الطبعة الثانية
جميع الحقوق محفوظة
دار الكتاب الجديد - بيروت
1400 هـ 1980 م
ما زال العلماء منذ ظهور الإسلام حتى يومنا هم يهتمون بالشعر القديم ويقدونه، ويحفظونه، ويشرحونه، ويقلدونه، والرسالة التي أقدم لها تعطي لوناً من هذا الاهتمام. فقد تضمنت آراء الأصوعي، العالم والنافذ واللغوي والراوي، في فحولة طائفة من الشعراء الجاهليين والإسلاميين، رواها عنه تلميذته أبو حاتم سهل.

أبي حاتم بن عميان السجزي، ورواه عن أبي حاتم تلميذه ابن دريد اللغوي. فكلما تجد في الرسالة تفسيراً واضحًا للمعنى أو اللفظ، فهل تجد في الرسالة تفسيراً واضحًا للمعنى أو اللفظ؟ على مدار الآلية، إن كان له مزيد على غيره، كنيزة الفن في الحماسة، وجلجدة من الإبل، الداخيلة في السنة الرابعة. على ما نجد في الشاعر ميلي: "فحوولة الشعراء هم الذين غلبوها بالهجاء من هجاههم، مثل جرير والفرزدق وأشباههم، وكذلك كل من عارض شاعراً قبلاً عليه". لكن هذا التعرف يبدو ناقصًا، لأننا نجد الأصوعي في رسالته يصف بعض الشعراء بالفحوولة لغير ما ذكره في الرسالة. فقلت إن "طفيلة فحل" لأنه غاية في النعت، وإن كتب بن سعد المنفي، ليس من الفحول إلا في المرثية، فإن له في الدنيا مثلاً، وإن لم يبداً ليس فحل، وإن شعره كانه طيلسان طبدي، يعني أنه جيد الصنعة وليس له حلاوة. وإن الجهدية لقول خمس قصائد مثل قصيدته كان فعلاً...، ومن هذا نرى أن الأصوعي كان ينظر في الفحولة إلى جودة السبك، وبراعة المعنى، وقوئرة الشعر معاً.

ويبدو قيمة الرسالة في أنها جمعت عددًا كبيرًا من الشعراء الجاهليين والإسلاميين، وأن الأصوعي نفسه كان له شأن كبير، نظراً لمكانته في تاريخنا اللغوي والأدبي.
وَلِدَ الأَحْسَمِيّ وَهُوَ عَبْدُ الْمَلِكِ بْنُ قُرَيْشٍ بْنِ عَبْدِ الْمَلِكِ . . . بْنُ أَصْحَبٍ،
وَإِلَيْهِ نُسَبَّتُهُ - فِي الْبَصْرَةِ سَنْهَةٌ ثَلَاثَ عَشَرَينَ وَمَائَةٌ مِنَ الْمِهَادِ. وَكَانَتِ الْبَصْرَةُ
يَوْمَئِذٍ جَمِيعَ الْعِلَّامَاءْ وَالْشُّعَرَاءْ وَالْأَدْبِ. فَلَمْ يَشْهَى أَخْذُ الْقَرَأَاتِ وَالْعِلَّةِ وَالأَدْبِ
عَلَى أَبِي عِمْرِو بْنِ الْعَلَّامِ، أَحْدُ الْقَرَأَاءِ الْسِّبْعَةِ. وَأَخْذُ عَنْ طَائِفَةِ الْعِلَّامَاءِ مِنْهُمُ الْحَلِيلَ,
أَبِي أَحْمَدِ الْقَرَاءِيّ، وَالإِيْمَامُ جَعْفَرُ الصَّادِقُ، وَحِمَادٌ عَبْدُرِءٍ، وَحِمَادٌ بْنُ سُلْطَنٍ،
وَحِمَادٌ بْنُ زِيَادُ وَهُمَا عَدْنَانٌ، وَخَلفُ الأَحْمَرِ، وَسُفْيَانُ بْنُ عَبْدِ السَّاتِرِ، وَأَخْرُونَ. وَلَقَدْ عَدِدُ أَمَامُ الْشُّعَرَاءِ الْفَصَّاحَاءِ، وَأَوَّادُهُمْ، وَسَجَعُ مِنْهُمُ أَشْعَالَهُمْ. ثُمَّ إِنَّهُ
غَنَيْ بِأَمْرٍ لَّمْ يُقْبَلْ بِهِ أَحَدٌ مَّثَلَهُ مِنْهُ الْبَسَابِقِ. وَأَهْلُ الْبَادِيَةُ، فَكَانَ
يَجْفِي مَا يِسْمَعُهُ مِنْهُمَّ. فَاجْتَعَبَ لِهِ مِنْ رُوَايَةِ الْشُّرَى مَا لَمْ يَجْتَعْ لِغَيْرِهِ،
وَكَانَ يَفْخُرُ بِهِذِهِ الْمِيْثَاءِ الَّذِي أُوْتَهَا. وَكَانَ يُمُكِّنُ إِلَى ذَلِكَ كَثِيرًا، عَدَّةً ضَخَماً مِنْ
الْكِتَابِ. يُنْطَلَقُ فِيْهِا. خَرَجَ مَرَّةً مِمَّا الرِّجْلِ إِلَى الْوَقَةِ فِي حَمَلِهِ مِنْهَا عَشْرَ
صَنْدُوقًا مِنِ الدُّكَبِ، وَذُكِّرَ أَنَّهُ خَفِّفَ الْحَلِيلَ، وَلَوْ ثَقَلَّهُ حَلِيلٌ أَضَئَافُ ذَلِكَ.
وَهَذَا يُدِلُّ عَلَى مَا كَانَ عَنْهُ مِنْ الدُّكَبِ.
اشْتَهِرَ الأَحْسَمِيّ بِرَوايَتِهِ الْوَاسِعَةِ، وَمَعِرْفَتِهِ بِالْشُّرَى وَنَقْدِهِ، وَبِالْتَفْسِيرِ
وَالْحَدِيثِ وَالْنِّحْوِ، وَكَذَلِكَ اشْتَهَرَ بِمَجْهِظَةِ وَقُوَّةِ ذَاكَرَتِهِ، وَعُرِفَ عَنْهُ الْذَكَرُ;
وَاسْتَحْضَارَ الحَجِّيَّةِ، وَخَفَّةِ الْرُّوحِ، وَظُنْفُ النَّسَاءِ، وَحَلاَدَةُ الْمُرَاحِ،
وَلَذَّعُ الْمُتَهَكِّمِ. وَكَانَ اسْتَمَتَّ كَتَبَ أَذَنَا الْعَرَبيّ بِرُوَايَةِ عَنْهُ، أَوْ ذُكِرَ أَخْبَارُهُ،
حِيْثُ مَا تَكَادُ تَلْفَ كِتَابًا مِنَ المُصَدِّرِ الْكَبِيرِ، لاَ ذُكِّرَ لَهَا مِنْهَا. لَقَدْ كَانَ مِنْ
الْعِلَّامَاءِ الْفَوْقَانِ الَّذِينَ أَطْلَبُوا الْأَدْبِ الْعَرَبيّ، وَسَعَادَاءُ عَلَى تَوْضِيحِ مَعَاهِ.
| صفحة 27 | جزيرة العرب  
|          | الدلو  
|          | الرحل  
|          | معاني الشعر  
|          | مصادر  
|          | التصاعد السطح  
|          | الراويز  
|          | النخلة  
|          | النباتات و الشجر  
|          | الخراج  
|          | ما اتفق لفظه واختلف معناه  
|          | غريب الحديث  
|          | السرج و اللجام والشوي والنعال  
|          | غريب الحديث والكلام الوحشي  
|          | نوادر الاعراب  
|          | مياء العرب  
|          | النسب  
|          | الاصوات  
|          | المذكر والمؤنث  
|          | الاصمعيات  
|          | الدارات  
|          | النخل و الكرم  
|          | أسماه الخجر  
|          | ما تكلم به العرب فكانت في أفواه الناس  
|          | فحولة الشعراء  

| صفحة 1 | خلق الإنسان  
|          | الإجناس  
|          | الأنواع  
|          | الممز  
|          | المقصود والمعدود  
|          | الفرق  
|          | الصفات  
|          | الأثور  
|          | المسير والقادح  
|          | خلق الفرس  
|          | الخيل  
|          | الاب  
|          | الشاه  
|          | الاحبة و البیوت  
|          | الوجد و صفاتها  
|          | الأوقات  
|          | فعل وأفعل  
|          | الأمثال  
|          | الأضداد  
|          | الألفاظ  
|          | السلاح  
|          | اللفات  
|          | الاشتقاق  
|          | النواض  
|          | أصول الكلام  
|          | القلب والإبدال  

| صفحة 7 |
هذا ما جمعناه من مؤلفاته. وما أثبت منها بحرف أسود هو المطبوع منها.

