

كتاب فوهة السعال

لأصْمَعِي

تحقيق المستشرق

ش. توري

قدم لها

الدكتور صلاح الدين المنجد

دار الكتاب الجديد

بيروت - لبنان

الطبعة الثانية
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

- 1 -

ما زال العلماء منذ ظهور الإسلام حق يومنا يهتمون بالشعر القديم وينقدونه، ويحفظونه، ويشرحونه، ويقلدونه، والرسالة التي أقدم لها تمتل لوناً من هذا الاهتمام. فقد تضمنت آراء الأصمعي، العالم والناقد واللغوي والرواية، في فحولة طائفة من الشعراء الجاهليين والإسلاميين، رواها عنه تلميذه أبو حاتم سهل بن محمد بن عثمان السجزي، وروها عن أبي حاتم تلميذه ابن دريد اللغوي.

لأنجذب في الرسالة تفسيرًا واضحًا لمعنى «فحولة» الشاعر. فقد سأله أبو حاتم أستاذ الأصمعي عن معنى «الفحل»، فقال: من كان له مزية على غيره، كمزية الفحل على الحِقَاق. (ج. حق، من الإبل، الدالخلة في السنة الرابعة). على أننا نجد في اللسان ما يلي: «فحولة» الشعراه هم الذين غلبو بالهجاء من هاجهم، مثل جرير والفرزدق وأشباهها، وكذلك كل من عارض شاعرًا فغلب عليه. لكن هذا التعريف يبدو ناقصاً لأننا نجد الأصمعي في رسالته يصف بعض الشعراء بالفحولة لغير ما ذكره «اللسان». فقد قال إن طفيليًا فحل لأنه غالية، في النعت وإن كعب بن سعد الغنوبي ليس من الفحول إلا في المرثية، فإنه ليس في الدنيا مثلها، وإن لم يبدأليس بفحل، وإن شعره كانه طليسان طبرى، يعني أنه جيد الصنعة وليس له حلواة، وإن الحويبرة لو قال خمس قصائد مثل قصيده كان فعلاً...، ومن هذا نرى أن الأصمعي كان ينظر في الفحولة إلى حودة السبك، وبراعة المعنى، ووقفزة الشعر معاً.

وتبعد قيمة الرسالة في أنها جمعت عدداً كبيراً من الشعراء الجاهليين والإسلاميين ، وأن الأصمعي نفسه كان له شأن كبير ، نظرأ لمكانته في تاريخنا اللغوي والأدبي .

وُلد الأصميّ - وهو عبد الملك بن قُرَيْبٍ بن عبد الملك . . . بن أصمع ، وإليه نسبته - في البصرة سنة ثلث وعشرين ومائة من الهجرة . وكانت البصرة يومئذ مجتمع العلماء والشعراء والأدباء . فلما شبّ أخذ القراءات واللغة والأدب على أبي عمرو بن العلاء ، أحد القراء السبعة . وأخذ عن طائفة العلماء منهم الخليل ابن أحمد الفراهيدي ، والإمام جعفر الصادق ، وحماد عجرد ، وحماد بن سلمة ، وحماد بن زيد وها محدثان ، وخلف الأحرر ، وسفيان بن عيينة ، وآخرون . ولقي عدداً كبيراً من الشعراء الفصحاء ، وأولادهم ، وسمع منهم أشعارهم . ثم إنه عني بأمر لم يُعنِ به أحدٌ مثله هو السابع من الأعراب ، وأهل الباادية ، فكان يحفظ ما يسمعه منهم . فاجتمع له من روایة الشعر ما لم يجتمع لغيره ، وكان يفخر بهذه الميزة التي أوتيها . وكان يلک إلى ذلك كله ، عدداً ضخماً من الكتب ، يطالع فيها . خرج مرة مع الرشيد إلى الرقة فحمل معه ثانية عشر صندوقاً من الكتب ، وذكر أنه خفت الحمل ، ولو نقله لم يحمل أضاف ذلك . وهذا يدلّ على ما كان عنده من الكتب .

اشتهر الأصمي بروايته الواسعة ، ومعرفته بالشعر ونقدّه ، وبالتفسير والحديث والنحو ، وكذلك اشتهر بحفظه وقوه ذاكرته ، وعُرف عنه الذكاء واستحضار الحجة ، وخفة الروح ، وظَرْفُ النِّسَادَرَة ، وحلوةُ المُزَاح ، ولذع التهكم . وقد امتلأت كتب أدبنا العربي بالرواية عنه ، أو ذكر أخباره ، حتى ما تقاد تلقى كتاباً من المصادر الكبيرة ، لا ذكر له فيها . لقد كان من العلماء النوادر الذين أغنوا الأدب العربي ، وساعدوا على توضيح معالمه .

ألف الأصمي كتباً كثيرة ، أورد صاحب الفهرست مسروداً بها^(١) ، وفاته بعضها ، وهذا بيان ما جمعناه من أسماء مؤلفاته :

(١) الفهرست (ط. أوروبية) ص ٥٥ - ٥٦ .

- | | |
|---|---|
| ٢٧ - جزيرة العرب
٢٨ - الدلو
٢٩ - الرحل
٣٠ - معانى الشعر
٣١ - مصادر
٣٢ - التصائف الست
٣٣ - الاراجيز
٣٤ - النخلة
٣٥ - النبات والشجر
٣٦ - الخراج
٣٧ - ما اتفق لفظه واختلف معناه
٣٨ - غريب الحديث
٣٩ - السرج واللجام والشوى والنعال
٤٠ - غريب الحديث والكلام الوحشى
٤١ - نوادر الاعراب
٤٢ - مياه العرب
٤٣ - النسب
٤٤ - الاوصوات
٤٥ - المذكر والمؤنث
٤٦ - الاصمعيات
٤٧ - الدارات
٤٨ - النخل والكرم
٤٩ - أسماء الخمر
٥٠ - ما تكلم به العرب فكثير في
أفواه الناس
٥١ - فحولة الشعراء | ١ - خلق الانسان
٢ - الاجناس
٣ - الأنواء
٤ - المهز
٥ - المقصود والمدود
٦ - الفرق
٧ - الصفات
٨ - الآثار
٩ - الميسر والقداح
١٠ - خلق الفرس
١١ - الحيل
١٢ - الابل
١٣ - الشاء
١٤ - الاخبارية والبيوت
١٥ - الوحوش وصفاتها
١٦ - الأوقات
١٧ - فعل وأفعال
١٨ - الأمثال
١٩ - الأضداد
٢٠ - الالفاظ
٢١ - السلاح
٢٢ - اللغات
٢٣ - الاستيقان
٢٤ - النوادر
٢٥ - أصول الكلام
٢٦ - القلب والابدال |
|---|---|

هذا ما جمعناه من مؤلفاته . وما أثبتت منها بحرف أسود هو المطبوع منها^(١) .

- ٤ -

والعجب أن رسالة «فحولة الشعراء» لم يذكرها صاحب الفهرست ، ولا الذين كتبوا عن الأصمعي في عصرنا ، كعز الدين التنوخي ، والزركلي ، وحاله ، وسر كيس ، مع أنها طبعت منذ أمد طويل . وهي ذات شأن كبير ، وتستحق الدراسة العميقـة .

وقد كان المستشرق تشارلس توري قد نشر هذه الرسالة في عام ١٩١١ في المجلد ٦٥ من مجلة جمعية المستشرقين الالمان . مع ترجمة انكليزية ، ويبدو أن أبناء العربية لم يطّلعوا عليها ، ولم يفيدوا منها في دراساتهم عن الشعر القديم .

ومستشرق توري كان أستاذًا في جامعة ييل Yale بالولايات المتحدة ، وقد نشر عدداً من النصوص العربية ، منها «فتح مصر وإفريقية والمغرب» لابن عبد الحكم ، و «اغلاط الضعفاء» لابن برّي ، و «فحولة الشعراء للأصمعي» وغير ذلك ، وتوفي سنة ١٩٤٨ هـ ، وكان مولده سنة ١٨٦٣ م .

- ٥ -

روى هذه الرسالة كتابةً عن الأصمعي تلميذه أبو حاتم السجستاني ، وهو سهل ابن محمد . كان من كبار علماء البصرة باللغة والشعر . وقد نحا نحو أستاذ الأصمعي في مؤلفاته الكثيرة ، وكان ثقة . توفي سنة ٢٤٨ هـ . وكان من تلاميذه ابن دريد اللغوي المتوفى سنة ٥٣٢١ هـ ، وهو الذي روى عنه رسالتنا هذه . فتكون الرسالة قد وصلت إلينا بطريق عالمين كبارين ثقتيـن عن الأصمعي .

صلاح الدين المنجد

بيروت ، ١٩٧١

(١) للتوسيع في ترجمة الأصمعي أنظر : عز الدين التنوخي ، الأصمعي ، في مجلة الجمع العلمي العربي بدمشق ، المجلد ١٤ (١٩٣٦) ص ٨٣ - ١١٠ ؛ وحاله ، معجم المؤلفين ٦ / ١٨٧ ؛ والزركلي ، الأعلام ٤ / ٣٠٧ ؛ ونزة الالباء ص ١١٢ (طبعـة محمد أبو الفضل ابراهيم ، وما ذكره من المصادر) ؛ وبروكـمن ، المجلد الأول ٧٦٣ ، والذيل الأول ١٠٤ .

كتاب فحولة الشعراء

رواية ابن دُرِيد عن أبي حاتم عن الأصمعي

بسم الله الرحمن الرحيم قال أبو بكر محمد بن الحسن بن دريد الازدي قال أبو حاتم سهل بن محمد بن عثمن السجخني سمعت الأصمعي عبد الملك بن قريب غيره^١ مرة يفضل النابغة^٥ الذبياني على سائر شعراء^٢ لحاليلية وسألته آخر ما سأنته فبيَّلَ موته من أول الفحول قال النابغة الذبياني ثم قال ما أرى في الدنيا لأحد مثل قول أمي القيس

وَقَاعِمْ جَدْهُمْ يَبْنِي أَبِيهِمْ وَبِالاَشْقَيْنَ مَا كَانَ العِقَابُ^٣

قال أبو حاتم فلما رأى أكتب كلامه فكر ثم قال بل أؤتمِّر^٤ كلامهم في الجودة أمر القيس له المخطوة والسبق وكليمهم أخذوا من قوله واتبعوا مذهبِه وكأنه جعل النابغة الذبياني من الفحول قال أبو حاتم قلت ما معنى الفحول قال يزيد أباً له مزينة على غمرة كمزينة الفاحل على الحقائق قال وبيت جرير يدلُّك على هذا

وَابْنُ الْبَبُونِ إِذَا مَا لُرَّا فِي قَرَىٰ لَمْ يَسْتَطِعْ صَوْلَةَ الْبَرِّ الْقَنَاعِيْمِ^{١٥}
قال أبو حاتم وسئل رجل أى الناس طرأ أشعار قال النابغة قال تقدم عليه أحداً قال لا ولا أدركت العلماء بالشعر يفضلونه عليه أحداً قلت فرهير بن أبي سلمي قد اختلف فيه وفيهما^٦ ثم قال لا قال أبو عمرو وسئل رجل وأنا اسمع النابغة أشعر أم زهيو فقال ما يصلح زهير أن يكون أجيراً للنابغة قال [وأوس]^٧ بن حجر أشعر^{٢٠}

١) Ms. عن.

٢) Ms. الشعرا.

٣) Ahlwardt, *Dirans* I, 120; Agh. VIII, 69; Cheikho, *Šu'arā' an-Nasrā-nīya* I, 17, etc.

٤) Ms. لر. قناعس and دُن.

٥) The text of this passage is queried by the copyist, and كذا is inserted here in Landberg's hand. ٦) So corrected in Ms.

