form of 'Uṣaiya, is the name of a tribe of Sulaim (Lisān, xix. 298), stated by the commentator to be proverbially stubborn. I follow the editors' text.

Note the jinās between a'sā and 'usai, and the tibāq between ṣau'a and a'ṣā.

36. For l-hijrī, see the note on iv. 36. Note the jinās between šabban, šabā, and šubai, and between l-hijrī and hijrī.

37. The Banū 'Udhra were famous for their romantic inclinations, see Encyclopaedia of Islam, iv. 988–9.

Note the jinās between hiya and haiyu, and between bī and bai.

39. Note the jinās between 'ainaiya and 'aina, between mā and mā'in, and between ajdā and iḥdā.

40. The poet treats ḥašā as feminine; some of his editors have emended the text to make it masculine.

41. Note the jinās between uhsinū and hasanun, and the tibāq between usī'ū and uhsinū.

43. For Kudā (alternative spelling of Kada'), see the note on i. 22.

Note the jinās between ḥaqā and kudā, and between 'an and (wa)'na.

44. Jai is glossed by al-Būrīnī as the name of a wadi, but al-Nābulusī takes it as meaning 'an invitation to take food'; Freytag, i. 328 quotes the phrase hai' wa-jai' as meaning 'food and drink', and there seems no doubt that this is the sense of jai here. For Zemzem, see the note on iii. 25.

Note the jinās between zamzama and zamzama, and between muḥsinun and hisānin.

45. For the Courtyard, see the note on iv. 36. The line contains a reference to Qur'ān, xxii. 28.

46. This verse is very obscure. The broad reference is to the pilgrim's donning of the ritual robes; the details of the line defeat the commentators, who put forward various tentative guesses. I have given a conjectural rendering, and am by no means sure that 'dust' should not be changed to 'swamp', having v. 27 in mind. The 'mountains twain' are obviously al-'Alamān, for which see the notes on i. 8, III. 5, iv. 24: the commentator is probably right in identifying them with al-Akhsabān, see the note on i. 28. The 'twain embroideries', my own guess (see Lane s.v. 'alam; the commentator thinks the poet may mean mountains in Syria), I take to refer to the ornamental fringes of the garments laid aside by the pilgrim when entering into the state of iḥrām.

Note the jinās between 'alamāhu and 'alamai.

47. For Jam', see the note on iv. 25; for Marr, see the note on iv. 11. Note the jinās between ijtīmā'ī and jam'in, and between marra and marrin.

48. Note the jinās between minan and l-munā (cf. iv. 26).

49. For the reference to Syria, see the note on v. 31. The commentators explain the dual 'quarters' as referring to the summer and the winter abodes, conventionally mentioned as in desert poetry.

Note the jinās between auḍaḥtu and ẓawāḥi, and between bāyantu and bānāti.

50. For an-Naqa, see the note on i. 7. Mai (more properly Maiya) was the name of Dhu 'l-Rumma's beloved.

51. For the 'red lips', see the note on vi. 6.
52. For the idea, cf. v. 20.
53. The beloved's lips excel honey in sweetness.
   Note the jināṣ between (wa-)arā and (l-)urai, between rihī(hi) and r-rāḥa, and between wa-lahu and wallāhi.
54. Dhu 'l-Faqār was the name of a celebrated sword which belonged first to al-'Āṣ b. Munabbih, then to the Prophet, and finally to 'Alī: see Lane s.v. 'Amr b. 'Abd Wudd al-'Āmiri was killed by 'Alī at the Battle of the Ditch: Ibn Hishām, iii. 235–6. Ḥuyai b. Akhtāb, the 'enemy of God', was executed after the expedition against the Banū Quraiza: Ibn Hishām, iii. 252.
55. The poet describes the wasting effects of love: he pictures himself as clad in two garments—his natural clothes, and the 'robe' of sickness—and declares the latter to be the more beautiful because it recalls the Beloved's slender waist.
   Note the partial between hālin, nahalat, and hullatai.
56. For the description, see xi. 27 with note. Note the tibāq between qaḍibbon and farī (by thām meaning 'branch'), and between badra and dujā.
57. Note the jināṣ between wallāt and tawallāt, and the tibāq (with internal rhyme) between tawallāt and tajallāt (cf. viii. 55).
58. Ubayy b. Ka'b, the famous Qur'ān-reader, is said in a Tradition to have been singled out alone by God for the Prophet to recite the Qur'ān to: Ibn Ḥajār, i. 187–8.
   Note the jināṣ between abā and ubai, and between yatūwa and yutūlā.
59. The reference is to Joseph's dream as described in Qur'ān, xii. 4–5. Joseph told his dream, and so was betrayed by his brothers: the poet's Beloved is secure from any such betrayal.
   Note the jināṣ between takad and tukad.
60. The poet performed a double pilgrimage in one—to the House of God, and to the Beloved. For al-Musalla, see the note on iv. 23.
   Note the jināṣ between ḥayji, ḥujjiati, and ḥajjatai.
61. The qibla is the direction faced when praying. Note the jināṣ between qabīlat and qiblatai.
62. For the theme, cf. v. 36, xii. 16. The MS. reading breaks the metre.
63. Note the jināṣ between jamnātun and jannatai, and between amḥalat and am ḥalat.
65. San'a', capital of Yemen, was celebrated for its striped cloths: Yāqūt, v. 386–94; Encyclopaedia of Islam, iv. 143–6, with bibliography. Khuwai was a town in Azerbaijan, famous for its garments: Yāqūt, iii. 494.
   Note the jināṣ between san'i and san'a'.
64. Note the jināṣ between dārū and yadur, and between ḥuldin and ḥaladi.
66. Note the jināṣ between ḥazinān and ḥazna(hā), and between surra, sirri, and sirru, and the tibāq between ḥazīnan and surra, and the radd al-'ajz 'alā l-'ṣadr of aiyu—ai.
67. Note the tibāq between unsīhā and wahsatan, and between šalāhi and ga'i.
68. For the idiom usqiṭa fi yada', see Lane s.v.
70. Taimā is a township on the pilgrim road from Damascus to Mecca: Yāqūt, ii. 442. Tumāi is a district in Egypt: Yāqūt, ii. 412.

Note the jinās between murtaba‘ī and rab‘īn, and between taimā and tumāi.

71. For the willows, see verse 49. Note the jinās between lubānāt, li-bānātin, and libāna.

72. Malāl is a place between Mecca and Medina, twenty-eight miles from Medina: Yāqūt, viii. 153. For al-Khaif, see the note on i. 44; its ‘demands’ are, that the poet should return thither.