4-

والعجيب أن رسالة «فصول الشعراء» لم يذكرها صاحب الفهرست، ولا الذين كتبوا عن الأصمعي في عصرنا كعز الدين التنوخي، والزركلي، وكمال، وصر، وصير كيس، مع أنها طبعت منذ أمد طويل. وهي ذات شأن كبير، وتسجل دراسة عميقة.

وقد كان المستشار تشارلز توربي قد نشر هذه الرسالة في عام 1911 في المجلد 25 من مجلة جمعية المستشرقين الألمان، مع ترجمة إنكليزية، ويدو أن أبناء العربية لم يطبعوا عليها، ولم يفهموا منها في دراستهم عن الشعر القديم.

والمستشار توربي كان أستادًا في جامعة بيل Yale بالولايات المتحدة، وقد نشر عدداً من النصوص العربية، منها «فتح مصر، وإفريقية والمغرب» لابن عبد الحكيم، و«اغلاق الدفنا» لابن بري، و«فصول الشعراء للأصمعي»، وغير ذلك، وتوافر سنة 1948 هـ، وكان مولده سنة 1863 م.

5-

روى هذه الرسالة كتابة عن الأصمعي تلبيذ أبو حاتم السنجياني، وهو سهل ابن محمد. كان من كبار علماء البصرة باللغة والشعر. وقد نجا نحو أستاذه الأصمعي في مؤلفاته الكثيرة، وكان ثقة. توفي سنة 428 هـ. وكان من تلاميذه ابن دريد اللغوي المتوفي سنة 236 هـ، وهو الذي روى عنه ورسالتنا هذه. فتكون الرسالة قد وصلت إلينا بطرق عالين كبيرين نكتذين عن الأصمعي.

صلاح الدين المنجد

بيروت 6

1971

كتاب تحولة الشعراء
رواية ابن دريد عن أبي حاتم عن الأسمعى

بسم الله الرحمن الرحيم قال أبو بكر محمد بن الحسن بن
دريد الأردي قال أبو حاتم سهل بن محمد بن عثمان السُـكَّري
سمعت الأسمعى عبيد الملك بن قرّب غيروٍ مرة بفضل النابغة
الدبيباتي على سائر شعراءٍ في الجاهلية يسألته آخر ما سأله فقيل
موته من أول الفتح فان النابغة الدبيباتي ثم قال ما أرى في الدنيا
لأحد مثل قول أمّي الفينس

وفاقهم جذعهم يبني أبيهم وبالشقيين ما كان العقاب

قال أبو حاتم فلمًا أُركى أُنتم كماله فقر ثم قال بل أيدهم
كلهم في الجودة امرؤ الفينس له المُـطْوِّة والسبق وكلهم أخذوا من
قوله وانتبعوا مذهبه وكأنه جعل النابغة الدبيباتي من الفتحول قال
أبو حاتم قلت ما معنى الفتحول قال يزيد أى لئ مربية على غيره
كмирية الفتحول على الفينس قال وبِعِر جرف يذكر على هذا

وأين اللهون إذا ما لازم في ذلل إن لم يستطبع دولة النابغة الفينس

قال أبو حاتم وسأله رجلٌ آخر الناس طرًا أشعار النابغة قال
تقديم عليه أحداً قال لا ولا أدرك العلماء بالشعر يفصول، عليه
أحداً قالت فغير بين أبي سلمى قد اختلق فيه فدعيه، ثم قال
لا قال أبو عمر وسأله رجلٌ وأنا أسمع النابغة أشعر أم غير فقد
ما يصنع رهيب أن يكون أجيزة للنابغة قال [لا] اعمس في غير

1) Ms. عن.
2) Ms. الشعراء.
3) Ahlwardt, Divans I. 120; Agh. VIII, 69; Choikh, شفارع تسر نس سلما I. 17, etc.
4) Ms. ذل. The verse cited in Liuān s. v. لَوْ and فتعس.
5) The text of this passage is queried by the copyist, and is inserted here in Landberg's hand.
6) So corrected in Ms.
من زُعْمِر يَنْجِعُ النَّابِعَةَ طَخَّاً مِّنَهُ قَالَ أَوْسٌ

جَمِيعٌ تَرَاى مِّنَهُ الْقَصَاءَ مُعْمَّلًا

في قَائِمَةٍ وَقَالَ النَّابِعَةَ فَجِئَ بِمَعَاذٍ فِي نَصِفَ بِيْتِ وَرَدَّ شَيْئًا أَخَرَ

(طَلَف) (2)

جَمِيعٌ(9) يَفْضِلُ بِهِ الْقَصَاءَ مُعْمَّلًا يَبْدُعُ الْأَكَامَ كَانَتِ السَّرَبَاءِ

قَالَ ابْنُ حَاذِرٍ حَدَّثَنَا الْأَصْدَعِيُّ قَالَ حَدَّثَنَا شَيْبَانُ مِنْ أَبِي حَبَشٍ

قَالَ كَانَ طَلَفُ الْعَفَوَى يَسْمَعُ وَقِيلَ الْحَبْشَةَ فَهَمَّ شَيْبَانُ فَالَّذِي

وَطَلَفَ إِلَى فِي بَعَضِ شَيْءٍ اشْتَعَرَ مِنْ أَمْرِ الْقَيْسِ الْأَصْدَعِيِّ بِقَوْلِهِ

فَهَمَّ قَالَ وَقَدْ أَخْذَ طَلَفٍ مِّنْ أَمْرِ الْقَيْسِ شَيْبَانُ قَالَ وَقَالَ ابْنُ حَبَشٍ كَانَ

فَهَمُّ مِنْ شَعْرٍ امْرِي الْقَيْسِ لَسْتَ عَالِمِيَ كَانَ مَعَهُ قَالَ وَلَنَّا عَمْرَ بْنُ قَمِيمَةَ(9)

دَخَلَ مَعَهُ الْرَّوْمَ الْقَيْسَ قَالَ وَكَانَ مَعْوَيَةَ بْنُ ابْنِ سَفِيَانَ يَقُولُ

دَخَلَ مَعَهُ الْقَيْسَ أَوْسٌ وَرَدَّ حَسَنَأَ الْحَسَنَأَ الْأَوْلِيَّةَ مِنْ زَعْمِرٍ وَكَانَ فِي

ثَمَّ قَالَ مِنْ الْحَجَبِ أَنَّ النَّابِعَةَ لَمْ يَنْبِعَتْ فِي نَشْرِهَا نَبِيّاءٌ فَالْأَوَّلُ

صَفْرَةٌ مُّفَحَّلَةٌ مِّنَ الْجَمِيعِ(9)

قَالَ وَلَمْ يَكِنْ النَّابِعَةُ أَوْسٌ وَرَدَّ حَسَنَأَ حَسَنَأً صَفْرَةً لَّقَدِيَ وَلَكَنْ طَلَفُ

عَابِدَةً فِي الْقَوْلِ وَهَوَّ فَخَلَّثَ أَنْشَدَ لَهُ

بِرَدَّةٍ عَلَى فَسَّ الْلِّحْجَمِ كَانَتُ بِرَدَّةٍ(10) بِهِ مَرْفَعُ جَمِيعُ مَشْدُوبٍ

1) Cf. the verse quoted from this poet in Lisān XIII, 478.
2) Ablw., Divane, p. 14 has جَمِيعُ جَمِيعًا Div. Cairo 1293 (with Comm. of Baṭālyūsī), p. 37 has جَمِيعُ جَمِيعًا. On this verse see also Ibn as-Sikkit, p. 343.
3) Ms. جَمِيعًا.
5) Elsewhere always تُرَادَّي or تُرَادَّي; see Krenkow, “Ṭufil al-Ganawī“, JRAS. 1907, p. 852 (vs. 45), and the references given by him, pp. 825, 827.
قوله براد على فاس اللجاجم تقول رؤودته على كذا أي حاليته عليه
ويقال ارذته أيضا وإنما يصف عنه(1)...
وهو جيد الصفة للأخيل جدا ثم انشد

يشش الشوور، أو أراد ليؤذى(2)

