

MARTIAL POETRY
AMONG THE ARABS IN THE JĀHILIYAH

A Thesis Presented to the University
of London for the Degree of Ph. D.

by

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MARTIAL POETRY AMONG THE ARABS IN THE JĀHILIYAHABSTRACT

This is a study, collected from numerous reference books, of anthologies and diwāns in which any pre-Islamic poetry is mentioned. My study is confined to poetry dealing with warfare. No less than 150 poets have been brought under review and no less than 5,000 verses have been analysed, documented or discussed.

The study is based primarily on statistics, and from these it endeavours to analyse the ideas, thoughts and imagery of the pre-Islamic poets in their martial poetry; it also shows the underlying effect of war on social life and conditions of the time. This study could be a basis for further research into the martial poetry of later periods, so that the development of poetic imagination and thought could be followed throughout the course of Arabic history.

The thesis is divided into four chapters. The first two describe the general historical background, while the others deal specifically with the poetry.

The first chapter portrays the life and environment of the pre-Islamic Arabs, showing that these conditions were conducive to warfare. The second chapter concerns the 'Ayyām al-'Arab', illustrating the causes of feuds and the modes of campaigning. The chapter concludes by showing the influence of the 'Ayyām' on the literature.

The third, and largest chapter, analyses the collection. It is divided according to the themes discussed by the poets. In the section on description emphasis was laid on the imagery, details of which are classified and appended.

The last chapter is a general criticism of the subjects analysed in the previous chapter, together with a discussion of poetic imagination, emotion and style. It continues by mentioning the role played by women. The chapter concludes by attempting to show how such poetry can help us to form a clear idea about the Arab's attitude to war and his behaviour therein.

The Arabic appendix in which the similes and metaphors used by the Arab poets are systematically grouped will, it is hoped, serve as a guide to students of early Arabic poetry. When read with the rest of the thesis, the appendix should throw light on many of the obscure expressions which the poets use and illustrate the way in which a literary convention came into being.

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A.M. El Gindi.

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INTRODUCTION

War has vexed the human race from the earliest times, even before the dawn of history. It seems to be a natural instinct in man to fight on one pretext or another. In this age of ours wars are fought with different weapons, but the underlying motives are often those that moved the ancients to go forth in battle. The characteristic of modern war is the clash of opposing ideals and a different attitude towards life. As science has advanced the lives and ideas of the various nations has changed, but still the fundamental elements in the struggle of arms persist.

Our interest is confined to a people unaffected by the currents of conflicting dynasties and nations. The early Arabs were a primitive people cut off by the desert from all but superficial contacts with their civilised neighbours, and our study ends at the epoch when they were coming into a closer relationship with the Byzantine and Persian Empires. This connexion, and the introduction of foreign weapons imported from without, will be illustrated in the course of this study.

It would be of considerable interest to go back to the earliest times and trace the development of war in all its aspects; the way in which it was conducted, its results and consequences, the attitude of the people towards it, the influence of science and the effect of circumstances upon it and its variation with time and country. Such a task

would require two types of study, one a search of documents ascertaining the historical facts, which is the work of an historian; the other to sift the literature and thereby extract the feeling, emotions and thoughts of the people as expressed by their men of letters, which is the task of the literary critic.

With the ever-present possibility of war in our midst, we have chosen as the subject of our study the martial poetry of the Arabs in the Jāhiliyah. This is the earliest period in Arabic history from which we can draw such facts, and its study could form a basis for future work on later periods.

Since the only records left by the Jāhilite Arabs were their poetry, this study could perform a double function, in providing a literary criticism, and the historian with his facts. Historians have, moreover, relied almost entirely on the poetry of the time to establish the history of the Jāhiliyah because it is frequently said that: "Al-Shi^cru dīwānu-l-^cArab", i.e. "Poetry is the chronicle of the Arabs".

Although this saying was, and still is, widely reiterated, the poetry has not previously been studied in detail, analysing the subjects for thought, imagery and emotion. From such a study can be shown the development of thought, imagery and style throughout the ages, and thence a general conclusion can be drawn.

We propose to study the poetry in as detailed a

way as time permits. This subject is only one of the many featured in the pre-Islamic poetry. Other subjects were Ghazal, nature and hunting, etc. It is to be hoped that further studies may be carried out on these subjects in order to complete the picture of the pre-Islamic Arab's thought and the influence of his life on his literary work.

In order to make our study as comprehensive as possible we have consulted every reference to pre-Islamic poetry, and collected every verse relating to war. The collection amounts to 5080 verses. The task of collecting them presented great difficulty, as: the pre-Islamic poems are very scattered, the verses relating to war are mingled with those on other subjects, and many archaic words are used. It is obvious that the number of references to be consulted is great, and the number of poets from whose works the poems are drawn is vast.

The collection is classified into subjects according to the purpose of the poets (Chapter III). The verses in each subject have been analysed and relevant ideas grouped together. The statistical method has been adopted in the analysis for accuracy and clarity. Some inevitable over-lapping occurs, as in the poetry itself.

The analysis of every subject is followed by extracts from the poetry to illustrate the points raised in the analysis. When the extract is already translated into English, it has not been incorporated into the text of the thesis, but referred to in a footnote, so that its precise

origin can be traced. This device was adopted to avoid undue repetition. But if the extract has not already been translated, we translated it and included it into the body of the thesis, in order to help the English reader and thereby increasing his knowledge of the subject.

A deal of attention has been given to the similes and metaphors - i.e. the 'Poetic Images' used in our collection. Each subject in the section on 'Description' has its own poetic images which are analysed and discussed. All the poetic images which are found in our collection have been listed in an Arabic Appendix which can be found at the end of the thesis. In the analysis of poetic imagery in the section on description THE NUMBERS IN BRACKETS REFER TO THE NUMBERS IN THE ARABIC APPENDIX.

In the appendix the following information is to be found: the name of the poet using the image, the source, the verse itself, and in a footnote carrying the number of the verse its actual place in the reference is given. As far as possible images are arranged in order according to their sources. Such an arrangement is purposely used in order to show the reader the level of the poetic image, the occurrence of the image, and the additional extra features which distinguish it from similar ones. From such an arrangement it is easy to trace the environmental effects on the images, and plagiaristic tendencies in the similes and metaphors.

For greater clarity, diagrams have been drawn of

the weapons used, e.g. spears, swords, bows and arrows. To each diagram is attached an explanation of the parts, so that their significance may be understood when they are found in the poetry. However, it must be pointed out that these drawings are merely diagrams showing the parts of each weapon and have no historical authority with regard to shape or detail. The drawings must perforce be entirely from imagination, and are inspired by the references to them in verses and history books.

Before the analysis of the poetry in the third chapter comes an historical background. Chapter I is a general survey of the life of the Arabs before Islam, showing how their life and environment were conducive to war. The second chapter concerns the Ayyām, and is in the nature of an historical narrative, with references. It endeavours to show the causes, execution and final results of the feuds, together with the influence of the Ayyām on literature. The last chapter is devoted to a general literary criticism of the poetry. Here we comment on the thoughts of the poet in the various subjects and the general features of their emotion, imagination and style.

The authenticity of the pre-Islamic poetry is not discussed here for 2 reasons. First, it has already been fully discussed by many learned critics, both Arab and otherwise. Secondly, we are not concerned particularly with ascribing a poem to a special poet. We are merely concerned here with the historical and literary value of the martial

poetry derived from the pre-Islamic period. Even if some verses had been added or altered, they must have closely followed the original or they would have been recognised as not being authentic, and consequently rejected at a mere glance. Moreover, the collection has been chosen from the works of learned men, whose gifts of literary taste and discrimination are beyond reproach.

The verses chosen are generally believed to have been composed by poets before Islam. No quotation is made in our collection from the works of poets who were known as al-Ṣa^cālīk because they had their own philosophy of life and views on fighting with others, which would form a special study in itself.

Overleaf is a list of poets from whose works we have chosen our collection.

LIST OF POETS WHOSE WORKS ARE INCLUDED
IN THE COLLECTION

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
1.	al-Abbās b. Mirdās	Sulaym
2.	^c Abd Allāh b. ^c Anamah	Dabbah
3.	" " " Ja ^c dah	Kilāb
4.	" " " Jidhl	Kinānah
5.	" " " Mirdās	Sulaym
6.	" al-Masīh b. ^c Asalah	Bakr
7.	" Qays b. Khufār	Burjum
8.	" al-Shāriq b. ^c Abd al ^c Uzzā	Juhaynah
9.	" Yaghūth b. Waqqās	Banū-l-Hārith b. Ka ^c b
10.	^c Abid b. al-Abras	^c Asad
11.	" " Nāqid	Al-Aus
12.	^c Abs b. Hidhār	Ṣa ^c ṣa ^c ah
13.	Abū Dhu ^c ayb	Hudhayl
14.	" Jundub	"
15.	" Qays b. al- ^c Asat	Al-Aus
16.	al-Aghlab	^c Igl
17.	al-Akhnas b. Shihāb	Taghlib
18.	^c Alqamah b. ^c Abdah	Tamīm
19.	^c Āmir b. al-Iṭnābah	al-Khazraj
20.	" " al-Tufayl	^c Āmir
21.	^c Amirah b. Tāriq	Yarbū ^c
22.	^c Amr b. Imri ^c i-l-Qays	al-Aus
23.	" " al-Khuthārim	Bajālah
24.	" " Kulthūm	Taghlib
25.	" " Ma ^c dīkarib	Zabīd

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
26.	^c Amr b. Milqat	Tayyi
27.	^c Antarah b. Shaddād	^c Abs
28.	al-A ^c shā, Maymūn b. Baṣīr	Qays
29.	al-Aswad b. Ya ^c fur	Tamīm
30.	^c Auf b. al-Aḥwaṣ	^c Amir
31.	" " ^c Atiyah	Taym of al-Ribāb
32.	Aus " Ghalfā	Tamīm
33.	" " Hajar	"
34.	al- ^c Awwām al-Shaybānī	Bakr
35.	Bā ^c ith b. Suraym	Yashkur
36.	Bal ^c ā b. Qays	Kinānah
37.	al-Barrāq	Rabī ^c ah
38.	Bashāmah b. ^c Amr	Sahm
39.	Bishr b. Abū Khāzim	Asad
40.	" " ^c Amr	Bakr
41.	" " Ubayy	^c Abs
42.	Damrah b. Damrah	Tamīm
43.	Dhū-l-Isba ^c	^c Uduān
44.	Dirham b. Yazīd	al-Aus
45.	Durayd b. Al-Ṣimmah	Hauāzin
46.	Al-Farrār	Sulaym
47.	Al-Find al-Zamānī	Rabī ^c ah
48.	Hājib b. Zurārah	Tamim
49.	al-Ḥārith b. ^c Abbād	Bakr
50.	" " " Hammām	Shaybān
51.	" " " Hillizah	Yashkur

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
52.	al-Hārith b. Wa ^c lah	Jarm
53.	" " " Zālim	Murrah
54.	Ḥassān b. Thābit	al-Khazraj
55.	Ḥatim al-Tā'ī	Ḥayyī
56.	Hilāl b. Ruzayn	ʿAbd-Manāt
57.	Hind " Khālīd	Sulaym
58.	Hujr " "	Tha ^c labah
59.	Ḥusayl b. Sujayḥ	Dabbah
60.	al-Ḥusayn b. al-Ḥumām	Murrah
61.	Ibn Zayyābah	Taym-Allāt
62.	Jābir b. Ḥunayy	Taghlib
63.	Jahdar b. Dubay ^c ah	Bakr
64.	Jassās " Murrah	"
65.	" " Nushbah	ʿAbd Manāt
66.	al-Jumayḥ	ʿAsad
67.	Kabshah, sister of ʿAmr b. Ma ^c dīkarib	Zabīd
68.	al-Kalḥabah b. ʿAbd-Manāf	ʿArīn
69.	Khālīd b. Ja ^c far	Kilāb
70.	al-Khaṣafi, ʿAmr b. Muḥārib	Muḥārib
71.	Khidāsh b. Zuhayr	ʿĀmir
72.	Khufāf b. Nudbah	Sulaym
73.	Khurāshah b. ʿAmr	ʿAbs
74.	Labīd b. Rabī ^c ah	ʿĀmir
75.	Laqīt al-Iyādī	Iyād
76.	" b. Zurarah	Tamīm
77.	Luqaym b. Aus	Shaybān

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
78.	Mālik b. Al- ^c Ajlān	Al-Khazraj
79.	" " ^c Auf	Nadr
80.	" " Himār	Fazārah
81.	" " Khālīd	Hudhayl
82.	" " Nuwayrah	Yarbū ^c of Tamīm
83.	Ma ^c qil b. ^c Āmir	Asad
84.	" " Khuwaylid	Hudhayl
85.	Maqqās b. ^c Amr	^c Ā'idhah
86.	Mirdās b. Abū- ^c Āmir	Sulaym
87.	al-Muhilhil	Taghlib
88.	Muhriz b. Al-Muka ^c bir	Dabbah
89.	Al-Mu ^c aqqir al-Bāriqī	Bāriqah
90.	Mujammi ^c b. Hilāl	Taym Allah
91.	Al-Mumazzaq	^c Abd al-Qays
92.	al-Munakhkhal	Yashkur
93.	al-Muraqqish, the Elder	Bakr
94.	" " the Younger	"
95.	Mus-hir b. Yazīd	al-Hārith
96.	al-Musayyab b. ^c Alas	Bakr
97.	al-Mutalammis	"
98.	Mutammim b. Nuwayrah	Tamim
99.	Al-Mutanakhkhil	Hudhayl
100.	Al-Muthallam b. ^c Amr	Tanūkh
101.	al-Muthallam b. Riyāh	Murrah
102.	Al-Muthaqqib	^c Abd al-Qays
103.	Muzarrid	Dhubyān

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
104.	al-Nābighah	Dhubyān
105.	Qabīṣah al-Naṣrānī	Ṭayyi
106.	Qatādah b. Maslamah	Ḥanīfah
107.	Qays b. ^C Asim	Minqar
108.	" " al-Khatīm	al-ʿAus
109.	" " Zuhayr	^C Abs
110.	al-Rabī ^C b. Zīyad	"
111.	Rabī ^C ah b. Maqrūm	Ḍabbah
112.	" " Sufyān	Thaqīf
113.	Rāshid b. Shihāb	Yashkur
114.	Ruwayshid b. Kuthayyir	Ṭayyi
115.	Sabrah b. ^C Amr	Faq ^C as
116.	Sa ^C d b. Mālīk	Bakr
117.	al-Saffāh	Taghlib
118.	Sā ^C idah b. Juʿayyah	Hudhayl
119.	Salāmah b. Jandal	Tamīm
120.	Salamah b. al-Khurshub	Anmār
121.	al-Samau al b. ^C Adiyā	Ghassān
122.	Sayyār b. Qaṣīr	Ṭayyi
123.	Sham ^C alah b. al-Akhdar	Ḍabbah
124.	al-Shamydhar al-Ḥārithī	al-Ḥārith
125.	Shubayl al-Fazārī	Fazārah
126.	Sinān b. Abū Ḥārithah	Murrah of Dhubyān
127.	Suwayd b. Abū Kāhil	Yashkur
128.	" " Jud ^C ah	Qasr
129.	Ṭarafah b. al- ^C Abd	Bakr

<u>NO.</u>	<u>NAME OF POET</u>	<u>TRIBE</u>
130.	Tha ^c labah b. ^c Amr	^c Abdal-Qays
131.	" " Ṣu ^c ayr	Tamīm
132.	Tufayl al-Ghanawī	Ghaniyy
133.	Ubayy b. Sulmiyy	Ḍabbah
134.	Uḥayḥah b. al-Jullāh	al-Aus
135.	Umayyah b. Abū al-Ṣalt	Thaqīf
136.	Umru ^c -l-Qays	Kindah
137.	Unayf b. Zabbān	Tayyi ^c
138.	Uṭaybah b. al-Ḥārith	Yarbū ^c
139.	Waddāk b. Thumayl	Māzin
140.	Wa ^c lah b. al-Ḥārith	Jarm
141.	Warqā ^c b. Zuhayr	^c Abs
142.	Yazīd b. ^c Abd al-Madān	Madhhij
143.	" " al-Khadhdhāq	Abd al-Qays
144.	" " al-Ṣa ^c iq	Kulāb
145.	" " Sinān	Abd al-Qays
146.	" " Tu ^c mah	al-Aus
147.	Zabbān b. Sayyār	Dhubyān
148.	Zayd al-Khayl	Ṭayyi ^c
149.	Zibriqān b. Badr	Ṣa ^c d
150.	Zuhayr b. Abū Sulmā	Muzaynah
151.	" " Janāb	Kalb

And some unknown poets.

ABBREVI-
ATION

THE REFERENCE

Agh.	Al-Aghānī of al-Isbahānī
Ay.Ar.	Ayyām al- ^C Arab of Jād al-Maulā
B.Ath.	Al-Kāmil Fi al-Tārīkh of Ibn al-Athīr
D.	Dīwān of the poet from whose work we are quoting
Ham (Bu).	al-Ḥamāsah of al-Buhturī
Ham (C)	al-Ḥamāsah of Abū Tammām (Cairo Ed.)
Hud.D.	The Dīwāns of al-Hudhaliyīn, published by Josseph Hell
Hud.pos	The poems of al-Hudhaliyīn, published by J.G.L. Kosegarten
Iq.Fa.	al-Iqd al-Farīd of Ibn ^C Abd Rabbih
Iq.Th.	al-Iqd ul-Thamīn, published by Ahlwardt
Jam.Ash.	Jamharat Ash ^C ar al- ^C Arab of al-Qurashi
L.	Line
Mu.	Mu ^C allaqa
Muf.	Mufaḍḍaliyāt (Arabic text) published by Sir C. Lyall
Muk.Sha.	Mukhtārāt ibn al-Shajarī
Naq (B)	Naqā'id of Jarīr and al-Farazdaq, published by A. Bevan.
Naq (C)	Naqā'id of Jarīr and al-Farazdaq, Cairo's edition.
po.	Poem
Sim.La.	Simt-ul-La'ālī of al-Bakri
Shu.Naṣ	Shu ^C arā' al-Naṣrāniyah, of Cheikho (L).
V.	Verse
Vol.	Volume

Chapter 1.

THE ARABS BEFORE ISLAM

(their environment and life)

By the term "Arabs before Islam" is meant those people who lived in the peninsula of Arabia before the coming of the new faith of Islam. The period known as "Al Jahiliyar" i.e. "The age of Ignorance", is referred to in the Qur'ān and is used by all Moslems of the heathen period before Islam.

"Goldziher, however, has shown conclusively that the meaning attached to jahl (Whence Jāhiliyah is derived) by the pre-islamic poets is not so much "ignorance" as "wildness" "savagery", and that its true antithesis is not ^cilm (knowledge) but rather hilm, which denotes the moral reasonableness of a civilised man. When Muhammadans say that Islam put an end to the manner and customs of the Jāhiliyah, they have in view those barbarous practices, that savage temper, by which Arabian heathendom is distinguished from Islam and by the abolition of which Muhammad sought to work a moral reformation in his countrymen: the haughty spirit of the Jāhiliyah (ḥaniyyat-l-jāhiliyah), the tribal pride and the endless tribal feuds, the cult of revenge, the implacability and all the other pagan characteristics which Islam was destined to overcome. (1)"

(1) Nicholson : A Literary History of the Arabs, P.30.

"The Pagan Arabs lived in a vast barren desert; except in al-Yaman and the lowlands of Tihamah and Hajar, the soil of the peninsular Arabia is unfit, from want of moisture, for producing grain. Date palms were then as now, grown in the spots watered by permanent wells, whence irrigation was practised by means of the Persian wheel, worked by a camel. The whole peninsula contains no permanent streams, nor any fountain, the waters of which are not soon swallowed up by the sand. Rain brought by the South-west Monsoon from the Indian Ocean, falls on the lofty mountain ranges of al-Yaman during the summer months; the rest of the Arabian uplands (called Najd) is visited by showers only during the months of winter and spring. These showers begin with the Autumnal equinox and continue through the winter gradually falling off as the spring progresses. Their effect is to cause a vigorous growth of herbage over the great wastes of Central Arabia, and the replenishing of many watering places which during the hot season are dry.⁽¹⁾" The inhabitants of the peninsula before Islam were of two categories - city dwellers and Bedouin nomads. The city dwellers led a communal life and were governed by a central authority. Such were the kingdoms of al-Yaman

(1) Sir C.J. Lyall: Ancient Arabian Poetry, Introduction, P.XXI

in the extreme south, the Lakhmids and Ghassanids in the extreme north, and the people of Mecca and Yathrib. These city dwellers lived on the products of their agriculture or engaged in trade. The majority of the inhabitants of the peninsula, however, were Bedouins, and they lived scattered in the desert. There were numerous tribes, and like their descendants of the present day, they lived by the breeding of horses, camels and sheep. These animals were invaluable to the Arabs, since they provide their owners with all the essentials of life; the flesh was their food, the milk their drink, whilst from their hair or wool they made their clothes, tents and furnishings. In addition they provided the desert dwellers with their means of transport both in war and peace. In fact cattle and horses were the coins of these early Bedouins; they used to call them māl (property, wealth) and the wealth of a man was reckoned according to the number of his animals - the more he owned, the wealthier he was. It is interesting to note that in this respect the Bedouin Arab of pre-Islamic times resembled the primitive communities of the rest of Europe, Africa and Asia. In Homeric times all values were estimated in cows, though small pieces of gold called "talanta" were used; and the same unit was in use all over Europe and Asia as well as in Egypt, where it was termed "cow-gold" and

was simply the value of a full grown cow in gold. The Romans derived "pecunia" - money, wealth, from "pecus" - cattle; the modern English "fee" is derived from the Anglo Saxon "feoh" - cattle; whilst "rupee" is likewise said to have originally meant "cattle". Since horses and cattle were so valuable it is no small wonder that the Bedouins were eager to augment their number, by any means, lawful or unlawful.

It follows that since cattle and horses were the chief source of wealth, the Bedouins lived the life of nomads, ever on the move in search of fresh pasturage. Although some of the tribes had Diyār or Manāzil settlements, around their permanent water supply, which does not fail in the summer, they did not dwell permanently in these spots. "As soon as the great downs of Najd become covered with the young pasture, the tribesmen move forth with their herds and occupy their spring quarters until the fierce heat and drought which set in soon after the vernal equinox drive them back again to their wells. (1)" It will be obvious that on account of the value and importance of their animals the Arabs were frequently attacked by marauding tribes anxious to capture the beasts and were thus involved in a fierce war to defend their property. In such desert wastes which could obviously not support many animals, amongst these

(1) Sir C.J. Lyall; Ancient Arabian Poetry. Introduction
P. XXI.

nomadic communities poverty prevailed and this became dire when there was no rain and the watering places were dry. In spite of and because of, such poverty and distress, guests were hospitably and even lavishly entertained. Nevertheless hunger and poverty were frequently the driving force behind many raids and led to the existence of a class of raider called al-Sa^cālīk (singular: su^clūk) they were brigands and outlaws and though extremely poor, were proudly disdainful of dependence upon others and loathed doing any menial service. They lived by raiding and plundering and were famous for their physical strength and swift running (it is related that they were swifter than horses), for their courage and fearlessness in face of danger and for their indifference to death. Many of these Sa^cālīk were famous heroes and poets, such as^cUrwatu - ibn Al-Ward, Ta^jabbata-sharran and Al-Shanfara, and although they lived in such a reckless and warlike fashion, some, like Robin Hood and his merry men in English Literature, often robbed the rich in order to provide the poor and needy with the necessities of life. Such people were a source of danger to the whole peninsula, and the Arabs were subjected to constant attacks from them.

Such an environment affected their way of life and made these pagan Arabs famous for certain

characteristics. Above all, their environment fostered a fiery temperament that made them ready and eager to fight on the flimsiest pretext. The desert imbued them with a love of liberty. Everything around them was free - the animals, the birds, the air, the clouds, the rain - why should the Arab not enjoy such freedom too? Constantly he is proud, arrogant and disdainful, hating submission in any form. Life under any authority is humiliation to him, death being preferable. He would willingly sacrifice life for freedom. His love of liberty, and his proud and arrogant disposition, bred in him a strong self-respect and a fierce pride in his tribe; and taught him to resist with all his might any attempt to humiliate or subjugate him or his kin. The only authority his proud spirit recognised was the chief of his tribe, who as a tribesman known and trusted by his peers commanded the respect and obedience no stranger could ever have won. The Chief was his tribes adviser and counsellor in peace, their leader in war, his was the task of administering justice without fear or favour, whilst it was the duty of every individual to work for the benefit of the whole community and to protect its honour, if necessary with his life.

In the vast, tractless desert, fraught with perils and hidden dangers, the Arab was in honour bound to give sanctuary and protection to the fugitive.

The refugee, then as now, could claim hospitality and the rights of tribesmanship, and could rest assured that the tribe with whom he had taken sanctuary would regard any attack upon their protégé as an attack upon themselves.

The womenfolk of the tribe, in particular, were held in very high esteem. No woman must be defiled by even a glance from a stranger, and any attack on a woman's honour was regarded as an insult to the whole tribe. The capture or ill-treatment of a woman was felt as the keenest disgrace and an unforgettable shame.

In summing up, we see therefore that the Arab tribe was bound by four duties:- to protect tribal territory, to safeguard its livestock, to give sanctuary to the fugitive and to preserve the honour and security of its womenfolk. In the pursuance of these duties the Arabs frequently suffered great hardships, and were often plunged into internecine wars.

Such wars were frequently the result of attacks by these Bedouin Arabs upon the adjacent kingdoms of Al-Yaman, an independent Arab kingdom; of Hira, an Arab kingdom established and protected by Persia; and Ghassān, a similar kingdom supported by the Roman Empire. The object of Persia and Rome was, of course, to keep the marauding Bedouins at bay, and to

do this they utilised the Arab forces of these border kingdoms, stiffened with a core of Persian or Roman troops; and their policy was to subdue as many tribes of Bedouins as they could. Such attempts were fiercely resisted by the freedom loving Bedouins; not infrequently they broke through to pillage and plunder settlements in these kingdoms and if by mischance they were overpowered, they soon organized resistance and won back their freedom and independence.

The tribal system, the freedom of the desert, and the lack of any essential authority combined to produce in the Bedouin a pride and arrogance that lacked all toleration or consideration for others not of his own tribe. His aim was to prove himself a hero and his tribe the most powerful and fearful in the whole peninsula, and in pursuance of this aim he fought whenever he could, except, of course, those tribes with whom treaties had been arranged for mutual benefit.

Murū³ah, and Sharaf, that is roughly, chivalry and honour, were developed in the Bedouin to a very high degree and these Arabic words imply all that is best and noblest in character and behaviour. However, he had allowed his sense of honour to assume exaggerated proportions, and was quickly stung to anger and resentment by the most trivial word or action if he thought it implied an insult to himself or his tribe, and the honour of one was the honour of the whole tribe. An

insult to his Mawlā - client i.e. the protégé who has settled with the tribe, to his Jār - neighbour, or even to his servant was enough to inflame the whole tribe and set in motion the most violent feuds in which neither side paused to investigate the cause of the dispute. An insult to himself or his tribe was the direst calamity that could befall the Bedouin and there could be no compromise or appeasement, only revenge.

Revenge was the master-passion of the Arab. "In its prosecution he was conscious of a burning fever, the only medicine for which, was the blood of his foe". So, in the words of Nicholson: "above all, Blood called for blood. This obligation lay heavy on the conscience of the Pagan Arab. Vengeance, with them, was almost a physical necessity, which if it be not obeyed will deprive its subject of sleep, of appetite, of health! It was a tormenting thirst which nothing would quench except blood, a disease of honour which might be described as madness, although it really prevented the sufferer from going to work with coolness and circumspection. Vengeance was taken upon the murderer if possible, or else upon one of his fellow tribesmen. Usually this ended the matter, but in some cases it was the beginning of a regular blood feud in which the entire kin of both parties were involved, as e.g. the murder of Kulayb led to the Forty Years War between

Bakr and Taghlib." (1) Such blood feuds were not, of course, peculiar to the Pagan Arabs. We find their counterpart in many other peoples and they furnish the theme for many a story, e.g. The bitter feud between Montagues and Capulets in Shakespeare's "Romeo and Juliet" and the "whole bloodthirsty race" were bent on separating Madelaine from "young Porphyro" and Keats "Eve of St. Agnes". The feeling of the Pagan Arab finds expression in verses like these:-

"With the sword will I wash my shame away,

Let God's doom bring on me what it may."

The acceptance of blood money *Diyah* in lieu of revenge, as atonement for the murder of the fellow tribesman, was unthinkable, it was an ineradicable injury to the entire tribe, and an inexpressible shame to the relative or kinsman. In those rare cases, however, when blood money was taken, it was apt to be cast in their teeth that they preferred milk, i.e. she-camels, to blood. It was believed that until vengeance had been exacted for the dead man his spirit appeared above his tomb in the shape of an owl (*Hāma* or *Ṣadé*) crying "Isqūnī" (Give me to drink). "It will have blood; they say blood will have blood", cries Macbeth, in Shakespeare's play, when he sees at his banquet the ghost of the man he has just had murdered.

Another very important reason for the almost

(1) Nicholson. A Literary History of the Arab. P. 93.

continuous fighting and disturbances in the Arab peninsula was the envy and rivalry that prevailed amongst the different races and tribes. Genealogists divide the peninsula into two main races; Qahtānids, or Southerners, the citizens of the kingdom of Al-Yaman; and ʿAdnānids, or northerners, that is the Bedouin Arabs. The hostility between these two divisions is historically famous, and each division fought under its own insignia - red turbans and red flags distinguishing the ʿAdnānids, whilst the Qahtānids displayed yellow turbans and flags. The reason for their hostility seems to have been the natural one arising from the differences in habits, social customs and way of life of city dwellers and nomads; and their natural antipathy for one another was fomented and encouraged by the frequency of the "incidents". Each side claimed the more honourable genealogy, and each boasted that it was more powerful than the other; and this envy was so deep-seated that it continued after Islam. In addition to this natural hostility between Qahtānids and ʿAdnānids, there was also hostility between the different tribes of ʿAdnānids. Between Tamīm and Bakr⁽¹⁾ son of Wāʾil, there was permanent bad blood, Ghatafān and Hawāzin⁽²⁾ had a standing feud. In the north, the kingdom of Al-Hira, the rep-

(1) Both are ʿAdnānids
 (2) Both are ʿAdnānids

representative of Persian predominance, was the hereditary enemy of Ghassān, the representative of mighty Rome⁽¹⁾ and the hostility between Al-Lus and Al-Khazraj⁽²⁾ is well known.

Thus we see how the Pagan Arab lived a life of almost continuous fighting; this made him always prepared for feuds and accustomed to war.

The rigours of desert life and the uncertainties and hardships to which he was subjected made the Pagan Arab very short-tempered, excitable, highly strung, susceptible to slights or insults and quick to anger. The most trivial incident touched him to fury. A word spoken in jest or flung out as a taunt⁽³⁾ or an injury to his camel or to his "client" was cause enough for stirring up war when honour and prestige were at stake.

Up to now we have discussed the life of hazard and feud, suffering and danger, lived by the Pagan Arab, but it would be a mistake to imagine that his whole life was spent in quarrelling and warfare. He had also to provide a livelihood for himself and his family and to attend to the welfare of his beasts; and in his leisure he found time for pleasure and relaxation. Pleasant

(1) Both Lakhmids and Ghassanids are known to be Yamanite.

(2) Both Al-Lus and Al Khazraj are known to be Yamanite.

(3) See the Day of Al-Marrūt, Naqā'id, P.70.

gatherings and excited assemblies with music, singing and dancing; the recitation of poetry and stirring tales of heroism and adventure; drinking and gambling; all these and other pleasures are interwoven with blood-feuds and warfare to make the pattern of Pagan Arab life. Yet danger and insecurity constantly overshadowed his pleasure. And so, in order to ensure a period of security in which fighting was prohibited and feuds forgotten, four months, called "the sacred months"⁽¹⁾ were set aside so that the Pagan Arab could take his pleasure and make his pilgrimages to his holy places. Nevertheless because of his fiery temperament and the intensity of hatred engendered by blood-feuds, because of a life-time's habit of fighting upon the least excuse, the Pagan Arab did not always observe the sanctity of these sacred months,⁽²⁾ but broke the truce.

In conditions such as these only the strong man prevailed, and the weak went to the wall. To prove his strength to others was therefore a prime necessity to the Arab. As Al-Nābigha says in one of his verses:-

"Wolves attack those who have no dogs, but they
fear the power of the defender who is like a
⁽³⁾
lion".

If he failed to establish his reputation as a

(1) The months of Dhu-l-Qa'da, Muharram, Rajab, Dhu-l-Hijja
(2) Such wars were named the wars of Al-Fijār- the unlawful wars.⁽¹⁾

(3) Aghānī Vol. 1 P. 90.
(1) Aghānī Vol. 1 P. 90.

"lion" by attacking others, then the Pagan Arab was thought of as being weak and unable to defend himself. Zuhayr Ibn Abū Sulmā expresses this sentiment admirably in one of the verses of his Mu^callaqa:-

"And he who does not guard with his weapon his
water trough will find it will be destroyed,
and he who does not oppress the people will
himself be oppressed."⁽¹⁾

.. display of strength, the ability to attack, and the power to oppress - all these were requisite and praiseworthy attributes. Also in his Mu^callaqa Zuhayr, praising Harim, says

"He (Harim) is bold: whenever he is oppressed
he quickly punishes the oppressor; and if he
is not oppressed first he oppresses others".⁽²⁾

Therefore the Pagan Arab tried by every means in his power to strengthen himself in order that he might be the oppressor not the oppressed. To do this he acquired as many weapons as he could and recognising the strength of numerical superiority he made treaties and covenants with other tribes to ensure that weight of numbers would strengthen his cause. Although the majority of tribes favoured this idea of collective security, some tribes imbued with the haughty spirit of the Jāhiliyah thought

(1) Verse 53 A1 Iqdu-l---Thamīn P.96

(2) Verse 39 A1 Iqdu-l---Thamīn P.96

they were self-sufficient: they kept aloof, refusing any alliance or covenant with other tribes, believing that they were the stronger, and arrogantly refused to seek any such contact. Such a tribe was called Jamra⁽¹⁾ (the live coal) - Ibū °Ubaida said the "The Jamras" of the Arabs were three:- Banū Dabba ibn Add, Banū-l-Hārith ibn Ka°b, and Banu Numair ibn °Amir. Two Jamras were annihilated; Banū Dabba because they made a treaty with Al-Ribāb; and Banu-l-Hārith because they made a covenant with Madhhiḡ. Numair alone remained Jamra because it⁽²⁾ covenanted with no-one.

A final summary of this chapter should clarify the reasons why tribal feuds and warfare were so frequent in the peninsula before Islam. The Arab's environment, the desert, and the natural antipathy between Bedouin and city dweller led the Pagan Arab to constant feuds. The value of his animals, i.e. his māḡ - wealth, made the defence of his livestock or the acquisition of more cattle a frequent cause of war. In the desert wastes, hunger and poverty, or the need to find fresh pasturage were often the driving force behind many raids and were responsible for the existence of Al-Ṣa°ālīk who were a

(1) Jamra means a people of power and strength, resolute to fight alone. They have no treaty with another, nor do they join any other tribe. A tribe is jamra if it withstands with patience the attacks of all others, as did °Abs against all the tribes of Qays.

(2) Al-Ighānī Vol.10. P. 34. footnote No.1.

source of danger to the whole peninsula. The wide expanse of desert wastes bred a love of liberty and a fierce pride in his tribe that made the Pagan Arab resist to the death any attempt to humiliate or subjugate him. Defending the fugitive to whom he had given sanctuary and preserving his womenfolk from shame or infamy were further reasons for fighting. The Pagan Arab bitterly resented and fiercely resisted the attempts of Hīra and Ghassān, backed respectively by Persia and Rome, to subdue him. Wherever he settled for a season he felt the urgent need to protect his hima -- even at the cost of bloodshed. The tribal system, fostering as it did fierce pride in the honour of his tribe, and lacking any central authority, produced an arrogant, over-bearing type that lacked all toleration or consideration for the rights of others -- and indeed, failed to recognise that others had any rights. It led also to an exaggerated sense of honour that made the Pagan Arab quick to demand revenge, and led to blood feuds and the obligation to exact vengeance before the dead could rest in peace. Furthermore, there was the antipathy between Qahtānids and ʿAdnānids and between the different tribes of ʿAdnānids; the Pagan Arab's susceptibility to insult or taunt; and finally the need to prove himself strong lest he should be thought weak by others and thus made the victim of oppression.

Thus, having analysed the motives behind this constant warfare, we propose in the next chapter to explain how hostilities were aroused, and the manner in which the fighting was conducted. . We shall attempt to estimate the importance of these wars, and to assess the degree of reliability that can be attached to the accounts of them. This will lead us to our main point, which is to show the influence of these feuds on the literature, especially the poetry, of the Pagan Arab.

Chapter IIAYYĀM AL-ʿARAB - THE "DAYS" OF THE ARABS

Poets and historians have called the feuds which took place amongst the Arabs *ayyām al-ʿArab* - the days of the Arabs. "Yaum is known," says Ibn Mukarram. (1) "We can measure its length from sunrise to sunset". Thus the "hours of daylight", is the literal meaning of the word yaum - day. Its figurative or metaphorical meaning is "a battle", and in this sense it is used in the Qurʾān in three places. The first instance occurs as "do they expect any other than the like of the days of those who have gone before them?" (2) Al - Tabārī, in his commentary, (3) says of this verse; "It is related on the authority of Bishar, who said that Yazīd related on the authority of Saʿīd, on the authority Qatāda, that what is meant by 'the days of those who have gone before them' is the battles of those who have gone before them, namely the people of Noah ʿĀd, and Thamūd." Thus the word "days" is used here in precisely the same sense as it is in *ayyām al-ʿArab*. The second instance runs:- "We sent Moses with our signs (and commanded him saying) Lead forth the people from darkness into light, and remind them of the days of God." (4)

(1) *Lisan Al - Arab*. Vol. 16. P.137.

(2) Qurʾān. Ch.10 Verse 102.

(3) Vol.11 P.121.

(4) Qurʾān ch.14. Verse 5.

(19)
(1)

Commenting on this verse, Al-Tabarī⁽¹⁾ says that by the phrase "days of God" is meant the favours of God which He bestowed on His people. He continues "and it is related on the authority of some men learned in Arabic that the meaning is: Remind them of that punishment which fell on those wrong doers 'Ād and Thamūd, and of the forgiveness bestowed on the righteous." Thus in this context the word "days" suggests both favours and punishments, i.e. the punishments inflicted in battle on the disbelievers.

The third instance is as follows:- "Speak unto the true believer, that they forgive those who hope not for the days of God".⁽²⁾

(3)

Regarding this third verse, Al-Tabarī comments "what is meant by 'hope not for the days of God' is - fear not the severity of God, His battles and His punishments". Al-Tabarī goes on to say that Mujāhid interpreted "hope not for the days of God" as "fear neither the favours of God nor His punishments."

Thus in these three verses from the Qur'ān, the word ayyām bears the sense of battles, or favours and punishment implying a battle in which favours are won or punishments inflicted.

(1) Vol.13, Pp.122-123. (2) Qur'ān, Ch.45, Verse 14.
(3) Vol.25, Pp.86-87.

If we ask ourselves why the word "day" is used for battle, several possible explanations may be suggested:-

(1) Battles may have been used by the Pagan Arabs as landmarks in their monotonous desert life from which they dated events. Since they lacked contacts with the outside world, the only easily remembered events would be their battles. Each tribe would date its events according to its battles. We can easily imagine how they would remember that a son was born on the day of such and such a battle, or that their chieftain died before or after some other battle. Thus the origin of the phrase Ayyām al-^QArab would be the Ayyām of the Battles of the Arabs, the word for battles being later omitted in colloquial speech for the sake of brevity. In the case of an expression in frequent use, such an omission would cause no ambiguity; indeed such omissions are common in Arabic, e.g. in Arabic, if you say literally "I must get up before the rise" it is quite obvious that you mean the sunrise. When you say "On fast days you must not eat before the set", it is equally clear that the sunset is meant. We read in the Qur'^{ān} "and ask the village in which we were" - and we know at once that it is the people of the village who are to be asked.

(2) It is possible that the word "day" was used to denote time merely, as in the tradition "These are the days of disturbance"⁽¹⁾ Thus the day of al Nisār means

(1) Lisān - al-^QArab Vol.16. P.137.

"the time of the battle of Al Nisar" but in this sense the word "day" might mean either day or night.

(3) The battle may have been the most outstanding event of the day, so that the day is remembered for the event as though nothing else occurred on that day. This is common practice in modern times. Thus we speak of "the day of Coronation" the "day of the state-opening of Parliament" or even "the day of my examination". In this sense Ayyām Al-⁶Arab might mean that the battle did not occupy the whole day, but only a portion of it.

(4) The word "day" in the sense of Ayyām-al-⁶Arab may mean "a time of testing and difficulty". This is the sense in the Arab expression Al-Yaum Yaumuk, i.e. "today is your day" where the word "day" means a time of stress and effort calling forth all your powers of tenacity, courage, skill and intelligence. ⁽¹⁾ In times of great strain or grief ten minutes can seem an hour, and the Arab emphasizes any such strain by resorting to hyperbole. In one of his verses on the second Kulab, Muhriz Al Dabbī says:

"The enemy marches against us, their heads held high in pride, but we made for them a day so ⁽²⁾ terrible that it seemed to last many days."

(5) The fighting amongst the Pagan Arabs may have taken place during the hours of daylight only. In the

(1) Abid.

(2) Muf., P.510, v.5.

daytime they could see each other easily, take perfect aim at the target, and safeguard themselves against sudden ambush. It is possible that fighting at night time was avoided lest they should fall a victim to an unseen foe. The poets always mention that the fighting was severe during the day and that the enemy was only delivered by the fall of darkness, under cover of which he fled. Abū 'Ubaida in the account of the second day of al Kulāb says "..... then they fought until night came between them. They spent the night watching each other. At daybreak they resumed fighting."⁽¹⁾ So it is obvious that if the fighting was not finished on the one day, they ceased hostilities during the hours of darkness, and resumed the struggle next day.

(6) It is possible that the fighting in each battle lasted only one day. As a matter of fact most battles of the Pagan Arabs lasted for only a part of a day. Exceptions are the battle of the second Kulāb, which lasted two days⁽²⁾ and the battle of Fayf al-Rih, which lasted three days.⁽³⁾

The Names of the Ayyām:

Thus the Pagan Arabs used to call each battle a day. If, over a period of time, a series of battles were fought which were due to a particular reason, these battles would be named after that reason, the war of so and so;

(1) Naqā'id. P.155.

(2) Naqā'id. P.151.

(3) Naqā'id. P.470.

e.g. Harb al-Basūs - the war of al-Basūs, was the name given to a series of battles between Bakr and Taghlib provoked by a certain woman called Al-Basūs. It is related that Harb al-Basūs lasted forty years and consisted of many "days": Al-Nihy; Al-Dhanā'ib, Wāridāt, ^CUnaizah, Al-Qasibāt and Tahlāq al-Liman. Similarly the war of Dāhis and Al-Ghabrā', between ^CAbs and Dhubyān, lasted forty years and consisted of many days: Al-Murayqib; Dhū-Hiṣā, Al Ya^Cmuriyah, al-Habā'ah. Generally speaking the battles were named after the place ⁽¹⁾ in which the fighting occurred; or after the adjacent water place. ⁽²⁾ If, however, the battle was distinguished by the bravery or skill of some outstanding person or animal, then it was named after this hero, e.g.: The day of Halimah ⁽³⁾ between the Lakhmids and the Ghassānids, was named after Halimah, the daughter of Al-Hārith the Ghassānid, who perfumed the soldiers of the army. Her hand was promised in marriage to the soldier who should kill the Lakhmid King. After the fighting between Hujr the King of Kindah, and Asad in which the latter was killed, the battle was named the Day of Hujr. ⁽⁴⁾ The feuds which took place between ^CAbs and Dhubyān were collectively called the War of Dāhis and Al-Ghabrā'. There were two horses belonging

(1) e.g. the day of Fayfal-Rih, a place in the uplands of Najd; the day of ^CAqil, a valley in Najd, the day of Khazāz (a mountain).

(2) The day of Al-Kulāb, the name of a watering place.

(3) Ibn al Athir, Vol. 1. P. 328 (4) Naqā'id Pp. 47, 59 & 781.

to Gabs, which were challenged by two horses of Dhubyān. The rider won the race by a trick, whereby war broke out.

Some of the "days" have more than one name, e.g. The day of Dhū Tulūḥ is known also as the day of Al-Ṣamad, and the day of Awad. The day of Al-Shaqīqah⁽¹⁾ is also known as the day of Naqā-al-Ḥasan, the day of Al-Naqad, the day of Falak al-Amīl, the day of Al-Ḥasanayn. In poetry the poet was sometimes compelled to change the real name of a battle because of the requirements of metre and rhyme. Then he would choose names which could easily be identified instead of the real name. In one of his Naqā'id, Al Farazdaq says⁽²⁾

"----- and there were knights (of his tribe)
fighting on the day of Tikhfah and Al-Nisar."

Abu^CUbaida comments that by "the day of Tikhfah and Al-Nisār, Al-Farazdaq means the day of Dariyah, but the metre did not allow him to use this name; so he names it instead, the "day" of Tikhfah and Al-Nisar because they were close by Dariyah.

Sometimes the "day" was given two names because the army was divided and fought the enemy on two fronts as in the day of Al-Nibāj and Thaytal.

Books on Ayyām al-^CArab.

Bibliographers tell us that some scholars have

(1) Naqā'id Pp. 190, 233, 268.
(2) Naqā'id P. 237.

written on the accounts of the Ayyām al-^CArab. Hājī Khalīfa in his book Kashful-Zunūn says that Abū ^CUbaida Ma^Cmar ibn al-Muthannā, the famous philologist (? about 208 a.H. about 825 A.D.) wrote two books on the Ayyām al-^CArab; the larger book gives the account of 1,200 days, the smaller book mentions 75 days. ^CAlī ibn Ḥussayn Abū al-Faraj al-Isbahānī (? 284 - 356 a.H. ? 897 - 967 A.D.) the author of the famous Kitāb al-Aghānī is said to have written a book on the Ayyām al-^CArab containing the account of 1,700 days. Yāqūt in his book Mu^Cjam al-^CUdabā' or Dictionary of Litterateurs ⁽¹⁾ says that Abū ^CUbaida in addition to his two books on the Ayyām al-^CArab has also written the following books which are more or less connected with Arab fighting:-

(The book of the days of the tribe of Māzin and their events: Kitāb ayyām Banī Māzin wa Akhbārihim)

(The book of the death(or battles)of the Knights)

(Kitāb Maqātil al Fursān)

(The book of the death(or battle) of the Nobles)

(Kitāb Maqātil al Ashrāf)

(The classification of the Knights)

(Tabaqāt al Fursān) and

(The book of the Raids)

(Kitāb al-Ghārāt)

(1) Vol. 7 P. 169.

Ibn al-Nadīm in his book Al-Fihrist said that Hishām al-Kalbī (204 a.H. ? 819 A.D.) had written, amongst other works, the following books:-

(The book of Dāhis and Al-Ghabrā')

(Kitāb Dāhis wa al-Ghabrā')

(The book of the "days" of Fazāra and the battles of Banū Shaybān)

(Kitāb ayyām Fazāra wa waqā'id Banī Shaybān)

(The book of the battles of Al-Dibāb and Fazāra)

(Kitāb waqā'id al Dībāb wa Fazāra.)

(The book of the "days" of Banū Hanīfa)

(Kitāb ayyām Banī Hanīfa)

(The book of the "days" of Qays ibn Tha^claba)

(Kitāb Ayyām Qays ibn Tha^claba)

(The book of the "days")

(Kitāb al ayyām)

However, we know nothing about any book on these lists. Compared with the numbers of the Ayyām al-^cArab mentioned by Abū^cUbaida and Al-Iṣbahānī, we now possess very few.

The books in the following list each give an account of some of the Ayyām al-^cArab.

(1) The commentary on the Naqā'id of Jarīr and Al Farazdaq, by Abū^cUbaida (? about 825 A.D.)

- (2) The commentary on the Mufaḍḍaliyāt, by Al-Anbārī
(? 916 A.D.)
- (3) Al-Aghānī of Abū al-Faraj al-Iṣbahānī (? 897 -
967 A.D.)
- (4) Al^cIqd al-Farīd, or the Unique Necklace, Vol.3 of
Ibn ^cAbd Rabbih (? 940 A.D.)
- (5) Al-Kāmil Fi al-Tarikh Vol.1 of Ibn al-Athīr (?1234
A.D.)
- (6) Mu^c jam al Bulḍān, or Geographical Dictionary of Yāqūt
(1179-1229 A.D.)
- (7) Lisān al^cArab of Jamal al-Dīn ibn Mukarram (?1311 A.D.)
- (8) The commentary of the diwān of Al Hamāsah of Abū
Tammām, by Al-Tabrizī.
- (9) Nihāyat al-Arab of al-Nuwayry (? -1332 A.D.)
- (10) Bulūgh al-Arab of Al-Alūsī.
- (11) Al-Kamil Fi al-Lugha wa-l-Adab, of Al-Mubarrid
(? 898 A.D.)
- (12) Majma^c al-Amthāl of Al-Maydānī
- (13) Al^cArab Qabl al-Islām, by Jorjī Zaydān.
- (14) Tārīkh al-Rusul wa-l-Mulūk, or Annals of the
Apostles and the Kings by Al-Ṭabarī (838-923 A.D.)
- (15) Khizānat al-Adab of Al-Baghdādī (? 1682 A.D.)

In 1942, Muhammad Jād al-Maulā collaborated
with two other writers in composing a book called
Ayyām al-^cArab Fi-l-Jāhiliyah, taking their material from
the above mentioned books and referring to the accounts of

78 days.

The first 15 books listed above differ in number of the days of which they give an account. Ibn Abd Rabbih in his book *Al-ʿIqd al Farīd* Vol.3. mentions the accounts of some 82 days. These he classified according to tribes, beginning with the Wars of Qays, then the Wars of Qays and Kinānah, then the Wars of Qays and Tamīm, and so on. Ibn Al-Athīr, at the beginning of his Chapter on the Ayyām al-ʿArab, states that he intends to mention only the famous days and notable battles in which the fighting was severe, and many troops were employed, because the ayyām are far too numerous. Al-Ṭabarī in his book on the Ayyām al-ʿArab mentions the days of Dhu-Qār, Jadhīma al-Abrash and Al-Zabbāʾ, Ṭasm and Jadīs.

Of the 15 books mentioned in the above list there are five which devote a special chapter to the Ayyam al-ʿArab, namely

- (1) *Al Kāmil Fi al-Tarīkh*, Vol.1 of Ibn Al Athīr.
- (2) *Al-ʿIqd al-Farid*, Vol.3 of Ibn ʿAbd Rabbih (Cairo 1352 a.H.)
- (3) *Nihāyat al-ʿArab* (Fann V-qism IV, kitab V) of Al-Nuwayry.
- (4) *Al-ʿArab Qabl al-Islam*, of Jurji Zaydān.
- (5) *Majmaʿ al-Amthāl* of Al-Maydānī.

The other ten of the 15 books only give occasional references to the Ayyām al-ʿArab, the author giving an account of a particular day whenever the opportunity

occurs, e.g. In his commentary on the Naqā'id of Jarīr and Al Farazdaq, Abū 'Ubaida gives an account of a battle if it is mentioned by one of the poets in his poem. Ibn Mukarram, in his lexicon Lisān al-'Arab mentions the "day" if it has any connection with the word he is explaining. Similarly, Al-Baghdādī, in Khizānat al-Adab gives an account of the "day" if it is associated in any way with the poem he is commenting on.

In these books mentioned in the list already given, the stories of the Ayyām al-'Arab are written in prose, with quotations from poetry; sometimes the narrative is given very fully at considerable length, sometimes the account is short and sketchy. The shortest accounts of the Ayyām al-'Arab are those given by Al Maydānī in the second volume of his book "Majma' al-Amthāl". In this volume he mentions 130 "days" of the age of Jahiliyah. He gives the name of the "Day"; an explanation of its name (i.e. it is either a place, a mountain, a valley or a watering place), names the tribes which took part in the fighting; records the victors; and quotes a few lines from any poet who has written anything about this particular "day". Apart from Al-Maydānī, who gives a uniformly short and business-like account of the Ayyām al-'Arab, the other books devote more time and space to their accounts, though here too some "days" are dismissed in a few lines e.g. Abū 'Ubaida, in his commentary on the Naqā'id gives

the account of the day of Sūqah⁽¹⁾ in two lines, and that
 of Al Hudab⁽²⁾ in three lines, though he devotes many pages
 to the account of the days of Al-Haufazān,⁽³⁾ Dāhis and Al-
 Ghabrā'⁽⁴⁾, Al-Kulāb the First⁽⁵⁾ and Shi^cb Jabalah.⁽⁶⁾

It would appear that the source for most of the narratives of the Ayyām al-^cArab given in these 15 books previously listed, is the accounts of Abū ^cUbaida for most of them begin with the words "Qāla Abū^cUbaida", or "Abū ^cUbaida said" and it is obvious that Abū ^cUbaida is considered a most reliable authority. Al Suyūṭī⁽⁷⁾ says "There were three scholars who were pre-eminent in the linguistics, poetry and sciences of the Arabs. The like of them has never been seen before or since; most of the knowledge which people possess about the pre-Islamic Arabs, in fact, all their knowledge, is drawn from them. They are Abū Zaid, Abū ^cUbaida, and Al-Aṣma^cī. All three drew the knowledge of the linguistics, grammar and poetry of the Pagan Arab period from Abū^cAmr first, and then from ^cĪsā ibn ^cAmr, Abu al-Khaṭṭāb al-Akhfash Yūnus ibn Ḥabīb, and from a group of trustworthy Bedouins and their Learned men!"
 Al Suyūṭī continues⁽⁸⁾ "Regarding Abū^cUbaida, he was the best

(1) P.13. (2) P.14.

(3) from P.47 to P.59.

(4) from P.83 to P.108.

(5) from P.452 to P.461.

(6) from P.654 to P.678.

(7) Al Muzhir, Vol.2. P.401.

(8) Muzhir. Vol.2. P.402.

of the three in his knowledge of the Ayyām al-^ḤArab, both in heathen times and after Islām. So little ever escaped him that he boasted once 'never have two horses met together in battles but that I possess information about them and their riders'.

The Dates of the Ayyām.

In some cases it is possible to arrange the "days" of a tribe in some sort of chronological order, but it seems impossible to fix an exact time, and date a particular "day" as taking place in such a year before Islam. Even Abū ^ḤUbaida, the most reliable authority on the Ayyām al-^ḤArab, makes a mistake in one of his accounts when he tries to fix a date for the Day of Shi^Ḥb Jabalah. In his commentary on the Naqa^ḥid Abu ^ḤUbaida says "..... and the Battle of Jabalah took place 57 years before Islam. ⁽¹⁾ The day of Shi^Ḥb Jabalah was fought 17 years before the Prophet's birth; and the Prophet was born in the year of the battle of the Elephant. The revelation that he was to be a prophet came to him when he was 40 years old. He died at the age of 63; and ^ḤAmir ibn al-Tufayl came to him in the year in which he, the Prophet dies, ^ḤAmir at this time being 80 years old." Later, writing about the two days of Al-Nisār and Al-Jifār Abū ^ḤUbaida says, "There was one year between the day of Al-Nisār and the day of Al-Jifār. ⁽²⁾ Al-Nisār was before Al-Jifār. Both days were after the day of Jabalah, and

(1) Naqa^ḥid: Vol. 2. P. 676.

(2) Ibid P. 790.

both were 27 years before the mission of the Prophet. The year of Jabalah was that of the birth of the Prophet". A mere glance is sufficient to detect the obvious discrepancy between these two statements regarding the date of the battle of Jabalah. In his first statement Abū ʿAbaida affirms that the battle took place 17 years before the birth of the Prophet, whilst in his second account the commentator claims that the battle was fought in the same year as the Prophet's birth.

The Importance of the Ayyām.

The "days" of the tribe were a great source of pride to its members, and each one felt that victory in battle was a feather in his cap. The "days" of the tribe were of paramount importance, and reference was made to them whenever the opportunity arose. Victory in battle was an excuse for self-adulation, a chance to taunt their foes or gloat over the conquered, and an opportunity to display the honour, strength and dignity of the tribe and its disdain for the vanquished and humiliated foe. Siwār ibn Ḥayyān Al-Minqariy, taunting his foe, writes in one of his verses:

"And you have no glorious "days" of which you can
boast, such as the day of Juwātha and Al-Nibāj
(1)
and Thaytal"

(1) Naqa'id. P. 147.

The battles of the tribes were important as a means of proving its strength and calibre. In one of his verses Salāmah ibn Jandal says:-

"There are those whose "days" could not be cited as proof of their courage and resourcefulness; but our "days" disclose clearly how brave and valiant we are".

The "days" of the tribe were its legacy, its birthright from the past. In his commentary on the Naqa'id Abū⁽¹⁾ Ubaida says "Abū Munay^c al-Kulaybī related to me, saying that Jarīr said : 'were it not for that which the slave, the son of Umm Ghassān, has done, I would publish of the days of Banū Salīt that which would not perish forever!'"

Thus we can understand why each tribe gave much consideration to its "days", explained in minute detail its heroic deeds, recounted its exploits as fully as possible, and recorded with great pride its victories and achievements. The accounts of its "days" formed the main topic of conversation at the majālis, i.e. assemblies. Ibn⁽²⁾ Abd Rabbih says in the beginning of his chapter on the Ayyām al-^cArab, "One of the companions of the Prophet was asked, 'About what were you talking when you retired into your assemblies?' He replied, 'We were reciting poetry and talking of the events of our Jāhilijah'." Such talk

(1) P. 30.

(2) Al-^cIqd al-Farīd Vol. 3. P. 60.

was always of the wars and battles in which the tribe had acquitted itself valiantly. The measures of its success were an indication of its courage and heroism, its cunning and subtlety in defeating its enemies and its skill and maturity in the conduct of its affairs. The accounts of its "days" were judiciously guarded and carefully handed down from father to son in order to imbue the rising generation with the spirit of consanguinity and with love of their tribe; to incite their fervour and to increase their resolution to safeguard the honour of their tribe with their very life. Each tribe was anxious to spread tales of its prowess in war throughout the length and breadth of the peninsula, and thus enhance its prestige in the eyes of the others. The more the "days" of the tribe, the greater its reputation for bravery and honour.

As the best subject for boasting of the prowess of the tribe was victory, heroism or some wonderful feat of daring, so the best subject for taunting, defaming or vilifying the conquered was defeat, calamity, loss or flight. As success would enhance the tribe's reputation, so defeat would cover them with ineradicable shame. It would also invite the attack of others, revealing weakness, and inviting oppression. So ignominious was defeat in battle that no other subject was reckoned so powerful in defamation and satire. Al-Isbahani says ⁽¹⁾ Mu'ib ibn Sīrīn

(1) Al-Aghānī, Vol. 15. P. 28.

related to us in a long account saying, "The tribe of Quraysh were satirized by three poets from amongst al-Anṣār, i.e. disciples of Muhammad in reply to their taunts. The three were Hassān ibn Thābit, Ka^cb ibn Mālīk, and ʿAbdullāh ibn Rawāḥa. Hassān and Ka^cb replied to the taunts of Quraysh in the same manner, upbraiding their defects, emphasizing their weaknesses, and glorying in their defeats. ʿAbdullāh ibn Rawāḥa taunted them not with their weaknesses and defeats, but reviled them for their unbelief. At the time, the taunts of Hassān and Ka^cb stung them most bitterly, for to the Pagan Arab success in battle was all important. But later when Quraysh embraced Islam and understood it rightly, then the words of ʿAbdullāh Ibn Rawāḥa seemed to them the most terrible indictment that could be uttered against them.

As in the past the tales of their heroism in battle were the main topic of conversation in their assemblies, so today their exploits, courage and wonderful deeds are still the main topic with the Bedouin Arabs. Furthermore, it is not only the Bedouin who loves to hear of his glory; the people in the villages of Egypt still enjoy listening to the stories of adventure in which their ancestors won honour and renown. Such tales are eagerly listened to, deeply admired, enthusiastically learned, carefully memorized, and related with great pride.

When the Pagan Arab boasted of his "days" he emphasized the victory he had so gallantly won, praised the

wise guidance or cunning strategy of his leaders, admired the power and heroism of his people, extolled the might of his army, and gloried in the honours he had won. In contrast when he wished to taunt and deride his fallen foe he magnified the defeat, detecting weakness and inexperience and even accusing his enemy of cowardice. If we remember the Bedouin Arab's sensitiveness and jealous feelings about his honour and exaggerated sense of shame, and if we bear in mind that at this period before Islam there were no authentic and impartial written records, then we shall expect to find that some of the accounts of the Ayyam al-^CArab have been exaggerated or perverted according to the viewpoint of the narrator. His object was, of course, to glorify his own tribe and to shame and belittle his foes. And so we find that it is often claimed that the tribe participated in a successful engagement when in actual fact they did not, or that they were not present if a defeat were inflicted; or that greater numbers took part in the fighting, or were captured or killed than was actually the case. Always the real leader, the "supreme commander" came from the narrator's tribe, and never from amongst his allies.