Note the jinās between malalī and malalin, and between l-ḥaifu and ḥaifun.

73. ‘the twain’: i.e. Malal and al-Khaif. Note the jinās between maṣrīfī and miṣra fa‘i, and between fi and fa‘i.

74. Qubā is a village two miles from Medina where stands a famous mosque: Yāqūt, vii. 20–21.

Note the jinās between tarā‘aina and tarā‘aina, between ḥamilātū and jamilātū, and between qubā and l-qubā.

75. Note the ṭibāq between murra and ḥulai.

76. I read la‘d‘ī with the editors, for it gives a perfect jinās maqlūb with ‘aḍlīn. The second half of the verse means ‘substitute a for the r of arīḥ, thus giving azīḥ (remove), and then remove (that wounding discourse) from my heart’.

Note the ṭibāq between mismā‘ī and l-qalbi, and the implied jinās between arīḥ and (azīḥ).

77. The poet refers to his laqab Sharaf al-Dīn. Jai was an ancient city near Isfahan: Yāqūt, iii. 196: the commentators state that it was in Jai or thereabouts that heresy first manifested itself.

Note the jinās between ḥallī and ḥillī.

78. Note the jinās between d‘unī and da‘iyin, and between asmū and s-sumāi.

79. The reading yaṣīb is clearly better than yaṣīb. Note the ṭibāq between ‘abdun and ḥurrin, and the partial jinās between ḥaira and ḥurrin, and between ta‘ud and da‘wā(ḥu).

80. Note the jinās maqlūb between qūtu and t-tauqi, and between rūḥi and (ta)ḥaru. For the situation, cf. iv. 31, vii. 46.

82. Note the jinās between anfasahum and anfusuhum.

83. Note the jinās between l-qāḍā and qāḍā, the partial jinās between uqṣī and qaḍā, and the ṭibāq between uqṣī and udni, and between qaḍā and ḥa‘ı.

84. Ruqāʾ(ya) is the name of an Arab woman. Note the jinās between ḥāṭiba and l-ḥaṭbi, between da‘i and d-da‘wā, and between r-ruqā, tarqā, and ruqai.

85. For the situation, cf. ix. 1–4.

86. For languid eyelids, see the note on v. 10. Note the partial jinās between bi-zainin and bi-zai.

87. Note the jinās between qatilin and qabilin.

88. The word s-sa‘mu is glossed by the commentators as ‘death’, i.e. presumably ‘weariness of living’.

Note the jinās between bāḥn and tubai, and the ṭibāq between s-sa‘mu and ḥa‘ıyan.
90. A remarkable expression of the Sufi doctrine of *al-baqā' ba'd al-fanā‘*, see the note on viii. 42. The words *bastakī* and *qabdihā* refer to *ihām* to the Sufi technical terms ‘expansion’ and ‘contraction’, see, e.g., Hujwīrī (tr. Nicholson), 374–6.

91. ‘O welcome to that punishment’: literally, ‘O welcome to what is after whatever’.

Note the *jinās* between *ta’gībin* and *’aḍḥun* (cf. v. 37, ix. 18), and between *l-ḥu‘di* and *ba‘da*.

94. The commentator states that the poet’s grandson recorded that the poet composed this line after seeing the Prophet in a dream, and hearing him say, ‘O ’Umar, thou belongest to us, thou belongest to us.’

95. Note the *jinās* between *ya‘tamīr*, *ta‘murī*, and *murāi*.

96. For the figures of speech in this line, cf. viii. 22. The commentator records a variant *‘abratai* for *maqlatai*.

97. A most exquisite piece of ornamentation. Note the *ihām* in *‘aina* (‘fountain’ and ‘eye’), and *ḥadda* (‘margin’ and ‘check’), the implied *ṭībāq* between *ṭabki* and *ṭubai*, and the partial *jinās* ‘aina—‘an.

98. ‘but for my two least parts’: so the editors: the reference is to a Tradition in which the ‘two least parts’ of man are explained as being his tongue and his heart.

Note the *jinās* between *a‘ẓamu* and *a‘ẓumi*, and the *ṭībāq* between *a‘ẓamu* and *asgarai*.

99. Belief in God’s Unity (*tauhid*) is said, in the parlance of the theologians, to dwell inwardly in the heart, and to be expressed outwardly upon the tongue, see, e.g., al-Kalābādī, 52. Therefore *tauhid* intercedes for the survival of these two parts.

Note the implied *ṭībāq* between *ṣāfī‘i* (by *ihām* meaning ‘my doubler’) and *t-tauhidu*.

100. It is as impossible for the Beloved to amend the lover of his incapacity to attain him as it is for the lover to be healed of love’s sickness.

Note the *ṭībāq* between *bur‘i* and ‘ai.

101. Note the *jinās* between *sā‘idi* and *sā‘idai*.

102. The open eye of the materialist fails to perceive the Beloved, even as the closed eyes of the blind fail to perceive the sunrise.

Note the *jinās* between *sāma* and *sāma*.

103. The poet elaborates the theme that he is ready to imitate his friends even in their faults; if they had denied to him their sincere benevolence, he would have been ready to dispense with them too.

Note the *jinās* between *ya‘lu ẓaiyān* and *yāla ẓai*.

The commentator al-Nabulusi sees in this verse a reference to Muḥyī al-Dīn Ibn ‘Arabī, the celebrated mystic contemporary of Ibn al-Fāriḍ, who claimed descent from the Arab tribe of Ṭā’ī.

104. The meaning appears to be that the persons addressed should carry the poet’s message of loyal greetings to his friends of long ago, so ‘uniting’ his every ‘purpose’ with them.

Note the *ṭībāq* between *jma‘ū* and *farraqa*, with their echoes of the Sufi doctrine of *jam*’ and *tafrīqa*, see Hujwīrī (tr. Nicholson), 251–60.
105. For Mai, see line 50. Note the partial jīnās between (bi-)wuddī and aūdā, and between āla māyiyn and alamāi.

106. The ‘andam yields a red juice called dam al-akhawain, see Lane s.v. Note the pattern ‘indī—dam’in—’andamiyin—’an dumai, the jīnās between ‘andamiyin and ‘an dumai, and the tībāq between sirrūkum and a’lamahu.

The lover accounts disclosure of his passion to be a greater torment than hiding it.