وقد أحسن في قصيدته التي يقول فيها

تلك المكارم لا تقع(3) من لب شيبا بما فعلا بعد أبولا(4)
قلت ما مذيعه تذا قل، هذا البيت يدخل في شعر غريب(5) قال لما قال سوار ابن للبوياء القشيري ونما ناشد رجله ونما الذي اسم
حاجباً ونما الذي سمي اللام قال الناس حينئذ (3) (fol. 10)

تلك المكارم لا تقع(5)

قال الأصل لو كانت هذه القصيدة للنابغة الأكبر بلغت حك
ملغ قلت فالاعشي اعشي بنى قيس بن تعبلة قال ليس بفاحل
قلت فعليمة بن عبيدة قال اخذ قلت فاللرث بن حليبة قال قلل
قلت ففيرو بن نادرم قال ليس بفاحل قلت فالسمي بن عباس
قال اخذ قلت ففيرو بن زيد اناه هو قال ليس بفاحل ولا أنثى
قال أبو حاتم ونما سلمت لاني سمعت ابن منذر لا يقدر عليه
احدا قلت فحسا بن ثابت قال اخذ قلت فالقيس بن الحضيم 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-Aṣma’i then passed on to speak of his acknowledged rival in this regard, Nabigha Ja’di. 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., Hiz. I, 513 f., and elsewhere, while 70 or 80 verses from it appear in the Jamhara, 145 f. A similar verse (but not the same) is Jamh. 147, 4.

3) Ms. 

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

5) Landberg’s copyist queries the line beginning with this word and ending with ونما.
قبول قلت فالله فحاش، قال خلل. قلت فابن خميضة(1) قال خلل قال هو خميضة(2) بن سعد بن مالك وكان له ابوجرهد. قال ليس بفاحل قلت فالشمال قال خلل قال الأصمعي واخبرني من رأى قهر الشمال بأرمينية بل قلت فاحول انه قال ليس بدون الشمال 5 ولكنه انسد شعره بما يهجو الناس . . . (3) قال واخبرني الأصمعي قبل هذا أن أهل الكوفة لا يقدّمون على الاعتي ابدا قال وكان خلف لا يقدّمون عليه ابدا قال ابن حاتم لم تقد قلت في كل عرض وركب كل قافلة(4) قلت فاحول بن الزبير قال شعر كريم وليس بفاحل قلت فالحويده(5) قال لو قال مثل قصيدته خمس قصائد كان خلافا 10 فإن قلت ففعقل قال ليس بفاحل ولو كان قال مثل قوله أهلى ونبا بذي جشي(6) أبّرري كان أخليهم قال واكثر شعره محول عليه قلت فابن ذيول(9) قال صاحب لم يقل أنه قال قال ظهر فاحول قال ليس بفاحل قلت فابن مقبل قال ليس بفاحل قال ابن حاتم وسائلت الأصمعي من الشعر الراعي 15 أم ابن مقبل قال ما اقرنهما قلت لا يقت عنا هذا قال الراعي اشبه شعراء بالتقديم وبالآداب قلت فابن احمر(4) الباحث قال ليس بفاحل ولكن دون قول، وقوي شبيته قال واري ابن مالك بن حييم الهذاني من الفاحول قال ولو قال نعمة بين ضعيف المازني مثل قصيدته خمسا صحنا قلت فاحول فكعب بن جعول قال ابن اشتر من الفاحول ولا استذيقته قلت فثير والفدود والانذيل قال كوكه لو كانوا في الجامحة كان لهم شأن ولا أقول فيما بينهم شيئا لأنهم إسلاميون

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1) Ms. خميضة
2) Ms. ذيول
3) Apparently a leaf of one of the parent Ms. was misplaced, for this passage plainly belongs above, after the statement that al-Aš'ā was not a faḥl.
4) Ms. فالحويده
5) Better حسن or حسم; Nöldeke, Del. Carm. p. 44, Lisān s. v. حسم, etc.
6) Ms. داود
قال أبو حاتم، كنت أسمعه يفصل جريحاً على الفردغ كثيراً. فقال له يوماً: دخل عليه عمّ عمّ من الفيض. إنّي أريد أن أسألك عن شيء وأن يعلمك أن قبلك لم أسألك. ثم قالت سمعتك تفصل جريحاً على الفردغ غير مرة، فما تقول فيما وفى الأخطئ في أطراف ساعة. ثم أنشد بيتاً من قصيدته:

لقد أسيبتك، لا له عاجز، بساعدة، إذا طابه الطياب، فانشدت أيتانا رجاء العشرة، ثم قال من قال لك أن. في الدنيا أبداً قال مثلها قبله، ولا بعده فلا تصادقنا، ثم قال أبو عمرو بن العلاء، كأنن فضله سمعت إبا عمرو بن العداء، يقبل لى أدرك الأخطئ من البلاد بيوماً واحداً ما قدّمت عليه جاحلياً ولا إسلاماً، ثم قال الاصمعي، انشدت إبا عمرو بن العلاء شعراً فقال ما يطيب عدا من الإسلاميين. أبداً ولا الأخطئ قال أبو حاتم، وسألته عن الأغلب الجمل، ফল. قال لم، ما مارى للأغلب؟ إلا انتين ونصفاً قلت كيف قلت نصفاً قال، أعرض لم تنتين، كنت أرى نصفاً من التي على العقل فقطلها، ثم قال كان ولو يزيدون في شعره حتى إنضواء. قال أبو حاتم، يطلب منه أصحاب بن العباس رجاء للأغلب. ولعل مني. فأجابته، فخرج منها نحو من عشرين، فقلت، لم تزعم أنك لا تعرف لم تأتنين، ونصفاً قال لي بلي ولكنني انتقتت ما أعرف فإن لم يكن له فهو نغيرة مسح. هو.

1) The line of Landberg's Ms. beginning with this word is queried.
2) Diwan, ed. Salhani, p. 17, etc.
3) Ms. مسأمة.
4) Ms. لا إغلب.
5) Ms. لا إغلب.
6) Ms. لاغلب.
7) Ms. لا إغلب.
8) Ms. لاغلب.
9) Thus Landberg Ms.
10) Ms. فلعله, corrected by Landberg's copyist.
11) Ms. ما إغلب فإن لم يكن له فهو نغيرة مسح.
إليه اللفظ السوبري الذي يفصّل قلبي، فلتأتني يا عِنْدَكَ أتى مَّا يَأْتِيُنَا، فلْيَتَّلِي بُواَلْدِي وَعَدَّتْيْهَا ما يَعْدُدُنَا. 

1. Ms. حَلَفَ. 
2. Ms. عَشَرَة. 
3. Ms. عَشَرَة. 
4. Very often written حَارِمَة; thus e. g. Aًhānī and Index, Yāqūt (see Index), Lane, Lex. s. v. عُور, etc. 
5. See Yāqūt I, 76, where the verse (in the recension of as-Sukkaṭ) is given in what appears to be the more primitive form, with بَيْداَنِي in place of بَيْداَنِي. Yāqūt probably cites other portions of the same qasida in I, 393 f., IV, 10, 47, 128, 480. So too, perhaps, the verse given in the Lisān and Lane s. v. عُور.

14
عمر بن شأس الأسدى ما قلت فيه (10) قال ليس بفاملك هو
ونعولى قلته فلبيد بن زبيدة قال ليس بفاملك وقال لي مرة
أخرى كان رجلا صاحبا كان ينفسي عنه جودة الشعر وقال لي مرة
شعر لبيد كأنه طيضان طبرى يعني إنه جيد الصناعة وليست له
حلاوة قال وجردة بن عُمْرَة الفنرى لم أشعر تشبه اشعار الفاحول
ويقال قصرا وهذا البيت له
أنى أخفده و كنت غير دليلة شهدت علميك بما فعلت شهدت
قلت فليس على عُفُوه البهتيمان قال لا يقال عشرات قصيدة
لمن بالفاحول ولكنه قطع به قال مهرة بن طارق الباروتي من
رويس الفرسان هو الذي أمر قدوس بن المُغْدِر وسأله عن خدش
البهر العامري قال هو حلف قلت فكعب بن زبير بن أبي سُلمى
قال ليس بفاملك تقلب فزود للقيل الطائفي قال من الفرسان قلت
فسليك بن السُّلُك قال ليس من الفاحول ولا من الفرسان ولكنه
من الذين كانوا يغوزون فيعدون على ارجلهم فيختلسون قال ومثله
ابن يرقة البهتيمان ونمله حاجز النَّماثي من السرويين ونابط شرا
واسمه قَبَّة بن جابر والشَّرَفَى الأزدي السروى وليس المنشور
منهم ولكن الأعلم البهتيمى منهم قال وبال.getExternalStorage منهم والإسراء أكثر
من ثلاثين ينفع الذين يعذرون على ارجلهم ويختلسون قال وسائدة
أيمن جنده لو كام راد شيئا كان فلا قال ونعتِلعِم رأس فاحول
ربيعة قال ودريد بن الصمة من فاحول الفرسان قال ودريد في بعض
 الشعر يشعر من الذبىإلى واد يغلي الذبىاني قلت فاعشي بالغة
إم الفاحول هو قال نعم ولم مروية ليس في الدنيا مثلها أو في
إني أتمنى يا سامس ئ لا أسر بها من علم لا يذيب فيها ولا سأبكت

1) Ms. منع
2) Ms. صبر
3) Ms. سكر
4) The whole poem, Jamh. 135ff. This opening verse also cited, in somewhat varying form, in the larger native lexicon, s. v. علم.
Torrey, Al-Ammāt: Fuhūlat al-Šwārā.