من زهير ولدن النابغة ططاً منه قال أوس

جَيْشٌ تَرَى منه الفضاء مُعِظلاً¹⁾

في قافية وقال النابغة فجاء بمعناه في نصف بيت وزاد شيئاً آخر
(fol. 2)

جَيْشٌ²⁾ يَضْلُّ به انفُسَاء مُعِظلاً يَدْعُ الْأَكَامَ كَائِنَينَ مَحَارِي

قال أبو حاتم حدثنا الأصممي قال حدثنا شيخ من أهل الحجد
قال كان طفيف العنوبي يسمى في الجاهلية محبراً لحسن شعره قال
وطفيف عندي في بعض شعره أشعر من أمرى القيس الأصممي يقوله
ثم قال وقد أخذ طفيف من أمرى القيس شيئاً قال ويقال ابن كثيراً
من شعر أمرى القيس لصعليك كانوا معه قال وكأن عمرو بن قميضة³⁾
دخل معه الروم إلى قيصر قال وكأن معيونة بن أبي سفيان يقول
دعوا لى طفيفاً فان شعره أشبه بشعر الأولين من زهير وهو فعل
ثم قال من العجب اين النابغة لم ينعت فرساً قط بشيء الا قوله

صُفْرًا مَنَاخِرُهَا مِنَ الْجَرْجَارِ⁴⁾

قال ولم يكن النابغة وأوس وزهير جسنوون صفة الخيل ولكن طفيف
غاية في النعوت وهو فعل ثم انسد له

بُرَادُ⁵⁾ عَلَى فَلَسِ الْلِّهَاجَمَ كَائِنَا بُرَادُ⁵⁾ بِهِ مِرْقَاهُ جِذْعٌ مُشَدِّبٌ

1) Cf. the verse quoted from this poet in *Lisān XIII*, 478.

2) Ahlw., *Divans*, p. 14 has جَمِيعاً Diw. Cairo 1293 (with Comm. of Baṭalyūsī), p. 37 has جَمِيع. On this verse see also Ibn as-Sikkīt, p. 343.

3) Ms. قَمِيشَة.

4) Ahlw. p. 14; Diw. Cairo 1293, p. 38, and elsewhere.

5) Elsewhere always بُرَادَى or تُرَادَى; see Krenkow, "Tufail al-Ganawī", JRAS. 1907, p. 852 (vs. 45), and the references given by him, pp. 825, 827.

قوله يراد على فاس اللجام تقول راودته على كذا اى حاولته عليه
ويقال اردته ايضا وانما يصف عنقه^١
. . . وهو جيد الصفة للخليل جدا ثم انشد
يشد الشوؤن او اراد ليبرغرا^٢

5 وقد احسن في قصيده انتى يقول فيها

تُلْكَ الْمَكَارُمُ لَا قَعْبَاءِ^٣ مِنْ لَبَنٍ شِبَابًا بِنَمَاءِ فَعَادَ بَعْدَ أَبْوَالِ^٤
قللت ما مذعبه في ذا فان هذا البيت يدخل في شعر غيره^٥ قال
لما قال سوار ابن الحباء القشيري ومننا ناشد رجله ومنا الذي اسر
(fol. 3) حاجبا ومنا الذي سقى اللبن قال النابغة حينئذ

10 تلک المکارم لا قعبا، من لبن

قال الاصمعي لو كانت هذه القصيدة للنابغة الاكبر بلغت كل
مبلغ قلت فالاعشى اعشى بنى قيس بن تعلبة قال ليس بفاحل
قللت فغلقمة بن عبدة قال فحل قلت فالحرث بن حسنة قال فحل
قللت فعمرو بن لثيم قال ليس بفاحل قلت فالمسيب بن علس
قال فحل قلت فعدى بن زيد افحل هو قال ليس بفاحل ولا انتى¹⁵
قال ابو حاتم وانما سألته لاني سمعت ابن منافر لا يقدم عليه
احدا قلت فحسنا، بن ثابت قال فحل قلت فقيس بن الخطيم قال

1) In the Ms. there is no sign of a gap here, nor does any one appear to have noticed it. It is plain that from speaking of Tufail's description of horses al-Asma'i then passed on to speak of his acknowledged rival in this regard, Nābigha Ja'dī. The place where the omission occurred must be the one which I have indicated, and it may be that the text has suffered the loss of only a line or two.

2) The verse appears to come from the long *qasida* of this poet of which small portions are given in Agh. IV, 130 f., Iliz. I, 513 f., and elsewhere, while 70 or 80 verses from it appear in the Jamhara, 145 ff. A similar verse (but not the same) is Jamh. 147, 4.

3) Ms. قعبا.

4) See especially Brockelmann in *Nöldeke-Festschrift* I, 118.

5) Landberg's copyist queries the line beginning with this word and ending with ومنا.

فحل قلت فالمرقشان قال فحلان قلت ثابن قميئنة^١ قال فحل قال هو قميئنة^٢ بن سعد بن مالك وكنيته ابو يزيد قلت فابو زبید^٣ قال ليس بفحيل قلت فالشماخ قال فحل قال الاصمعي وخبرني من رأى قبر الشماخ بأرمينية قلت فُمَرِّد اخوه قال ليس بدون الشماخ ^٤ ولكننه افسد شعره بما بهاجو الناس قال وخبرني الاصمعي قبل هذا ان اهل الكوفة لا يقدمون على الاعشى احدا قال وكان خالٌ لا يقدم عليه احدا قال ابو حاتم لانه قد قال في كل عروض ورثيَ كل فافية^٥ قلت فُعُورَة بن الورد قال شاعر كريم وليس بفحيل قلت فالجويدرة^٦ قال لو قال مثل قصيده خمس قصائد كان فحلا ^٧ قلت فمهلهم قال ليس بفحيل ولو كان قال مثل قوله
 أَيْلَتَنَا بِذِي جُسْمٍ^٨ أَيْمُرِي

كان أَحَلَّهُمْ قال واكثر شعره محمول عليه قلت فابو دُوايد^٩ قال صالح لم يقل انه فحل قلت فالراعي قال ليس بفحيل قلت ثابن مُقبل^{١٠} قال ليس بفحيل قال ابو حاتم وسألت الاصمعي من اشعر الراعي ^{١١} ام ابن مقبل قتله ما اقرَّهما قلت لا يقنعنا هذا قال الراعي اشبه شعرا بالقديم وبالآخر قلت ثابن احمر (fol. 4) الباهلي قال ليس بفحيل ولكن دون هولاء وفوق طبقته قال وارى ان مالك بن حريم الهمدانى من الفحول قال ولو قال ثعلبة بن صعيير المازنى مثل قصيده خمسا كان فحلا قلت فكتعب بن جعيل قال اظننه من الفحول ولا استيقنه قلت فجوير والفرزدق والاخيل قال هولاء لو كانوا في الجاهلية كان لهم شأن ولا اقول فيهم شيئا لأنهم اسلاميون

1) Ms. قميئنة.

2) Ms. زبید.

3) Apparently a leaf of one of the parent MSS. was misplaced, for this passage plainly belongs above, after the statement that *al-Aṣṭā'* was not a *fahl*.

4) Ms. فالجويدرة.

5) Better حَسْم or حُسْم; Nöldeke, *Del. Carn.* p. 44, *Lisān* s. v. حسم, etc.

6) Ms. دُوايد.

قال ابو حاتم و كنت اسمعه يفضل جريرا على الفرزدق كثيرا فقلت
له يوم^١ دخل عليه عاصم بن الفيض انى اريد ان اسئلتك عن
شيء ولو ان عاصما يعلمك من قبلك لم اسئلتك ثم قلت سمعتك
تفضل جريرا على الفرزدق غير مرّة فما تقول فيهما وفي الاختلط
فاطرق ساعة ثم انشد بيتا من قصيقتة^٢

لَعَمْرِي لَقَدْ أُسْرِيْتُ لَا لِيلَ عَاجِزٌ بِسَاهِمَةٍ^٣ **الْحَدَّيْنِ طَاوِيْةِ الْقُرْبِ**
فانشد ابياتا زهاء العشرة ثم قال من قال لك ائن^٤ في الدنيا
احدا قال مثلها قبله ولا بعده فلا تصدقه ثم قال ابو عمرو بن
العلاء كان يفضله سمعت ابا عمرو بن العلاء يقول لو ادرك الاختلط
من للجاعلية يوما واحدا ما قدمت عليه جاهليا ولا اسلاميا ثم^٥
قال الاصمعي^٦ انشدت ابا عمرو بن العلاء شعرا فقال ما يطيق
هذا من الاسلاميين احد ولا الاختلط قال ابو حاتم وسألته عن
الاغلب افضل هو من الرجال قال ليس بفضل ولا مفلح وقد^٧ اعيانى
شعره وقال لي مرة ما اروع للأغلب^٨ الا اثننتين ونصفا قلت كيف
قلت نصفا قال اعرف له اثننتين و كنت اروع نصفا من التي على^٩
الكاف فظلواها ثم قال كان ولد^{١٠} يزيدون في شعره حتى انسدوه
قال ابو حاتم وطلب منه اسحق بن العباس رجزا للاغلب^٩ وطلب
مني [.....]^٩ فاعتبرته^{١٠} فاخذ منها نحو من عشرين (fol.
فقلت الم تزعم انك لا تعرف له الا اثننتين ونصفا قال لي بلى
ولكنني انتقمت^{١١} ما اعرف فلن لم يكن له فهو لغيره من هو^{٢٠}

1) The line of Landberg's Ms. beginning with this word is queried.

2) *Dīwān*, ed. Salhani, p. 17, etc.

3) Ms. ساهمة.

4) Ms. ائن.

5) Ms. للاصمعي.

6) Ms. وقتل.

7) Ms. لا اغلب.

8) Ms. لاغلب.

9) Thus Landberg Ms.

10) Ms. فاعربية, corrected by Landberg's copyist.

11) Ms. انسمعت.

ثبت او ثقة قال ابو حاتم وکان اروى الناس للرجز الاصمعي قال ابو حاتم سمعت مرة تجراًنياً کان قد ضاف بنواحی خراسان فسئل له فقال اخبارني فلان بالری انك تروي انتهى عشر^۱ الف ارجوزة قال نعم اربعة عشر^۲ الف ارجوزة احفظها فتعجبت فقال لى اکثراها قصار قلت اجعلها بيتنا بيتنا اربعة عشر الف بيت قال الاصمعي انما اعيانی شعر الاغلب قال خلف^۳ فکان من ولده انسان يصدق في الحديث والروايات ويکذب عليه في شعره فللت محاتم الطائى قال حاتم انما يُعَد بکرم ولم يقل انه فحل قلت فمعقر البارق حليف بنی نمير قال لو اتم خمسا او ستة لکان فحلا ثم قال لم ار اقل ۱۰ شعرا من كلب وشيبان فللت فابو ذؤيب الھذلی قال فحل قلت فساعدة بن جویة قال فحل قلت فابو خراش الھذلی قال فحل قلت فاعشی قمدان قال هو من الفاحول وهو اسلامی كثير الشعر وسألت الاصمعي عن كعب بن سعد الغنوی قال ليس من الفاحول الا في المترتبة فإنه ليس في الدنيا مثلها قال وکان يقال له كعب الأمثال وسألته عن خفاف ابن تدببة وعنتربة واللبرتان بن بدر قال هؤلاء اشعر الفرسان ومثلهم عباس بن مرداس السلمی لم يقل انهم من الفاحول ويشر بن ابی خازم^۴ وسمعت ابا عمرو بن العلا يقول قصيدة التي على الراء الحقتها بانفحول

الْأَلَا بَيْنَ الْخَلِيلِ وَلَمْ يُدَانِي وَقَلْبُكَ فِي الطَّعَانِ مُسْتَعَارٌ⁽⁵⁾

٢٠ قلت فالاسود بن يعفر النهشلي قال يشبه الفحول قلت أرأيت

1) Ms. عشرة .

2) Ms. ٨٣٦ عشـر بـعـد.

3) Ms. حلف.

4) Very often written حازم; thus e. g. Aghānī and Index, Yāqūt (see Index), Lane, *Lex.* s. v. حازم, etc.