107. For the ‘ancient tale’ and its rhetorical figures, see the notes on ix. 30, x. 25. Note the pattern indl—dam’in—’andamlyin—’an dumai, the jīnās between muzhirin and uhfi.

108. The commentator mentions the MS. variant id for an, which he rejects as involving false scansion (tajri for tajriya). The ‘twain calumniators’ are the tear (betraying the lover’s secret) and the usual tale-bearer.

109. Muslims believe that two angels, one standing on the right and the other on the left, record the actions of every man.

110. Note the jīnās between l-liwā and lai, and the tībāq between sārīmī and aḥkamat.

111. Note the jīnās between halla and hālu, and between uswāhī and uswāḥī, and the partial jīnās (with internal rhyme) between turā and ruwā.

112. The poet refers to the fact that he enjoyed the company of his fellow pilgrims in both Mecca and Medina, his visits to which he likens to two hijras. Note the jīnās between bu’diya and ba’da, between d-dārīya and dāra, and between l-hajrū and hijrātai.

113. The poet makes his usual plea that he may be allowed to visit Mecca once more. Note the tībāq between qarribū and l-bu’dū.

114. Note the jīnās between dawā and dawā, and between l’audī and ‘ūdu, and the tībāq between dāwā and aina’u.

115. Note the tībāq between wāhman and āda.

116. Note the jīnās between bainunā and bainanā, and the repetition (with idiomatic variation of meaning) tāi (line 115)—tāi (line 116).

117. For the theme and figure, see i. 1, iii. 26. Note the tībāq between l-maitu and hai, and the jīnās between rūhī and arwāhī.

118. Umai(ya) is the name of an Arab woman. Note the jīnās between sirra and sirri, and between ‘abarāt and ‘abbarāt, and the partial jīnās between māyiyn and umai.

119. The allusion, as the commentator remarks, is to the breeze that bore the scent of Joseph’s shirt to Jacob (Qur’ān, xii. 94), and to the breeze that was subject to the will of Solomon (Qur’ān, xxi. 81, xxxiv. 11).

Note the jīnās between hadīti and hadīṭin, between sarat and asarrat, and between nabīyin (clearly the right reading) and bunai (jinās maqlūb).

120. Note the jīnās between sabā and šaban.

121. Kulai(ya) is the name given to several wadis in Arabia: Yāqūt, vii. 278.

Note the jīnās between l-kulā and kulai.

122. Note the jīnās between turwā and tarwi, and between l-hāyīy and ḥāi, and the tībāq between turwī and šadān.

123. Note the jīnās between sā’ili and sā’ili, and between šaffānī and šafatai.

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For the puns on the stock names, cf. ix. 27. Note the jinās between 'utbu and tu'tib, salmā and aslamat, ḥamā and l-ḥimā, and ru'yata and rai.

Note the jinās and ṭibāq between yaʾnū and 'anṣawān.

The MS. reading 'uḏtu is obviously wrong. Note the jinās between kābadat and kabid, and between ṣaddiḥā and ṣadan, and the ṭibāq between ṣadan and rai.

I follow the editors' text. The qalb of a veil is the serpent-like clasp with which it is secured.

Note the jinās between qalbiḥi and l-qalbi.

Note the jinās between š-ti'bi and ša' bun, and between kai (verse 127) and kai.

Note the jinās between ḥalafat and ḥālafat(m), and between ḥabat and l-ḥubai.

Note the jinās between ḥaḍi and ḥaḍi.

An incredible feat of poetic hyperbole! Note the jinās between qad dama and qadamai.

Note the jibāq between l-mas'ā and uq'i'du.

al-Khabt is the name of several places in Arabia, its meaning being 'depression': Yāqūt, iii. 396.

Note the jinās between š-i'а and š-saiya, between fātanī and fātinā, and between l-ḥabti and jubtu.

The reference is to the ceremony of pelting with stones the hill of Minā, see the note on i. 42.

Note the jinās between ḥāzirī and ḥādirī, and the ṭibāq between qaḍā'in and ḥtiyārun.

The commentator notes a variant wa-s-saiyi nai for wa-n-na'yī bai; the MS. reading laī is not supported, and seems clearly wrong. The translation 'fatness' for bai is based upon the commentators.

Note the jinās between barā, l-burā, and l-barā, and between jaḍbu and jaḍbi.

For the theme, cf. iv. 1.

The poet's heart is lost in the Sacred Territory, where he left it when he returned from the Pilgrimage: cf. iii. 6.

Note the jinās between nāṣadtukum and niḍānakum, and between 'aiyun and 'ai.

The commentator notes the variant fahwa (referring to qalb) for faḥya (referring to baṭṭa). Wāḍi Salam is a valley in Hejaz: Yāqūt, v. 112. For Kada', see the note on l. 22. For Kudai, see Yāqūt, vii. 221, where the verse of 'Ubaid Allāh b. Qais al-Ruqaiyāt is quoted:

afqarat ba'da 'abdī šamsin kada'ū
fa-kudaiyūn fa-r-ruknu fa-l-baṭṭā'u

Lu'aiy b. Ghālib was a well-known Arab clan: al-Nuwairi, ii. 353. Note the jinās between l-luwā and ltuwai, and the internal rhymes saqā—ra'ā and 'aqīqan—farīqan.

For the situation, cf. i. 43-44, iii. 21, iv. 25. Note the jinās between rāḥati and rāḥatai.

The MS. reading ma'ḥadi breaks the metre. Note the jinās between ma'ḥadin and 'ahdi, and the partial jinās (with internal rhyme) between 'ahdi and 'iqdī.
143. For the hyperbole, cf. v. 27—28, 50, ix. 23. Note the \textit{jinās} between \textit{gādirin} and \textit{gādara}.

144. For the theme and figure, cf. i. 39.

145. Note the \textit{jinās} between \textit{hayyī}, \textit{l-hayyā}, and \textit{l-hayyā}, between \textit{rab’īya} and \textit{rab’a}, and between \textit{(hi-)abī} and \textit{(w)a-bai}.

146. The MS. reading \textit{idā} breaks the metre.

147. For the theme, cf. i. 48, iv. 30.

148. Note the triple repetition of \textit{ai} as the rhyme-word in this and the two preceding lines, each time with a different idiomatic meaning.

149. For the theme, cf. i. 50. Note the \textit{jinās} between \textit{hairātī} and \textit{jirātī}, and the \textit{tibāq} between \textit{min wārā’ī} and \textit{baina yadaī}. The commentator records the variant \textit{huwan} (‘abysses’) for \textit{hawan}.