(1) قال أبو إسماعيل في المجلة وحكان حديث الأرطقم يَشَّبَّهُ الرجز في الفGING وينهون قال ورمته يستخدم بعض الرجز إلى الججم ويسعف بعضًا لأن له شيئًا كثيرًا قال مرة لا يجبرني شاعر اسمه الفصل بن قدامامة يعني إبا النجم قال أبو حاتم وسألت الأسماع 5 عن الفُجَّيْف العماري الذي قال في النسخة قال ليس بهفظ ولا حجة وسألته عن زيد الأtitleLabel قال جَيَّة لم يتلفع عليه بلأنه وكنيته أبو آمالة قلت فأخبرني عن عبد بن أبي المُسْكَان قال هو فصيح وهو زجي أسد قال والابن 6 ملامة عبد ربيعة مولى حيشى قلت أفصيح(7) كان قال هو صاحب الفضاحية قال والابن عطاء السندي 10 عبد أخرب مشرع الإبن قلت أبكر(8) في الأعراب قال لا ولكنه فصيح قال عبد العزيز بن مروان(9) لأبي بن خريج(9) الأسد كيف ترى(10) مولى يعني نقشبًا قال هو أشعر آهل جلدته وكان أسدقال وعمر بن أبي أبي ربيعة مولى وهو حجة سمعته ابا عمرو بن العلاء 15 في النحو بشعره ويقول هو حجة وفضالة بن شريف الأسدي وعبد الله بن الزبير الأسد بن الزرْقَٰب عرءاء مولدة وشعروهم حجة ورايته طعن في الأفْقِيُّ ولم يلتفت إلى شعره وقال لا يفال ألا رجل شرطي فقلت قال الأفْقِيُّ 16

إِنَّمَا يَشْرَبُونَ مِن أَمَالِنَا فَأَفْضَلُوا الشِّرْطِيَّةُ مَا هَذَا العَقْصُ

فقال ذاك مولى قال اللبيب قرمة(10) نبت فصيح قال وابن أبي النجم(11) نبت في طبقة ابن عرمة وهو دونه في الشعر وقد كان مالكًا يروى

1) It is possible that something is missing here. 2) Ms. أبو إسماعيل. 3) Ms. وكران. 4) Ms. موليد (sic). 5) Ms. موليد. 6) Ms. خريج، corrected (by Landberg?) خريج. Often written خريج. See however Suyūfī, Ḥafern, I, 79, also Agh. XXI, 7. 7) Ms. إبراهيم. 8) Agh. X, 91. 9) So orig. Ms., but corrected by copyist to نشرب. See note on the Translation. 10) Ms. قرمة.
When the alabaster veil was removed, they said to each other, 'Well, we have done our part. We have fulfilled our promise. Now it is your turn.' (fol. 8)

Thus, when the alabaster veil was removed, they said to each other, 'Well, we have done our part. We have fulfilled our promise. Now it is your turn.' (fol. 8)

1) Ms. Wajheda. 2) Ms. مخلف. 3) Ms. الموثقة. 4) Ms. ريحان. 5) Ms. مناظر. In a marginal note Goldziher suggests the reading بحسان instead of بحسان. This change seems to me to necessitate reading منانا in place of منن. 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.

6) Something missing here?

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, Ahtw. 95, Nödike, Die Mo'allaga Zuhair's, pp. 16, 30, etc.; see also my Commercial Terms in the Koran, p. 10.

8) Ms. فينفغم.
قال الأصولي سهل شيخ عالم عن الشعراء فقال: كسان الشعر في
الإثارة في ربيعة حمار في قيس ثم جاء الإسلام فصار في تدمير قلته
للإسماعي لم يذكر البين (قال) 1) إنما اراد بني نزار فاما علما
كلهم فالم، تعلموا من رأس الشعراء أمرى القيس وإنما كان الشعر
5 في البين يقال أئ الدنيا مثل فرسان قيس وشعراءوة (ب) الفرسان
فذكر عدّة منهم عنترة وخافبين بن عبد عبد بن مونس ودربيد
بان يصحت قال لى مرة دريد وخافف الفرسان حذّرت الأسماعي
6 (fol. 9) ذهب عماد بن أبي الصدر في الشعر (قال) 7) ذهب عماد بن
الآخرة وذهب عنترة 8) ذهب عماد بن أبي ربيعة
بعامة ذكر النساء 9) قال الأصولي لقي رجل كبير ناقة وهو كثير بن
عبد الرحمن لوزاعي ابن أبي جمعة قال له يا ابا صخر اي الناس
10 شهر قال الذاق قال

أثتر إلنجري على ليال حرب قشيش المَّحْضِّبَة حسان النجود 1) وهذا للخطيئة قال ثم أتركه حينا حتى إذا شعر قد نسي
15 ذلك لقيه فقال يا ابا صخر اي الناس اشعر قال الذاق يقول
فَّيَتََّ بني من ذكرى حبيب ومتل 2)

يعنى أمرا للقيس وهو اوّل من بيني الدبار وسبر العين قال
الأصولي إننا الناس لمكرب من الليال عبانة 3) بن مونس وقرر
الذي يقال له 4) أن ناقة وننا الناس خلوب في التسبيص الرأي
20 وانتعمهم خلوب في الوجر ابن ناجي الصديقي 5) وذهب عمر قال الأصولي

1) Ms. omits. 2) Ms. أثر. 3) Bracketed words om. in Ms.
4) This saying also quoted from al-Aṣma‘ī in Agh. III, 188, below.
5) Diwān, Cairo 1923, p. 21; ed. Goldziher, ZDMG. 46, 203; Agh.
II, 61; Līsān, s. v.
6) The opening line of Imru‘l-Qays’ Mu‘allaqā.
7) Ms. أثير. 8) Ms. عبتبة. 9) Ms. om. 10) Ms. المسمى.

18
تأت منغاس اشعار قبيدة قبلة النجاح العضوي في نزلة الفسيلة يعني الانصار قال ويقال النزج العضوي في اصول الوعي يعني بني قيس بن تعلية وذكر منهم الموقش والاعشى والمسمى بن علس. حديثاً الاصمعي قال حدثنا ابن أبي الزناد قال أنشد حسان شعر عمرو بين العصا فقال ما هو شاعر ولكنع عاقل قال الاصمعي سيت الاختصمين عن شعر كثير قال التحريزي بكدر السماء قال فارس شاعر غير مطيل وقال مالك بن تكرمة شاعر فارس مطييل قال ليس في الدنيا قبيلة على كثرتها أغلب شعر من بني شيبان وكلب قال وليس لكلب شاعر في الاهليّة قديم قال وكلب مثل شيبان اربع مار حديثنا أبو حاتم قال حدثنا الاصمعي قال قيل ليمسان من اشعار الناس قال اشعر عم (10) رجلاً أم قبيلة قيل(7) قال بل قبيلة قال حذيل قال الاصمعي فهيم اربعون شاعراً متفقاً(8) وكلمهم يبدو على رجله ليس فيهم فارس قال أبو حاتم سالك الاصمعي فمن اشعرعم رجلاً واحداً قال أما حسان فلم يدل في الواحد شبيحاً وأنا أقول اشعرعم واحداً النابغة الدبيبي يدعوي أبو خمسين سنة وانما قال الشعر قليلاً وقال النابغة لم يعدى أيتام ثلاثين سنة بعد ما قال الشعر ثم نبغ قال والشعر الأول من قوله جهيد بالغ والآخر كله مسريف وليس جهيد قال أبو حاتم قال الشعر وهو ابن ثلاثين سنة ثم أختم ثلاثين سنة ثم نبغ فقال ثلاثين سنة قلت للاصمعي كيف شعر الغزير(9) قال تسع عشّار شعره سحق قال وأنا جربي فله ثلاثون قصيداً ما علمته سوق شبيعاً فقط لا يدف بينه تبست قال لا أدرى لعله وافق بيني شبيعاً قلت ما عرف فاجاء فلم يخبر(4) قال أبو حاتم قد رابتع