5) See Yāqūt I, 76, where the verse (in the recension of as-Sukkārī) is given in what appears to be the more primitive form, with بِزَارِدَا in place of يَدَانِي. Yāqūt probably cites other portions of the same *qaṣida* in I, 393 f., IV, 10, 47, 128, 480. So too, perhaps, the verse given in the *Lisān* and Lane s. v. مَعْنَى.

عمرٌ بن شاس الأَسْدِيَّ مَا قلت فِيهِ^{١)} (fol. 6) قال ليس بفاحل هو
دون هُؤلَاءِ قلت فَلَبِيدُ بن رِبيعةَ قال نَيْسٌ بفاحل وَقَالَ لِي مَرَّةً
أُخْرَى كَانَ رَجُلًا مَنَحَا كَانَهُ يَنْفَعُ عَنْهُ جُودَةُ الشِّعْرِ وَقَالَ لِي مَرَّةً
شِعْرٌ لِبَيْدٍ كَانَهُ طَيْلَسَانٌ طَبَرِيٌّ يَعْنِي أَنَّهُ جَيْدُ الصُّنْعَةِ وَلَيْسَتْ لَهُ
حَلاوةٌ قَالَ وَجْرَادَةُ بْنُ عُمَيْلَةِ الْعَنْوَى لَهُ اشْعَارٌ تَشَبَّهُ بِاشْعَارِ الْفَاحِولِ
وَهِيَ قَصَارٌ وَهَذَا الْبِيَتُ لَهُ

أَنِّي أَهْتَدِيَتِي وَكُنْتِ غَيْرَ دَلِيلِي شَهِدْتُ عَلَيْكِ بِمَا فَعَلْتُ شَهِيدُ
قَلَتْ فَأْوِينُ بْنُ غَلْفاءِ الْهَاجِيِّيِّ قَالَ لَوْ كَانَ قَالَ عَشْرِينَ قَصِيْدَةً
لِحَقِّ الْفَاحِولِ وَلَكِنَّهُ قُطِعَ بِهِ قَالَ وَعُمَيْرَةُ بْنُ طَارِفِ الْبِرَوْعِيِّ مِنْ
رَوْسِ الْفَرَسَانِ هُوَ الَّذِي أَسْرَ قَابُوسَ بْنَ الْمُنَدِّرِ وَسَأَلَتْهُ عَنْ خِدَاشَ^{٢)}
بْنَ زَهِيرِ الْعَامِرِيِّ قَالَ هُوَ فَحَلٌّ قَلَتْ فَكَعْبُ بْنُ زَهِيرِ بْنِ أَبِي سُلَمَى
قَالَ لَيْسَ بفاحل قلت فربيد للحيل الطائى قال من الفرسان قلت
فسلييك بن السسلكة قال ليس من الفاحول ولا من الفرسان ولكن
من الذين كانوا يعزون فيعدون على ارجلهم فيختلسون قال ومثله
ابن برقة الهمدانى ومثله حاجز الشمالي من السروبين وتنابط شرا^{٣)}
واسمه ثابت بن جابر والشقرى الأزدى السروى وليس المنشير
منهم ولكن الاعلم البهذلى منهم قال وبالحجاز منهم وبالسراء اكثر
من ثلاثة يعني الذين يعدون على ارجلهم وبختلسون قال وسلامة
بن جندل لو كان زاد شيئاً كان فحلا قال والمتعلمس راس فحول
ربيعة قال ودريد بن الصيمة من فحول الفرسان قال ودريد في بعض^{٤)}
شعره اشعر من الذيبانى وكاد يغلب الذيبانى قلت فاعشى باهلة
امن الفاحول هو قال نعم وله مرثية ليس في الدنيا مثلها وهي^{٥)}
أَنِّي أَتَتْنَى لِسَانٌ لَا أَسْرُ بِهَا مِنْ عَلُوٍّ لَا كَذِبٌ فِيهَا وَلَا سَاحِرٌ^{٦)}

1) Ms. منه.

3) Ms. سَحْرٌ.

2) The whole poem, Jamh. 135 ff. This opening verse also cited, in somewhat varying form, in the larger native lexicons, s. v. علو.

(fol. 7) ^{١)} قال وُلد العجاج في الجاهلية وكان حميد الأقط
يُشذب الرجز وينقحه وينقيه قال رأيته يستجيد بعض رجز أبي
النجم ويضعفه بعضاً لأن له ربيعاً كثيراً قال مرة لا يعجبني شاعر
اسمه الفضل بن قدامة يعني أبا النجم قال أبو حاتم سألت الاصمعي
عن القاتحيف العامري الذي قال في النساء قال ليس بفحيح ولا
حجنة سألته عن زياد الأجمم فقال حجة لم يتعلّق عليه بلحن
وكنيته أبو أمامة قلت فأخبرني عن عبد بنى الحساس قال هو
فصحيح وهو زنجي أسود قال وأبو^{٢)} دلامة عبد رأيته مولد حبشي
قلت أفصيحا^{٣)} كان قال هو صالح الفصاحة قال وأبو عطاء السندي
^{٤)} عبد أَخْرَبْ مشقوت الان قلت أَوْكَان^{٤)} في الأغраб قال لا ولكن
فصحيح قال عبد العزيز بن مروان^{٥)} لايون بن خريم^{٦)} الأسدى كيف
ترى^{٧)} مولاً يعني نصيباً قال هو اشعر اهل جلدته وكان أسود
قال وعمر بن أنى ربيعة مولد وهو حجة سمعت أبا عمرو بن العلاء
يحتاج في التحو بشعره ويقول هو حجة وقصالة بن شريك الأسدى
^{٨)} وبعد الله بن الزبير الأسدى وأبن الرقيات هؤلاء مولدون وشعرهم
حجنة رأيته طعن في الأئمّة ولم يلتفت إلى شعره وقال ولا يقال
الآن رَجُلُ شُرْطِي فقلت قال الأقيشير^{٩)}

إِنَّمَا يَشْرُبُ^{١٠)} مِنْ أَمْوَالِنَا فَاسْأَلُوا الشُّرْطَى مَا هَذَا الغَضَبُ
فقال ذاك مولد قال وأبن هرمة^{١١)} ثبت فصحيح قال وأبن أَنْيَة
^{١٢)} ثبت في طبقة ابن هرمة وهو دونه في الشعر وقد كان مالك بيروى

1) It is possible that something is missing here. 2) Ms. أبو.

3) Ms. موذن. 4) Ms. وكان. 5) Ms. (sic).

6) Ms. حزم, corrected (by Landberg?) to خريم. Often written خريم,
see however Suyūṭī, *Husn*, I, 79, also Agh. XXI, 7.

7) Ms. بيري.

8) Agh. X, 91.

9) So orig. Ms., but corrected by copyist to نشرب. See note on the
Translation.

10) Ms. هرمة.

عنه الفقه قال وطفييل الكنانى مثل ابن هرمة قال ويزيد بن ضبة مولى لتنقيف قال قال يزيد بن ضبة الف قصيدة فاقتبس منها العرب ذهبت بها قال الاصل عى لم يكن بعد رؤبة وابى (8) (fol.) كُخْيَلَة اشعر من جَنْدَلَ الطَّهُوَى وَابِى طُوفَ وَخَطَامَ الْجَاشُى وَيَلْقَبُ خَطَامَ الريح قال وكان ابن مُغَرَّع من مولدى البصرة قال حدثني الاصل عى قال اخبرنى وهب بن جرير بن حازم قال قال ابى ⁽¹⁾ كنت اروى لامية ثلاثمائة قصيدة قال فقلت اين كتابه قال استعارة فلان فذهب به حدثنى الاصل عى قال كان يقال اشعر الناس مغلبو مصر حميد والراعى وابن مُقْبِل فاما الراعى فغلبه جرير وغلبه خنزير رجل من بنى بكر ولبعدي غلبه ليلى الاخيمية وسوار ابن الحيا وابن مقبل ¹⁰ غلبه النجاشى من بنى لحرث بن كعب وحميد كل من هاجاه غلبه قال ابن احمر لم يهاج احدا قال وفَسَاحُم شاعر جاهلي مُفْلِق ⁽²⁾ ولم ينسبه قال وكان النجاشى بن لثارثية ⁽³⁾ شرب الخمر فضربه على بن ابي طالب رضه مائة سوط ثمانيين للمسكر وعشرين لحرمة رمضان وكان وجده ⁽⁴⁾ في رمضان سكرار فلما ضربه ذهب الى معوية ¹⁵ فمدحه * ونال من ⁽⁵⁾ على رضه ⁽⁶⁾ قال الاصل عى جامع [زغير] ⁽⁷⁾ قوما من يهود اي قاربهم فسمع بذكر المعاد فقال في قصيدهته يوخر فيوضع في كتاب فيدَخْر ليوم الحساب او يُعَجَّل فينقم ⁽⁸⁾

1) Ms. أني. 2) Ms. مقلق. 3) Ms. الحبانية. 4) Ms. وحدة.

5) Ms. مقال في وسائل. In a marginal note Goldziher suggests the reading

instead of وَقَلْ. This change seems to me to necessitate reading مُنْ in place of فَ. I have adopted both emendations. If the reading of the Ms. is retained, we must suppose that a passage has been lost here; a supposition which may seem to be supported by the absence of the name (Zuhair) in what immediately follows.

7) This name is wanting in the Ms., but fortunately the following lines are very well known as belonging to Zuhair; Arnold, *Mo'all*. p. 78, Ahlw. 95, Nöldeke, *Die Mo'allaga Zuhair's*, pp. 16, 30, etc.; see also my *Commercial Terms in the Koran*, p. 10.

8) Ms. فینتقة.

قال الاصماعي سهل شيخوخ عالم عن الشعراء فقال كان الشعر في
الجاهلية في ربعة وصار في قيس ثم جاء الاسلام فصار في تميم قلت
للاصماعي لم يذكر اليمن [قال]^{١)} انما اراد بنى نزار فاما هؤلاء
كلهم غادوا من رأس الشعراء امرئ القيس وانما كان الشعر
في اليمن وقال ابي الدنيا مثل فرسان قيس وشراوهر^{٢)} الفرسان
فذكر عدّة منهم عنترة وخفاف بن ندبة وعياس بن مرداس ودريد
بن الصمة وقال لى مرة دريد وخفاف اشعر الفرسان حدثي الاصماعي
[قال]^{٣)} ذهب امية بن ابى الصلت في الشعر (fol. 9) بعامة ذكر
الآخرة وذهب عنترة بـ[عامة]^{٤)} ذكر للحرب وذهب عمر بن ابى ربعة
بعامة ذكر النساء^{٥)} قال الاصماعي لقى رجل كثير عزة وهو كثير بن
عبد الرحمن الخزاعي ابن ابى جمعة فقال له يا ابا صخر اى الناس
اشعر قال الذى قال

أثرت إللاجي على ليلى حربة قضيي الحشا حسانة المتجبر^{٦)}
وهذا للخطيئه قال ثم تركه حينا حتى اذا ظنه قد نسى
ذلك لقيه فقال يا ابا صخر اى الناس اشعر قال الذى يقول

ففا تبكي من ذكرى حبيب ومتول^{٧)}

يعنى امرا القيس وهو اول من بكتى الدبار وسير^{٨)} الظعن قال
الاصماعي انعت الناس لمكوب من الابل عبيينة^{٩)} بن مرداس وهو
الذى يقال له [ابن]^{١٠)} فسورة وانعت الناس لخلوب في انقصيد الراعي
وانعthem لخلوب في الرجز ابن لجأ التميمي^{١١)} واسمه عمر قال الاصماعي

1) Ms. omits. 2) Ms. وشـرائـم. 3) Bracketed words om. in Ms.

4) This saying also quoted from al-Asma'i in Agh. III, 188, below.

5) Dīwān, Cairo 1323, p. 21; ed. Goldziher, ZDMG. 46, 203; Agh. II, 61; *Lisān*, s. v. دلنج.