150. Quṣair was the ancestor of the Prophet’s tribe Quraish: \textit{Encyclopaedia of Islam}, ii. 1123.

Note the \textit{jinās} between \textit{ūlītu} and \textit{wālā}.

XIV

1. Indeed, with the morning breeze my heart yearned for those my friends: O welcome to that sweet perfume, when it was wafted here!

2. It sped through the night, and whispered unto my heart at the dawn tales of the neighbours of al-‘Udhaib, much rejoicing me;

3. Rustling the meadows, soft her cloak, in a swoon she stirs, yet is that sickness certain cure for my own distemper;

4. Stirring the dear grasses of al-Ghuwar, and that stirring—not wine—moved me to intoxication, such as my friends knew not;

5. Reminding me of the ancient covenant, for recent indeed is its acquaintance with the dear folk whom I love so well.

6. O thou who urgest the red she-camels when they would cleave to the \textit{arak} bushes, leaving as smooth as a couch thy thigh-rests upon the saddles,

7. All good attend thee! If thou descriest Tūḏiḥ, riding through the forenoon, and crossest the desert lowlands where the white antelopes of Wajra roam,

8. And turnest aside from the sand-hills of al-‘Uraida, avoiding the rugged tracts, making for Ḥuzwā, driving on to Suwaiqa,
9. And partest from the willow-trees, thus on thy way from Ĥuwilli coming to Sal', inquire of a tribe who have there come to dwell.

10. And incline thou unto that party (be thou preserved from harm!), greetings conveying from me to the dear Arabs there:

11. For amid those tents I have one who is grudging of union to me, yea, but generous indeed with dispersion from me:

12. Veiled is she, among the lance-heads and sword-edges; our minds inclined unto her, when she swayed;

13. Debarred from approach—her veil, the casting aside of shame; garmented in the twin robes of my heart and my soul.

14. Death she accordeth me, when she granteth me my desire; and that indeed is cheap—my yearning in exchange for my doom.

15. She doth not betray me, when she sheddeth my blood for love's sake, according to passion's law; rather she proveth true, when she taketh away my life.

16. Whenever she threatens, she fulfils; yet let her promise, and she will delay; and if she sweareth she will not heal love's sickness, she keepeth her oath.

17. And if she showeth herself, I lower my head in shame and awe; and if she turneth away, I am fearful and look not to right or left.

18. And had not her phantom visited me, coming to my couch, surely I would have died nor ever been able to see her with mine eyes.

19. A lying imagining was the visitation of her image to him who resembled it—not substance of dream or vision.

20. In the excess of my passion I have done to death the memory of Qais and his agony, as she in her beauteous splendour hath outmatched Lubnā's self;

21. And never saw I my like as a lover full passionate, nor ever her like as one beloved, and she beautiful.

22. A full moon is she in attributes, and my essence her heaven: unto her my aspiring zeal so raised me up.

23. And these are the mansions of that moon in me: my fore-arm to pillow upon, my heart to dwell in, mine eye to reveal herself.
24. And naught is the sprinkling shower, but the flow of my tears; and
naught the lightning-shaft, but the flaming glow of my sigh.

25. I thought of old that love-making was a precious boon to my heart;
but in truth it is proven naught but affliction to me.

26. Blessedly blissful my bowels were, ere she summoned them to
suffer the wretchedness of passion, and they obeyed;

27. Nor hath that former bliss returned to me, neither behold I aught
of life, save that I must live on in my misery.

28. Ah, if ye did but know, my friends, what my present state is, all
for the sake of love, and what I may yet encounter because of you!

29. Ye have taken my heart, and it is part of me, unto you; and how
would it have hurt you, had the part of me been my whole?

30. I have suffered on your account such grief that the load of it, were
but a portion borne by the whole strength of every lover, they would
faint under it.

31. My bones are wasted by a most mighty yearning—many times the
yearning of mine eyelids for my former slumber, or of my weakness for
my strength of old;

32. And a sickness hath emaciated me, and that possessing your eye-
lids, source of the anguish of my too passionate heart, and the fire that
consumes me;

33. So that my weakness and my sickness—the latter is diseased as the
judgement of my upbraiders, the former feeble as the whisper within me
upon your authority that I shall return to you.

34. And lo! my body—because of the failing of my fortitude, therefore
its power to endure wasteth away, while my calamity continueth;

35. And I have come to a state—because of that wasting which hath not
left one spot in me for further mischief—so that my presence is like to my
absence to those who visit me.

36. I am as the new moon men doubt of—but for my sighing, I would
be vanished, and no eyes be guided to behold me.

37. My body and my heart—the former is become crooked as a bow,
the latter throbbed wildly: and my cheek is well prepared for the flow of
my tears.
38. And they said, 'Thy tears have flowed all red!' I said, 'Because of certain things that happened, yet few in comparison with the multitude of my yearning.

39. 'I slaughtered the sleep in mine eyelids as hospitality to the ghostly guest, and my tears flowed blood over my cheeks.

40. 'Wherefore, if I am touched by the affliction of parting from you, disapprove it not in me that I pray God to remove that hurt, and to visit me with His compassion.

41. 'And as for my patience, methinks it is within my allotted power to control, if it be patience under your tyranny; but patience to endure the loss of you—forgive me, but that is above my powers.'

42. And when we did meet at evening, drawn together by the paths running straight, the one to Dhū Tawan, the other to ath-Thanīya,

43. And she was gracious to pause with me, and did not grudge me this, and her pausing was precious to me as my pausing at al-Mu'arraf,

44. I reproved her; but she did not do away with my reproof; 'twas as though we met not at all, nor aught transpired save that I made a sign, and she nodded back.

45. O Kaaba of Beauty, unto whose loveliness the hearts of all mindful men make pilgrimage, crying *Labba'ika*,

46. The gleam of the lightning over the mountain-folds gave unto us (as bringing to our minds) the flash of thy teeth; and it was the best of gifts;

47. And it revealed to mine eye that my heart was neighbour to thy enclosure; and mine eye yearned and longed for that loveliness.

48. Except for thee, I would never have looked to the lightning for guidance, neither would the doves cooing in the leafy thicket have filled my heart with sadness, and mine eyes with tears:

49. But the former bestowed guidance upon me, while the latter, as they sang upon the branches, sufficed me so that I needed not the music of the lute.

50. I seek (and the time has dragged on long) one glance from thee; and how much blood has been spilled, ere I come to my goal!