1) كذا
2) Ms. قال
3) Ms. معلقًا
4) This passage is queried in the Ms. The text is corrupt, and it may be that something is missing.
اننا بعد في شعره قال أبو حاتم حدثنا الأسماعي قال اطئٌ جمیل
بِمَعْمُّرٍ وَلَدَ في الْبَلَادِ أَيْسَ وَالْأَحْوَاسِ مَوْلُدٌ نُبِيٌّ بَعْضَةٌ حَتَّى عَمَّم
حدثنا الأسماعي قال قال فلأس اننا كثير نُروِّجٌ يعني صاحب كريج
قال يبيع للبيت والقطران قال الأسماعي كان أبو ذُوّب راوية ساعدة
5 وَشَدَّ عَلَيْهِ في اثنياء كثيرة فاذكر في فائقة وَالْحِشَةٌ في شعرهم قال
واستجاد هذه الجمیعه لا نأي ذُوّب قال ليس في الدنيا أحد يقوم
للشمال في الرائحة والجمیعه إلا أن أبا ذُوّب اجادة في جمیعه حدا
لا يقول له أحد قال هي التي قال فيها
۷ بَرَكَ مِن جَذَامٍ تَبْرِيقٌ
قال الأسماعي قال الدْمِر بن تُوْرْبِ جَامِعِي إِسْلَامي قال وقال
النوری لِلْمَوَارِي امرأته كِيف شعرى من شعر جبر فقالت شرَکَك۹
۱۰ في حلبو وَلِيُّهُ أَلْحَامٌ على مرّ قال الأسماعي قال سمعت ابا صفیان بن
العلاء يقول قلت لرَبِّي كِيف رجُر ابی (11) النجم عندك۷
۱۰ فقال كلمته تلك عليها لعننة الله لهن استنادا
لِلرَّحْمَةِ وَلِلرَّحْمَةِ الْمُجَلِّی۹
۱۰ حدثنا الأسماعي قال الكثير بن زید ليس ما جَمِّعَتَهْ لَنَا وَرَكْد
وكذلك الطُّومُر قال وَذَا الرَّمْحَةِ جَمِّعَتَهْ لَنَا بَدْوَی۹ ولكن ليس بِشَبْهَة
۱۵ شعره شعر العرب ثم قال آلا واحدة التي تشبه العرب وعلى ذلك
يقول فيها
۱۵ والباب دُونَ أَبِي قَمَسٍ مَسْدُورٌ
۱۵ تم وَالله أعلم
۱۵
۱۵
۲۰
۲۰
۲۰
۲۰

1) Ms. طلَنٌ.
2) Ms. وَشَدَّ.
3) The passage cannot be right as it stands. It is queried in the Ms.
4) Ms. أحٌدَ.
5) دیوْنِ، Yale University Library، Ms. 303، fol. 103a；Haffner، Teutic zur arab. Lexikographie، 116；Lیسنْ الس. v.；لَمْحَةٌ، ضُرْعِ، شَبْهِ، وَجاَذِمٍ، وَبَرُکٍ، Yağût 1، 852، III، 244.
6) Ms. شَرَکَكَنِ
7) Ms. عَبَدَکَ.
8) Agh. IX، 81، 10.

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فهرس الشعراء والأعلام

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

Praise to Allah, the bountiful giver.

Al-Asma' said, moreover: Al-Kumait ibn Zaid was not normative (-runner of an object).

Because he was an Arab only by adoption; the same was true of at-Tirimma. Dû 'r-Rumma was normative, for he was a bedawi. 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:

And on Abû Ghassān the door is barred.
ancient poet in the Jāhiliya, and yet Kalb was four times as good as Saibān.

Said Abū Ḥātim: We have the following from al-ʾĀṣma’ī. 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. Ḥudail is the foremost, he replied. (Said al-ʾĀṣma’ī: 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-ʾĀṣma’ī: 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 Ḕubyān, 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 (مسير) 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-ʾĀṣma’ī: How about the poetry of al-Farazdaq? He replied: Nine tenths of his poetry was borrowed. As for Jarīr, he composed thirty ḍasida’s, and I do not know that he ever plagiarized anything except one half-verse. . . . 1) According to Abū Ḥātim, al-ʾĀṣma’ī said: I think that Jamīl ibn Ma’mar was born of a slave mother; he flourished in Qubā’ until his old age.

This from al-ʾĀṣma’ī: Some one once said of Kuṭayyir that he was a small shop selling thread and tar. Said al-ʾĀṣma’ī: Abū Ḫa’ib was an excellent authority, and many instances of exceptional usage were based on his poetry. . . . 2) He (al-ʾĀṣma’ī) admired this jim-poem by Abū Ḫa’ib; No one in the world, he said, could equal al-ʾĀṣma’ī in his poems in ṣāy and jim except Abū Ḫa’ib, who in his poem in jim 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-ʾĀṣma’ī: an-Nāmir ibn Taulah flourished both in the Jāhiliya 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-ʾĀṣma’ī said further: I heard Abū Ṣufyān ibn al-ʾAla’ 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.
Torrey, Al-Aṣma'i’s Fathālat al-Ṣawārīn

I heard this from al-Aṣma’ī: ‘Umayya ibn Abu ʿṣ-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 ʿUmar ibn Abu Rabīʿa, where the subject was women.

According to al-Aṣma’ī, some one once met Kutayyir, the lover of ‘Azza (this was Kutayyir ibn Abī ar-Raḥmān, al-Ḥuṣaynī, Abī Jumā), and said to him: O Abū Saḥr, who was the greatest poet? He answered: The one who said:

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

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

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

meaning Imru’l-Qays, who was the first of the poets to depict weeping over deserted dwelling-places and the journeying of the howdais.

Said al-Aṣma’ī: The best at describing riding-camels was ʿUyaina ibn Mirdās (the one who was called Ibn ʿAṣwa); for description of milch-camels, the best in the qaṣīda form was ar-Raʾī, and in ṭājaz verse Ibn Laʿja’ at-Taimī (whose name was ʿUmar).

Said al-Aṣma’ī: What tribe or company of men ranked highest in the poetry it produced? Some say, The large-eyed ones in the shady palm-gardens, meaning the Anṣār; others say, The blue-eyed ones at the root of the thorn-bushes, meaning the Banī Qais ibn ʿAbd al-Hādī; and he mentioned of their number al-Muraqqīs, al-ʿĀṣūr, and al-Musayyab ibn ʿAlas. Said al-Aṣma’ī: I heard the following from Ibn Abī ʿz-Zinād. Ḥassān [ibn Ṭabīṭ] heard some one recite

verses by ʿAmr ibn al-ʿĀṣ, and said: He is no poet, but a man of sharp wit. Said al-Aṣma’ī: Al-Ḥalīl was asked about the poetry of Kutayyir, and replied: A Hijāzite, who fastens the cloak firmly). Al-Aṣma’ī once said: Do you know that Lailā was a better poet than al-Ḥansā? And he said to me on another occasion: Az-

Zibriqān was a poet-knight (فارس شاعر) who did not make a long story; Mālik ibn Nuwairah, 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 ʿAbīlān and Kalb. In the latter tribe there was not a single

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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 (يبكى ألمترب) means here, I do not know. It evidently puzzled Landberg also; see the note on the text.
Torrey, Al-Ąṣma’ī’s Faḥīlat ʾaš-Šu'arā’.

‘Ḥiṭām of the Wind’). Ibn Mufarrigh was one of the muwallads of Baṣra. Al-Ąṣma’ī narrates that he heard the following from Wabh ibn Jaʿrīr ibn Ḥāzīm. 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-Ąṣma’ī: It used to be said that the best of all the poets were “the Vanquished of Muḍar”, namely Ḥumaid, ar-Ra’ī, and Ibn Muqbil. As for ar-Ra’ī, he was vanquished by Jaʿrīr, and also by Ḥanzar, one of the Banī Bakr. Lailā of Aḥyāl overcame al-Jaʿdī, and so also did Sawwār [ibn Aŭfā] ibn al-Ḥayāḥ. Ibn Muqbil was beaten by an-Najāšī, one of the Banī ʿl-Ḥaṭīf ibn Kaʿb. As for Ḥumaid, every one who attacked him vanquished him. Ibn Aḥmar (said he) did not satirise any one. Fushūm was mentioned by him as a notable poet of the Jāḥiliya, but he 15 did not give his lineage. He said of an-Najāšī ibn al-Ḥaṭīf: 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 to Muʿāwiya, and composed verse in praise of him, and vituperated ‘Ali’.