6) The opening line of Imrulqais' *Mu'allaqā*.

7) Ms. وسـير. 8) Ms. om. 9) Ms. om. 10) Ms. السـمـمـي.

أَيْ اَنْنَاسَ اَشَعَرَ قَبِيلَةَ فَقِيلَ الْخُجُلُ الْعَيْوَى، فِي شِلَالِ الْفَسِيلِ يَعْنِي
الْاَنْصَارَ قَالَ وَيَقَالُ التَّرْقُ الْعَيْوَى فِي اَصْوَلِ الْعَصَاهِ يَعْنِي بَنْيَ قَيْسٍ
بْنَ تَعْلِبَةَ وَذَكَرَ مِنْهُمْ الْمَرْقَشَ وَالْاعْشَى وَالْمَسِيبَ بْنَ عَلَسَ حَدَثَنَا
الْاَصْمَعِي قَالَ حَدَثَنَا اَبْنُ اَبِي الزَّنَادَ قَالَ اَتَشَدَّدُ حَسَانٌ شَعَرُ عَمْرُو
بْنَ الْعَاصِ شَقَالَ مَا هُوَ شَاعِرٌ وَلَكُنْهُ عَافِلٌ قَالَ الْاَصْمَعِي سَهَلُ الْاَخْطَلُ^١
عَنْ شَعَرٍ كَثِيرٍ فَقَالَ حَجَازِي يَكِيدُ^٢ الْبَرْدَ قَالَ الْاَصْمَعِي يَوْمًا اَشَعَرْتُ
اَنْ لَيْلَى اَشَعَرَ مِنْ لِلْنِسَاءِ وَقَالَ لَى مَرَّةً التَّرِيقَانَ فَارِسٌ شَاعِرٌ غَيْرُ
مَطِيلٍ وَقَالَ مَالِكُ بْنُ نُوَيْرَةَ شَاعِرٌ فَارِسٌ مَطِيلٌ قَالَ لَيْسَ فِي الدُّنْيَا
قَبِيلَةً عَلَى كَثْرَتِهَا اَقْلَى شَعْرًا مِنْ بَنِي شَبَيْبَانَ وَكَلْبَ قَالَ وَلَيْسَ لِكَلْبٍ
شَاعِرٌ فِي الْبَلَاغِيَّةِ قَدِيمٌ قَالَ وَكَلْبٌ مُثَلٌ شَبَيْبَانَ اَرْبَعَ مَرَارٍ حَدَثَنَا اَبُو^٣
حَاتِمَ قَالَ حَدَثَنَا الْاَصْمَعِي قَالَ فَقِيلَ لِحَسَانٍ مِنْ اَشَعَرَ النَّاسَ قَالَ
اَشَعَرْهُمْ (fol. 10) رَجُلًا اَمْ قَبِيلَةَ قَيْلِ^٤ قَالَ بَلْ قَبِيلَةَ قَالَ هَذِيلٌ
قَالَ الْاَصْمَعِي فِيهِمْ اَرْبَعُونَ شَاعِرًا مَفْلَقًا^٥ وَكَلَّهُمْ يَعْدُو عَلَى رَجْلِهِ
لَيْسَ فِيهِمْ فَارِسٌ قَالَ اَبُو حَاتِمَ سَالَتِ الْاَصْمَعِي فَمَنْ اَشَعَرْهُمْ رَجُلًا
وَاحِدًا قَالَ اَمَا حَسَانٌ فَلَمْ يَقُلْ فِي الْوَاحِدِ شَيْئًا وَاَنَا اَقُولُ اَشَعَرْهُمْ^٦
وَاحِدًا النَّابِغَةُ الْذِيَّبِيَّانِيُّ وَهُوَ اَبُنُ خَمْسِينَ سَنَةً وَانَّمَا قَالَ الشِّعْرَ
قَلِيلًا وَقَالَ النَّابِغَةُ لِلْعُدُى اَفْحَمَ ثَلَاثِينَ سَنَةً بَعْدَ مَا قَالَ الشِّعْرَ ثُمَّ
نَبَغَ قَالَ وَالشِّعْرُ اَوَّلُ مَنْ قَوْلَهُ جَيِّدٌ بَالْعَزْ وَالْآخِرُ كَلَّهُ مَسْرُوفٌ وَلَيْسَ
بِجَيِّدٍ قَالَ اَبُو حَاتِمَ قَالَ الشِّعْرُ وَهُوَ اَبُنُ ثَلَاثِينَ سَنَةً ثُمَّ اَفْحَمَ ثَلَاثِينَ
سَنَةً ثُمَّ نَبَغَ قَالَ ثَلَاثِينَ سَنَةً قَلَتْ لِلَاَصْمَعِي كَيْفَ شِعْرُ الْفَرَزِيقِ^٧
قَالَ تَسْعَةً اَعْشَارَ شِعْرَهُ سَرْقَةٌ قَالَ وَأَمَا جَرِيرُ فَلَهُ ثَلَاثُونَ قَصْبَدَةً مَا
عَلِمْتَهُ سَرْقَ شَيْئًا قَطُّ اَلَا نَصْفُ بَيْتٍ قَالَ لَا اُدْرِي لِعَلَهُ * وَافَقَ
بَيْنِي شَيْئًا قَلَتْ مَا هُوَ هَاجِءٌ فَلَمْ يَخْبِرْ^٨ قَالَ اَبُو حَاتِمَ قَدْ رَأَيْتَهُ

1) كَذَا inserted here in Landberg's hand. See note on the Translation.

2) Ms. قال.

3) Ms. مَعْلَقاً.

4) This passage is queried in the Ms. The text is corrupt, and it may be that something is missing.

انا بعد في شعره قال ابو حاتم حدثنا الاصمعي قال اظن^١ جميل
 بن معمّر ولد في للباعلية قال والاحوص مولى نبت بقباء حتى هرم
 حدثنا الاصمعي قال قال فلان انما كثير كريج يعني صاحب كريج
 قال يبيع الخيط والقطران قال الاصمعي كان ابو ذؤيب راوية ساعدة
 وشد^٢ عليه في اشياء كثيرة * فذكر في قافية والتح في شعرهم^٣ قال
 واستجاد هذه الجيمية لابي ذؤيب قال ليس في الدنيا احد يقوم
 للشماخ في الرائبة والجيمية الا ان ابا ذؤيب اجاد^٤ في جيميته حدا
 لا يقوم له احد قال هي التي قال فيها
 برک من جذام تبيجي^٥

قال الاصماعي قال النمر بن توب جاهلى اسلامى قال وقال الغزوذ للنوار امرأته كيف شعرى من شعر جرير فقالت شركك^٥ في حلوه وغلبك على مرة قال الاصماعي قال سمعت ابا سفيان بن العلاء يقول قلت لروية كيف رجز ابي (fol. 11) البجم عنده^٦ فقال كلمته تلك عليها لعنة الله لانه استجادها للحمد لله الوهوب الماجز^٧

حدثنا الأصممي قال الكميت بن زيد ليس بحاجة لانه مولد
وكذلك الطيرماح قال ذو الرمة حجة لانه بدوى ولكن ليس يشبه
شعره شعر العرب ثم قال الا واحدة النى تشبه العرب وهى التي
يقول فيها

والبابُ دُونَ أبِي عَسْلَانَ مَسْدُودٌ
تمَ وَاللَّهُ أَعْلَمُ

1) Ms. طن. 2) Ms. وشد. 3) The passage cannot be right as it stands. It is queried in the Ms. 4) Ms. احاد.

5) DIWĀN, Yale University Library, Ms. 303, fol. 103a; Haffner, *Texte zur arab. Lexikographie*, 116; *Lisān* s. v. بُرْكَ، جَذْمٌ، شَيْبٌ، صَرْعٌ؛ لِبْجُ، يَأْتِي مِنْ لِبْجٍ. Yātī I, 852, III, 244.

6) Ms. شش ککس. 7) Ms. عیمد ک. 8) Agh. IX, 81, 10.

فهرس الشعراء والأعلام

<p>اسحاق بن العباس : ١٣</p> <p>الاسود بن يعفر : ١٤</p> <p>أشعى باهله : ١٨</p> <p>أشعى قيس : ١٩ ، ١٢ ، ١١</p> <p>أشعى هدان : ١٤</p> <p>الاعلم الهندي : ١٥</p> <p>الغلب : ١٣</p> <p>الاقشر : ١٦</p> <p>امروء القيس : ١٨ ، ١٠ ، ٩</p> <p>أميمة بن أبي الصلت : ١٨</p> <p>لوس بن حجر : ١٠ ، ٩</p> <p>لوس بن غلقاء : ١٥</p> <p>لبن بن خريم : ١٦</p> <p>ب</p> <p>بشر ابن أبي خازم : ١٤</p> <p>ت</p> <p>تابط شرآ : ١٥</p> <p>ث</p> <p>تعلبة بن صعير : ١٢</p> <p>ج</p> <p>جرارة بن عبيدة : ١٥</p> <p>جرير : ٢٠ ، ٩ ، ١٧ ، ١٣ ، ١٢ ، ١٩</p> <p>الجمدي ، النابغة : ١٧</p>	<p style="text-align: center;">١</p> <p>ابن أبي جمة : ١٨</p> <p>ابن أبي الزناد : ١٩</p> <p>ابن أحمر الباهلي : ١٧ ، ١٢</p> <p>ابن أذينة : ١٦</p> <p>ابن براقة المداني : ١٥</p> <p>ابن الرقيبات : ١٦</p> <p>ابن جلا : ١٨</p> <p>ابن مفرغ : ١٧</p> <p>ابن مقابل : ١٧ ، ١٢</p> <p>ابن منذر : ١١</p> <p>ابن هرمة : ١٧ ، ١٦</p> <p>أبو خراش : ١٤</p> <p>أبو دلامة : ١٦</p> <p>أبو دواود الإدريسي : ١٢</p> <p>أبو ذؤيب : ٢٠</p> <p>أبو زيد الطائي : ١٢</p> <p>أبو سفيان بن العلاء : ٢٠</p> <p>أبو طوق : ١٧</p> <p>أبو عطاء السندي : ١٦</p> <p>أبو عمرو بن العلاء : ١٦ ، ١٤ ، ١٣</p> <p>أبو النجم الراجز : ٢٠ ، ١٦</p> <p>أبو نخيلة : ١٧</p> <p>الأحرص : ٢٠</p> <p>ال Axel : ١٣ ، ١٢</p>
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زيد الخيل الطائي : ١٥
زياد الاعجم : ١٦

س

ساعدة بن جوؤة : ١٤
سحم الماهلي : ١٧
سلامة بن جندل : ١٥
سوار بن الجباء : ١٧، ١١

ش

الشاخ بن ضرار : ٢٠، ١٢
الشفري : ١٥
شيخ من أهل نجد : ١٠

ط

الطرماح : ٢٠
طفيل الغنوى : ١٠
طفيل الكلنافى : ١٧

ع

عباس بن مردادس : ١٨، ١٤
عبد بنى الحسحاس : ١٦
عبد العزيز بن مروان : ١٦
عبد الله بن الزبير الاسدي : ١٦
المجاج : ١٦
عدي بن زيد : ١١
عروة بن الورد : ١٢
عصام بن الفيض : ١٣
علقمة بن عبدة : ١١
علي بن أبي طالب : ١٧
عمر بن أبي ربيعة : ١٧، ١٦
عمرو بن شناس : ١٥

جحيل بن معمر : ٢٠
جندل الطهوري : ١٧

ح

حاجز الثنائي : ١٥
الحارث بن حلازة : ١١
حاتم الطائي : ١٤
حسنان بن ثابت : ١٩، ١١
الحطيبة : ١٨
حيد الارقط : ١٧، ١٦
الحويدرة : ١٢

خ

خداش بن زعير : ١٥
خطام الملاشعى : ١٧
خفاف بن ندبة : ١٨، ١٤
خلف الاحمر : ١٤
خنزر : ١٧
الخنساء : ١٩