However, reliable historians and critics like Abū ^CUbaida paid considerable attention to these claims on the part of the narrators of the Ayyām al-^CArab, investigating them with the most scrupulous care in order to sift the true from the false. It may therefore be

advisable at this point to quote from the accounts of the *Ayyām al-ʿArab* in order to illustrate how contradictory these accounts often were, and how careful the critics were in arriving at the truth.

In giving the account of the day of Al-Nisār, ⁽¹⁾ ʿAbū ʿUbayda says "There are many reports and claims about the day of Al-Nisār from Ribāb and the people of Asad and Ghatafān and many other tribes of Qays ʿAylān. These reports are confused, untrue and are obviously accounts of ignorant people. The undeniable authentic poetry has come down to us with something other than that." He continues "It is related to me by Qays ibn Ghālib ibn ʿAbaya ibn Asmā' ibn Ḥiṣn, ibn Hudhayfa ibn Badr ibn ʿAmr the Fazārite, and by the learned sheikh from the people of Qutayba and by Ratbīl Al-Dubayrī from the people of Asad ibn Khuzayma, and by more than one of the learned men from the peoples of Qays and Asad, that the day of Al-Nisār - in which battle Ḥiṣn was the chief, was after the day of Jabalah, not before it as Al-Ribāb says. "The proof of this", says Abu ʿUbayda "is that the Ahālīf, i.e. Confederates, - Ghatafān, Banū Asad, and Tayyi' - were present in the day of Al-Nisār, after the Confederates made the covenant. Ḥiṣn ibn Hudhayfa of the Ghatafān was the person who ordered Subay' al-Tha ʿLabī to make a covenant between these three tribes. He made a covenant with

(1) Naga'il. P.238.

Ghatafān and Banū Asad ibn Khuzayma. Asad and Tayyi³ continues Abū⁴ Ubaida "had made a covenant with each other before that. Thus they were named Al-Aḥālīf. This was after the death of Hudhayfa. Banū⁵ Ābs was with Banū Ġmir in the day of Jabalah, because Banū⁶ Ābs killed Hudhayfa in the day of al-Habā⁷ḥ. Ḥisn⁸, Abū⁹ Ābaida continues, "was the chief of Al-Aḥālīf, because his father Hudhayfa had been killed before this time." The proof of this is found in the verses of Zuhayr ibn Abī Sulmā :-

"And who is like Ḥisn in wars? - and the like of him is the best for warding off oppression and for coping with a difficult situation -

Who is like Ḥisn when the tribes of Al-Aḥālīf gathered round him their armies clamorous with the thunder of movement and the neighing of horses."

"Don't you see", says Abū¹⁰ Ubaida, "that Ḥisn was the chief of the Al-Aḥālīf? And Ḥisn became a chief only after the death of his father. So how can the day of Al-Nisār be before the day of Jabalah as Al-Ribāb claims? And furthermore," continues Abū¹¹ Ubaida, "Dirwās, one of the people of Ma¹²bad ibn Zurarah, related to me that Ḥājib ibn Zurāra was, at the day of Jabalah, but a young lad with a forelock. If the day of Al-Nisār was before the day of Jabalah, how could Ḥājib - a mere child at the time of Jabalah - have been the chief of the people of Tamīm in the day of Al-Nisār as he assuredly was? Still more proof is that

Hājib, the youngest son of Zurārah would not have been the chief of the people of Tamīm while Laqīt, the elder son, was alive. Laqīt was killed on the day of Jabalah. And" goes on Abū °Ubaida, "Ibn Shifā al-Manāfi of the people of Manāf ibn Dārim related to me saying 'Abu °Ikrisha i.e. Hājib was renowned after the death of Abu Nahshal, i.e. Laqīt.' The proof that Laqīt was more renowned than Hājib is that Laqīt was the one who attacked the people of °Amir on the day of Jabalah to avenge his elder brother, Ma°bad ibn Zurārah, and Laqīt was the one who gathered the kings on the day of Jabalah. Hājib served in Laqīt's army on the day of Jabalah. And all this" concludes Abū °Ubaida, "is ample evidence to disprove those who assert that Al-Nisār was before the day of Jabalah."

After settling this point in this fashion Abū °Ubaida begins the account of the day of Al-Nisār. In this account he mentions several reports each claiming a different man as a chief, thus proving that every tribe claimed that the commander-in-chief was from their tribe.

In giving the account of the day of Khazāzā, (1) Ibn °Abd Rabbih says "Abū °Ubaida said; °Amir and Misma°, the sons of °Abd El Mālik, Khālīd ibn Jabalah, Ibrāhīm ibn Muḥammad ibn Nūh al-°Aṭṭarī, Ghassān ibn °Abd El-Hāmil, °Abdullah ibn Sālim al Bāhilī, and a group of distinguished people from Al Baṣra - who used to hold assembly

(1) Al °Iqd al Farīd, Vol.3. P.106.

on Friday and boast to each other - were disputing one day of the chieftainship in the day of Khazāzā. Khālīd ibn Jabalah said "The chief was Al Ahwas ibn Ja^cfar. ^cAmir and Misma^c said "Kulayb ibn Wā'il was the chief" and ibn Nūh said, "The chief was Zurārah ibn ^cUdus - and see, there is the Majlis, i.e. meeting, of Abū ^cAmr ibn Al ^cAlā'. Let us go and ask Abū ^cAmr to judge who was the chief" Abū ^cAmr said, "Neither ^cAmir ibn Ṣa^cṣa^cah, nor Dārim ibn Mālik, nor Jusham ibn Bakr were present in the day of Khazāzā, for the battle took place long before these tribes existed. I have asked about it for 60 years", went on Abū ^cAmr "but I have not found anyone of the people who knew who was the chief and who was the king on the day of Khazāzā. Only, in the days when Al-Yaman held sway over Nizār, I remember that a man from the people of Al-Yaman accompanied by a clerk who carried a red carpet on which his superior used to sit, came to take taxes from the people of Nizār, as the collectors of alms do nowadays. The "day" of Khazāzā marked the first occasion on which the people of Ma^cadā, father of Nizār, were free of the domination of the kings of Himyar. At the time of the "day" of Khazāzā, the people of Nizār were not numerous, so they lit a fire on the mountain called Khazāzā for three nights, and made smoke for three days, as a beacon to gather help for themselves. And in the "day" of Khazāzā which followed" went on Abū ^cAmr "the people of Nizār won their independence from the people of Al-Yaman, and their property was no longer available to

be swallowed up by the tax-collectors of Al-Yaman. This "day" of Khazāzā would not be known, were it not for the verse of ^CAmr ibn Kulthūm in which he says:-

"And we (of the tribe of Taghlib), in the early morning when the fire was lit on Khazāzā, played a greater part in the battle than any of the other tribes that were present."

"And if" continues Abū ibn Al ^CAlā', "his grandfather, Kulayb ibn Wā'il, had been their leader and their chief, ^CAmr ibn Kulthūm, the poet, would not have boasted of the greater part his tribe had played in the battle and omitted to mention that his grandfather had been the chief - he would have emphasized this honour to his family. And", concluded Abū ^CAmr ibn Al ^CAlā' "Amr ibn Kulthūm is the only poet I know of who has mentioned the "day" of Khazāzā in his poetry".

These examples should suffice to prove that the Ayyām al-^CArab provided splendid opportunities for boasting and taunting, for honour and defamation, that every tribe was anxious to attribute ^{to} itself as much heroism and glory as it could, and that each claimed that its own leader was the commander in chief, that the critics took great pains to investigate such claims in order to arrive at the truth, and the genuine authentic poetry afforded the main proof in such disputes.

As a result of the great importance of the Ayyām al-^CArab in the pre-Islamic Arab world, the Arabs

have included amongst the Ayyām some encounters too trivial to merit the name of a battle, such as a mere quarrel or a heated argument,⁽¹⁾ petty affairs which have been magnified by some poets into much more grandiose encounters. In this connection it may be both interesting and amusing to quote the following story from Al-Aghānī⁽²⁾

"One day, the prophet sat in an assembly in which none other than Khazrajites were present. He asked someone to recite the poem of Qays ibn Al-Khaṭīm which begins:-

"Do you know the traces of ʿAmrah (my beloved), which are faint on the sand like the gold lines on the skin? Deserted and uninhabited now, the place is unfit for a rider to halt at."

One of the Khazrajites began to recite it, when he reached the verse:-

"I fought them on the day of Al Hadīqah without helmet or coat-of-mail, as if the sword in my hand was a 'kerchief twisted by the gamester for striking his opponent."

The Prophet turned to the others and said "Did he really fight like that?" Then Thābit ibn Qays ibn Shammās gave testimony and said to the Prophet, "By Him who sent you with the truth, he came out to us on the seventh day of his marriage, clad only in an under garment and a yellow cummerbund and fought as my kinsman had said."

(1) cf. - some of the Ayyām of the first Fijar, and some of the Ayyām of Al-Auṣ and Al-Khazraj.

(2) Vol.3. Pp.7-8. (Daru-l-Kutub's ed.)

In the commentary, the author of *Al-Aghānī* says "This was the report. But Al-Hasan ibn ^CAlī said to me: "There was no war between Al-Aus and Al-Khazraj, except for the "day" of Bu^Cāth, on which the fighting was severe. In all their other fights, including the "day" of Al-Hadīqah, they merely threw stones or struck at each other with sticks. Al-Zubayr said "I recited to Muḥammad ibn Faḍālah the verse Qays ibn Al-Khaṭīa:-

"I fought them on the day of Al Hadīqah without helmet or coat-of-mail, as if the sword in my hand was the 'kerchief twisted by the gamester for striking his opponent.

Then he laughed and said "on that day they fought only with palm-boughs and the tender young branches of trees."

The author of *Al-Aghānī* relates the following episode (1) :-

"Āmir ibn Abī al-Mālik said "Between Bakr and Taghlib the only people killed worth counting or mentioning were eight from Taghlib and four from Bakr. These twelve Al-Muhalhil has counted in his two poems. The first begins:-

"O night of Dhi Ḥusum, let the morning light come.
If you have ended, do not return."

The second poem begins:-

(2)
"Soft is the daughter of Al Muḥallil white and
frolicsome, sweet to embrace."

(1) *Kitab al-Aghani* Vo.5. P.53. et seq.

(2) In *Shu'arā' al-Nasraniyah*, P.177, it is ^CAl-Mujallil.

ʿĀmir ibn ʿAbī al-Mālik then says:-

"The proof that the victims were only 12 in number is that the ancestors of these tribes of Bakr and Taghlib were the people who took part in these wars. Count them, and their children, and their children's children, and if the whole tribe numbers 500, you will be nearing the truth. And out of 500, how many do you imagine would be killed? Then Misma^c said "Assuredly my brother ʿĀmir is mad. How can the poetry of Muhalhil be a proof? Jahdar killed Abū Mukannif, and Muhalhil has not mentioned him in his poetry. Al-Yashkurī killed Nāshirah; Ḥabīb was killed on the day of Wāridāt and Saʿd ibn Mālik killed the son of Al-ʿAbīhah. Here are four, and Muhalhil has not mentioned one of these four in his poetry". Then ʿĀmir was asked "What have you to say to this statement by Misma^c and his argument concerning these four?" To which ʿĀmir replied "What is a mere four? If I have omitted to mention them, compare what the narrators say when they claim that on the day of so-and-so the tribes have killed 3,000, and on the day of so-and-so 4,000. I can't imagine how this can be true, for I do not think the two tribes together number 1,000. Come and count them, their children, and their children's children. How many are they?"

However, whatever the alteration or exaggeration in the Ayyām al-ʿArab it is irrelevant here. We are concerned with the literary value of the accounts of the

Ayyām, and in particular with the poetry which has been composed about the fighting in Pagan Arab times. We must remember that the poet is a poet first and foremost, and not an historian. His historical facts may be true, but as a poet he is at liberty to use those facts in any way he pleases to enhance his own art. And in poetry hyperbole is often a means of achieving a more attractive and a more vivid picture. Let us turn once more to the verse of Qays ibn Al Khatīm already quoted:-

"I fought them on the day of Al Hadīqah without helmet or coat of mail, as if the sword in my hand was the 'kerchief twisted by the gamester for striking his opponent."

Supposing that the commentary given by the author of Al-Aghānī were true, and they really did fight with palm boughs and the tender young branches of trees, nevertheless there is no doubt that the poet's imagery is most attractive. Comparing the sword to a 'kerchief twisted for lightly striking his opponent in a game suggests that the fight was nothing more than an amusing sport, the battle field just a play-ground, and that the combatant was not a warrior intent on killing his foe, but a fencer sportively jolly with his partner.

Yet even though poetry is primarily to be enjoyed for its own sake, the examples we have cited earlier in this chapter prove that the critics often relied on the poetry in distinguishing the true historical facts from

the false, and that the poetry of the Pagan Arab is of the greatest value to the historian. In any case, the accounts of the Ayyām al-ʿArab, whether judged on their literary merits, or as material for the historian, describe with great fidelity the manner in which tribal hostilities generally arose, and the methods by which such hostilities were conducted. In the following pages we will analyse the main characteristics of these Pre-Islamic feuds, in order to prepare us for our study of the poetry of the Jāhiliyah.

The Pre-Islamic Feuds.

We have seen in the first chapter how the environment and character of the Pagan Arab combined to produce a state of almost continuous feud. To recapitulate briefly, there were four main reasons for this:- Firstly the need to be the oppressor in order not to be oppressed; secondly the lust for plunder; thirdly the necessity to defend territory, honour and liberty; and lastly the almost sacred obligation to exact vengeance. The following verses of Durayd ibn al-Simma⁽¹⁾ illustrate to perfection the state of continuous hostility in which the Pagan Arab lived:-

"O my beloved, if you see that our blood is constantly
being sought by those whom we have bereaved,
That is because to provide meat for the sword is

(1) Hamāsah P.381.

undeniably our fate and the fact that we often suffer this is not one you should disapprove of.

We are attacked while we hereave others, and our foe is satisfied to exact a life for a life, (for noble is our race).

Thus the time is divided between us and our enemies in attacking or being attacked, so that no time passes without our being in one or other of these states."

There were two types of attack in these pre-Islamic fouds. firstly the type in which each side is aware of the other's intentions, and is consequently prepared for the attack; and secondly, the raid which depends for its success on its ability to take the foe by surprise. The first type was usually the inevitable outcome of a dispute which could not be settled by peaceful means. The tension would grow, and each of the disputants would take steps to prepare for the coming clash. Weapons would be made ready, troops gathered, allies asked to fulfill their covenant, their foe's enemies would be invited to take this opportunity of fighting the common foe, and peoples not yet implicated would be asked to participate and so share the booty. The Signal for the coming battle, and for the gathering of the tribes for war was the age old one of the smoke by day and the fire by night - a custom still employed by the American Indians and by the primitive peoples of Africa and Aus-

tralasia, for the same purpose.

Sometimes, however, the women were allowed to accompany the warriors into battle, so that their presence would serve as an incentive to bravery. They also rendered valuable service in preparing food for the fighters, succouring the wounded, and even inflicting the final death blow on their wounded foes. The army was led into battle by its chief, and there was the standard bearer. As was the case with the Romans, the standard symbolized the honour and dignity of the entire army, and its loss was felt as the keenest disgrace.

Raids on the other hand, were organised mainly for the purpose of plundering and carrying off property, animals and above all, women. They were usually carried out in complete safety and with a minimum of loss. This was achieved by careful planning, intelligent choice of time and place, and absolute secrecy in order to ensure surprise. The time usually selected for a raid was the morning, so that the Arabs named a raid "Al Ṣabāḥ" i.e. the morning. Bold men were called "Fityān al Ṣabāḥ" i.e. "warriors of the morning" and "Wā-Ṣabāḥāh" i.e. "what a morning" was the battle cry when the raid was on. As a preliminary to planning a raid spies would be sent out to reconnoitre in order to ascertain the position and numbers of the foe, the booty that might be expected, and whether the fighting men of the tribe were with the rest of the people or away on other business. Absolute

secrecy and the utmost speed were essentials to success. Occasionally, however, the news of a prospective raid leaked out, and then the warriors would leap to arms and hasten to save their property and to punish the would-be aggressor. The following incidents may be of interest as illustrating the lengths to which individuals were prepared to go to warn those of their own kith and kin of impending danger, and as proving the truth of the proverb "Blood is thicker than water."

During the hostilities between Al-Aus and Al-Khazraj, ⁽¹⁾Uḥayḥah ibn Al-Julāḥ the Ausite made ready a gathering to attack Banū Al-Najjār of Al Khazraj. His intention was to surprise his foe with an unexpected raid. Now Uḥayḥah was married to Salmā, the daughter of ʿAmr, and one of the women of Banu Al Najjār. He had a son by her, whose name was ʿAmr ibn Uḥayḥah, an infant only just weaned. When Salmā realized that her husband planned to raid her people, she devised a stratagem to frustrate his purpose and save her own folk. She went by night to her baby son and tightly bound string round the little one, so that the pain made him whimper and cry all night. Uḥayḥah deprived thereby of his sleep said unto her, "O Woe to you, what is the matter with my son?" "I do not know what is the matter with him," lied the woman as she rocked the wailing infant. Then when most of the night had passed

(1) Ayyām al-ʿArab of Jādul-Maulā. Pp. 70-71.

in wakefulness, she undid the string that cut into the soft flesh, and the child slept. When the baby was quiet and Ḥayḥah thought to snatch a few hours of rest, Salmā complained of a bad headache. "No wonder, after such a disturbed night" said Ḥayḥah sympathetically, and he bound her head and tenderly soothed her, murmuring, "The pain will soon be gone". Not until the night was almost spent did Salmā say that she felt better and allow Ḥayḥah to fall at last into the sleep of utter exhaustion heavy and deep after the long sleeplessness. Then, secure in the knowledge that her husband would not wake, Salmā took a rope, tied it to the uppermost part of the fortress, and silently let herself down. Then she hurried away to warn her own people, so that they could prepare for the attack of Ḥayḥah and his tribesmen.

In giving the account of the "day" of Dhū Ṭulūḥ, Abū Ḥubaida says ⁽¹⁾ that Ḥamīrah ibn Ṭāriq, the Yarbūḥite, married Murriya, the daughter of Jābir, the Ḥijlīte, and stayed with her amongst her people, the tribe of Ḥijl. When Ḥamīrah learnt that his wife's tribe was preparing to raid his own people, the tribe of Yarbūḥ, he took his she-camel and fled to warn his tribe. Three days he sped over the desert with the warning that the tribe of Bakr ibn Wāḥil was making ready to raid the Yarbūḥites. Then his people made their preparations, and when the aggressors

(1) Naqāḥiḥ Pp.47-59.

appeared, they were beaten back and defeated.

As soon as a tribe learnt that their enemy intended to make a surprise attack upon them, they would take steps to forestall them. They would send away their wives and children together with the sick and the animals into a place of safety; they would select a strongly fortified spot for their own stand, and draw up a carefully thought out plan of campaign.

(1)
When the dispute between Banū Yarbū^c and the King of Hira, Al-Mundhir ibn Mā'Al-Samā', grew fierce and they could not arrive at a mutual agreement, Banū Yarbū^c went away to a pass in the mountains at Tikhfa. They sent the women and children away into the uplands, and stationed their camels at the bottom of the pass, which was a narrow defile, with steeply sloping mountains rising up on either hand, and a single entrance. When the army of Al-Mundhir came against Banū Yarbū^c they entered the pass at the top. When they were deep in its glens, the Banū Yarbū^c ambushed them; meantime at the other end of the pass horsemen of Banū Yarbū^c rattled arms to frighten the camels herded together in the narrow defile so that they stampeded up the pass to add to the confusion of the Army of Al-Mundhir trapped there, and brought about their complete and utter defeat.

(1) The day of Tikhfa, Naqū'id. P.66.

Just before the day of Shi^cb Jabalah, when the tribe of Banū ^cAmir knew that the enemy had set out against them, they held a hurried council, and decided to abandon their position. But ^cAmr ibn ^cAbdullah ibn Ja^cdah advised them not to do this, but to stand firm at Shi^cb (a pass in the mountain of) Jablah. "Let us place the women and children with our possessions in security at the top of the mountain," counselled ^cAmr, "and let us warriors remain in the centre of the valley where there is water and pasture, then if the enemy come and encamp at the foot of the valley, they will find the place unfit for any army because there is no water there. If they climb up to the water, from our superior position we shall be able to fight them back, hurl down stones upon them, and throw them into confusion and flight."

And Qays ibn Zuhayr gave the following advice: "Put your camels in the mountain pass. Make them thirsty by debarring them from visiting the watering places; when the enemy arrive they will assuredly enter the mountain pass, for Laqī^t, their chief, is headstrong and foolish. Then you can goad the camels, which will rush out, thirsty and panic stricken and throw the enemy into confusion. So it will be an easy task to defeat them, and revenge yourselves upon them."

In the war of Dāhis and Al-Ghabrā³, when Banū

ʿAbs realized that Dhubyān had advanced to attack them, Qays ibn Zuhayr ordered ʿAbs to take away all the animals, women and children during the night, intending that the remainder of the tribe should leave the place in the morning. On the following day he persuaded the tribe to withdraw by a different route from that followed by the first party. The enemy pursued the weaker section, captured the camels and the women, and then intent upon their booty, gave no further heed to fighting that day. But Qays, who foresaw what happened, said "O my people, the enemy are intent on their plunder, and give no heed to war. Turn your horses upon them, take them unaware, and exact your vengeance upon them."

During the war of Dāḥis and Al-Ghabrā', after the day of Al-Habā'ah in which ʿAbs was victorious, they began to be sorry for their kinsfolk, and blamed one another for what they had done to Dhubyān. ʿAbs realized that Dhubyān, intent on revenge had gathered a host together and were advancing to the attack. Then ʿAbs took council, and Qays ibn Zuhayr spoke as follows:-

"We have inflicted great losses upon our enemy, and now they demand vengeance. They know how we surprised them, intent upon their plunder, and defeated them. Now they will take no heed of booty or the spoils of battle. Therefore I counsel that we send our camels to Banū ʿAmir, and that the strong warriors remain on horseback. Our policy must be to delay the fight, and if possible avoid it altogether."

But if they force an issue + well, we shall at least have saved our camels, and we shall fight courageously! If victory falls to us, we shall have realized our ambition! If we suffer defeat, our camels will be safe and those of us who escape destruction will be able to rescue them from our foe."

Tricks and stratagems of every type were resorted to. For instance, sometimes an army would decamp during the night, deceiving the patrols of their enemy by leaving their watch fires burning brightly, and their water vessels still hanging up on the trees. But on the eve of battle, when the armies were drawn up facing one another waiting for the dawn, then the chiefs would go amongst their troops encouraging them with cheering words and fiery speeches.

In similar fashion, on the eve of the day of Dhū Qār, when the two armies faced one another for battle, Hānī 'ibn Mas'ūd stood by and said ⁽¹⁾ "O my people, if Fate wills that we must be destroyed, even that would be better than a shameful deliverance. No precautions can ward off the destiny that is decreed for us. Death is preferable to disgrace. Patience and courage will help us to victory. Remember that it is more honourable to face death than to turn in flight. (Only the coward and the craven has his wounds in the back.) O my people, strive with all your might, for there can be no escape from death, which is the

(1) Ayyām al-^UArab, P.30.

end of all mortals: If we are men, then victory will be ours. I hear a noise from the enemy lines, but I see no soldiers. It is our foe making a loud clamour in an attempt to deceive us into believing his numbers are greater than they really are: O people of Bakr, make yourselves ready for the attack - for if you do not go forward, the only alternative is to retreat."

When the attack by the enemy was imminent in the "day" of Al Kulāb the second, Aktham ibn Sayfī harangued his people thus: "Be guided by my counsel, O my people. Do not quarrel amongst yourselves as to who is to be your leader. Remember that too much noise and much shouting spell failure. Be steadfast, for verily the more resolute of two armies is the steadfast one. More haste may mean less speed, be ready for the attack, use the night as your protector, for it is the best cover for disaster. Obedience is the bond of rule and there can be no power for the Chief-tan who is not obeyed. Do not fritter away your strength in petty disputes one with another, so if your brother is proud and arrogant, be ye humble and forgiving. Put on the skins of leopards.⁽¹⁾ Steadiness is of more avail than strength. Victory is the sweeter if many prisoners have been captured,

(1) The alternate light and dark stripes of the leopard afford the creature excellent camouflage amidst the strong light and shade of the jungle. The leopard takes every advantage of its protective colouration to stalk and capture its prey unawares. Aktham ibn Saifi may mean therefore that his soldiers are to use the same cunning and trickery to creep upon their foes and take them by surprise.

and camels are the prize that will reward the valiant. Fear not death, for verily death is the lot of all men, and to covet life in the heat of battle is shameful and wrong."

The Arabs used their intelligence and reasoning power in fighting! Al-Nadr ibn 'Amr said that when 'Antarah ibn Shaddād, the 'Absite, was asked, "Are you the strongest and most courageous of the Arabs?" he replied "No I am not." "Then how is it you have achieved a reputation for being the strongest and the bravest amongst the people?" he was asked. 'Antarah replies "I know when it is wise to advance, and when it is better to retreat. I never enter any place unless I know there is a way out. I attack a weak man first, and strike a blow strong enough to intimidate a bold man; then I turn to attack a brave man and kill him."⁽¹⁾

The Arabs also obeyed their leader, carrying out orders, promptly and to the best of their ability even though they might not, as individuals, approve of them. They were quick to change their plans too, if it seemed to their advantage to do so. For instance, if when carrying out a raid they discovered that their victims had stolen a march on them and were in a stronger position than they were themselves, they would switch their attack to another people, or swear that they had meant no harm and return home in safety; for they believed in the Arabic proverb "Al-

(1) Shu-Nas, P. 798

Salāmatu-ihdā-l-ghanīmatayn" i.e. discretion is the better part of valour in such circumstances.

When battle had been opened and the two armies advanced to the attack, each side would be spurred on to greater efforts by one of its members shouting out words of encouragement to his fellows. For example, some one would cry out "Yā-la-thārātil-Mālik" i.e. "O people, revenge your king". Then a soldier from the other army would retaliate with the words "Yā-²ūla-Fulān" i.e. "O people of such and such a tribe", and urge his side to meet their foes and show their strength. At the most critical point in the battle the chiefs themselves would endeavour to kindle enthusiasm and fervour with words of encouragement, or with heroic deeds. For instance, in the "day" of Bu^Cāth, when Ḥuḍayr al-Katā'ib saw that his people, Al-Aus, had been defeated and were in flight, he gave himself a voluntary wound in the thigh with his spear, dismounted, and cried out "See what a great wound I have received, By God, I will not quit my post till death shall strike me down. If you wish to leave me to the enemy, O Banū Al-Aus, you can do so." At these brave words Al-Aus stayed their flight. They turned back and fought so valiantly with the enemy, Al-Khazraj, that their foes were defeated and the Khazrajite leader was killed.⁽¹⁾

The presence of women on the battle-field was a

(1) Ayyām al-^CArab, P. 77.

great encouragement to the fighting men, for as we have seen in Chapter I safeguarding the honour of their women-folk was an almost sacred duty of every male member of the tribe. Sometimes women and children were allowed to be present at a battle, so that all might share in the victory, or if things went ill, might perish together. Another inspiration to the warriors was the recitation of verse by women praising the tribe, picturing the horrors of defeat, and holding out promises of reward to the victorious fighters. A mere glance at his woman sufficed to inflame the fighting man with zeal so that he fought like a wild beast to save his mate from capture and shame. In the "day" of Dhū Qār, Ḥaṇṣalsh⁽¹⁾ ibn Tha'labah went up to the litter in which his wife was seated and cut the girths. He did the same to all the litters in which the women were, and when the women had got down from the litters he cried out, "Let every man fight for his wife."

In addition to serving as an inspiration to their men folk, women were often helpful during the fighting. Al Ḥārith ibn 'Abbād⁽²⁾ in the "Day of Qiddah" advised Al-Ḥārith ibn Hammām to fight with the women by the side of the men in the battle. When he asked what part the women were to play in the fight, he replied, "Let every woman carry a water skin and a stick, and follow close behind the man. She will be a great incentive to bravery and

(1) Ayyām al-ʿArab, p.30.

(2) Ayyām al-ʿArab, p.162.

courage. In addition, let the men adopt some means of identification whereby the women will know them. Then the women will be able to recognize their own tribesmen, if they are wounded, dress their wounds and give them drink from the water skins they carry. But if they do not see the mark of identification upon a wounded man then they will know him for an enemy and can beat him to death with their sticks."

During the battle every warrior desired to capture, or at least to rout - some noble prisoner, such as a chieftain, commanders, noble men of the standard bearers. In addition to the ransom they could expect for a prisoner of high rank, the capture or flight of outstanding personages made a great impression on both sides, and often influenced the course of the battle very considerably. Naturally a higher ransom was paid for a prisoner of importance than could be expected for a common soldier.

In the "day" of Al Kulāb the second, ⁽¹⁾ the chief of Tamīm Qays ibn ^CAsim Al-Minqarī, who was victorious, asked every man he captured, "From which tribe are you?" Each captive replied "I am from Banū Za^Cbal", hoping by this answer to make Qays release him, for this tribe had a contemptible reputation, and were scarcely worth capturing. On the other hand, many sought to capture a warrior of high repute, both for the sake of the ransom

(1) Naqā'id, V.1, P.149.

that could be expected and for the honour of taking prisoner a valiant man. When such a one was captured it was customary to clip his forelocks, and these were treasured by the captor as the outward and visible sign of his victory, and flaunted before the captive and his tribe as the token of their disgrace. When a fugitive saw that his capture seemed imminent he would call out to his pursuer "Who are you?" If the answer showed that he was a noble or renowned warrior, the fugitive would probably surrender; but if he were an unknown man, then his victim strove by every means in his power to avoid capture, or to surrender to a more noble captor.

(1)

In the "day" of Zarūd, in which Banū Yarbū^c were victorious over Banū Taghlib, Ḥazīmah ibn Tāriq, the Taghlibite, was captured. Later Ḍasīd ibn Ḥinnā'ah, the Yarbū^cite, and 'Unayf ibn Jabalah, the Dabbite, who was a stranger sojourning with the people of Yarbū^c, disputed as to which of them had captured Ḥazīmah. They finally asked Al-Ḥārith ibn Qurād, of the people of Yarbū^c to arbitrate between them. Whereupon Al-Ḥārith decided that 'Unayf should cut off and treasure Ḥazīmah's forelocks, whilst Ḍasīd took from him 100 camels as ransom.

(2)

In the "day" of Dhu Ṭulūḥ Al-Ḥārith ibn Shurayk was captured. He was taken prisoner by Ḥanzalah

(1) Mufaddaliyāt, P.20

(2) Naqā'id, P.47.

ibn Bishr ibn ʿAmr, of Banū Yarbūʿ. ʿAbdullah ibn Al-Hārith, and ʿAbd ʿAmr of Banū Salīṭ disputed over his capture, whereupon Al-Hārith, ibn Shurayk said "Let me be the judge between you, for by God I would not deprive anyone of his right." The two captors allowed him to act as judge and he therefore assigned 100 camels each to ʿAbdullah ibn Al Hārith and ʿAbd ʿAmr and his forelock to Ḥanẓalah ibn Bishr.

When Bistām ibn Qays, leader of Shaybān, raided Banū Yarbūʿ in the day of Al Ghabīṭ⁽¹⁾ Banū Mālik of Yarbūʿ chased him. ʿUṭaybah ibn Al-Hārith, Asīd ibn Habbāʿah and Al-ʿuhaymir all pursued Bistām ibn Qays. ʿUṭaybah ibn Al-Hārith was the first to reach him, and cried out "Surrender O Abū-l-Ṣahbāʾ." Then Bistām asked "Who are you?" and his captor replied "I am ʿUṭaybah ibn Al-Hārith, and it is better for you to surrender to me than to thirst in the desert." Whereupon Bistām ibn Qays surrendered.

In the "day" of Shiʿb Jabalah, Tamīm was defeated and their leader, Ḥājib ibn Zurārah, tried to escape.⁽²⁾ Zahdam and Qays, the sons of Ḥazan the ʿAbsite, both pursued him. As they were about to capture him they called upon him to surrender. "Who are you?" he enquired. "We are Al-Zahdamān," i.e. two Zahdams they replied. Then he shouted "No, I will not surrender to two maulās" i.e. protégés. As they were thus arguing, Mālik Dhu-al-

(1) Naqāʾid P. 75.

(2) Ayyam al-ʿArab, P. 357.

Ruqaybah, the 'Āmirite, reached them and called upon Hājib to surrender. "Who are you?" again asked Hājib. "I am Mālik Dhu-al-Ruqaybah", came the answer. "Yes, I do surrender to you" said Hājib. "You have captured me just in the nick of time for I was about to be made a slave." With these words Hājib threw his spear upon the ground in token of his surrender to Mālik, but Zahdam grabbed hold of him and threw him from his horse. "Help" cried Hājib, and Mālik, dismounting, came to his rescue and drove away Zahdam. Then Zahdam and his brother Qays went to Qays ibn Zuhayr and said to him, "Mālik has taken our prisoner from us." "Who is your prisoner?" asked Qays ibn Zuhayr. "Hājib ibn Zurārah," they replied. Then Qays ibn Zuhayr came to Banū 'Āmir and said, "One of your fellows has taken our prisoner!" "Which fellow?" they asked. "Mālik Dhu al-Ruqaybah has taken Hājib ibn Zurarah away from Al-Zahdamān". At these words Mālik himself came up and said "I did not take him away from them. He surrendered to me and refused to yield to them." Finally they turned to Hājib who was in Mālik's house, and asked "Who did capture you, O Hājib?" "Al Zahdamān prevented me from escaping and so saving myself" answered Hājib, "but the person to whom I surrendered was Mālik. Now let me decide concerning myself." The people consented to let him judge concerning himself, so he proceeded:- "Mālik shall have 1000 camels, and Al Zahdamān 100."

(1)

In the "day" of Jadūl, Qays ibn ʿĀsim pursued Al-Hārith ibn Shurayk, and being afraid that his victim would escape him, he shouted to him to surrender. But Al Hārith refused, and spurred his horse so furiously that it out-paced that of Qays. Qays was afraid then that he would lose his prisoner, so he hurled his spear after him and wounded him.

The fate of the prisoner depended on whether a blood feud existed between his tribe and that of his captor, or even that of the allies of his captor. If such a feud existed, then the prisoner would be killed, or handed over for killing, in order to satisfy the obligation of exacting vengeance. Knowing such a fate awaited him, a fugitive would commit suicide if he could not escape capture, thus confirming the truth of the famous Arabic proverb "Bi-Yadī-lā-bi-yadi-ʿĀmr" i.e. By my own hand, not by ʿĀmr's hand."

(2)

In the "day" of Al-Raḡam, Banū ʿĀmir was defeated by Ghatafān. "Ghatafān" said the narrator "captured from ʿĀmir 84 men. These prisoners were handed over to Ashjaʿ, a sub-tribe of Ghatafān, who killed the lot in recompense for men of their tribe previously killed by ʿĀmir. In this same battle, Al-Hakam ibn al-Tufayl was afraid that if he were captured he would be tortured, so to avoid such a fate he hanged himself from a nearby tree."

(1) Naqā'id, P. 144.

(2) Mufaḍḍaliyyāt, P. 30

It is possible that Al-Hakam believed that taking his own life to avoid shame and disgrace was more honourable than to save his life by surrender to his enemy. This belief inspired all Roman soldiers, e.g. the suicide of Brutus and Cassius on the field of Philippi, 42 B.C. to escape capture by Octavius and Anthony. On the other hand it may be that Al-Hakam committed suicide through fear of torture and punishment if taken prisoner. On this occasion, the tribe of ʿAbs, a branch of Ghatafān, vexed at having missed the opportunity of killing his defeated enemy, taunted Banū ʿĀmir on the suicide of Al-Hakam. The poet ʿUrwah ibn Al-Ward said:-

"I am amazed that they should strangle themselves,
when it would be more honourable to die fighting
in the thick of the battle."

If, on the other hand, no blood feud existed between the combatants, then the captive was usually imprisoned until he had been ransomed. The ransom varied according to the prisoner's status. The more noble he was, the greater the ransom demanded. This of course explains why everyone strove to capture chieftains and other distinguished personages. At this time in the Arabic world a ransom was generally paid in camels.

We often find that a prisoner was set free on his promising to pay the ransom exacted. Sometimes a great man was given his liberty without ransom, so that his captor could boast of having captured, and liberated,

some notable warrior, and thus enhance his reputation. On other occasions a prisoner would be liberated as a favour to some great man who had requested his release. Often we find prisoners set at liberty without ransom because the captors feared the venom of an enemy poet.

Even in the age of Jāhiliyah we find some traces of chivalrous and humane behaviour towards prisoners amongst certain tribes of the Pagan Arabs. For instance, it is related in the "day" of Qushāwah⁽¹⁾ Bistām ibn Qays of Shaybān, a sub-tribe of Bakr, captured Abū Mulayl of Yarbū^c, a sub-tribe of Tamīm. Bistām ibn Qays had just killed Mulayl, and when he found Abū Mulayl mourning over his dead son, he took him prisoner. But he said to Abū Mulayl "O Abū Mulayl, I have not taken you to kill you." "You have just killed my son" replied Abū Mulayl. "Would that I had been in his place, and you had killed me in his stead. I am your prisoner, but I swear by God that as long as I am in your hands no food shall pass my lips." Abū Mulayl was as good as his word. Whenever food was brought him by his captors, not only did he refuse to touch one morsel of it, but he saw to it that the dogs did not eat it either, lest his captors seeing the food had vanished, should think that he had broken his fast and eaten food. He continued his "hunger strike" so long that he finally became weak and emaciated to the point of death. When his captors saw how

(1) Naqā'id, P.18.

frail and feeble he had become, Bishr ibn Qays said to his brother Bistām, "I am afraid your prisoner Abū Mulayl, is going to die of starvation. If he dies, the Arabs will revile you for it. Let him buy his freedom." At these words, Bistām felt pity for his captive. He came to him, as he lay weak and exhausted, and talked with him. Finally it was agreed between them that Bistām should clip Abū Mulayl's forelocks in token of his victory, and set him free without further ransom.

In the case of women prisoners, although they were sometimes forced to become the mistresses of their captors, they were usually kindly, even courteously, treated until ransomed; and we find the more noble and humane Arabs setting free a woman without violating her honour or demanding a ransom. These kindlier Arabs felt strongly that it was ignoble to kill a prisoner (unless of course his life was required to satisfy a blood feud) or to ill-treat a woman; and their attitude has much that is chivalrous and commendable in it, when we remember that they lived before the teaching of Islam had inspired men with any sense of the value and dignity of human life. The following incident from Al-Aghānī⁽¹⁾ will serve to illustrate the ideal attitude and behaviour towards his prisoners to which every self respecting Arab who considered himself to be of a distinctive class strove to attain.

(1) Vol. 16, P.134.

Al-Aghānī relates how a difference of opinion arose between Khufāf ibn Nuḍbah and Al-ʿAbbās ibn Mirdās, who were both members of the tribe of Banū Sulaym. One day as Khufāf was sitting with other members of the tribe he said "It seems to me that Al-ʿAbbās ibn Mirdās is aiming at achieving the same position amongst you as was attained by our late chief, ʿAbbās ibn ʿAnas. But in my opinion he does not possess the necessary characteristics for such a position of trust and respect." "In what way does he fall short of what you consider necessary qualifications?" asked one of the group. Khufāf replied "Al-ʿAbbās ibn Mirdās always sees to it that his horse saves him from death. He treats Arab women who have been taken prisoners with scorn and disrespect. He kills those whom he takes captive, and does not shrink from plundering with the Ṣaʿālīk (brigands). These are not noble qualities such as we look for in our chieftain. We have had enough of him and would be glad if he died." These words of Khufāf the young man reported to Al-ʿAbbās ibn Mirdās, who when he had heard them said to the young man "O son of my brother, if I do not resemble ʿAbbās ibn ʿAnas in his wisdom and nobility, at least I do not resemble Khufāf in his folly. And as it was ʿAbbās ibn ʿAnas's place to be our chieftain in the past, so it is mine to be chief in the future. You will see."

The following day Al-ʿAbbās ibn Mirdās went to Khufāf as he was sitting amongst a group of men from Banū Sulaym and said to him "O Khufāf your words have reached me.

By God, I will not revile your honour, nor will I abuse your mother and father, but I will throw your words back in your teeth like a stone to bring you down. Surely you know that I protect those who seek protection, that I set free the prisoner, and guard with honour the captive woman. As for your assertion that I always see to it that my horse saves me from death -- bring forth the man who can substantiate your claim and I will prove him a liar. You know that I prefer to behave courteously and chivalrously to my women captives, setting them free without violation or ransom. If I have sometimes behaved to them otherwise, it has only been in retaliation for what their tribe has done to our women. The only prisoner I have killed was the Zabīdite, and him I killed in vengeance for your maternal uncle when you yourself were unable to exact vengeance... As for your last charge against me, that I do not shrink from plundering with the Ṣa^cālīk -- by God, I swear that I have never heard that a man has been plundered, but that I blamed those who plundered him. You wish for my death. O Khufāf. If I die before you, will you be able to fill my place? Verily, Banū Sulaym knows that I am a lighter burden to them than you are, and that I come down upon their enemy with greater violence than you do. And surely you know that it was I who confiscated the Himā of Banū Zabīd, destroyed the power of Banū Al-Ḥārith, extinguished the Jamrah (i.e. live coal) of Khath^cam and quenched his fiery spirit, and put on Banū Kinānah the necklaces of shame."

Usually the hostility between two tribes would come to an end after the fighting, provided there had been no bloodshed. If, however, there had been victims their fellow-tribesmen would be obliged to avenge their death. In some instances once vengeance had been exacted the hostilities ended, but in other cases a regular blood feud began, which continued for a considerable period, and was only brought to an end by mutual consent and the intervention of mediators. Their task was, of course, to appease each side and arrive at a compromise acceptable to both parties. If the feud had been of long duration, the mediator generally found that all the combatants had had their fill of fighting; they were, for the time at any rate, satiated with bloodshed, and eager for a settlement. The casualties on both sides were calculated, and blood money offered and accepted if these were more numerous on one side than the other. The treaty finally agreed upon would be calculated to establish a firm peace and to bind the two tribes together as faithful allies to promote their common interests.

A summary of this Chapter will serve to show that although many of the *ḡayyām al-ʿArab* were merely light skirmishes, only a few of the encounters developed into major campaigns. They reveal a good deal of both social and individual lives. The tribal system was the prevailing system, and the Pagan Arab was quick to take offence if his own honour, or that of his tribe seemed

slighted. The loyalty both of the individual to his tribe, and of the tribe to the individual is strongly in evidence. The manner in which individuals, settled with other tribes than their own, would go to almost any lengths to warn their own people of impending attack, is further proof of the strength of the blood tie. A great deal of information is given us concerning the position of the ordinary member of the tribe, and even more details relating to the chieftain and to the women can be found in the Ayyām al-^CArab. They tell us too how the feuds amongst the Pagan Arabs began; how they made their preparations and organized their forces, how they resorted to tricks and stratagems to deceive and defeat their enemies, and how every member of the tribe, including the womenfolk, had his share to play in the fight. We learn too of their care for the safeguarding of the sick and the old, the children and the animals, and measures taken for their welfare. Although the Pagan Arab was inspired by a deadly hatred of his foe, the Ayyām al-^CArab provide instances of a noble and chivalrous attitude towards prisoners and women that we would hardly expect to find in the age of Jāhiliyah. Even though he did not always manage to live up to his chivalrous ideal, the Pagan Arab of the more noble and distinguished type nevertheless set this ideal before him as something to be aspired to, and he despised those, himself included, who fell short of it.

We ought not to end this Chapter without a few

words on the influence of the Ayyām al-^cArab on literature, for it will be a fitting conclusion to this account of the feuds of the Pre-Islamic period, as well as an introduction to the third Chapter which is to deal with the martial poetry of the Pagan Arab!

As we have already seen the tales of the Ayyām al-^cArab provided the main topic of conversation in the Arab assemblies. These tales, not only during the time of the Jāhiliyah, but also in the period after Islām, were recited in order to demonstrate the superiority of the tribe, and to furnish evidence, of its honour and dignity. In order to produce the maximum effect upon the audience, the tales, whether in prose or verse, were declaimed in a most attractive style. In those days poetry was no luxury for the cultured few, but the chief medium of literary expression. Every tribe had its poets, and every poet had freedom of speech to say freely what he felt or thought, and an excellent subject to hand in the Ayyām al-^cArab. Many of the battles provided stirring themes for the bard, and were a never failing source of inspiration. Not only ^{were} the poet's own sensitive emotions set vibrating by the excitement of battle or the pathos of death; his blood was fired with pride in the noble achievements of his own race and his art was called into service to mitigate and soften the blow of defeat. The poet's unwritten words flew across the desert faster than arrows and came home to the hearts

and bosoms of all who heard them. So, as the Ayyām al-^CArab inspired the poet's verses, these verses gave circulation and life to the dignity and honour of the tribe, and provided a permanent record of the events they celebrate. For the later poets of the period after the Jāhiliyah the Ayyām al-^CArab proved a never failing inspiration. At the proclamation of the new faith of Islām, the poets Ḥassān ibn Thābit and Ka^Cb ibn Mālik composed verses based on the Ayyām al-^CArab in support of the Prophet, whilst other poets drew inspiration from them likewise in support of the unbelievers. Later still, the Ayyām provided poets with excellent material for satire or boasting, e.g. Jarīr and Al Farazdaq utilize events from the age of the Jāhiliyah in their Naqā'id. Each poet boasts of the heroic deeds of his own tribe, and selects shameful events for taunting his rival. The recollection of the events of the Ayyām al-^CArab was kept alive in popular memory for centuries; and similar subject-matter to that found in the Ayyām al-^CArab often occurs in later popular romance, e.g. Qissat ^CAntarah; Qissat al-Barrāq; and Qissat Al-Zīr Sālim.

CHAPTER IIIThe Pre-Islamic Martial Poetry

In this study, it is proposed to consider as martial poetry, any verses which make any mention of warfare, fighting, courage and boldness, weakness and cowardice, weapons and preparation for battle. That is, the subject will be interpreted in its widest sense, and will include not only poems referring to the Ayyām al-^ḥarab, but those praising some warrior without reference to a particular battle, and even those which depict an imaginary fight. For there is essentially no difference between poetry inspired by a real or an imaginary battle - in either case the poet has to recollect and recreate the emotions actually experienced. As the English poet Wordsworth said, "Poetry is emotion recollected in tranquillity." It will not matter either whether large numbers were involved in the fighting, or whether the poem tells of a duel. It has already been mentioned in Chapter II that most of the battles of the pre-Islamic period were little more than skirmishes involving but a few people. It was, nevertheless, an Homeric kind of warfare that called forth individual exertion in the highest degree and gave ample opportunity for single-handed deeds of heroism.

There is, in essence, no real difference between a duel involving just the two combatants, and a war enveloping the world; it is only a difference of degree.

There are still only two opponents, each bent on the destruction of the other, each striving his utmost for victory. It is therefore equally feasible that the poet should gain inspiration from some tremendous duel as that he should write of some famous battle. In the same way, the poet is at liberty, if he chooses, to write verses describing some imaginary battle. All three are types of martial poetry, and will find a place in this work.

It seems reasonable to suggest that martial poetry began with the first quarrel. It is almost certain that neither of the participants in this first quarrel was a poet; and even if he were, that he had no poetic medium at hand in which to sing his own praises and glory over his vanquished foe. What is certain, is that the emotions aroused in a quarrel are different from those of ordinary hum-drum everyday life. This rousing of the passions, accompanied by definite and observable physical changes, is instinctive in all animals. ⁽¹⁾ In human beings we find a natural desire to record these emotions in whatever medium is appropriate to the individual or to his period; it may be gesture, mime or pictorial art with primitive man; it finds expression in martial poetry at a later date. In this work this instinctive desire to give expression to feelings roused in quarrelling will be limited to the art of poetry; and the martial poetry we shall consider will

(1) Witness the bristling of the hairs and baring of the teeth of two dogs about to fight.

be that in rhymed verses composed according to the recognized metres.

Had we been in possession today of the martial poetry in Arabic Literature from its inception, it would have been an invaluable treasure; for besides historical value it would have shown us the development of martial poetry in particular, and of the whole of Arabic poetry in general. But unfortunately we know nothing of the origins of Arabic poetry, or of the emergence of the martial type.

In the first chapter of this thesis it has been explained how the life and environment of the Arabs were incentives to war; the second chapter has illustrated the main features of these Arabic feuds and the manner in which they were conducted, the material being drawn from the accounts of the Ayyūn al-ʿArab. In the following pages it will be our object to show how these feuds influenced and inspired the poets, providing them with excellent subject-matter; and also how the poets and their verses were often a driving-force provoking war. In addition, we shall endeavour to show to what extent the poetry reflected the life of the period; i.e. its historical value; and shall then pass on to considerations of ideas, expression and style; i.e. its literary value. We should then be able to trace any development in the martial poetry of our period - if there is any development in a century and a half marked by the sameness and monotony of its life and the lack of any accurate chronology which would enable us to deduce the

influence of an earlier poet upon a later one. We hope such a study will reveal the Pagan Arab's attitude towards war and his manner of conducting it; and the literary technique of his poetry.

The influence of war on poetry

Ibn Sallām says, "----- and wars which have taken place amongst the tribes, such as the war of Al-³Aus and Al-Khazraj, fostered a vigorous and prolific martial poetry. The scanty and insignificant verses of the tribe of Quraysh, of ⁶Umān, and the people of Al-Ṭā'if were the result of long periods of peace, and the lack of feuds and hostility amongst these tribes."⁽¹⁾

In order to see clearly the influence of the wars of the pre-Islamic Arabs on their poetry, we must first understand the connection between war and poetry. This involves a knowledge of the dual position of the poet in his tribe. It will be recalled that in Chapter I the fact was stressed that pre-Islamic life was based on the tribal law. The tribe was the whole body, and each individual was only a part of that body: the individuals were the bricks out of which was built up the super-structure of tribal life and law. We have seen also how life then was lived in a state of almost continuous hostility, in which each tribe strove to be the oppressor to avoid being oppressed. It was therefore the sacred duty and privilege

(1) Tabagat al-Shuṣarā', p. 65.

of each individual member to safeguard and enhance the honour and prestige of his tribe. No compulsion was needed to enforce this obligation - the blood-tie was sufficient to unite all kinsfolk in loyalty to the tribe, and they knew from bitter experience the truth of the maxim, 'United we stand; divided we fall.'

The poet first and foremost, was a member of the tribe, owing it the same allegiance as all the other members, taking part in its feuds, rejoicing in its successes, sorrowing in its defeats. As one of the warriors he would undoubtedly have his fill of horror, excitement, terror and jubilation. But in addition to being a member of the tribe, the poet was also the poet of the tribe; and his position in this capacity is well illustrated by Ibn Rashīq, who says "When there appeared a poet in a family of the Arabs, the other tribes round about would gather together to that family and wish them joy of their good luck. Feasts would be got ready, the women of the tribe would join together in bands, playing upon lutes, as they were wont to do at bridals, and the men and boys would congratulate one another; for a poet was a defence to the honour of them all, a weapon to ward off insult from their good name, and a means of perpetuating their glorious deeds and of establishing their fame forever. And they used not to wish one another joy but for three things - the birth of a boy, the coming to light of a poet, and the foaling

of a noble mare."⁽¹⁾

Bearing in mind this dual position of the poet, we shall see that several motives inspired him to compose martial poetry. First, since he shared in the feuds as a private individual, his own personal feelings would be stirred by his experiences, and his fear, excitement, pride, lust for blood, terror, all the gamut of emotions called into being by the battle, would be poured forth in lyric poetry.

In the second place the poet, as a member of the tribe, would undoubtedly thrill with pride and joy over the glorious deeds of his kith and kin. We have seen in Chapter II that the Ayyām of the tribe were their glory and their delight, and that the poet celebrated his tribe's victories in his verses, and enshrined them in his songs forever. In this pre-Islamic period poetry was the most effective propaganda for winning a wide-spread reputation, and for warning would-be attackers that they could not provoke war with impunity. In this Pagan Arab world also the poet was the only one who could record the exploits of his kinsfolk, and we can be sure that his poems in honour of his tribe spread faster than arrows throughout the length and breadth of the peninsula.

In the third place, envy and jealousy of those tribes which defeated his tribe would inspire the poet to

(1) The translation is taken from Sir C. Lyall's "Ancient Arabian poetry", p.xvii.

vindicate his own people and to defame the victors, A long panegyric on the past glories of his tribe, their numerous victories; their courage and heroism would culminate in a lampoon on the folly and stupidity of their foe, would exaggerate their past defeats and ridicule their warriors. Such a tirade would call forth an answer from the enemy's poet, and the two would vie with one another in this battle of words, each one vilifying his foe and eulogizing his own tribe.

These are the three spiritual motives, springing, as we have just seen, from the feuds which took place so constantly, that inspired the poets to pour forth their feelings in martial poetry. If we bear in mind that the Pagan Arab lived in a state of almost continuous feud, then we shall expect martial poetry to loom very large in the field of pre-Islamic Arabic poetry. And if we remember how great a value the Arab placed on courage and heroism, strength and fortitude, then we shall not be surprised that mention of these and similar warlike qualities finds a place in almost every poem.

As for subject matter, the feuds provided the pre-Islamic poet with almost unlimited scope and opportunity for displaying his literary talents. The poet with a flair for descriptive poetry found endless material in the gathering of the tribes for battle; the weapons bristling like a dense thicket and gleaming in the sunlight; the clash of the opposing forces in battle; the wild uproar of the fighting;

the fall of the wounded and the killed; retreat and pursuit and escape; the shame of the captive, and the ransoming of prisoners. Here before his very eyes was a never-ending kaleidoscope of colour and life and movement ready to be caught and imprisoned and perpetuated by the magic of the poet's words.

For the poet in a different mood, the Ayyām al-^ḥArab provided endless opportunities for boasting of his own, or his tribe's achievements. His own part in the fighting, the trouble he caused the enemy, his cool indifference to danger, his resourcefulness and ingenuity in the face of resistance, - these were splendid subjects for self-praise, as were the magnificent deeds of his tribe, and the glories of their previous "days".

Lampooning the vanquished provided yet another subject for the poet; and an important part of his duty as the poet of his tribe was to exaggerate the defeat his people had inflicted on their foe. By his satire and invective, the poet perpetuated their shame and enhanced the valour and skill of his kith and kin.

Naturally his rival poet in the vanquished tribe did not stand by, submissive and tongue-tied, under this storm of abuse. This was an opportunity to carry out a very important part of his task as poet of his tribe, as well as to show his poetic skill. He must retaliate with words of cunning vigour, he must turn aside the insult, justify and excuse the defeat, and restore the honour and

dignity of his tribe by timely references to their past glories. Compared with their splendored achievements of old, this defeat must be made to seem petty and insignificant. By parading the "days" of his tribe, by exaggerating the number of their victims; and by stressing their deeds of glory he must blot out the memory of their disgrace. And he must cap all this with terrible threats of vengeance and destruction in retaliation for the shame inflicted.

Still another theme suggested to the poet by the Ayyām was the writing of elegiac verses in honour of the dead. The poet must have often felt that he was inspired by unseen powers to utter verses commemorating the sacrifice of their lives for the glory of the tribe. In his poems the dead live forever, and their shed blood is an inspiration for all time.

Thus we can see that the Ayyām al-^cArab provided the poet with a vast field and infinite variety of subjects ranging from description, boasting, eulogizing, lampooning and threatening to elegiac verses in honour of the dead.

On the other hand, we find that by this period the art of Pre-Islamic poetry had reached a level at which the verses of the poets had power to rouse the people and to provoke war. The fervour and intensity of the poet could inflame the anger of his tribe and cause it to flare up like a forest fire, bringing danger and destruction to all in its parts.

Conversely, should circumstances warrant it, the wisdom and reason of the poet often calmed and soothed the hot breath of anger. Just as his verses could act as the spark to light the fuse and explode the dynamite, so they could act as the fire-extinguisher, and put out the flames, cooling the burning hearts and making the enemies friends.

There were still other tasks for the poet as the official spokesman of his tribe. Whenever he became aware that another tribe was a trouble-maker, disregarding the rights of his tribe, wounding their honour, or breaking the covenant they had with his people, then it was the poet's duty to recite verses to the trouble-makers, warning them of the evil consequences in store for them should they persist in their course of action.

If the poet realized that any enemy was preparing to raid his tribe, then he often used his verses to warn the latter of the impending danger, so that they could prepare to meet it. Thus we can sum up the effect poetry had on war as follows:-

- 1) The poet could apply the match that caused war to flare up.
- 2) He could calm tempers and settle disputes amicably.
- 3) He could warn trouble-makers not to provoke war.
- 4) He could warn his own tribe of impending peril.

These four functions, together with the other subjects which have been mentioned earlier, were the main topics on

which the poets composed martial verses. It is now time to study each topic separately and examine its characteristics in detail.

1. DESCRIPTION

This section will include everything connected with War for which the poet tried to draw an image. So we shall study here what the poets have said about war, raids, the hero; the horse; weapons - the spear, the sword, the bow, the arrow, the coat-of-mail, and the helmet and the shield, the army and the squadron, battle, striking and stabbing, what befell the enemy, the victim, the wounded, and the captive men and women.

1. War.

a) Its description:

The poets have described war as an evil thing, that destroys everything and brings lamentable results in its track. It is the cause of great losses and terrible adversity. The English poet, Shakespeare, has admirably described the horror and devastation wrought by war:-

"Each new morn

New widows howl, new orphans cry, new sorrows

Strike heaven on the face"

The Arabic poets have spoken of war as a crime against humanity, a crime from which the perpetrator cannot be cleared. (1) War is a dangerous canker, involving not

(1) Al-Rabī' ibn Ziyād, Naqā'id P. 104.

only those who start it, but spreading to the innocent and to those who hate it, submerging the innocent together with the guilty in a universal cataclysm. ⁽¹⁾ So terrible are the horrors of War that they cause pregnant women to give premature birth to their babies, and turn the hair of children grey; ⁽²⁾ they choke even the experienced warrior with his own saliva, ⁽³⁾ and terrify even far-distant places. War is something unpredictable, that can lead men astray to do they know not what. ⁽⁴⁾ It is a great task that none can endure but a strong, true warrior whose patience, resolution and fortitude would survive its difficulties and its terrors. ⁽⁵⁾

b) The purposes for which the poets mention War.

The poets spoke of war, as described above, for various purposes:-

When the poet was in boastful mood he would speak of himself and his tribe as if they were the only people who could encounter its perils with steadfast hearts and resolute power.

In penning a panegyric the poet would speak of War as a matter whose ultimate decision rested in the hands of the hero he was praising.

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- (1) Hamāsah, P.199.
 (2) Al Muhallil, Shu^carū' Al-Nasrāniyah, P.176.
 (3) Bishr ibn 'Amr ibn Uarthad, Mufaḍḍaliyāt, P.551.
 (4) Zuhayr ibn Abū Sulmā, Al-^cIqdu-l-thamin, P.91.
 (5) Sa^cd ibn Mālik, Hamasah.(Cairo ed.) Vol.1., P.192.

When threatening the enemy with the terrible fate in store for them, the poet would paint a horrible picture of the havoc and destruction wrought by War.

In lampooning his foes, the poet would taunt them with weakness and cowardice; and similar attributes which prevented them from standing up to the terrible hardships of War.

In the lament, the poet would also speak of War when he described the bitterness and the loss War inflicts.

To War also the poet would attribute such affliction and suffering as quite altered his appearance, making him thin and pale, grey and dishevelled, clotting his beard and his hair with blood, so that he looked gaunt and haggard.

Sometimes the poet spoke of War merely for the purpose of describing it; and when his object was to settle a dispute and arrive at a compromise, the poet would stress the horrors and exaggerate the suffering, painting a picture as terrible as he could in order to make the combatants hate War and bring it to an end.

(1)
c) Poetic Images of War.

The poets tried in their images to convey a picture of war as accursed and hideous, full of dangers and calamities. The material for such pictures was drawn from their observations of every-day life. The most common sources from which they took their images were:

(1) The numbers in brackets here and all other following poetic Images refer to similes and metaphors of the poets in the Arabic Appendix at the end of the thesis.

- (1) A hand-mill, (10-17)
- (2) Fire (18-36)
- (3) Themselves, their fellow-men and the animals which were their beasts of burden in times of severe peril, and cruel hard-ship, and the violent furies of fighting.

(1) The handmill.

The grain was put in the handmill and ground into flour. Just as grain was crushed and destroyed in the handmill, so would the people be destroyed when they became involved in the war.

(2) The Fire.

When fire is kindled, the wood is burnt and consumed until there is nothing left but ashes. Likewise, as soon as war breaks out, everything falls into ruin by reason of the fury of its onslaught.

(3) Human beings and animals.

Just as, in time of danger, a man tucks up his garment in order to be ready for action, so is war, at its most serious, pictured. War at the height of its fury is compared to an animal who bares its fangs when angry. In the metaphor of the pregnant she-camel delivering her offspring, the poet conveys two ideas about war: firstly, that it is full of (i.e. heavy with) dangers, and secondly, that in its final stages it brings forth many disasters. Again, when the she-camel kneels down and throws her chest and heavy body on the ground, she crushes the dust and

kills the insects. In the same way, war falls on the people and crushes them.