Said al-Ąṣma’ī: [Zuḥair] became intimate with certain Jews, and learned from them about the resurrection. Therefore he said in his qasida:

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-Ąṣma’ī: A learned ʾālīḥ was asked about the poets, and replied: In the time before Muḥammad, poetry flourished first in Ṣabiʾa; then it went over to Tamīm. I said to al-Ąṣma’ī: Why 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 Imruʾl-Qays, 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 ġursān. Then he mentioned a number, among them ʾAntara, Ḥufaf ibn Nadba, ʿAbbās ibn Mirdās, and Duraid ibn ʾaš-Šimma. On another occasion he said to me: Duraid and Ḥufaf were the best poets of the ġursān’.

1) Araba by adoption, not of pure blood. Generally meaning one born of a slave mother.
2) The name of Nāhibha Jaʿdī seems to be accidentally omitted here; see just below.
3) Agh. IV, 131, 6 from bottom, 132f.
4) Kāmil 187, 6.
5) ʾAmr ibn Aḥmar al-Bāhiḥī, 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 Ḥātim: I asked al-ʿAṣmaʿī about al-Quḥaif al-ʿAmirī — who made verses about women — and he said: His diction is neither classically elegant nor normative. Upon my asking him about Ziyād al-ʿAjamī, he said: He is normative; no solecism has been attached to him; and his kunya was Abū Ummāna. I said: Tell me about the slave of the Bānī Ḥashāṣhū. 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 ʿAṭṣaʾ 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. ʿAbd al-ʿAzīz ibn Marwān once said to Aīman ibn Ḥuraim of Asad: What do you think of my maulū? meaning Nuṣaib. Aīman answered: He is a better poet than any other man of his skin (for he was a negro). Furthermore, ʿUmar ibn Abū Rabīʿa was the son of a slave mother, yet his poetry was considered normative; I have heard Abū ʿAmr ibn al-ʿAlāʾ cite it as proof of correct grammatical usage, and formally declare it to be such. Also Fadālā ibn ʿĀrik of Asad, and ʿAbdallāḥ ibn az-Zubair of the same tribe, and Ibn ar-Ruqayyāt, these all were sons of slave parents, yet their verse is normative. I saw, however, that he disparaged al-Uqaisīr, and did not feel inclined toward his poetry; he said of him: He was only the “policeman” poet. Yes, I answered, it was al-Uqaisīr who said: You see, he’s drinking at our own expense! So ask the policeman, Wherefore all this wrath?

He was slave-born, al-ʿAṣmaʿī continued. Ibn Ḥarna was both reliable and elegant in his compositions; Ibn Udainā was reliable, and in the same class (x̌īx̌) as Ibn Ḥarna, but was inferior to him in his poetry. Malik cited traditions on his authority, in his jurisprudence.  Ṭūfāl of Kināna is also to be classed with Ibn Ḥarna. Yazīd ibn Ǧāba was a maulū of the tribe Taqīf. He composed a thousand qaṣīda’s, but the Arabs divided them up and carried them off.

Al-ʿAṣmaʿī said, moreover: After Ruḥa and Abū Nuḥaila (fol. 8) there were no poets more worthy of the name than Jandal al-Ṭuḥawī and Abū Ṭauq and Ḥiṭam al-Muṣaʿīr (who was nicknamed 1. More exactly: to be used as proof (x̌īx̌) of correct usage.
2. i. e. Subhām.
3. The whole anecdote is given in Agib. 1, 131.
4. i. e. ʿUbaidallāḥ ibn Qais ar-Ruqayyāt.
5. The story of al-Uqaisīr’s adventure with the policeman is told in Agib. X, 87 f., 91. According to the latter passage, the officer of the law, who had come to arrest al-Uqaisīr for drunkenness, was himself made tipsy by wine which the poet supplied to him by means of a tube passed through the keyhole of the barricaded door.
I asked him about Ḥidaṣ ibn Zuhaiρ al-ʿĀmīrī, and he replied:

He is a faḥl.
Kaʿb ibn Zuhair ibn Abū Sulmā?
Not a faḥl.
Zaid al-Ḥa'il aṭ-Ṭaʿā'i?
One of the fursān.
Sulaik ibn as-Sulakā?
Not one of the fuhūl, 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 was Ibn Barrāqa of Hamdān1), and still others were Ḥajīz2) aṭ-Ṭumālī, of the Sarwīyyūn3), and Taʿabbāṭa Ṣurraṣn (whose name was Ţābit ibn Jābir), and aṣ-Ṣanfarā al-ʿAzīdī, the Sarwī. Al-Muntaṣir was not of their number, but al-ʿAlām of Ḥudayl belonged to them. Some of them dwelt in the Hijāz, and in the Sarāt there were more than thirty (i. e., those who used to run on their own feet and take plunder).

He also said: If Salāmā ibn Jandal had accomplished somewhat more, he would have been a faḥl. Al-Mutalammīs is the chief faḥl of Rabīʿa. Duraṣ ibn aṣ-Ṣimma is one of the fuhūl among the fursān. Moreover, Duraṣ in some of his poetry surpasses Nāḥīgha of Ḫubiyān in the art; he did, indeed, come near to vanquishing the Ḫubiyān.

I said: How about Aʾšā of Bāhila, is he one of the fuhūl?
He answered: Yes, and there is an elegy of his which has 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-ʿAjijāj was born in the Jābī-30 liya. Ḥumaid al-ʿArqāṣ used to prune and polish and purify the rajāṣ poetry. I saw that he (al-ʿAṣmaʾi) pronounced some of Abū n-ʿAjījāj's rajāṣ 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-Faqil ibn Qudāmā55 (meaning Abū n-ʿAjījāj).

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1) Kāmil 152, 19, Yāṣūt III, 300.
2) Cf. Agh. XII, 49 below.
3) Those whose home was in the Sarāt, a mountainous district of Tiḥāma bordering on Yemen, whose inhabitants were noted for purity of speech (Yāṣūt III, 66 ff.: قَالَ أبُو عُمَروُ بِنِ الْعَلَاءِ افْتَضَحَ النَّاسِ أَقْلَ الْسِّروَاَاتُ). See just below, also Yāṣūt III, 65 ff. (p. 65 line 8, for ḥamāni read Ahmedīnī?); cf. Yāṣūt III, 65 ff., where Aqīlīsd. Müller, pp. 48 ff., 67 ff.
4) Something missing here?
Torrey, Al-Aṣma‘ī’s Fuhūl aut aš-Šawārā.

Fahl.
Abū Hirās of Huḍail?
Fahl.
Aṣā of Handān?
5 He is one of the fuhul, though of Islam, and the author of much poetry 1).
I asked al-Aṣma‘ī about Ka'b ibn Sa'd al-Ghanawī; and he answered: He is not one of the fuhul, except in his elegies; in that particular no other has equalled him. He added: He used to be called “the Ka'b of the Proverbs”.
I asked him also about Ḥufāf ibn Nādba, and ʿAntara, and az-Zibrijān ibn Badr; and he replied: These are the best poets of the fursan 2); and in the same rank with them is ʿAbbās ibn Mirdās of Sulaim (he did not say that they were of the fuhul), and Bīṣr ibn Abū Ḥāzīm. I heard Abū ʿAmr ibn al-ʿAla' say: His (Bīṣr's) qasida rhyming in the letter ρ brought him into the company of the fuhul:

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

(Sūd Abū Ḥātim) I proceeded: What of al-Aṣwad ibn Yaʿfur
an-Nahwāl? 3)
He replied: He resembles (ṣāḥiḥ) the fuhul.
Then as to ʿAmr ibn Sa'a's al-Asadī, what do you say regarding
him? (fol. 6).

He is not a fahl, but is below that rank.
And Labid ibn Rabī'a?
No fahl. Moreover, on another occasion al-Aṣma‘ī 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:
Labid’s poetry is like a mantle from Ṭabaristān; meaning that it
was well woven, but without elegance.
He said also: Jarāda ibn Umaira al-ʿAnaẓī composed some
poems which resemble those of the fuhul, but they are short. This
verse is one of his:

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

What of Aus ibn Ghalfa al-Ḥujainī?
If he had composed twenty qasida's, he would have joined
the fuhul; but he is cut short of it.