د

درید بن الصمه : ١٨، ١٥

ذ

ذر الرمة : ٢٠

ر

الراعي : ١٨، ١٧
رؤبة : ٢٠، ١٧

ز

الزبرقان بن جدر : ١٩، ١٤
ذهير بن أبي سلى : ١٧، ١٠، ٩

ل

لبيد بن ربيعة : ١٥
ليل الأخيلية : ١٩، ١٧

م

مالك بن حريم : ١٢
مالك بن فويرة : ١٩
الملبس : ١٥
الرقش : ١٩
الرقشان : ١٢
مزدرد بن ضرار : ١٢
المسيب بن عيسى : ١٩، ١١
معاربة بن أبي سفيان : ١٧، ١٠
معقر البارقي : ١٤
المتشر : ١٥
مهلهل : ١٢

ن

النابغة الذبياني : ١٩، ١٥، ١١، ١٠، ٩
النجاشي : ١٧
نصيب : ١٦
النمر بن تولب : ٢٠
التوّار : ٢٠

ي

يزيد بن ضبّة : ١٧

عرو بن طارق : ١٥

عرو بن العاص : ١٩

عرو بن قبية : ١٢، ١٠

عرو بن كلثوم : ١١

عنترة بن شداد : ١٨، ١٤

عبيدة بن مرداس : ١٨

ف

الفرزدق : ٢٠، ١٩، ١٣، ١٢

فضالة بن شريك : ١٦

الفضل بن قدامة : ١٦

ق

قايوس بن المنذر : ١٥

التعيف العامری : ١٦

قيس بن الخطيم : ١١

قبصر : ١٠

ك

كثير عزّة : ١٩، ١٨

كمب بن جميل : ١٢

كمب بن زهير : ١٥

كمب بن سعد : ١٤

الكبيت بن زيد : ٢٠

Torrey, Al-Asma'i's Fulūlat aṣ-Šu'arā'.

The curse of Allah is upon this phrase of his, because *he* thought it excellent:

Praise to Allah, the bountiful giver.

Al-Asma'i said, moreover: Al-Kumait ibn Zaid was not normative 5 (չհայ), because he was an Arab only by adoption; the same was true of at-Tirimmāh. Dū 'r-Rumma was normative, for he was a bedawī. His poetry, however, is not like the poetry of the true Arabs; excepting (he added) one poem in which he resembles them; that one, namely, in which he says:

10 And on Abū Ghassān the door is barred.

ancient poet in the Jāhilīya, and yet Kalb was four times as good as Sa'bān.

Said Abū Ḥātim: We have the following from al-Asma'i. Some one asked of Ḥassān: Whom do you call foremost in poetry? He answered: (fol. 10) Do you mean What man? or What tribe? I meant the tribe. Hudail is the foremost, he replied. (Said al-Asma'i: There were in that tribe forty notable poets. They were all men who ran on foot, not one of them was a knight.) Said Abū Ḥātim: I asked al-Asma'i: What one man, then, was the foremost of the poets? He replied: Ḥassān did not express his opinion as to the individual, but I will give mine. The one greatest of them all was an-Nābigha of Dubyān, when he was fifty years of age. Nor did he compose much poetry. As for an-Nābigha al-Ja'dī, on the other hand, the flow of his poetry was stopped for thirty years after his first productive period, and then the stream flowed again. The poetry of his first period was extremely good, but all his later productions were unoriginal (مسروق) and of poor quality. (Said Abū Ḥātim: He began composing poetry when he was thirty years old; then he ceased for thirty years; then the flow was renewed for thirty years more.) I said to al-Asma'i: How about the poetry of al-Farazdaq? He replied: Nine tenths of his poetry was borrowed. As for Jarīr, he composed thirty qasīda's, and I do not know that he ever plagiarized anything except one half-verse.¹⁾ According to Abū Ḥātim, al-Asma'i said: I think that Jamil ibn Ma'mar was born of a slave mother;²⁵ he flourished in Qubā' until his old age.

This from al-Asma'i: Some one once said of Kutayyir that he was a small shop selling thread and tar. Said al-Asma'i: Abū Du'aib was an excellent authority, and many instances of exceptional usage were based on his poetry.²⁾ He (al-Asma'i) admired this jīm-poem by Abū Du'aib; No one in the world, he said, could equal aš-Sammāl in his poems in zāy and jīm except Abū Du'aib, who in his poem in jīm reached such a limit of excellence as no other could equal; namely, in the poem containing the words:

The kneeling camel herd of Judām.

35

Said al-Asma'i: an-Namir ibn Taulab flourished both in the Jāhilīya and in Islam. He also narrated: Al-Farazdaq once said to his wife, Nawār: How does my verse compare with that of Jarīr? She answered: He equalled you in the sweet, and conquered you in the bitter. Al-Asma'i said further: I heard Abū Sufyān ibn al-'Alā' say that he once asked of Ru'ba: What do you think of the *rajaz*-poetry of Abū 'n-Najm? (fol. 11) He replied:

1) The text seems to be defective here, and I have left a passage untranslated.

2) See the note on the text.

I heard this from al-Asma'i: Umayya ibn Abu Ḫ-Salt was supreme and unapproached in poetry (fol. 9) which had for its subject the world to come; 'Antara, where the subject was war; and 'Umar ibn Abū Rabi'a, where the subject was women.

5 According to al-Asma'i, some one once met Kutayyir, the lover of 'Azza (this was Kutayyir ibn 'Abd ar-Rahmān, al-Huzā'i, Ibn Abū Jum'a), and said to him: O Abū Ṣahr, who was the greatest poet? He answered: The one who said:

I count my night ride better than a night with one free-born,
10 Slender of waist, most beautiful where stripped of clothing.

Now this was a verse of al-Huṭai'a's¹⁾. Thereupon he left him for a while, until he thought he had forgotten the incident; then he met him again, and said: O Abū Ṣahr, who was the greatest poet? He answered: The one who said:

15 Stand, let us weep at the remembrance of a beloved one and her abode;

meaning Imrulkais, who was the first of the poets to depict weeping over deserted dwelling-places and the journeying of the howdas.

Said al-Asma'i: The best at describing riding-camels was
20 'Uyaina ibn Mirdās (the one who was called Ibn Faswa²⁾); for description of milch-camels, the best in the *qaṣida* form was ar-Rā'i, and in *rajaz* verse Ibn Laja' at-Taimī (whose name was 'Umar). Said al-Asma'i: What tribe or company of men ranked highest in the poetry it produced? Some say, The large-eyed ones in the
25 shady palm-gardens, meaning the Ansār; others say, The blue-eyed ones at the root of the thorn-bushes, meaning the Banī Qais ibn Ta'laba; and he mentioned of their number al-Muraqqiš, al-Aṣ'a, and al-Musayyab ibn 'Alas. Said al-Asma'i: I heard the following from Ibn Abū 'z-Zinād. Ḥassān [ibn Tābit] heard some one recite
30 verses by 'Amr ibn al-Āṣī, and said: He is no poet, but a man of sharp wit. Said al-Asma'i: Al-Āḥṭal was asked about the poetry of Kuṭayyir, and replied: A Hijāzite, who fastens the cloak firmly³⁾. Al-Asma'i once said: Do you know that Lailā was a better poet than al-Ḥansā'? And he said to me on another occasion: Az-
35 Zibriqān was a poet-knight (فارس شاعر) who did not make a long story; Mālik ibn Nuwaira, on the other hand, was a poet-knight who did make a long story. No tribe in the world, he said, was less productive of poetry, in proportion to its number, than the Banī Saibān and Kalb. In the latter tribe there was not a single

1) The same story in different form, and on other authority, in Agh. II, 61. See also the anecdote there, at the bottom of the page.

2) See especially Agh. XIX, 143.

3) What the phrase (يَكْدُ الْبَرْ) means here, I do not know. It evidently puzzled Landberg also; see the note on the text.

'Hijām of the Wind"). Ibn Mufarrigh was one of the *muwallads*¹⁾ of Baṣra. Al-Asma'i narrates that he heard the following from Wahb ibn Jarīr ibn Hāzim. My father once said to me: I was wont to recite three hundred *qasida*'s of Umayya. I asked: Where is the collection now? He replied: Such-a-one borrowed it and carried it off.

Said al-Asma'i: It used to be said that the best of all the poets were "the Vanquished of Muḍar", namely Ḥumāid, ar-Rā'i, and Ibn Muqbil²⁾. As for ar-Rā'i, he was vanquished by Jarīr, and also by Ḥanzar, one of the Banī Bakr. Lailā of Aḥyal over-¹⁰ came al-Ja'dī, and so also did Sawwār [ibn Aufā] ibn al-Ḥayā³⁾. Ibn Muqbil was beaten by an-Najāšī, one of the Banī 'l-Hārit ibn Ka'b⁴⁾. As for Ḥumāid, every one who attacked him vanquished him. Ibn Aḥmar⁵⁾ (said he) did not satirise any one. Fushūm⁶⁾ was mentioned by him as a notable poet of the Jāhilīya, but he¹⁵ did not give his lineage. He said of an-Najāšī ibn al-Ḥāritīya: He was guilty of wine-drinking, and 'Alī ibn Abū Ṭalib punished him by beating with a hundred stripes; eighty for drunkenness, and twenty for violating Ramaḍān (for he had found him drunk in the sacred month). So when he had been beaten, he went away to²⁰ Mu'āwiya, and composed verse in praise of him, and vituperated 'Alī⁷⁾.

Said al-Asma'i: [Zuhair] became intimate with certain Jews, and learned from them about the resurrection. Therefore he said in his *qasida*:

25

Either it is postponed, put down in a book, and stored
For the Day of Account; or else 'tis hastened, and soon avenged.

Said al-Asma'i: A learned ṣāḥīh was asked about the poets, and replied: In the time before Muhammadiad, poetry flourished first in Rabi'a; then it went over to Tamīn. I said to al-Asma'i: Why³⁰ did he not mention Yemen? He replied: He was only speaking of the Banī Nizār; as for these, they all learned the poetic art from Imrulqais, the chief of the poets; Yemen was the home of poetry. And he said: Are there any in the world equal to the knights of Qais? their poets were indeed the *fursān*. Then he³⁵ mentioned a number, among them 'Antara, Ḥufaf ibn Nadba, 'Abbas ibn Mirdās, and Duraid ibn aṣ-Ṣinīma. On another occasion he said to me: Duraid and Ḥufaf were the best poets of the *fursān*⁸⁾.

1) Arabs by adoption, not of pure blood. Generally meaning one born of a slave mother.

2) The name of Nābigha Ja'dī seems to be accidentally omitted here; see just below.

3) Agh. IV, 131, 6 from bottom, 132f.

4) *Kāmil* 187, 6.

5) i. e. 'Amr ibn Aḥmar al-Bāhilī, another of the poets of Muḍar.

6) So pointed in Ms. I have found no other mention of him.

7) See the note on the text.

8) Cf. the similar estimate given above, and see the Introduction.