We notice that a different image is often used for a different aspect of war:

War being stirred up was likened to a fire being kindled. (22 and 26).

War being stirred up after a period of calm was likened to the she-camel untethered after being shackled, (71) and to the she-camel being urged to yield milk. (73 & 74)

Declaration of war and its being no longer covert and secret was likened to a person taking off his clothes (45) When it finally breaks out it is likened to a pile of wood being set alight (18 & 19).

A feeble, half-hearted war was likened to a young unmated she-camel (69) and a long severe war was likened to a fire blazing up (24) or fire kindled by experienced men (28) or to a fire of thick burning faggots (36). The spreading of war was like the spreading of fire (33-34). The disasters which it inflicted on innocent people were likened to the healthy camels being infected by the scabby members of the herd (39).

The severity of war is shown in the picture of a man or an animal showing his back teeth when his heart burns with fury (46-52).

As mentioned above, the manifold grievous dangers of war were compared to a female animal weighted down in pregnancy (53-57), the severity of its dangers was compared

to pregnancy after barrenness. (1) (56-57). The war which occurs over and over again was compared to an cawān, that is, a horse or a cow who has already brought forth its first-born, delivering its young (60-68). Continuous war was compared to the fire which blazes up again when it is on the point of dying; like the fire of the Magi (35). The resulting calamities and destruction were likened to the inauspicious offspring who would bring more and more troubles until they destroyed themselves (82). War is pictured as barren because it kills all who take part in it (59). The disasters which befall the people in consequence of it are likened to terrible pain (38) and a heavy burden (9).

Besides these common similes there were others which were not very much used, such as the comparison of war to: bitter taste (1), unwholesome food (2) noxious pasture (3), a pool, stream or well (5) and a market (6-8).

In addition to these concrete sources of imagery, we notice that the poets have compared war to something abstract or imaginary for instance, a ghoul, ogre or ogress (37).

The abstract idea of the control of war, the capacity of the leaders to direct it as they wish, is expressed in the metaphor of a man holding a bucket from a well and disposing of it as he wishes (4). This idea is also expressed in the metaphor of the she-camel whose

(1) It was supposed that the child in that case would be stronger.

defiance must be subdued before she can submit to her mate and be made to conceive (75).

The idea of the war resulting in the complete and final destruction of the enemy is expressed in the metaphor of the man who gives the first and second drink (°alal and nahal) to his camels in order that they may gain full satisfactions (40).

d) Extracts.

1 - °Amr ibn Kulthūm in his Mu°allāqa says (1)

"When we bring our hand mill to a people,

In the meeting they will be its flour;

The skin put under the mill to catch the flour will

be the eastern part of Najd, and the grain thrown
into its hole will be the whole of Quḍa°ah.

You, our enemy, have alighted at our dwelling-place
as do our guests,

So we have hastened to give you hospitality, lest you
revile us for our neglect.

We have entertained you, and before the morning we
have prepared for you hospitality -

a grinder that destroys!"

(2)

2. A poet said:

"Evil can spring up from a very small beginning,

And the criminal who stirs up war is not the only one
to get hurt by the heat of its fire.

(1) Al-Shanqiti, Al Mu°allāqat al-°ashr (Cairo, 1353A.H), P. 110
(2) Ḥamāsah, P. 199.

War spreads to those who dislike it as the scabies
come near to sound bodies and infect them.

You see men (in war) sit sighing as does the woman in
travail when the sides of her womb grow straight."

3. See Zuhayr ibn Abu Sulmā's Mu^callaqa in which he appeals
to ^cAbs and Dhubyān to stop fighting in the war of Dāhis
and al-Ghabrā^c. (1)

4. Muḥabbir, Rabī^cah ibn sufyan said concerning the war
between the two branches of Thaqīf, ^cAuf and Mālik:- (2)

"I have not been one of those who stirred up discord
between ^cAuf and Mālik, but Mas^cūd and Jundub have
stirred it up,

Those two chiefs of Thaqīf have caused the evil of War
to attack and bite them - so that there was no escape
for them once they had roused it,

A great calamity, bending to bite, between ^cAuf and
Mālik.

A burning fiery furnace, that leaves the child with
grey hair,

Its flames blaze vigorously; the two chiefs have
kindled it, with their hands they have struck the
spark and kindled it,

Burning innocent branches from amongst both Mālik
and ^cAuf; and all because of that which the two
chiefs had stirred up!

(1) This could be seen in the section of "the poet's
appeal for peace" at the end of this chapter.

(2) Ibn al-Athīr, Vol.1., p.318.

5. See verses 3 and 4 of Abū Qays ibn al-Aslat,
(*Mufaḍḍaliyāt*, Sir C. Lyall's translation, p.226.)

2. The Raid

The Oxford Dictionary defines 'raid' as 'a military expedition especially of mounted men, a predatory incursion in which surprise and rapidity are usually relied upon'. 'War' is defined as 'a quarrel usually between nations conducted by force, a state of open hostility and suspension of ordinary international law prevalent during such a quarrel, a military or naval attack or series of attacks'. It is therefore obvious that there is a difference between a war and a raid, which necessitates our treating the raid separately. Generally speaking, a war is of longer duration, of greater intensity and more far-reaching in its repercussions than a raid: it requires the intensive effort of the whole nation, mobilization on a full scale, and demands the utilization of the entire resources in manpower, materials and wealth, of the community. A raid, on the other hand, is on a far slighter scale, utilizing only a small number of picked men, lasting as a rule only an hour or two, depending for its success on complete secrecy and the element of surprise, and having some immediate objective, such as the capture of a position, or the carrying off of prisoners, cattle or booty. The actual fighting is, of course, the same in both a raid and a war. We shall therefore in our study here consider what the

poets have written concerning the preparations for a raid; the secrecy and suddenness on which its success depends, and the booty and plunder which were its main objectives. One must, of course, bear in mind that a 'raid' can, and often does, form part of a 'war'; and that the poet may use the words 'raid' and 'war' inter-changeably or as synonyms, speaking of a raid as a war, or conversely calling war a raid. We must remember also that raids played a prominent part in the feuds of the Pagan Arabs, as they, in common with all primitive peoples, depended for their livelihood largely on what they could plunder and carry off.

The Purpose and Conduct of Raids.

The main purpose of the raid amongst the Pagan Arabs was the plundering of camels and horses, which, as we have noted earlier, represented the chief "wealth" of the tribe; and the capturing of women, both for their pleasure and in order to humiliate their foe by shaming his women-folk. Another reason was the desire to subjugate and subdue other peoples, for this satisfied their tribal pride, and won for them a reputation as valiant, aggressive people who should be treated with respect. Still another reason was the natural desire to display their power and strength. They expected to be victorious of course, and would thus prove themselves as a tribe to be feared, e.g. Al-Muthaqqib of Gabt says,

(1) Shu Nas, p.415.

"We protect the places that are unprotected and feared (i.e. we prove our strength by defending a place others fear.) and we guard with our raids against the plots and oppression of our enemies.

We endure it (the raid) with patience until its severity has spent itself, and we return with the booty and the enemy's chieftain."

A further reason for raiding was to punish an aggressor who has done wrong, e.g.

"We raided when the King made a raid among us to obtain requital - and our tents were standing by his;
As a punishment for what was done to 'Abd, the son of
'A'idh - for we are accustomed to obtain vengeance upon our
enemies."⁽¹⁾

With these objects in view the raid was planned in the strictest secrecy, for if any rumour of an impending raid should leak out, failure would be inevitable. The raiders hoped to execute their plan without loss to themselves, whilst at the same time they planned to secure the maximum spoils.

The Season of Raids.

There are many sayings of Old Arabia which notice that the abundance of water and pasture brought by the Autumn and Winter rains is favourable to the carrying out of raids and to attacks by one tribe upon another, e.g.:-

"In green herbage, if God restrains not its mischief,

(1) *Diwān of al-Tufayl*, p. 55, Krenkow's translation, Poem No. 20, P. 22, Vv. 7 & 8.

lurk devils ready to spring one upon another." (1)

Khurāshah ibn 'Amr writes, (2)

"And we stay longer in the undefended places and we are more calm of temper when the fresh-springing pasture moves men to folly." The commentator on the Mufaddaliyāt, Al-Anbārī, says in his commentary on this verse:—"And that is when the time of Spring and the water herbage were available, they (the Arabs) remember the hostility and require their revenge because of the availability of the herbage and water."

The reasons that make this period of the year suitable for raids are not hard to find. In the first place, the fierce heat, coupled with the drought, of the Arabian summer made raiding well-nigh impossible. It is interesting to note that the poets bestow the greatest praise upon the warrior who is stalwart and strong enough to plan and carry out a raid in high summer. (3)

After the rains when the grass grew quickly was the season of the year when the herds would be scattered far and wide browsing on the fresh new herbage. Only a few men and boys are needed for herding, and so the raider had an easy task to overpower the herdsmen and capture the herds.

(1) Sir Ch. Lyall, The Mufaddaliyāt, Translation, p. 343.

(2) Mufaddaliyāt, p. 823.

(3) Al-A'ashā, Dīwān, poem 12, v. 51, p. 72.

In the cooler season that follows the rains, the warriors had more energy for fighting, and after the long period of inactivity the raid-loving Arab was only too glad that the raiding season could once more begin! The leisure that comes with security, and the opportunity for reflection afforded by such a placid occupation as herding, led the Arabs to dwell on past wrongs, or earlier defeats, and fostered a spirit of revenge which often culminated in a raid. An additional incentive for raiding would be the casualties suffered by the herd during the drought, and the urge to make good those losses by the easiest method - plundering.

Since the barrenness of the peninsula meant that pasturage was insufficient to satisfy the needs of all, there would be a race to reach the best pasture and water first. Later comers, fearing a shortage, would obviously fight to secure a share of the pasture, so that here was another motive for raids.

The time usually chosen for their raids by the pagan Arabs was the early morning, so that they named the raid "al-Ṣabāḥ" "the morning," and the warrior "Fata' al-Ṣabāḥ" - the warrior of the morning", and used the verb "Ṣabbaha" for "he raided in the morning!" In order to keep the raid in secrecy and to carry it out in the early morning the raiders had to start marching towards their objective by night, and have all their plans ready to put into operation without a hitch. Zuhayr ibn Abū Sulmā,

in one of his poems in which he praises Harim ibn Sinān,
 (1)
 says:-

"Whenever they set out by night attempting a raid, you
 saw not among them one weak or undersized warrior."
 (2)
 Zayd al Khayl in one of his raids on Banū Al Saydā says:-

"We spend a night hurrying towards them (the foe
 groups of slender steeds, of famous lineage,
 Until in the early morning we attack with them. We
 kill them (the foe) by force on well-knit horses."

It has already been stated that the usual time
 chosen for making a raid was the early morning. There are
 several possible explanations for this choice:-

1. The early morning time, just before the dawn, is usually the period of deepest sleep when the foe could be expected to be sunk in slumber after the heat and fatigue of the day.
2. When the dawn is just breaking there is usually sufficient light to see one's objective, and to avoid one's foe; whilst the light is not too strong to awaken sleeping men.
3. Camels and cattle are refreshed after the coolness and rest of the night, and would be eager for food after the night's fasting. Thus they would be easy to drive, and willing to be driven, for they would imagine they were being driven towards their pasture.
4. At this period of the night all Nature seems asleep. All around would be steeped in silence and slumber, and the

(1) Al-ʿIqdul-thamīn, p.87, verse 92.
 (2) Al-Aghānī, Vol.16, p.47.

slightest stirring amongst the prospective victims would be heard quite clearly at a considerable distance. Thus the raiders would learn whether anyone amongst their foe was awake before they actually committed themselves to the attack.

5. Even if the victims were awakened, they would be drowsy and heavy with sleep, bewildered at the sudden awakening, and thus fall easy victims to the attackers. In the sudden commotion ⁽¹⁾ and shock of a night alarm the victims would have no plan of action ready and they might even act foolishly; certainly they could not, at a moment's notice, put any concerted plan into operation. In a surprise attack it is quite obvious that the attackers have all the advantages.

6. In a raid on a distant tribe, an all-night journey would not be so tiring as an all-day journey. Distances are easier to cover overnight.

Some of the raids were completely successful, and the plans went without a hitch, "and the tribe (they beset) knew naught of their coming until they saw the sheen of the peaked helmets blaze above the horses" ⁽²⁾

In one of his verses ⁽³⁾ Antara of Abs says:-

"They did not know until we overwhelmed their encampments with unexpected death, a fall of rain heavy and

(1) Al-Ashā, Dīwān, I. 223, Vv. 9-10.

(2) Al-Muraggish the Elder, Mufaḍḍaliyāt, I. 483, V. 4.

(3) Al-ʿiqḍul-thamīn, I. 40.

poisonous."

But in some cases the news leaked out, and the raiders found that preparations had been made to resist them so that their project met with disaster, or their carefully thought-out plans had to be abandoned at the last moment, and a new design improvised hurriedly. The miscarriage of their plans, their frustrated hopes, the shame and disgrace of defeat - all were lamented and excused by the poet.

The motives which inspired the poets to speak of raid;

As we have already seen, the main purpose of the raid was the capture of booty without loss to the raiders. Success in such a venture was a source of pride to the poet, for it afforded excellent proof of the tribe's prowess and valour. He would seize such an occasion to accentuate their success and praise the qualities of his people and their horses, and would exaggerate the enemy losses and magnify their shame.

As we have already noted, all the advantages in the raid lie with the attackers, who can choose their moment for delivering a surprise attack. If the raiders suffer a defeat and their intended victims emerge as the victors, then such a victory would be of tremendous value, and a source of exceptional pride, e.g. ⁽¹⁾Antarah says:

"They (the enemy) intended to make a meal of us, though they were not hungry; but we gave them their fill of blows

(1) Shu. Nas, l. 875. (2) See 'Amir ibn al-Tufayl, Dīwān, Poem XXV, Sir C. Lyall's Translation, p. 113.

and stabs."

Another motive which inspired the poets was the instinct to praise exceptional courage or endurance. Numerous and prolonged raids, especially if they were made in the intense heat and drought of the Arabian summer, (so that horses and men alike suffered almost intolerable hardships and became worn and emaciated in the struggle) were a favourite topic for praise in pre-Islamic poetry. Such raids afforded undoubted proof of valour, and won a reputation for such courage as would frighten most foes.

Zuhayr ibn Abū Sulmā in one of his poems praising Harim
(1)
ibn Sinān writes:

"O people of Wā'il, do not feel secure from the
raids of his (Harim's) horses, and O Jadilah,
fear him.

And how can you guard against a man who does not
return with his people from raiding for a long time,
With horses unkempt, without bits or bridles, sagging
like bows with tiredness. They (the horses) set out
on the raid pregnant and returned having foaled
prematurely.

Their shoulder-bones stand out gaunt and naked, and
the horses are nothing but skin and bones."

Another motive which inspired the poets was
their desire to warn their people that the foe were plan-

(1) Al-ʿIqdul-thamīn, p. 87.

ning to raid them. They would then advise the tribe to take every precaution to meet the attack and to foil it.

Another duty of the poets was to lament an unsuccessful raid, and to seek excuses or reasons for such unexpected failure. The lament of the poet ʿĀmir ibn Al-Tufayl over the failure of a raid planned by his tribe against Khathʿam, owing to a warning carried by Salūl has already been mentioned . .

Poetic Images of The Raid.

We find that the similes and metaphors used to describe the raid are similar to those used to describe the war. As we have already mentioned, the only difference between war and raid is the greater element of surprise and secrecy in the latter. Therefore the raid may be said to be exactly the same as the war when the attacking parties and the attacked become involved in fighting. And thus the same images used to describe war would be applicable to the raid. We may notice, for instance, the following images: "The raid became pregnant", (91) "It knelt down with its breast on the people" (92) and "it is a fire"(93).

As already mentioned, the raid was usually carried out in the morning, and was therefore known as "Al-Ṣabāḥ" (the morning). The raid was thus ironically compared to "Al-Ṣabūḥ", the wine given as a morning drink. Even more ironically it was likened to the reddish pure wine (83), as if the attacked people had enjoyed it as they did their morning drink. As the raid would destroy the people

attacked, it was compared to a cup full of poison (84-85): and to mark the distress resulting from the raid suffered by the victims, the raid was likened to a cup of poison, which is followed in consequence by bitterness (86).

The element of secrecy and surprise entailed, is expressed in the simile of a swarm of locusts (87) driven suddenly by the wind. The haste of the raiders and their eagerness for plunder was likened to locusts hungry and hastening to find the food of leaves (89). The groups of attacking raiders were compared to a swarm of locusts (88).

EXTRACTS

(1) ⁽¹⁾ Amir ibn Al-Ṭufayl in a raid on Hamdān writes:

"Ha! what a raid was ours, while all the country lay
gasping with famine, and the horizon stood out base
and naked,

Till we poured down upon Hamdān in a whirlwind of dust-
dirty as the water when dogs have done lapping - and
yet they were not the victims we had in mind to raid.
And in the hollow plain we spend a day in which we do
not leave a neck or a face or a skull without raining
blows upon them.

Then we withdrew and their wretched plight did not end
until we had quenched the thirst of our spears and
javelins.

No we had not Hamdān in mind: no excuse had we for

(1) Dīwān, i. 150.

falling upon them. But what came to pass, came to pass.

We started off intending to make the sons of Nahd and their brothers, Jarm, our victims, but God intended Hamdān to be our victims."

(1)
(2) Al-Tufayl of Ghani, Poem No.3, in a raid against Tayyi, verses: 1,4,5,7,8,10,16,24,25,26,27,28 & 29.

(2)
(3) Al-ʿAshā says:

"He (the hero who is being praised) subdues Al-Ribāb, though they hated submission, making continuous raids and assaults upon them.

Then, after he had destroyed all their provisions and wiped out their means of subsistence, he quenched their thirst and gave them drink, pouring out for them a full bucket of hospitality.

His troops are highly esteemed, so that the oppressed person is glad to take refuge with them; and he has many squadrons of cavalry so that one can come to the support of another.

The attack they make bereaves children of their father, and his raid spreads so far and wide that it takes as booty the camel of him who does not mingle with the tribe but travels afar in unknown places.

Then you prolonged your raids from Spring into

(1) His Dīwān, P.20, Krenkow's translation, P.7.

(2) Al-ʿAshā's Dīwān, P.11.

Summer, and the fortunes of War made many a rich man poor, or a poor man wealthy.

Many a vessel of food you destroyed in that 'day';
and many a captive from the people of the enemy;

And many an experienced warrior was plundered at
Shattay Arīk, and many a woman like an ogress was
captured;

And many the persons that became master of much wealth,
after long years of association with poverty.

They divided between them the newly-won booty, and
became wealthy in consequence of your raids."

3. The Hero.

From all that the poets have written about the hero we gather that they looked upon him as the perfect ideal, worthy of the highest praise and unstinted admiration. Naturally, the most important qualities possessed by the hero were the physical attributes of strength and courage essential in warfare. But the poets assigned to him not only physical perfection, but high qualities of mind and character as well. He was excelling all others in his powers of mind and intellect, in strength of character, in his sense of right and justice and in honour and dignity.

That the Lagan Arab should regard the hero as such a paragon of all the virtues is not strange when we remember that his opinion of himself and of all the members of

his tribe was very high. In his own eyes, none was superior to him, none could excel him in valour, none could shake his prestige; and should anyone question his superiority, he was ever ready to prove the truth of his assertions at the point of the sword.

"We offered peace to Kings as long as they treated us with the respect that is our due; to put them to death is not forbidden us,

And many a king (who used to be received) with great ceremony we punished with death when he treated us with scorn or schemed to wrong us."⁽¹⁾

Another reason which caused the poet to attribute so many excellent qualities to the hero was the fact that he wrote under the stress of some emotion; and pride in the hero's achievements, praise of his many virtues, threats of the vengeance he would exact - all these and more, coloured the poet's imagination and considerably magnified the splendour of his subject.

However, the Lagan Arab poets have dealt with various aspects of the ideal hero, and in order to study these exclusively, we have divided the subject into several heads:-

1. The hero's lineage and physique.
2. His general characteristics.
3. His courage.

(1) Jābir ibn Humayy, Muf addaliyat, P.427.

4. His activity in fighting.

1. The Hero's lineage and physique.

Always the poets speak of the height and illustrious quality of the hero; noble in his lineage, mighty are his ancestors; he is descended from the great ones of the earth:

"Heroes lift up among ancient heights, where is

The abiding place of glory that refuses to depart
(1)
thence from."

The Lagan Arab always claimed he was of noble lineage, and by that he meant of pure Arab parentage. A son from a non-Arab mother was considered not as a son, but as a slave (2) and such a son could never claim to be of noble lineage, lacking as he did, pure Arab blood on his mother's side. (3) The poets consider nobility of blood to be the

(1) Khurāsnaḥ ibn ʿAmr of ʿAbs, Muʿ adḍalīyat, Sir Charles Lyall's translation, p. 342, Verse 8.

(2) Shuʿara Al-Nasraniyah, p. 795.

(3) It is said that ʿAntarah of ʿAbs, the famous hero, according to this principal, was not considered as a son by his father because his mother was an Abyssinian slave until he showed great heroism. Then his heroic actions proved reason good enough for his father to acknowledge him as his son and to grant that his lineage was noble. In one of his verses ʿAntarah has said that if he gained nobility on one side from his father, the rest he gained by his sword, and he proudly declared that in times of difficulty he excelled those of noble lineage. He wrote:-

"I am a true warrior; half of me is descended
from the most noble part of ʿAbs, the rest
I protect with my sword.

When the squadron (on the field) refrains from
fighting and regards each other, I prove that
I am better than those who are noble by virtue
of their paternal and maternal lineage."

(Shuʿara p. 795.)

most important qualification of a hero. Such nobility qualifies the man who possesses it to be regarded as an honourable opponent whose blood will be accepted in revenge and satisfy his enemy's loss. Zuhayr ibn Abū Sulmā says, (1)
 "when they were killed, their blood would satisfy (their foe)" and Durayd ibn al-Simmah says (2) "We are (sometimes) attacked while we are inflicting loss upon (others); then would we grant satisfaction (to our foe) should we be killed."

In describing the physical features of their ideal hero the poets portray him as awe-inspiring and terrifying at the first glance. His frame is stalwart and well-built, his physique is perfect. As a baby he was born at full term - not the 'puny baby of a girl' - but perfectly formed in every detail. (3) He was not a twin, and was nurtured on the best of food. (4) He was tall in stature, (5) muscular and well-built like a lion, with thick, strong neck and shoulders broad and stout. His stature was great (6) his body in good health, and he is neither weak nor undersized. (7)

The verses sometimes apologise if the warrior

-
- (1) Al-ʿIqdul-thamīn, p. 90.
 (2) Shuʿaraʿ al Nasraniyah, p. 754.
 (3) Antara, Muʿallaqāt, (of Al-Shanqitī) p. 131.
 (4) Al-Nābighah al-Dhubyanī, Shu. Nas, p. 675.
 (5) Antarah, Muʿallaqāt, p. 131, and ʿA. Tufayl, The Dīwān, p. 4.
 (6) ʿAbid ibn Al-Abras, The Dīwān, p. 21, verse 11.
 (7) Zuhayr ibn Abū Sulmā, Al-ʿIqdul-thamīn, p. 87.

looked thin or pale, dishevelled or untidy,⁽¹⁾ and attribute such a condition to his indulgence in fighting. This implies that the warrior was expected to preserve a good appearance.

In some of their verses the poets use phrases which at first sight appear to describe physical features, but which are to be taken metaphorically as referring to various qualities.

e.g. "ashammu-l-anf"⁽²⁾ - fine nosed, i.e. disdainful, proud and haughty.

"abyadu-l-wajh"⁽³⁾ - white faced, i.e. noble and honourable.

"ghayru-muqallami-l-azfar"⁽⁴⁾ - with nails uncut, i.e. fully armed and equipped.

2. The general characteristics of the Hero.

As we have already said, the poets attributed to the hero, their ideal person, all those high and noble qualities which they believed to be requisites of such a warrior. In their verses he is always said to be a person of great dignity and honour, proud and disdainful, scorning to submit to any humiliation, or to be subdued by oppression. Freedom is his guiding star; death is preferable to a life of submission. Al-Husayn ibn Al-Humām says,⁽⁵⁾

(1) 'Antarah, al-'Iqdul-Thamīn, Poem No. 20, P. 43.

(2) Al-Nābighah al-Dhubyānī, Al-'Iqd-ul-thamīn, P. 4.

(3) Al-'A'ashā; The Dīwān, P. 249.

(4) Al-Nābighah al-Dhubyānī, Al-'Iqd-ul-thamīn, P. 13.

(5) Shu. Nas. P. 740.

"I would not give my honour for life,
 Nor is there any escape from death."
 (1)
 and Antarah says,

"Do not give me to drink of the waters of life
 in humiliation, but give me the cup of the
 Colocynth, bitter as gall, and let me keep
 my self respect.

The water even of life itself in humiliation
 is like hell, - and provided one may keep one's
 self-respect, hell is the best dwelling."

The hero loved to be the one to wield authority,
 to be the victorious, not the defeated, the oppressor, not
 the oppressed. He was ambitious to be even better and
 greater, could not endure to be slighted or wronged by an-
 other, and his proud and haughty spirit could not be at
 rest until he had avenged his dignity and honour. Resolute
 and strong-willed, once his mind has been made up, he did
 not lightly change it, but carried out his purpose without
 delay, allowing nothing to stand in his way. (2) He could
 accept whatever fortune sent with calm fortitude; good
 fortune excited him no more than misfortune grieved him.

(3)
 Tarafah says,

"If we meet with good fortune, you would not see
 us joyfully excited; nor do we fade away
 because of misfortune."

(1) Shu.Nas, p.862. (2) Aur ibn Atiyah, Muf.T.843, Vv.23-24.
 (3) Al-Iqd-ul-Thamin, p.62.

No hero would deceive himself by vain glory, nor allow himself to rejoice foolishly.

"War burns away in her blaze all glory and

boasting of men:

Nought stands but the valiant heart to face pain. (1)

A sincere friend, but a mortal enemy, the hero was frank and straight forward, a man of integrity who hated hypocrisy and duplicity.

(2)

Damrah ibn Damrah says:

"I let my friend taste my gentleness and my care for him; but oft-times my foe, though far away, has bitter cause to complain of me."

(3)

and Qays ibn Zuhayr says,

"Do not show to your enemy aught but harshness, for if he got power over you you would not find him merciful."

Another attribute of the hero was his faithfulness to his confederates. Whoever had a peace-treaty with him was assured of help in time of trouble and could dwell at peace, free from all fear of treachery or a sudden attack from him. But woe to any man who was hostile to him, for he would surely suffer through war with him.

(4)

In some of his verses, Zuhayr ibn Abū Sulmā said,

(1) Sa'ad ibn Mālik of Bakr; Hamāsah, Sir Charles Lyall's Ancient Arabian Poetry, i. 31.

(2) Muf. Sir Charles Lyall's translation, p. 265, v. 4.

(3) Shu. Nas, i. 931.

(4) Shu. Nas, pp. 555-556.

"(They are) people of grace, and of honourable
and great 'days' in times past; they would refrain
from torturing him with whom they fought.
And he with whom they had a peace-treaty would have
security, freedom to go wherever he wished, and the
sincerity of people who fulfil their covenant.
Such a one would not be forsaken."

Yet another attribute of the hero was caution.
The poets always portray him as a man who believed in
being prepared for any contingency; hence he was ever on
the alert, well-equipped with weapons, and ready to face
any difficulty. As a member of the community it was his
duty to conduct himself in a seemly fashion, and to set an
example to those he led. When in control, he commanded
instant obedience; when he followed the leadership of
another, he gave unquestioning loyalty. His own personal
views were always subordinated to those of the majority.
In some of his verses, we find Durayd ibn al-Simmah
(1)
writing

"When they disagreed with my judgment I gave in to
their opinion, though I knew they were mistaken,
and that I was wrong (in following their views).
And (why should I not follow them?) am I not from
(the community of my tribe) Ghaziyah? Whenever
the tribe errs, I err (with them) and whenever it

follows the right way, I follow the right way
(with them)!"

As the poets conceived it, it was the hero's duty to be heedful of his honour, to guard it jealously, and to be capable of avenging it if it were slighted. He was the one to encourage any venture that would heighten the prestige of his tribe; it was his guiding hand that kept them from any disgraceful action. Generous he must be, inspiring confidence and trust; and ever ready to prove his word by action, and to make good his vaunts by his deeds.

(1)
We find that ʿAbīd ibn al-ʿAbras writes in his verses;

"My people are the sons of Dūdān, men of skill
when war, long barren, becomes pregnant again:
How many are there among them of mighty lords,
givers of gifts, the sayer also a doer -
Men whose words are words (to pin faith upon),
Their deeds (great) deeds, their gifts (true) bounty,
Utterers of words the like of which cause fruit -
fulness to spring from the droughty field!"

3. The Courage of the Hero.

Courage is the most important characteristic of the hero; it is the corner-stone on which his whole personality rests, and on his courage depends his reputation as a true warrior. Courage, of course, requires a steadfast and resolute heart in times of difficulty or

(1) The *Diwan*, F. 73. Translation of Sir Charles Lyall
pp. 57, 58 (slightly amended).

danger. It can only be tested in action, it can only be judged by its results; i.e. by behaviour and conduct in face of danger and in times of stress.

The Lagan Arab poets have stressed such conduct as betokens courage when praising their champions. In their verses the hero emerges as a warrior who fears neither danger nor calamities, who never shrinks from plunging into the thick of the fray. He is ever ready to make the supreme sacrifice, and welcomes death if by dying he can preserve his principles. He is generally pictured as either a strong, brave youth, or an older warrior, much experienced in combats and deservedly spoken of as "the son of war."

The poets described their hero as a man worthy of implicit trust in whom the tribe could feel absolute reliance in time of danger. He was trained to regard death in battle as the greatest glory, and flight as an unpardonable disgrace; to welcome stabs face to face and to dread those in his back.

"As for us, our wounds bleed not on our heels,
but on our feet the blood drops."⁽¹⁾

A necessary qualification for heroism was skill in horsemanship and in handling weapons. In addition, the hero must possess that inner strength and blazing fervour that always marks a man out as a leader of men. His was the task of protecting 'al-Hima', of guarding the women

(1) Al-Hisayn ibn Al-Humam; Hamasah, I.93.

and children, of succouring the old and feeble, and of defending the possessions of his tribe. He was the guardian of the neighbour, of the sojourning refugee; he must hasten to help the needy, and be ever ready to answer the call for help no matter whence it came.

(1)

Zuhayr ibn Abū Sulmā says:

"When they (the heroes) hear the cry for help, they fly to him who calls for aid; with long spears, strong and perfect of body, they are neither weak nor unarmed."

(2)

And Waddāk ibn Thamayl of Māzin says:

"When they (the heroes) were asked for help, they would not ask those who called upon them 'For what war? or Where is the war?'"

The warrior, so say the poets, must be a man of obvious power, well able to make frequent raids, to defend the 'Hima', to challenge other famous warriors; his strength and prowess must be known far and wide, so that others think twice before attacking him.

(3)

Jābir ibn Hunayy says:-

"Yea, men see in us (heroes) the shape of a serpent, the changeful skin,
A lion's bright fur and the teeth to render limb from limb."

(1) Shu'ara al-Nasrāniyah, P.570.

(2) Hamāsah, P.57.

(3) Muf. P.427, Sir Charles Lyall's translation, P.156, verse 27.

4. The Hero's Activity in war.

When they describe for us the hero setting out for war, the poets tell us that he was fully armed and splendidly equipped, caparisoned in every way like a hero.

(1)

Zuhayr ibn Abū Sulmā says:-

"When they set out by night with intent

to raid, you would not find amongst the

people one man weak or undersized;

But, on such a night, (you would find each)

gallant, fully armed, strong and resolute.

When morning came the warrior would bid his

camel kneel, dismount, and put on his coat-of-mail,

And(he would) put on another over the first

which would send the sharp-edged sword back

to its scabbard notched and blunted."

Before the hero entered the combat it was essential that he should be able to deliver the vital blow, the deadly stab; and expert in the management of his war-horse. Honour and prestige gave him the courage to face death manfully; his zeal and fervour inspired those whom he led into battle. Fearless he advanced with resolute - nay, eager - steps to meet his foe.

"If our swords were short, our eager paces

(2)

towards our opponents would lengthen them."

The demeanour of the hero, his visage and count-

(1) Shu^carā al Nasrāniyah, l. 533.

(2) Al-^cA^cshā's Dīwān, P. 132.

enance when advancing to meet his foe must be stern and threatening so as to inspire fear in his adversary. His black frowning forehead, his burning, fiery eyes presaged death and destruction. In the thick of battle, when dangers threatened to engulf his people, the hero stood firm as a rock, intent only on complete victory or honourable death.

"If we were to flee, the worst of our fleeing (i.e. the nearest we come to fleeing) would be turning our cheeks aside and moving our shoulders (to dodge our enemy's spear). (It would only be a turning of the head) while the spears are inter-changed; never would our feet leave their position at the time of thrusting."⁽¹⁾

The Hero as the Subject of Verses.

The poets always spoke of the hero when they were inspired by pride, either personal or tribal; when they sang poems of praise, or when they wrote elegiac verses. The hero was also the subject of verses written to threaten or warn their foes; whilst when the poet desires to taunt his enemy he portrayed him as base and cowardly, the very antithesis of the true hero.

Poetic Images of the Hero:

The similes and metaphors used to describe the hero illustrated his status and function. They refer to

(1) Qays ibn Al-Khatim's Dīwān, p. 11.

his position in his tribe, his readiness for battle and military experience, his activity in fighting and the impression he made on others outside his own tribe.

The importance of his position among his own tribe and his matchless strength were likened to the high fortress where men take refuge from the enemy in time of danger (94-95). He is also pictured as the coat-of-mail and the shield to protect his people and ward off the blows of the attackers (96-97).

His strength, resolution and ability to make decisions were likened to the spear and the sword (98-107). His personal pride, peerlessness and self-confidence, even when there was none to support him, were likened to the sword which lies alone in its sheath (103).

His fervour and ardent emotion, very quickly stirred up if there was a question of his honour and dignity being involved, were compared to the fire which is easily kindled, flares up and destroys whatever it touches (129-132).

His noble behaviour, chivalrous actions and worthy deeds make him always seem unashamed and above reproach, so that his face and forehead would always be cheerful and bright. These qualities appear in the metaphor of the shining and highly polished swords (104-107).

The people relied on their heroes, and the greater their number, the stronger the tribe would be. A large number of heroes was compared to thick black

darkness (113).

Their constant readiness for battle was described as if their faces were painted with tar (110), for their faces and limbs were continually black, due to their constant wearing of heavy armour.

The abundance and weight of their weapons and armour were compared to heavy burdens on strong camels, who were thus forced to walk at a slow pace (153). The change in their appearance, when they donned the accoutrements of war, into a strange and horrible shape, was compared to the Jinn (134-140).

Their activities on the battlefield, eagerness for the fight and indifference to death was likened to intractable and thirsty camels rushing to water (150-152). Their fearlessness and indifference to the dangers of battle were compared to the player who sports with twisted handkerchieves (115-117), as if in fighting they were merely playing, the swords as handkerchieves and the battle field as the play ground.

The severity of their attacks was likened to that of the hawk (118-120) and the lion (156-207), and their power and cunning in playing tricks on their enemy to that of the leopard (154-155). Their repeated attacks on the enemy were described in the images of the arrow-game of al-Mayser (122), the man who casts stones (121) and the man who goes round al-Mudawawar. ⁽¹⁾ (123).

(1) See 'Amir ibn al-Tufayl, L. 119, Verse 9.

Their mirth and merry-making after victory in a fierce battle was compared to the brightness of sunshine after the night (124) and to that of the moonlight piercing through a cloud (125).

The effect of war on the heroes, which made them very lean, was expressed in the image of the rein of the bridle (126-127), and the palm tree stock which is erected for the scabby camels to scratch their backs (128).

The attitude of their enemy towards them was compared to the attitude of men towards snakes (141-148), leopards (154-155), and lions (156-207), and towards a bitter taste (108).

Their steadfastness on the battle-field and indifference to death and the calamities of Fate was compared to that of the mountain (111-112) which remains steady on the ground, nothing whatsoever having the slightest effect on it.

The coward was likened to a piece of fat which is easily devoured and eaten (208) as he is to be easily defeated and destroyed. He was also compared to a dog driven away from water (209) in humiliation and contempt. The coward's lack of courage and strength inspired the poets to liken him to the hollow reed (210).

EXTRACTS

- (1)
1. Auf ibn 'Atiyah says:-

(1) Mufaddaliyat, p. 639.

"By your life, I am a man who stoutly defends his folk, and in the day of trouble I am not inexperienced, or without skill.

I give generously to the stranger, and I do not withhold my bounty from those who are my kin or bound to me by covenant.

And I do not - you must know it well - grovel before anyone, nor am I puffed up with arrogance.

Do you not see that we are the sling-stone of wars? (dauntless warriors unleashed against the foe). We flow in a flood(over our foes) as though we were the surge of the sea.

When we face the enemy, we clothe ourselves in the skins of leopards."⁽¹⁾

(1) In a foot note, Sir Charles Lyall says:-

"As indicated in the note in the text, it is possible that actual wearing of lions' and leopards' skins in warfare may be meant; the Quraysh, when they come out to meet the Prophet at Hudaibiyah in the sixth year of Hijrah, are said to have put on leopards' skins; and in a poem on the battle of Badr at ibn Hishām 534 there is another allusion to wearing leopard skins in fight. But on the whole it is more probable that the words are figurative. Lions were certainly very rare in Arabia during the century before Muhammad, though leopards were more plentiful; and it is unlikely that any large number of lions' skins could have been obtained. Warriors are often spoken of as lions, in language that may have been the convention of centuries; and "tanammara - he turned himself into a leopard" is said in quotation (from a poem by Ḥamr ibn Maḍī-Karib, a contemporary of the Prophet) in note ^e on page 640 of the text, of warriors clad in mail-coats held on by leather thongs." Mufaḍḍaliyāt, translation p.268, Note 5.

I think that when the poets say that warriors wore lions' and leopards' skins they use the phrase figuratively. They mean that they take upon themselves the attributes of lions and leopards, such as ferocity, cunning, ruthless cruelty and indomitable courage. The wearing of lion or leopard skins usually denotes royalty, and is a symbol of kingliness, for the lion and the leopard are the kings of the desert and the jungle. In English and Arabic the lion is the king of beasts. "Al-asadu maliku-l-wuhūsh- the lion is the king of beasts" Thus the wearing of lion and leopard skins by the warrior would also symbolize his kingly attributes and single him out as a leader amongst men.

(1)

2. Abu Qays ibn al-Aslat says:-

"(These are) the arms of a man who would willingly face death (in battle defending his honour) cautious against the blows of Fate, firm but patient, his spirit not easily flustered

Strength and resolution are more excellent than dissimulation, weakness or a wavering mind.

The (full-grown) sand grouse is not like the chick, and amongst people the common herd are not like the herdsman.

We do not feel the pain of slaughter; we requite it upon our enemies in full measure, peck for peck.

Our host repels the foe with alacrity, it is a host made up of captains and champions,

As though they were lions standing guard over their whelps, roaring in the thicket and along the sides of the valleys."

(2)

3. 'Abīd ibn Al-Abras says:-

"Warriors from among 'Asad (are) like the lions of the thicket; there is no exhausting of their bounty (i.e. valour; there is no escape into any remote hiding place unknown to them.

The tribe are white, each with a smile on his face; their forbearance drives away folly, and when they become angry even the earth is afraid.

When a tyrant arises in his fury, they force him to

(1) Muraddaḥiyat, p. 564.
(2) Dīwān, p. 54.

bend to their will; but when they rise up in pride there is none could bend them or bring them to their knees.

Prudent and just, they banish care and grief with wise counsel when minds are filled with distress, and ways are dark and doubtful.

Their word decides disputes; their nature is constant; their promise when pledged does not fail; no crooked speech is theirs.

Their rich are aware of their responsibilities to their poor and destitute, and they are the most generous of people when anyone is lost or in trouble.

Bitter are they when meeting in battle; they keep their word when they make a covenant, though many a covenant falls unheeded, unfulfilled.

When the council gathers then is their opinion valued; when battle is nigh then are their armour, weapons and war-horses ever-ready.

In the day of meeting in battle the edges of their swords are notched and blunted with their smiting of the foe, their hands are bountiful with generosity.

They know that neither wealth nor poverty can last forever, though headstrong, short-sighted folk think thus in their foolishness."

(1)

4. Al-Muraqqish the elder says:-

"In the day of trouble we reckon our lives of little

value: but if we were bargained for in peace time we should count ourselves very dear.

(1)

Our partings of the hair are white, our cauldrons are boiling (i.e. our war is severe), we cure with our wealth the consequences of (what) our hands (have done). (i.e. they pay blood money for those they have killed because the enemy is now too weak to exact vengeance.)

(We are the people who) feed (others generously) when the north wind blows (and there is drought and famine in the land), and ours is the best gathering place the people have ever seen.

We are the people whose ancestors have perished because they answered the calls of those who cried "Where are the Defenders? and answering, perished.

When they ask "Who is the warrior? every man among a thousand of us thinks that he is meant.

When bold men retreat lest the edge of the sword reach them, we advance and lengthen the sword with our hands.

Never would you see our people, however severe their calamity, lament with those who lament over their dead (i.e. they were accustomed to having some of their number killed in the fighting and so did not lament for their losses)."

(1) This might be (a) a metaphor for honour shining on their fore-heads i.e. they were noble and honourable or (b) white through danger, i.e. they are brave warriors.

4. THE HORSE.

Horses were, and still are, of great interest to the Arabs. Even in our day Arab horses still maintain their ancient reputation throughout the world and everyone knows the value set upon Arabian blood in a race-horse. All that has been said about horses would cover a very wide field and would need a special study in itself. Our concern in this thesis is with all that has been written about horses in Pre-Islamic martial poetry, and they are an important element in the Wars of that period.

When we consider what has been written about horses in Arabic martial poetry of the Pre-Islamic period we find that the poets have covered most of what can be said on the subject. The real purpose of mentioning horses in their verses was, of course, the part they played in War; but in doing this the poets were led to talk of many other things connected with horses, such as their excellent ability in fighting. This in turn led the poets to describe the horses' bodies, and the care the owners bestowed upon them so as to ensure their fitness for battle.

Thus we can classify what the poets have written about horses under the following heads:-

- (1) The Arabs' interest in horses and the care they bestowed upon them.
- (2) The physical description of the horse.
- (3) The strength and activity of the horse: its suitability for fighting and its powers of endurance in battle.

1. The Arabs' interest in horses: the care bestowed upon them

We find any amount of material in pre-Islamic martial poetry to illustrate the interest of the Arabs in horses and the care and thought given to their steeds. From all that the poets have said it is clear that the Arabs paid far more attention to the care of their horses than they paid to the care of their children. A poet of Tamīm said:-⁽¹⁾

"Ransomed with our own lives, highly regarded by us, the horse would not go hungry though our children starve for her sake."

Rabī'ah ibn Maqrūm says:-⁽²⁾

"And short-haired steeds, preferred to our children in nurture - in the midst of our tents they champ their bits."

Some poets tell us that the horses used to be kept close to their encampments, and not sent away for grazing with cattle.

ʿAmir ibn Al-Tufayl says:-⁽³⁾

"Tethered close to our tents, (eager) like camels maddened with thirst, rough in the forelocks - we call on them for their best speed, and they answer fully."

And ʿAuf ibn ʿAtiyah tells us that the Arabs used to give them milk to drink.⁽⁴⁾

(1) Hamāsah, P.101.

(2) Muf., Sir Charles Lyall's translation, P.134, verse 44.

(3) The Dīwān, Sir Charles Lyall's translation, P.99, verse 5.

(4) Muf., Sir Charles Lyall's translation, P.349, verse 10.

"I have prepared for war a mare brought up on milk: she turns back to her two grooms the wild ass (i.e. she outstrips even the wild animals)."

Antarah writes that both in summer and winter and even in the drought, the best food must be prepared for Arab horses.⁽¹⁾

"In winter she (my horse) is kept close (to me) and you would not see her behind the tribe followed by the colts.

In summer she is protected by a horse-cloth, and preserved for her use there are sheep and noble she-camels yielding plenty of milk (which is given as a drink to the horse.)"

We read in the verses of Zuhayr ibn Abū Sulmā that the Arabs used to make shoes to protect their hoofs from the hard ground.⁽²⁾

"She runs on slim, swift legs on which there were shoes put..."

In general, the Arabs took great care of their horses, and were proud that the meticulous care expended on them resulted in horses free from all defects.

⁽³⁾
Kuf ibn Atiyah says:

"..... bay (the horse) well-built like the border of the robe of Atham - our attention has not left in her a

(1) Al-ʿIqdul-thamīn, P. 39.

(2) Shu. Naṣ, P. 537.

(3) Mufaḍḍaliyāt, P. 837, V. 11.

single blemish."

The Arab paid special attention to keeping the horse in good training, and when horses were not at war they were made to gallop every morning and evening in order to keep them in trim for fighting.

(1)
 Amir ibn Tufayl says:-

"You would see the horses grazing hither and thither round our tents, in groups; and they gallop in the evenings and in the mornings."

The Arab paid particular attention to his horse's lineage. He was, too, fastidious about their ancestry, and fussy about their sires. He would have no sire but one of famous lineage in order to keep his stock pure and of noble ancestry. The poets too are proud of the noble lineage of Arab steeds. (2)
 Alqamah says:-

"I often lead in front of the army a long-bodied horse which is famous among the people for its noble lineage." Names were given to famous horses, so that they might become distinguished and well-known; and the poets would boast of their horses being the offspring of such and such noble sires. (3)
 Al-Nābighah of Dhubyān says:-

(4)
 "Among them are the offspring of al Asjadiy and Lāhiq."
 (5)
 And Al-Tufayl of Ghani says:-

(1) Dīwān, P.139, Verse 6.

(2) Al 'Iqdul-Thamīn, P.113.

(3) Shu.Nas. I.677.

(4) They were two noble sires of the Jāhilyah.

(5) The Dīwān, Krenkow's translation, P.2, verse 22.

"Offspring of al-Ghurāb, al-Wajīh, Lāmiq and al-A^cwaj, they are exalted in the tracing of their stock by those who trace pedigrees."

(1)
He also writes:-

"And horses resembling wolves (in running) guarded ones, treasures which are the offspring of (the stallions) al-Ghurāb and Muḥḥab."

The Heroes used to give their horses names, e.g. the horse of Amir ibn Al-Tufayl was called Al Maznuq, (2) that of his father Al-Tufayl was named Qurzul, (3) that of Mālik ibn Nuwayrah was called Dhū al-Khimār, (4) that of Al-Tufayl of Ghani was named Al-Hadhwa. (5)

We read that the two famous horses Qays ibn Zuhayr of Abs were Dāhis and al-Ghabrā, whilst those of Hudhayfah ibn Badr were Al-Khattār and Al-Hanfā. (6)
The horse of Antarah was named Jirwah. (7)

This, we think, should be sufficient to illustrate that in the care of his horse the Arab was, if anything, too zealous. That he should pay his horse all this attention is not, however, strange when we remember that in times of difficulty and danger he often owed his life to his horse. In time of war it played a great part in

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- (1) The Diwān, Krenkow's translation, P.8, verse 8.
 (2) Al-Shi'r wal-Shu^carā^c, P.293.
 (3) Muf. P.39.
 (4) Al-Shi'r wal-Shu^carā^c, P.296.
 (5) Diwān, P.26.
 (6) Naqā'id of Jarīr and Al-Farazdaq, P.86.
 (7) Al-Iqḍul-Thamīn, P.39.

the fighting and its owner relied upon it completely. When fortune favoured him, the Arab could acquire much booty and wealth from raiding, thanks to the speed and swiftness of his horse. When food ran short, his horse turned hunter, and was the means whereby his owner procured a delicious meal. In one of his verses Al-Tufayl of Ghani writes:-⁽¹⁾

"There are days for horses, and he who patiently waits for them and knows their lucky days, they will reward with good success."

In a word, the horse of the Bedouin Arab was his bulwark against misfortune. In one of his verses Umayyah ibn Abū Aṣ-Ṣalt says:-⁽²⁾

"We set against the vicissitudes of Fate short-haired horses whose backs are invincible bulwarks."

On account of their great importance to their owners we find that horses occupy a prominent place in Pre-Islamic Arabic literature, the poets mentioning every detail relating to horses. And because of their great significance in War, horses loom large in the martial poetry of the Jāhiliyah.

2. The physical description of the horses.

When the poet described the horse which he prepared for war he naturally tried to portray in his verses the ideal horse on which he would ride into battle, calm

(1) Al-Tufayl, Dīwān, Krenkow's translation, P.6, verse 72.
 (2) Shu'arā' Al-Nasraniyah, P.233.

and secure and with the certainty of success. Thus we expect verses of such a character to give a picture of the favourite horse for fighting. The Bedouin Arab had, as a result of years of care and attention paid to his steed, acquired a close, accurate and intimate knowledge of everything relating to horse-flesh. Thus the poet writes from close personal experience over a wide field, and gives an accurate, anatomical description of every visible part of the horse's body, adding moreover details touching on invisible parts to complete the description. Thus we find mention of "Al-shazā" i.e. a small, thin bone of the elbow, ⁽¹⁾ and of "Al-Nasā" i.e. the Sciatic nerve.

Concerning the description of the body as a whole, the poets referred to their favourite horse as one which was 'slender', ⁽²⁾ 'strong' ⁽³⁾ 'strongly-built' ⁽⁴⁾ 'of great stature' ⁽⁵⁾ and 'tall' ⁽⁶⁾. In addition, they have described almost every visible feature of the horse - mouth, nostril, face, eye, forelock, neck, shoulders, withers, back, belly, flanks, ribs, haunches, tail, legs, hoofs, forepart, hind part and frog of the hoof, - muscles, skin and hair.

Many colours are mentioned, but the one most

-
- (1) Kitab al-Khail of Al-Asma'ī. F.8 (ed.Wien 1895).
 (2) Tarafah, Shu.Naṣ, F.314, and Al-Nābigah of Dhubyān, Shu. Naṣ. i.717.
 (3) "Cijillīzah", Abīd, Dīwān, P.24, Verse 10.
 (4) Mudabbarah, Abīd, Dīwān, P.24, Verse 10.
 (5) "ḥāykal", Amir, Dīwān, P.157.
 (6) Amir ibn Al-Tufayl, Dīwān, P.157, verse 8.

often mentioned is "Kumayt" i.e. dark bay. When mentioning any of the horse's parts or its colour an appropriate adjective was added calculated to excite both awe and admiration.

3. The strength and activity of the horse: its suitability for fighting and its powers of endurance in battle.

This section is, of course, the natural outcome of the two previous sections, namely the care and attention paid to the horse to keep it fit and well, and the strength of its body implied by the poets in their descriptions of the body as a whole or of the separate parts. This third section therefore emphasises the main purpose of keeping horses. To illustrate the horse's activity and ability to perform its part in the fighting the poets have used a variety of metaphors and images, (as we shall see in the section on poetic images). Most of what they have said refers to the strength of the horse, its speed, its activity in battle, and its condition after the battle.

The horse must be light, very speedy, and fond of open places where it can satisfy its love of speed. In running it must show great activity, combined with a serious steadfastness of purpose, and resolute courage. Its pace must be very swift, yet easy and smooth. When led alongside the camel-mounts, it would vie with them in speed and endurance; and when led in troops each horse

(1) Muraqqish, the elder, Shu.Naṣ. I.285, and Al-Tufayl of Ghani, Diwān, P.7, v.24, and Muzarrid, Muf.P.164.

would vie with the others lest one should excel the rest. In running its exertion must be so great that the sweat pours from its body, and the mares would exert themselves so that they brought on a miscarriage and foaled prematurely. So strong must it be that it can run anywhere, in the valley or over the mountain, over hard ground or soft, by night or by day and when the heat was over-powering. When about to go into battle its vigorous neighing would testify to its virility and energy, and in the battle itself it would attack the enemy with violence, indifferent to the blows and stabs rained down upon it, patiently enduring to the end the most severe fighting, never once turning away or yielding to the pain of its wounds.

In some instances we find poets, wishing to exaggerate the horse's powers of endurance and great physical strength,⁽¹⁾ describe its condition after a battle as still lively and possessed of considerable strength and energy. Others, however, paint a more truthful picture when they tell us that the horse looked worn out, lean and wasted, with sunken, bloodshot eyes and quivering, foam-flecked nostrils -- mere skin and bones, a shadow of its former glory.⁽²⁾ In poems of praise, we find the poets describe the horse of the hero they laud, as so exhausted after the battle that it is without halter or bridle, to

(1) Muzarrid, p. 164. vv. 23-25.

(2) 'Abīd ibn al-Abras, *Diwān*, p. 28, vv. 8-9, and p. 59 v. 10, and 'Amir ibn al-Tufayl, *Diwān*, p. 121, v. 8.

mark the great and glorious part it has played in the fight and to throw into relief the outstanding strength and courage of its master, who has endured such a terrible fight so nobly. (1)

Poetic images of The Horse:

By means of their poetic images, the poets tried to convey to the reader the great value they placed on their horses: they described their bodies and limbs, their speed and agility, their readiness in war and their condition after severe fighting. The horses were likened to the fortress (211-212) because of their great importance to warriors who relied on them in time of danger. Again, because the horse was man's constant companion and a great help in warding off danger, he was compared to the staff of the man who goes to a remote desert (284).

The general appearance of the horse was likened to the frame-work of a tent upon rising ground (266) and to the ogress (304-306). The height of the body was likened to that of the palm-tree (290, 292, 293, 297). The colour of the hide was compared to that of Al-Sirf, (285), to a green garment (265) in darkness, and to gold (298). The whiteness of the horse's forehead was likened to a woman's veil (263). The horse's beauty was likened to that of a new bracelet (327).

(1) cf. the poems of praise of Zuhayr ibn Abū Sulmā.

To convey to the reader the power and the appearance of the horse's limbs, the poet compared the horse's neck to the palm-tree trunk stripped of its bark (295-296-298), the breadth and smoothness of the chest to the stone which grinds the perfume (328-329): the back, in hardness and stiffness, to the well-twisted cable (279 & 281), and in smoothness, to the slides on which children played (233). The ribs were compared to arrows in stiffness (232), and to bows in stiffness and curvature (221). The shining of the flanks was compared to that of ointment (288). The hind-quarters were likened to the back of a leather tent (267), and to bottles in roundness and compactness (286-287). The legs, being lean and spare of flesh, were compared to the pole of the litter (366). The hooves were likened to stone in hardness and stiffness (241-242), and to a pickaxe in sharpness and in the effect they had on the rocks (271-272). Similarly, the effect of hard ground on the hooves was likened to the effect of the file (273): the foot-prints were likened to a well (244-245), and the hooves to a cup in roundness (269), and the frogs of the hooves to date-stones in hardness and stiffness (302). The tail, in its luxuriance and blackness, was compared to the fruit-bearing young palm-trees (291). The alertness of the horse and sharpness of his sight were likened to those of a shepherd who in his sleep has left his flock to a wolf and wakes in alarm (324) and his hearing was likened to

that of those who had perceived some object of fear and were striving to catch sound of it (403).

Many images were used to picture the strong-made yet slender body of the horse. It was likened to the stone in solidity and compactness (239-240) and, in smoothness and cleanliness, it was compared to the rock (237). In slenderness, rigidity and strength it was compared to the arrow (231), to the staff (282-283), and to the border of a length of cloth (264) and to the well twisted cable (278-280) in stiffness. The body was likened to the spear (213-220), in length, slenderness and stiffness; to the bow (222-223) in slenderness of bending, to the bow's wood trees (224-225) in strength, to the bridle (276), and to the date-stone (300-301) in slenderness and stiffness, to the palm-tree trunk stripped of its bark (292-294) and to the thorn (299) in the slenderness of the front and in the thickness of the hind-quarters. (This may be a simile for the leg of the Horse).

The movement of the cheeks of the horse to the right and to the left was compared to the adversary, who, when vehement in his contention, casts his hands this way and that (401). His habit of raising up his tail when he runs is expressed in the picture of the pregnant camel urged to yield the remainder of her milk (363), and his neighing to the sound of bells and reed-pipes of revelers (323).

The agility of the horse and his readiness for battle were compared to the readiness of the man who tucks up his garments (307). His ease and smoothness in speed were likened to that of the swimmer (308-321), to water poured down from a full bucket (255-256) and to the movement of a lad's bull-roarers (236). The horse's neck with streaks of blood were likened to the stones where victims in Rajab were slain (243).

His lightness, strength and swiftness were compared to that of a rock falling down from high ground (238), to that of flying arrow (227-230) and to that of the wind (246), the bird (333) doves (335), kites (336-337), the hawk (338-342), the eagle (343-347), bees (349), thirsty sand-grouse (353-354), sand-grouse which hawks pursue (355), the full-grown locust, yellow one (357), the gazelle (369-373), the ostrich (367-368), the mountain goat (374-380), wild beasts (381), hounds (382-385), and the wolf (386-399).

The dust-clouds stirred up by galloping horses were compared to smoke (249), to the clouds (250), and to a fluff of cotton (303). The sound of their galloping was compared to that of the bull-roarer (235), to the crackling of burning palm-tree boughs (247), and the crackling of burning ^cArfaj-wood (248). The noise of the horse's nostrils was compared to the sound of the blacksmith's bellows (274). The sound of the horsemen's iron coat-of-mail when the horses gallop was likened to that of the down-pour from an evening cloud (253).

The sweat was compared to water sprinkled through a light water skin (259), and to the garment of a man drawing water from a well (260). When the sweat is dry it is compared to a mat strewn with salt in the home of the owner of mangrove camels (365), because the sweat drying on the black skins gives them, by reason of its saltiness, a whitened and dusty appearance. The horse's habit of constant galloping made the poet compare it to the inviolable vow (402). The impact of the hoof on the rocks was likened to the thunderbolt (251) and when it caused the flint-stone to fly in fragments it was likened to hail-stones in a torrential down-pour (252). The horse's dashing against the enemy was likened to that of one who attacks those who kidnapped his baby (400).

Troops of horses were likened to swarms of birds (330) and of sand-grouse (350-351); and of locusts (358-362); and the constant flow of galloping horses was likened to a heavy down-pour of rain (254), and over flowing streams (258), and their continuous presence in the raids was likened to the restless circling of the birds in the sky (331). The place where the horses stayed was likened to the traces which children leave in their sporting ground (234).

The tired horse after the severe battle was described in the following images. On his return, the blending of the dust and sweat makes his hide ash coloured like the goldsmith's bellows (275). His eye is sunken like

a hollow in the rock where water gathers (261); his ribs are like the palm-leaves laid side by side to make a mat (268); his cheeks are like an old water-skin (270): his head dishevelled and unkempt like that of a woman who has none to dress her hair (326), and the outlines of the foals in every halting-place where the mares cast forth the secundines were likened to the streaks of slime (262).

Extracts illustrating the description of the Horse.

(1) Muzarrid's war-horse. ⁽¹⁾

(2) Salāmah ibn Jandal of Sa^{cd} ⁽²⁾ describes his tribe's horses.

(3) Zuhayr ibn Abū Sulmā said in one of his poems praising
Harim ibn Sinān: ⁽³⁾

He (the man who is praised) leads the horses, the hind parts of whose hoofs have been hurt in their wearisome running over hard, rocky ground, well-built like the well-twisted ring of bridles wrought of leather and flax;

They set out on the raid fat and in good condition; they returned lean, having brought forth their young before time, after they had been led alongside stout and pregnant.

He returns with them bent and crooked, unshackled, complaining of pains in the hind part of their hoofs, in their sciatic nerves and inner skins.

(1) Mufaḍḍaliyāt, Pp.164-172, verses 15-37, Sir C. Lyall's translation, Pp.58-59.

(2) Mufaḍḍaliyāt, Pp.229-236, Sir Charles Lyall's translation, Pp.79-80, verses 5-15.

(3) Shu.Nas, Pp.536-537.

4. The Horses of Al-Tufayl of Ghani. (1)

5. Tarafah says:- (2)

"-----"

with fleet horses, reddish bay and sorrel,
Offspring of ^CA^CWaj, you see them lean to one side in
their running, straining and stretching their bodies
with the effort of their running.

Long-bodied, male, hard-hoofed, sturdy, with long
cheek-straps to their bridles,

Very swift, their flying legs crooked and set with
dark pick-axes (i.e. the hoofs).

Necks rising long and slender like the palm-tree trunk
which is stripped of bark.

Over the fore-legs swell out wide chests, and they have
never been left breathless and gasping.

They gallop, and when they become fiery in their run-
ning the tied waist-wrappers fly loose with the heat
(of their running).

(The horses) rush forth in the raid, poured forth like
swarms of birds which pass by in groups."

5. THE CAMEL

The camel was not given as much prominence as the
horse in the martial poetry of the pre-Islamic period. The
horse is mentioned many times in War poems, but relatively

(1) Al-Tufayl, Dīwān, P.5 sq. Krenkow's translation,
P.2 v. 13-42.