He also said to me: 'Umaira ibn Ṭariq al-Ｙarbūṭī was one of the
chiefs of the fursan; he it was who took captive Qibūs ibn al-Mundir 4).

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1) See the Introduction.
2) See the Introduction, and cf. Agh. XVI, 139, where Ibn Sallām's
ranking of Ḥufāf in the “fifth class” of the fursan is mentioned.
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 Jahiliyya, I would not give any poet, jāḥilī or islāmī, the
precedence over him 3). Said al-Āṣma'ī: I once recited to Abū 'Amr
5
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-Ağhab, whether
he was a fahl, among the rajaz poets; and he said: He is not a
fahl nor even successful, and his verse wears me. And on another occasion he said to me: I only hand down from al-Ağhab 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, 15
until they spoiled them. Said Abū Ḥātim: Ishāq ibn al-'Abbās 4)
asked from him a rajaz verse of al-Ağhab, and he sought from me 5) . . . . 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 20
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-
Āṣma'ī. I once heard a man of Najrān who had travelled about
in the regions of Khorasān question him, saying: Such-a-one in 25
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 30
al-Ağhab makes the task too tiresome for me. (Said Ḥalaf: One
of the sons of al-Ağhab 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 al-Ṭa’ī? Ḥātim, he answered, is only counted as "noble" (بكر کرم);
35
he did not say that he was a fahl.
And Mu'aqiq al-Bāriqi, the ḥālit of the Banī Numair?
If he had completed five or six qasida's, he would have been
a fahl. Then he added: The two tribes least productive of poetry
seem to have been Kalb and Šabībān.

Abū Du'āib of Huḍail?
Fahl.
Sā'da ibn Ju'ayya 4) ?

1) The same in Agh. VII, 172, 8.
2) The governor of Baṣra.
3) The text is defective here.
4) This well known poet does not receive mention in Agh., if the Index
is to be trusted.
If he had composed five qaṣīda's like the one which we have, he would have been a fāhīl. And al-Muhalhil? No fāhīl; but if he had produced other poems like that one of his:

O night of ours in Dū Juṣām, turn to daylight!
he would have been the foremost fāhīl of them all. Besides, the most of his poetry is merely attributed to him.
Abū Duʿād?
Excellent. (He did not say that he was a fāhīl.)
Ar-Raʿī?
Not a fāhīl.
Ibn Muqbil?
Not a fāhīl.

Said Abū Ḥāṭim: I also asked al-ʿAṣmaʿī which of the two was the greater poet, ar-Raʿī 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-Raʿī was more like that of the old and primitive poets.
Ibn Aḥmar (fol. 4) al-Bahili?
Not a fāhīl; yet, though inferior to those, he stands at the head of his own division. And (he said) in my opinion (ى١٠١٢٢٤) Mālik Ibn Ḥarīm al-Hamdānī is of the fūḥāl. If Tāʿlaba ibn Suʿair al-Mazinī had written five poems like his qaṣīda, he would have been a fāhīl.

How about Kaʿb ibn Juʿail?

I think that he (الظَّنن) is of the fūḥāl, but do not feel certain of it.

What do you say of Jarīr and al-Farazdaq and al-ʿAbṭal?
These, if they belonged to the Jāhiliya, would have a distinguished place (in this ranking); but since they belong to Islām, I will say nothing about them.

Said Abū Ḥāṭim: I had often heard him prefer Jarīr to al-Farazdaq; so I said to him, on the day when Iṣām ibn al-Faʿīd came to see him: I wish to ask you about something, and if Iṣām 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-ʿAbṭal? So he reflected for a moment, and then recited a verse from his (al-ʿAbṭal's) qaṣīda:

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: صانع.
Fahl.
Al-Hariç ibn Hilliza?
Fahl.
‘Amr ibn Kultum?
No fahl.
Al-Musayyab ibn ‘Alas?
Fahl.
How about ‘Adi ibn Zaid; is he a fahl?
Neither stallion nor mare!
(Said Abu Hatim: The only reason why I asked him was because I had heard Ibn Munadjir\(^1\)) say that no poet should be ranked higher than ‘Adi.)
What of Hassán ibn Tabit?
He is a fahl.
Qais ibn al-Haţîm?
Fahl.
The two named al-Muraqqiš?
Each of the two is a fahl.
And Ibn Qamîba?
Fahl. (This was Qamîba [ibn Darîb]\(^2\) ibn Sa’d ibn Mâlik, and his kunya was Abû Yazîd\(^3\)).
And Abû Zubaid?\(^4\)
He is no fahl.
Aš-Šammâh?
Fahl. (And al-‘Asma’î added: I have talked with a man who had seen the grave of aš-Šammâh in Armenia.)
How about Muzarrid, his brother?
He was not inferior to aš-Šammâh, yet he injured his poetry by introducing too much satire.
Now al-‘Asma’î had told me, before this, that the men of Kûfa were wont to place al-A’šâ in the very first rank of poets\(^5\); also, Ḥalaf\(^6\) was accustomed to say that no poet should be ranked above him. (Said Abu Hatim: 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-‘Uuwaidîra?

1) Muhammad ibn Munadjir (often Munadjir), Agh. XVII, 9ff.
2) Agh. XVI, 163.
3) There was another Ibn Qamîba of some note, namely he who killed Mus‘ab ibn ‘Umar at the battle of Uhud, mistaking him for the Prophet Muhammad (Hii. 566f., Agh. XIV, 19). This Qamîba was of the Laiţ tribe.
4) Harmaila ibn al-Munâdir al-Tâî.
5) Apparently, the original context of this passage is to be found above, where al-A’sâ was mentioned; see also the note on the text.
6) Cf. Agh. VIII, 78, where al-A’sâ is under discussion, and Ḥalaf al-Abmar refuses to decide the question of superiority.

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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 bark\(^1\)).

(You say: I constrained him (rāwadtuḥū) to this or that, meaning  
the same as ḥawalṭuḥū, and one may say also aradtuḥu. Here he is  
describing the neck of the animal . . . .)

... and he [i.e., an-Nābigha al-Ja’di] was most excellent in  
describing horses\(^2\)). Thereupon he recited:

10 Holding firm the sutures of the skull, or he had been ready to  
neigh\(^3\)).

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 poet\(^4\)). He replied: When  
Sawwār [ibn Aufa] ibn al-Ḥayā’ al-Quṣairī said: ‘We have among  
us him who searched for his foot\(^5\)), him who made Ḥājib his  
captive, and those who gave the milk to drink’, an-Nābigha there-
20 upon composed the verse: (fol. 3)

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

Said al-ʿAṣmaʿī: If this qasīda had only been written by the  
older Nābigha, it would have reached the utmost bound of merit.  
I then asked him: How about al-ʿAṣā, the Aṣā of the Bani  
Qais ibn Taʿlabâ?  
He replied: He is not a faḥl\(^6\)).

And ‘Alqama ibn ‘Abada?

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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 دَحْوَاء of a horse, see Ibn Sīda’s Kitāb al-Muḥṣaf VI, 138,  
and on دَحْوَاء 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 ʿṣ-Salt ibn ar-Rabīʿa  
at-Taqāfī.
5) Namely Ḥubās ibn Qais, whose foot was cut off in the battle of  
the Yarmūk, while he was showing great valor; see especially Belādurī 137, where  
the verse is given:

ًأَوْحِيَ لَهُ عَمَّانٌ وَنَاسِحُ ٍرَجُلٌ يُبَكِّرُ الْقُدُرَ ٍلَّهِ مَعْلُومٌ حَسْبَانٌ

The Ḥājib who was made captive was Ḥājib ibn Zurāra. The story of his  
capture by Malik ibn Wāsila (known as Dūʾ ʿRaqaiba) is told in Agh. X, 42f.

6) This judgment is all the more remarkable in view of the high esteem  
in which Abū ʿAmr held al-ʿAṣā (Agh. VIII, 78, etc.). On the probable  
disarrangement of the Ms. at this point, see below.
the comparison of the two 1). He answered: No; Abū 'Amr 2), 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-Aṣma‘ī) added: Aus ibn Ḥajar was a greater poet than Zuhair, but an-Nābigha took away from him 5 some of his glory 8). 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)

An army, for which the field becomes too strait,
Leaving the ridges behind as though they were plains 4).