51. Before I loved thee, I used to be called a hero; but now I have
turned a coward because of love, ready to die, no longer a stubborn resister;

52. I am dragged along, a prisoner, and my fortitude has deserted me; and the best helper I can find, after my sorrow, is added grief.

53. Is there not any inclination in thee towards showing compassion, and giving up that aversion which made thee turn so cruelly away from one thirsting for the water of thy lips?

54. To moisten the thirsting throat of the sick man at his last gasp, whereby he may regain his health—that were the greatest boon.

55. Think not that I have passed away pining for other than thee: indeed, 'twas but ardent affection for thee that wasted me.

56. The loveliness of thy countenance, whose very veil is guarded from kissing—by reason of it I am become living, yet as one dead.

57. Love for thee hath made me eschew union with my boon-companion, and caused me to love, so long as I live, to break with my kinsfolk;

58. And the distance away of four things hath kept me afar from my abodes—my youth, my reason, my cheerfulness, and my health.

59. And now, instead of the dwellings I knew, I take my repose in the desert, and find my joy in the wild beasts, since of men I have become wildly estranged;

60. And since the first gleam of the dawn of old age appeared in the dark night of my locks, it hath caused the singing-girls to shun my company,

61. So that they departed from me in grief and great sorrow, after they had rejoiced in me at the rugged valley-slope because of my youth.

62. They, like my reproachers, were ignorant of passion: let them know nothing of it, and may my reproachers fail in their endeavours: while I am grown old in passion, yet still a young man.

63. And in my silencing him who railed at me as regards thee (yet truly this was no time for disputation concerning thee) my proof was thine own face;

64. And he, who had been my reproacher, became my excuser therefore—nay further, he acted now as one of my helpers!

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65. By my life, my overcoming in argument him who would be my guide, but only and ever bestowed on me misguidance in blaming me—that shall be reckoned to my account as much as my greater and lesser pilgrimages.

66. He saw that my stubborn ear was deaf to vileness and fraudulent counsel, and that to blame me was the forbidden thing.

67. How much he desired that I should forget my passion for thee, seeking another! And how should I ever change my purpose from thee?

68. He said, 'Repair what is left of thee!' And I answered him, 'I think not my heed is turned to aught, except my destruction.'

69. My scorn refused to do aught but oppose a counsellor, who would have contrived to have me forsake my own true character.

70. It delighteth him to upbraid me because of thee, as though he regardeth as manna received my breaking with thee, and as honey my finding consolation.

71. Many a lady fair has turned away from and spurned a lover whose eyelids close not in slumber, fearful his troubled heart, resigned his spirit:

72. She went far (and she was the whole of life's joy), and joy perished with my life; the hands of separation were stretched forth to seize my span.

73. She parted; and my fine fortitude quite deserted me, yea, but mine eyelids yielded their full measure of weeping.

74. My sight hath seen naught, since she was gone, that delighted me: my sleep and my dawn are gone to join my departed joy.

75. Fevered have grown mine eyes after her restlessly watching, so that it seems no single day they were ever cool:

76. Dead are the pupils thereof: my tears lave their lifeless corpse: my hairs, hoar with grief of separation, its winding-sheet.

77. My sorrowing visitor recited to mine eyes and bowels the first part of *Hath it come*, the third part of *Cursed be*.

78. Both of us swore to the Watcher that he would desert the other, and that troths should not be kept; but I broke my oath, and she fulfilled hers.
79. The bonds of our covenants of brotherhood were firmly tied; but when we parted, I knotted the same, and she unloosed them.

80. Truly, by Allah! I never chose to reproach her treachery, being faithful to my pledge, though she returned to betray my compact.

81. May the Spring rains water at as-Śafā an abode where dwelleth sincere love, and fall in abundance at Ajyād upon a soil whereof springs my wealth!

82. For there are my joys encamped, there the market of all my aims, the qibla of my heart’s hopes, the home of my youthful dalliance,

83. Abodes of sweet intimacy, whose memory I have not forgotten, because of her whose remoteness is hell to me, and her nearness heaven;

84. And on her account, my state through her (and I revere her too much to reproach her) is such as is not concealed from any, sickness being my garment.

85. My passion for a people, dwelling in the mountain-path of the Banū ʿĀmir, is now my constant antagonist; and though they be cruel, yet are they the best of neighbours to me.

86. And now, after her, since she is far, my spirit is barren of joy; for she hath cut off all my hope of her, by her disappointing me.

87. My fretfulness at the valley-slope was no idle sport, no lie my display of passion, the blazing of my heart’s fire.

88. My grief is for that long past recall—the union at Jam’; my regret is for that sweet love I knew at Wādī Muḥassir.

89. Ah, many the joy we knew at Tawā, whose carpet has been rolled up by the sorrow of far-sundering, and it now departed with all the ease of a happy life!

90. And now the recollection of those sweet times I spent with her are my sole evening-companion: O would that those times might return!

91. I pass my nights, with an eyelid embracing sleeplessness: my hand cleaves to my breast throughout the livelong night.

92. God guard the memory of those days I passed in the shadow of her court, wherein I stole my pleasure, all unaware of division:

93. It came not into my thoughts, being nigh in the union of nearness, even in the abode of my flight, that a far parting was to come.
94. Once, union with her was less than the whole of my quest: now, the desire for her to shun me, if I be but near her, is to me the sum of attainment.

95. How much of ease came to me, when she turned her face to me, but slipped away from my hand, when she turned her back on me!

96. It is as if I were never nigh her, but was ever and am afar, since, whatever I desire, she wearieth of.

97. But O my ardour, abide! My patience, snap! My tears, gush forth! My enemy, take vengeance! My fate, doom thy will! My envier, gloat!

98. And O my strength, since I left an-Naqā thou hast no more succoured me: and O my heart, to meet her again is too hard a thing to be hoped, therefore break!

99. And when she declined all save to refuse me, and her abode would only be far from me, and Time grudged me any return,

100. I then became certain that no abode could be sweet after Taiba, and that, losing 'Azza, I should not ever know glory again.

101. Greetings to those familiar trysting-places, from a youth who has never ceased to guard his compact with al-'Amiriya!

102. Bring back to mine ear, O chanter of the tribe, the mention of her who was ready enough to grant banishment, but grudged to allow me union,

103. Including in thy song what I have said; for intoxication declares my secret, and that which my soul kept hidden when I was sober.