(2) al-^CIq-th., P.63.

few poets have mentioned the camel, and then only briefly. However, these martial verses concerning camels, illustrate clearly the role played by the camel in the pre-Islamic conflicts.

As was stated in the first chapter, the people were nomadic, dependent on their camels. Their flesh was their food, their milk, their drink, and wealth was estimated by the number of camels possessed. The status of the camel by this time had affected the mode of warfare. Being nomads, when danger arose they were at liberty to remove to a safer area taking their camels with them.

When Kisrā of Persia threatened Al-A^cshā's tribe, Al-A^cshā replied as follows "That they were not a people of farms, neither were they bound by chains, strong doors, and high gates which could be locked.⁽¹⁾

"God has given us an inexhaustable supply of food in the shape of our camels.

They (the camels) are massive like rocks and are ready for slaughtering by our swords; in spite of being frightened they would not be driven away.

Their hindquarters had guaranteed (to supply) our cooking pot and their udders, pure frothless milk for us."

For these reasons the camels were the cause of strife. Constantly men attacked in order to capture the camels. The owners then, had to protect their camels and always had

(1) Al-A^cshā's Diwān, P.154 v.35-37.

to be prepared to ward off the plunderers by severe fighting.
In his verses Al-Murayyib ⁽¹⁾ says:-

"They (i.e. the enemy) have seen the black camels. ⁽²⁾
They intended to take them away when the noble animals
gathered apart from the rest of the cattle.

(But) before this there is much bloodshed. Blood
flows like water out of a water-skin, and the spearheads
drip blood."

⁽³⁾
Al-Tufayl of Ghani says:-

"We have captured their (camels) father; by cutting the
enemies up into pieces by our swords, we have gained poss-
ession of their offspring."

The significant importance of camels in Bedouin
life is obvious. Anyone who owned camels, rather than
lose them, would risk his life protecting them in time of
imminent danger. In one of his verses warning his people
of a Persian raid, Laqīṭ ⁽⁴⁾ of Iyād said:-

"Do not let the camels claim all your attention. May
you have no camels! The enemy is aiming to strike your
very bones!"

The pre-Islamic poets have sung of the part which
the camels played in war in the following ways:-

(1) The camel was used as a mount to be ridden by one of the
tribe when he realised that an enemy was preparing to
attack. This was due of course to the speed of the camel

(1) Al-A^cShā's Diwān, P.358, Poem verses 3 & 4.

(2) Black camels are said to yield most milk.

(3) Al-Tufayl's Diwān, P.46, v.28.

(4) Mukhtārāt ibn al-Shajarī, P.4, v.27.

in the desert over sand or rock and its ability to fast for several days. Here the poet would describe the strength of the camel, its speed, patience, endurance and energy throughout long journeys in unknown and dangerous places. When the enemy of Banū Yarbū^c set out to attack them, ^cAmīrah ibn Tāriq took his camel and straight away he went to warn his people. In his verses he describes his camels throughout his journey, he says:-⁽¹⁾

"I caused much hardship to a well-built, strong-legged, cheerful and fearless she-camel, who had all the attributes of the male who travelled day and night through known and unknown deserts.

I drove her to a water place which was now desolated waste land, covered with pigeon feathers which were like arrows without heads.

And I lowered down a small bucket in tainted water (but with no avail), in order to give a drink (to the she-camel).

(I got a) little (of the water), but she did not touch it, and so I urged her (to run fast) in spite of her desire, without being offered another drink.

Then she fled away as though her saddle was over a sand grouse in Dhāt-as-sitār which had escaped the traps of the hunter."

(2) The camels were used to carry provisions, and equipment

(1) Naqā'id, P. 54, vv. 5-10.

as well as being mounts for the warriors. They led the horses alongside to preserve the horses' energy for the battlefield. Here the poet would speak of the strength of the camel, the abundance of her milk and flesh, the size of her body and her experience in travelling. ⁽¹⁾Alqamah describes the camels which his horse was following thus:-

"She (his horse) follows black camels, when they are driven to be milked; they make confused yearning noises as though a timbrel with its parchment broken were being sounded on a hill.

They are led by a male camel of tawny cheeks, well experienced in travelling, and of stature great like an elephant."

⁽²⁾Amir ibn al-Tufayl, describing the camels carrying the warriors and their equipment says:-

"There, white camels whose saddle straps creak bear them
With deep sunken eyes, as walk forth a herd of white
oryx,

They have taken with them in the saddle bags mail-
coats of iron,

And among them are steeds led alongside with white
patches on their sides (where the rider's heel
smites)!"

Al-A^cshā says about the camels carrying the water
⁽³⁾
for the men going to fight:

(1) Al-Iqdu-l-thamīn, P.113, vv. 50-51.

(2) Diwān, P.14, vv.14 & 15, Sir Lyall's translation P.22.

(3) Diwān, P.119, v.38.

"-----They set out by night on a raid, Their mounts were camels with sunken eyes, and on whose backs the remainder of the water was in the water-skins."

(3) The poets also tell us how the camels were taken away as booty after a raid. The poet takes pains to emphasise their value in enemy respect. Tufayl of Ghani said:-⁽¹⁾

"As you know we have taken as booty black, branded, fat camels."

In one of his verses praising Harim ibn Sinān, Zuhayr ibn Abū Sulmā says:-⁽²⁾

"When they gain a booty his (i.e. Harim's) share would be the best of the she-camels. Those which were nearing their time and those in the tenth month of their pregnancy." And Sā'idah ibn Ju'ayyah says:-⁽³⁾

"They went quickly with their captives in chains and along-side were the camels like lofty mountains. These were shared (among them)."

(4) Camels were often paid as ransom or as bloodwit for the dead, in order to reconcile their relations or to reach an agreement or peace treaty. This, if accepted, was paid either by the killers themselves or by those who were making peace.

Abdullah ibn Anamah said:-⁽⁴⁾

"I have seen warriors whom we would never sell, sold

(1) Dīwān, P.55, v.12.
 (2) Dīwān, (Darul-Katub^ced) P.298.
 (3) Ash^cāru-l-Hudhaliyīn, P.21, v.46.
 (4) Naqā'id, P.58.

for camels in ones or twos."

Here is a poet expressing his sincere wishes that the foe would accept the camel to end the dispute. He used the two words "al-māl", the wealth, and "al-laban" i.e. the milk. Referring to the camels, he said:-⁽¹⁾

"I wish that there was a tribe which would accept wealth as a bloodwit. Then we would drive to them an over-flowing stream of wealth.

But the people who lost their brother refused to accept the shame and preferred the blood to the milk."

In his Mu^callaqa, praising Harim ibn Sinān and his friend Al-Hārith for their payments of the bloodwit to the two parties who were fighting in the war of Dāhis and Al-Ghabrā^c, Zuhayr ibn Abū Sulmā says:-⁽²⁾

"(The memory of the) wounds is obliterated by the hundreds (of camels) and he, who commenced paying off the blood money by instalments was not guilty of it (i.e. of making war).

A people pay it to others as an indemnity while they (who give the indemnity) did not shed blood sufficient for the filling of a cupping glass.

Then, there was being driven to them from the property you inherited, a booty of various sorts of young camels with slit ears."

(1) Hamāsah (Cairo) Vol.1., P.70.

(2) Mu^callaqa, Vv. 23-25.

The Camel's poetic Images (393-400) (P.35).

The camels were likened to the lofty mountains (410) in height and greatness; to the elephant (408) in size; to the anvil (404) in compactness, hardness and indifference to pain; to Onyx (409) in the beauty of the body, and to the cloud driven by wind (411) in numbers and movement. In speed they were likened to the sand-grouse (404); their legs when galloping, were likened to the hands of a woman wailing at a death gathering (406) in ease and continuity, and their yearning when milked to the sound of the timbrel with its parchment broken (407) in confused noise.

6. War Equipment

As has been explained in the first two chapters, during the Jāhiliyah period the Bedouins' environment and circumstances were such as involved continual fighting; consequently weapons and their accessories played a great part in their lives, and accumulating as many as possible was one of their essential tasks. In their verses, the poets explained why their weapons and equipment were of such great importance and significance to the Bedouin - they were his means of protection in times of danger. In some of his verses ⁽¹⁾Umayyah ibn ^CAbū-al-Salt says:-

"We set against the vicissitudes of Fate shorthaired horses, whose backs are invincible bulwarks.

(1) Shu.Naṣ. P.233 Ls. 17-18.

"And Khaṭṭite spears like the ropes of wells, and straight swords ready to be bent (i.e. with the force of the blows inflicted on the enemy)."

No Bedouin would willingly expose himself to danger unless he were fully armed; only then would he feel secure. In some of his verses Rabī ʿaḥ ibn Maqrūm says:— (1)

"And many the dreaded breach, where we stood as its defenders,

When all except us shrank in fear from standing there,
We made our bulwarks there our swords and our spears,
And the mail-coats of iron rings strung together,
And short haired steeds, preferred to our children in nature

In the midst of our tents they champ their bits."

He was proud of his abilities in defence with his weapons, as ʿĀmir ibn al-Ṭufayl says:— (2)

"And there was not another tribe that could hold our place: we sought no help from aught but our spears, in the day of alarm, or when bent on some violence."

With his weapons the Bedouin preserved his dignity, protected his honour and took revenge. In some of his verses ʿĀmir ibn al-Ṭufayl says:— (3)

"Yea, none gets vengeance so well as he that seeks it earnestly, mounted on a short haired steed, spare and lean

(1) Muf. P.363, vv.42-44, Sir Lyall's translation P.134.

(2) Dīwān, P.120, v.2. Sir Lyall's translation P.104.

(3) Dīwān, P.152, vv. 5-7, Sir Lyall's translation P.120.

"like a palm tree branch pruned lf leaves and thorns.

With a brown spear of Al-Khatt and a bright keen sword, and a ~~finely~~ woven mailcoat shining like a pool with glittering wavelets:

The gear of a man whom all men know well that he is a steady seeker of vengeance, himself the object of many another's quest."

With his weapons the Bedouin was able to ward off his enemy, protect himself against humiliation, and feel secure against the possible threat of danger.

As a result of the conditions and their way of living, the life of the Bedouins was naturally precarious, and fighting was inevitable. A man might at any time find himself threatened with danger, and for this he must be alert and have his weapons prepared. Preparations for battle were a topic praised and boasted of - Al-A^cshā[̄] (1) said:-

"And you have prepared your equipment for battle, long spears and male horses;

And from the weaving of David, a closely woven coat of mail which would be driven with the host caravan after caravan."

The violence and the outcome of the fighting would depend on the quantity and quality of the weapons. This can be illustrated from the verses of Bashāmah ibn

(1) Dīwān, P. 71: Vv. 44-45.

(1)
 cAmr:-

"And raise high the blaze of War's fire when once it is
 kindled, with long lances and stallion steeds,

And double mail coats of David's weaving,

- see how the sharp swords ring as they smite them."

(2)
 And Sa'ad ibn Mālik said:-

"War burns away in her blaze all glory and boasting of
 men:

Nought stands but the valiant heart to face pain, the
 hard hoofed steed,

The ring mail set close and firm, the nail crowded
 helms and spears."

In time of danger, the Bedouin demanded nothing
 more than his weapons - these comprised his wealth. cAmir
 (3)
 ibn At Tufayl said:-

"On the day when the wealth of the warrior in fight is
 in naught but the point of a tawny spear,

A bridle in the mouth of a short haired steed, tall as
 a palm-stem, and a glittering keen-edged sword,

And a mail-coat like a shining pool, with ample shirts -
 these in the medley of fortune, these are my wealth."

So highly did the Bedouin value his war equipment
 that even if he possessed nothing else but that, he would
 consider himself wealthy, and would be satisfied to die
 leaving such riches to his heir. In some of his verses

(1) Muf. P.89, vv. 34-35, Sir Lyall's translation, P.27.

(2) Sir Lyall's Ancient Arabic Poetry, P.31.

(3) Dīwān, P.157, vv.7-9, Sir Lyall's translation, P.125.

(1)
Hātim al Tā'ī said:-

"When my heir comes (i.e. after my death) looking for riches he would find that the money would neither fill nor empty his hand; he would find a slender horse, like the bridle, and a strong sharp-edged sword, which when brandished would never be satisfied with merely cutting the flesh, but would pass through and cleave the bones;

And a tawny Khattī lance whose knots were very hard, like the stones of the dates of al-Qasb, and one cubit over ten in length."

From a study of the martial poetry of the Jāhiliyah we find that the war equipment used falls into two categories:-

(1) that used for attack i.e. the spear, the sword and the bow and arrow.

(2) that used for defence i.e. the mail-coat, the helmet and the shield.

The following account is an analysis of what the poets have said about each of these items of war equipment.

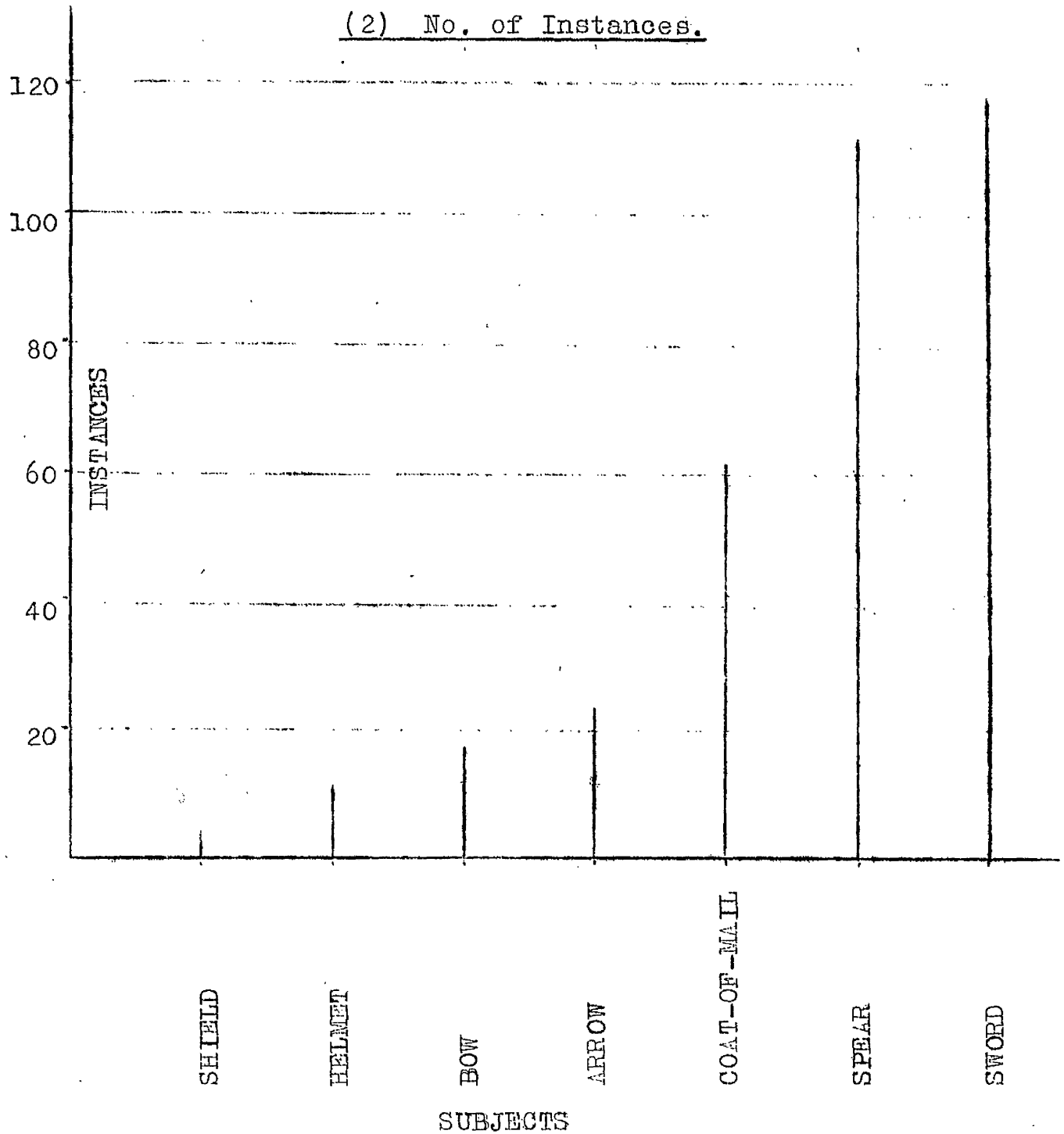
The accompanying table shows the number of verses and times where the poets have spoken of each of the war equipments.

WAR EQUIPMENT

(1) Number of Verses

EQUIP- MENT	SWORD	SPEAR	BOW	ARROW	HELMET	SHIELD	COAT-OF -MAIL	TOTAL
No.	117	92	34	32	7	3	70	355

(2) No. of Instances.



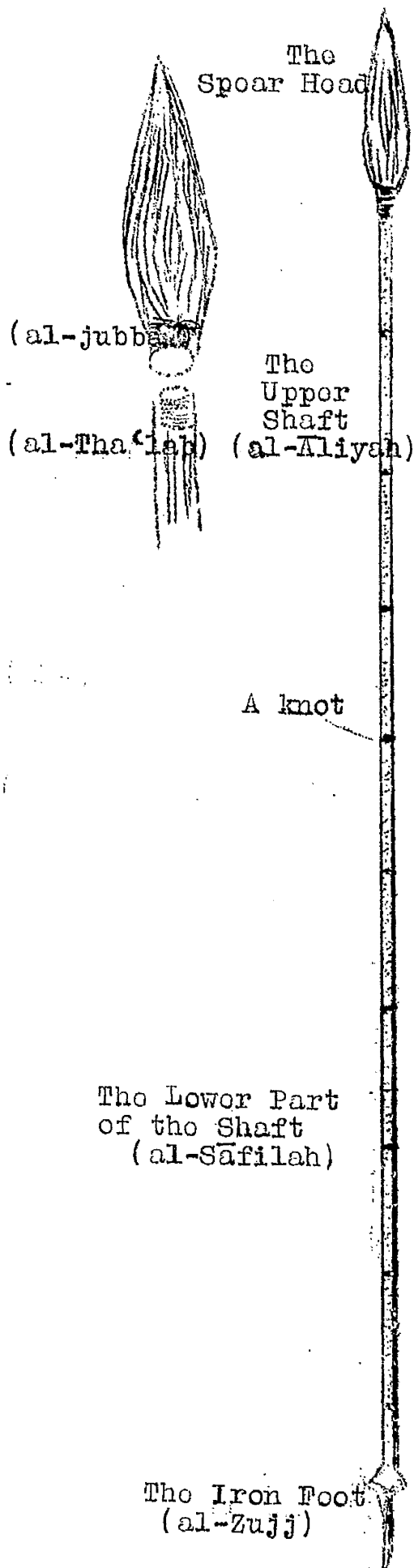
A. The Spear.

The spear consists of three pieces:-

- (1) The Zujj - the iron foot of the spear. (Probably to assist in standing the spear erect.)
- (2) The shaft, the lower part of which is called "al-Sāfilah" and the upper "al-Āliyah".
- (3) The spear head.

The Zujj is fixed at the lower end of the shaft and the spear head at the upper end. The part of the head into which the shaft is inserted is called "al-jubbah" and the section of the shaft inserted is called "al-Tha'lab".

Usually the foot and the head were made of iron; the shaft, according to Abū Mansūr al-Tha ālibī⁽¹⁾ was made of the wood of Al-Murran (dog wood tree) and al-washīj (ash), or according to Lyall,⁽²⁾ it was made of bamboos imported from India. This seems demanded by the presence of knots.



(1) Figh al-Lughah (Cairo 1936) P.370
 (2) Mufaddaliyat - translation P.82
 footnote 17.

The poets spoke of each of these sections of the spear, but they devoted their attention especially to the spearhead and the shaft. In their verses they described each section in such a manner as to portray what they considered the characteristics of their favourite spear.

The most favoured spearhead would be that made of pure steel; gleaming, sharp and highly polished; they preferred a shaft that was not hollow, but solid, straight and smooth; it should be hard but not stiff, pliant in use, and quivering when shaken; the knots must be even, regular and sound.

The favourite colour for the spear was dark, or a reddish hue, indicating maturity; the spearhead was sometimes described as being dark blue - which was proof that it was of pure steel.

They liked their spear to be of medium length. It is said⁽¹⁾ that the average length of the Arab spear was eleven cubits:-⁽²⁾

"And a dark Khattite spear whose knots are hard like the stones of the date al-Qasb, and his length is one cubit over ten".⁽³⁾

However 'Abīd ibn Al-Abras mentioned in one of his verses that his spear was five cubits long:-

(1) Simtu-l-La'ālī P.686

(2) This line was attributed to Hatim of Tayyī in Shu'ara al-Nasraniya P.132, but in Simtu-l-La'ālī to 'Utaybah ibn Mirdās of Tamīm.

(3) In Simtu-l-La'ālī P.686 he supplies another verse by Al-Buhturī in which he mentions eleven cubits as the length of the medium spear.

"This (mare of mine) shall carry me and a bright keen blade, and a sharp spear-head set on a pliant shaft five cubits long".⁽¹⁾

In their verses the poets mentioned the following types of spear:-

1. The Khaṭṭite, that is, of al-Khaṭṭ. Here the problem of the meaning of al-Khaṭṭ arises, and different explanations have been given.

In his commentary on 'Āmir ibn al-Ṭufayl's Dīwān, Al-Anbārī said (p 137 v.6) "Al-Khaṭṭ is a village in Al-Baḥrain", and in another context (P.153 v.6) he stated "It is an island in Al-Baḥrain".

But Al-Jawharī said⁽²⁾ "It is a place in al-Yamāmah, and it is the Khaṭṭ of ~~Hajāh~~ to which the spears are attributed, as they were imported from India and straightened at Khaṭṭ."

In al-Qāmūs al-Muḥiṭ (Volume 2 P.367) it is said, "It is a port in al-Baḥrain to which the spears were assigned because they were sold there, although the wood was not produced there".

In Lisān al-^cArab (Volume 9, P.160) it is said, "It is a land to which Khaṭṭite spears were assigned. It is said that it is the Khaṭṭ of ^cUmān"; Abū Manṣūre al-Tha^calibī said: "It is the whole sīf (i.e. coast), and Al-Qaṭīf al-^cUqair and Qaṭar are some of the villages of

(1) Dīwān P.43 v.19 Sir Lyall's translation, P.38.

(2) Dīwān of Hassan P.131 footnote 3.

al-Khaṭṭ" Ibn Sīdah said that it is the shores of both al-Bahrain and ʿUmān and that Khaṭṭ comprises the entire coast.

From the above quotations we can draw certain conclusions regarding al-Khaṭṭ:

1. Al-Khaṭṭ was a place by the sea, or was the whole of the Arabian coast of the Persian Gulf.
2. The name did not refer to the place where trees were planted and grown to be made into spears, but rather to a place which imported the wood; that is, al-Khaṭṭ was used as a port.

The question then arises whether al-Khaṭṭ was the origin of all spears called Khaṭṭite. Some scholars have suggested that this conclusion does not necessarily follow: in a footnote (No.3) in the Dīwān of Ḥassān, page 131, it is stated that it is an adjective used as a proper noun.

(1)
Al-Aṣmaʿī said:

"There were no spears in al-Khaṭṭ, but in ancient times a ship laden with spears came to port there. Their spears were called the Khaṭṭite spears; this adjective then came to be used for every spear until today." (2)

2. The Rudaynite spear.

This appellation is derived from the name, Rudaynah; she was believed to be a woman of al-Khaṭṭ whose task it was to straighten the spears.

(1) Dīwān of ʿAmir ibn al-Ṭufayl, P.153, V.6.

(2) Al-Aṣmaʿī died about 830 A.D.

3. The Samharite Spear.

This derives from the name Samhar, who was the husband of Rudaynah, and was, like his wife, a spear straightener. It is also said that Samhar was the name of a village in Abyssinia.⁽¹⁾

4. The Yazanite Spear:

This was named after Dhū Yazan, one of the kings of Himyar.

5. The Indian Spear - that is the spears were named after the country.

The poets also mentioned the names Abzā, Shar^cab⁽²⁾ and Qa^cdab; they were spear-head sharpeners.

Spears in battle

A vivid description was given, by poets, of the spears during the actual fighting: they pointed towards one another, thrust and parried, moved back and forth; some were left in the bodies of the victims, others withdrawn dripping with gore.

Poetic Images describing the Spear.

The spear was compared to the well rope (412-420) in straightness, length, and smoothness, and to a well-twisted rope (421) in stiffness and compactness. It was said that its surface was so smooth and shiny that it appeared as though the spear had a stream of oil flowing over it (422). It was as pliable as a cane (425). The

(1) Al-Qamus al Muhit Vol.2. P.52.

(2) Al-Qashā's Diwan P.138, V.26.

way it quivered when shakened was likened to the running of a fox (426) and the writhing of a snake seeking a place of refuge (427). The rapid flicking movement inspired this last mentioned simile. A comparison between date-stones and the knots in the spear was used to emphasise their hardness and impenetrability (428-430); because of the glitter and shine of the spear it was likened to a lamp (441-443), because of its gleam and its fatal effects, it was compared to the fire blazing (431-440), and the image of the new moon (444) was used to describe its shining shapeliness and slenderness. The spear-head was likened to the beak of a vulture (447) on account of its shape and its deadly effect on the victim, and to a beast of prey (448) because of its eagerness for the flesh of the quarry; other similes used to describe it were that of a thirsty animal (450) consumed with the desire and urgency to quench its thirst, and that of the thirsty animals quenching their thirst with their first drink (451-453) to satisfy their needs, and those who then continue drinking for enjoyment (454-457).

The noise caused by the impact of the spear striking the body of the enemy was compared to the sound made by a bent spear when straightened (458).

The effect of the spears was described as being like that of a deadly poison, in its immediate and horrible fatality (459). Their density, their number and their height were compared to a forest or thicket (423-424).

The debris of broken pieces of spears, left on the battle-field was described as resembling pieces of palm branches used for making mats (460).

In irony the spears were described as being the best resting place for the enemy (445) as they would lie there calmly, and they were compared to the sportsman enjoying his game (449).

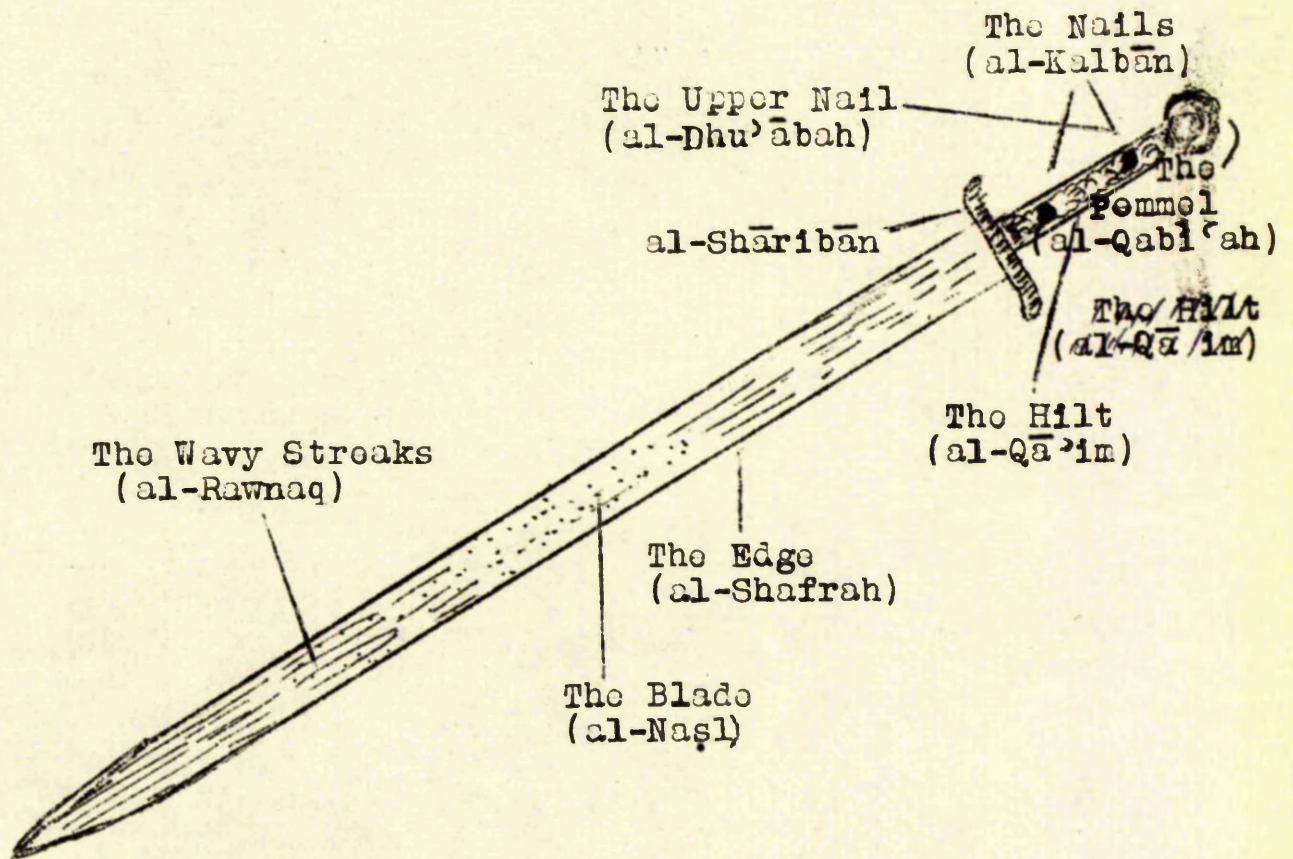
B. THE SWORD.

The Parts of the Sword.

- (1) al-Qā'im - the hilt.
- (2) al-Kalbān - the two nails across the hilt, the upper of which is called "Dhu'ābah."
- (3) al-Qabī'ah - the pommel at the upper end of the hilt.
- (4) al-Shāribān - the iron with two ends (left and right) at the lower end of the hilt.
- (5) al-Nasl - the blade.
- (6) al-Shafrah - the edge of the sword.
- (7) al-Sīlān - the end of the blade inserted in the hilt.
- (8) al-Rawnaq - the wavy streaks in the sword.
- (9) al-Kall - the blunt edge of the sword.

The Sword in Poetry.

In their martial verses, the poets, when they mentioned the sword spoke of many aspects - the metal from which the weapon was made, its sharpness, the type of sword, and the care taken of it. The descriptions are enlivened and made more vivid by poetic images and similes.



They praised the swords which were made of the best and purest metal; this was selected by the sword makers with the greatest of care, and then refined to their satisfaction. They took great pains and care over their workmanship, so that their swords became the finest and the best. It was stated that when a sword could be drawn absolutely silently from its sheath that this was an indication of skilful workmanship, and high quality.

They favoured a light sword with a broad blade, neither rough nor rusty, but smooth with glittering blade and edges. Moreover, they were proud of the care taken with their swords; of cleaning and polishing them regularly, decorating and gilding them. Often they embossed them with designs and figures of serpents or fish. Then we find that some heroes gave names to their swords, according

to the figures displayed upon them: because of the figures of two serpents drawn on it,⁽¹⁾ the sword of al-Hārith ibn Zālim was called "Dhū al-Hayyāt," and because of the figure of a fish depicted on it the sword of Mālik ibn Zuhair was given the name "Dhū al-Nūn."

Naturally the poets laid great emphasis on the keenness of the blade, and many are the words used, all meaning sharp swords; moreover they qualified different swords with some adjective implying some special quality; such a word is "Rasūb" meaning "deep-thrusting," or the sword which bit deep into the wound. They lauded the sword to such an extent that this naturally led to considerable exaggeration of the sharpness of its blade. One example of this may be seen in the claim of Dhū-l-^aUṣba^c of ^cUdwān that a light touch with his sword would cleave the bone,⁽²⁾ and another in the words of al-Muzzarriḍ:-⁽³⁾

"A smooth blade of India - when its edge is raised to smite the tops of the helmets, the shoulders beneath are not safe from its stroke."

Al-Nabīgha of Dhubyān, however, went further still when he⁽⁴⁾ said:-

"They cut straight through the double woven Salūqite coat-of-mail, so that striking the ground they kindled sparks from the broad stones."

(1) Mufaddaliyāt P.616, v.5.

(2) Shu-Nās, P.631.

(3) Mufaddaliyāt P.175, v.46, Sir Lyall's translation P.60.

(4) al-Iqḍu-l-thamīn, P.2, v.21.

The poets also praised old swords as being experienced in war, especially if they had assisted at the winning of famous battles in the past. ⁽¹⁾

The Types or Makes of Swords.

The poets mentioned the following types of swords.

1. The Indian Swords.

Ibn Sīdah stated ⁽²⁾ that this name was given because these swords were made from Indian iron. Al-Tha^cālībī said ⁽³⁾ that these swords were made in India. Therefore, we can safely assume that by the term "Indian sword" is meant a sword made in India from Indian iron and imported by the Arabs of the Arabian Peninsula.

2. The Mashrafite swords.

It is mentioned by some that this type of sword was named after Mashraf, ⁽⁴⁾ a swordmaker of Thaqīf, but the more widely accepted explanation is that the name is derived from the Mashārīf region, which consists of a group of villages on the border of the Arabian Peninsula. They were either in Syria or in al-Yaman where swords were made, or sold.

3. The Yamanite Swords.

According to al-Tabrīzī ⁽⁵⁾ this sword was made of al-Yaman's iron, but it is not clear whether he meant that this iron is mined at al-Yaman, or whether it is imported

(1) c.f. Muzarrīd, Mufaddaliyāt P.175, v.45, and Nabigha, Iqdu-l-thamīn P.2 v:20.

(2) Mukhassas Vol.6, P.25.

(3) Fiqhu-l-Lughā P.368.

(4) Mufaddaliyāt P.106, v.9. (5) Ḥamāsah (Cairo) P.33, v.4.

there.

4. The Busrā.

Busrā was a well known Roman capital in the
(1) Haurān; it is said that these swords were actually made in
Busrā.

5. The Ruman Swords.

This term comes from al-Rūm, the Greeks of Asia
(2) Minor. There are two other types of sword mentioned in
our poetry - these are "Surayjite" and "Aryahite". The
first name is derived from Surayj, who was a blacksmith and
a sword maker, and the second from 'Aryah, a village in
(3) Syria. or perhaps from the adjective (4) meaning happy and
bountiful (used here in metaphorical sense).

The swords most frequently named were the Indian
and the Mashrafite.

The Poetic Images occurring in connection with the sword.

The metal of the best swords was compared to the
ingredients of the finest wines (462) in purity and quality,
and in the enjoyment derived therefrom; because of its
lightness the sword was likened to the leaves of trees (481)
and to the stick (490-492) for its lightness, and being
continually with its owner. For somewhat similar qualities
again - its lightness, indifference to danger and the en-
joyment to be had in its use - it was compared also to the

(1) Mufaḍḍaliyat, Sir Lyall's translation P.38, Footnote 15.
(2) Mufaḍḍiliyāt, Sir Lyall's translation P.260, Footnote 10.
(3) Al-Qamūs Vol1, P.226.
(4) Hamasāh (Cairo) P.319, v.3.

twisted 'kerchief used in a game (in vogue at that time) (488-489).

When they spoke of the appearance of the sword the poets compared its whiteness to that of salt (463-466) and to a pool of water (467-469) and to silver (470) when they wished to stress its glitter and sheen; because of its dazzling brightness they compared it also to a lightning flash (471-477): This last type of image was generally used in the description of the sword in action in the battle field, when it was raised up amid the clouds of dust. The continuous glitter of the sun's rays reflected on the blade was said to be like the movements of swarms of ants on an ant heap (483-484). A comparison with fire (478-480) was also used to emphasise the sword's brightness and destructiveness.

Further comparisons are those of the violent and unmanageable she-camel (488) and the homicidal maniac (487) because of the recklessness, cruelty, and violence of attack.

The poets sometimes made use of irony - they compared the sword to an orator (486) in ease, great effect and influence over the opponent, and the satisfaction and pleasure in action.

C. THE BOW.

The bow has five parts - the two sections of the "siyah", the two arms and the grip.

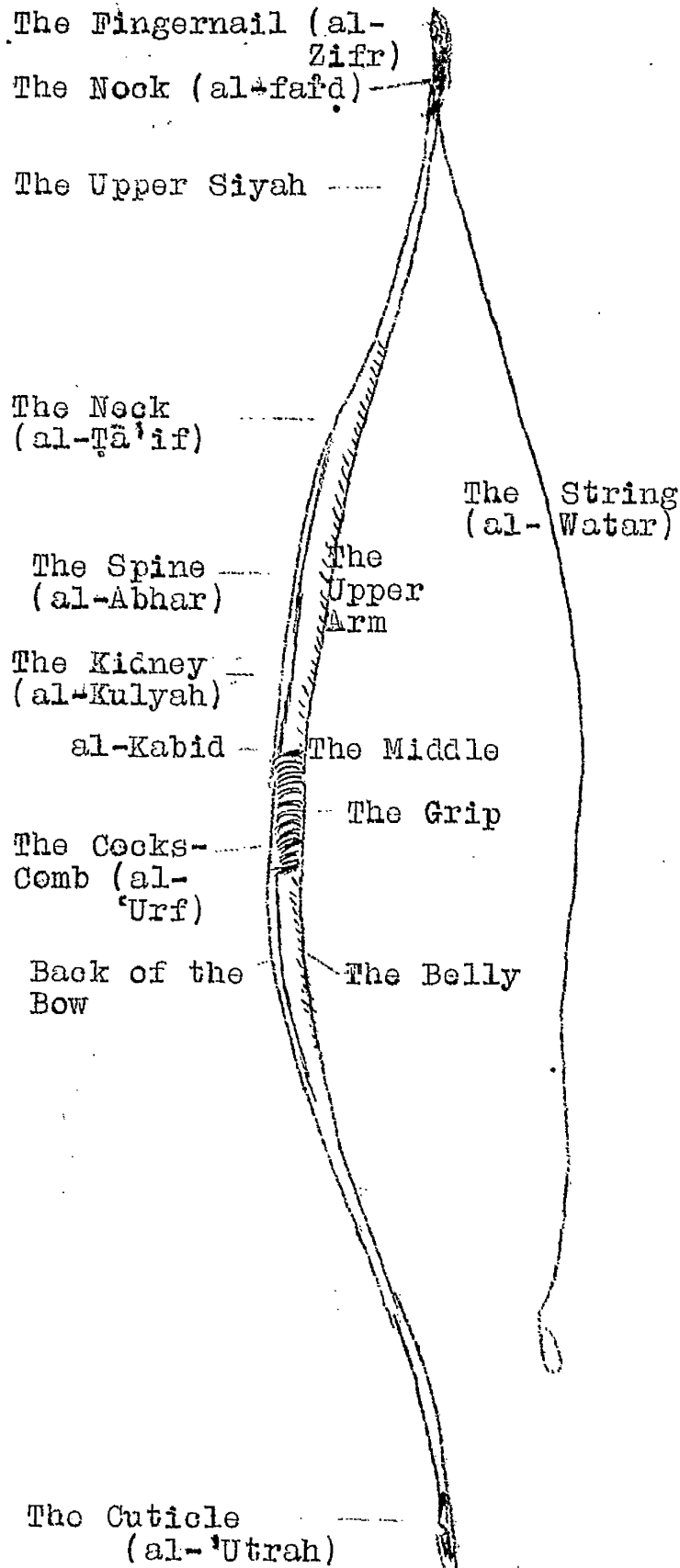
The Siyah

This is the curved or reflected ends of the bow. The indentation of each siyah where the string is held is called the Nock (fard). The part between the nock and the extremity of the sujah is known in Arabic as the fingernail (al-zifr). The projecting part at the lower edge of nock is called the cuticle (³utrah).

The Arm

This is the part between the siyah and the grip. Next to the siyah is the neck (tā³if, or ^cUnq).

The part of the arm next to the Kabid, which is thicker and slightly higher than the grip is called the kidney (Kulyah), and the part of the arm next to the kidney is called the spine



(abhar).

The Grip.

This is the part held by the archer when shooting.

The Kabid.

This is the middle of the bow. It lies on the grip one finger's width from the upper arm and is the place where the arrow passes the bow at the time of shooting. The sinew, which is on the back of the grip, is called by the Arabs the cockscorn (al-^cUrf).

The bow has a back and a belly. The back is the side reinforced by the sinew, and faces the archer at the time of bracing. The belly is lined with horn, and faces the archer when he is shooting.

"The bow was made of nab^c, shawḥat, or shiryān wood. It is held that these three names are given to the same wood. Nab^c grew on the summit of the mountains, Shiryān on the mountain side and shawḥat at the foot of the mountains."⁽¹⁾

"The strings are made of hide, of which the best is that of a lean camel, since such strings, if they are well made, are suitable for all seasons: cold, hot or otherwise."⁽²⁾

The Bow in Poetry

The poets spoke many times in their works, of their favourite bow. They talked particularly of the wood from which it was made, its quality, and the skilful

(1) Arab Archery, P.10. (2) Arab Archery, P.94.

workmanship that had gone into making it.

They asserted that the nab^c wood, which was to be found on the mountain tops, was the best for making a bow, because these trees had been watered by rain, and not by the waters of irrigation which was reputed to make the wood soft. (1) In one of his poems (2) Aus ibn Hajar said that the best and most suitable wood for the making of a bow was to be found on the rocky mountain tops, and that the best branches of the tree for the purpose, would be the topmost because they grew perfectly straight.

They praised the craftsmanship which was unhurried, and executed slowly with loving care so that the perfect bow resulted. The best bow was neither too long nor too short; it was sound and strong and had no cracks, yet flexible enough to speed the arrow through the air.

Yellowness was a sign of maturity in the wood of the bow, therefore we see the bow of yellow wood praised by the poets.

Different 'makes' of bows.

The poets mentioned the "Bows of Zārah" (a branch tribe of ²Azd al-Sarāh). There were also the Māsikhite Bows; these were named after Māsikhah, an ^cazdite bow maker, who was said to be the first maker of the bow. (3) As trees were plentiful on the mountains of Al-Sarāh it is

(1) Rāshid ibn Shihāb, P.617, v.6. (Muf.)

(2) Shu.Nas. P.495.

(3) Lisān al-^cArab, Vol.4, P.23.

said that many of the people living in the area were bow and arrow makers. Māsikhah was the first of them to do so, and the bows were named Māsikhite after him. In course of time this name was applied to any bow, and every bow maker was known as Māsikhiyy.⁽¹⁾

Poetic Images describing the Bow

The bow was compared to a rib (494) in its strength and shape, and to the border of cloth (499) in strength. The shavings of wood which fell off when a bow was being made, were compared, in their thinness and length, to the prickly ends of ears of barley (493). The colour of the bow, its beauty, and the perfect workmanship inspired the poets to liken it to gold ingots (495-496). The twang of the bowstring was said to be like the buzzing of bees (497) and its hum when an arrow was released from the bow was compared to the sound of a destructive gale (498).

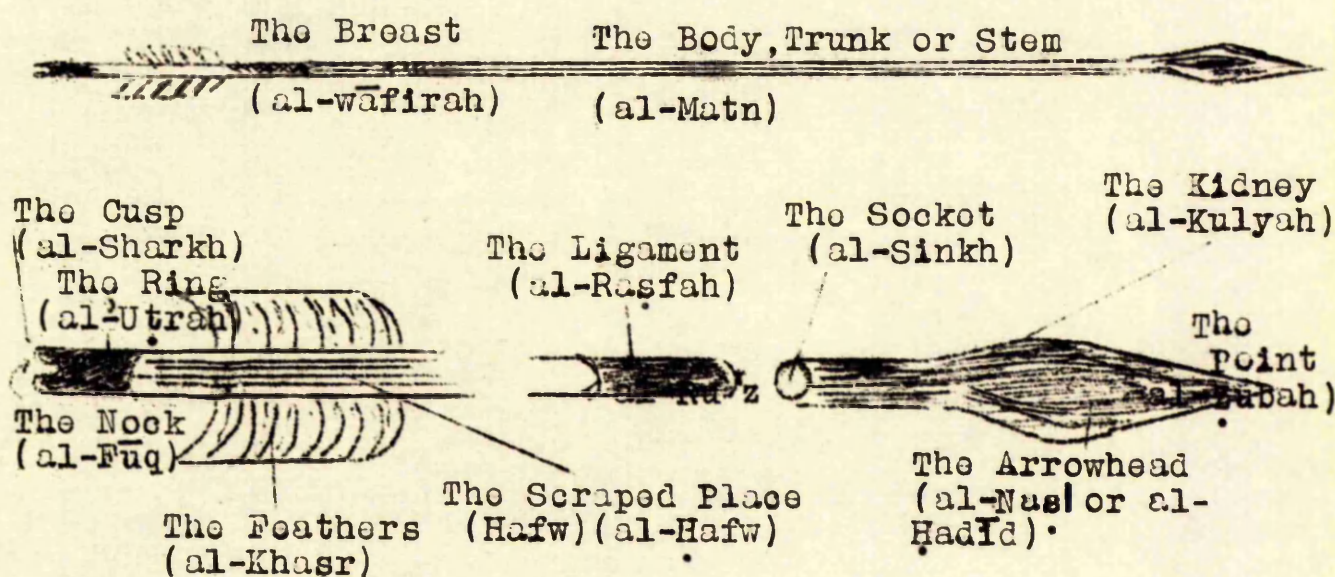
D. THE ARROW

(2)

Before a shaft is fletched it is called featherless (Qidh). After it has been fletched it is called feathered (Murayyash) and after the head has been added it is called an arrow (sahm). The notch cut into it for the string is called the Nock (Fūq of Kazz). The two cusps (sing:sharkh) are known as the two branches, or edges or sides. The sinew whipped around the base of the nock is

(1) Lisān al-ʿArab, Vol.4, P.24.

(2) This description is from Arab Archery, P.103, and Al-Mukhassas, Vol.6, P.64.



called the ring (Uṭrah). The part between the bases of the nock, and the feathers, is called al-Khaṣr. The part where the feathers are fixed is called the scraped place (Ḥafw) while the part next to it is known as the breast (literally - the copious portion) (Wafirah). Next to the breast is the body or trunk or stem (matn), which is the section tapering towards the arrow-head. The sinew whipped around the end of the shaft for the purpose of securing the arrowhead is called the ligament (raṣfah or raṣafah).

The part, at the end of the shaft, which is inserted into the arrowhead is called al-Ru^cz; the place in the arrowhead into which al-Ru^cz is inserted is called the socket (al-sinkh); the arrowhead itself is called al-Naṣl or al-Ḥadīd, and the extreme metal point is called al-Zubāh.

The edges of the arrow-head are called al-shafratān or ghirārān; and the broader part of the arrowhead is called the kidney (al-Kulyah),

The Arrow in Pre-Islamic Poetry

Naturally, arrows were always mentioned by the poets when they described military equipment, and they boasted of and praised the high quality of these weapons. The most favoured arrows were those made of the best wood, which could be light and hard, and possess a smooth surface free of knots; it must, of course, be very strong, but at the same time easy to split lengthwise, though, of course, difficult to split across.

Their greatest praise was reserved for the arrow which had been made by the craftsmen who had lavished on his task his patience and skill until the perfect specimen was complete. Those arrows made of yellow wood - strong, light and straight, and equal in length, one to another, were highly valued.

Four kinds of arrowheads were mentioned by the poets: al-Salājim (the long); al-Mabā^cij (the broad); al-Ma^cābil (the long and broad); and al-Thujr (the medium and broad). The arrowhead should be light and strong, shining and very sharp, but not so thin that it might be easily broken.

When they spoke of the feathers, which were known as vanes (qudbadh), the poets praised those which were taken from strong wild birds such as the eagle, the vulture,

and the falcon, those which were straight, or medium size and weight, smooth, and firmly fixed into position.

They lauded particularly also, the swiftness of the arrow's flight, and the force of its impact on its target.

The Poetic Images describing the Arrow

In length and smoothness and slenderness, the arrow was compared with leather tongs (500-501). The ring, because of its hardness and stiffness, was compared to the tendons in legs of the sand-grouse (517). Its yellow colour was said to be that of saffron (503), and the image of the neck of a gazelle was used to portray the shapeliness and beauty (513). During the battle the arrows were said to fall thickly and continually, so they were likened to the autumn rain-shower (505) and to hailstones (506-510); because of their swift and darting flight, and injurious stinging, bees were used as a comparison with the arrows (514-516); the arrow shot straight at its target with severity was compared to an angry creature (518). The deadliness of the arrows was said to be like that of poison (504) and the devastation caused, said to be like that caused by fire (511-512). Their worth during danger or emergency was estimated as being equal to that of a fortress (519); the arrow's shape was likened to stalks of leeks pulled up from the ground (520), because it has three leaves like the feathers of the arrow.

E. THE HELMET

The head protection which includes a crest or peak (qaunas) is called al-Bayḍah. Without this crest or peak, it is known as a Tarkah⁽¹⁾ (or tarīkah). It is sometimes decorated with stripes (Tarā'iq or Hubuk). The section of mail hanging down from the helmet, to protect the neck⁽²⁾ was called the coif (al-Mighfar).

The Helmet in Poetry

The poets name the helmet as part of their military equipment when they describe or boast of it, or when they threaten their enemies.

They speak particularly of the metal from which the helmet is made, its fine quality, its impenetrability and its beauty. Most highly praised were those made of the finest materials, so strong that they could resist the sword stroke, and stones could be shattered to fragments against them, and which were, in addition to these qualities, beautiful ~~and~~ well-polished, shining and inlaid with decorations of gold.

The Poetic Images describing the Helmet.

The poets compared the helmet to a stronghold (526) because of its trustworthiness and reliability as a protection. The bright and shining helmet (521) to a fire blazing on high ground (522) to the radiance of the stars (523-525).

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- (1) It is held that it is called Tarkah because it looks like the shell of an ostrich's egg after the chick has been hatched out. (cf. Mukhaṣṣaṣ, Vol.6, P.73).
 (2) In al-Mukhaṣṣaṣ Vol.6, P.72 this is called Rafrab al-Dir^c, but al-Mighfar is a head covering worn under the helmet.

F. THE SHIELD

The poets listed the shield among their protective equipment. They praised it for its hardness; the skilled workmanship and the excellence of the materials used to make it. Camel-hide was mentioned as a material from which they were made: Tufayl of Ghani said:

"When the supply of arrows in the quiver was exhausted
they betook themselves to sword-play, with concave
Shields made of camel-hide from beasts of good stock. (1)

Shields were described as being concave (muḥdaudib) and of a tawny colour. Those highly praised were strong and skilfully made to withstand the hardest blow.

Poetic Image describing the shield.

The shield was compared to the appearance of the sun seen through a dust-cloud on a dark day (527).

G. COAT-OF-MAIL

If the coat-of-mail was made of iron links locked together, it was known as "al-Dir^c" (i.e. mail-coat); but if it was made basically of hide it was called "al-Yālab". Al-Shalīl was the name given to the garment worn underneath this armour.

All these items of protective equipment are mentioned in the ancient poems, and the iron coat was described as being so heavy that the Arabs had a hook on the sword scabbard on to which they could fasten up the shirts

(1) Diwān, F. 13, V. 60. From the translation P. 5.

of their mail and so take the weight from their legs.

The poets described their armour when enumerating their military accoutrements and they praised great and outstanding men for possessing mail-coats of high quality.

They favoured those made of pure iron chain, skilfully made, and with the rings woven evenly; closely locked and firmly held together. Boasts were made of the possessing of ancient coats-of-mail, or those which were double woven, large, well-fitting and not stiff, yet so strong and supple that they could withstand any blow - the arrow and spear could not penetrate, nor could the sword cut through them. They told of the care taken of their chain-mail coats - they were cleaned and polished and stored so that they should not rust. ⁽¹⁾

The different 'makes' of Mail-Coat.

The poets have mentioned the following:

(1) The Mail-Coat of David's Weaving.

Here the prophet David is referred to. In the Qur'ān (Sur.XXI 80 and XXXIV 10) God is said to have taught him to make iron become soft as wax in his hands. It was held that David was the inventor of chain-mail.

(2) Ādite.

This is derived from the name Ād which was the name of an ancient Arabian tribe whose prophet, according

(1) Both al-A^cshā in one of his verses (Diwān P.11, V.59) and al-Nābighah of Dhubyān in one of his verses (al-Īqdu-l-Thamin P.21, V.26) mention the materials used in the coats-of-mail so as to prevent rust - dust mixed together with dregs of oil, and camel's dung.

to the Qur'ān was Hūd. It is worthy of note that ^CAd is reputed to have existed at a much earlier date than David, who was believed to be the inventor of the chain mail. ⁽¹⁾

(3) Tubba^Cite and Himyarite.

Tubba^C is the name by which the last national dynasty of Yamanite kings (those of Ḥimyar) before the Abyssinians supplanted them, that was known to the Northern Arabs.

(4) Salūqite.

This name comes from Salūq - a village in al-Yaman, ~~on~~ⁱⁿ the borders of Armeniā; or possibly from Salāqiya, a town in al-Rūm.

(5) The Persian. (Fārisiyah).

(6) The Hutamite.

This is named after Ḥuṭamah, son of Muḥārib of the tribe of ^CAbd al-Qays, and a celebrated maker of coats-of-mail.

(7) The mail-coat is referred to as the outfit of Muharrig, a nickname of King ^CAmr ibn Hind (A.D. 554-69). He was an ancestor of the Kings of the line of Lakhm, rulers of al-Ḥīrah.

Poetic Images describing the mail-coat.

The coat-of-mail was likened to the back of a

(1) So it is more than possible here that ^CAdite mail-coats does not necessarily mean they were made by, or at the time of, ^CAd. It is quite reasonable that this may mean very ancient mail-coats, especially if we bear in mind that the Arabs always attribute the ancient things in ^CAd and say: "It is ^CAdite." x

fish (528), because of the shape of the scales and the shining smoothness, and the head of the nails was said to be like the eyes of locusts (530-531). Because of its fine wavy ridges the mail-coat was compared to a file (mibrad) (529) and its individual rings to split beans (532). It was frequently said to be like the surface of a pool stirred by the wind (537-551) in its purity and the incessant movement of shining ripples. The way in which the mail-coats fitted the body brought to the mind of the poet the image of a flood covering the ground after heavy rain (533). The rustling noise it made was compared to the sound of the wind in mature dried corn (552-553).

Extracts

(1) Muzarrid's War-equipment:

(2) The Equipment of ʿAus ibn Hajar:

I am a warrior, who, when I have seen her crooked and evil fang, have prepared for war ———

A quivering Rudaynite spear, solid right through, with knots like very hard date stones, and with an iron foot and head.

Its head at the top (of the shaft, glitters) like the lamp of a monk (3) who has filled it with twisted wick and

(1) Mufaḍḍaliyāt P.173. Sir Lyall's translation P.60, Vv.38-52.

(2) Shu. Naṣ Pp. 494-496.

(3) In the text the word ʿal-Azīz does not mean monk, but almighty, King or chief - none of which is suitable here. The spear head was often compared to the monk's lamp which is kindled as a guide. So the word ʿal-Azīz may be used here metaphorically to mean monk, as the monk is a chief in religious matters.

kindled it to celebrate the feast of Easter.

—...—

I have prepared also a smooth, year-old coat-of-mail;
like a quiet pool stirred by a wind blowing over it so that
it ripples with waves;

It gleams like the first rays of the rising sun when
they extend over an isolated tract of sand supporting no
vegetation. Rays of light are reflected from it. What
a fortress, and what an ornament it is for the man who
wears it!

—...—

I have prepared also a glittering Indian sword, with
an edge shining like lighting in thickly piled clouds.

When it is drawn from the scabbard its surface gleams
brightly as that of a silver dish,

(Or) as if there were crawling ants ascending a hill,
and wriggling grubs descending in the fear of the cold,

On its two smooth surfaces, so well are they polished.
The excellent sword is that which is beautiful and has been
well-tried.

—...—

And (I have prepared) a bow, (whose wood was) cut from
the topmost branch of a tree growing on a lofty mountain
which you can see capped with clouds,

On the top of a rocky mountain whose slopes were very
smooth, as though they had been anointed with grease, so
that he who descends (them) slithers speedily downwards;

Around it (i.e. the three) walked a shepherd, inflicting upon himself thus a painful task, and gazing attentively at it,

Then, while his heart was full of despair, so that he was in desperation, he met a man from Mayda^cān,

Then the man said to him "Do you recall an informer who guides another to a fortune, and himself fails to attain it?"

This is the best material, for one who seeks to sell it, or to inflict an exemplary punishment with it, that you have ever seen:

It is the tree on the crest of a steep and lofty mountain, which he could not reach until he has exerted himself and is weary."

Then he saw beneath the tree, rocky peaks and between the two of them there was a steep cleft.

Then he made ready, and prepared himself for danger, held fast (to his courage) left his perplexity behind him, and continued to climb.

The rocks wore away his nails, when ever the long ascent became too difficult for him he slithered downwards again.

He continued his attempts until, in a pitiful condition he attained a position, where, should his foot slip, he would be cut to pieces.

Then he became desperate when he considered his own position, and what he had made the climb for, and regarded

both as a hope to be fulfilled.

When he had obtained what he sought and had descended with it coveting it eagerly (or possibly gloating), after a long while,

(He began making the bow); he shaved it down with a thin sharp edged tool, and burnished it with polishing stones:

On his lap lay slivers of wood, left from trimming the wood (for the bow), like the twisted prickles of the common barley-grass. (Hordeum, murinum).

Then he trimmed it perfectly, and it was yellow with neither the defect of being too long nor the disadvantage of being too short which would have rendered it useless.

When it is handed from one to another while the people examine it, when they pluck its string you can hear the twang and murmuring sound.

And when the bowstring is tautened with the arrow, the arrow draws backward until it reaches the end of the grip, then it shoots forth.

— . . . —

And the filling of a quiver with arrows, which are made of wonderful topmost branches; whose maker had demonstrated skill and lavish attention in the making of them.

They (i.e. the arrows) are of selected wood, and the arrow-heads attached to them are like the blazing fire of Ghaḍā-wood on a windy day.

After the maker finished making them, with skill, and

nothing remained, but for them to be sharpened and polished.

He feathered them with narrow black Yamanite feathers, fastened back to belly, equal to one another in size, smooth, soft, and the colour of ash.

—...—

These are my weapons when war flares up, and the misfortune of war follows quickly after."

(3) The equipment of Abu Qays ibn al-'Aslat. (1)

(4) Verses of Rāshid ibn Shihāb. (2)

(5) The Spear of Sā'idah ibn Ju'ayyah (3)

"They exchanged blows and directed towards one another the points of spearheads that the smiths had fashioned and fastened (to the shafts),

Of every dark spear, which was not menaced by shortness or weak knots, nor broken and fastened together with sinews from the camel's neck,

The Khaṭṭite spear, bountiful in slaughter, sharp-edged shines like a fire, glitters when it is upraised.

Of those which are corrected in the straightening instrument, ornamented with a long and slender spear head, like the feathers from under the wing of an eagle, eager for blood,

Pleasing when shaken in the hand, its shaft quivers like a fox running over the track."

(1) Mufaḍḍaliyāt, P.567, Vv.6-9, Sir Lyall's translation P.226.
 (2) Mufaḍḍaliyāt, P.612, Vv.5-9, Sir Lyall's translation P.247.
 (3) Hudhalites Dīwān, Vol.2, P.13, Vv. 57-61.

- (1)
 (6) The Spear of Salāmah ibn Jandal.
 (2)
 (7) The Sword of Tarafah ibn al-^cAbd.
 (3)
 (8) The Sword praised by al-Nābighah of Dubyan.

"They give each other the drink of death, in their hands are sharp-edged swords,

Among them, the tapering top of every helmet is shattered to fragments, and after that the bone of the skull, above the eye, (because of the violence of the sword blows).

In these people there is no defect, save that in their swords, there are notches caused by continuous striking on the hosts (of their enemies),

They (the swords) have been passed down since the days of Halīmah, until today; so that they have been tried in every circumstance,

They cut the double-woven Salūqite mail-coat, and kindle the fire that look like fireflies, on the stones beneath."

- (4)
 (9) The bows and arrows of Tufayl of Ghani:

- (5)
 (10) ^cAmīr ibn Kulthūm verses.

- (6)
 (11) Al-A^cshā said:

"I have prepared weapons for war, long spears and male horses,

And mail-coats of David's weaving, closely linked,

(1) Mufaḍḍaliyāt, P.237, vv.17-21, Sir Lyall's translation

P.80.

(2) His Mu^callagah Captain Johnson's translation P.59, Vv.86-9.

(3) al-Iqdu-l-Thamīn, P.2, vv.17-21.

(4) Diwān, P.13, vv.57-59, Krenkow's translation P.5.

(5) Mu^callagah, Johnson's translation P.156, vv.80-83.

(6) Diwān, P.71, vv. 44-47.

which would be driven with the host, caravan after caravan,

When they are crushed together in the press of the army, the pressure would rub off the heads of the nails from the chain-mail,

Its (i.e. the mail-coat's) hum is like the rustling sound of the dried wheat when it is struck by the south wind blowing in the night."

(1)

VII The Squadron and Army

When the poets described warfare and military strength, when boasting and praising, defaming and threatening their enemy, or when stirring their people to action they spoke of the squadron, (Katībah) and the larger unit - the army (al-jaysh).