Said Abū Hātim: I asked al-Asma'i about al-Quhaif al-'Āmirī — who made verses about women — and he said: His diction is neither classically elegant nor normative¹⁾. Upon my asking him about Ziyād al-A'jam, he said: He is normative; no solecism has been attached to him; and his *kunya* was Abū Umāna. I said: Tell me about the slave of the Bani 'l-Hashās²⁾. He replied: His verse was classically elegant, though he was a negro. Abū Dulāma was also a slave, I think he was the adopted son of an Abyssinian. I asked: Was his poetry classically chaste? He replied: It was of good quality in this regard. Moreover, Abū 'Aṭā' as-Sindī was a slave whose ear was pierced. Was he then one of the genuine Arabs?, I queried. No, but his diction was chaste. 'Abd al-'Azīz ibn Marwān once said to Aiman ibn Huraim of Asad: What do you think of my *maulā*? meaning Nuṣaib. Aiman answered: He is a better poet than any other man of his skin (for he was a negro)³⁾. Furthermore, 'Umar ibn Abū Rabī'a was the son of a slave mother, yet his poetry was considered normative; I have heard Abū 'Amr ibn al-'Alā' cite it as proof of correct grammatical usage, and formally declare it to be such. Also Faḍāla ibn Ṣarīk of Asad, and 'Abdallāh ibn az-Zubair of the same tribe, and Ibn ar-Ruqayyāt⁴⁾, these all were sons of slave parents, yet their verse is normative. I saw, however, that he disparaged al-Uqaiṣir, and did not feel inclined toward his poetry; he said of him: He was only the "policeman" poet. Yes, I answered, it was al-Uqaiṣir who said:

25 You see, he 's drinking at our own expense!
So ask the policeman, Wherefore all this wrath?⁵⁾

He was slave-born, al-Asma'i continued. Ibn Harma was both reliable and elegant in his compositions; Ibn Udayna was reliable, and in the same class (طبقة) as Ibn Harma, but was inferior to him in his poetry⁶⁾. Mālik cited traditions on his authority, in his jurisprudence. Tufail of Kināna is also to be classed with Ibn Harma. Yazid ibn Dabba was a *maulā* of the tribe Taqīf. He composed a thousand *qaṣīda*'s, but the Arabs divided them up and carried them off.

35 Al-Asma'i said, moreover: After Ru'ba and Abū Nujaila (fol. 8) there were no poets more worthy of the name than Jandal at-Tuhawī and Abū Tauq and Ḥiṭām al-Mujāšī (who was nicknamed

1) More exactly: to be used as proof (証據) of correct usage.

2) i. e. Suhaim.

3) The whole anecdote is given in Agh. I, 131.

4) i. e. 'Ubaidallāh ibn Qais ar-Ruqayyāt.

5) The story of al-Uqaiṣir's adventure with the policeman is told in Agh. X, 87 f., 91. According to the latter passage, the officer of the law, who had come to arrest al-Uqaiṣir for drunkenness, was himself made tipsy by wine which the poet supplied to him by means of a tube passed through the key-hole of the barricaded door.

6) Cf. Agh. IV, 113, 2 f.

I asked him about Hidāš ibn Zuhair al-'Amirī, and he replied:
He is a *fahl*.

Ka'b ibn Zuhair ibn Abū Sulmā?

Not a *fahl*.

Zaid al-Hail at-Tā'i?

One of the *fursān*.

Sulaik ibn as-Sulaka?

Not one of the *fuḥūl*, nor was he one of the *fursān*. He belonged to the number of those who used to make forays, running on their own feet and taking plunder. Another of the same sort ¹⁰ was Ibn Barrāqa of Hamdān¹⁾, and still others were Ḥajiz²⁾ at-Tumālī, of the *Sarwiyyūn*³⁾, and Ta'abbata Ṣarran (whose name was Tabit ibn Jābir), and aš-Ṣanfarā al-Azdī, the *Sarwi*. Al-Muntašir was not of their number, but al-A'lam of Hudāil belonged to them. Some of them dwelt in the Hijāz, and in the Sarāt there ¹⁵ were more than thirty (*i. e.*, those who used to run on their own feet and take plunder).

He also said: If Salāma ibn Jandal had accomplished somewhat more, he would have been a *fahl*. Al-Mutalammis is the chief *fahl* of Rabī'a. Duraid ibn as-Simma is one of the *fuḥūl* among ²⁰ the *fursān*. Moreover, Duraid in some of his poetry surpasses Nābigha of Dubyān in the art; he did, indeed, come near to vanquishing the Dubyānī.

I said: How about A'ṣā of Bāhila, is he one of the *fuḥūl*?

He answered: Yes, and there is an elegy of his which has ²⁵ not its equal in the world, namely:

There has come to me a report, at which I am not rejoiced,
From the height; a report in which there is neither lie nor
mockery.

..... (fol. 7) He proceeded⁴⁾: Al-'Ajjāj was born in the Jāhi-³⁰ līya. Humaid al-Arqāṭ used to prune and polish and purify the *rajaz* poetry. I saw that he (al-Asma'i) pronounced some of Abū n-Najm's *rajaz* verse good, and some of it defective, for he composed much that was bad. On one occasion he said: I am not much impressed with a poet whose name is al-Faḍl ibn Qudāma³⁵ (meaning Abū n-Najm).

1) *Kāmil* 152, 19, Yāqūt III, 300.

2) Cf. Agh. XII, 49 below.

3) Those whose home was in the Sarāt, a mountainous district of Tihāma bordering on Yemen, whose inhabitants were noted for purity of speech (Yāqūt III, 66 f.). See قال أبو عمرو بن العلاء أفضح الناس أهل السروات: (See just below, also Yāqūt III, 65 ff. (p. 65 line 8, for أرمينية read اليمين?), Hamdānī ed. Müller, pp. 48 f., 67 f.).

4) Something missing here?

Fahl.

Abū Hirās of Hudail?

Fahl.

A'sā of Hamdān?

- 5 He is one of the *fuhūl*, though of Islam, and the author of much poetry¹⁾.

I asked al-Asma'i about Ka'b ibn Sa'd al-Ghanawī; and he answered: He is not one of the *fuhūl*, except in his elegies: in that particular no other has equalled him. He added: He used to 10 be called "the Ka'b of the Proverbs".

I asked him also about Hufāf ibn Nadba, and 'Antara, and az-Zibriqān ibn Badr; and he replied: These are the best poets of the *fursān*²⁾; and in the same rank with them is 'Abbās ibn Mirdās of Sulaim (he did not say that they were of the *fuhūl*), and Biṣr 15 ibn Abū Ḥażim. I heard Abū 'Amr ibn al-'Alā' say: His (Biṣr's) *qasida* rhyming in the letter *r* brought him into the company of the *fuhūl*:

Ah, the horde has departed, without drawing near,
And thy heart, borrowed from thee, is in their howdas.

- 20 (Sā'id Abū Ḥatim) I proceeded: What of al-Aswad ibn Ya'fur an-Nahšalī?

He replied: He resembles (عَبْشِي) the *fuhūl*.

Then as to 'Amr ibn Sa's al-Asadī, what do you say regarding him? (fol. 6).

- 25 He is not a *fahl*, but is below that rank.
And Labid ibn Rabī'a?

No *fahl*. Moreover, on another occasion al-Asma'i described Labid to me as "a good man" — as though he intended to deny to him any high merit as a poet. And he once said to me: 30 Labīd's poetry is like a mantle from Tabarīstān; meaning that it was well woven, but without elegance.

He said also: Jarāda ibn 'Umāila al-'Anazi composed some poems which resemble those of the *fuhūl*, but they are short. This verse is one of his:

- 35 How wert thou led aright, when thou hadst no guide?
There are those who witness against thee what thou didst.

What of Aus ibn Ghalfā' al-Hujaimī?

If he had composed twenty *qasida*'s, he would have joined the *fuhūl*; but he is cut short of it.

- 40 He also said to me: 'Umaira ibn Tāriq al-Yarbū'ī was one of the chiefs of the *fursān*; he it was who took captive Qābūs ibn al-Mundir³⁾.

1) See the Introduction.

2) See the Introduction, and cf. Agh. XVI, 139, where Ibn Sallām's ranking of Hufāf in the "fifth class" of the *fursān* is mentioned.

3) Namely, at Tilfa. Bekrī 452, Yāqūt III, 519.

before al-Aḥṭal or after him, do not believe him. Then he said: Abū 'Amr ibn al-'Alā' also used to prefer him (to the other two); I have heard him say: If al-Aḥṭal had lived but one single day in the Jāhiliya, I would not give any poet, *jāhilī* or *islāmī*, the precedence over him¹⁾. Said al-Asma'i: I once recited to Abū 'Amr ibn al-'Alā' a certain poem, and he said: No one of the Islamic poets could equal this, not even al-Aḥṭal.

Said Abū Ḥātim: I also asked him about al-Aghlab, whether he was a *fahl*, among the *rajaz* poets; and he said: He is not a *fahl* nor even successful, and his verse wearies me. And on another occasion he said to me: I only hand down from al-Aghlab two poems and a half. I said: What do you mean by the 'half'? He replied: I know two poems of his, and I used to hand down half of the one which rhymes in *qāf* — for they have lengthened it. And he continued: His children were wont to add to his poems, until they spoiled them. Said Abū Ḥātim: Iṣhāq ibn al-'Abbās²⁾ asked from him a *rajaz* verse of al-Aghlab, and he sought from me³⁾ I loaned him he brought forth about twenty (poems). (fol. 5) I said: Did you not declare that you knew only two and a half? He answered me: Yes, but I have sorted those which I know, and so far as they are not his, they belong at least to others who are classically valid and trustworthy. Said Abū Ḥātim: No other man could recite so many *rajaz* verses as al-Asma'i. I once heard a man of Najarān who had travelled about in the regions of Khorāsān question him, saying: Such-a-one in Rai told me that you could recite twelve thousand *rajaz* poems. Yes, he answered, there are fourteen thousand *rajaz* poems which I hold in my memory. I was amazed at this, but he said to me: Most of them are short. I said: Deliver them, verse by verse, fourteen thousand verses. But he answered: Only the poetry of al-Aghlab makes the task too tiresome for me. (Said Halaf: One of the sons of al-Aghlab was a man who was trustworthy in the matter of tradition and narrative, but lied about his father's poetry.)

I proceeded: What of Ḥātim at-Ta'i?

Ḥātim, he answered, is only counted as "noble" (يَعْدُ بِكَرْمٍ); he did not say that he was a *fahl*.

And Mu'aqqir al-Bāriqī, the *ḥalīf* of the Banī Numair?

If he had completed five or six *qaṣīda*'s, he would have been a *fahl*. Then he added: The two tribes least productive of poetry seem to have been Kalb and Šaibān.

Abū Du'aib of Hudail?

Fahl.

Sā'ida ibn Ju'ayya⁴⁾?

1) The same in Agh. VII, 172, 8.

2) The governor of Basra.

3) The text is defective here.

4) This well known poet does not receive mention in Agh., if the Index is to be trusted.

Torrey, Al-Asma'i's *Fuhūlat as-Šu'arā'*.

If he had composed five *qaṣīda*'s like the one which we have,
he would have been a *fahl*.

And al-Muhalhil?

No *fahl*; but if he had produced other poems like that one
of his:

O night of ours in Dū Jušam, turn to daylight!

he would have been the foremost *fahl* of them all. Besides, the
most of his poetry is merely attributed to him.

Abū Du'ād?

10 Excellent¹⁾. (He did not say that he was a *fahl*.)

Ar-Rā'i?

Not a *fahl*.

Ibn Muqbil?

Not a *fahl*.

15 Said Abū Ḥātim: I also asked al-Asma'i which of the two
was the greater poet, ar-Rā'i or Ibn Muqbil. He replied: How
near to each other they stand! But, I objected, this answer does
not satisfy us. Thereupon he said: The verse of ar-Rā'i was more
like that of the old and primitive poets.

20 Ibn Aḥmar (fol. 4) al-Bāhili?

Not a *fahl*; yet, though inferior to those, he stands at the
head of his own division. And (he said) in my opinion (الرأي)
Mālik ibn Ḥarīm al-Hamdānī is of the *fuhūl*. If Ta'laba ibn Su'aīr
25 al-Māzīnī had written five poems like his *qaṣīda*, he would have
been a *fahl*.

How about Ka'b ibn Ju'aīl?

I think that he (كعب) is of the *fuhūl*, but do not feel certain
of it.

What do you say of Jarīr and al-Farazdaq and al-Aḥṭal?

30 These, if they belonged to the Jāhiliyya, would have a distin-
guished place (in this ranking); but since they belong to Islām, I
will say nothing about them.