NOTES

This is the second longest of Ibn al-Fārid’s minor poems; it is also, so to speak, the trial-piece for his greatest work, for the rhyme in -t foreshadows the famous Та’īyat al-kubrā. The poem follows closely the conventional pattern exhibited already in i, iii, and iv. In the prelude (lines 1–5) the poet welcomes the morning breeze with its exciting nostalgic qualities. He then addresses the Messenger about to set forth on the journey to Arabia, following him on his course in his mind’s eye (lines 6–9). He bids him greet his old friends living in the Sacred Territory (line 10), and speaks especially of his Beloved—the Spirit of
Muḥammad, or the Divine Beauty—who is here symbolized as a lovely young woman (lines 11–13), his love for whom he describes with the customary fervour and brilliant array of images (lines 14–27). He now speaks direct to his friends, and of his sufferings through the hopeless yearning to see them again (lines 28–37). He reports a conversation between himself and his tribesmen wondering at his pitiable condition (lines 38–41).

The poet now turns to recollect the happiness he once knew, when he was with his Beloved on the Pilgrimage (lines 42–43); the one glimpse he then caught of her by no means satisfied his passion (line 44). He speaks to her personally about his constancy and the hopeless nature of his devotion (lines 45–59), and referring to his premature white hairs, and his consequent lack of attraction for the young women of the tribe (lines 60–61), he dismisses them and his reproachers as ignorant of true affection (lines 62–63); the voice of reproach is a matter of indifference to him, while the scorn of other women troubles him equally little (lines 64–71). Though the Beloved has been cruel to him, his feelings for her are by no means changed (lines 72–80).

So he comes back again to his reminiscences of the former Pilgrimage, memories which are his only present consolation; the description of his suffering loyalty rises to a splendid climax (lines 81–101), before the poet ends with a brief appeal to the Minstrel, whom he urges to quote what he has said in his own song (lines 102–3).

This poem draws upon the qaṣīda of al-Buḥṭūrī (Constantinople edition, i. 46–48) beginning:

| bi-nā anti min majfūwatin lam tu’attabī |
| wa-ma’dijūratī fī hajrihā lam tu’annabī |

The metre is Ṭawīl.

1. For the situation, cf. i. 1. Note the jīnās between ṣ-sabā and ṣabā, and the internal rhymes ṣ-sabā—ṣabā and ḥabbadā—ṣ-ṣidā.

2. al-‘Udhaib, originally meaning ‘good water’, was the name of several places, including a wadi in the territory of the Banū Tamīm, a halt on the pilgrim road from Kūfah to Mecca: Yāqūt, vi. 131, where this form is also quoted, in a verse of Kuthaiyir, for al-‘Udhaiba, a watering-place on the sea-coast near Medīnah, or a place between al-Jār and Yanbū’.

Note the jīnās between sarat, (fa-)sarrawt, and (fa-)sarratī.

3. The breeze is pictured in its frailty as being ‘sick’, enabling the poet to indulge in brilliant word-play. Note the ṭībāq between maradun and bur’u, a common figure when the metaphor of ‘sickness’ is applied to languid eyes, as in the verse of Ibn Sanā’ al-Mulk (d. 608/1211) quoted by the commentator:

| nazara l-ḥabibu ilaiya min ṯarafin ḥafi |
| fa-atā š-šifā’u li-mudnīfīn min mudnīfī |

4. I accept the MS. reading al-Ghuwair (literally, ‘the little hollow’), the name of several places including a water-hole between al-‘Aqabah and al-Qā’ on the road to Mecca: Yāqūt, vi. 316.

5. For the esoteric reference, see the note on ix. 30.

Note the jīnās between l-‘ahda and ’ahdin, and the ṭībāq between l-qadima and ḥadīṭatu.

7. For the good wishes, cf. i. 5, iii. 3, iv. 8. Tūdīh is a place in al-Yamāma: Yāqūt, ii. 430: it is mentioned in verse 3 of the Mu‘allaqa of Imr al-Qais. For Wajra, see the note on xii. 2.

Note the pattern auḍahta—tūḍiha—muḍhiyan, and the jinās between jubta and ḥabti.

8. al-‘Uraid is a wadi at Medina: Yāqūt, vi. 163. Ḥuzwā is a place near ad-Dahnā’ (for which see the note on iv. 8): Yāqūt, iii. 271. Suwaiqa ('the little Shank') is the name of many places: Yāqūt, v. 180–3.

Note the jinās between l-uraida and mu‘āridan, and between sd’iqan and suwaiqati, and the partial jinās between ḥuzūnan and (li-)ḥuzwā.

9. Ṭuwayli’ is the name of several places, including a populated hill at Mecca, and a well near ar-Rishā’: Yāqūt, vi. 73. For Sal’, see the note on i. 7: I read li-sal’in with the MS., which is supported by al-Būrīnī’s commentary.

Note the jinās between bāyanta and bānātin, sal’in and sal, and ḥillatin and ḥallati.

10. For the ‘dear Arabs’, cf. i. 9, iii. 15.

11. Note the tibāq between danīnatun and samḥatun, and between jam‘i‘ and taṣattutī.

12. For the description, cf. ii. 15–19. Note the jinās between njatun and taṣannatī.

13. For the idea, cf. ii. 24, iii. 16, xi. 7, and especially the note on v. 25.

Note the internal rhyme in -atun, and the successive mention of varieties of garments.

14. Note the jinās between tutihu and tubihu, and between l-mandāyā, l-munā, munyati, and maniyati.

15. Note the partial jinās between gādarat and hadarat, and between wafat and tawaffati.

16. A technical masterpiece. Note the jinās between au‘adat and wa‘adat, between aulat and lawat (maqālāb), between aqsamat and s-suqma (maqālāb), and between tubri‘u and barrati.

17. Note the jinās and tibāq between ‘araḍat and a‘raḍat, and the internal rhyme uṭriq—uṣfiq.

19. ‘to him who resembled it’: i.e. the lover, wasted to a ghost by his sufferings. The commentator compares Abū Tammām:

qad zāra -Encoding too long, truncated-

fikrun iḍa nāmati l‘aināni lam yanami.

Note the jinās between tahāyuula and ḥayālíhā, zūrin and zuuru, and ru‘yā and ru‘yati.

20. Qais b. Dharih (not Qais b. al-Mulauwah, as the commentator suggests) is here intended; Lubnā was the name of his beloved, see Aghānī, viii. 113–34.

Note the jinās between amattu and ammatī.