They emphasised the great number of warriors in the army, their equipment and weapons; they spoke of the preparations for war, of the banner, the spies, and the scouts sent ahead to reconnoitre and discover the position of the enemy, the discipline before the attack was launched, and the encounter of the opposing armies.

The stress laid on the courage of the army is similar to that laid on the valour of the individual heroes, the theme for the whole being the same as that for the separate individual who comprised the army. The main

(1) The two terms are frequently mentioned in the poetry; al-Tha'ālībī, in his book, Fiqh al-Lughah P.329, says "Al-Katībah, 'the squadron' is from four hundred men to a thousand; al-Jaysh, 'the army' is from a thousand to four thousand, al-Khamīs is from four thousand to twelve thousand and al-Qasr covers all these terms.

characteristics which the poets praised here were dignity and haughtiness, refusal to submit, or accept humiliation, and the defence of territory, honour, and the reputation of their tribe, they praised also courage and patience in adversity, and grimness in attack so that, indifferent to the peril they might advance into the thick of the battle and attack their enemy openly.

Often, they boasted of the purity of the army, with no admixture of strangers and foreigners. ⁽¹⁾ Tufayl of Ghani said: ⁽²⁾

"Tribesmen are they of two noblest clans of Ghani, by the side of whom amble with equal pace, the steeds (as they ride on their camels) - They are not without weapons, nor a motley crowd."

And al-Nābighah of Dhubyān said: ⁽³⁾

"I was confident of his (the praised man's) victory when it is said that unmixed squadrons from Ghassān have set out for raiding,

(they are) his nearest cousins and the branch of ʿAmr ibn ʿAmir; they are a people whose strength is trusty."

The poets always boasted of the great numbers of the army, and for effect they exaggerated either by allusion, or by straight-forward overstatement. In one of his verses

(1) It is held that the armies of the Arabs would be strongest when drawn from one tribe and with no admixture of strangers; but the kings' armies would be strongest when drawn from several tribes, so that should one disagree with the king they can be quelled by the others (cf. Simṭu-l-La'ālī P.698).

(2) Dīwān, P.6 v.19, Krenkow's translation, P.2.

(3) al-Iqdu-l-Thamīn P.2, vv. 8-9.

(1)

al-Jumayh said:

"A host so vast that the wide open (space) is too strait for it, huge, with vanguard whose dust floats hither and thither."

(2)

And Qays ibn al-Khatīm said:

"Our army was so crowded in that place that if you had thrown colocynths on our heads they would have rolled across our dense crowd of gilded helmets."

(3)

And al-Nābighah of Dhubyān said:

"A host so numerous that it makes the open space seem narrow, and the steep uplands like the wide smooth desert."

(4)

And ʿAṣ ibn Ghalfā said:

"A vast host that (by shaking the earth) drove the field rats from their holes, mighty in its array, a sure defence against enemies."

Al-Nābighah of Dhubyān speaks again of the great size of the army:

(5).

"He sets out with a vast host, which has no equal, fully equipped, (and so numerous and spreading over such distance) that it drives away the wild beasts from the desert."

(6)

Al-Aʿshā, too, speaks of the same topic:

"So great a host that the extensive desert would not accommodate it, and its vanguard would exhaust every abundant source of water, and leave nothing for its rear."

(1) Muf., P.719, v.8, Lyall's translation P.306.

(2) Dīwān, P.11, v.17. (3) al-Iqdu-l-Thamīn, P.13, v.19.

(4) Muf., P.756, v.2. Lyall's translation, P.325.

(5) al-Iqdu-l-Thamīn, (6) Dīwān, P.136, v.27.

The poets also praised an army for being fully armed and equipped; ⁽¹⁾ ʿAbīd ibn Abras spoke on this topic:

".... a mountain-like host, whose dust does not drift away; all helmeted and bristling with steel - a mighty concourse.

Mail-coats are there, and bows of nab^c wood, kept with care against time of need, straight spear-shafts and keen swords."

This admiration of the well equipped army is manifested in the poetry by the frequent repetition of phrases meaning or implying 'fully armed'. There are numerous examples of this - "Katībatun shahbā'" - a glossy or gleaming squadron, signifying the sheen of the steel weapons; "Katībatun Khadrā'" - green squadron, describing the appearance of the iron; "Katībatun baidā'" - the white squadron, so called because of the whiteness of the iron; "Katībatun Kharsā'" which implies deafness, because of the numerous heavy mail-coats which would not make much sound; "Katībatun Ja'wā'" - brown, describing the rust of the iron and Sahikūna-min-Ṣada'i-l-ḥadīd, referring to the stench caused by the continual wearing of iron.

On the other hand they boasted of neither being incompletely armed, nor of being totally without weapons; a few examples of this are: 'Laysū ʿUzlan' - unarmed;

(1) Dīwān, P.21, vv. 12-13, Lyall's translation P.25, (slightly amended.)

'laysa akshaf' - not without a shield; 'laysa ajamma' - not without a spear, and 'laysa ankab' - not without a bow.

This study makes apparent the great importance attached to arms, and their attitude towards their equipment, and moreover the opinion that it was better not to fight unless fully armed.⁽¹⁾

The Military Manœuvres of the Army

The main features of this have been described in the poetry.

Before a raid was made, the men would prepare themselves, make ready their provisions and sharpen and polish their weapons. Describing such a time, Tufayl of Ghani said:

"The band of warriors spend the night like eagles of ash - Shurayf, whenever they purpose to carry out an undertaking which brings death."

(1) This really was a prevailing belief. We can see, however, that in some poems the poet praises the hero and describes him behaving in an unnatural way during the battle. The following story may be of interest (Muf.P.174). When Kuthayyir of ʿAzzah praised ʿAbd-ʿl-Malik ibn Marwān the Umayyād Caliph he said:-

"On the son of Abū-l-ʿĀsī, there was a furbished and invincible coat-of-mail, and the weaver had made the mail excellent, with a long shirt."

ʿAbd-ʿl-Malik said to him "Al-ʿĀshā was a better poet than you when he said:-

"When the squadron is assembled, all clad in coats-of-mail, and the courageous heroes fear its severe attack. You would advance wearing no protection, with the sword you smite its heroes, and attain distinction in battle."

Then Kuthayyir said:-

"Al-ʿĀshā described the man he praised foolishly, but I praised you with wisdom."

and in another verse:-

"They spend the night sharpening the spear-heads, and whenever they are called together they come like a swarm of bees which hang together in clusters."
They would make ready their banner and distinguishing signs for the battle, and when they set forth, their chief would be at their head to issue the orders. Usually the army was preceded by a scout (rabi^hah) whose task it was to spy out the position and conditions of the enemy army, and discover the most advantageous means of attack. Then he would give his people the signal to advance.

The man delegated to this responsibility would be courageous, intelligent and cautious, and must in addition have good quick eyesight. Such a position of trust was a topic for boasting. Rabi^hah ibn Maqrūm said: (1)

"And many a watching place have I mounted as the evening drew on, like as the falcon takes up his place to watch for the prey."

The army, and even each squadron would have its own standard; and many descriptions are given of this. In one of his verses Abīd ibn al-Abras said:- (2)

"With a host full of clamour - the place was too strait for them: their eagle (their standard) on the head of a lance, fluttered like a trembling bird."

And Antarah spoke in a similar manner:-

(1) Muf. P.736, v.15, Lyall's translation P.315.
(2) Dīwān, P.15, v.21, Lyall's translation, P.315.

"Squadrons have been urged on, and with each of them was a banner like the shadow of a fluttering bird." The man who carried the standard was considered a great hero - this is borne out by the words of Al-Nābighah:-

"Their banner was in the keeping of a noble hero, who advances across open country, looking to neither left nor right."

When the army set out, they rode and put their equipment and provisions on the camels, while the horses were led alongside, to conserve their energy for the battle. Describing this ⁽¹⁾Abīd ibn al-Abras said:-

"There bear them white camels whose saddle straps creak, with deep sunken eyes, as walk forth a herd of white oryx.

They have with them in their saddle-bags mail-coats of iron, and among them are steeds, led alongside, with white patches in their sides (where the rider's heel smites)."

When they drew near the enemy position, and the scout gave them the signal to advance, then they prepared themselves for the battle - they knelt their camels, and made ready their horses, equipped themselves in their mail-coats, and took up their weapons. Then they mounted their horses, and, on the order from their leader, advanced to the attack.

(1) Dīwān, P. 14, vv. 14-15, Lyall's translation.

A description of this is given by al-A^cshā:-

"When the scout signalled with his robe, the horses were watered and the grooms poured away the remainder.

Then the attendants took charge of the camels, while the cavalry raised against the enemy were given the order by their trusty leader to range over enemy territory."

When they encountered the enemy, they gave a battle-cry as a starting signal, and then engaged.

Poetic Images describing the Army.

On account of its great numbers and its ease in movement the army was compared to heaps of sand (581), and the image of the night described the way in which it extended widely and over-whelmed everything with darkness (559-565). This same idea is to be found again with a slightly different application when the gleam of weapons is compared to lightning striking through the darkness (604), and the same underlying idea can be seen in the comparison with a cloud crossing the horizon and covering the land with darkness (594-596).

The army is also likened to a mountain (566-580) because of its size, height, and immovability, its imperviousness to peril, and to a valley clothed with thick trees enveloping all with dimness (582). Its vastness inspires the image of a great building (625) and its great numbers, those of swarms of locusts (629-631) and grouse (632)

bees (633) and flights of birds (634-635).

The recruiting of the army was likened to times of rain showers (621) and to the side teats of the she-camel's udders (653).

The army on the move was described by a number of similes according to the point emphasised. The movement of the warriors weighed down by heavy equipment was compared to the ponderous slow step of camels bearing weighty burdens (647-648); the gleam of the weapons was compared to the star (554-558), and the way in which they shone and extended across the horizon, to the mirage (590), and their flash was compared to lightning in the clouds (600-605). The simile of lightning was also used in conjunction with that of thunder to express the sound and appearance of the equipment (606) and the image of the hailstones described them further (607-610). In its indifference to the fighting, the army was likened to a party at play (628). The way in which it rushed forward and drove back or engulfed what lay in its path caused it to be compared to a torrent (616-620) and the sea (591-592). A similar idea was expressed in the simile of a cloud driven before the wind (597-599); and the speed and violence of attack was likened to pebbles scattered by the wind (593).

Another comparison was that with fire (584-588), because of the quickness with which it flares up, its light, and the devastation caused by it; the quick movement of the army in action and the destruction of whatever

came into their power inspired the image of the hand-mill (623-624). The prints of its hoofs was likened to the cutting of water-channels (583) and the dust stirred by the army was likened to the smoke and to the veil of a bride (589 & 626).

The warriors, advancing straight to their objective were likened to the bellowing of bulls (646). Various other qualities caused the poets to use other comparisons with animals - the attackers were compared to hawks (644), to the she-camel (driven to water after five days or bending to bite), because of the way it rushes, and its violence (649-652) to the leopard because of ferociousness, and cunning in choosing the opportunity for attack (654-655) and to the lion for cruelty, fierceness in attack and courage (656-666).

The waving, fluttering banner was compared to a bird in flight (636-640).

Because of his alertness and keen sight the scout was compared to the hawk (645). ✓

EXTRACTS

(1)

(1) Al-Jumayh said:-

"Give me naught to drink if I bring not on Ghatafān by night the marching of a great and numberless host,

Clamorous when (its enemies) beset its companies on both flanks, like a lofty mass of cloud on the day of the

setting-in of heavy autumnal rain -

A host so vast that the wide plain is too strait for it, huge with a vanguard whose dust floats hither and thither."

(1)

(2) Abu Qays ibn al-Aslat said:-

"We repel them from us with a host full of alacrity, well furnished with captains and champions,

As though they were lions standing over thin whelps, roaring in the thicket and the valley sides,

Until (our warfare) clears. And a flag we have in the midst of a host (of one stock) no medley of men drawn together."

(2)

(3) 'Abīd ibn al-Abras said:-

"Then had they come to thy help with a host that has no peer, a folk that are famed among men to the furthest limit of fame,

A host like the blackness of night when they wend to their enemy's land, that swallow all things in their way, in number beyond all count."

(3)

(4) al-Nābighah of Dhubyān said:-

"... a host shining in the darkness, like night, mingles crowds; it has no peer.

In front of them, storing the shining bright mail-coats in their bags, there are aquiline-nosed warriors,

(1) Muf. P.569 vv.13-15, Lyall's translation P.306.

(2) Dīwān, P.46, vv.5-6, Lyall's translation P.40.

(3) al-Iqdu-l-thamīn, P.27, vv.6-9.

who are accustomed to smite off the heads (of their enemies).

Their banner is in the keeping of a noble hero who advances cross open country, looking to neither left nor right.

He guides the dark squadrons who seek no refuge, but advance to Death in desperate battle."

(5) ⁽¹⁾Abd al-Shāriq ibn ⁽¹⁾Abd al-⁽¹⁾Uzzā said:-

"We sent Abū ⁽¹⁾Amr as a scout; then he said: "Rejoice at (the fortune you may gain from) the people!"

They (the enemy) secretly sent a warrior from among them to spy on us. (We recognised him but) we did not betray their warrior (when we recognised him close) to us.

They (the enemy) came like a cloud across the horizon, with a heavy shower of hail, and we advanced like a raging torrent."

VIII THE BATTLE

Now we shall examine how the poets have described the battle, from the encounter of the opposing armies until the close of the fighting, the day of battle and emotions and reactions of the participants, and what has been written of the warriors themselves and their methods of combat.

1. The Description.

Here, the poets described the scene of attack .. a scene of confusion in which the attacked, taken by surprise, were in a state of fear and bewilderment, especially the

(1) Hamasah, (Cairo) P.170.

women, who were terrified, and unveiled, picked up their skirts in their distress and fled with horror. Everywhere there was disorder and noise, and from the thick clouds of dust rose a confusion of sounds and loud and perplexed shouts. In some of his verses ^CAuf ibn ^CAtiyah said:-

"Noble indeed were the young warriors of the morning raid whom you met, when the women with heads bare, were, in their fear, pale like the white root of the papyrus. One of them casting aside her veil, and her sister with her girdle slipped down to the place of the 'izār'." ⁽¹⁾

And Al-Barrāq said:-

"What a cry! disgrace! and spreading of dust among the encampments." ⁽²⁾

When the two armies encountered, the leader of each would summon his army, usually calling out the name of the tribe, as for example "Yā-la-^CAbs" (Oh people of ^CAbs), and if the battle was for revenge this would be followed by a cry such as "Yā-la-thārāt-el-malīk" (O for the revenge of the king). This shout served not only to incite and encourage the warriors but also as a starting signal for the battle, which then commenced. ⁽³⁾

(1) Muf.P.638 v.1-2. (2) Shu.Naṣ, P.143.

(3) It is held that it was the custom of the Arabs when they encountered one another to point first the butt of his spear as an invitation to peace negotiations. If this was refused, then they turned their spears around and directed the spear-heads towards the opponents. This may be illustrated by a verse by Zuhayr ibn Abū Sulmā who said, (Mu^Callqah, v.56)

"And he who rebels against the butt ends of the spears, then indeed he will have to obey the spear points joined to every long spear shaft."

There is, however, another interpretation: some take the (cont'd p.192)

In his verses Unayf ibn Zabbānof Tayyi said:-

"When we came to the foot of the mountain at Baṭn -
Hā il where the acacia and wild artichoke trees

They cried out saying 'Yā-la-Nizār', and we cried out
saying 'Yā-la-Tayyi', we were like the lions of Sharā in
their bravery and attacking."⁽¹⁾

The fighting can be divided into stages. The
first, fighting with bows and arrows, took place while the
two armies were still some distance apart, and continued as
long as the supplies of arrows lasted. When these were
exhausted and the opposing armies drew nearer to one another
the second stage commenced - the thrusting with spears; and
when they were at close quarters with one another they
fought with swords. ^cAmr ibn Kulthūm said,

"We fight with spears when the people are far from us,
and we strike with swords when we are attacked at close
range."⁽²⁾

This fighting with swords may be considered the
third stage. If this did not put an end to the battle,
then, when the fighting became fierce they dismounted and
fought on foot.

Thus it can be seen that each stage of the battle

(3)(Continued) butt end (in this verse) to mean easy terms,
or an agreement, and the spear points to mean the opposite -
conflict and evil. The verse would then mean:-"He who
does not yield to an agreement, will have to suffer great
distress".

(1) Hamāsah (Cairo) P.49.

(2) Mu^callaqah, v.39.

was progressively more violent and dangerous than the preceding one, and fiercest of all was the fighting on foot, so the poet would praise those who carried the battle continually one stage further than their enemies as the superior and more courageous warriors. Praising Harim ibn Sinān in one of his poems, Zuhayr ibn Abū Sulmā said:-

"He thrusts at them with spears when they shoot with arrows, and when they thrust with spears he strikes with the sword, and when they strike with the sword, he dismounts and seizes the opponent by the neck."⁽¹⁾

The hand to hand combat on foot was considered the most deadly, and its danger more feared than that of any other method of fighting, so naturally in the poetry, the praises of the courageous warrior who engaged in such fighting repeatedly found mention. In his boasting verses ḤAntarah of ḤAbs said:-

"When they (my people) are encountered, I attack; and when they are surrounded by the enemy, I dash fiercely to battle, and when they are in peril, I dismount (to fight on foot). When every confused and fearful person flees, then it is our desire to dismount (to fight on foot)."⁽²⁾

And praising Harim ibn Sinān, Zuhayr ibn Abū Sulmā said in one of his poems:-

"What an excellent man to wear the mail-coat you are, when 'Dismount' has been shouted out, and the terror is

(1) Al-Iqdu-l-thamīn P.85, v.31.

(2) Al-Iqdu-l-thamīn P.41, vv.10-11.

(1)
overwhelming."

The most highly-estimated warriors were those, of course, who showed the greatest courage both mounted, and in fighting on foot: valour in both was a subject for praise. Al-A^cshā said:

"They (the enemy) said "Mount (and fight)". Then we replied "That is our custom, and if you dismount, we are a people who will fight hand to hand, on foot."⁽²⁾

In their accounts of battle, the poets described a scene of swirling clouds of dust in which the warriors, their spirits roused, fought ardently, attacking and wheeling round in the combat. Attention was drawn to their grim expression and red eyes, the heaving of the chest and the pounding of their hearts, the thick panting of their breath, the rapid movements of their hands, as they fought. There were showers of swift-flying arrows, the thrust and withdrawal of sharp spears and the clashing as they struck together, the resounding of sword against sword, the clinking of the mail-coats. The horses moved hither and thither champing their bits or neighing. Here there were broken spears, and bent and blunted swords. The vigorous and active movements of the warriors were described, also the force of their thrust and fierce blows, the falling victims, the groans of the wounded, and the blood flowing over the horses' breasts and streaming in a flood over the battlefield.

(1) Al-Iqdu-l-thamīn, P. 81, v. 7.

(2) Dīwān, P. 48, v. 66.

Most outstanding in the poets' accounts of the activities of the warriors was the description of the thrust with the spears and the striking with the sword; therefore we shall now analyse what has been said about each of these.

A. The Thrusting.

Here, the poet's main object was to describe the thrust as so deadly and terrible that there would be little hope of surviving it, and so emphasis is laid on such points as will convey this impression - the emotions of the attacker when he strikes, the part of the body in which the stab is given, the appearance of the wound with the blood flowing from it, and the effect of this on the on-looker.

Varying descriptions are found of the spirit in which the blow is struck: some describe it as that of a man seeking revenge for blood, some as a hasty action, so that no blood might be seen on the spear-head, while others describe it as given in nervousness and confusion. The most vulnerable parts of the body were mentioned as the objects of the blow - the throat and the belly, the joints in the armour, the middle of the back and the kidneys.

The appearance of the stabbing itself was frequently mentioned by the poets, described as being so penetrating that the shaft of the spear pierced the body completely so that one could see right through the wound, which was so gaping and terrible that it could not be

healed. The blood flowed so abundantly that it covered the ground, laying the dust, and gushed out with such force that one could hear it distinctly.

All this struck the onlooker with horror. Warriors and the women were terrified and beat their breasts with fear.

Its effect on the enemy was described: for them it was like a terrible disaster, but to the victorious it was a source of comfort and a fulfilment of their hopes, gratifying to their hearts, and a discouragement to their enemy who might consider attacking.

The Poetic Images of the Thrust.

The stab was compared in width with the collar of a foolish and frightened woman in flight (673-674) and with the cutting of hide on every side so that it could not be mended (671-672).

The movement of the fighter who lunged at his enemies' bodies from the front and then from the side was compared to the movements, especially of the hands, of a man who passes arrows to another who is shooting (675).

The spurt of the blood was likened to a fire flaring up (676-678), to the movement of a she-camel's leg when she wards off someone trying to take her milk (680), to the she-camel urinating (681-682), and because of the force with which it gushes out, to the liquid being poured from a milk-skin or a water skin (683-689). The sound of the continual thrusting of the spears was compared to that

of the comb on cloth stretched on the loom (690). And the image of a camel's lips was used to convey the appearance of the flap and looseness of wounded flesh (679).

The stab itself was ironically described as a gift to the victim (667-670), a gift given with pleasure and generosity as a welcome gift without expectation of any return.

B. The Striking with the Sword.

Striking with the sword was often mentioned in conjunction with the spear thrust, and like it was described as horrible and terrifying - a blow of such strength and violence that it cut through the flesh and cut the bone, cleaved heads and shattered the helmets, pierced the coat-of-mail, and struck dread into the hearts of the enemy.

The Poetic Images of Sword Striking.

The blow with the sword was compared to the cutting of hide on every side (693), to the cutting down of branches of the palm tree to make mats (694-695). Another image used was that of the rents in the garments of a foolish woman, who, having had a sudden fright fled through wild thorn bushes which ripped her clothes to pieces in jagged tears running in all directions so that mending could be impossible (696). The stabbing was also compared with the cutting of ears of corn with a reaping-hook (697) and to fire in its pain and deadliness (698). The swords' striking heads were likened in sound to heavy rain pouring down on a leather tent (699); and because of speed, the

the apparent ease with which heads were struck off the scene was compared to that of ears of wheat burning before a strong wind so that widespread devastation was caused (700).

In irony the blow with the sword was described as the entertainment of a guest (691): the host quickly serves his wants, and exerts himself with pleasure to offer his best. The imagery of clothing was used in similar fashion (692).

2. The Day of the Battle.

The day of battle was portrayed as a time of horror, mishaps and disasters; a grim day, hated by all, when calamity and bewilderment prevailed, and loud cries and weeping could be heard. It was described as so terrible a day that no one would wish to see it:-

"And many were the days when a man might wish that he had died before facing them, yet we steeled our hearts to it, terrible though it was."⁽¹⁾

For this reason they boasted of being patient and controlling themselves, and conducting themselves with courage and steadfastness. In his writings Tarafah said:-

"And many a day I strengthened my spirit at the time of its press in war protecting its objects of defence against the threats of the enemy.

In a place where the brave man fears destruction, when the shoulders of the warriors clash together there, and they shake with terror."⁽²⁾

(1) Al-Khasafi. Muf. P. 626 v. 7. (2) Mu'allaga, vv. 102-3.

Describing the difficulties and hardships for the defeated enemy on the day of battle, the poets have exaggerated in their account: because of the great losses incurred and the overwhelming sorrow, they described its apparent length, not as that of one day, but many days passing slowly, and as the black darkness of night and with the stars shining.

"Its stars appear while the sun is shining, neither the light is light, nor is the darkness darkness."⁽¹⁾

This was a harsh and evil time of griefs and disaster, causing pregnant women to miscarry and the children's hair to turn grey. Referring to Tamīm, his enemy, Amir ibn al-Tufayl said:-⁽²⁾

"Yea, long was the day to them there, as when thou pilest on a blazing fire fresh wood;

Unlucky was the day we brought upon them in their own country, poison was the draught they were given there to drink."

When, however, the poets told of the day of battle from the point of view of victors, they praised it and were proud of it, for although it was described as being a very long time to the defeated enemy, to the triumphant it seemed short. Zuhayr ibn Abū Sulmā said:-

"It was a short day for his people, and for the enemy's people a long day."⁽³⁾

(1) Al Nābigha of Dhubyān (al-Iqdu-l-Thamīn P.27, v.5)

(2) Diwan P.99, vv.26-7, Lyall's translation P.97.

(3) al-Iqdu-l-Thamīn, P.87, v.17.

For the victors it was a day of distinction on which they proved their strength and courage, and preserved their honour and dignity.

"Our days against our enemy are famous, (brilliant and shining as if they) have obvious blazes on their foreheads and white stockings on their legs. ⁽¹⁾

^cAlqama, combining the descriptions of the day of battle from the point of view of the defeated, the victors and others, in one verse wrote:-

"I have never seen such a day with so many people weeping (because of their great losses) feared, exultant (because of their gains) and emulous (desiring gains similar to those of the triumphant). ⁽²⁾"

The Poetic Images describing the Day of Battle

In length the day of battle was compared to many days (701-702) as if there were no hope of its ever coming to a close, for a time of grief and hardship seems very long. ⁽³⁾ It was also reported as a day of dense clouds (705), or

(1) Al-Samau' al ibn 'Adiyā (Hamāsah (Cairo) P.30).

(2) Al-Iqdu-l-Thamīn, P.110.; v.7.

(3) This may be referring to clouds of dust raised by the combatants so that the battlefield became as dark as night and the light gleaming on the weapons as they moved appeared like stars. It may be also that it was a description of the reactions of the defeated army to whom everything around would have seemed dark; afflicted by great losses and sorrow, which made everything black in their eyes and minds so they could not think what to do - as though they had gone astray in darkness black as night. This may be the origin of the saying "la-^cUriyannaka nujūma-Az-Zuhr" i.e. I will show the stars of the mid-day.

likened, in its dimness, to night-time when the stars are shining (703-704). Another image was that of an animal baring its fangs (706) - this emphasised the violence and dangers to be undergone. Because of the certain signs which would make them distinctive, the days of the victors were compared, in their fame and reputation, to horses with blazes on their foreheads and white stockings on their legs (707).

3. The Emotions

We mean by this what the poets have written about the inner feelings of the people and the consequences in their actions, from the events causing the battle until the end of the fighting. We will now examine the poets' descriptions.

They describe the distress suffered by an Arab when sufficient pretext rouses his emotions to go to war. This distress was apparent when an Arab lost one of his kinsmen; then he endured agony and restlessness of mind which was reflected in his physical state so that the sufferer was deprived of sleep, appetite and health. He was in a condition of unceasing pain, deep sorrow, and an inner burning until he had taken revenge for his loss. In the meanwhile he remained unkempt and abstained from wine and women and always carried his weapons with him.

Then, when he encountered the enemy, he would constantly summon up his indignation, and rouse himself to a state of intense hatred which acted as an incentive for

a fierce attack.

The reaction of the attacked, taken by surprise, was fear and bewilderment - the women, their clothes in disorder fled in panic, and the men were perplexed and horrified; but the valiant warrior restrained his emotions and renewed his courage.

"When I saw the cavalry dashing to attack, as if they were torrents spreading out when the dams had been opened.

Then my spirit was at first agitated with fear. Then I calmed it, and in spite of its inclination it rested and was still.

(I said to myself:). "Why do I carry a spear weighing down my shoulder if I do not thrust when the cavalry attack?"⁽¹⁾

The emotions when the two armies encountered was such that their hearts "beat hard and leapt into their mouths"; then their expressions would be grim and frowning and their eyes red; and when the battle became intense and the fighting desperate then the lips would be parted so that the back teeth could be seen.

The emotions of the coward when he saw the attackers were described as a state of confusion and overwhelming fear; he could not think what to do - whether to flee, or whether to stay and lose his beloved life. He would be so overcome by this violent feeling that his shoulders would

(1) 'Amir ibn Ma'likarib, Hamāsah (Cairo) P.44.

tremble with fright, his muscles quiver and his mouth and throat become dry and parched; he is so overmastered by fear that a sparrow seems like a horse to him (i.e. he is afraid of the most harmless thing). The emotions of both sides after the battle was over were described: those of the defeated were of grief and sorrow for their losses, but the victors were happy, and rejoiced, especially if the fight had been for revenge: then, the triumphant man enjoyed a feeling of relief - his distress was cured, his burning for vengeance was cooled, and his spirits calmed; he could now return to normal life, and return to the things he had denied himself. If he died now he could do so with a happy and satisfied heart.

"When Death comes (after I have taken my revenge) there will be no desire in my soul ungratified.

(My revenge) was (like) a bone (sticking) in my throat, (but now) I return with a soul whose recovery I have obtained."⁽¹⁾

Some poets, however, disguised the true feeling of fear and panic, in boasting, saying that they spent the night before the battle, when they realised the enemy would be waiting for them on the morrow, in singing and dancing.

"They (the enemy) spent the night (in our territory) as our guests, and we spent the night in pleasure with singing girls with tambourines, and men playing upon reeds."⁽²⁾

(1) Qays ibn al Khaṭīm, *Diwān*, Pp.3-4, vv.3-4.

(2) al-Muḥaqqir *The Bariqite*. Naqā id, P.676.

Another poet claims that he fought as though he were playing games in a playing field:

"I fought them in the Day of al-Hadīqah wearing neither helmet nor coat-of-mail, as if the sword in my hand was a handkerchief."⁽¹⁾

Poetic Images of the Emotions (694-698)(P.69)

The enemy's condition when suddenly attacked by large numbers was compared to that of a woman purifying butter over a fierce fire; the butter rises to the top of the pot and is about to run over and she does not know what to do. In her perplexity she cannot decide whether to take the pot off the fire in an attempt to save the butter, which may perhaps be spoiled, or whether to leave it on the fire and lose it (708).

The image used to describe the quietness of the frightened coward amongst the enemy was that of a silent ass (709). The people fleeing in panic were likened to a frightened antelope pursued by a hunter (710). The state of the bereaved was compared, in the great sorrow and lack of anything which would take the place of what they had lost, to the plight of a she-camel who has lost her baby offspring (711-712).

EXTRACTS

1. ʿAbd al-Shāriq ibn ʿAbd al-ʿUzzā said:-⁽²⁾

"They came like a cloud across the horizon, with an

(1) Qays ibn al Khatīm, Dīwān, P.11, v.21.
 (2) Ḥamāsah, (Cairo)P.170.

abundance of hail, and we came like a torrent; both of us were in a frenzy.

When they saw us they cried out (calling their people) 'O, people of Buhthah!' Then we called our people saying 'O Juhainah, direct aright the thrusting and striking.' We heard a voice calling from an unseen place, then we ranged about and returned to our places.

After pausing for a little while, facing each other, we dismounted and shot our arrows.

When our arrows were exhausted, and our bows no longer of use, we advanced toward them, and they toward us.

Both of us were glittering (because of the gleaming weapons) like two gleams of lightning in the clouds; when they stepped forward with swords we ran at them.

We attacked them once, and I killed three of them, and their leader, Qayn.

Then they attacked again and deprived us of three of our number and shot Juuayn.⁽¹⁾

2. ⁽²⁾Antarah of Abs said:-

"And the warriors marched towards one another with their iron equipment (so heavy that it made them move slowly) like camels walking under heavy burdens.

When they(our warriors) walk in their ample mail-coats you would think they were swollen torrents, spread over a wide river bed.

{1} literally - dragged the legs of three from us.

{2} Iq.Th., P.36.

"The standards were raised and beneath these shadows there were among my people the composed sons of war.

The people of ^CAbs called to one another; they bore the Indian sharp-edged sword which can sever a head instantly, and the ranks of soldiers advanced on the enemy.

And every Rudaynite spear whose head was like a brightly shining fire in the darkness of night.

Then we turned around each other as the hand mill turns on its pivot, and the broad swords struck the heads of warriors.

During the hottest hours of the day until the light of the sun vanished and night which robs one of sight spread over the earth."

(1)

3. Qays ibn al-Khaṭīm said:-

"I struck the son of ^CAbd al-Qays with the blow of a man who seeks for revenge for blood, and had it not been for the blood welling up and pouring from it one could have seen through the wound.

I gathered up my strength into my hand for the thrust, and inflicted a wound wide and running like a stream, penetrated so that, standing before the man, one could see through to what was behind him.

Though it should cause the nursing women to avert their eyes in horror, that would not move me so long as the end was pleasing to me."

(1) Ḥamāsah, P. 54.

(1)

4. Qatādah ibn Maslamah of Hanīfah said:-

"When the ranks of the two armies met and pointed their spears toward one another, and amidst the swirling dust the horses champed on their bits.

And in the dust clouds they were of grim appearance, and wounded from the thrusting of the spear.

I directed a decisive blow at their leader; he fell, and the beauty of his face was distorted into ugliness.

There were with me, warriors from Hanīfah, who are like lions in battle; their heads were distinguished by their helmets

When clad in steel, and wearing their helmets and the smooth gleaming mail-coats, these warriors look like stars!"
 5. Verses of ʿĀmir ibn al-Tufayl⁽²⁾ describing the battle-field.

6. Al-Ḥuṣayn ibn Al-Ḥumām.⁽³⁾

7. Tarafah said:-⁽⁴⁾

"And we are renowned for heroism when the blows which cause blood to gush noisily forth, slaughtering and causing sudden death, disperse the cavalry;

And when the women of the tribe wander from place to place like a herd of oryx and the points of weapons are dripping blood,

(1) Hamāsah, P.321.

(2) Dīwān, P.105, vv.6-9, Lyall's translation P.99.

(3) Muf. P.105, vv.8-16, Lyall's translation P.36.

(4) al-ʿIqdu-l-Thamīn, P.66, vv.6-8.

"And when the territory of the tribe is defended by none save the son of a noble woman, and when overtaken calls on all for help (i.e. not only on his own kinsmen)."

8. A duel by Abū Dhu ayb of Hudhayl:-⁽¹⁾

9. When his brother was killed Al-Muhalhil said:⁽²⁾

"I consider the prosperity of life gone, like a borrowed thing that has been taken back,

When I was informed of the death of Kulayb, it was as though sparks entered my sides.

I felt giddy and my sight grew dim for his sake - like the effect of wine on the man who drinks deeply."

"I take upon myself a steadfast vow that all my life I shall give up all that our territories offer,

Forswear women and drink, and wear a robe which could never be borrowed.

I will never abandon my coat-of-mail and my sword until day abandons night.

And until the noble men of Bakr perish so that no trace of them whatsoever should remain."

10. 'Umru' al-Qays said after he had taken revenge for his father's death:⁽³⁾

"My eyes have been cooled by what befell the people of Mālik, people of 'Amr, people of Kāhil,

(1) Muf., P. 880, vv. 57-62, Lyall's translation P. 359.

(2) Shu-Naṣ, P. 164.

(3) al-Iqdū-l-Thamīn, P. 151.

"And people of Ghanm son of Dudān, when we smite down the noble and the common people together;

We struck them with blows from the front and blows from the side (with the spears moving like) the movements of a man handing arrows two by two to an archer,

When the cavalry advanced in troop like swarms of locusts or thirsty sand-grouse of Kāzimah

Until we left the slain heaped on the battlefield with none to tend them, until they swelled and their legs were raised up like gathered wood.

And wine becomes lawful to me again, after I have been occupied with my task, and had no time to drink it,

Today I drink, committing no sin punishable by God and not hiding my action."

IX What happened to the Foe.

By this, we mean what the poets have said about the conditions of the enemy - in their encounter with the opposing army, during the fighting until the close of the battle, and in its outcome. In this, nearly all the poets describe the total extermination of the enemy - they all perish so that not one among them is left alive. Only a very few poets have not exaggerated but have maintained a moderate approach to their subject and given a probably unbiased description of the situation, not only for their own side but that of the enemy also: they maintained that the damage and hardship inflicted on the foe was similar to

what their own army endured, and they described their enemies fairly. These poems, in which justice is done to the achievements of the adversary, and due praise conceded to the enemy, are known as "al-Munṣifāt".

To quote an example from them, ⁽¹⁾ʿAbd al-Shāriq

To quote an example from them, ⁽¹⁾ʿAbd al-Shāriq
ibn ʿAbd al-ʿUzzā said:—
of use, we advanced towards them, and they towards us.

Both of us were gleaming (because of the glittering weapons) like two lightning-rain-clouds flashed to one another, whenever they advanced with their swords, we harried them (and smote them.)

We attacked them once and I killed three of them and slew (their famous knight) Qayn,

And they returned the attack and then deprived us of three of our number, and shot (dead) our (famous warrior) Juuayn.

My brother Juuayn a defender of glory (i.e. he preserved the reputation and honour) and slaying is an honour to the warrior.

The enemy retired with their spears broken, and we with our swords bent.

They spent the night lying on the ground groaning and with shrieks of pain, and if our wounded warriors could have walked with us, we would have left (the battlefield) by night!

(1) Ḥamāsah (Cairo) Vol.1, P.171.

And Umayyah ibn Abū-aṣ-ṣalt said:

"They (the enemy) advanced like a cloud of hail crossing the horizon, and we advanced like a torrent rushing so violently that it denies those who come for water.

The terror which causes the hair to turn grey is less than their meeting, when they, facing each other, shake the spears. Their spears were dripping with blood like an overwhelming torrent, and straight like ropes in the hands of those driving cattle to water,

Then when we had not a bow or arrow left we marched half way toward them and they marched towards us;

They drove us back with the white swords, sharp-edged, and we drove them back again (with the white sharp-edged swords) until we had quenched our thirst."

In many of the poems telling of revenge, when the poet described the achievements of his own side and the losses sustained by the enemy, he depicted them as similar to what had previously been inflicted on his own people. In so doing, he is indirectly praising the enemy, although this, of course, was not the object of his composition: he praised his own people and boasted of their taking vengeance, but, in so doing, he described the achievements of the enemy that had led his people to seek revenge. An example will illustrate this point: in some of his verses

(2)

al-Tufayl of Ghani said:-

(1) His *Dīwān*, (Beirut 1934) P.66.

(2) His *Dīwān*, P.24, vv.24-29, Krenkow's translation.

"We obtained (in requital) for our slain, an equal number (of them) and for every fettered and shackled one of our people, there was one shackled (belonging to them),

And for our robbed cattle the same number; for captive women, captive women, and for every warrior, a warrior.

And for captive women which, after spending a life of comfort, were made to ride pillion in spite of unevenness of the ground, while their eyes were flowing with tears,

(We captured) maidens trailing their skirts, resembling among the people a flock of antelopes, as they minister to the hirelings;

(Maidens) belonging to every branch of the loftiest of the tribe of Tayy, when their pedigree is traced, or their geneology is inquired into.

And for the invaded centre of the camp in the midst of our landed property (we obtained in requital) robbed plunder, in the midst of which our horsemen call to one another."

In their accounts of the enemy's reaction when faced by the opposing army, the majority of the poets have exaggerated, describing their foe as in a state bordering on panic, and as being so confused and fearful that they did not know what to do, or which way to turn. They claimed that their people slew the enemy's chiefs and kings and that no-one remained alive except one who fled in fear, or a dejected captive, a mourner wearing black - widowed and humiliated, or sighing children, orphaned and poverty-

stricken. Some poets maintained that their people had inflicted a dark and terrible day of disaster on their foes, who perished entirely so that it was as though they had never existed, and the victims were so numerous that they provided weeks of gorging for the wild beasts and the birds of prey.

Descriptions, such as the following of the afflictions of the enemy, may be found repeated over and over in the martial poetry:-

We humiliated the enemy and crushed them, we branded them with the mark of everlasting shame and disgrace; we overpowered them and subjected them - they became our slaves and were in bondage to us so that we could do with them whatever we pleased; they received the severest punishments so that they howled and whined like dogs. We stripped them of all their wealth and property, dispersed their tribes and drove them from their territories, drove them from their lands and occupied them ourselves; deprived them of their fertile places and drove them to the waste, and barren uplands, and unknown places which had never before been inhabited because of their bareness and unsuitability for the support of life.

The points in their description which the poets stressed were the following - the slain, the wounded, those who fled, and the captives both male and female.

(1) The Slain.

The poets boasted of killing everyone of their

enemies, and they were especially proud of the slaying of noblemen, chieftains and kings.

With regard to the manner in which the victims were killed, the poets exaggerate in their description of the stabbing and striking with spear and swords, (as has been already stated) and they mentioned as the objects of the blow at the most vulnerable parts of the body - the abdomen, the chest, the base of the throat, the head, the joints, the ears and the spine.

As for the slain themselves, they were described as falling, immediately on being struck, or with the spear still in their body, falling where they found no pillow for their head. Their bodies and clothing were soaked with the flowing blood, and their faces caked with the dust; they fell in the desert where they had none to weep for them or pity them, nor relative to tend and bury them. They were left in a forsaken place where none visited them save hyenas and other wild beasts, and the birds of prey hovering above them. For these they provided a feast: the beasts would tear them joint from joint and eat their flesh, extract the marrow from their bones and crack open their skulls.

Otherwise they remained where they fell slain, until their bodies covered with dried clotted blood, swelled up and the legs were raised. And there they were left for so long that the bodies became stiff and crumbled to small dry pieces.

2. The Wounded

Not a great deal is said about the wounded in the battle, and they are seldom mentioned in the martial poetry. The description given is the state of the injured just after he has received the wound, and is about to die. This was introduced either when the victorious warrior dealt his opponent a fatal injury and did not trouble to kill him outright but left him to die from his wounds, or when the victor, having wounded his foe, did not remain to know whether he was dead.

In their verses on this topic the poets emphasised the severity of the stab or blow, the flowing blood, and the approach of death. ⁽¹⁾ ^CAntarah of ^CAbs said:-

"And I have left many an opponent on the battlefield, and on him the garments of blood were like purple,

I left the birds flocking to him as beautiful girls hasten to a wedding party.

But the movements of life in his hand and leg prevented them from eating him."

⁽²⁾
And Yazīd of Sinān said:-

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

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

(1) al-ʿIqdu-l-Thamin, P.50, vv.6-8.

(2) Muf. P.122, vv.6-8, Lyall's translation, P.40.

And if he recovers it will not be because I used charms over him and if he dies, that was my purpose."

The main purpose in the description of the wounded man was to portray the fatality of his position, the wound was a severe one, and blood poured heavily from it, the man was about to die and there could be no hope of his recovery.

(3) Those who escaped.

When the poets wished to taunt or defame their enemies, they spoke of those among their number who fled in time of battle when they saw the overwhelming might and strength of their opponents and the severe perils around them. The poets attributed their escape to cowardice, to fear, lack of experience in war, lack of dignity, or to a yearning for a long life with its pleasures and comforts.

(1)
Mirdās ibn ḤAmir said:-

"When swords were quivering over the place of the neck-lace, he (fled because he) remembered the dates and the comfort of Iraq."

The poets declared that the deliverance of those among the enemy who fled was due to the speed of their mounts. These, they stated, were so fleet that it was impossible to overtake them, and here they exaggerated the speed to such an extent as to make the horses appear abnormal. In one verse Salamah ibn al-Khurshub said:-

"Had she been galloping on the ground, she had been

(1) Naqā'id, P.671.

(2) Muf. P.36, v.8, Lyall's translation P.10.

overtaken, but she flew through the air with thee like an eagle."

The poets claimed further that had it not been for the abnormal speed of their horses, the escaping people would have suffered disaster, as Maqqās ibn ḤAmr said:-⁽¹⁾

"And by God! if 'Imra' al-Qarrs had not been able to outstrip our horsemen at Falj, he would have spent the summer as a prisoner, or would have had to treat a spear wound from which you might have blood sprinkled and oozing in drops behind him."

By this we may see that the poet would mock and defame his enemy by attributing the length of his life to the horses which caused Fate to pass them over; and even more - the poet would ask the foe to thank his horse and be grateful to it for delivering him from most certain death. This can be illustrated from the verses of Qutbah ibn Sayyār and Salamah ibn Al-Kurshub:-

"And a big-bellied strong horse saved Abū al-Sehbā,
postponed his fate (i.e. prolonged his life)."⁽²⁾

and

"So praise her well for her service to thee, as is fitting, and be not ungrateful to her - the ungrateful has
⁽³⁾
no prosperity.

The poet further discredited the enemy by stating that when

(1) Naqā'id, P.586. (2) Naqā'id, P.586.

(3) Muf. P.35, v.7, Lyall's translation, P.10.

they fled they were in such fear and panic that they threw off their equipment and clothing so as to lighten the burden on the horse so that it could run faster, and that such was their confusion that they missed their way and went astray through unknown parts.

(4) The captive men.

Here the poets found a topic for boasting and praising, for lampoons, taunts and threats. They spoke of the social rank of captives and their condition at the time of their capture and during their captivity.

The poets boasted particularly of their people taking those of high rank - chieftains and kings, and of holding captive large numbers of the enemy. The prisoners were described as being made to wear collars of rope, stiff leather or even iron, they were fettered and manacled and were driven alongside their captors; bound together with rope they were compelled to travel, ascending the uplands and descending again into valleys and being allowed no rest even during the hottest time of the day.

Referring to the condition of the captives the poets described their torments as being both mental and physical. They were deprived of all they had owned, and had to suffer the humiliation of being prisoners; their fetters and chains caused them pain by biting into their flesh, and these men who among their own people had lived in comfort and luxury now never tasted the best foods, and had to drink, if anything, only that which was left over

by their masters.

The end of captivity came either by ransom, or a man was granted his freedom and his forelock was shorn off.

(5) The captive women

Very much more has been said of the captured women than of the male captives, and this, it may be assumed, is because of the great attention paid to women, and the close connection between the women, and the honour and dignity of a tribe. The honour of women was regarded as the most important honour amongst the Arabs, and any ill-treatment of a woman was a breach of the honour of the whole tribe and a never-to-be-forgotten disgrace.

The capture of women provided the poets with a topic which allowed of various treatment - boasting, praising, lampooning, defaming, threatening and warning.

They boasted of the capture of women, young and middle-aged, virgin or married, but especially of those who were of noble rank, the daughters of distinguished men, the wives of chieftains and those who had been delicately nurtured and lived a life of luxury.

Both taunting and in warning, the poets described what conditions were like for the women when captured and during the period of their captivity. They described how they were carried off riding uncomfortably. They beat their faces and rent their clothes, beat their hands against their breasts, shed tears and cried out for help; they turned to every side hoping to see someone of their kin

coming to their rescue. They were forced to appear unveiled and become concubines to their masters.

Stricken with grief and sorrow they sighed and wept continually and their thoughts dwelt on their condition of humiliation and submission, while they could do nothing to resist. All that they longed for was their freedom.

All poets who have spoken of the capture of women have laid great emphasis on the description of their physical beauty and have described them as being lovely and fair with fine faces and bright complexions, beautiful black eyes and white teeth and cool saliva; they had attractive figures and round breasts, and full shapely legs, soft delicate fingers, and a pure, fine skin.

The Poetic images describing the condition and experiences of the enemy.

The continual thrusting and stabbing that the enemy endured were compared to heavy and abundant showers of rain (739-741) and in weight and speed to water poured from a bucket (764-765).

The victim falling to the ground when he was struck was compared to an object thrown in sport, and in the way in which he fell immediately on being stabbed was described as like a tree cut down (770-771).

The heads which were struck off and thrown to the ground were likened to colocynth (743-744); and the way in which they fell, scattered over the desert sands was compared to burdens fallen from the camel (767); and their

appearance when pierced with arrows was described as that of the quiver containing arrows (766).

The image of a muffler was employed to describe the appearance of the blood covering the face and disguising the features (753); and the victim pierced with a spear, with a spear-point still sticking in him, pulled forward by his assailant, with his arms outspread was likened to a swimmer (749).

The penetration of the weapons into the body and the withdrawal of them smothered with gore inspired the poets to speak of them as though they (the weapons) were satisfying their wants by drinking, and quenching their thirst with the blood of the victim (716-717).

The enemy, plundered and deprived of all their property, were compared to the branch of a tree stripped of bark and leaves (768-769); and the laments and sighs of those defeated by a grim opponent to the whinings of a dog bitten by snakes (773); their painful groans and cries for the heavy losses they suffered were compared to the protests of overloaded camels (780). This image of the camel recurs--the poet speaks of the camel kneeling (778) and of the tread of shackled camels (782-783) when depicting the press and hardship of the fighting, and the difficulties and the consequences of the battle.

The weakness of the enemy and their lack of resistance to the overwhelming power of the enemy, their inability to stand firm and the manner in which they perished was

presented with the image of a bank crumbling before the rushing torrent (742). This lack of resistance, and the superiority of their conquerors who slew them and felled them to the ground, caused the poet to compare them to slaughtered sheep (774) and slaughtered camels (777), and in their numbers and their submission the defeated troops, driven off, were said to be like cattle (784)785). In the way in which the foe were expelled from one place to another by the victors, the poet saw a likeness to pups being driven by the bitches (772); and the humility of the enemy was compared to that of the modest young camels among the milch camels (779). They were also compared to the flour (775-776) and in their complete slaughter, so that not one of them survived, to the perished ancient tribes (787-790). The image of beautiful young girls going to a wedding party was employed to portray the haste and eagerness with which the birds of prey gathered over the bodies of the slain(754).

We have already remarked on the use of the camel in the imagery, and the poet employs this again in his depiction of the defeated enemy driven back like thirsty camels restrained from water (781), or like strange camels, which in spite of their own powerful desires are driven from water by the others (786). The stamp of disgrace, a mark of shame which cannot be removed was compared in its permanence to the lasting marks placed on the nose of camels (715) and also to an ugly and humiliating garment which overwhelms and conceals everything else (751-752).

In irony the poets described what had befallen the enemy as though it were a medicine (713-714) given to cure a disease, and so that the recipients might be made healthy and normal; in its effect on them bodily and mentally they describe it as the drinking of water and wine, (718-738), and speak as though the enemy enjoyed it; they speak of the booty as though it were the gain of the foe (745-746). The enemy who received the spear-thrusts were depicted as an object with which the spears were playing a game (748), and as if they, i.e. the spears or their owners, enjoyed this and the lack of resistance of that with which they were sporting.

The injuries inflicted on the foe were ironically compared to the hospitality and entertainment offered to a guest (755-763) and the way in which the host hastens to please his guest most extravagantly, exerting himself to his utmost so as to gain the greater reputation and praise.

The poetic images describing the slain.

Their swollen skin was compared to the bark of the tragacanth after rain (791) and their dried bodies with the arms and legs raised, to the wood of branches of trees (793-796). The bodies, crumbled to small, dry pieces were described like fallen leaves, crushed and dried up (792).

The poetic images describing the fleeing people

The speed and noise of the pursued persons was compared to the running and bleating goats (797), to an eagle soaked by heavy rain (799); and their great speed

was likened to that of a heavy rock falling from a high mountain (809); in their haste and fear they appeared like frightened ostriches (800-805), they were compared to an oryx frightened by hunters (782), to an ass (791) and to sheep chased by wolves (798). The image of a man who collects dry wood was used to depict the manner in which they went astray into unknown ways, into thickets and remote places (808).

The poetic images describing captive men

The captives stricken with grief, dirty and shabby, being driven along in their coats-of-mail were compared to scabby camels painted with tar (810), and the sound of their fetters and chains as they moved was described as though it were singing for them (811-812).

The poetic images describing the women captives

The captive women in their state of unattractiveness and in their dishevelled appearance were sometimes compared to ogresses (815). Comparison is made between the tightness, the hardness and the severe pressure of the instrument for straightening lances and the iron fetters biting into the flesh of the prisoners (818).

The beauty of these women captives was often described as like that of statues (813) in fairness; their grace of form was compared to that of the oryx (814) the antelope (817) and the gazelle (819). Their breasts were likened to pomegranates (816) in their roundness and fullness, and their faces in their fairness and brightness to

the new moon (820) and the sun (821).

EXTRACTS

1. Bishr-ibn-Abī-Khāzim's verses on what his tribe had done
(1)
to its enemies.

2. Rabī^cah ibn Maqrūm said:- (2)

".....because of them (i.e. my people) ^{and} Amir met with
a disastrous day at al-Nisār, at the Tikhfah:

They (i.e. my people), at that battle forced the whole
tribe of Hawāzin, rich and poor alike, to yield to them one
half of their possessions.

And at al-Kulāb, Madhhij led against us all their
forces, including all their confederates as well as their
own pure stock:

Then our war-mill whirled, grinding up their horsemen
and they became rotten bones, and as though they had never
existed.

With spear thrusts from which the gushing blood spurted,
and with sword strokes that clove the skulls (on their
shoulders);

And their bodies lay in Tayman in such a state that he
who saw them there would perforce compare them to crushed
dried leaves from the trees.

And we left ^cUmārah among the spears; ^cUmārah of
^cAbs, wounded and drained of blood."

(3)
3. Zuhayr ibn Janāb said:-

(1) Muf., P.644, vv.13-21, Lyall's translation P.270.

(2) Muf., P.361, vv.30-36. (3) Shu.Nas, Pp.208-209.

"Whither can one flee from the fear of death when they (the enemy) defended themselves against us by (leaving their possessions fur as as) booty.

When we captured Muhalhil, his brother, the son of ʿAmr in shackles, and the son of Shihāb,

And we captured from Taghlib every fair woman, bright as the light of (the sun before noon) and with cooling saliva,

While she shouted at Muhalhil (saying) "O people of Bakr is this the defence of the glories?

Woe to you, woe to you! we now have right to your territories, people of Taghlib, I am the son of battle, raining down;

While they were fleeing in every direction like frightened ostriches running on the mountain tops,

And the death-mill whirled upon them with (warriors like) lions from ʿĀmir and Janāb.

They were either people fleeing and with no care for anything, or the slain gleaved with dust."

4. Saʿīdah ibn Juʿayyah of Hudhayl said:- (1)

"They pointed the grim, threatening Yazanite spears, like stars, and gave the poisonous drink to one another,

The Buṣrite swords among them were shearing through limbs and neck as though they were cutting straps (of stiff leather).

(1) Hudhayl's Dīwān (Cairo) Vol. 1 (Pp. 203-207).

"They(struck into) the sides of Kings and slew them, and hacked them into small pieces, like ⁽¹⁾ cutting the hide (of cattle).

How great a number of the sad and grieved there were, and how many thirsty wounded men, in whom broken lances were still lodged; how many were slain of the generous lords of noble birth who cared for the orphans (in time of stress) when none care for them;

And how many a tall well built warrior, whole throat and neck were (now) bleeding and who panted like the heaving vulture.

And he drove back to the rear the foremost horses, charging and attacking repeatedly, like a wild stallion among the herd of camels,

And a great number of noble women lying (sideways on their sides) behind the camel-saddle, and riding with discomfort, or walking with great difficulty,

They (the captive women) were shedding streaming tears, were unbecomingly clad in ragged gowns in place of luxurious garments striped in red and green.

The victors made the enemy turn back, and pursued them and destroyed them as though they were a weakened bank undermined and swept away by the powerful tide.

Then the triumphant returned with captives bound and fettered and (booty, of) camels like the middle of a lofty mountain, which were shared (amongst them).

(1) or possibly he means "like butchering an animal".

5. A poem of ^CAmir ibn al-Tufayl ⁽¹⁾ in which he describes what happened to several tribes who were his tribe's enemies.
6. ^CAntarah of ^CAbs said:- ⁽²⁾

"They (i.e. the enemy) left behind for us women who had recently borne children; and they fled in haste and scattered, some running directly away; and others running this way and that.

And they left behind also; every girl with round breasts and plump, shapely legs and of the great and noble stock of the people of Dabbah.

We left there the tribe of Dirār, some as fettered captives, and some killed from whom the wailing-women were absent.

And we left ^CAmr and Hayyān in a desert where the grim hyenas visited them from time to time,

They (the hyenas) dragged off the skulls, split by our spears and removed their beards and the locks of their hair."

II BOASTING

There are 2340 verses on boasting out of our collection which is 5080 verses. The poets chose two ways by which to boast of glory in war. They either express it tribally or personally. 1648 verses are of the tribal type and 692 are personal. The boasting would appear to deal

(1) Dīwān, P.95, vv.6-27, Lyall's translation P.96.

(2) al-Iqdu-l-Thamīn, P.36, vv. 17-21.

with three major topics:- boasting of heroism, of horses and of weapons. Out of the 2340 verses there are 1882 verses on heroism, 269 on horses and 189 on weapons.

A. Boasting of Heroism.

The poet boasted in these verses of a hero who had performed exploits in the field of which he could boast or which his tribe could glory in. Of 1882 verses, 1407 express this pride tribally and 475 are personally expressed by the hero himself.

Military glories were extolled, i.e. tribal victory in their Ayyāms and brilliant action in battle.

There are twelve main points to be considered under this heading.

1. Chivalry

Here the poet boasts of the great moral virtues of his kinsmen. They praised such virtues as that of keeping faith with those who showed goodwill towards them, helping the weak and oppressed, giving help to all with no thought of gain. In war they liberated the prisoners without awaiting monetary gain or thanks, were not interested in looting but in dispensing justice with no thought of personal or tribal gain.

2. Defence

Here the poets boasted of the way in which women were protected - by a high code of honour; territory, horses, camels, clients, (maulās) refugees, and sojourners were all respected and treated well. This action of doing good

without thought or expectancy of reward is mentioned frequently.

3. Numerical Superiority

Tribes were proud of their great numbers, their personalities, the vastness of their armies and their squadrons, and their poets showed how proud they were, not only of the actual numbers, but also of the fact that no outside assistance was needed and no foreigner had to be brought in to swell their ranks.

4. Strength

Numbers meant strength. Bravery and stamina also meant strength. In this connection, the poets spoke of power on their own side, bloodshed and terror on the opposing side and proudly stated that the blood of their slain has not been shed in vain, for it will be avenged. They boasted of their ability to suppress risings, oppress their enemies, attack them, occupy their lands and of many things of which they knew themselves to be capable whereas their opponents could not treat them in the same way. They were so powerful that they were able to control vast areas of enemy country and to graze their cattle on all the richest and most fertile areas with no fear of reprisals. They were so fearless that they were able to camp in unprotected places where no rocks or mountain ranges helped them should their enemy attack. So great was their reputation for strength and ruthlessness that all, whether women, refugees or cattle under their protection enjoyed complete safety.

They were also proud of the fact that drought and other difficulties did not lessen the severity of their attacks or prevent them from carrying out their raids.

5. Death in battle

This boasting took the form of saying that the heroes had a complete indifference to death, and even welcomed being killed in action. They also said they were proud of sacrificing themselves and boasted that no hero died a natural death but shed his blood in the cause of honour and dignity - as death is inevitable they saw no reason to fear it.

6. Chieftainship

Many poets stated that they themselves had been successful leaders in time of battle.

7. Experience and continuity of war

We find here that the poets' main boasting is that their heroes were experienced warriors, descended from great fighters and that their kinsmen were fighters. They praised their bitter fighting, their excellent shooting and the management of their horses in the fiercest battle. They boasted of their pleasure in fighting and of their splendored carriage and excellent horsemanship. They were particularly boastful of the fact that they were always fully armed and ready for battle and that, because of this, men and horses suffered - the men becoming thin and unkempt and the horses weary and exhausted - the mares even losing their foals.

8. The fate of the enemy

In order to extol their heroes' prowess the poets used to magnify their enemies' attributes. They would mention the names of the various enemy tribes saying they consisted of experienced and great warriors. They would exaggerate the size of their numbers and equipment. In this way greater glory was given to the poet's army which could defeat such powerful enemies. Then they boasted of their warriors' treatment of the beaten enemy, such as driving them from their homes, occupying their lands, appropriating their wealth and cattle, capturing their men and women and leaving the dead and wounded to the wild beasts and birds.

9. The killing of distinguished men

Great credit was paid to heroes who had slain kings, chiefs, leaders and other well known men. They made a great point of mentioning them by name.

10. Courage

Under this heading we find the poets boasting of their heroes' great courage - their fearlessness, self-confidence and alertness in action. They boasted that they resolutely faced enemies who far outnumbered them and who possessed the finest horses and the best of weapons. They said they made repeated violent and severe attacks: that they were not afraid of the largest army or the sharpest weapons; they attacked openly even marking themselves so that they were more easily seen by the enemy. They called them the "Warriors of the Morning" because they were always

prepared for sudden raids which usually occurred in the morning. They boasted of their trustworthiness, their powers of resistance and their ability to carry out dangerous operations as spies and scouts.

11. Patience

Great praise was given by the poets to the warriors' steadfastness in battle and their determination to continue the fight until the enemy was completely overcome or they themselves were killed.

12. Military Glories

The heroes were extolled by the poets for their great victories. They wrote of the glories of their own days and of those of their ancestors showing that they were following the glorious traditions of their forefathers.

B. Boasting of horses

In their description of horses, emphasis is on the high quality and the vast numbers used in battle. There are 269 verses on this subject, 158 tribal and 111 personal.

C. Boasting of Weapons

There are 83 verses boasting of the tribes vast collection of weapons and 106 verses praising the weapons of individuals. The accompanying table shows the number of verses and the repetition of ideas.