Said Abū Ḥātim: I had often heard him prefer Jarīr to al-
Farazdaq; so I said to him, on the day when 'Isām ibn al-Faḍīl
35 came to see him: I wish to ask you about something, and if 'Isām
had already heard it from you, I would not ask. I have heard
you prefer Jarīr to al-Farazdaq, more than once; what will you
say now about the two, and about al-Aḥṭal? So he reflected for
a moment, and then recited a verse from his (al-Aḥṭal's) *qaṣīda*:

40 Verily I have made the night's journey of no weakling,

On a she-camel emaciated of cheek and thin of flank.

Then he recited about ten verses more, and said: If any one tells
you that any man on earth ever produced the equal of this, either

1) صالح.

Fahl.

Al-Ḥārit ibn Ḥilliza?

Fahl.

'Amr ibn Kultūm?

No *fahl*.

Al-Musayyab ibn 'Alas?

Fahl.

How about 'Adī ibn Zaid; is he a *fahl*?

Neither stallion nor mare!

(Said Abū Ḥātim: The only reason why I asked him was 10 because I had heard Ibn Munādir¹⁾ say that no poet should be ranked higher than 'Adī.)

What of Hassān ibn Ṭabit?

He is a *fahl*.

Qais ibn al-Ḥātim?

Fahl.

The two named al-Muraqqiš?

Each of the two is a *fahl*.

And Ibn Qamī'a?

Fahl. (This was Qamī'a [ibn Dariḥ]²⁾ ibn Sa'd ibn Mālik, 20 and his *kunya* was Abū Yazid³⁾).

And Abū Zubaid?⁴⁾

He is no *fahl*.

Aš-Šammāḥ?

Fahl. (And al-Asma'i added: I have talked with a man who 25 had seem the grave of aš-Šammāḥ in Armenia.)

How about Muzarrid, his brother?

He was not inferior to aš-Šammāḥ, yet he injured his poetry by introducing too much satire.

Now al-Asma'i had told me, before this, that the men of Kūfa 30 were wont to place al-Aṣā in the very first rank of poets⁵⁾; also. Ḥalaf⁶⁾ was accustomed to say that no poet should be ranked above him. (Said Abū Ḥātim: This was because he composed poetry in every sort of meter, and used every variety of rhyme.)

I proceeded: What of 'Urwa ibn al-Ward?

He answered: He was a noble poet (شاعر كريم), but not a *fahl*.

How about al-Huwaidira?

35

1) Muhammad ibn Munādir (often Manādir), Agh. XVII, 9 ff.

2) Agh. XVI, 163.

3) There was another Ibn Qamī'a of some note, namely he who killed Muṣ'ab ibn 'Umair at the battle of Uhud, mistaking him for the Prophet Muhammad (Hiš. 566 f., Agh. XIV, 19). This Qamī'a was of the Lait tribe.

4) Harmala ibn al-Mundir at-Tā'i.

5) Apparently, the original context of this passage is to be found above, where al-Aṣā was mentioned; see also the note on the text.

6) Cf. Agh. VIII, 78, where al-Aṣā is under discussion, and Ḥalaf al-Abmar refuses to decide the question of superiority.

Torrey, Al-Asma'i's Fuhūlat as-Su'arā'.

They are compelled to have the sharp bit of the bridle put on,
As if it were put on the trunk of a palm that is stripped of
its bark¹⁾.

(You say: I constrained him (*rāwadtu hū*) to this or that, meaning
the same as *ḥāwaltu hū*, and one may say also *aradtu hū*. Here he
is describing the neck of the animal)

.... and he [i. e. an-Nabigha al-Jādī] was most excellent in
describing horses²⁾. Thereupon he recited:

- 10 Holding firm the sutures of the skull, or he had been ready to
neigh³⁾.

He also excelled in that *qasīda* of his in which he says:

Those 'generous gifts' of yours — not even two cups of milk,
Which were made gray with water, and at last turned to urine.

- 15 (Said Abū Ḥātim) I asked: What was his intent in that, for this
line enters into the verse of another poet⁴⁾. He replied: When
Sawwār [ibn Aufa] ibn al-Hayā' al-Quṣairī said: 'We have among
us him who searched for his foot⁵⁾, him who made Hājib his
captive, and those who gave the milk to drink', an-Nabigha there-
20 upon composed the verse: (fol. 3)

Those generous gifts of yours — not even two cups of milk.

Said al-Asma'i: If this *qasīda* had only been written by the
older Nabigha, it would have reached the utmost bound of merit.

- I then asked him: How about al-Aṣā, the Aṣā of the Banī
25 Qais ibn Ta'laba?

He replied: He is not a *fahl*⁶⁾.

And 'Alqama ibn 'Abada?

1) See Krenkow, loc. cit., p. 870.

2) On the lacuna here, see the note on the text.

3) It is perhaps useless to attempt to translate without knowing the con-
text. On the شعورون of a horse, see Ibn Sīda's *Kitāb al-Muḥassas* VI, 138,
and on أرأنٌ نَيْزِفَرْنَا see Jamhara, 147, lines 4f.

4) See Brockelmann, loc. cit., p. 118, where the story of the verse is
told, and the original author is said to have been Abū 'ṣ-Salt ibn ar-Rabī'a
at-Taqafī.

5) Namely Hubāš ibn Qais, whose foot was cut off in the battle of the
Yarmūk, while he was showing great valor; see especially Belāduri 137, where
the verse is given:

وَمَنَا ابْنُ عَتَابٍ وَنَاسِدُ رِجْلِهِ وَمَنَا الَّذِي أَدْى إِلَى لَحْيِ حَاجِبَا

The Hājib who was made captive was Hājib ibn Zurāra. The story of his
capture by Mālik ibn Salama (known as Dū 'r-Ruqaiba) is told in Agh. X, 42f.

6) This judgment is all the more remarkable in view of the high esteem
in which Abū 'Amr held al-Aṣā (Agh. VIII, 78, etc.). On the probable dis-
arrangement of the Ms. at this point, see below.

the comparison of the two¹⁾ . . . He answered: No; Abū 'Amr²⁾, when some one asked him, in my hearing: Was an-Nābigha, or Zuhair, the greater poet? replied: Zuhair was not worthy to be an-Nābigha's hireling. He (al-Asma'i) added: Aus ibn Ḥajar was a greater poet than Zuhair, but an-Nābigha took away from him ⁶ some of his glory³⁾. Aus composed this:

With an army for which you see the field too strait,
in a poem of his; but an-Nābigha followed it with some lines of
his own, bringing its conceit, and something besides, into a single
half-verse: (fol. 2) 10

An army, for which the field becomes too strait,
Leaving the ridges behind as though they were plains⁴⁾.

Abū Ḥātim also reported from al-Asma'i the following: A ūsaih of the people of Najd said that Tufail al-Ghanawī used to be called *Muḥabbir*⁵⁾, in the pre-Islamic time, because of the beauty ¹⁵ of his verse. And in my own opinion, said al-Asma'i, in some of his poetry he surpassed Imrulkais; al-Asma'i says it. Then he added: And yet Tufail borrowed something from Imrulkais; moreover, it is said that much of the poetry of Imrulkais belonged to certain beggars⁶⁾ who attached themselves to him; also, 'Amr ibn Qamī'a went in his company to the Byzantine court⁷⁾. Mu'āwiya ibn Abū Sufyān used to say: Summon for me Tufail, for his verse is more like that of the ancient poets than is the verse of Zuhair, and he is a *fahl*⁸⁾. Al-Asma'i proceeded: It is a wonder that an-Nābigha never gave any description of a mare except in the ²⁵ one verse:

With her nostrils yellow from [the blossoms of] the *jarjār* plant.

Indeed, an-Nābigha, Aus, and Zuhair were not wont to give fine descriptions of horses; but Tufail, on the contrary, reached the almost bound of excellence in this characterization, and he was a ^{so} *fahl*. Then he recited these lines of his:

1) See note on the text. 2) Abū 'Amr ibn al-'Alā', † 154/770.

3) Cf. Brockelmann, *Nöldeke-Festschrift*, p. 117 above.

4) That is, they were trampled flat by the multitude of the army.

5) Literally, one who adorns. See especially Goldziher's discussion of the uses of this term, *Abhandlungen*, I, 129—131.

6) "Poor devils", صعاليك.

7) Agh. XVI, 163, 166 above, and elsewhere.

8) The question of al-Asma'i's dating of the poet Tufail (see Krenkow, JRAS. 1907, pp. 815, 820) is here settled. The *original* meaning of the statements quoted by Krenkow from Agh. XIV, 88 must have been simply this, that Tufail was older than Nābigha *Ja'dī* (with whom he is all the time being compared), and the foremost (أَقْلَمُ) of the poets of Qais 'Ailān.

Translation.

Al-Asma'i's Ranking of the Earliest Arabian Poets.

Abū Bakr Muḥammad ibn al-Ḥasan ibn Duraid al-Azdī reports the following from Abu Ḥātim Sahl ibn Muḥammad ibn ‘Utmān as-Sijzī. Said Abū Ḥātim: On more than one occasion I heard al-Āṣma’ī ‘Abd al-Malīk ibn Quraib pronounce an-Nābigha of Dubyān superior to the other pre-Mohammedan poets. I myself also asked him — and it was the last question that I put to him, only a short time before his death — Who stands first among the *Fuhāl*? He replied: an-Nābigha of Dubyān; but added: In my opinion, no one ever equalled the verses of Imrulqais:

Their good fortune guarded them through their kinsfolk —
It is on the less fortunate that vengeance falls!

Said Abū Ḥātim: When he saw that I was writing down what
15 he said, he reflected for a moment and then proceeded: No, the
first of them all in excellence is Imrūlqis; his were the highest
honor and the precedence, and they all drew upon his poetry and
followed his canons; I could almost say that he gave an-Nābihah
of Dubyān his place among the *fūqāh*. Then I asked (said Abū
20 Ḥātim): What is the meaning of the term *fāh*?¹⁾ He replied:
It means that one has a marked superiority over his fellows, like
the superiority of a thoroughbred stallion over the mere colts;
and he added: it is the same thing which is meant by the verse
of Jarīr:

25 The young offspring of the milch-camel, when he is fastened
with the yoke-rope,
Can not withstand the fierce attack of the seasoned and mighty
ones^{2).}.

Said Abū Ḥātim: Some one asked him, Who of all men is
30 the greatest poet? He answered, an-Nābigha. The other continued:
Do you give no one the precedence over him? He replied: No,
nor were the men of learning in poetry whom I have known
accustomed to prefer any one to him. But, I said, there has been
some difference of opinion in regard to Zuhair ibn Abū Sulmā and

1) Of course such a slightly different use of the term as that illustrated by the title 'Alqama al-Fahl' (on its origin, see Agh. XXI, 173) would suggest itself; cf. also the definition given in the *Lisān*: **فُحولُ الشُّعْرَاءِ هُمُ الَّذِينَ** غالبوا بالهجماء ممن هاجأهم مثل جريء والقرزدق وأشباحهما وكذلك كل من عارض شاعرا فغلب عليه.

2) More exactly: the *ibn labūn* is a camel entering upon his third year; the *bāzil* (plur. *buzul*) is eight or nine years old.

in a passage which is not found in our text of the work, though it might perhaps have stood there originally. I print in square brackets the portion which is wanting in the Landberg manuscript.