22. Note the tibāq between auṣfān and dātī.

23. This verse is an excellent exposition of the art of ihām: d-dirā‘u also means certain small stars forming the Seventh Mansion of the Moon, l-qalḥu can refer to a bright star forming the Eighteenth Mansion, and t-ṭarfu is the name of two stars forming the Ninth Mansion, see Lane s.vv.
24. Note the contrasting elements of water and fire (cf. II. 5, IX. 21, XII. 8), and the internal rhymes l-wardq—l-barq and tahallubi—talakhubi.
25. Note the jinās maglūb between minhatun and miḥnati.
26. Note the tibāq between munā′ amatun and tašqā.
27. Note the jinās between l-ʾaiṣi and aʾiṣa, and the tibāq between n-naʿimu and saqwatī.
28. Note the jinās between l-ḥubbi and aḥibbatī.
29. I have adopted the MS. reading, perhaps the author's first draft for the verse; note the extraordinary closeness of the wording to IX. 20.
   Note the tibāq between baʿdiya and jumlati.
30. Note the jinās between wajadtu and wajdan, and between kulli and kallat, and the tibāq between kulli and l-baʿda.
31. Note the jinās between l-ʾain and a ḥaṣ, and the tibāq between n-naʿlmu and laqatī.
32. Note the jinās between l-hubbī and ahībbatī.
33. For the conceit, see the note on v. 10 and cf. xiii. 29. The MS. reading is clearly wrong.
34. For this hyperbole, cf. IX. 35 with note, xiii. 5.
35. For the conceit, cf. xiii. 7 with note; the commentator claims that it is not found in any other poem known to him.
36. A brilliantly ornate verse. The word mustahilun can also mean 'impossible'; waḥibun can mean 'necessary'; mandubun can mean 'recommended' in law, and also bears the ihām of 'scarred'; and jaʿzin can mean 'permissible'.
37. The tears are of course red because flecked with blood from the eyelids wounded by sleeplessness, cf. I. 11.
   Note the jinās between jarat and jarat, and between qultu and qallati, and the tibāq between katratī and qallatī.
38. A truly wonderful hyperbole and combination of images. Note the jinās between daʿī and t-taʿī, and the partial jinās (with internal rhyme) between l-karā and fa-jarā, between l-karā and qarān, and between damʿi and damān, and the internal rhyme qiran—daman.
39. This verse contains a reference to Qurʾān, xxii. 83.
40. For the theme, cf. v. 34, ix. 19. Note the jinās between qadri and qudrati, and the tibāq between taḥta and faqqa, and between ʿalikum and ʿankum.
41. Note the close similarity of this verse to xi. 31. Dhū Ṭawān is the name of a place
at Mecca: Yaqūt, vi. 64. ath-Thanlya (‘the mountain-pass’) is also the name of several localities near Mecca: Yaqūt, iii. 24.

43. al-Mu‘arraf is the place where the pilgrims halt at ’Arafāt: Yaqūt, viii. 95. Note the tībāq (with internal rhyme) between mānmat and ānmat.

44. Note the jīnas between ‘atābītu and tu’tīb.

45. For the theme, see the note on xiii. 61. Note the jīinds between ‘atābītu and tutīb.

46. For the theme, cf. iii. 1–2. Note the jīinds between buraiqa (barlqa) and buraiqi, between t-tandīr and t-tandīr, and between āhdd and haddīyati.

48. A wonderful expression of the transforming nature of Divine Love, which inspires the mystic to look at natural objects with a new vision as symbols of Immortal Beauty. Note the partial (with internal rhyme) between sajāt and sadat.

49. Note the jīinds between hudan and āhdā, between l-‘ādī and l-‘ādī, and between ānmat and āqānati.

50. This verse is said to have been quoted by Ibn al-Fāriḍ on his death-bed, the last words he uttered.

51. Note the close similarity to xiii. 24, and also the jīinds between bāsilan and mustab-silan, and the tībāq between qabla and bāda.

52. Note the ithām between muḥājiri (with its echo of the technical use of muḥājrīr to denote one who accompanied the Prophet on his migration to Medina) and anṣārī (suggesting the Prophet’s ‘Helpers’).

53. A richly ornamented line. Note the jīinds between a-mā laki and amālaki, between ‘an šādīn and ‘an ẓādīn, between amāla(ki) and mailun, between ẓalīki and ẓulman, and between minki and mailun, and the tībāq between šādīn and ‘iftati.

54. More glittering ornament. Note the jīinds between balu and yubillu, between gālīn and ‘alīn (with internal rhyme), between šafan and šif’ān, and between minhu and minnati.

55. The commentator records a variant mina s-sūbā (‘from the time of my youth’) for mina d-dōnā. Note the partial jīnas between d-dōnā and s-sabā(batu), and between bal and (a)bala(t).

56. Note the jīnas between (mu)haiya(ki) and haiyan, and between litāmuhu and l-latmi (cf. v. 25), and the tībāq between haiyan and maiyiti.

57. Note the jīnas between wa-jānnabanī and wa-ḥabbabanī, between ḥubbīki and ḥabbabani, and between mu’āšīrī and ‘ašīrī, and the tībāq between waṣla and qaṭ’a.

58. al-Nābuluṣi appears to read ba’da for bu’du.

59. Note the jīnas between ab’adānī and bu’du, and between arbu’i and arba’īn.

60. For the theme, see the note on v. 47. Note the tībāq between šubhī and junhī.

61. The ‘rugged valley-slope’ refers to the Sacred Territory.
Note the *jinās* between *fa-ruhna* and *farihna*, between *bi-ḥuznin* and *bi-ḥazni*, and between *jāziʿātin* and *l-jazıʿi*.

62. Note the *tibāq* between *jahilna* and *'alimnahu*, and between *muktaḥilun* and *fatī*.

64. Note the partial *jinās* between *ādīna* and *ʿādiran*.

65. Note the *jinās* between *ḥājiya* and *ḥājjī*, between *ʿamrī* and *ʿumrati*, between *ḥādiyan* and *muhdiyan*, and between *ẓalla* and *ḍallāla*.

66. There is *ḥām* in *rajaban* and *l-muḥarrama* to the months so named. Note the *jinās* between *laumī* and *laʿmin*.

67. Note the internal rhyme *hawākī*—*sivākī*.

68. I follow the editors' reading. Note the *jinās* between *talafī* and *t-talafī*, and the *jinās* maqlub between them and *talaffūtī*.

69. The commentator points out that the second half of this verse is a quotation from al-Buḥturi (i. 47):

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tuhāwilu minnī šimatan ǧaira šīmati
wa-taṭlubu minnī maḏhhaban ǧaira maḏḥhabi
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(Note that in the Constantinople edition *'indi* is read for *minnī* in the second half of the verse.)