Motives for Boasting

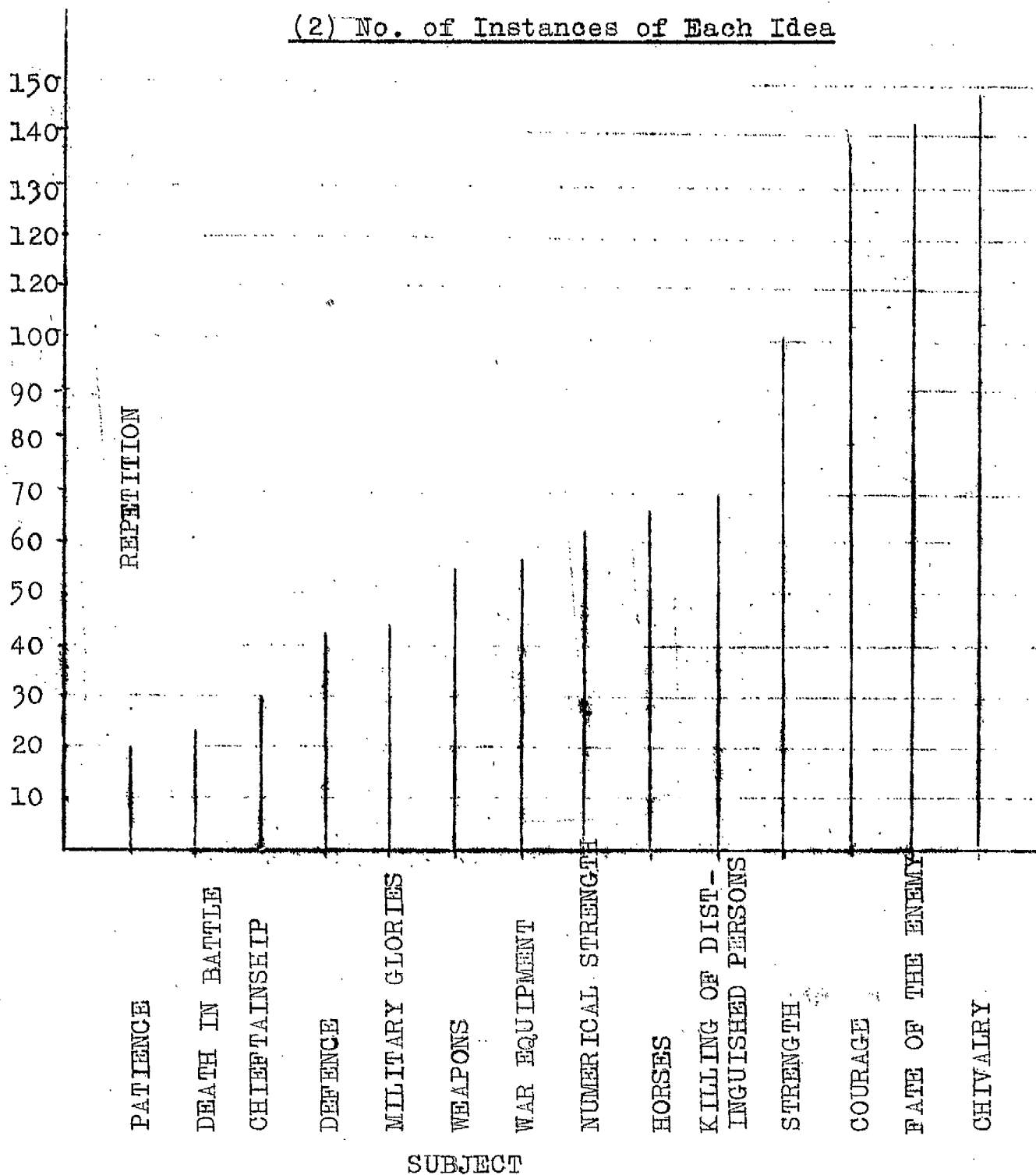
The following motives inspired the poets to boast of their warriors' military prowess.

BOASTING

(1) No. of Verses

SUBJECTS	HORSES	WEAPONS	HEROISM	TOTAL
TRIBAL	158	83	1407	1648
PERSONAL	111	106	475	692
TOTAL	269	189	1882	2340

(2) No. of Instances of Each Idea



1. Excitement of victory

Military victories provide an admirable inspiration to the poets. His senses are stirred, his imagination fired and he becomes inspired with many thoughts and fancies. Poets themselves have confessed to this influence and have also stated that defeat has the opposite effect. In one of his poems ^CAmr ibn Ma^Cdīkarib said on the day of Nahd and Jarm when his people were defeated. (1)

"If the spears of my people made me speak I would find myself composing verses boasting of and praising them because of their victory. But because of their defeat the spears have slit my tongue."

So we see military victories were an important factor in inspiring the poet and providing a great opportunity for boasting. Then the poet would sing of his peoples' glorious actions, publishing them abroad so that all would hear of them. These songs served as records which would go down in history bringing great honour to the people and providing inspiration to the coming generations.

On the other hand, defeat causes great depression in the mind of the poet and he deeply regrets that he has no opportunity to praise his people. Defeat, as ^CAmr ibn Ma^Cdīkarib says in his above quotation, cripples the poet's ability and may even result in stifling his art altogether. In one of his poems, Al Shamaydhar of Hārith says, when his

(1) Hamāsah (C.) Vol.1, P.45.

(1)

people were defeated:

"O our cousin, do not mention poetry after you have buried the rhymes in the desert of Al Ghumayr."

As has been previously stated the treatment of the defeated enemy was a strong motive for boasting and the poet dwells on the strength of his own warriors in defeating him. When Bakr defeated the Persians on the day of Dhū

(2)
Qār, Al A^cshā said:-

"And the army of Kisrā were faced in the morning by our noble heroes who have no fear of death and they fled.

They had been attacked by a large well ordered well equipped squadron whose sole aim was to kill them. Their leader was a chief who was neither weak nor foolish.

A noble man of noble origin, proud, successful and resolute.

The squadron consisted of warriors praiseworthy, resolute and determined in battle.

Their forces shine in time of danger that you would think they were the "genii of ^cIn."

When they faced us we uncovered our heads in order to let them know we were Bakr and would not flee.

We fought them so severely that they cried "Have mercy on us," while the Indian swords were reaping them but there was no mercy for them only the sword. Then their shame was laid bare.

(1) Hamāsah, (Cairo) Vol.1., P.31.
(2) Ayyām al Arab, P.34.

If every Ma^caddite had taken part with us on the day of Dhū Qār they would not have missed the glory.

When they came towards us they were so numerous that it seemed as if the night was advancing before them covering the whole earth with overwhelming darkness.

They consisted of patricians, sons of kings and Satraps of Persia with earrings on their ears.

Their spears and swords among their troops were glittering like lightning in the pouring rain.

Whenever they bent to pick up their arrows we attacked them with our shining swords, striking off their heads so quickly that it seemed as if they were being snatched away.

And with the cavalry of Bakr which did not cease to grind them until just before noon they fled."

2. Stirring of Emotion by honour being attacked

When a poet finds the honour of his people has been slighted for any reason he is roused to pour out poems of boasting. This is to show the enemy the greatness of his people and how they are prepared to fight for their honour.

The following reasons are means of arousing the poets' emotions.

a) Unjust treatment

It is related that ^cAmr ibn Kulthūm composed his Mu^callaqah in which he attributed to himself and his tribe the ideal qualities of manhood and glorious deeds, owing⁽¹⁾

(1) See his Mu^callaqah from v.23 to end in the translation of Mu^callaqāt.

to the unjust treatment he received from King ^CAmr ibn Hind.

b) Lack of Wealth or of noble lineage

People who lacked wealth were looked upon with contempt; also sons of unequal marriages, where one parent is of nobler lineage than the other, were scorned. The poet maintained that wealth and noble lineage were matters of fate and the real nobility was that of noble actions. He was moved to write verses in praise of such heroes' bravery and glory, stating that they should be more worthy of esteem because of their handicap. He would protest against those who did not respect their honour and dignity, boasting of their heroism, courage and mighty deeds in battle.

When ^CAntarah of ^CAbs was despised because of his mother being a black non-Arab captive woman he said:-⁽¹⁾

"I am a man, half of me is from the noblest of ^CAbs and I protect the rest (i.e. his mother's side) with my sword." After he had explained his heroic characteristic ^CAntarah said:-

"And when the squadron refrains and the men look sideways at each other (because of fear) I am found to be better than he whose both parents are of equally great nobility." In his Mu^Callqah, Tarafah, expressing his poverty and boasting of his heroic characteristic says:-⁽²⁾

"And if my Lord willed it, I would be like Qays, son of

(1) Iqdu-l-Thamīn, P.41.

(2) Johnson's Translation, P.58.

(1)
 C-Asim and C-Amr, the son of Marthad.

Then (if like these two people) I should be possessed of much property, noble sons would visit me- chiefs of a recognised chief.

I am the energetic man whom you know to be venturesome and sharp as the head of the sharp snake.

And I swear, my waist does not cease to be the lining for an Indian sword, sharp as to its two edges."

After describing his sword he continues:-

"When the people hasten to arms you would find me invincible if my hand held the handle of it."

Tarafah continued until he said:-

"If I were coward amongst men, verily the enmity of him possessed of confederates and also of single ones had hurt me. But my bravery which I showed against them, and my boldness and sincerity and the nobleness of my origin repulses the people from me."

"And many a day I made my spirit firm at the time of its press in war, protecting its objects of defence against the threats of the enemy.

In the place where the brave man fears destruction, when the shoulders of the warriors clash together in it and they shake with terror."

(1) Qays ibn C-Asim of the tribe of Shayban and C-Amr ibn Marthad of the tribe of Bakr ibn Wā'il were two Arab chiefs renowned for their high birth and great wealth.

c) Dispute and Anger

A quarrel between two people or tribes incited the poet to compose poems of boasting. A dispute that is not settled amicably gives rise to reproaches, blame and threats. The poet would uphold his own tribe especially if it had received most of the blame. He would extol its heroic actions and glories and declare that a tribe with such brilliant records could not be in the wrong. He would magnify any favours they had received and urge the people not to deny their prowess but to act in accordance with their reputation. In a dispute between the people of Ja^Cfar and those of Ghani, Tufayl of Ghani composed some verses addressed to the Ja^Cfarites, in which he urged them not to show ingratitude for the kind deeds done by his tribe towards them and he continued displaying the heroic actions of his tribe and those of himself. ⁽¹⁾

d) Description of the Hero's unkempt appearance

We notice that the poet often precedes his praise of a hero with a kind of disapproval of his appearance. He would describe him as pale, thin, emaciated and unkempt. This he said was due to the fact that he was so fully engaged in fighting that he was forced to neglect his appearance. Also that war affected him so terribly that he was completely worn out as he had no time for rest or comfort. This kind of poetry must not be considered as verses composed

(1) Dīwān, P. 37, Vv. 17-35, Krenkow's Translation Pp. 14-16.

to excuse such appearance but to show the greatness and endurance of the hero in trouble and danger. Abū Qays ibn al-Aslat is said to have been absent from his home for a long time in the prosecution of warfare between his people al-Aus and the tribe of Al-Khazraj, giving up his whole mind to it. After many months, he knocked at his own door which was opened by his wife. He made to embrace her but she repulsed him. Hardships of war had so altered his appearance that she did not recognise him. He called her by name and she then recognised his voice.

It is with this incident that he opens his poem.
(1)
He says:-

"She said - but she had no mind to say aught unseemly,
'Stay! but now hast thou reached my hearing.'

Thou didst not recognise my face when thou scanned its features: and War is a destroyer that changes men through her pain.

Whoso tastes of war, finds her flavour bitter and she stalls him upon rugged lying.

The helmet has rubbed the hair off my head, and I taste not of sleep save as a brief doze.

I labour on behalf of the greater of the children of Mālik: every man labours for that which is his."

After describing his war accoutrements he continues:-

"The arms of a man accustomed to look death in the face,

(1) Muf. P.565. Sir Lyall's translation P.225.

wary, hard against Fortune's blows and easily fluttered in spirit.

Prudence and firmness are better than dissimulation and weakness and a wavering mind.

The sand-grouse is not like her nestling and the herded folk among men are not like the herdsmen.

We lament not at slaughter but we requite it upon our enemies, full measure, peck for peck.

We repel them from us with a host full of alacrity well furnished with captains and champions."

3. Singing of Heroism.

A tribe's heroism and military glory is a cause of great excitement to the poet. As a result he composes songs in its honour. Here he appears to have four aims in view:- to bring out his and their high qualities so that the tribe may be held in high esteem; to affirm its supremacy over tribes less experienced in and unprepared for war; to extol its strength and power especially in attacking and defeating powerful opponents - such as a king; and to record their glory to provide a memory for themselves when old and an inspiration to the young to follow their glorious example. For example, in one of his self-praising poems (1) Damrah ibn Damrah boasts of exploits he performed, and shows his own high qualities.

And Muzarrid in some of his verses shows his

(1) Muf. P.633, Sir Lyall's translation, P.264.

supremacy in both heroism and preparation for war to those
(1)
who lack these characteristics.

Concluding one of his poems in which he boasted of
the heroic deeds of his tribe and her previous glories,
(2)
Al-Tufayl of Ghani said:-

"The days thus have raised us to the foremost with our
battles in warfare after warfare.

Men find in us nothing at which to point the finger of
scorn when our days are searched through and explored one
by one."

And in another poem of his Al-Tufayl also boasts of his
people's attack for revenge on the king of Al-Hira, An-
(3)
Nu^cmān ibn al-Mundhir, in which he says:-

"We raided when the king made a raid among us to obtain
requitat and our tents were standing by his,

As a punishment what was done to ^cAbd, the son of
^cĀ'idh - for we are accustomed to obtain vengeance on our
enemies."

(4)
In one of his verses ^cĀmir ibn Al-Tufayl con-
siders his heroic characteristics as his equipment. He
might mean that these are his weapons by which he wards off
any scorn or shame and with which he would gain more glories

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- (1) Muf., P.133, Sir Lyall's translation, P.58, Vv 12 - 52.
(2) Dīwān, F.16, vs.76,77, Krenkow's translation, P.6.
(3) Dīwān, F.55, vs.7 & 8, Krenkow's translation, P.22.
(4) Dīwān, P.126, v.6, Sir Lyall's translation, P.106.

through the inspiration thereof.

We find, too, that a poet often boasts of himself or his people's glories as a king in answer to a question. Such a question is obviously purely imaginative on the part of the poet. Sometimes it takes the form of a query about his tribe's achievements and sometimes the poet urges someone, often his beloved, to ask about his tribe's heroism.

Then he has a marvellous opportunity of singing the tribe's praises and proclaiming his pride in it.

4. The poet counting his life's pleasures

In his best moods, the poet often relates the pleasures of his life. They consist chiefly of heroic actions in battle and are essential to him. They make his life worth while and without them life is worthless.

(1)

In his Mu^callaqah Tarafah says:-

"Now then Oh thou who art my reproacher because I take part in wars and because I am present in pleasure, will you perpetuate (my life when I refrain from them).

And if you are not able to keep back my death then let me hasten it with that which my hand possesses.

If it were not for three things which are of the pleasures of the young, by your fortune (I swear) I do not care when the visitors of the sick commence to visit me. (2)

And of these my preceding the reproaches with a draught

(1) Johnson's translation, P.49, vv. 56-61.

(2) i.e. if it were not for three pleasures which he describes in the following lines, he did not care how soon he was seized by a deadly disease.

of red wine, which, when it mixed with water it foams.

And my dashing on (a horse) with sloping pasterns when the one surrounded by foes summons (me) as the wolf, of the thorny thicket whom you have awakened, going to water.

And the shortening of the day of rain, while the rain is pleasant (to me) by (the society of) a beautiful woman in the tent supported by poles."

Therefore we find the poet in his old age, unable to fight and carry out raids, lamenting his condition. He recalls the heroic actions of his youth and states what a pleasure they were to him. Then he expresses his deep sorrow in the loss of these pleasures now he is old. Listen⁽¹⁾ to Salāmah ibn Jandal when he says:-

"Gone is fair Youth, that time whose gains are fullness of praise, in it was delight for us: no delight is left for the old!

Yea, two days were good - the day of assemblies and moots of the tribe and the day of journeying through the light and darkness to fall on the foes. -

The day we pushed on our steeds homewards the way they had gone with hoofs chipped, jaded and worn by onset again and again."

5. Boasting of his heroism to his beloved

In some cases a poet feels that he is not receiving the proper treatment from the woman he loves. He may

(1) Muf. P.226, vv.3-5, Lyall's translation, P.79.

feel his love is not reciprocated or that he is being scorned in his old age. This gives rise to emotions which cause him to write verses recalling his distinguished qualities and the heroic deeds of the past. It seems as if he is justifying himself and renewing his morale. He generally alludes to himself as bleeding and declares that he should not receive such treatment from his beloved but should be admired and considered as he considers her. In some of his verses ^CAntarah of ^CAbs, addresses his beloved ^CAblah saying:-
(1)

"O Abayla, do not cut me off, and reconsider your decision concerning me; as does the one who thinks deeply and thoroughly.

O ^CAblah, how many a difficulty I myself have experienced by your life - I swear - could not be cleared away.

If you see me become emaciated, verily, he who is a target for the points of weapons would become emaciated.

Verily, many a bright featured warrior, like your husband, big, stout, on the back of a fleet fleshy faced horse.

I have left with his joints soiled with dust while his people were wounded or knocked down dead.

And many a far-spreading host of horses and its troops I have withheld with a contracted teethed, fine flanked huge horse."

(2)
In some of his verses Rabi^Cah ibn Maqrūm said:-

"Al-Ruwā^C has cast off affection for me and determined

(1) Al-Iqdu-l-Thamīn, P.43, Poems No.20.
(2) Muf., P.371, Lyall's translation, P.136.

on separation from thee and farewell.

And she said "What is he now but a worn out old man?
and repulsion was strong in her and she sought not to overcome it:

Yea, and if I have come back to my senses and a veil of
hoary hair gleams white o'er my brow

Yet I know how to cleave close to a friend though he be
far from me and the fruit of hating me is an unwholesome
pasture.

And I guard, though they be absent, the cause of my
tribe and it is not neglected with me, nor is lost."
And so he went on describing his bravery, heroic deeds, exploits and his courage and military glories.

III LAMPOONING

Before studying this section we must note the
following:-

The verses studied here are those in which the
poet taunts the enemy directly, that is by addressing him
in the second person. This excludes those studied in the
previous section where the enemy is mentioned indirectly,
that is, in the third person. The taunts appear to be directed to two main groups of people - relatives of the poet whom he considers lacking in bravery and those who are not relations. In the first case, the lampoon takes the form of a reproach and in the second a satirical taunt. Out of

5080 verses of our collection there are 559 verses on lampooning. There are 255 verses directed to the relatives of the poet and the rest 304 to the strangers.

The poet hopes to defame his enemy by attributing to him such shameful and disgraceful actions in battle that his reputation becomes infamous. The following attributes of the enemy were subjects for composing lampoons.

1. Wanting in heroism.

This includes every characteristic which conveys the fact that the enemy is entirely lacking in chivalry. He is accused of being ignoble and of possessing neither dignity nor honour. Their boasting is false: they are said to be so much beneath their opponents that their blood does not satisfy the raiders; they are not worthy to be called men; they are ungrateful for favours bestowed on them - such as being set free after being captured; they even deny such favours. They are also accused of neglect, betrayal and conspiracy against strangers living under their rule or taking refuge with them. Their territory is said to be unprotected and those who seek their keep are ignored. They are further taunted and accused of being afraid of death because they love life and only care for pleasures which exclude war so they become weak and cowardly: thus they lack the desire or ability to revenge themselves and become humiliated and submissive.

In reproaching his relatives the poets accused them of imprudent and un-heroic behaviour; that they did

not keep their own people and did not participate in fighting with them. They were abused for causing trouble among their own relatives, or attacking them even inviting stranger tribes to fight with them against their own families. They have also been reproached by the poets for neither hearing nor obeying sincere and faithful advice offered to them concerning fighting; for neglecting their chiefs' orders and for boasting against their own people.

In some cases the reproaches were made indirectly by mentioning other tribes and praising them very highly, thus drawing attention to their own inferiority.

2. What has befallen them

The poet here taunts and reproaches his enemy with what has happened to him. He taunts him with his losses and how he had been driven from his home to barren places while his opponent occupied his land and inflicted unbearable indignities on him. This has been explained in the chapter on "Description."

3. Cowardice and weakness

The enemy here is accused of cowardice, fear, lack of courage and resolution which makes him unfit to face warriors or to become involved in fights with them. The poets said they were frightened of war, weak and unable to approach near enough to the cavalry to attack or kill. As this was apparent to all, they were attacked frequently even before their wounded had been healed. He said they were unable to face their opponents but took refuge in their

houses and buildings. He reviled them saying they were poor fighters which made it easy to defeat them; they dare not graze their cattle far away for fear of losing them as they were unable to protect them; they were frightened to go far in open places and were always being attacked in their own homes, their attackers occupying their territory. They were said to be always complaining of the heavy burdens placed upon them through war and this made them frightened and unprepared.

4. Fleeing

Very often the poets taunted their enemies with fleeing when they saw the numbers and power of the attacker, or when the fighting became severe and very dangerous. The poets here made their lampooning very sarcastic by urging the enemy to be grateful to their horses who delivered them and saved them from inevitable death and calamitous consequences.

5. Shame and disgrace

The poets reviled their foes by covering them with shame and disgrace because of their defeat in battle. They were accused of being under the rule of others, of being slaves and so humiliated that their faces became black and their heads bowed down.

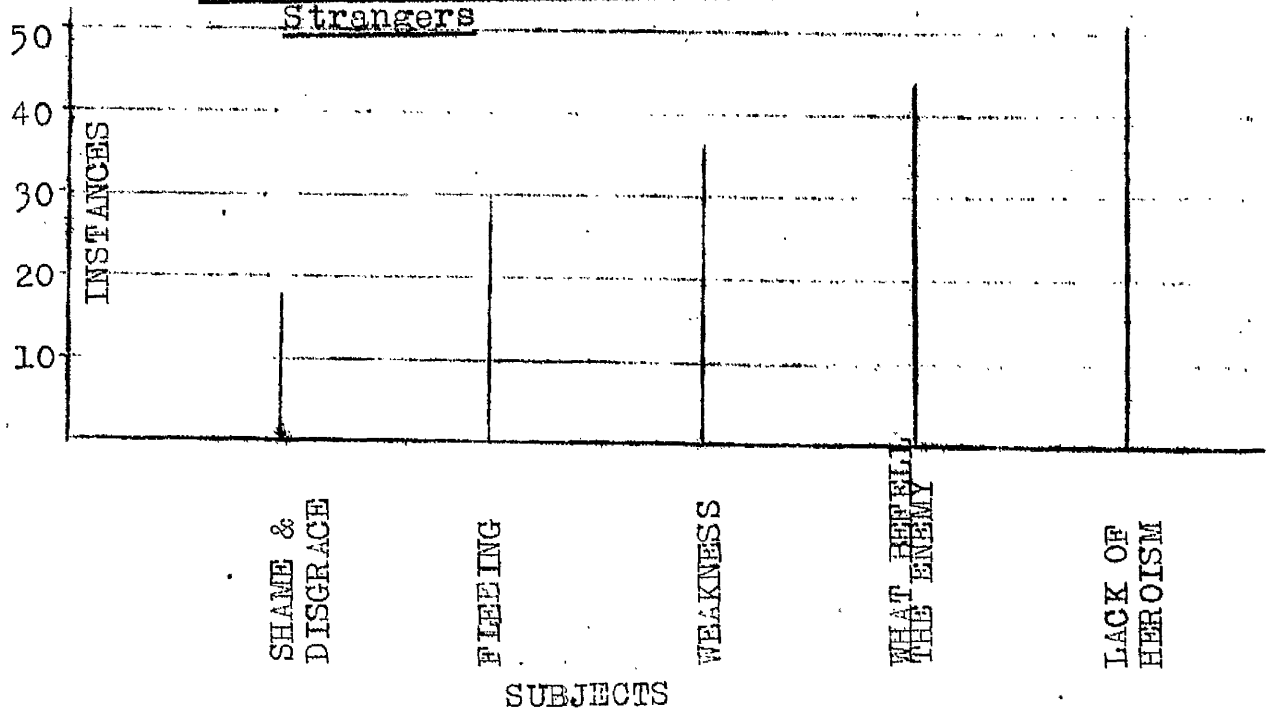
They were taunted with their shame and bad reputation which they said was wide-spread. The poets mentioned and counted the days in which they were defeated and magnified their disgrace.

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LAMPOONING
(1) Number of Verses

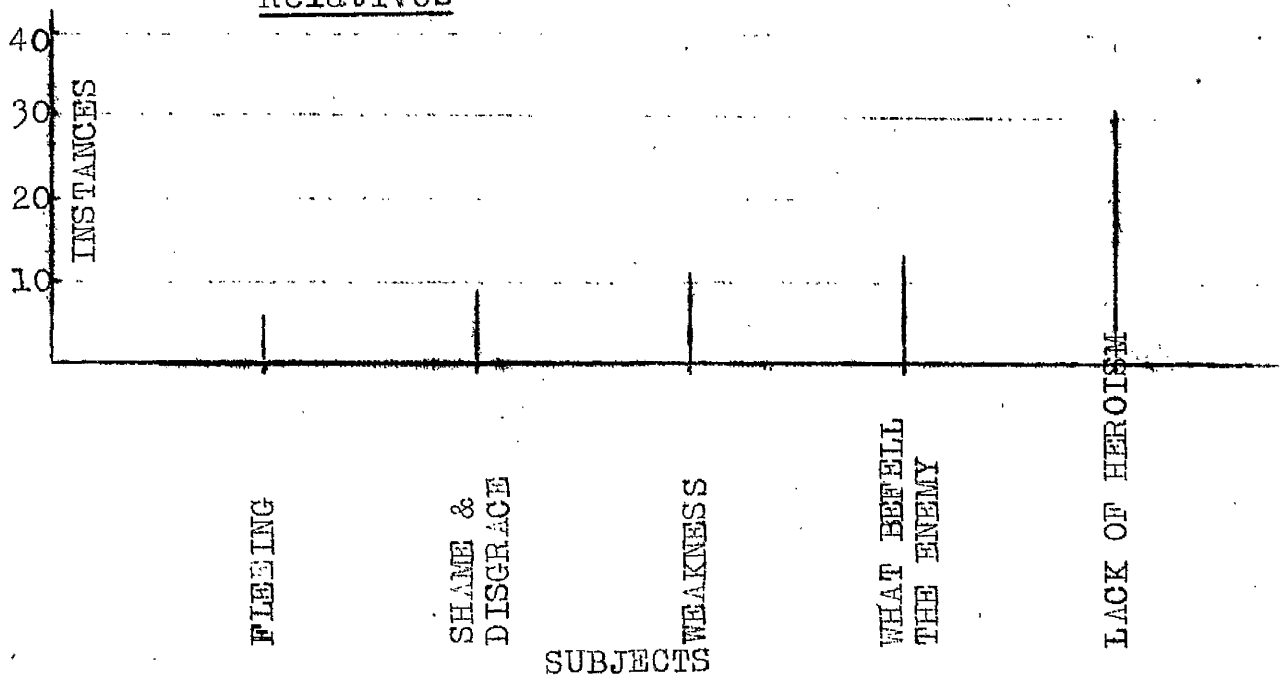
DEFECT	LACK OF HEROISM	WHAT BE- FELL ENEMY	WEAKNESS	FLEEING	SHAME & DISGRACE	TOTAL
STRANGERS	85	99	43	56	21	304
RELATIVES	156	29	24	15	31	255
TOTAL	241	128	67	71	52	559

(2) No. of Instances of Each Idea in Taunting
Strangers



(3) No. of Instances of Each Idea in Taunting

Relatives



The accompanying table shows the number of verses and repetitions of each characteristic in lampooning.

Motives for lampooning

The poet naturally composed lampoons about their enemies simply because of the enmity between them. He would heap contempt and scorn on them as if they were full of defects and not fit to participate in fighting.

But on various occasions the motives of lampooning would be something more than enmity especially if the poet's tribe was victorious. Here the poets, besides boasting of the victory would belittle their foes, revile them and rejoice over their calamities. Such motives are found to be one of the following:-

1. Aggression and Injustice of the Attackers

When a tribe had unjustly attacked another and were defeated the poets of the victorious side would be driven to abuse the aggressor. They would exaggerate what had befallen him with mockery and sarcasm. In the day of Dhū Najab it is said that the tribe of Yarbū^c of Tamīm was victorious over a joint attack made upon them by the tribe of ʿĀmir ibn ṢaḥṢaḥ, and Yamanite prince called Ḥassān ibn Kabshah of Kindah. One of the leaders of the defeated side was named Yazīd ibn al-Ṣaḥīq who was severely wounded. (1)
On that occasion, Aus ibn Ghalfā in some of his verses satirised Yazīd and his troops, defaming them with his

(1) Muf., P.757. vs. 4-17, Lyall's translation, P.325.

wounds and what had befallen them.

2. Answer to a lampooning or a boasting foe.

The boasting of a poet over his foe would arouse the emotion of that foe. If the latter had been held in contempt he would say his opponent had been lying and try to disgrace him by mentioning some of his defects. In the same way the poet would answer those who had taunted his people by displaying their shameful history and reviling them. In the day of al-Raḡam, the tribe of ʿĀmir ibn Ṣaṣaḥ had been defeated against Fazārah and other branches of Ghatafān who rejoiced in and boasted of their triumph and taunted the tribe of ʿĀmir. (1) In one of his poems, we find ʿĀmir ibn al-Tufayl replying to the verses of the (2) victorious.

3. Desertion

Sometimes the enemy deserts a tribe who has helped him in battle. The poet then composes lampoons taunting him with insincerity towards his helper.

In the first Day of Al-Kulāb, Sharḥabīl son of Al-Hārith was defeated and killed. This, it is related, was because the tribe of Ḥanzalah abandoned him, fled away and did not defend him. In some of his verses lampooning them, ʿImru' al-Qays said:— (3)

"Oh Ḥanzalah if you had defended (him) and shown good

(1) See Muf. P.29.

(2) Diwan, P.111, Lyall's translation, P.101, Poem VIII.

(3) Muf., P.436.

qualities, I would have praised you with true good characters which would have surely satisfied me.

But your desertion prevented it therefore you have been ashamed and have disgraced every good because of your behaviour.

He had had the sincerest affection for you over others but you have been most wicked friends.

Many times had his two hands rained on you generous graces spreading amongst you, and many a captive had he set free.

Oh Hanzalah, is there neither gratitude for his good deeds nor a refrain from evil conduct when your help is forsaken and remiss.

You have been found contemptible at the time of sojourning (i.e. unable to defend those who are sojourning with you) and your branches in the time of difficulty are the weakest.

Oh Hanzalah, this is the memoir of what you have done and I shall elucidate the talk with explanation.

I shall kindle great fires on the high lands so that
(1)
the people will know your treachery.

You came back with neither benefit nor safety!

O most evil followers and most wicked friends."

The poet usually reproached his relatives or close friends if they had done something contravening the recog-

(1) The poet means a flaring up lampoon and let it be widespread, so that the people would know their bad characters.

nised tribal laws. Laws such as: unity of the tribe; loyalty to one another, co-operation; defence of honour; fighting the common enemy and obeying the orders of their chiefs, leaders and men of wisdom and experience. Therefore we find the poet making reproaches for some of the following:-

1. Non-Participation in fighting

When a branch of a tribe refrained from taking any part in fighting with other branches against the enemy the poet would reproach them for their conduct either openly or by hints.

In the war of Al-Basūs between Bakr and Taghlib, a division of Bakr headed by al-Hārith ibn ʿAbbād stood aloof. They were taunted for this by some of the poets of the other branches of Bakr. It is related that on the occasion Saʿd ibn Mālīk of the tribe of Qays ibn Thālabah (1) of Bakr reproached Al-Hārith and his followers in his poem which begins:-

"How evil a thing is War that bows man to shameful rest."

2. Fighting against each other

Occasionally two branches of the same tribe would fight against each other. The poets of the victorious side would then pour abuse on the defeated side reviling them for their lack of propriety and saying that what had befallen them was their own fault and the result of their own fool-

(1) Shu-Nas, P.264 & Ancient Arabian Poetry, Lyall's translation P.31.

ishness. The reproach was more severe if one side had sought the aid of some strange tribe to help him. In the War of the Huraqah between Sahm and Širmah the two branches of Murrah, a strange tribe al-Khudr of Muḥārib took part in it with Širmah. Nearly all the divisions of Ghatafān sided with Širmah even in Sahm itself there was one division standing aloof. Sahm was in the fighting headed by al-Ḥuṣayn ibn Al-Humām who won the war. Then al-Ḥuṣayn composed some reproaching verses in some of which he said:-⁽¹⁾

"No wonder! But when Muḥārib came upon us with a thousand horsemen, eagerly pressing on in a host together -

They, the clients of our clients to take captive our women! O Tha^clabah, verily ye have brought here a hateful thing. Tha^clabah! I said to them - Ye house of Dhubyān, what has come to you - may ye perish! - that this year ye walk not in the right way.

The chiefs invited one another to the worst of deeds and Maḍū^c has become thereby that (shame) will cleave forever!"

3. Fleeing (of relatives)

When relatives fled in the thickest of the fight the poet found another reason for reproaching them in verse.

In the day of Ni^cf Qushāuah, the tribe of Shaybān of Bakr defeated the tribe Yarbū^c. On that occasion the branch of Sulayṭ, who were siding with Yarbū^c, fled. In

(1) Muf. P.623, vv.9-12, Lyall's translation, P.257.

some of his verses taunting Sulayṭ and abusing them for fleeing Mālīk ibn Nuwayrah said:-⁽¹⁾

"May God cover the horsemen of Sulayṭ with shame especially as they have returned safely.

Did you come seeking excuse to me, while no skin of yours has been pierced.

Your milk skins with cream on the top called you and you answered them.⁽²⁾

Whenever you meet you disgrace your families honour! there is no reproving you.

If the tribe of Ja^cfar were present in it (the battle) they would have been the rescuers, but they were absent.

And if the warriors of ^cUbayḍ were present, then the return of the people of Bistām would have been late.

And if the people of Riyāḥ had heard the call then angry warriors would have come from them."

4. Rivalry

Often two branches of a tribe vied with one another in honour and reputation. Then the poets would besides boasting of their own side's good qualities reproach the other side recounting their shameful actions and defeats and counting the campaigns which they had met with disgrace and great losses. The best example of this can

(1) Naqā'id (Europe) P.22 (Cairo) P.20.

(2) The poet means they did not bear the difficulties of fighting but preferred to go back to their homes and drink their milk there.

be found in the Mu^callaqah of Al-Hārith ibn Ḥillizah. It is said that it was composed and recited in front of ^cAmr ibn Hind when he was listening to a case of dispute between two sister tribes Bakr and Taghlib in order to give his judgement to settle the dispute. In his Mu^callaqah, Al-Hārith ibn Ḥillizah of Bakr reproached Taghlib. In some of its verses he said:-⁽¹⁾

"Verily, our brothers the Arāqim are exceeding limits in their spite against us, while there is every excess in their speaking against us."

After some verses in which he boasted of his people's high qualities, Al-Hārith reproached them sarcastically, concerning some of their certain disgraceful campaigns, saying:-⁽²⁾

"Are we responsible for the crime of the tribe of Kindah, that their warriors plundered you and must the fine be paid by us?

Or are we responsible for the sin of the tribe of Iyād as the burdens are hung to the centre of the burdened camel?

Those struck with sword are not us nor is Qays nor Jandal, nor Hadhdhā'

Or are we responsible for the crimes of Bani ^cAtīq for we are quit of the parties of such ones as act treacherously.

And eighty warriors of the tribe of Tamīm attacked while in their hands were spears whose blades we fate.

(1) Johnson's translation, P.207, v.17.

(2) Johnson's translation, P.231, vs. 72-79.

"They left them (Bani Taghlib) cut to pieces and returned with plunder while the great and loud shouting of the camel drivers made the people deaf.

Or are we responsible for the sin of Hanīfah or for what the earth has collected from warriors?

Or are we responsible for the crime of the tribe of Qudā^cah? may we have no share in the sin they have committed!"

IV SEEKING EXCUSE

In this section we deal with those verses in which poets have tried to find out some reasons for what has befallen his tribe. They try to explain the reason for any mistakes or unsuccessful actions and endeavour to distract the people's attention from what has befallen them. To do this he may instance some of their successes comparing them with the disgraceful deeds of their enemies. There are comparatively few of this type of verse. Out of this collection there are only 84 verses where we find the poet seeking excuses. Among them is seen the following reasons put forth as excuses.

1. For defeat or loss

There are several reasons put forward for excusing any defeat. In some cases the poet says his tribe could not avoid defeat because it was so greatly outnumbered by the enemy. He asserts that had it been equal the enemy would have been completely wiped out. He sometimes states that its failure was due to having lost so many warriors through death and so the attack was treachery and betrayal

by the enemy. He then continued to extol his own side and pour threats on the enemy.

In some poems we see that defeat was attributed to the fact that the tribe had been deserted by their allies. These verses consisted of reproaches poured on the allies and deplores the fact that their own warriors had been inferior.

Then again defeat and loss were put down to Fate: they said their warriors were not the first of Fate's victims and that they had stood steadfast and firm against a well and fully armed foe. This led to praises for his tribe and threats to the enemy.

2. For flight and delay in attack

The poet here tries to explain that failure was due to some unavoidable occurrence or because his hero had to preserve his own dignity. Where there had been delay in attack the poet said it was due to the fact that his horse could not gallop fast enough to reach the army in time. He then proceeded to blame the horse and express his deep sorrow in being unable to fight beside his dearest friends.

Flight or retreat were assigned to the great wisdom and prestige of the warrior. The poet said that as the enemy was great in numbers and so well armed there was no hope of their defeat. Thus if a warrior continued facing them he would inevitably be killed and so be of no more use to his tribe. Also if he were captured by the enemy he would become subservient to low women of base

people. This would be shameful to him and his dignity would be hurt and his prestige destroyed. An example of this can be seen in the verses of Wa^clah ibn Al-Hārith of Jarm.
(1)

3. For unsuccessful action

An unsuccessful encounter where thrusts and blows did not prove fatal caused the poet to write poems expressing his sadness for his hero's failure. He makes excuse for him by saying this was due to the enemy's being so strongly clad in armour. His verses here are often in the form of a joke or witticism.

After Tarafah ibn al-^cAbd overcame his enemy, who was attacking him with a sword he took his foe's sword and struck him but he did not succeed in killing him. In some of his verses describing this incident Tarafah said:-
(2)

"If it had been my own sword I would have left him prostrate on his side and elbow.

But it was your sword and it feared illicit action by you and death is feared."

Ibn Zayyabah abuses his own sword accusing it of treachery when it failed to kill his foe. He said:-
(3)

"What a thrust I gave [^]Zuhayr in the darkness at the end of the night when the foes appeared.

The sword betrayed me when I smote Zuhayr! It is a strayed and inauspicious sword!"

(1) Muf. P.327, Lyall's translation, P.117.
(2) Hamāsah of Al-Buhturī, P.44.
(3) " " " " P.45.

Motives of seeking excuse1. Defending their honour after a defeat:-

The poet was afraid his heroes would be thought weak and cowardly, so he composed poems extolling their honour thereby restoring his own faith and feeling for them. These are two ways in which he satisfied his own emotion and defended their honour. First he boasted of the abilities of the side which had defeated them and secondly he composed satires and lampoons on the victor. He addresses his hero as if he were replying to some query saying that the enemy was lying and that their boasting was false. He reviled the enemy by numerating their disgraceful campaigns and compared them with his own people who were active fighters showing great heroism and claimed their supremacy over the enemy and only failed in their attacks because they lacked the numbers and equipment of their foes. An example for this can be the verses of 'Amir ibn al-Tufayl concerning the Day of Fayf-al-Rih, in which he was defeated and wounded. ⁽¹⁾

2. Reproaching

Sometimes a poet himself was taunted for his army's defeat or loss. The poet replies to his accuser by trying to uphold his and his people's honour by telling of their position in warfare, the heroism displayed by them: the great perils surrounding them and the difficulties endured by them. He did this in such a manner as to make the

(1) Dīwān, Poem XI, pp. 116-120, Lyall's translation, Pp. 103-104.

accusers seem foolish and stupid.

(1) Qatādah ibn Maslamah of Ḥanīfah did this when he said:-

"She (i.e. my wife) hastened because of foolishness to reproach me and insolently she reviled her husband with weakness and blame.

When she found I had lost my warriors and exhaustion and wounds apparent in my body.

I was not the first of those who had been struck by Fate and strong gallant warriors.

I fought them until their hosts retreated and the horses were swimming in streams of blood.

When the tribe of Tamīm were taking refuge with the great men of Banū Maqā'is from the edges of spears and swords.

When the two ranks met and the spears were charging in both sides and horses were biting their bits in a cloud of dust.

In the raised dust they were stern faced and frowning, with wounds from the thrusts of spears.

I aimed at their chief with a decisive thrust, and he fell on his noble face disgracefully

And there were with me warriors from Ḥanīfah, like lions in war, bald-headed because of their continual wearing of helmets.

Warriors, when they are wearing their iron equipments,

(1) Ḥamāsah (Cairo) P.319.

look like stars in their helmets and polished coats-of-mail

If I remain I will set out raiding to obtain booty or a nobleman will be killed."

4. Wiping out shame

Sometimes things happened to a warrior which were unavoidable. Then the poet tried to wipe away his shame by trying to explain the reason for the calamity in order to keep his good reputation and to restore his honour and prestige. Once during a battle, Qabīṣah of Ṭayyī⁽¹⁾ did not advance and attack and the people noticed what had happened. Then he composed some verses making his excuses. He tried to blame his horse and said:-

"Do you not see that Al-Ward turned aside with his chest from the care and the brightness of shining weapons.

And took me from the warriors whom I did not wish to leave while they were in the straight battlefield.

And he bit the bridle and became uncontrollable so that I could not manage him when the true warriors turned.

Then I said to him when I saw his bad behaviour 'How can I enjoy the sincerity of a friend who is going to leave me!

I talked of his behaviour to whomsoever I met that day, but they did not believe me."

(1) Shu-Nas, P.94.

V THREATENING

Of this collection there are 386 verses consisting of threats. Studying these it is found that the poets have in their threats spoken of the following points:

1. Description of the wrongs

The poet begins by describing the crimes and wrongs committed by the enemy. He goes on to say that their dealings were evil, wicked and unjust. He exaggerates their treatment of his own people and says it was so unbearable that its effect was most severe. As a result they are suffering discomfort and pain because of the wrongs done to them. The only remedy he can find is the complete destruction of the enemy and by this alone can comfort be restored and their honour and dignity retained.

2. Declaration of War

The enemy was then threatened with a declaration of War which was the enforced result of the wrongs done by them and the inevitable reaction. The poet emphasises his people's intention of carrying out war against the foe. He usually gives an exaggerated description of the proposed war saying it would be most cruel and severe.

3. The Heroes

After describing the intended War, the poet goes on describing those heroes who would carry out such war. He would magnify their greatness and the armies and squadrons they would form. He would emphasise the fact that they would be cruel and resolute; adamant in their demands

and would not abandon their revenge; they would be relentless in their fighting and so strong and powerful that all foes must fear them and guard against them.

This has been analysed in the section "Description".

4. Horses

Horses play a great part in the war with which the poet was threatening his foe. These would be the steeds on which the heroes would be mounted to carry out the attack. The poet attributes to them every admirable quality. This has been described in section "Description".

5. Weapons

These were the means by which the war would be conducted. These include spears, swords, bows and arrows, helmets, shields and coats-of-mail. According to the poet these weapons were to be of the most wonderful quality and quantity.

6. Destruction

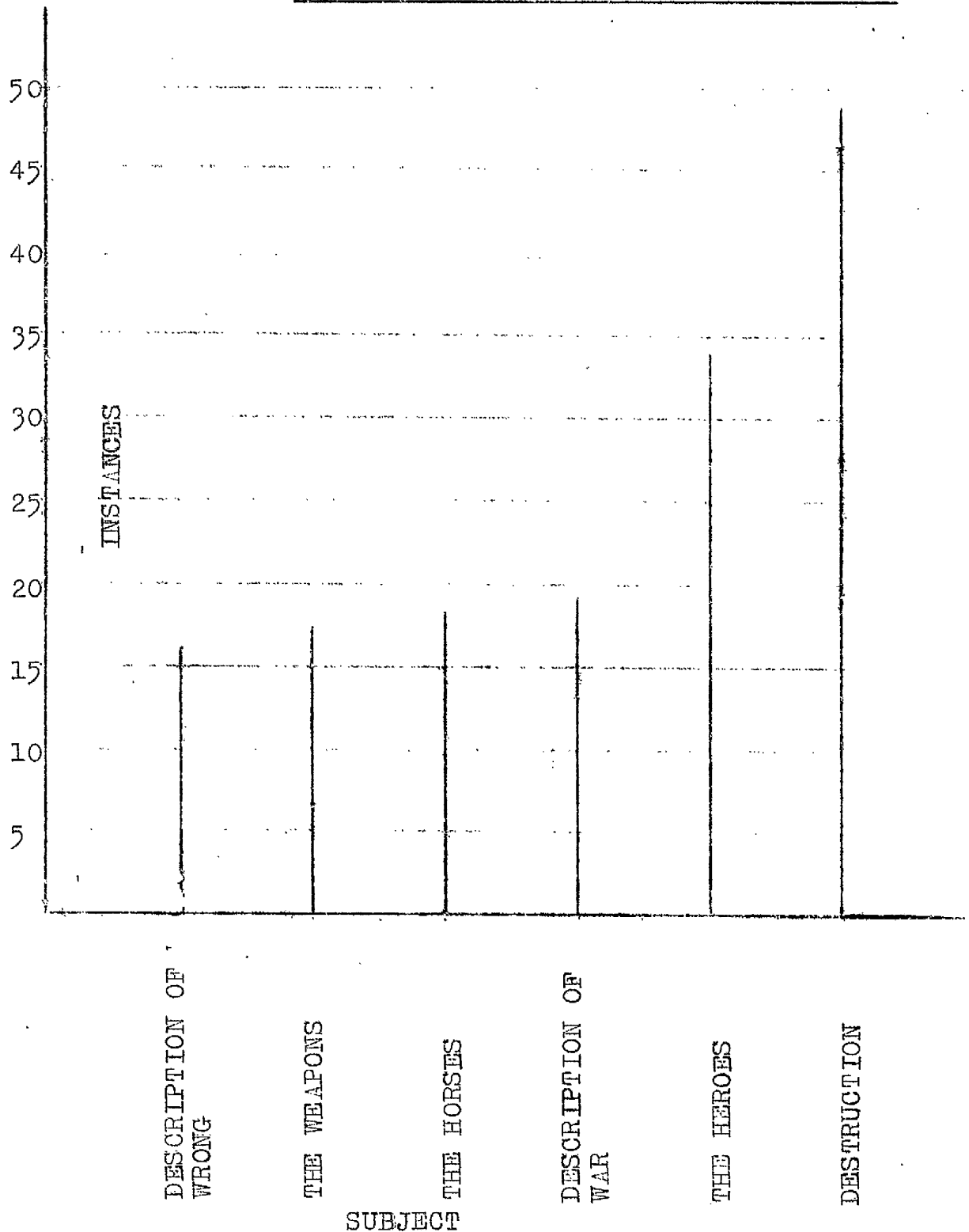
This is the main consequence of the whole story -- the final result of all these threats. Here the poet terrorises his foe with threats of complete destruction; killing his warriors, leaving them to the wild beasts and birds; capturing their women and setting them to the most humiliating tasks, and inflicting unbearable losses and punishment on all. This also has been analysed in the section "Description". He then states with great emphasis that there could be no peace between them until the complete destruction of the foe has been accomplished.

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THREATENING
(1) No. of Verses

SUBJECT	DESTR- UCTION	HEROES	DESCRIPT- ION OF WRONG	WEAPONS	HORSES	DECLARAT- ION OF WAR	TOTAL
NO. OF VERSES	121	100	75	33	30	27	386

(2) Number of instances of each Idea



Motives for threatening

The following wrongs committed against him or his people moved the poet to pour threats on his enemy.

1. Slaying of a kinsman

The slaying of a kinsman aroused the poet's emotion and stirred up his feeling especially if the slain happened to be a chief or a leader. He would explain frankly and openly to the foe that there could be no hope of settling the matter peacefully. The only thing that would satisfy his people, the poet would declare, would be revenge and the complete destruction of the foe.

When Kulayb ibn Wā'il of Taghlib was killed it is related, his brother al-Muhalhil was extremely disturbed and continued eulogising him and threatening his foe in his verses. He said:-
(1)

"Banū Bakr had acted wrongfully and were unjust. And one might know the right way.

The mounts of injustice have halted among the tribe of Wā'il in the branch of Jassās who are of heavy burdens." And in the same poem he said:-

"Say to the people of Dhuhl to return him (i.e. the slain) or be prepared to endure an uprooting and calamitous war."

Further on he said:-

"If we do not avenge him, then sharpen the edges (of

(1) Shu-Nas, P. 171-173.

"your weapons) to cut our throats,

Slaying, like the slaying of sheep whose slayer would not be satisfied but with streaming blood from the veins!

What is between us and the people of Wā'il has cut the cord of relationship-after affection.

Tomorrow- know that - we would give our spear to drink of dark red blood like strong pure wine!

With every warrior of the morning who is predatory, severe and rushing blindly on noble and highly bred horses,

Like ogresses carrying from the tribe of Taghlib, true warrior like the lion of the road.

Your brother is not abandoning his revenge and he is not desisting from seeking you." ⁽¹⁾

When the tribe of ^CAbs killed Naḍlah ibn al-Ashtar of Asad in spite of a covenant of protection, Al-Jamayh of Asad threatened the slayer, after bewailing him. ⁽²⁾

2. The Defeat

A victorious people were naturally proud of their success. This pride usually urged them to taunt the defeated tribe who in their turn would not keep silent.

They were roused to defend their honour and their poets would respond to the challenge. Besides defending

(1) He means he will always keep himself busy in killing them and he will never be satisfied with the killing.
 (2) Muf., P.717, Lyall's translation, P.306, vv.6-11.

their people they would threaten their conquerors and express their decided intention of revenging themselves in further warfare. An example for this can be the poem of ⁽¹⁾ ʿĀmir ibn al-Ṭufayl when disaster befell the tribe of ʿĀmir ibn Ṣaṣaḥ on the day of al-Raqam.

3. Victory

When one tribe defeated another, the victory encouraged the victorious tribe to look for a further victory over the conquered:

When ʿĀmir ibn Ṣaṣaḥ were victorious against the tribe of Tamīm on the Day of Shiḥ Jabalah, ⁽²⁾ ʿĀmir ibn Al-Ṭufayl of ʿĀmir said in some of his verses:-

"And if the changes of things do not hurry me out of life, they will go on paying tribute to us year after year:

They will pay it, though they loath it abased beneath us and will give into our hands the reins to guide them."

4. A plot against them:

When the people discovered a plot had been laid against them, through which they had or would have suffered defeat or great loss the poets would express in their verses their deep distress and threaten those that had conspired against them. An example of this can be found in the verses composed against ʿAmīrah ibn Ṭāriq who warned his own people against their enemy who was planning to raid them on the day of Dhū of Ṭulūh. ✓

(1) Dīwān, Poem XXIX, P. 144, Sir C. Lyall's translation, P. 116.
(2) Dīwān, P. 100, vv. 28-29, Sir C. Lyall's translation, P. 97.

5. Reply to a threat

When a poet was threatened with attack by a foe he would answer with a counter-threat trying to frighten his foe with complete destruction.

It is related, when Zur^Cah ibn ^CĀmir threatened Al-Nābighah of Dhubyān over a dispute between them; Al-Nābighah in his reply said:—⁽¹⁾

"Certainly poems will come to you, and certainly a host will drive you, proceeded by saddled camels.

The people of the son of Kūz are among them, storing their coats-of-mail in bags and the people of Rabi^Cah ibn Hudhār also."

"And the people of Qu^Cin, no doubt are coming to you with their nails uncut

With unpleasant ~~smell~~⁽²⁾ because of the rust of iron as if they were, under their coats-of-mail genii of Al-Baqqār.

And the people of Sawā'ah are visiting you with their troops in a host led by Abū-al-Mizfār,

And the people of Judhaymah, a trustworthy and noble tribe, have the rule over the places from Khabt to Ti^Cshār."

VI ELEGISING

We shall study here the verses which had been com-

(1) ^CIqdu-l-Thamīn, P. 13.

(2) Through the continual wearing of their coats-of-mail.

posed on the death of a warrior in action or in connection with battle. These verses were usually composed by a kinsman of the slain or a near friend but sometimes we find the warrior bewailing himself when about to die.

Usually the poets, on such an occasion, besides reciting the high qualities of the slain, threatened the foe who killed him and emphasised their determination to avenge his death.

Studying these elegies we find their verses cover the following points.

1. The Calamity and its effect

The poet here describes the loss of their dear warrior, magnifying the occurrence and portraying it as a momentous crime and a great calamity. He describes its effect and the reaction of the people to such a great loss, exaggerating its effect on him and on all the tribesmen and women.

In some cases the poet describes the effect that the death of a warrior had on himself. He says that when he heard the distressing and horrible news he felt as if the sky had collapsed, the earth trembled and the world became dark. His heart was deeply grieved; his eyes brimming over with tears; he could not sleep nor taste any food or drink. He wished that he could have been present at the battle to have defended him and kept back the enemy. He said he would pray for him but he wished he could pay a ransom for his return to life - in fact he would have been

willing to pay to keep him alive in the first place! He claimed that the whole tribe felt the bereavement deeply; the women appearing unveiled, continuously weeping; scratching their faces and tearing their garments in their great sorrow. He then attacked the enemy with curses, defamation and threats impressing upon him that his tribe was determined to avenge the slain. He himself vowed to abandon every kind of pleasure in life; keeping away from women and from drink; neglecting himself and wearing his weapons continually until the whole tribe was destroyed.

2. Heroic characteristics of the slain

A warrior slain in battle was portrayed by the poet as being a perfect chivalrous hero. He attributed to him all the heroic characteristics studied in section "Description" (hero). Here, however, the poet, besides mentioning them personally, pays great attention to those connected with society. Under this heading we find generosity, sincere chieftainship, leadership in adversity, defence of the weak, protection of sojourners and refugees, care of orphans and widows, help in times of difficulty and liberation of captives.

If the slain happened to be a group of warriors they were mentioned and elegised individually:

3. Courage and Military Glory

He then proceeded to portray him as a courageous warrior; a leader of severe raids conducting destructive war; steadfast in the time of danger; the first in the

field at all times defending the most dangerous positions; never trying to escape even if he had the opportunity.

With great admiration the poet enumerated the great deeds in every battle in which he had been engaged.

4. Inevitability of Death

The fact that death is inevitable was mentioned by the poet to relieve the great sorrow felt for the death of a warrior. They tried to calm their agitation by reminding themselves that death came to everyone in time - even to those who took great care and guarded against it. (1)

Some poets emphasised their great pride at the warrior being killed in action pointing out the great honour achieved. Others, especially those who had lost a great number of warriors, tried to show that as they were men of war continually making raids and being raided they did not weep for the slain, they had become much too accustomed to death.

Extracts

In an elegy on the slaying of his brother Kulayb, Al-Muhalhil writes:- (2)

"O Kulayb, there would be no good in the world and those therein, if you leave it among those who have left,

O Kulayb what a warrior of dignity and nobility under the earth, when the dust blown by the wind comes on you.

The announcers informed us of Kulayb; then I said to them 'Has the earth convulsed with us, or are its pillars

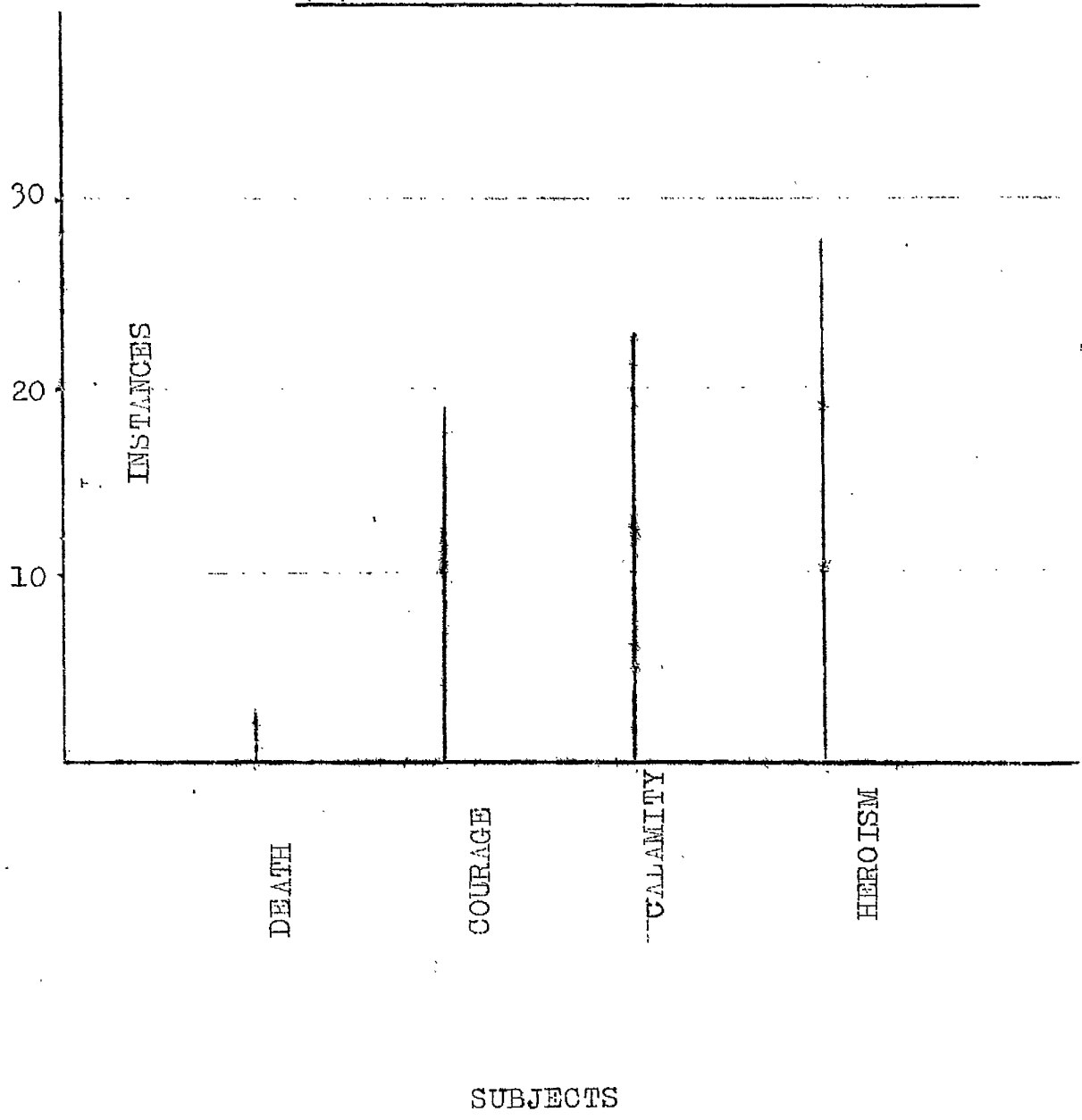
(1) Cf. Muf. P.487, Vs.10-14, Sir C. Lyall's translation,
(2) Shu-Nas, P.166. (P.182.

ELEGISING

(1) Number of Verses

SUBJECT	HEROISM	CALAMITY	COURAGE	INEVITABILITY OF DEATH	TOTAL
No. OF Vs.	99	93	57	17	266

(2) Number of Instances of Each Idea



swinging!

I wished the sky had collapsed on those who were under it and the earth passed away and finished with those who were therein.

Resolution and firmness were his characteristics;

O my people I cannot count his graces.

The slaughterer of big humped camels and did not cease to give it as food and the giver of a hundred red camels as gifts with their shepherd.

The leader of horses which gallop proudly in their bridles when horses are husky in their galloping.

From the cavalry of the tribe of Taghlib whose weapons you never see but dyed by the blood of its enemies.

He used to lead the cavalry in spreading destructive raids under the cloud of dust frown-foreheads.

You used to be in front when they attacked and you were their protector by your attacking in the day of fighting.

Until you break their chests with the blue points of the spears when you quench their thirst."

(1)

And in some of other elegies Al-Muhalil said:

"I take upon myself a steadfast vow that all my life I shall give up all that our territories offer.

Break with women and drink and wear a robe which could never be borrowed

I will never abandon my coat-of-mail and my sword until

"day abandons night.

And until the noble men of Bakr perish so that no trace of them whatsoever remains."

2. Durayd ibn al-Ṣimmah's verse elegising a number of
(1)
Warriors from his kinsmen.

3. ʿAbd Yaghuth of Banū-l-Hārith was captured on the second day of Al-Kulūb and fell into the hands of a man of ʿAbd shams. They put him to death, but first asked him what death he preferred to die. He answered 'Give me wine to drink and let me sing my death song.' So they plied him with wine and opened a vein; and as his life ebbed away he
(2)
recited his last poem elegising himself.

VII EULOGISING

In this section we study verses where the poet praises warriors who were not his own kinsmen. It does not matter whether such verses deal with real or imaginary warfare. Praises of the poet's relatives are looked upon as boasting and have already been studied under that heading in section No. 2.

We found that there were 543 verses in this collection dealing with praise but composed by comparatively few poets.

The following points are noted by the poet when praising persons they admire.

(1) Hamāsah, (Cairo) P. 340 Sir C. Lyall's translation of "Ancient Arabian Poetry", P. 41.

(2) Muf., Pp. 315-320, Sir C. Lyall's translation, P. 112-113.