أخبرني محمد بن الحسن بن دريد قال حدثنا أبو حاتم قال سألت
 ٥ الأصم عن أعشى حمدان فقال هو من الفاحش وهو اسلامي كثير
 أشعر إثم قال نى التعجب من ابن دا'b حين يزعم أن أعشى
 حمدان قال

مَنْ دَعَا لِنِي غُرَبِيلِي أَرْبَحَ اللَّهَ تِجَارَتَهُ
 ثُمَّ قَالَ سَبَاهِنَ اللَّهُ أَمْثَلُ هَذَا يَجُوزُ عَلَى الْأَعْشَى أَنْ يَجْزِمَ أَسْمَ
 ١٠ اللَّهِ عَزَّ وَجَلَّ وَيَرْفَعَ تِجَارَتَهُ وَهُوَ نَصِيبُ ثُمَّ قَالَ لِي خَلْفُ الْأَحْمَرِ
 وَالْأَنْلَهُ نَقْدُ ضَمْعِ ابْنِ دَابِ فِي الْلَّفَافَةِ حِينَ ضَنَّ أَنِّي هَذَا يَقْبِلُ مِنْهُ
 وَأَنِّي لَهُ مِنْ الْخَلْلِ مِثْلُ أَنِّي يَجُوزُ مِثْلُ هَذَا ثُمَّ قَالَ وَمَعَ ذَنِكَ أَيْضًا
 أَنِّي قَوْلِهُ * مَنْ دَعَا لِنِي غُرَبِيلِي * لَا يَجُوزُ أَنْمَا هُوَ * مَنْ دَعَا لِغَزِيلِي *
 [Ibn Duraid reports from Abū Ḥātim: I

asked al-Asma'i about Aṣā Hamdān, and he said: He is one of 15 the *fūhūl*, though of Islām, and the author of much poetry. [He (al-Asma'i) continued: One can only wonder at Ibn Da'b when he asserts that Aṣā Hamdān was the author of this:

*Man da'a li ghuzayyili Arba'h allah tijaratuh*¹⁾.
 God forbid that this sort of thing should be allowed to pass 20 as perpetrated by al-Aṣā, that he should pronounce the word “Allah” with the *sukān*, and put “tijaratuh” in the nominative when it should be in the accusative! Thereupon Halaf al-Āḥmar said to me: Verily, Ibn Da'b must have been aspiring to the caliphate when he imagined that this would be accepted from him, and that 25 his place was so high that such an assertion as this could pass. Then he added: Moreover, even the first half-verse, *man da'a li ghuzayyili*, is not permissible; it can only be, *man da'a li ghuzayyili*, as one says, *man da'a liba'irin dāllin*²⁾].

In the text which follows, the Landberg manuscript is faithfully reproduced, except in a very few cases where good reason for deviation is given in the notes at the foot of the page. The vowel-pointing is usually that of the ms. itself.

1) That is: Whoever calls for me my little gazelle, may God make his trading profitable.

2) That is: Who summons (its owner) to a straying beast (which has been found); cf. *Lisān* XVIII, 285 (above), etc.

other words. His use of the designation *fursān* is another illustration of the fact that he is not concerned with the terminology of a thoroughgoing literary classification. He speaks of these Arab "knights" of old as we might speak of the knights of the middle ages, or of the Troubadours. They were invested with an atmosphere of nobility and chivalry, and men like al-Asma'i spoke of them with an enthusiasm which was only in part based on approval of their poetical achievements. "Those who made predatory excursions *on foot*" form another class, a less distinguished group than 10 that of the "knights", numbering such men as Ta'abbata Sarra and aš-Sanfarā; and here again the classification was not primarily concerned with rank in the art of poetry. Thus it appears, for instance, that the two classes, *fahl* and *fursān*, are not mutually exclusive. Duraid ibn aš-Simma is mentioned as belonging to both 15 groups (درید بن الحمّة من فحول الغرسال), and the same possibility is implied in other passages.

It is obvious, from all this, that al-Asma'i's *fuhūl al-ṣu'ara'* could not serve as the basis for subsequent systematic essays on the rank of the poets. It was both too indefinite and too arbitrary, 20 besides seeming to put too many poets in the very foremost rank. It was not of any great use to later writers to have this unwieldy classification into *fahl* and *no-fahl*, where the opinions even of those best qualified to judge differed so widely, and the line between the two classes was often impossible to draw (as al-Asma'i himself 25 confesses over and over again). If there was to be any ranking at all, it must be something better than this. Of course every scholar who undertook a thoroughgoing criticism of the Arab poets would be influenced by these judgments, and would usually either quote or adopt them to some extent; in a few cases, however, the 30 estimate was too obviously one-sided to find general approval, as when the two lesser A'Sās, of Hamdān and Bāhila, are classed among the *fuhūl*, while the great A'Sā is left out. The importance of the compilation is simply that of the "table talk" of a noted scholar, on a subject in which he was rightly regarded as a high 35 authority. We may all be grateful to Abū Ḥātim for having followed his master about with a note-book.

The text of the work, as we possess it in our unique manuscript, is in fairly good condition, though there are a few doubtful passages and one or two disturbing lacunae. So far as it is possible to 40 judge from internal evidence, the gaps are not extensive. It may be, moreover, that what we have is a somewhat abridged form of the original compilation; though this can only be called a possibility, not really made probable by the evidence. In one passage preserved in the *Aghānī* (V, 158), Ibn Duraid cites from Abū Ḥātim, from al-Asma'i, an opinion which is given in the same 45 words in our كتاب حolleyة الشعراء, and then continues the citation

the beginning of these "memoirs" is characteristic and significant. Abū Ḥātim had asked his master to name the foremost *fahl* of all the poets, and the answer had been, Nābigha Dubyānī. "But", says Abū Ḥātim, "when he saw that I was writing down what he said, he reflected for a moment, and then proceeded: No, the first of them all is Imrulqais", etc. In one place, in speaking of the "knights" of the pre-Muhammadan time, he says that Ḥufāf, 'Antara, and az-Zibriqān were the best poets of the *fursān*; but on another occasion he names Duraid and Ḥufāf as the best of the group. There are several other patent examples of inconsistency. An anecdote which he tells here of the poet Kutayyir really serves to illustrate the off-hand manner in which many of his own judgments were expressed. Some one asked of Kutayyir who was the greatest poet, and received the answer, al-Ḥuṭai'a. The questioner then waited for some time, until he thought it likely that the poet would have forgotten the incident, and then asked the same question again; this time receiving the answer, Imrulqais. For a considerable part of the material here collected by Abū Ḥātim, we cannot be confident that it gives us what al-Asma'i himself would have written down as his final estimate, in a serious attempt to rank the Arab poets. We can hardly doubt, on the other hand, that al-Asma'i has been faithfully reported by his pupil; the question of the substantial genuineness of the compilation can hardly arise.

The scientific value of the treatise, as a specimen of literary criticism, is small. It is quite plain that the great philologist had not made any careful study of the criteria according to which poets were to be excluded from, or admitted to, his *fahl* class. It is also evident that he had no system of successive classes, in which he ranked those whom he would not reckon among the *fuḥūl*. In speaking of the poets who fell below the highest rank, he used a variety of complimentary terms, more or less at haphazard, and without showing any purpose of making even a rough classification. Goldziher, in his above-mentioned essay, seems to me to go too far when he says (Abhandl. I, 137): "Al-Asma'i hat sogar einen neuen Terminus festgestellt, durch welchen er, gleichsam in einer schöneren Weise, hochberühmte Dichter der Ġahiliyya aus der Ordnung der eigentlichen Klassiker entfernt, ohne damit ihren Werth völlig herabzusetzen. Er nennt diese Dichter zweiter Ordnung:

كَارِمٌ، اَنْهَا يُعَدُّ (انما يُعد) (شاعر كَرِيمٌ وَلَيْسَ بِفَحْلٍ) (بَكَرٌ وَلَمْ يُقْدِلْ اَنْهَا فَحْلٌ). But 40 this, I think, reads into al-Asma'i's words more than he intended. He had no thought of a definite *second class*, in which the term *karam* was used in the same way as *fuḥūla*. It was only by accident that he employed the adjective *karim* in these cases; on another day, speaking of the same poets, he might have chosen 45

at some length the work before us, the *خُونَةُ الشِّعْرِ* of al-Asma'i, which he had been able to use while the manuscript was still in Landberg's possession. To his treatment of the subject the reader is accordingly referred. Again, Brockelmann in the *Nöldeke-Festschrift*, I, 109—125, has published a conspectus of one of the earliest and most important of the *fuhūla* books, the *تُبَقْلَةُ الشِّعْرِ* of Muhammād ibn Sallām al-Jumāḥī († 231), making use of all the surviving fragments of the work which he was able to collect. This is a systematic treatise on the ranking of the poets, and therefore 10 fore altogether different from the compilation of Abū Ḥātim, as will presently appear. Finally, we are promised a complete edition of this treatise of al-Jumāḥī in the near future, by Professor Hell of Munich, who has found a manuscript containing it in the Khedivial Library in Cairo; see his announcement in the ZDMG. 64, p. 659, note.

15 As has just been said, the remarks on the poets made by al-Asma'i, and collected by Abū Ijātim as-Sijistānī under the title *Kitāb Fuhūlat as-Šu'arā'*, do not constitute anything like a systematic compilation. What we have is simply a catena of scattered sayings, of very uneven value, made on many different occasions, 20 and thrown together without any plan of arrangement. Some of the judgments were given in answer to questions, while others (and these constitute the great majority) were the merest *obiter dicta*. The opinion expressed is in many cases confined to this one point, the fitness of the poet to bear the title *fahl*, that is, "thoroughbred male" (especially male camel), or "stallion", a truly Arabian way of picturing the embodiment of pure native blood, masculine force, and high spirit. The holder of this rank must have been, first of all, a poet of very noteworthy achievements; thus it is said 25 of al-Huwaidira, for example: "If he had produced five *qasidas* like the one which we have, he would have been a *fahl*". But he must also have been a true representative of the genuine Arab stock at its best, embodying the qualities which were most characteristic of the free and vigorous life of the native clans, battling for their precarious existence on the edge of the desert. As Goldzihher remarks (*loc. cit.*, p. 185): "Nicht die dichterische Kraft allein macht den Menschen dieser Benennung würdig; diese bezieht sich vielmehr auch auf die Eigenschaften des ritterlichen Charakters". It is easy to see why the poets of the Islamic time were not easily given the title which seemed to belong by especial right to the 40 primitive period and the Bedawī nobility. Al-Asma'i's estimates, both as to the *fuhūla* quality and also on other matters concerning the old poets, while always interesting are frequently not convincing. Some are evidently the fruit of long deliberation; others are so carelessly made that we may suspect that al-Asma'i himself 45 would have modified or even retracted them a few days later, when he was in another mood. One of the incidents narrated near

Al-Asma'i's Fuhūlat aš-Šu'ara'.

By

Charles C. Torrey.

A brief treatise, purporting to contain al-Asma'i's detailed estimate of the pre-Mohammedan poets, has been known to exist in a single manuscript in Damascus. The attention of occidental scholars was first called to it by H. Lammens, in the *Journal Asiatique*, 1894, II, p. 155. The manuscript was copied for Count Landberg while he was in the East, and the copy, which is now in the library of Yale University, as number 49 of the Landberg Collection purchased in 1900, furnishes the text which is here published. The original manuscript, which is said to be about two hundred years old, contains also the *Diwān* of Muhammad ibn az-Zayyāt († 233), Ta'lab's *Qawā'id aš-Šī'r*, and the *Sājarat ad-Durr* of 'Abd al-Wāhid ibn 'Alī († 351).

كتاب فحولة الشعراء is that of a loose series of personal reminiscences. The narrator is al-Asma'i's favorite pupil Abū Ḥātim Sahl ibn Muḥammad aṣ-Ṣijistānī, who reports from his master, verbatim, whatever he had heard him say — either of his own accord or in answer to questions, at various times — as to the relative merits of the ancient poets. Abū Ḥātim's narrative is transmitted, finally, through his own pupil, the renowned scholar Ibn Duraid, who is thus responsible for the redaction which lies before us.

The whole subject of *fuhūla* literature has been treated so often that there is no need of general discussion here. Nöldeke, in his *Beiträge zur Kenntniss der Poesie der alten Araber*, 1 ff., translated and commented upon the Introduction to a work of this nature by Ibn Qutaiba; and much that is contained in that treatise may profitably be compared with this older compilation, unlike as the two are. Goldziher, in his *Abhandlungen zur arabischen Philologie* I, 122—174, has given us a characteristically thorough essay on "Alte und neue Poesie im Urteile der arabischen Kritiker", in which he discusses the principal criteria on which the earliest Muhammadan critics based their estimates. Moreover, in pp. 134—143 he deals with the term *fahl* in particular, and characterizes