Note the *jinās* between *ibāʿī* and *abā*.

70. Note the *jinās* between *mamnahu* and *minnī*, and between *salwāhu* and *salwatī*. There is a reference to Qur'ān, ii. 54, vii. 160, xx. 82.

71. Note the *taṇāṣub* between *l-jafrī*, *l-fuʿādī*, and *n-nafṣī*, and the *ḥām* al-*taṇāṣub* between *sāmīrī* (with its suggestion of ‘Samaritan’), *rāḥibī* (also ‘Christian monk’), and *muslimī* (Muslim).

72. Note the *jinās* between *muḥdāt* and (bi-) *muḥdātī*.

73. Note the *tibāq* between *ḥānānī* and *fa-waffātī*.

75. The eyes are said to be inflamed by grief, and cooled by joy.

Note the *tibāq* between *sahunat* and *qarrat*.

76. For the conceit, cf. ix. 22.

77. The Qur'ānic references are to (1) Sūra, lxxvi. 1: ‘Hath there come upon man (al-*insān*) a period of time when he was a thing not remembered?’, the mention of *al-* *insān* being construed to relate to *insānuhd* in line 76, and the citation as proving the pupil’s death; (2) Sūra, cxi. 1: ‘Cursed be the hands of Abū Lahab’, where the secondary meaning of *lahab* (‘blaze’) is taken to describe the condition of the poet’s bowels.

78. I follow the MS. reading *kišānā*, and the editors’ reading *wa-an lā*.

Note the *tibāq* (with internal rhyme) between *l-jafrī* and *wafrā*, and between *ḥanittu* and *barrati*.

79. Note the *jinās* between *l-iḥāʿī* and *aḥiyatan*, and the *tibāq* between *'aqadtu* and *ḥallati*.

80. Note the *jinās* between aḥtar and ḥatrī, maḏammata and *dimmati*, and *wafrān* and *wa-in fāʿat*, and the *tibāq* between *gadriḥā* and *wafrān*.

81. For as-Šafā, see the note on i. 40; for al-Ajyād, see the note on i. 31.
Note the jīnās between ṣ-safā and ṣ-safā, between r-rab’īyyu and rab’an, between jāda and ajyādīn, and between tāran and tareṣātī.

83. The note of al-Būrīnī implies support for the MS. reading kāna (as against kunna).
Note the jīnās between unsin and ansa, and the ṭībāq between ansa and ḥikraḥā, between bu’duhā and l-qurbu, and between nārī and jannatī.

84. Note the jīnās between min and l-manni, and between ajliḥā and ujilluhā, and the partial jīnās between ajliḥā, ḥāli, and ẓillali.

85. For the Banū ʿAmir, cf. iii. 2. Note the jīnās between ḡarāmī and ḡarīmī, between ʿaḥbin and ʿiḥba, between ʾāmirin and ʾāmirin, and between jārū, ḥarīr, and jirāṭī.

86. Note the jīnās between ba’dihā and (li-)bu’dihā, and between surra and sirrī, and the ṭībāq between rajāʾī and ḥaibāti.

87. The ‘valley slope’ is as usual the site of the Pilgrimage rites.
Note the jīnās between jasaʾī and l-jizʾī, and between walaʾān and wulāʾī, and the partial jīnās between the two last and laʿatī.

88. For Jamʿ, see the note on iv. 25. Wādī Muḥassir lies between Mecca (or Minā) and ʿArafa (or al-Muẓdalīfah): Yāqūt, vii. 394.
Note the jīnās between jamʿī and jamʿīn, and between muḥassira and ḥasratī.

89. For ʿArafa, see the note on line 42. Note the jīnās between ṣawwād and bi-tawwān, and between wa-baṣṭin and bisṭaḥtu, and the ṭībāq between wa-baṣṭin and qabdū (see the note on xiii. 90).

90. Note that this verse follows 91 in the editors’ text. Note also the repetition (radd al-ʿajz ‘alā l-ṣadr. The MS. reading waṣalat is obviously wrong.

92. Cf. i. 43–44, III. 21, IV. 25, XIII. 141.

93. Note the jīnās between dāra and dāri, and between hajrū and hijratī, and the ṭībāq between l-buḍī and l-qurbi. The ‘abode of my flight’ is of course Medina; the poet conceives of his Pilgrimage as a spiritual flight from material things.

94. Note the jīnās between l-qurbi and qurbatī, and the ṭībāq between waṣluḥā and l-hajrī.

95. Note the jīnās between ṭaḥatīn and ṭaḥatī, and the ṭībāq between qaḥbalat and tawallat.

96. Note the jīnās between miltu and mallati, and the ṭībāq between qarīban and baʾidaḥan.

97. Note the internal rhymes in -i (especially -rī) and -im.

98. For an-Naqa, see the note on i. 7. Note the internal rhymes jaladi—kabidi and n-naqd—l-liqd.

99. al-Būrīnī points out that this and the following line are modelled upon a couplet from al-Buḥṭurī (i. 47):
wa-lamānā tanāʾainā ‘āni l-jizʾi wa-ntaʾā
muṣṣarqu raḥkin muṣʾidin ʿan muʿğarrabī
tayaqqantu an lā dāra min baʾdi ʿālijin
tasurru wa-allā ḥillatān baʿda zainabī

129
(The Constantinople edition reads tazāyalyānā for tanā‘ āinā, muṣ‘ idān for muṣ‘ idīn, and tabaiyantu for tayqqantu.)

Note the internal rhyme jimdhan—ntizdhan.

100. Taiba is a name for Medina: Yāqūt, vi. 76–77. 'Azza was the beloved of the poet Kuthaiyir.

Note the jīnās between ʾaḥbātīn and ʾaṭībū, and between ‘izzātān and ʾazzātī.

101. For al-ʾĀmiriya (a woman of the Banū ʾĀmir), see the note on III. 2.

Note the jīnās between l-maḍāḥīdī and ʾaḥdī, and between ʾaṭān and fatsī.

102. For the situation, cf. iv. 31, vii. 46, xiii. 42. Note the ṭibāq between bi-hijrānīhā and l-wāṣlī, and between jādat and ʾaṭṭaṭūn.

103. For the Sufi doctrine of sukr and saḥw, see, e.g., Hujwiri (tr. Nicholson), 184–8.

Note the jīnās between ʾaṣīrātī and ʾaṣīratī, and the ṭibāq between s-suḥrū and bi-saḥwī, and between muḥālūn and aḥfat.