1. Heroism, courage and power.

These attributes have already been studied in the chapter headed "Description (Hero)". However, in this case we find the poet exaggerating these attributes. He claims that the hero cares for nothing save war and its affairs; attacks with severity, especially in dangerous fights when any other warrior would flee; fears nothing, not even death; has so much experience in warfare that he is continually stirring up strife; is steadfast and strong in battle and is so certain of victory that all realise it - even the birds of prey who follow knowing they will find all the food they need among the slain. His great admiration for his hero led him to say that he was of great power, feared and guarded against by all; that he attacked openly and in broad daylight uncovered and unveiled; that he never attacked individuals but only large groups; and that he punished any who rose against him most severely. He continued to eulogise this hero saying that he was so great that he utterly destroyed any who might do him an injustice and his enemies were totally unable to revenge themselves on him: he could oppress many but was never oppressed by them. On the other hand he was always ready to defend those who sought his help or protection and those who took refuge with him were as safe as if they were in an inaccessible fortress.

2. Chivalry and Wisdom

Under this heading we find poems describing a hero's high qualities, both physical and mental. The poet

states that his hero is much to be admired and praised because he is a man who always keeps his promises and observes treaties and covenants; who never betrays his confederates and allies; who considers treachery as unforgettable shame and who willingly sacrifices himself in defence of dignity and honour. He describes him as a man of true nobility, bearing the burdens of others. He praises him because he does not increase his own wealth by oppression of his kinsmen or betrayal of those dependent on him: he does not torture his defeated enemy nor does he humiliate his captives but looks after them well, often setting them free without any expectation of reward or thanks.

The admired person is also praised as being a lover of peace and that he willingly welcomes any opportunity of the furthering of peace at great cost to himself. He may even part with some of his wealth to avoid war and bloodshed.

When booty is to be shared the poet declares his hero never tries to get more than his fair share.

He boasts of him as being just in his judgements and his advice is sought and followed by all; he does not get over excited when his affairs are going well nor does he become unduly depressed in times of adversity; he has an exceedingly cautious disposition so that his actions are always suitable to the occasion, so that he can avenge or forgive as he wills.

3. Military glories

Military glories were a great incentive to praise for the poet. A hero's victories were exploited and the effect on the enemy noted. These victories were famous everywhere and the topic of conversation in every assembly. The poet enumerated the battles and drew attention to the fact that great suffering had been endured by the hero. He pointed out that battles which had seemed long to the enemy because of great hardship had seemed equally short to the hero because of the pleasure he had found in the fray. Great praise was due to the hero for all that he had inflicted on the enemy; such as death to many, the capture of men and women, the acquiring of their wealth and the complete subjection of the tribe.

There were none, the poet said, who had not suffered in some way, but on the other hand all had received some benefit from the hero's overwhelming favours and grace. As a result he was feared and admired by all.

4. Raiding

Skilfully conducted raids with successful results make a great topic for praise. The best raids were made in times of hardship - for example, during the hot season or time of drought when water and pasture ~~were~~ scarce. A hero is to be admired greatly if his raids are continuous. Because of this continuity and prolonging of the raid his horses have suffered so much that they have become canker-hoofed, sunken-eyed, emaciated and so tired that their foals

have been cast prematurely. Raids which covered a wide area were praised especially if the raiders went to unknown and distant places and captured the camels of those living in solitude and unknown lands, taking them to remote pastures.

A hero was acclaimed because they said his raids were always successful and were a source of great wealth to him and his fellow warriors. The poet declared that because of these raids many rich people had been plundered and their wealth divided among many poor people who became wealthy instead of living in miserable poverty.

5. Warriors and Armies

According to the poet, a hero who was being eulogised possessed squadrons and armies of warriors of the highest quality. They were all - young and old - noble and great. His armies consisted of great numbers - every warrior being a member of his own tribe - in fact the poet said they were numberless. Every good characteristic studied in the section headed "Description (Squadron & Army)" was attributed to the hero as a matter deserving much praise.

6. Weapons and Horses

The poet assigned to his hero's weapons and horses every high quality put forth in the section headed "Description". He also attributes to them other characteristics, thereby showing indirectly the hero's greatness in warfare.

Sometimes the weapons are said to have great historic value having won many battles in ancient times; they

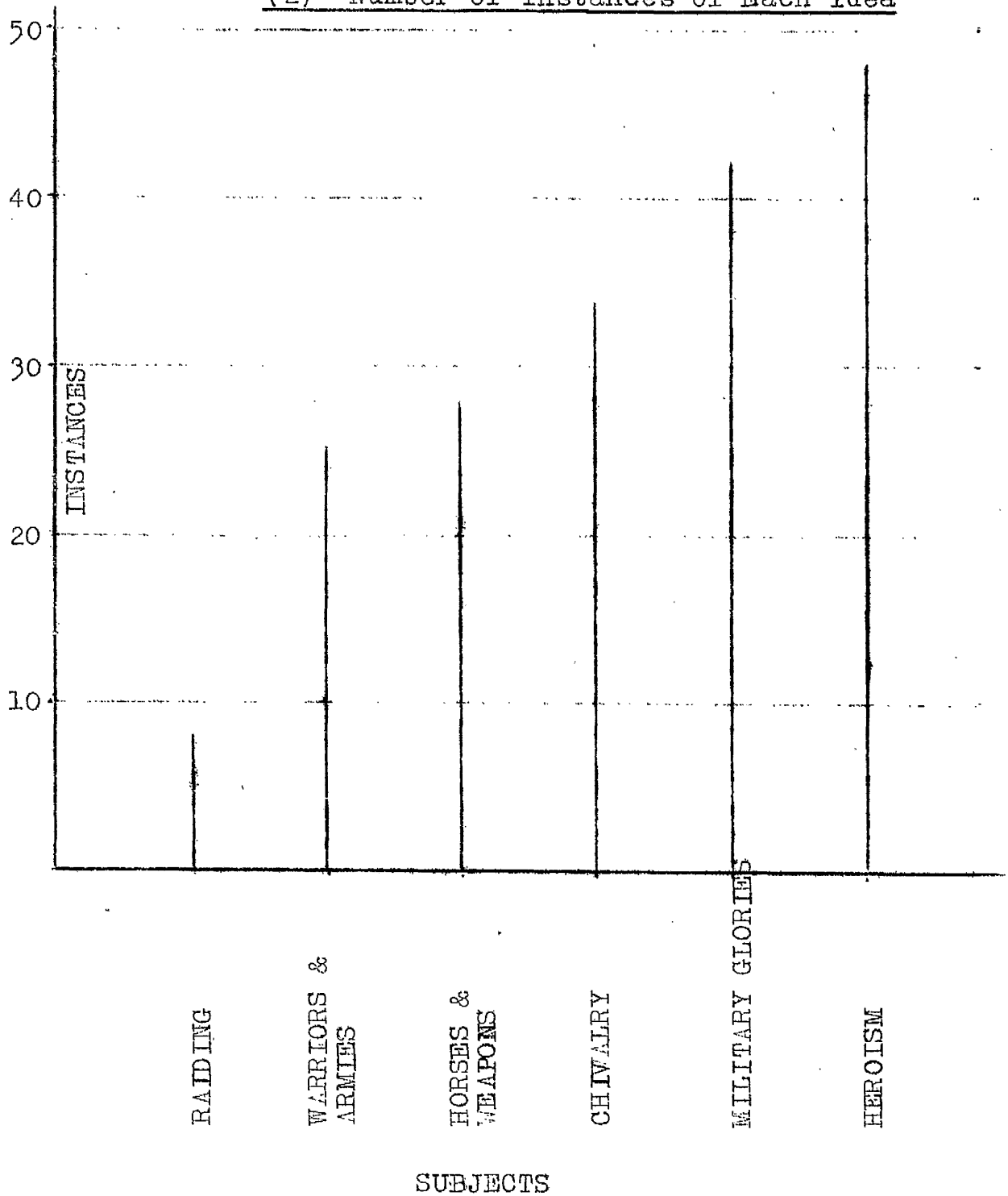
277A

EULOGISING

(1) Number of Verses

SUBJECTS	HEROISM	CHIVALRY	MILITARY GLORIES	WARRIORS & ARMIES	HORSES & WEAPONS	RAIDING	TOTAL
No. of W	139	149	116	43	76	20	543

(2) Number of Instances of Each Idea



said that they not only wounded bodies but could break rocks and the hardest ground into pieces. They said that the only defects in these weapons were the notches left after the continual assault on the foe.

Regarding their horses, these were acclaimed to be of the highest quality and well cared for - even in the time of drought and hardship. They were said to be well built and strong but naturally after a bitter fight they became weary and exhausted, but the care of the hero completely restored them to the original strength and fitness.

Motives for Praising

The two main motives for praising a hero seem to be firstly a wish or a desire for a gift or favour and secondly gratitude for a favour conferred on the poet or his people. Poets who devoted themselves to a special distinguished person usually praised him for gifts received. For example, Zuhayr ibn Abū Sulmā who was devoted to Harim ibn Sinān, and al-Nābighah of Dhubyān who was first devoted to the kings of Al Ḥīrah, then to those of Ghassān.

1. Desire for a Gift

The desire for a gift is an excellent motive for praising a hero. The greater part of these poems are concerned with praise for prowess in War. This is the part with which this study deals. Sometimes a hero is portrayed by the poet as a chivalrous warrior, a gallant leader and a distinguished fighter, his deeds in battle being greatly magnified.

On other occasions, the poet praises the hero for his general military abilities. ʿAmr ibn Al-Hārith of Ghassān, is so praised by Al-Nābighah of Dhubyān. (1) He said:

"I am sure of his victory, whenever it is said that squadrons from Ghassān - not mixed - have set out raiding

His near cousins and the people of ʿAmr ibn ʿĀmir are people of strength that is not untrue.

When they set out raiding with their hosts there would hover over them groups of birds guided by groups.

They would accompany them until they finished the raid. They are those who are accustomed to and fond of blood.

You could see them behind the people narrow-eyed, looking like old people sitting in garments of the fur of hares.

Stooping, they are sure that his host when the two armies meet would be the first victors.

They have a habit with them which they have realized whenever the Khaṭṭite lances are put across the withers when they go fighting.

On horses accustomed to thrusting, stern with wounds both bleeding and dry.

When they dismount from them to thrust they hasten to death as hasten uncontrollable camels.

They give one another the drink of death while in their hands are thin-edged swords.

(1) Al-ʿIqdu-l-Thamīn, P.2.

"Among them, the tapering top of every helmet is shattered to fragments and after that the bone of the skull above the eye,

In this people there are no defects save that in their swords are notches caused by continuous striking on the hosts.

They have been passed down since the days of Halimah, until today, so that they have been tried in every circumstance,

They cut the double woven Salūqite mail-coat and kindle sparks that look like fireflies on the broad stones."

In his Mu^callagah Zuhayr ibn Abū Sulmā praising Harim ibn Sinān and Al-Ḥārith ibn ^cAuf, refers to their paying blood money and bringing about peace between Banī Dhubyān and Banī ⁽¹⁾ ^cAbs.

2. Wish for setting captives free

The wish for setting captives free is another strong motive for inciting the poet to compose poems of praise. The poet here exaggerates the strength of the person whom he is praising and who has been victorious and taken many prisoners. He speaks of his forces, weapons and great military deeds, how they had fought until the foe was defeated and captives fell into their hands. Then the poet would ask for these captives to be set free thus bestowing on the poet and his people a great favour which would bring

(1) See his Mu^callagah, Vv.17-25, v.33, vv.37-38 & vv.41-45

great glory to himself and which would never be forgotten by the poet or his people.

In the battle of [°]Ayn [°]Ubāgh, al-Hārith son of Jabalah, the chief of Ghassān defeated and killed al-Mundhir son of Mā'As-Samā' of al Hīrah. Among the prisoners taken by Al-Hārith was the brother (or nephew) of the poet [°]Alqamah ibn [°]Abdah named Sha's. In his pleading for the release of Sha's, [°]Alqamah praises the victorious king. (1)

3. Gratitude.

Gratitude to those who have performed heroic deeds is among the forces compelling the poet to compose eulogies. When a great man did a favour to the poet or his people - such as setting their captives free without taking ransom or defending refugees - the poet praises him who could do such a chivalrous deed. Besides showing his pleasure and expressing his gratitude, the poet attributes to him the highest qualities and chivalrous characteristics. In the day of Al-Kulāb, the first, Sharhabīl ibn al-Hārith was defeated and killed. The tribe of [°]Uwayr ibn Shijnah of Tamīm stood by his family, protecting them until they reached a place of safety among their own people. Praising the [°]Uwayr for their heroic action Imru'-'l-Qays said:- (2)

"[°]Uwayr' and who is like al-[°]Uwayr and his people? - in the day of restlessness Safu'n has made happy.

(1) [°]Iqdu-l-Thamīn, P. 105, Muf. P. 779., Lyall's translation P. 330 vv. 21-37.

(2) Muf. P. 437.

"They have brought the strayed people to their own and marched with them between Irāq and Najrān.

So they became -- and God has distinguished them by it -- the most pious in keeping oath and the best protectors of those who need help.

The garments of the people of ^CAuf are spotlessly pure and clean and their faces are white and bright."

4. Confederation

Confederation is another motive for praising. The poets exalted their confederates for their heroic actions and counted their glories relating to fighting. Such praise would be on a high note, especially if the confederate was strong and had gained a good reputation through victory in certain wars. This is the main point of praising here.

Al-Nābighah of Dhubyān praising the tribe of Asad a confederate of the tribe of Dhubyān said:--⁽¹⁾

"They are my mail-coat with which I protected myself to face the danger on the day of Al-Nisār and they are my shield

And they came to Al-Jifār attacking Tamīm and they are the champions of the day of ^CUkāz

I have witnessed true heroic actions and keep my hearty admiration for them,

And they marched in a host to attack Hujr and they,

(1) ^CIqdu-l-Thamīn, F.30.

"on that day made my belief in them true.

And they marched off towards Ghassān in an army of great divisions numerous and heavy.

With every experienced warrior, who is like a lion mounted on a long tailed horse.

And slender horses like the arrows, marked and bearing warriors like Jinii."

VIII INCITEMENT TO FIGHT

By this is meant the verses which were composed to inflame the feelings of the people and to so put forth the state of any untoward happenings that it seemed as if there was no redress except in warfare.

In this collection 155 verses are written in this vein - a comparatively small number. This may be accounted for by the fact that the Bedouin did not need any incentive to arouse his emotion. He burned with rage, fiercely, by nature, when he thought his honour was at stake or he was being threatened by danger or receiving unjust and humiliating treatment. The verses seem to be in the form of a statement or a giving of advice instead of a command.

The stirring up is put forward in two ways - direct and indirect. Indirectly we find the poet sometimes using mockery and scorn and at other times praising other people; calling them ideal heroes implying that the ones whom he feels need rousing cannot be real heroes unless they rise to immediate attack. In some cases the poet even

turns and reviles his own people. This indicates that if a man kept silent when his honour was attacked he became so shamed and humiliated that he deserved the most offensive reviling. Such behaviour was regarded as unnatural and not normal. This emphasises what has been said regarding the temperament of the Bedouin.

These kind of verses are only written when the poet feels his people need to avenge their honour and we find him using such terms as honour, dignity, prestige, shame, disgrace and humiliation.

From the study of these verses we find that emotions are stirred up by the following attempts.

1. Threats of subjection

The people here may be threatened with complete subjection by a king or some other stranger, thus curtailing their freedom and besmirching their honour. The poet urged the people to defend their honour and fight for their freedom in widespread and destructive warfare. He pointed out that death was better than a life of submission and disgrace. He often illustrated his tirades with examples of past warriors who were famous for resisting such attempts to overcome them.

2. Times of injustice

The poet urged that injustice is not acceptable to noble people and must be revenged.

3. Fear of Acceptance of Blood-money

Here the poet burns with anger and goes to the

utmost limit in reviling him who accepted blood-money instead of revenging himself on his attacker. He said this was most humiliating and an everlasting shame and unforgettable disgrace.

As a rule when a warrior was slain his people did not rest until he had been avenged. People who accepted blood-money were not considered to be normal.

The poet would here compose verses exciting his people to action, describing the uneasiness of the spirit of the slain and warning his listeners of the result of accepting this money.

4. The inevitability of War

When a dispute was not settled between two sides the enmity became violent and each side made preparation for war. Then the poet tried to give his people greater courage appealing to them to stand firm against aggression and uphold their dignity and honour. He used every incentive that his intellectual ability allowed him, showing the people there was no alternative but war and stating that the enemy would fight to the bitter end and that if he was not killed they would be killed themselves. Great emphasis was placed upon the fact that whatever the result of such a war it must be a great honour for them - those who survived would lead a glorious life and those who fell in the fight would earn a praiseworthy reputation.

5. Fighting

During battle, verses were recited to encourage

the people. Sometimes they were recited by the man himself and sometimes by women behind the army.

In the day of Dhū Qār between sections of the tribe Bakr and the Persians, who were defeated, a woman from Banī ʿIjl of Bakr was reciting verses to stir up the emotions of the people and to encourage them to fight severely and defeat the enemy. In some of the verses she said:-⁽¹⁾

"If you defeat we will embrace and we will lay down the saddle cushions,

and if you are defeated we will abandon you as does one who is not in love."

And in the same battle Ḥanzalah ibn Thaʿlabah recited.

"O my people, be delighted at the fighting, it is the most suitable day for you to defeat the Persians."

And in the Day of Idam it is related that ʿAmr ibn Abi Dirār of Dabbah was singing to himself, addressing his horse which was called Mismār saying:-

"O, Mismār, attack and turn back

O, Mismār, do not be tired,

O, Mismār, verily today is an excellent day."

EXTRACTS

(2)

1. In one of his poems, Al-Mutalammis said:-

"Verily, humiliation is known (only by) the peoples' ass. The noble man and the powerful and the resolute hate it.

(1) Naqā'id, P.641.

(2) Shu-Nas, P.343.

(O my people) be like the tribe of Bakr, as your ancestors have been and do not be like the tribe of ^CAbd al-Qays when they surrendered.

They gave what they were asked while al-Khaṭṭ was in their land prostrate on his belly as the sluggish slothful person.

There is nought that would endure being wronged by humiliation save two submissive ones - the peoples' ass and the tent peg.

The first is humbly tied with its head rope and the second is split and there is no one to lament for it."

2. After the slaying of Mālik ibn Ziyād of ^CAbs al-Rabī[€] (1)
ibn Zuhayr of ^CAbs said:-

"I have lain awake and could not close my eyes O Hārith because of evil and grievous news told far and wide, (the slaying of Mālik).

Because of tidings such as these the women start the evening unveiled and rise up weeping at dawn.

After the slaying of Mālik ibn Zuhayr would the women expect the usual intimacy. (2)

With regard to this killing I see no alternative for wise men but that the riding camels be saddled.

And that horses be led alongside, tasting of no food and miscarrying their young.

And that warriors, whose habit it is to kindle war

(1) Shu-Nas, P.792.

(2) This is a reference to the habit of renouncing women until revenge was taken.

appear with faces seemingly painted with tar with the rust from the steel that they wear and the stains of travel."

3. We read in one account that ^CAbd Allāh ibn Ma^CDikarib of Zabīd, once passed a shepherd of Al-Muhazzam ibn Salamah of the tribe of Mālik ibn Māzin of Zabīd. He asked the shepherd for a drink of milk but was refused. Then ^CAbd Allāh killed him. This roused up the tribe of Māzin and they revenged the shepherd by killing ^CAbd Allāh. Then they went to ^CAmr, ^CAbd Allah's brother, and said to him "A foolish man belonging to us has killed your brother and we are your hand and arm (i.e. we are helpers because they were kinsmen). We appeal to you through kinship to accept blood money."

^CAmr was about to take it when Kabshah sister of ^CAmr became angry and recited the following verses as a message from the slain urging her people to take revenge.

"^CAbd Allāh has sent a message to his people when he died; 'Accept no money for my blood,

'And take from them no camels while I am left in a dark grave at Sa^Cdah.

'And rely not upon ^CAmr. Verily he is a lover of peace. Is it true that the belly of ^CAmr cares for nought save food?

'If you do not take revenge and accept blood money go
(1)
with ears like the split ears of the ostrich.

(1) He means to abuse them if they accept money and do not avenge him saying "if you do that people will speak of your shame and abuse you with the most offensive reviling." Then he advised them scornfully not to listen to such reviling but to behave like ostriches who have no ears.

And drink not save the dirtiest and most poisonous water."

Sometimes the poet tries to stir up the emotion of other tribes. Here the poet would take advantage of some adverse action which his enemy had done. This action he would magnify to such an extent that the people concerned would burn with anger. He then urged them to avenge their honour and destroy the foe.

An example of this can be found in some verses by ʿAmr ibn Milqat of Tayyi¹ stirring up the emotion of ʿAmr ibn Hind, the king of al-Hīrah against the tribe of Zurārah ibn ʿUdus of Tamīm who was the enemy of Tayyi⁽¹⁾.

IX CAUTIONING

Here we intend to study verses in which the poet shows how he aims to inform his own people of the imminent danger in which they stand and to caution them to take every step and necessary measure to avert it: and verses in which the poet expresses his excitement for his people's victory after his cautioning.

When the poet realised a tribe was preparing to attack his own tribe he went at once to his people to inform them of the intended raid. Sometimes he found a reliable person to take the message for him.

The number of verses in this vein are comparatively

(1) Naqa'id, P.653.

small. Out of this collection only 92 are concerned with cautioning. The reason for this is apparent. As already pointed out the cause for this is the secrecy of the raid. Owing to this, preparation, objective, the time and the movement were kept secret. However, in some instances leakages occurred and those about to be raided could take precautions which, if well organised, caused destruction to the raiders ending in serious calamity instead of success and gain.

As can be imagined leakages were not very frequent occurrences but when they happened it was usually through an agent of the opposite side who had gained the trust and confidence of the raiders.

The verses on this subject can be assumed to be under the following headings:-

1. Foes Preparation

Here the foes of a tribe are described by the poet and the preparations they are making for war. Their weapons and horses are described: the bitter tension of the enemy warriors and their determination to destroy them; and emphasis put upon their longing for captives - chiefly women, plunder and booty.

2. The poet's feeling towards his people

In these verses the poet expresses his anxiety and restlessness for his tribe when he realised what might happen to them. He said he was worried and uneasy but he sincerely hoped that they would be successful in defeating

the enemy and so turn their plot against themselves.

3. His advice

The people were advised by the poet to take every possible step to defeat or outwit the enemy. They must be united and prepared, with their equipment ready, so that the enemy have no chance to injure them. He drew their attention to the fact that nothing must occupy their minds or divert their attention from their preparation for the onslaught of the enemy. He expressed his deep anxiety and said he would not regain his peace of mind until he heard the good tidings of their complete destruction of the enemy.

4. The Journey

If the poet was able to go to his people to warn them he would describe his journey. He said he had been in a desperate hurry to reach them in order that they might have adequate time to prepare for the attack by the enemy. He described his difficulties especially if the journey had been long; he tells of unknown places which he had passed through; he enumerates the hardships which he and his riding camel have endured; and states that the journey had been continuous without a break for rest.

5. Meeting the enemy

After the clash the poet tells the story of the fight. He says his people set out to meet the raiders and he boasts that they met the enemy on the way. He eulogises his people, describing them as heroes, boasts of their number, their equipment and their readiness for the fight.

He praised them for taking the enemy by surprise and attacking them unexpectedly.

6. Excitement of Victory

Then the poet would express his deep emotion on the defeat of the foe and the victory of his people. He would emphasise his great joy and peace of mind after so much anxiety and worry. In some cases the raiders were completely routed by the result of a leakage of the plans to the other side. Thus the enemy had taken every precaution against the raiders and made every assault on them. Meanwhile the raiders themselves were under the impression that they were taking their foe by surprise, and killing them and stripping them of their property with only minor losses to themselves. All this had a depressing effect on the unsuccessful raiders, especially when their failure was due to leakages. This is expressed in the poet's verses, as already studied in section "Raids (Chapter-Description)".

Reply to reproaches

After the defeat of a raiding party under such conditions the poets express their deep hatred of the one who had betrayed them. They reproached him for his conduct while they had trusted him and had given him their confidence. He would be threatened with most painful of punishments.

When success was the result of the poet's warning he would reply to any threats or reproaches poured on him.

He proclaimed his great affection for his people and his sincerity towards his kinsmen. He considers his own people better than any others and he is concerned in all that happens to them: their victories are his: their losses his calamity and their defeat brings unforgettable shame to him, sometimes he was blamed for their failure: it was said that as the people did not expect him to know when danger was imminent he would ignore it, turn a deaf ear to all warnings and leave his people to face what was coming to them. This they said was treachery to the tribe and was help to the foe. The poet replied to these accusations by saying even if he left the foe to attack his own people, the enemy would not thank him but he would become a subject for adverse boasting by the enemy.

The poet treated the enemy's threatening with contempt. He stated that no threat of theirs could worry him. He was satisfied that he had done all he could to ward off disaster to his people so he paid no attention to anything the enemy could say. His mind was completely at rest and he had the feeling of great honour. He was surrounded by his own people who, with their famous heroes, were quite ready for battle.

EXTRACTS

1. ʿAmīrah ibn Tāriq of Yarbūʿ was married to a woman from the tribe of Shaybān. One day ʿAmīrah realized that the tribe of Shaybān were going to raid his own people. He travelled and told his people what was going to happen. ✓

Then Banū Yarbū^c prepared themselves for fighting and defeated Shaybān. Regarding this event, in one of his poems (1)
^cAmīrah said:-

"O ibn Asmā³, do not command me to do what prevents the warrior of good taste speaking,

That you go raiding my people and I sit among you and make my knowledge as unknown hidden thoughts.

When I realise that the people's intention was serious, I called on my two confidants Muhriz and Al-Muthallam.

But Qa^cnab shunned me, and it was as if he considered that the people of 'Ud are from the people of Sudā and Salham.

Then I caused my she-camel to undertake a painful task through my anxiety lest one day I should be blamed and sorry."

After describing the journey and the hardships he and his she-camel met with, ^cAmīrah continues:-

"And my oath had been fulfilled when I saw the son of Falhas was dragged along as they dragged the "maulā" of ibn Asram.

And Bistām escaped half-dead and they had left a pliable straightened spear stuck in Karshā.

Did you, after that begin to reproach me? Ask the wise men who was the more unjust."

In another of his poems, in the same vein ^cAmīrah

(1) Naqa id (B) P.50. . . & Cairo P.48 .

said:-(1)

"I tasted no sleep until I found myself facing them - like the thirsty camels who are dashing towards water - on the fifth day.

You had spent quickly what you had come to gain, and it was not a sale in which to obtain heavy things for light.

But it was a market whose articles were Surayjite swords which blacksmiths had sharply whetted.

Now, after it had befallen you bring (to us what you wish): turn your heads against me and bite your fingers, (because of your great sorrow and loss).

The tribe of al-Da^{CC} 'Ā', in the valley would guard me against you, and the tribe of Qays, my confidant, who are neither swaying on horseback nor without weapons."

"If I let you raid and then return with camels and captive women like gazelles.

I was afraid you would not thank me for it, you would boast of it against me if I stay with you in your territories.

You and your threats are nothing to me while I live between Shirk and 'Āqil?"

2. Laqīt of 'Iyād was, it is related, employed in the Persian government. He realised that the Persians were preparing to raid his tribe - 'Iyād. He then wrote to them a long

(1) Naq. (B) P.54.

poem warning them of the attack. In some of the verses he
 (1)
 said:-

"---- O rider, who is urging charger towards al-Jazīrah,
 going to and fro seeking for pasturage.

Inform the people of Iyād and circulate among their
 leaders that my advice is clear, if I am not disobeyed.

How unhappy I am if your affairs are disordered while
 the affairs of the other people are well managed and pro-
 gressing perfectly.

.....

"The great people of Persia, the sons of kings, have
 from the armies those which look scornfully at fortresses.

They are coming speedily to you, some picking thorns
 and others collecting colocynth and everything bitter
 against you.

If they aimed with the host to crush the lofty moun-
 tain of Thahlān, it certainly would be split.

Everyday they sharpen the lances to fight you and they
 do not neglect, as the careless person neglects."

.....

"Quench my vehement thirst with the destroying decision
 with which my heart would become cool and fully satisfied."

.....

"Preserve your steeds, protect your territory, make
 pasture your distinctive mark and do not show impatience.

(1) Mukhtārār of ibn al-Shajarī, P.1.

"Keep your steeds, polish your swords, and renew the bows, the arrows and the strings.

Do not let camels divert you: May you have no camels! The enemy is aiming to break your bones.

Do not increase your wealth for the enemy, verily, if they defeated you, ^{they} would get possession of both you and the wealth."

.....

"Rise upright, on your toes and attack, it may be that he, who attacks, achieves security

And have trust in your affairs, may God bless you with a strong leader able to carry the burden of wars affair;

Who is neither softened by delights when his circumstances become easy, nor humble when calamity bites him;

Wakeful, your affairs concern him and because of your affair he will seek every possible way to overcome the enemy.

He does not cease to experience the good and evil face of fortune, he would not mind being a leader one time or another (nothing) distracts him from you: neither increase of wealth nor a son to wish high rank."

In his conclusion of the poem Laqīt said:-

"I have given you my advice with no deceit, awake! the best knowledge is that which is useful.

This is my message to you and the cautioning of you - you who listen to my advice and you who accept it."

X ADMONITION AND WARNING

This section consists of verses addressed to people connected with the poet's people. They are concerned with kinship, friendship, treaty, or acquaintance. They are addressed to people on the occasion of their doing some wrong to the poet's tribe and he urges them to put things right before the breach widens and gives rise to unpleasant consequences. There are 290 verses in this section. Analysing these verses we find they can be divided up under the following headings:-

1. The Wrong

The poet states the wrong committed and describes it as an unjust and unfriendly action. These wrongs appear to be one of the following:-

- a. The stirring up of trouble among relations, hatred, rivalry, ill-treatment and any other wrong which questions the sincerity of relationship or the recognised principles of propriety and justice.
- b. Preparation of the people to attack the poet's tribe or raid them to acquire their wealth under the impression that they are frightened of war or weak and unprepared for it.
- c. Aggression against one sojourning with the tribe or against a refugee or 'client'.
- d. The intention to break covenants or treaties which are between the two peoples.

2. Appeal for Justice

Under this heading we find the poet appealing to

to the people to use wisdom and reason and to consider the consequences of wrong actions. He instructs them to carry out justice and righteousness in their affairs with others.

Where a dispute or misunderstanding occurs between two members of the same tribe the poet urges them to preserve the right which their blood-relationship demands and to keep the family united. He points out how wrong it is to cause trouble amongst themselves as they are of the same lineage and therefore equal to one another. Killing and harming one another would be very wrong.

When the disputes occur between people who are unrelated to each other the poet advises the opponents to be more reasonable; not to rush in but give the matter more consideration when they would realise that they were mistaken or would discover his people were not so weak as he imagined. He also points out that both he and his people are equally in need of peace and the averting of war.

In cases of aggression against a refugee or maulā the poet says that these people belong to the tribe and could claim the same responsibility and protection. Therefore they deserve the same justice and right treatment as the rest of the tribe.

Where a covenant or treaty was broken the poet explains the illegality of such an action and insists that such undertakings must be fulfilled or grievous consequences might follow. He also points out that at the time the covenant was made both sides were in equal need of such a

means of keeping peace.

3. The Warning

After the above appeal the poet gives an account of his people's strength, and readiness for fight. He describes their heroes, horses, weapons and equipment as being the best the world has ever known. He may give glowing accounts of their military glories and heroic actions, past and present and say how severely their enemies had suffered from the attacks. He does this to show that his appeal for peaceful settlement is not made because his people are weak or afraid of war and to show the aggressor that they were capable of punishing any attack on them as they had done many times before. He might balance his remarks by alluding to the shameful actions and defeats of the aggressors' people hoping to discourage any attack by them.

Sometimes the poet draws attention to historic events where the aggressor was severely punished. In one of his verses concerning a quarrel between his house and other members of the tribe ^ʿAbd Allāh ibn ^ʿAnamah of Dabbah, referred to the famous event of Dāḥis and Ghabrā' when he
(1)
said:-

"And let not Urqūb be to you like the race of Dāḥis on the morning of the ravine to Ghatafān."

Then the poet points out that a reasonable and wise person is he who learns from history and uses it as a

(1) Muf., P.749, V.5.

guidance.

In one of his admonishing poems, ^CĀmir ibn al-Tufayl concludes his verses by explaining that as he had made everything clear there is no excuse for aggression so that any who took no notice would be responsible for any unpleasant consequences. He says:-

"Truly in what is past there was an example and he who is intelligent gains wisdom from knowledge.

He is blamed who is remiss and neglectful in his business.

When the task is clear and plain to him who exerts his full power."⁽¹⁾

EXTRACTS

1. Zuhayr ibn Abū Sulmā, when it reached him that the tribe of Sulaym was intending to raid the tribe of Ghatafān, said:⁽²⁾

"I realised that the people of 'Imri'-l-Qays had gathered against us and said 'We are more than you'

The tribe of Sulaym ibn Mansūr and the tribes of ^CĀmir of Sa^Cd ibn Bakr of al Nuṣūr and of A^Cṣur.

O people of ^CIkrim enjoy your happiness and keep in mind our ties of relationship; and kinship should be remembered.

Verily we and you are equal in need of that which we ask you to preserve, but you need the peace more.

Whenever we hear a cry for help there rushes swiftly

(1) ^CĀmir ibn al-Tufayl's Dīwān, P.124, Sir C.Lyall's translation P.106, vv.11-12.

(2) ^CIqdul-Thamīn, P.82

with us slender steeds whose flanks are ash coloured by the riders' feet.

And when the whole army are dispersed because of fear we loudly and openly say 'Woe to you! do not run away'.

Be at your ease! verily we will exceed the boundary, so that our spears prevent you or else be free of blame.[#]

(1)
2. Some Verses of Bishr ibn Abī Khāzim:-

(2)
3. Mu^callaqah of Al-Hārith ibn Hillizah.

Miscellanies

Besides the subjects already studied there are poems and scattered verses dealing with other subjects.

The following are the most important:-

1. Martial Injunction

The poet, especially if he were old or dying often wrote poems of advice to his sons. They were drawn from experience gained throughout his long life and their object was to show the sons how to build up a good reputation and so gain the praise and admiration of their fellow men. Naturally martial injunctions occupied a large part of this advice. The sons were urged to defend their honour, to preserve their dignity and prestige and to keep their good reputation: they must face their enemies boldly, meeting them with strength, courage, steadfastness, severity, and resolution: they must bear the cruellest war with patience and heroism in spite of losses and calamities.

(1) Mu^f. P. 653, vs. 15-25, Lyall's translation P. 274.

(2) His Mu^callaqah, Vv. 21-27 & vv. 66-70.

(1)
Dhū-l- Usbu^c of ^cUduān says:-

"And when the chief warriors advanced to one another, one day, and the muscles were quivering because of fear,

Then attack as does the lion who dyes his prey with blood.

And dismount to dense battle though its warriors dislike the dismounting."

2. Favour and Gratitude

The Arab was praised by the poets for bestowing favours in War time. These favours were highly appreciated and valued and were considered to be the chief characteristics of the true hero. Contrariwise, those omitting to bestow any favours were blamed.

It is related that Ma^cqil ibn ^cĀmir of Asad, in the battle of Shi^cb Jabalah passed by ibn Ḥas-ḥās ibn Wahb who was wounded. Then he carried him on his mount, nursed him until he was recovered, gave him new clothes and took him safely to his own people. In his verses Ma^cqil said:-⁽²⁾

"I have done good to ibn Ḥas-ḥās ibn Wahb at the foot of Dhi-l-Hidhāh, as does the noble man.

I gave al-Ḥamma^f (my horse) to him when I saw him, and there was none of his friends to protect him.

I told him that the wound is trivial and he is on the back of a strong ever galloping horse.

If I wished, I could have kept away from him and made

(1) Shu.Nas, P.633.
(2) Hamāsah (Cairo) P.58-59.

the distance between him and me like that of the stars.

But I realised that my action would one day be the subject of the warriors task and I did it to avoid the censure of those who would blame me."

Actions such as this caused the poet to compose poems expressing their sincere gratitude.

In the day of al-Watidāt, the poet Al-Tufayl of Ghani took refuge with ʿIsmah ibn Sinān of Minqar who protected him until he reached his own territory.

(1)

Expressing his gratitude, Al-Tufayl said:-

"ʿUṣayma! I shall reward him for what his two hands have done before this, for I should be ungrateful if I were not to requite his good deed.

He came to my help, when my cunning was of no use, with ties of friendship of a man who, when he takes a friend to the water takes care that he is able to return from it.

I shall ransom him with my chaste mother! For there appeared to me already the sand dunes of Muʿabbir near Al-Watidāt."

And also it is related that in the Day of Dhū-Tulūḥ, ʿAbd Allāh ibn ʿAnamah of Dabbah was captured. Then Mutammim ibn Nuwayrah set him free. In his gratitude to Mutammim, ʿAbd Allāh said:-

(2)

"May God, Lord of the people requite Mutammim for me

(1) Dīwān, P. 59, Krenkow's translation, P. 24.

(2) Naqaʿid, (Cairo), Vol. 1, P. 54.

with highest reward,

What a magnanimous and noble (man he is) .

It was in the morning of the battle on rough ground when I called him, as if I had taken refuge in a lofty inaccessible fortress.

Our blood was preserved by him and he was sincere in his defence, and he took part in setting us free and was unique

O Father of Nahshal, I am not ungrateful nor am I keeping the reward of wealth from you."

3. Request for setting free the captive

These verses are in a different category from those spoken of in the section "Eulogising". There the poet is writing in praise of a man who had captured his kinsmen, merely to set them free from aggression. Here the verses take the form of a request to some person to set captives free and were generally written on behalf of the captive's relatives. The poet does not write in praise of the captor but puts his demands in the form of a favour made to him and which he will never forget.

Yazīd ibn ^ʿAbd Al-Madān when he sent to Qays ibn ^ʿĀṣim of Minqar asking to set a captive free from the tribe
(1)
of Hauāzin said:-

"O Qays, send a captive from the people of Jusham, verily I shall requite you for what you will do.

(1) Shu.Nas, P.86.

Believe not that you are safe from the misfortune of Fate. Choose for yourself my gratitude and respect."

Fighting of relatives.

In this collection of verses we find many examples of disputes and fights between relatives and between different branches of the same tribe. The verses are chiefly concerned with the effect on the feelings of the people. In some cases we see that they were often confused and perplexed, wondering what action to take when one of the family was slain - should action be taken to avenge his death and so risk losing another member of the family - or should there be no form of revenge taken then the blood of the slain would be lost in vain.

In some of his verses Al-Hārith ibn Wa^clah of
(1)
Jarm said:-

"My people are those who killed 'Umaym, my brother, and if I shoot them my arrow will hit me.

If I forgive, I would forgive a serious thing and if I attack I would weaken my bone!"

In some cases we find a bereaved person searching for reasons for the disaster in order to alleviate his sorrow and to help him bear the calamity with patience. Here are two
(2)
verses by an Arab whose brother killed his son.

"I say to myself by way of consolation and condolence
'One of my hands hit me unintentionally.'

(1) Hamasāh (Cairo) P.64.
(2) " " P.66.

Each of them (i.e. brother and son) is to replace the other if he is lost. This is my brother when I call him and this is my son."

When overcome by heaviness, of the wrong committed against them and overwhelmed by an unbearable burden of injustice and humiliation, fighting was regarded as inevitable, but the ties of blood made action very unpleasant. In fact it was looked upon as an act of cruelty.

Referring to the fight between two sister-tribes Al-'Aus and Al Khazraj, Qays ibn Al-Khatīma of Al-'Aus⁽¹⁾ said:

"We strike their heads with the edge of swords and striking is violent

Although they have already done what they knew, our hearts are aching for them,

When their foreheads appeared in the morning kinship and treaties moved our hearts in pity."

Neither side would own to being the aggressor in these family feuds. Each accused the other of being unjust and aggressive. While they described themselves as being so patient and forgiving - for relationship's sake - they were wrongfully considered weak. An example of this is⁽²⁾ found in verses by Al-Find of the Banū Zimman.

"Forgiveness had we for Hind's sons:

We said 'The men our brothers are

The days may bring that yet again,

(1) Dīwān, P.18.
 (2) Hāmāsah (Cairo) P.6 'Ancient Arabian Poetry' Lyall's translation, P.5.

'They be the folk' that once they were',

But when the Ill stood clear and plain

And naked Wrong was here today -

And nought was left but bitter Hate -

We paid them in the coin they gave!

Too kind a man may be with fools,

And move them but to flout him more:

And mischief oft may bring thee peace,

And Mildness works not Folly's cure."

Even after a kinsman had been avenged, so great was the sorrow and sense of loss felt by the poet that he regarded the calamity as his own destruction. This is (1) illustrated by the following lines by Qays ibn Zuhayr.

"I have cured my soul from Hamal ibn Badr and my sword has cured me of Hudhayfah,

But although I have cooled my thirst by killing them I have cut nothing but my fingers."

(2)
And Qays ibn Al-Khatīm says:-

"The people said to us 'You are the victors',

'Then we said to them 'But who will replace our kinsman?'"

The ties of blood were so strong that we find poets of the victorious side paying tribute to their defeated kinsmen, attributing to them all heroic characteristics such as power, courage and chivalry, thus showing them to be no

(1) Hamasah (Cairo) P.64. (2) Dīwān, P.18.

less in ability than their victors.

Referring to a fight between him and his nephews,
(1)
who were defeated, Shubayl of Fazārah says:-

"How I pity those on whom I used to call, then they
were sufficient for me and their power was strong.

They have not been defeated because of weakness - but
lions are always defeated by lions.

If our preceding arrows had not hastened towards them
while they were afar off

They would have given to us to drink from the troughs
of death until we fled and scattered."

Such family feuds caused much discomfort and disturbance. They roused the poet to lament the fact that they were the cause of self-destruction. He poured curses on these feuds which brought misfortune, ill-luck and destruction in place of strength, prowess, honour and power.

In the following verses we find Jābir ibn Hunayy of the tribe of Taghlib lamenting the mischief which had weakened its strength and recalling its former glories: following this by reflections upon the unworthy position it has attained as taxed subjects of the king of al-Hīrah.

(2)
He said:-

"For Taghlib I mourn, whose spears have stirred up an
evil brood of mischiefs to plague her, breaking forth to
bring low her strength.

(1) Hāmāsah (Cairo) P. 280.

(2) Muf. P. 424, vv. 11-17, Lyall's translation P. 154.

Before their dissention, great the pile they designed to build - who coats not his building well with plaster, one day it falls.

A tribe like a rudder steering safely the ship, whose might went back to ancestral stock beyond praise, surpassing fame.

When holding the breath of dread, it steeps bowed before and lay smooth and open for the foremost of men, their post to guide.

I like not to hear men say - "These beasts were the blood-wit gained for Qays or for Marthad or for Rūmḥ" at the watering place.

A day, too, I mind when one delaying to pay his due, was buffeted, his clothes torn, misused at the taxer's door.

In all of ^CIrāq's marts some new tax is imposed today and everything sold therein, pays somewhat to sink the price."

The racing of two horses, Dāhis and Al-Ghabrā² was the cause of a long feud between two sister tribes ^CAbs and Dhubyān and ^CAntarah ibn Shaddād of ^CAbs in some of his verses cursing this event said:-
(1)

(2)

"I wish they had not raced a half of Ghaluah; and I wish it had not been for betting.

I wish they had died anywhere and Qays had lost them so that they had been seen no more."

(1) Shu.Nas, P.930.

(2) A distance of a bow shot - about 400 cubits.

The owners of these two horses thus started a long feud each side blaming the other for the wars and disaster which were the result.

Qays ibn Zuhayr of ʿAbs referring to this war said:-

"May God cover with shame the people who kindled the war between us. They have caused us to drink bitter and tainted drink."

5. Appeal to Allay Passions

Sometimes the poets appealed to the people, before fighting broke out and even during fighting to abandon the war. When the dispute was bitter and the tension high he would try to compromise between the two sides and bring about a peaceful understanding and mutual agreement by wisdom and reason. This particularly applies to cases where the opponents were of the same family. Then the poet would draw attention to the evils that resulted from these feuds drawing examples from past occurrences and pointing out the foolishness of aggression.

Two branches of the tribe of Asad had a dispute over a well. Each claimed it to be his and as they were about to fight, one of their poets said:-⁽¹⁾

"Each of our two brothers, when he is in danger, calls his people, who have a great number of camels and a large army.

(1) Hamāsah, P.87.

Each of our two brothers has a great number of warriors who are like lions of Al-Sharā, thick-necked and strong.

It is not the right way, to exchange delightful happiness for misery, nor drink water with blood."

When the breach was widened between the two branches of Sulaym because of the hatred between Khufāf ibn ^CUmayr and Al-Abbās ibn Mirdās, Mālik ibn ^CAuf said:-⁽¹⁾

"O people of Shulaym ibn Mansūr avert war, verily, it is the destruction of both strangers and relations."

Did you not know what was in the war of Wā'il, Murād and Lu'ay ibn Ghālib?

Their tribes have been dispersed because of their obstinacy in quarrelling. They are either conquerors or the humiliated losers."

In time of war the poet tried to influence both sides by telling them what would happen to them if they persisted in fighting. He reminded them of their sufferings, and the disasters and calamities they had endured through wars. He then would urge them to stop blood-shed, abandon fighting and come to a peaceful agreement and by reasonable discussion spread security among themselves. ^CAbs and Dhubyān in the war of Dūhis and Al Ghabrā' were appealed to in this way by Zuhayr ibn Abū Sulmā. He said:-⁽²⁾

"Ho! carry my message true to the tribesmen together

(1) Ab-Aghāni, Vol.16, P.136.

(2) Ancient Arabian Poetry, Lyall's translation, P.112.

"leagued, and Dhubyān - Have ye sworn all that ye took upon to swear?

It boots not to hide from God aught evil within your breasts: it will not be hid - what men would hide back from God. He knows.

It may be its need comes late: in the Book is the wrong set down for the Reckoning Day: it may be that vengeance is swift and stern.

And war is not aught but what ye know well and have tasted oft: not of her are the tales ye tell, a doubtful or idle thing.

When ye set her on foot, ye start her with words of little praise but the mind for her grows with her growth, till she bursts into blazing flame.

She will grind you as grists of the mill that fall on the skin beneath: year by year shall her womb conceive and the fruit thereof shall be twins.

Yea, boys she shall bear you, all of ill omen, eviller than Ahmar of ^CAd: then suckling and weaning shall bring their gain.

Such harvest of bitter grain shall spring as their lords reap not from acres in al-Irāq of bushels of corn and gold?"

CHAPTER IV

THE LITERARY CRITICISM OF
MARTIAL POETRY AMONG THE ARABS IN THE JĀHILIYAH

Although the Arabs in the Jāhiliyah composed poetry on many subjects, such as nature, the virtues, 'Ghazal' (love affairs), drinking, hunting and the like, Martial Poems are by far the most numerous. As has been shown in the analysis of Martial Poetry in the previous chapter, poems about war were not confined to descriptions of actual fighting, but included verses devoted to boasting, threatening, elegising and eulogising. The predominance of military poems during this period, is perhaps not surprising, when we remember that life and environmental conditions were conducive to war, as explained in Chapter I. Tribal prestige was dependent on its 'Ayyām' especially victories, as was noted in Chapter II. Consequently out of all that remains of the Arabic Poetry of the Pre-Islamic Period, 5080 verses are devoted to martial matters.

(1)

The earliest of the poems in our collection is dated c.470 A.D.; from this it follows that the selection of Poetry covers the period of the century and a half before Islam.

(2)

From the large number of poets, and their probable

(1) This poem was attributed to Al-Barrāq, who, as L.Cheikho in his book "Shu^carā al-Nasrāniyah" states, died c.470

(2) See the introduction to this thesis. (A.D.

dates, most of them must have been contemporary; and their names it can be deduced that each tribe had its own bard, and in some cases several. In addition, localities mentioned in the verses suggest that the poets were scattered over the whole peninsula, with its contrasting patterns of city and farm, desert and sea-shore.

TABLE OF VERSES

<u>SUBJECT</u>	<u>NO. OF VERSES</u>	<u>%</u>
BOASTING	2340	46%
LAMPOONING	559	11%
EULOGISING	543	10.7%
THREATENING	386	7.6%
ADMONITION	290	5.7%
ELEGISING	266	5.2%
INCITEMENT	140	2.8%
CAUTIONING	92	1.8%
SEEKING EXCUSE	84	1.7%
MISCELLANEOUS	380	7.5%
TOTAL	5080	100%

Martial Poetry can be analysed into various subjects. From the accompanying table (table 1) it can be clearly seen that nearly half the total number of verses deal with 'Boasting', while 'Seeking Excuse' and 'Cautioning' are in the minority. Disregarding the 'Miscellaneous' section, 'Lamponing' and 'Eulogising' occupy an

average number of verses; 'Admonition' and 'Elegising' a slightly smaller proportion; whilst 'Threatening' and 'Incitement' fall well below the average.

Concerning the poets who composed verses in each of the subjects, we find again (table 2) that the highest figure is that of those whose theme was 'Boasting'. Disregarding the 'Miscellaneous' section, and those who 'Sought

TABLE OF POETS

BOASTING	120
LAMPOONING	60
THREATENING	48
ADMONITION	25
ELEGISING	22
INCITEMENT	18
EULOGISING	16
SEEKING EXCUSE	12
CAUTIONING	2

Excuse' or who 'Cautioned their

People', we find that the smallest number praise someone else. 'Eulogising' is confined to three poets only, namely: Zuhayr ibn Abū Sulmā, Al-Nābighah of Dhubyān and Al-A^cshā of Qays. Out of the 543 eulogistic verses there are 387 composed by these three poets and the rest numbering 156 were composed by 13 poets.

TABLE 2

These 3 poets are known to have lived by the remunerations of their patrons, whom they extolled in their verses. Thus if we discount these 3 poets, 'Eulogising' falls well below the average number in both verses and poets. The reason for the paucity of verses 'Cautioning' and 'Seeking Excuse' has already been suggested in the previous chapter. The Bedouin's egotism accounts in no small way for the limited use of 'Eulogy' in his verses. However, in return for favours received, he would praise moderately and without flattery.

The method adopted in criticising this collection must now be considered. This group of verses forms part of the Poetry in the Jāhiliyah, and as poetry it must be criticised as such. Having defined Poetry generally, we can, with this in mind, consider our collection. Critics past and present, Arabian and English, have differed in their definitions of Poetry. "Definitions are for the

most part unsatisfactory and treacherous." (1) But in spite of this it can be said that these different definitions, taken together indicate that poetry consists of words, arranged in a special form expressing ideas or thoughts emerging from emotion, and sometimes elaborated with imagination.

Thus poetry can be divided into:

- I Thoughts
- II Emotion
- III Imagination
- IV Style

It is proposed to discuss our collection from the point of view of each of these elements. It is hoped, from a study of their Martial Poetry, to discover something of their ideas about war, their way of life, and their peculiar characteristics. In other words we would see how far such poetry helps us to form a clear idea about their thoughts on life, and how they had adjusted their behaviour to lead such a life successfully.

I Thoughts

As has been seen in the previous chapter, the poets discoursed on various subjects in their Martial Poetry. These were classified under the general headings of:- 'Description', 'Boasting', 'Lampooning', 'Threatening', etc., and tabulated very broadly in the introductory analysis.

(1) Encyclopaedia Britannica, (Poetry).

It is therefore proposed to discuss each subject individually and then to draw a general conclusion.

(a) Description

TABLE OF SUBJECTS

<u>SUBJECT</u>	<u>NO. OF VERSES</u>	<u>NO. OF INSTANCES</u>
WHAT HAPPENED TO THE FOE	825	210
HERO	622	236
HORSE	510	240
EQUIPMENT	355	150
ARMY	259	159
RAID	217	41
BATTLE	214	80
WAR	134	83
CAMEL	79	55

TABLE 3

Before entering on a detailed discussion of this subject, it should be noted that the poet did not devote a piece of poetry entirely to descriptive matter. The verses containing descriptions are very scattered and divided among the other subjects. We find description used in verses

primarily given over to such subjects as: 'Boasting', 'Lam-pooning', 'Threatening', 'Elegy', 'Eulogy' etc. However, on rare occasions verses can be found devoted entirely to description. As a rule, description serves merely to amplify the subjects arising from the "War Theme". Therefore 'Descriptive Verses' were not included in the subjects on Table 1. This is because 'Verses of Description' have been included in the other subjects shown on the table. We can now set out the considerations of 'Description' in more detail.

1. From the table it can be seen that the total number of verses is 3215.⁽¹⁾ The highest figure concerns 'What happened to the Foe', this includes the victims, the wounded, and the captives. But if, as often happens, the hero personifies the Army, or the two terms are interchanged loosely by the poet, then the verses dealing with these 'compound' subjects are by far the most numerous. The next items which appear most frequently are: 'Horses and 'Equipment', while the 'Camel' comes at the bottom of the list. Thus from these figures it can be deduced that the Arabs gave primary consideration in their descriptions in Martial Poetry, to themselves as heroes; their Army, including detailed descriptions of their horses and war equipment; and their activity in fighting. The latter was elaborated in the description of 'What happened to the Foe'. It also indicates that they intended in their descriptions to convey their extreme self-confidence, a confidence founded on past glory, present might, and potential future power.

Another point brought out by the data, shows that the number of verses dealing with 'Raids' is higher than that about 'War', although the instances of the latter are higher than those of the former. This could indicate that their minds could grasp more easily the material facts of

(1) But these figures in the table overlap. For instance when they described a 'Raid', they might also describe in it, the 'Heroes' who carried it out, the 'Horses', their 'Equipments' and 'What happened to the Foe'. The verses described in each item of these would be counted in every section separately as well as in the 'Raids' section.

the 'Raids', with which they were familiar, rather than the abstract considerations of 'War'. Thus 'War' is only given a passing mention, for instance: "Auān, darūs, badat nauājidhuhā, laqihat ^{an} hiyāl" while 'Raids' were dealt with in great detail including descriptions of the preparation, execution and the ultimate outcome.

Another factor which increased the number of verses, was the poet's wish to enhance his hero's reputation using the raid to prove his great strength and power.

2. The descriptions generally speaking, gave the general outline, not the finer detail. The poet painted a bold canvas, emphasising general aspects rather than minute details, and usually comparisons are not drawn. For example the heroes were depicted as being imposing figures tall in stature and muscular of limb; but though they were awful to look upon their heavy coats-of-mail made them walk ^{like} laden camels.

The armies were described as being huge, the earth groaning under them as under the weight of mountains. They were lavishly equipped and armed, their weapons shining like lightning in the night. However, details concerning the ⁽¹⁾ organisation and arrangement of the army were not mentioned.

(1) Therefore it is doubtful whether they had the army divided into five sections - the van (al Muqaddimah), the rear (al-Mu'akhirah), the centre (al-Qalb), the right flank (al-Maymanah), the left flank (al-Maysarah). Although the army was referred to in the Pre-Islamic Poetry many times as "Al-Khamis", one of its meanings being "Of five parts", it can be taken that such organisation did not exist at that

From this it follows, that the classification into ranks, units, divisions etc. was not employed as in their modern counterpart.

The spear was spoken of as being dark, pliant, strong and smooth with a sharp shining head. Likewise, the sword was described as being keen; and the bow strong and twanging; the arrows straight with glittering points; the coats-of-mail strongly woven, rippling like water waves.

Upon closer examination, it is found that some items are described in greater detail than others. For instance it is found that in some pieces of poetry, the composer spoke of the bows and arrows with greater detail than in his description of the spears and swords. We find that the poets had specified the species of trees from which the bows and arrows were made and the method of their construction. This may indicate that the Arabs used to make their own bows and arrows, but not their spears and swords. In the case of the latter, we find that they mentioned only the straightening of the spear and the polishing of the sword, which could only mean that the straightening and polishing were practised there, but not the original manufacture. Like the spear and sword, the helmets, shields and coats-of-

(1)(Contd.) time, as none of the poets spoke of these five divisions. Therefore one is inclined to believe that the word "Al-Khamis", when applied to the army in Pre-Islamic Poetry, does not mean 5 divisions, but simply "Company of men", (c.f. al-Qāmūs al-Muḥīṭ: Khamis al-nās: means:- jamā'atuhum).

mail, were described briefly and nothing was mentioned about their construction.

The horse was usually described in even greater detail. They described every part of his body, and even recorded his very attitudes, both at rest and in motion. (1)
In one of his poems, Muzarrid, said:

"When he is seen with the rider mounted, men say - 'A hunter's falcon!' when he is led by a groom, there is in his walk an even smoothness.

Thou wouldst say, when thou seest him standing at rest - 'The framework of a tent upon a rising ground, or a wolf standing up to gaze around.'"

And in the same poem Muzarrid said (v.22):

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

The poet continued to say (v.31):

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

The horse may have earned this more detailed description because the Arabs were, as they still are, devoted to horses, accompanying them in both war and peace, day and night, keeping them close at hand and even refusing to send them away to graze with their other cattle, as was explained

(1) Muf., P.165, Vv.18-19, Sir Lyall's translation P.58.

in the section dealing with horses. This naturally led to greater opportunity for examination and minute description. The description of horses in Pre-Islamic Poetry often contains descriptive passages dealing with male and female horses. For example the male horse would be fully described and following this the female horse would be portrayed; or vice versa. This may indicate that they were very fond of horses and experienced in their description, so that they tended to elaborate this theme. It could also mean that the poet wanted to display his talent and ability for composing verses, or it may mean that the poet wished to show his great opulence in possessing more than one horse. However there is not a great deal of difference in the ideas contained in the descriptions of both male and female horses. It is a difference of words while the meanings remain the same. Though they described every part of the horse in detail, no descriptions can be found of the harness, or the saddle of the horse or how they were arrayed for battle.

3. The descriptions were intended to portray the objects in a form normally experienced by one of the senses. For instance, war was variously described as: "a fire, furious wild she-camels, having bared teeth, the throes of pregnancy, having a bitter taste, as being painful or being like an infectious disease." The raiding hordes were compared with: "swarms of locusts or the grains of sand in the desert." The heroes were often depicted as: "lions, leo-

pards and snakes"; and the horses as: "wolves, birds etc.," likewise in all other subjects poetic imagery was used. These descriptions were full of vitality, and by their use the abstract ideas of war, emotion, shame and humiliation, were more easily understood.

4. The general mood of the poets in their description was materialistic. War and raids were described as means of destroying the enemy, and of obtaining great wealth. Heroes, horses and weapons, were aids with which victory was achieved and the foe dominated, his territory and property confiscated. This materialistic outlook is brought out in descriptions of the camel, which is described for its usefulness, i.e. huge and strong.

Besides this, some objects were described for an abstract purpose. For example, victory was described as a great honour and defeat an everlasting shame; war was described as being glorious if motivated by the need for revenge, defence of one's honour, overthrow of the aggressor, succour to the oppressed or sanctuary to the fugitive.

(b) Boasting

1. As can be seen from the table 'Boasting' occupies 2340 verses - nearly 46% of our collection. This indicates that the Arab was strongly addicted to boasting. 'Boasting' in relation to this poetry can be defined as: the tendency to claim for oneself qualities and powers which one does not possess, such as, absolute dominance over others,

obtaining one's will without opposition, and generally exhibiting complete superiority over others. This tendency to self-praise and claiming superiority over others, was so strong among the Pre-Islamic Poets, that the poet would even boast of the superiority of his own family over other relatives in the tribe.⁽¹⁾

2. In their boasting the poets gave greatest consideration to their personal claim to chivalry and mighty valour in the face of the foe. This may indicate that they liked to publish abroad their great experience in fighting, in order that, by intimidation, they might demoralise the enemy and so defeat him. Frequent repetition of these claims was intended to indicate their constant vigilance against aggression, and their power to crush any potential adversary.

3. Lowest amongst the repeated boasts were those connected with stoicism on the battlefield, e.g. steadfastness in the face of great odds, glory of death in battle and the honour of chieftainship. Here they were not exaggerating for few could logically have claimed these three attributes or they could not reasonably excuse themselves for fleeing from the enemy, eulogise their dead or find chiefs who had men to command.

On the contrary, the infrequent boasting about their steadfastness, and love of death by the sword, may indicate that they considered that suicidal courage against

(1) See Mu^callaqah of ^cAmr b. Kulthum.

impossible odds was foolish and unnecessary.

4. The greater part of boasting concerned the tribe. It has been estimated that three times as many verses are connected with boasting about the tribe, as opposed to personal glorification. This shows the prevalence of the tribal spirit.

Regarding the vaunting of his personal qualities, the poet seems to have had a free hand in spite of tribal influence. Thus he could extol his personal characteristics freely, without violating his allegiance to the tribe. This could indicate that many of the poets had participated in fighting and experienced its accompanying hardships. Therefore such poets felt themselves qualified to perpetuate their heroism in their own verses. This suggestion, however, does not exclude the possibility of poetic licence concerning such heroism.

(c) Lampooning

1. From a study of verses connected with 'Lampooning', more instances of taunting strangers are found than those reproaching relatives. This shows, that though there were differences of opinion with relatives, there were far more disputes with strangers. This may be interpreted as the influence of kinship and a result of the respect for blood-relationship.