Abū Ḥātim also reported from al-Aṣma‘ī the following: A šāliḥ of the people of Najd said that Ṭufail al-Ghanawī used to be called Muḥabbīr 6), in the pre-Islamic time, because of the beauty of his verse. And in my own opinion, said al-Aṣma‘ī, in some of his poetry he surpassed Imrulqais; al-Aṣma‘ī says it. Then he added: And yet Ṭufail borrowed something from Imrulqais; moreover, it is said that much of the poetry of Imrulqais belonged to certain beggars 9) who attached themselves to him; also, 'Amr ibn 90 Qamīs went in his company to the Byzantine court 7). Mu‘āwiya ibn Abū Sufyān used to say: Summon for me Ṭufail, for his verse is more like that of the ancient poets than is the verse of Zuhair, and he is a faḥīl 8). Al-Aṣma‘ī 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 Ṭufail, on the contrary, reached the almost bound of excellence in this characterization, and he was a so faḥīl. Then he recited these lines of his:

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1) See note on the text. 2) Abū 'Amr ibn al-'Ala', † 154/770.
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 devil". ضعف ليكم.
7) Agh. XVI, 163, 166 above, and elsewhere.
8) The question of al-Aṣma‘ī's dating of the poet Ṭufail (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 Ṭufail was older than Nābigha Ja‘dī (with whom he is all the time being compared), and the foremost (مأه) of the poets of Qais 'Aīlān.
Translation.

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

Abū Bakr Muḥammad ibn al-Ḥasan ibn Duraid al-Āzdī reports the following from Abū Ḥātim Sahl ibn Muḥammad ibn ʿUṭmān ʿās-Sijzi. Said Abū Ḥātim: On more than one occasion I heard al-Asma'i 'Abd al-Malik ibn Quraib pronounce an-Nabīgha 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 Fuhūl?

He replied: an-Nabīgha of Dubyān; but added: In my opinion, no one ever equaled the verses of Imruʾl-Qais:

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 he said, he reflected for a moment and then proceeded: No, the first of them all in excellence is Imruʾl-Qais; 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-Nabīgha of Dubyān his place among the Fuhūl. Then I asked (said Abū Ḥātim): What is the meaning of the term Fuhūl? 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-ropes,

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 the greatest poet? He answered, an-Nabīgha. 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 'Abqama al-Fuhl (on its origin, see Agb. XXI, 173) would suggest itself; cf. also the definition given in the Lisān: ُحول الشُعراء عم الذين غلبو بالهَجاء ممن عاجَهم مثل جَربَر والقواضي وأشاخِيشا وكذلِك كل من عارض شاعرا فغلب عليه.

2) More exactly: the ibn tabān is a camel entering upon his third year; the būsul (plur. bursul) is eight or nine years old.

36
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.

 autrefois Mohammed ben Dsman ben Drid qa‘al Haddana abu Hattam qaal Sain
al-‘adimun min as-Sa‘d ibn Sagha‘ib, katib qaadaw muffahidun, wa‘ala futuristic
al-asrar bi‘in sann. Fadhiq ila ‘ala al-jubub min al-qinab qa‘al ‘asa‘ib
al-maddah. Fadhiq ila ‘ala al-jubub min al-qinab qa‘al ‘asa‘ib

From de la Gueziére (Araba Allah tijaratik).” Ibn Duraid reports from Abu Hatim: I
asked al-‘Ashmar about A‘sa Hamdan, and he said: He is one of the
fulad, though of Islam, and the author of much poetry. [He
(al-‘Ashmar) continued: One can only wonder at Ibn Da‘b when he
asserts that A‘sa Hamdan was the author of this:

Mon da‘a li ghuzayrithi Arba‘ Allah illah tijaratik). God
forbids that this sort of thing should be allowed to pass as
perpetrated by al-A‘sa, that he should pronounce the word
“Allah” with the sakun, and put “tijaratik” in the nominative
when it should be in the accusative! Thereupon Halaf al-‘Ashmar
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 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
ghuzayrithi, is not permissible; it can only be, man da‘a ligh-
uzayrithi, as one says, man da‘a liba‘irin dallin”.]

In the text which follows, the Landberg manuscript is faithfully
fully 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. Liwan XVIII, 285 (above), etc.

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other words. His use of the designation *fursan* 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 that of the “knights”, numbering such men as Ta’albaṭa Sarran and as-Ṣanfarā; 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 *fursan*, are not mutually exclusive. Duraid ibn as-Ṣimma is mentioned as belonging to both groups (درید بن الصمّة من خوْل الفرسان), and the same possibility is implied in other passages.

It is obvious, from all this, that al-Asma’i’s *fuḥūlat as-Ṣawara’* could not serve as the basis for subsequent systematic essays on the rank of the poets. It was both too indefinite and too arbitrary, 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 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 estimate was too obviously one-sided to find general approval, as when the two lesser Ašās, of Hamdān and Bāhila, are classed among the *fuḥūl*, while the great Ašā 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 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 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 *Aṣḥābî* (V, 158), Ibn Duraid cites from Abū Ḥātim, from al-Asma’i, an opinion which is given in the same words in our...
the beginning of these "memoirs" is characteristic and significant. Abū Ḥātim had asked his master to name the foremost fāhāl of all the poets, and the answer had been, Nābīgha Ḍubyānī. "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 Imrulqāis", etc. In one place, in speaking of the "knights" of the pre-Muhammadan time, he says that Ḫuṭaf, 'Antara, and az-Zibīriqān were the best poets of the fursān; but on another occasion he names Duraid and Ḫuṭaf as the best of the group. There are several other patent examples of inconsistency. An anecdote which he tells here of the poet Kuṭayyir really serves to illustrate the off-hand manner in which many of his own judgments were expressed. Some one asked of Kuṭayyir 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-ʾĀṣmaʾi 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-ʾĀṣmaʾi 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 philologian had not made any careful study of the criteria according to which poets were to be excluded from, or admitted to, his fāhāl 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 fāhāl. 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. 1, 137): "Al-ʾĀṣmaʾi hat sogar einen neuen Terminus festgestellt, durch welchen er, gleichsam in schonender Weise, hochberühmte Dichter der Gāhīlīja aus der Ordnung der eigentlichen Klassiker entfernt, ohne damit ihren Werth völlig herabzusetzen. Er nennt diese Dichter zweiter Ordnung: karīm, edel". Goldziher then cites the cases of Ḥātim (انما يُعَدّان 〈بكرُم ولم يقبل الله خصل〉 and 'Urwa (شاعر كريم ولا يفتكح). But this, I think, reads into al-ʾĀṣmaʾi'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 fūhāla. It was only by accident that he employed the adjective karīm in these cases; on another day, speaking of the same poets, he might have chosen
at some length the work before us, the خُوونَة الشُّعراء of al-ʾAṣmāʾi, 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 Nišdeke-Fest- schrift, I, 109—125, has published a conspectus of one of the earliest and most important of the fuhūla books, the ضُفقات الشُّعراء of Muḥammad ibn Sallām al-Jumaḥī († 231), making use of all
10 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 altogether different from the compilation of Abū Ḥātim, as will presently appear. Finally, we are promised a complete edition of this treatise of al-Jumaḥī 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-ʾAṣmāʾi, and collected by Abū Ḥātim as-Sijistānī under the title Kitāb Fuhūlat as-Suʿūrā, 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, 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 faḥl, that is, “thorough- bred 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 of al-Ḥuwaṣira, for example: “If he had produced five qasidas like the one which we have, he would have been a faḥl”. 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 Gold- zihler remarks (loc. cit., p. 135): “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 primitive period and the Bedawī nobility. Al-ʾAṣmāʾi’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-ʾAṣmāʾi himself would have modified or even retracted them a few days later, when he was in another mood. One of the incidents narrated near
Al-_asmā'ī’s Fuhūlat aš-Šu’ara’.

By

Charles C. Torrey.

A brief treatise, purporting to contain al-asmā'ī’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 Diwan of Muḥammad ibn az-Zayyāt († 233), Ta’lāb’s Qawâ'id aš-Šir, and the Šajarat ad-Durr of 'Abd al-Wāḥid ibn 'Alī († 351).

The form of the book is that of a loose series of personal reminiscences. The narrator is al-asmā'ī’s favorite pupil Abū Ḥātim Sahl ibn Muḥammad as-Sijjānī, 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 reедакtion which lies before us.

The whole subject of fuhūla literature has been treated so often that there is no need of general discussion here. Nödeke, 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 Muhammedan critics based their estimates. Moreover, in pp. 134—

143 he deals with the term fahl in particular, and characterizes