The proportion of verses reviling strangers, is not unduly large compared with those directed against relatives, if one considers the greater opportunities for the

former. Verses railing against relatives are much longer than those against strangers, probably because the poet would be more disturbed by the unworthy behaviour of his kinsfolk, from whom he would expect close co-operation. Here he uses his poetry as a medium for venting his grievances.

2. Vilification of the stranger generally takes two forms viz:- their defeat in battle and subsequent punishment; and their lack of heroism. These accusations are the antitheses of the poets' boastful claims. The most frequent criticism levelled at the relatives was lack of heroism, which affected the poets' personal pride.

3. Generally speaking, the 'Lampooning' here was moderate and did not descend to the depths of vile abuse. Even so the reproaching of the relatives was not as severe as any invective directed against the stranger. Criticism of the relatives took the form of discreet innuendoes as in the poem of Sa^cd ibn Mālīk of Bakr, in which he alluded to Al-Ḥārith ibn ^cAbbād. It begins:-

(1)

"How evil a thing is War that bows men to shameful rest."

This may also take the form of light blame which begins with a prayer to God to requite them for their ungallant behaviour. In the beginning of one of his poems rebuking some of his tribe, Al-Ḥuṣayn ibn Al-Ḥumām said:-

(2)

"May God requite the mixed multitude of the tribe, all

(1) Ancient Arabian Poetry, Sir C. Lyall's translation, P.31.

(2) Muf. p.100, poem XII, v.1, Sir C. Lyall's translation, P.35.

of them, in Dārat Maudū^c, for their disloyalty and sin!"

An exceptional example of extreme vilification is to be found in some of the verses of Hassān ibn Thābit of Al-Khazraj to his kinsmen. the tribe of Al-Aus.

(1)

In some of his verses he said:

"You were our slaves and we engaged you to attend our guests; - and slaves are held to be weak.

How do you expect to obtain glory such as ours, while you are of spurious lineage with everlasting shame.

Your forefathers have disgraced you while we are honoured by the noble example of our ancestors."

This is an example of extreme reproach directed against kinsmen. Was this because Hassān was a city dweller, as a parallel cannot be found among the reproaches of the Bedouins? This being so, why is it that a correspondingly caustic reply cannot be found among the verses composed by his kinsman, Qays ibn Al-Khatīm of the tribe of Al-Aus, who were reviled in the above-mentioned verses of Hassān? The reason appears to be that it was a trait peculiar to Hassān, who was famous for his vitriolic tongue coupled with his ability to lampoon.

(d) Seeking Excuse

1. From observation it is found that the verses of 'Seeking Excuse' are extremely few compared with those of other subjects. Is this because the reasons for seeking excuse were limited? This supposition is not acceptable because

(1) His "Dīwān" Pp. 284-285.

the causes for seeking excuse do not seem to be at all rare, since from each battle there emerged a victor and a vanquished. Many defeated sides sought to condone their disgrace by resorting to the device of boasting to counter the contempt of their conquerors. Could it have been that the vanquished side possessed no poet.? Or was it that the Arab was reluctant to excuse himself or his tribe, or admit defeat? This seems reasonable as the poetry was widely known, indeed it was generally committed to memory and recited openly.

2. These verses would not have been composed but for the pressure of exceptional circumstances, such as the reply to a hyper-critical poet who taunted the defeated side with his scorn. This 'Seeking Excuse' was used as a means of defending one's honour and restoring one's dignity and prestige.

3. It is found that most of the verses here were composed by poets who were already famous for their extreme heroism and glorious military feats, like ^CAmir ibn Al-Tufayl and Durayd ibn Al-Šimmah. It seems possible that such heroes relied upon their established reputations and were confident that the things for which they sought excuse would not obscure their fame or destroy their wide reputations. ⁽¹⁾ On the other hand such reverses were frequently attributed to

(1) In one of his verses, ^CAmr ibn Ma^Cdīkarib, the famous warrior said:

"There is no disgrace if a warrior flees one day, having proved his courage on the previous day." (Šimtu-l-⁻ālī, p. 243)

Fate.

4. The verses in which an excuse was sought were usually followed by boasting, in which the poet recounted his people's heroic deeds, as if he were trying to prove that his tribe was neither weak nor cowardly. These verses were accompanied by a bitter tirade against the other side, as though the poet wanted to show his people's insistence upon defending their honour and their complete readiness to fight. It is quite natural that these verses contained very heated abuse of the foe, in which the faults and disgrace of the enemy were highly exaggerated, especially if some of the disgrace was inflicted on the enemy by the poet's own tribe.

(e) Threatening

1. Out of the collection, 386 verses are connected with 'Threatening'. From the statistics this number seems reasonable, as 'Threatening' is of course a sign of open enmity and evil intent. Bearing in mind that the Arabs tended to hide their evil intentions, it can be seen that this number is appropriate. It follows that many feuds took place among the Arabs at that time, and bearing their reticence in mind, many more feuds must have occurred than the numerous threats recorded. But on the other hand, it is not unreasonable that the poet threatened his foe openly, since the threat naturally followed an offence committed by those who were threatened. The threat would serve as a method of restoring the poet's honour and taking revenge.

2. The threats usually described the types of punishments to be inflicted on the foe, and the 'heroes' who were to execute the task.

3. 'Threatening' usually took the form of exceptionally violent abuse, particularly when inspired by thoughts of revenge. This was, it seems, to establish indisputably their unswerving determination to carry out their threats. The severity of their threats was such, that in some cases, the poet asked for death for his people, if they failed to carry out their pledges. In one of his verses, Al-Muhalhil, threatening the tribe of Bakr in revenge for his brother Kulaṭb, who was slain by Jassās of Bakr said: (1)

"If we do not revenge him, sharpen your blades and cut our throats."

4. Some poets used their pens rather than their swords, since even though they did not participate in the actual fighting, they threatened the enemy and also those who had reviled them.

In one of his verses, Al-Nābighah of Dhubyān said: (2)

"I will goad you with verses and a huge army shall ride against you on the front of the camels' saddles."

So the verses were, in themselves, great weapons against the foe.

(f) Elegy

1. Comparatively few examples of 'Elegy' are available.

(1) Shu-Nas, P.174.

(2) Iq.Th.; P.13, Poem 10, V.5.

Is this because the victims of Pre-Islamic feuds were few, although the feuds were so numerous? From this it can be concluded that most of these feuds were merely skirmishes, producing few or no casualties. This may be quite possible, as in some elegiac poetry in which the poets lamented their dead tribesmen, several battles would only result in 7 or 8 victims.⁽¹⁾ Elegies were generally dedicated to one or two specific victims.

2. The most frequent points mentioned in the elegies were first; the heroism of the victim, and secondly, a chronicle of his glorious military deeds. Comparing this with the conclusions reached on 'Boasting', it is found that these two points occur most frequently, whereas, in the 'Lampooning' section we find the opposite.

3. Elegies fall into two categories, those upon persons killed when there was no revengeful motive, and those killed as a result of reprisals. The elegy in the first case was fiery in character, whilst the main feature in the other, was a comparison between the two victims; (i.e. the one killed first, and the one who was killed in revenge).

Naturally the poets would depict the latter victim as being superior to the former.⁽²⁾

4. The poet sometimes elegised a number of victims from among his own tribesmen in a single poem. He would mention

(1) See Tufayl of Gahani: "Diwan", poem No.2, in which he elegises several of his tribesmen who had been killed by their enemies in various battles.

(2) See 'Antarah of 'Abs; Iq.Th., P.37, Poem 9, Vv.1-2.

all he could remember of his tribesmen who were killed by the enemy, in their several feuds. Although the poet would lament their passing, he would depict his tribe as great heroes, who met disaster with courage and fortitude.

5. It is very seldom that horses and weapons were mentioned in elegiac verses to portray the victim's preparation and readiness for fighting. And when they are found, they are mentioned very briefly, and without description.

(g) Eulogy

1. The table shows that the eulogistic verses number 543, but as has been pointed out in the beginning of this chapter, most of them were composed by 3 poets, ⁽¹⁾ who praised certain personages in anticipation of gifts and rewards. These poems conformed to an oft-repeated pattern. The verses selected from the works of these three poets, are parts of long 'Eulogising' poems. These parts are, of course, those in which the poets praised their 'ideal persons' for their military prowess.

2. Again praise is awarded for the heroism and reputation of the warrior. As before, this forms a parallel with 'Elegy' and 'Boasting' and is in contrast to 'Lampooning'.

3. In the collection of eulogistic verses are found three categories of praise:- (i) by a poet who did not expect any reward, (ii) by a poet seeking favours, such as the freeing of a captive, (iii) by a poet who specialised in

(1) Zuhayr ibn Abū Sulmā, Al-Nābighah of Dhubyān and Al-A^cshā of Qays.

praising a personage merely for reward. All three kinds attributed chivalrous deeds and heroic actions to the persons in question, but the second and third types contained exaggerations and were not written in the milder tone of the first category. The second type of poet uses a highly exaggerated style to achieve his object. For example, when pleading for the release of prisoners he describes the conqueror's weapons, preparations for war and the course of the battle in which they were captured.⁽¹⁾ The third type of poet, who composed for gain used the greatest amount of exaggeration. It was common to liken the hero to a lion, but the description was so enlarged upon that the original theme became obscured and the reader might wonder whether⁽²⁾ the poet intended to describe a lion or praise a hero. These poets attributed supernatural powers to their heroes, such as; wearing two coats-of-mail, bearing two swords, carrying out raids continuously irrespective of time or season, exhausting their horses with continuous raiding with the result that foals were born prematurely, being so assured of victory that the very birds follow them in order to feed on the carcasses of their victims, and possessing swords whose only defect lay in their bluntness due to the continual striking of the enemy. This tendency is not strange, as the influence of money on both thoughts and

(1) See the poem of Al-Muthaqqib Al-ʿAbdī, "Mufaḍḍaliyāt", Pp.308-311, Vv.19-28, and the poem of ʿAlqamah, "Mufaḍḍaliyāt" Pp.779-786, Vv.21-37.

(2) See Al-Aʿshā's "Dīwān", pp.132-133, Vv.21-30.

imagination is widely known.

4. The verses here, show that the poets also praise their heroes for their moral virtues. For instance, a man was commended for the following reasons:-

- (i) Not attacking his relatives or refugees, in order to
enrich himself at the expense of their misfortunes. ⁽¹⁾
- (ii) Distributing booty among the poor and making them
wealthy. ⁽²⁾
- (iii) Mediating between two sides, who were fighting, in
order to secure peace, although the cost was borne from
his own wealth, with no thought of personal gain, but
only the love of peace. ⁽³⁾
- (iv) Offering sanctuary to those who were persecuted.
- (v) Succouring the needy.
- (vi) Honouring treaties and covenants.
- (vii) Not humiliating the captives and releasing them unconditionally.

Comparison between Boasting, Elegy and Eulogy.

It now seems expedient to draw a comparison between these three subjects, as all of them form an integral part of the characteristics idealised by the poet. The following observations emerge from this:

1. Heroism and chivalry are both attributes of these three subjects.

{1} Zuhayr, ibn Abū Sulmā, Iq.Th., P.82, Poem 2, v.39.
 {2} Al-A^cshā's "Dīwān", p.13, Vv.73-74.
 {1}{3} Zuhayr, Mu^callaqah, Iq.Th. p.95, Vv.17-23.
 {2} Al-A^cshā's "Dīwān", p.13, Vv.73-74.
 {3} Zuhayr, Mu^callaqah, Iq.Th. p.95, Vv.17-23.

2. In both 'Boasting' and 'Eulogy', the poets had emphasised the characteristics which would arouse the greatest trepidation amongst the enemy, such as: complete preparation and readiness for fighting, and elaborate descriptions of horses and weapons. This was intended to convince anyone that their strength was not to be taken lightly. In 'Elegy' the stress was laid on the laudable qualities which portrayed the victim as a great hero, who had performed many great deeds for his tribe, whilst lamenting his death as a great loss to his people and their allies. This device was probably used as an incentive, to goad his tribe into revengeful action.

3. The past glories of their ancestors were rarely mentioned in 'Eulogy' as compared with their constant revival in 'Boasting'. What did occupy a large part of the eulogistic verses, was the detailed description of highly organised and destructive raids. This was probably because the poets wished to display their heroes in the light of their own deeds, rather than merely resorting to the reflected glory of their ancestors.

4. The same ideas occur in both 'Eulogy' and 'Boasting', but in the former they are more highly magnified. For example, in 'Boasting' are mentioned the usual descriptions of preparations for raids, horses, armies, weapons and so forth, while in 'Eulogy' each theme is greatly exaggerated. Numerous examples have already been given showing this characteristic tendency of the eulogistic verses.

5. There is a remarkable contrast between the poets who eulogised for gain and those who did not. In the case of the latter, they praised only when a favour had been bestowed upon them, such instances are few, verses of 'Boasting' occupying most of their compositions. They prefer 'Boasting' to 'Eulogy'. For instance, if one studies the poem attributed to ⁽¹⁾Amir ibn Al-Tufayl, in which he praises Khidhām ibn Zayd of Fazārah who protected Amir from death, one finds that his boasts greatly exceed his praises. The same comparison is found in a poem attributed to Al-Tufayl ⁽²⁾of Ghaniy, in praise of the Banū-l-Hārith ibn Ka^cb.

Now in the case of the poets who 'Eulogised' professionally, the position is reversed. Here the verses of 'Boasting' are few, and nearly the whole work consists of 'Eulogy'. This 'Eulogy' was not founded on fact but was motivated by the poet's desire for a gift. Drawing a comparison between the two types of verses, it emerges that much greater use is made of imagery and imagination in the praising verses. Self-esteem rather than extreme exaggeration is the key-note of the 'Boasting' verses. Each type of poet probably became more adept at composing on his chosen theme through practice. Inner motives cannot be ignored, while one was incited by sincere feelings and tribal pride, the other was moved by thoughts of personal gain. One might ask the following question: was there no

(1) His "Dīwān," Poem No. 26, p. 141.

(2) His "Dīwān," Poem 4, p. 28.

tribal loyalty to inspire the professional eulogist to write 'Boasting' verses equal in quality to his 'Eulogy' verses ? This seems doubtful. But it seems almost certain that their tribal emotion was not as strong as that of the 'Boasting' poets. The professional eulogist by attaching himself to his benefactor, gravitated to the town and thereby associated with town-dwellers. It is not unlikely therefore, that having forsaken the life of the Bedouin, he abandoned his independence and pride. The Bedouin boasted of his tribesmen, on whom he relied for help and support. The paid eulogist became more and more dependent on his patron for his very existence, going to great lengths lest he should fall into disfavour as in the case of the poet Al-Nābighah of Dhubyān with the King of Al-Hīra, Al-Nu^cmān ibn al-Mundnir.

(h) Incitement

1. The number of verses here is rather small for reasons already explained.
2. This section indicates that differing opinions were held within the tribe. To further his cause the poet often used his verses to provoke a war-like attitude.
3. The pieces of poetry here are rather short, especially those which were recited on the battlefield at the time of fighting.
4. Women played a great part here by reciting poetry both before and during the fighting.
5. Subtlety and shrewdness played a great role here. The

poet used to praise other tribes (other than those he meant to incite) to spur his own tribe on. The poet tried to arouse the sympathies of other tribes, by the use of subtlety.

(i) Cautioning

1. The number of verses is again small.
2. In the 'Cautioning' verses the loyalty of the Bedouin for his own tribe can be plainly seen. The 'Cautioning' usually sprang from one in whom the would-be-attacker had placed great confidence and trust. The Bedouin's loyalty to his tribe outweighed all other considerations. He would consider himself to be dishonoured if, knowing such facts, he remained silent. In fact the poet would upbraid the would-be-attackers for not respecting his ties of kinship with the tribe. In one of his verses [°]Amīrah ibn Tāriq said to the Banū [°]Igl, among whom he was staying when they planned to attack his people: ⁽¹⁾

"Ask the people of [°]Igl if there were not among them those who would respect my relations or be mindful of my integrity!"

All this goes to show the high standard of affection for his own tribe, and proves how great was the influence of tribal emotion upon the individuals.

3. We can also see how foolish and indiscreet were the people who allowed the information about their would-be-attack to leak out to a kinsman of their intended victims,

(1) Naqā'id (C), Vol I, p.52.

knowing the effects of the ties of blood-relationship among the Bedouins:

4. The poets stressed, in their 'Cautionary' verses, the military preparations of their would-be-attackers, in order that their people might be fully prepared. In his verses acclaiming his people's victory over the attackers, the poet expressed his jubilation and satisfaction. The poet often sought to justify his actions with the attackers by reasoning. In one of his verses ⁽¹⁾ 'Amīrah ibn Tāriq said:

"Are you trying to blame me for what has happened ? -

Ask the wise men who was the more unjust ?"

(j) Admonition & Warning

1. Out of the collection there are 290 verses, representing a percentage of 5.7 of the total, dealing with 'Admonition & Warning'. This is rather a low figure. As has already been pointed out in a previous chapter, these verses were directed to the people who were intimately connected with the poet's tribe by reason of kinship or close alliance. This low number of verses may indicate that though disputes took place among such people, they were not numerous, or it may mean that it was not generally the custom of the poets to dissuade people from fighting by appealing to reason.

2. Such verses offered an opportunity for discussing the matter logically in the light of careful reasoning in order that the dispute might be settled peaceably, and the evil consequences of war averted.

(1) Naqā'id (C) Vol. 1, p.49.

3. Such a move was definitely a step forward towards avoiding strife. The warning, contained in the verses, might however, defeat its own ends and provoke the Bedouins unnecessarily, as they were apt to be roused at the slightest pretext. This might be true in some cases, where we find that the verses convey a strong threat, but such verses are seldom to be found, and they are usually the result of rather unusual circumstances, when the evil intent of the would-be-attacker was indisputable; e.g. in some of his verses, Yazīd ibn Al-Khadhdhāq said: ⁽¹⁾

"Turn away from us ye sons of An-Nu^cmān, your breasts: if ye do not so, ye will have to turn your heads against your will. Shall every man among you, every base-born wretch count up against us a raid and spoiling?"

This strong and rather abusive threat was given after An-Nu^cmān had sworn that he would attack the poet's people, as it can be seen from the verse of the poet in the same poem when he said: ⁽²⁾

"Guard thine oath with reserve - mayest thou be saved from cursing! -

Thou hast sworn, with the words of a sinful man that our goods should surely be divided, as booty, among you." With the exception of the latter example the warnings were given in a moderate and polite manner. The warning arose from a sincere wish to prevent clashes and unpleasant

(1) Muf., P. 599, Vv. 8-9, Sir Lyall's translation, P. 237.

(2) Muf., P. 599, v. 6.

actions, and was couched in such a way that offence could not be taken. Even in the above example which was considered a fiery one, the poet appealed to the would-be-attacker to reconsider his decision, and not carry out his oath; and moreover the poet prayed that his foe "may not be cursed!"

Thus it can be safely said that where 'Admonition & Warning' are given, the poet sincerely wished to secure peace and avert war. The only possible reason for such warnings, as has already been suggested, was to ensure that the enemy realised the strength and resources of the poet's tribe. The poet wished to leave no doubt that force would be met by force, and proved this, by reference to previous victories.

(k) Miscellaneous

1. From their military injunctions it can be understood that the Arabs used to foster in their young men ideas of military glory. But there is no indication in the Martial Poetry that any kind of military training was practised. It is almost certain that a man had to gain his knowledge of fighting by actual battle experience; the word 'mujarrib' or 'mujarrab' meant 'experienced' rather than 'specific training'.⁽¹⁾ Since their method of fighting was primitive there was no necessity for specialised instruction in the

(1) We find in the poetry the word 'mudarrab' (e.g. Tufayl of Ghanīy, his "Dīwān" p.4, v.10) which means either 'experienced' or 'trained'. I think here it means 'experienced' but not as a result of training, as there is no sign of military training or education in the Martial Poetry.

arts of war.

Also from their military injunctions it can be seen how important warfare was to the Arabs in the Jāhiliyan. This shows that life in those days was greatly dependent on victory in fighting and personal respect depended upon one's ability to acquit oneself gloriously in battle.

2. Their verses on 'doing favours' show that they appreciated the favours, esteeming highly those who performed them, at the same time blaming those who could do them but did

(1) not. Whilst they were ever grateful for favours, ingratitude was considered to be an undesirable characteristic. (2) In one of his verses, Al-Ṭufayl of Ghaniy said:

"ḤUsaymah! I shall reward him for what his two hands have done before this; for I should be ungrateful, if I (3) were not to requite his good deed."

3. The verses in which the composer requested another hero to release a captive, as a favour and a sign of goodwill towards him, show that such an action was greatly appreciated. This also indicates that the heroes respected one another's integrity and befriended each other whenever possible.

4. The Arabs' verses concerning disputes and feuds which

(1) Hamāsah (Cairo) Vol.I, P.59. (2) "Diwan" p.59 piece No.19, v.1; Krenkow's translation p.24.

(3) It seems that 'gratefulness' was meant to take the form of a material gift, as is implied by the word 'ajzihi' (reward) in this verse. This is frankly expressed in a verse by Mutamim ibn Nuwayrah (Naqa'id, Cairo Edn. Vol.I, p.54.) in which he said that he would not keep the 'māl' i.e. wealth locked from the man who had aided him in fighting.

took place between kinsmen, showed how great and dangerous a force was the 'hamiyyātu-l-Jāhiliyyah' i.e. 'the haughty spirit of the Jāhiliyyah'; it was so strong that the Arabs were unable to contain themselves, even against their own kin when this emotion was aroused. But in justice, one must mention that some Arabs claimed in their verses to forgive their brothers, hoping that they might return to their senses. The poets also claimed that they did not fight their relatives until their patience was exhausted and there was no hope of settling the dispute peacefully. In some of his verses, Al-Find of Bakr said, concerning the (1) other branch of his tribe, Taghlib, when a dispute arose:

"We spared the Banū Hind, and said 'Our brothers they remain:

It may be Time will make of us one people yet again.'

But when the wrong grew manifest, and naked ill stood plain,

And nought was left but ruthless hate, we paid them bane with bane!"

This example, if it was expressing the real facts, shows that there were, among them, those who held their kinship and blood-relationship so dear, that they were able to refrain from internal strife.

However, after such a fight had taken place, they sought the true facts of the case. This was undertaken

(1) "Hamāsah", Nicholson's translation: "Literary History of the Arabs", pp.58-59.

with a sense of profound regret and deep sorrow. This again shows the depth of tribal feeling. Although the Jāhilites' haughty spirit was so strong and overwhelming, it was only evident in times of anger, and hasty actions were later followed by contrition.

5. The poet's effort to prevent fighting was a praiseworthy function of the poetry. It is a proof that there were, among the Jāhilites, a nucleus of peace-lovers. And if history confirms that such an appeal mitigated the chances of war then it can be truly said that the Arabs preferred peace to war, and wished to curtail any outbreak of hostilities.

II. EMOTION

Emotion is the driving force behind the poet. Whenever he is aroused, the poet finds himself translating feelings into poetry.

Emotion is an unseen internal power, requiring some vital stimulus, which will inspire the poet. In Martial Poetry, warfare and anything connected with it, would provide the required stimulus. An exception to this is found in the praising verses of the professional eulogist, whose motive was that of material gain. With this exception in mind, the patron was alleged to be superior in all things, of which warfare was one of the most outstanding.

In the analysis of the poetry, it can be seen that the poets had explored a wide variety of subjects. So, although poetic emotion was primarily aroused by tribal

strife, the specific aspect with which the poet was dealing, provided an added motive for composition. Thus emotion was stirred by differing motives in the cases of boasting, lampooning, elegising, etc..

The following are some examples of the main themes, which, by arousing emotion, stimulated poetic imagination. In 'Boasting' the motives were: elation due to victory; anger at unjust treatment; contempt; glorification of tribal and personal heroism. In 'Lampooning' the motives which stirred the poets' emotions were: aggression; the injustice of the attackers; resentment of a boastful or abusive foe; desertion. In 'Admonishing the Relatives' the poets' emotions were aroused by: their non-participation in fighting; their fighting among themselves; their fleeing in the face of the enemy; their ingratitude; and their rivalry. Defence of honour; and the shame of defeat; were motives for 'Seeking Excuse'. Concerning 'Threatening', we find that the underlying motives were: revenge for the slaying of one of the poet's tribe; abuse following defeat; threats from other tribes; victory arousing the desire for further glory. Naturally, the motives which stirred the poet to 'Elegise' were: the deep sorrow caused by the loss of a tribesman; and his heroic qualities. In 'Eulogy' the emotion was stirred by past favours, and the anticipation of future rewards. The cause, which aroused the poet to 'Incite his People' to fight or 'Caution' them, was the imminent danger to the life

or honour of his tribe. But in 'Admonition', the poet's emotions were stirred by the evil intention of the people whom he was advising or warning.

Emotion in the Martial Poetry, generally speaking, was tribal, being connected with the tribe's honour, dignity and prestige. When the poet's emotion was aroused, he composed verses which: expressed the tribe's glory, heroic actions and power; were a means of averting shame or danger; or displayed the tribe's unity, and sincere regard for one another. The verses here, demonstrated the tribe's ambitions, wishes and feelings in all circumstances relating to war.

As has been seen in the analysis, there were times when the poet was moved to compose verses of self-glorification. This fact shows that the Arab was proud of himself, and loved to extol his virtues in his ballads, and was not confined merely to tribal praise, but had freedom to speak for himself and express his own feelings. But as can be seen such verses are comparatively few. In view of this, it appears that the poet's natural tendency was to express his tribe's emotions. He found a greater pleasure in composing songs expressing these emotions, than in versing his own personality. This is of little wonder knowing that the Arab in the Jāhiliyah, owing to circumstances and environment, was dependent on his tribe relying on its collective strength.

Therefore one realises that the poet's emotion in

his martial verses was sincere, in both his personal and tribal feelings. There is no doubt that the poet spoke with veracity when he sang about himself, but his emotion was even more sincere when he was the tribal spokesman. This may be because he was speaking of a collective body, which included himself as well as his kinsmen. Besides this the Arab believed that the tribe's honour and reputation concerned him personally, and shame on the tribe was disgrace to him. Also, the poet was probably guided by the thought that his verses would be recited throughout the tribe. Such verses contained the outpourings of the poet's heart.

Emotion in the Martial Poetry, as a whole, is strong. The poet's feeling, it seems, was so vital that it is transmitted to the reader. In most of this poetry, the reader finds himself in sympathy with the poet, being affected by his various moods. The following are some examples in which the reader identifies himself with the poet:

- (i) Boasting - ^CAmr ibn Kulthūm in his Mu^Callaqah.
- (ii) Reproaching - Al-Ḥārith ibn Ḥillaza in his Mu^Callaqah.
- (iii) Boasting & Lampooning - Abīd ibn Al-Abras, who boasts of his tribe and lampoons his foe, Imru'-l-Qays.
- (iv) Reproaching - Al-Ḥusayn ibn Al-Ḥumām who reproaches his relatives concerning the day of

Dārat Mandū^c.

- (v) Seeking Excuse & Threatening - ^cĀmir ibn Al-Tufayl
(1) (2)
who sought excuse, and threatened.
- (vi) Elegy & Threatening - Al-Muhalhil elegising his
brother, and threatening the foe who killed him.
- (vii) Elegy - Tufayl of Ghaniy elegising the slain war-
(3)
riors of his tribe.
- (viii) Elegy - Jābir ibn Hunayy lamenting his people who
(4)
wer slain in the fighting.
- (ix) Eulogy - Zuhayr ibn Abū Sulmā in his Mu^callaqah
eulogising Harīm ibn Sinān and Al-Ḥārith ibn
^cAuf when they reconciled ^cAbs & Dhubyān in the
War of Dāhis & Al-Ghabrā.

But sometimes, when we read parts of the Jāhiliyah's Martial Poetry, like most of the verses attributed to the Hudhaylis poets, we may find ourselves emotionally unmoved. Perhaps this is because the words are crude, and the life and circumstances so remote from ours, that we cannot fully share the poet's mood.

Although it has been stated that the emotion was generally sincere, it should be appreciated that emotion varied from one poet to another, as well as in different poems of the same poet, according to the personal characteristics of the poet and the varying circumstances which

(1) "Dīwān", p. 116, poem 11, Vv. 1-16.

(2) " " p. 144, poem 29.

(3) " " poem 2, Vv. 1-11, p. 17.

(4) Muf., p. 424, poem XLIII from v. 11 to the end of the poem.

affected him.

To prove this it is proposed to compare the verses of two poets, viz:- Imru' -l-Qays and Al-Muhalhil. According to tradition the father of the former was slain by the tribe of Asad, and the latter's brother was killed by a kindred tribe, thus each was bereft of a loved one.

In some of his verses describing how the news of the death of his father Hujr, Imru' -l-Qays said: ⁽¹⁾

"There came to me while I was with my companions on the top of a rocky place, news which distressed me greatly and caused sleep to fly from me.

Then I said to this ^cIjlite, may he never return, 'Explain to me and clarify this confused message'.

Then he said to me, 'May you escape cursing! The people of ^cAmr and Kāhil have seized the Himā of Hujr, and as a result of this he was betrayed.'"

In the first verse the poet tells us that the news rendered him sleepless and no more. In the second we can see that he was perplexed, so that he asked for further explanation. But in the third verse, even under these circumstances, he could not forget himself and expressed the wish through the messenger, that he might not be cursed.

Regarding the other poet Al-Muhalhil, here are some of the verses describing how he received the news of his brother's death: ⁽²⁾

(1) Al-Iqd-l-Thamīn, poem 56, p.156.
 (2) Shu^carā' Al-Nasrāniyah, P.164.

"I consider the prosperity of life gone, like a borrowed thing that has been taken back.

When I was informed of the death of Kulayb, it was as though shafts entered my sides,

I felt giddy and my sight grew dim for his sake - like the effect of wine on the man who drinks deeply."

Here we can see how the poet's emotion flared up, and how deeply he was affected by the news.

Comparing these two quotations, it can be seen that the emotion of the latter was stronger and more profound than that of the former. The difference in the degree of the emotion between these two poets is apparent in all the verses relating to the two incidents. In some of his threatening verses Imru' -l-Qays said: ⁽¹⁾

"By God, my father shall not die in vain!"

He continues by describing, in five short verses, the weapons and preparations with which he intended to revenge his father. In another place he said: ⁽²⁾

"If you bury the disease, we shall not hide it, and if you make war, we shall not absent ourselves,

If you kill us we shall kill you, and if you seek blood, we shall also seek it."

It is obvious that the poet's emotion is not strong, in fact it is weak. He would only fight the enemy and kill them if they made the first move.

(1) ¹Qidu-l-Thamin, p.143, poem 44.
 (2) " " poem 14, p.123.

In comparison with these verses here are some by Al-Muhalhil, who emphasises his intention and resolution to
(1)
destroy the foe completely:

"I take upon myself a steadfast vow, that all my life
I shall give up all the good things that our territories
offer,

Forswear women and drink, and wear a robe which would
never be borrowed.

I will never abandon my coat-of-mail and my sword
until day abandons night,

Until the noble men of Bakr perish utterly, so that
no trace whatsoever remains."

Now let us see why Al-Muhalhil was more emotion-
ally incensed by the slaughter of his brother than Imru -
l-Qays was by his father's death. This is because of
differences in characteristics and environmental circum-
stances affecting each poet.

Concerning the differences in their personal char-
acters, we find that Imru -l-Qays, according to tradition,
and judging by his poetic works, was famous for pleasure
seeking. He is depicted as a man intent on his own person-
al amusement, loving debauchery, and not as a hero of war
and weapons. Even in his verses describing times of hard-
ship, he did not forget his affairs with women. Listen to
(2)
him saying:

(1) Shu-Nas, P.164.

(2) Al-Iqdû-l-Thamîn, p.130.

"And whatever hardships there have been I can never forget the women travelling in litters, and reclining on luxurious carpets, or the pleasant comfort of the days I spent with them concealed in their boudoirs."

He indulged so much in affairs with women and drinking, etc., that he himself confessed that nothing injured him except his own conduct:

"By your life! nothing has shamed me more in the eyes of the people of Himyar and their Kings, than my own vain-glory and drunkenness."

His inexperience in war and great interest in women was so widely known that his opponent, 'Abīd ibn Al-Abras, the poet of the tribe of 'Asad, who killed his father, taunted him repeatedly with indulging in base actions. In some of his verses, 'Abīd, lampooning Imru' -l-Qays said: ⁽¹⁾

"But thou - a man of light pleasure, of timbrels and singing girls, thou drinkest the wine at dawn, at even thou liest drunk -

Forgetful of vengeance thou, till those whom thou seekest guard their breaches, and sore thou weepst for time and occasion lost;

No man to win blood for blood art thou in thy daintiness; thou knowest not purpose firm, the hand that will help itself!

And had it not been for thy riding, thou hadst met the fate of those: thy swift flight it was that saved thee

(1) Dīwan, p.53, Vv.14-18, Sir Lyall's translation, P.44.

from that which them befell.

Day-long thou singest, if only thou canst get a girl to hear, as though all Ma^cadd had come within the cords of thy sway."

And in other verses ⁽¹⁾Abīd taunted him saying:

"We gave to drink to Imru^u-l-Qays son of Hujr, son of Hārith, cups that choked him, till he became accustomed to defeat.

There delighted him the drinking of luxurious wine and the voice of a sweet singer, and the vengeance which he was seeking for Hujr became too hard for him:

And that - by my life! - was the easier way to take for him than facing sharp swords, and the points of tawny spears."

So we find that the nature of Imru^u-l-Qays was not one of war. He was, from his youth, accustomed to pleasures, and did not experience fighting or accept responsibilities.

Concerning the character of Al-Muhalhil, we find that, although he was known as 'Zīru-niṣā', i.e. 'visitor of women', we cannot trace any of his verses confirming such allegations. Even if it was true, it seems that he did not indulge in lasciviousness to the same extent as Imru^u-l-Qays. However, after the death of his brother, he engaged himself in fighting the aggressors, and devoted his verses to lamenting his brother's death, threatening his

(1) Dīwān, p.83, Sir Lyall's translation, p.66.

foe with complete destruction. He not only renounced
 women and abandoned carousals, as we have seen in his stead-
 fast vow, but also refrained even from mere kissing.⁽¹⁾ In
 one of his verses, he confessed that he could not bear jok-
 ing.⁽²⁾

"My wife denied me when she saw me looking stern, and
 unable to joke."

Moreover, he did not follow the fashion of the
 poets in starting his poem with Ghazal, and weeping over the
 ruined house of his beloved. In fact, he wondered how one
 could think of these things under such circumstances. He
 said:⁽³⁾

"I cannot weep over the remains of my beloved's ruined
 house; as there are wounds in my heart because of Kulayb."
 He continued, saying:

"How could he weep over the remains of the beloved's
 ruined house, whilst pledged to harry the enemy, generation
 after generation?"

So, through Al-Muhalhil's verses, we can see that
 his spirit was that of a chivalrous warrior, who, in time of
 danger, would stand firm and show his true heroic personal-
 ity. Therefore his emotion was reflected very strongly in
 his verses.

Environmental circumstances, which affect the

(1) Shu-Nas, p.177.
 (2) " " p.176.
 (3) " " p.178.

poets' emotions, differed greatly between Imru³-l-Qays and Al-Muhalhil. According to tradition, Imru³-l-Qays pursued a life of ease and pleasure, avoiding responsibility. He left his father, who was the King of Kindah, to deal with his subjects' troubles and the surrounding tribes. His father, who was Yamanite, was slain by a northern tribe, Asad, whom he dominated by force. So he was killed by people who were fighting for their freedom and who disliked subservience to a foreign power. Therefore when Imru³-l-Qays launched his appeal to the people to help him in taking revenge for his father, he did not get sufficient support. Even those who helped him lacked sincerity and their help lasted only a short while. These circumstances must have had an effect on his feelings. He complained of his hard luck and misfortune in his verses. In some of them he said:

"When I said: 'This is a companion with whom I would be satisfied', and my eyes were pleased with him, he was replaced with another.

This is my misfortune, for whenever I get a follower, from the people, he betrays me and quits."

From his work, we find that misfortune had so severe an effect on him, that he lost all hope in life and he decided to be content with his lot, as ultimately he would die in any case, like his father and his grandfather before him, and be food for the wild beasts and birds. So circumstances did not encourage him to continue fighting, conse-

(1) Iq.Th.p.129, Vv.22-23. (2) Iq.Th.p.120, Poem 5.

quently his weakened resolution is revealed in his Martial Poetry.

But in Al-Muhalhil's case we find that he was always with his brother, who was a great chief. So fighting was not strange to him, and he had experienced it many times before his brother's death. Besides this, when his brother was slain, the whole tribe was aroused and leapt to arms to avenge their honour. This would have had a great influence on the poet's emotion. Therefore, this emerges clearly in his verses.

Thus we can see how poetic emotion varies in poetry according to the poet's own character and circumstances surrounding him. And moreover, if we follow the work of one poet we find that his emotion varies from poem to poem. This depends on the poet's character, his mood whilst composing, and his experience in the subject with which he is dealing.

III IMAGINATION

Imagination is one of the elements of poetry. It is a spiritual power which helps to frame the poet's thoughts into an impressive literary form. It has an intangible quality and is difficult to explain. It can only be perceived by its resultant effect.

The effect of imagination on literature appears in two ways:

- (1) Describing an object in order to illuminate or beautify it as in similes and metaphors.

(1)
(2) Creation of a story or play.

The first way deals with poetic images, and the second with epic, story, play and legend.

We shall therefore study our collection of Martial Poetry from these two points of view, discussing the similes and metaphors which we have analysed in the section on 'Description', and which can be found gathered at the end of the thesis as an appendix. We shall call them 'The Poetic Images'. Then will follow a discussion of Martial Poetry of the Jāhiliyah and epic.

(a) The Poetic Images

Imagery is one of the sensational means used by poets to express their ideas. "By imagery poets endow objects with a shape not strictly belonging to them, but, in fact, embodying their essential spirit, or symbolising them. Imagery is one of the extra- or supra-logical processes by which poets convey much of their meaning."⁽²⁾ It helps the poet to change an abstract object into a tangible one.

"Imagery provides the poet with a means of giving personal and visible shape to impersonal and invisible things."⁽³⁾

Usually the poetic image is produced in a form of 'simile' or 'metaphor'. "Poetically, similes are very much like metaphors. They differ from metaphors in that they are introduced explicitly by the words 'like' or 'as'."⁽⁴⁾

(1) See: Abdul-Hamīd Hassan; Al- Usūl al-Fanniyah li-l-Adab,

(2) H.B.Charlton: "The Art of Literary Study", (P.100. (London 1924), Pp.72-73.

(3) Ibid., p.74.

(4) H.B.Charlton, "The Art of Literary Study", P.76.

We have found in our collection of 5080 verses,
 that there are 869 verses, ⁽¹⁾ which contain 841 poetic images.
 These are set out in the appendix. Out of these 'images'
 there are 519 in which the comparative conjunction is men-
 tioned or understood, and the remaining 322 have no such
 introductory particle.

Concerning the subject matter, we find that these
 images are distributed as follows:-

THE SUBJECT	NO. OF IMAGES	THE SUBJECT	NO. OF IMAGES
War and Raids	111	War Equipment	143
The Hero	118	The Army	114
The Horse	192	The Battle	46
What happened to the Foe	109	Camel	8

So we can see that the horse has the highest figure, unless
 we consider the hero and the army as one subject, then the
 combined total would be the greatest. Also we can see that
 the least mention is given to the camel.

There are few verses containing more than one
 image to describe one or more objects. Few of these images
 occupy more than one verse in length. The following are
 instances where images occupy more than one verse, and have
 been tabulated.

(1) This number is that of the verses in the appendix. It
 includes some verses which have been repeated in differ-
 ent places because each of them has more than one
 image.

<u>INSTANCES</u>	<u>VERSES</u>	<u>FOOT NOTE</u>	<u>INSTANCES</u>	<u>VERSES</u>	<u>FOOT NOTE</u>
11	2	(1)	1	6	(4)
3	3	(2)	1	10	(5)
2	4	(3)			

So we can see that poets used one image to describe an object in a single line, in the majority of cases.

Regarding the poetic images connected with the senses, we find that there are 24 images referring to the sense of hearing, 40 referring to taste, 23 referring to touch, and the rest numbering 754 to sight.

Sources of Poetic Images

Studying the sources of poetic images, we find that they could be classified under 5 main categories:-

(i) The Human Being and his Environment: clothes, food and drink, ornaments, games, and the household.

Out of the 841 images we find that 230 images could be classified under this category.

(ii) Tame and Wild Beasts, Birds and Insects. This includes 291 poetic images.

(iii) Sky and Earth together with their Natural Contents: sun, moon and stars, light and dark, mountains, rocks and sand, sea, water, rain and cloud, thunder

(1) See the appendix nos.: -78, 188, 203, 342, 483, 621, 696, 712, 762, 773 and 799.

{2} " " " " 111, 204, 347.

{3} " " " " 205, 805.

{4} " " " " 206.

{5} " " " " 207.

and lightning, plants trees and wood, fire and wind, etc. 256 images are taken from these sources.

(iv) War Equipment. There are 35 images which could be classified under this category.

(v) Miscellaneous: Jinnee, ghoul, ogress, illness and remedy etc. We find 29 images under this category.

In our collection we find that there are 173 sources of poetic imagery. The accompanying table shows how many of these sources were used once, and how many were used more than once.

The most interesting fact in this table is that there are 70 sources, each of which was used only once to portray one object by one image. Of the other sources, one was used 13 times, one 14 times, one 21 times, one 47 times, one 60 times, and one 63 times.

It should be pointed out here that each source which was used more than once, might have been used as a source of many images, for one or more subjects. For example, the fire has been used as an image for the: horse, war, raid, weapons, army and battle. Such sources might also have been used for many similar images in one subject by several poets, and even by one poet.⁽¹⁾

On the other hand, sometimes, the poet used more than one image to describe a particular object. For example, Abū Qays ibn al-Aslat likened war to an object of

(1) See appendix nos. 10 & 11; 25 & 26; 53 & 54; 184 & 185; 235 & 236; 413, 414, & 415; 784 & 785.

NO. OF SOURCES	REPETITION OF SOURCES	NO. OF IMAGES	OBSERVATIONS
70	1	70	
28	2	56	
10	3	30	
13	4	52	
2	5	10	
8	6	48	
5	7	35	
9	8	72	
8	9	72	
4	10	40	
3	11	33	
2	12	24	
1	13	13	This is Wine; it was used for the subjects of war, raid, sword, and 'what happened to the foe'.
1	14	14	This is the wolf; it was used for the subject of the horse.
3	15	45	
2	18	36	
1	21	21	This is the cloud; it was used for the subject of the camel, army and day of battle.
1	47	47	This is the camel; it is used for the subjects of war, raid, weapons, army, battle, and 'what happened to foe'
1	60	60	This is fire; it was used for the subjects of hero, weapons, army and battle.
1	63	63	This is lion; which is used for the subjects of hero and army.
173	-	841	TOTAL

(1)

bitter taste and to a ghouly; Tufayl of Ghani compared the dust stirred up by the horses to smoke and to cotton

(1) fluff; whereas Sā^cida ibn Ju ayyah described the falling of the enemy, after being slain, as a bank undermined by water and as slaughtered camels. (2)

Concerning the repetition of images, the poet sometimes uses the same features and words in one verse, (3) though occasionally he varied the words a little. (4) This observation is also true of many of the repeated images used by different poets. Sometimes we find an image identical to one used by another poet, in both features and words, (5) and sometimes with a change in words only. (6)

It should be pointed out, that quite often some of the images were repeated with additional features. Although the source used here is the same, slight alterations make it different from the other images of the same source. Thus in one of his images regarding war, Al-A^cshā likened it to 'a crushing hand-mill', and in another to 'a biting mill' (7) Zuhair once praised his ideal hero by describing him as having: 'the flesh, mane and uncut nail of a lion'; in another verse as: 'a lion in his lair, reddish-brown, frightful, hunting men and attacking every day'; in another line as: 'a lion, father of many cubs, reddish-brown, with broad fore-limbs, sharp fangs, among dust-coloured lions, and

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- (1) Appendix Nos. 249-303. (2) Appendix Nos. 742 & 777.
 (3) See appendix Nos. 6 & 7; 244 & 245; 639 & 640.
 (4) " " " 43 & 44; 562 & 563; 694 & 695.
 (5) " " " 150 & 151; 213 & 214; 361 & 362; 638 & 639
 (6) " " " 46 - 49; 51 & 52; 119 & 120; 193 & 194;
 286 & 287.
 (7) " " " 10 & 11.

hunting men so continuously that his cubs always have plentiful provisions'.⁽¹⁾ We also find a considerable difference in Al-A^cshā's description of his ideal hero.⁽²⁾

Different poets varied their images, taken from the same source, by the addition of detail, in order that they might be distinguished from those of other poets. Describing war, Muzarrid likened it to 'a creature showing its fangs', whereas Bishr ibn ^cAmr likened it to 'a creature showing its long fangs' - meaning a more dangerous war.⁽³⁾ Jassās likened war to 'a pregnant creature', whilst Al-Hārith ibn ^cAbbād compared it with 'a creature who became pregnant after being barren' in order to stress danger and severity.⁽⁴⁾

When we compare the images of the lion, to which the hero was likened, we can see many differences.⁽⁵⁾ Describing the speed of the horse, one poet likened him to 'a hunting falcon', while another, to 'a falcon standing on high ground, light-hearted and sharp-sighted, who seeing a hare in the open dashed and caught it before it could take refuge in the thicket'.⁽⁶⁾ Also we can see clearly the difference between the descriptions of the eagle,⁽⁷⁾ sand-grouse,⁽⁸⁾ locusts,⁽⁹⁾ and wolf,⁽¹⁰⁾ to which the horse was compared. Hence images derived from one source tend to differ slightly. It seems that images with greater detail were only augmenta-

(1) See appendix Nos. 192, 201 & 204.
 (2) " " " 200, 202, 205 & 207.
 (3) " " " 48-49. (4) Appendix nos. 55 & 56.
 (5) " " " 156-207. (6) " " 341 & 342.
 (7) " " " 343-348. (8) " " 350-356.
 (9) " " " 357-362. (10) " " 386-399.

tions of simpler ones which had already been used. From this it appears that the poet endeavoured to avoid repetition of an image, already used by himself or another poet. However, bearing in mind the 70 sources used solely for single images, we can see how the poets frequently sought fresh similes and metaphors.

The aims of poetic imagery appear to be as follows:

- (i) To give abstract ideas a concrete form. War was described as resembling a thing of bitter taste, an unhealthy food or pasture, a heavy burden, a mill, and fire; while raids, which usually took place in the morning, were called: the morning drink.
- (ii) To describe the general appearance of an object. The heroes are depicted as: black darkness; and when they are armed, as stallions. Horses are likened to: rocks; and their sweat to: water exuding from a filled water skin, which has been tied tightly. The raiding horsemen were described as: locusts driven by the wind and the spears as: well-ropes their shining heads as fire and lamps; while the multitude of the spears, when stuck in the ground, as a wood-thicket; but the coats-of-mail were likened to the surface of a pool struck by the wind; and the uneasy silence of

(1)	Appendix No. 1	(2)	Appendix No. 2 & 3.
(3)	" " 9	(4)	" " 10-17.
(5)	" " 18-36	(6)	" " 83-86.
(7)	" " 113	(8)	" " 237.
(9)	" " 259.	(10)	" " 87.
(11)	" " 412-420	(12)	" " 435-443.
(13)	" " 423-424	(14)	" " 541-542.

(1)

the petrified enemy to a dumb ass.

(iii) To describe a movement. The attack of the warriors

(2)

was likened to that of a falcon, and when the hurried to

(3)

meet the enemy, to hurrying uncontrollable camels. The

speed of the horse was compared with a rock falling from a

(4)

(5)

height, and a bird. The quivering spear when released,

resembled the running of a fox, and the writhing of a snake

(6)

seeking refuge; and the running of fleeing people, fright-

(7)

ened ostriches.

General Remarks on Poetic Images

1. Imagery in the Pre-Islamic Poetry, as it appears from our collection, was drawn directly from the poets' environment, and generally speaking, not garnished with superfluous detail. The following are examples of images frequently employed in this poetry:

War - The hand mill and its flour, blazing fire,
biting she-camel.

Hero - A hawk and a lion.

Horse - An arrow, a bird and a wolf.

Spears- Well-ropes and thickets.

The poet did not create highly imaginative or fantastic images, nor did he try to change the sources of his similes from those of everyday life.

2. The images are very simple and primitive. They are

(1)	Appendix Nos.	709	(2)	Appendix Nos.	119-120
(3)	"	"	(4)	"	"
		150-151			238.
(5)	"	"	(6)	"	"
		333			426-427.
(7)	"	"			
		800-805.			

not complicated and are within the limits of the people's experience. The poetry was unsophisticated in that the poets' environment was not influenced by the complexities of civilization and advanced knowledge.

3. Poetic images were given in a tangible form in order to clarify, define or beautify an object. For example, War has been described by using many images containing ideas of destruction and damage, such as:- a mill and fire. The horse's hoof, to portray it as round and small, has been depicted as a baby-cup; and the coat-of-mail as the surface of a pool ruffled by the wind, to emphasise its rippling lines. These images are used to highlight some special feature of the object they depict. Examples of images, which enhance the beauty of the objects, are found when the poet likens the horse's back to gold, in colour and sheen; and the captive woman's breasts to pomegranates.

4. Some poets were able, as a result of keen observation, to use a precise image, which, with the addition of adjectives, made the impression more complete and vivid. Thus the standards fluttering in the breeze, appeared as: the shadows of restless birds; the rush of wind through the main and bridle of a galloping horse, as the crackling of a flare from a burning 'Arfaj-wood brand; the noise of horses' breathing as the sound of bellows borrowed from a blacksmith; and the sound of the iron coats-of-mail as the warriors moved, as the wind in a dry cornfield at night.

5. Since the poet drew his images from his environment,

we are able to form a picture of the everyday life of the Bedouin. The following scenes emerge:

- (1)
The shepherd - looking after his flock.
- (2)
The Bedouin - Gathering firewood in the desert,
(3)
drawing water from the well, coming
(4) (5)
as a guest, having a burning thirst,
(6)
and slaughtering his camels and sheep.
(7) (8)
- The desert household-The tent, the hand-mill and its flour,
(9) (10)
the lamp, the bucket, the water-skin,
(11)
the well, and the well-rope, the
(12)
water trapped in a mountain cleft,
(13)
a spring gushing through the sand,
(14)
and a pool of water left by the rain.
- The desert - The mountains, the sand, the rocks,
the valleys, the mountain peaks.
- Creatures of the desert - The lion, the leopard, the wolf,
the fox, the bull, the mountain goat,
the ass, the oryx, the camel, sheep,
the antelope, the gazelle, the
ostrich, the falcon, the eagle, the
hawk, the sand-grouse, ants, the
(15)
locusts and the sand-snake.

(1)	Appendix Nos.	324	(2)	Appendix Nos.	808
(3)	"	" 260	(4)	"	" 755-763
(5)	"	" 450-457.	(6)	"	" 777
(7)	"	" 266-267.	(8)	"	" 10-17
(9)	"	" 441	(10)	"	" 259
(11)	"	" 412-420.	(12)	"	" 261
(13)	"	" 257	(14)	"	" 537-551
(15)	"	" 427			

Flora -

Thickets, shauḥaṭ, sarā^c and nab^c
trees, palm-trees, thorn-trees, colo-
cynth and pastures.

From these images it can be seen that the authors
were well-acquainted with desert-lore. They made the foll-
owing observations:

- (1)
The serpent of the sands wriggling when seeking refuge;
the ants ascending the hills and descending because of
(2)
extreme cold at the summit; the wolf of the Ghadā-
bashes, who having lost his cubs, goes out in the morn-
(3)
ing, ascends a height, facing the wind as he runs swiftly;
(4)
yellow locusts, which alter their flight with the direc-
(5)
tion of the wind in the morning and evening; the gush-
ing of a fountain which springs from a fissure in the
(6)
rocky ground, covered by sand.

Also mentioned are the occupations and their locations:

- (7) (8)
Agriculture - Hajar, in al-Bahrain, corn-fields, cutting
(9)
ears with a reaping-hook.

- (10)
Occupations - Blacksmith (spear-straightening) mat-
(11) (12)
making and cloth-weaving.

(13)
The images also show that they worshipped stone idols, and
(14) (15) (16) (17)
had their own games music, ornaments and perfumes.

(1)	Appendix Nos.	427	(2)	Appendix Nos.	483.
(3)	"	"	(4)	"	" 357.
(5)	"	"	(6)	"	" 257.
(7)	"	"	(8)	"	" 552-553.
(9)	"	"	(10)	"	" 818.
(11)	"	"	(12)	"	" 690.
(13)	"	"	(14)	"	" 115-7, 233-6.
(15)	"	"	(16)	"	" 327, 502.
(17)	"	"			

6. From the images in our collection, we can see that the Arabs had an intimate knowledge of the characteristics of the animals around them, e.g.:

Lion - Hauteur, disdainfulness, in his lair, defending the young cubs, in the thicket, haunts of lions.

Camel - Not pregnant, pregnant, pregnancy after barrenness pregnant camel when milked or urinating.

Goats - Mountain-goats, those fed on special food.

Miscellaneous - Different types of locusts, sand grouse, wolves, dogs, snakes, eagles, falcons and ostriches.

The images also show that they knew something of the workings of nature around them. For example they mentioned the clouds being driven by the southern wind, which they thought, produced heavier and more plentiful rain. The rain was also connected with stars, as The Pleiades, Orion and Bellatrix. From their images we can see that they had some historical knowledge of ancient tribes, such as ⁽¹⁾Ad, and ⁽²⁾Thamūd, which had perished. ⁽³⁾

(b) The Pre-Islamic Martial Poetry and Epic

Epic poetry is a result of the effect of imagination on the poet. It consists of long poems about one subject. These often contain many references to gods, their behaviour and characteristics. Although epic poetry fre-

(1) Appendix Nos. 599 (2) Appendix Nos. 612.
 (3) See Sir Lyall's translation of "Mufaḍḍaliyāt" p.271.
 Note to v.11 and p.307, note to v.7.
 (4) Appendix Nos. 787-790.

quently concerns war, the Pre-Islamic Martial Poetry contains no epic poems. The reasons for this may be summarised as follows:-

1. The Pre-Islamic poets lacked the fertile imagination necessary for the composition of epic. This can be observed by studying the primitive similes and metaphors used. Because of their environment, they lacked the ideal atmosphere conducive to profound contemplation, like that surrounding Homer.

The Pre-Islamic poets, like all their fellow-men, were nomads. They lived in the desert, and led a life of poverty. They existed by their own labours, depending on their cattle, for which they had to provide pasture and water. They were constantly seeking fresh pasture and water, often having to fight to obtain and hold them. The possibility of attack was ever present. They were always on the move, and seldom had the opportunity for deep meditation. They were surrounded by the unchanging scenes of the desert, with its mountain, sand, rocks and sky. The limited social community and the primitive conditions of their households added to the monotony of their existence. Even among the villages and towns there was little to stir the imagination.

Although the background of the events in ancient Greece, of which Homer speaks in his 'Odyssey', was very similar to that of the Arabs in the Pre-Islamic period, Homer himself, lived under very different conditions.

Homer's 'Odyssey' deals with events which took place about
 (1)
 a thousand years before he lived. Civilization in Greece
 had advanced considerably in this thousand years. Homer
 was able to devote his time to profound contemplation,
 whereas the life and environment of the Pre-Islamic poet did
 not encourage the composition of epic.

2. Gods usually play a large part in epic poetry. Very
 often the poet endows the gods with imaginary attributes,
 characteristics and behaviour. The Pre-Islamic poets,
 although they worshipped idols, believed in Allah as the
 controller of human destiny. The idols were merely thought
 to possess intercessory powers, and not given great thought.

3. Another, and perhaps the most important, reason which
 precluded the Arabs from indulging in epic, was the rigidity
 of their poetic laws of metre and rhyme. As we know, they
 insisted that poems must be in one single metre and use one
 single rhyming letter from beginning to end, however long
 the poem. As epics are usually very long poems, often
 running into thousands or even tens of thousands of verses
 it is obvious that great difficulty would be experienced in
 avoiding repetition of rhyming words and distortion of the
 metre.

IV STYLE

Style is the mould wherein the writer shapes his
 thoughts; it is the form in which his literature finally

(1) See Encyclopaedia Britannica, Article : 'Homer'.

emerges. In this section, we will endeavour to ascertain whether the poets used any particular modes of expressing their thoughts, and point out the general features of the poetry in our collection.

There are no Jāhilitic poems dealing solely with warfare. In this poetry the martial theme, although important, formed only an integrant of the whole. We can see this by studying the *Dīwān* of Al-Ḥamāsah of Abū Tammām. As we know, the poems in the Jāhiliyah encompass such subjects as love, travel, drinking and hunting, as well as warfare and all its aspects.

Excepting in elegiac poems, an amatory prelude formed the traditional introduction. As the poem developed, the poet proceeded, by way of various topics, to the subject of warfare. Sometimes the poet jumped abruptly from subject to subject. At other times, there was obvious continuity between subjects. An example of this occurs when the poet, having discussed an alien tribe, continues by comparing them with his own people, thereby leading up to their glorious military tradition. Again, a poet having described his journey, and the fatigue of his camel, would explain that the purpose of his journey was to visit a certain king, and would then proceed to eulogise him.

One of the features of this poetry is the use of special words to introduce the subject of warfare. Here

(1) See the poem of Al-Akhnas ibn Shihāb, 'Mufaddaliyāt', Pp.418-421, Vv. 18-27.

are the most striking of these words which have been widely and repeatedly used:

(i) The verb 'tasal', i.e. 'ask', was used as a sort of enquiry about the poet's people and their glory. 'Then the poet would go on recounting their high qualities. Most of the usage of this verb was directed to the poet's beloved girl. He would begin by saying: 'Fa-in-tas'alīnī'⁽¹⁾; i.e. 'If you ask me' or 'Hallā Sa'alti'⁽²⁾; i.e., 'Why do you not ask about us?'. It was used also in an imperative form, 'Is'al' or 'Is'alū' directed to one person or a group.⁽³⁾⁽⁴⁾ It was also used in the form of the present participle: 'Aiyuhā al-Sā ilu 'anna'⁽⁵⁾; i.e., 'O, who is enquiring about our glory?'.
 (5)

(ii) 'Abligh', i.e., 'inform' or 'tell', was used in the imperative form. It was used as a request to convey a message. The message was usually the reason for composing the verses. These verses were composed in gratitude for a favour received by the poet,⁽⁶⁾ or in order to incite the people to fight.⁽⁷⁾ Sometimes it was used for reproaching, threatening, cautioning or admonition. It was also used in different forms: 'balligh,⁽⁸⁾ alā abligh,⁽⁹⁾ alā ablighā⁽¹⁰⁾ (directed

(1) 'Abd al-Masih ibn 'Asalah, Muf., p.606, v.1, and Rabi'ah ibn Maqrūm, Muf., p.359, v.20. (2) 'Amir ibn al-Tufayl, Diwān, P.101, v.1 and 'Antarah of 'Abs; Mu'allaqah. (3) Al-Hārith ibn 'Abbād; Shu-Nas, P.276, 277 & 280. (4) Tarafah, Iq.Th., P.70, poem 14. (5) 'Abīd ibn al-Abras, Diwān, P.72, v.9. (6) Shu-Nas, p.160. (7) Shu-Nas, P.128 & 344. (8) Muf., P.435 V.1 & 2. (9) Zuhayr ibn Abū Sūlmā, Diwān, Dāru-l-Kulub, Ed. P.184. (10) 'Amīrah ibn Tāriq, Naq. (C) Vol.1. P.51.

(1)
to two persons), man-mublighun ('Who would inform?'), alā
(2)
man-mublighun, and 'a-lam yablughka.....? ('Did it not
reach you?')'.

(iii) 'Atā' i.e., 'came', was used in the past tense with
an interrogative particle, such as: 'Ala-hal atā...' i.e.,
(3)
'Did it (the news of our glory) not reach?'.
(4)

(iv) 'A^cdadtū li-l-ḥarbi' or 'li-l-a^cdā'i' i.e., 'I have
prepared for war or the enemy'. This is usually used when
the poet wanted to describe his war equipment.

(v) 'Qad' i.e. 'surely'. This usually precedes a verb
when the poet wanted to speak of his own personal courage
and glory. For instance, he would say: 'Qad aqūdu...' i.e.,
(5)
'Surely I lead....' or 'Qad ashhadu...' i.e., 'Surely
(6)
I take part in...'.
(9)

(vi) 'Wāw-rubba' i.e., 'often' or 'many'. This is usually
used with an indeterminate noun. For example, the poet
(7)
would say: 'Many a captain have I killed' or 'Many raiding
(8)
troops have I held back'.

Sometimes the word 'rubba' itself was used alone,
(10)
or preceded by 'Yā' i.e., 'Ah! '. This also means 'many'.

(1) Muf. P.32. (2) Shu-Nas, P.415. (3) Shu-Nas, P.491
and Tufayl of Ghani, Dīwān p.20, v.1. (4) Abū Qays ibn al-
Aslat, Muf. P.567; Aus ibn Hajar, Shu-Nas, P.494, Imru³-l-
Qays. Iq.Th. poem 14, v.11, P.123. (5) ^cAlqamah, Iq.Th.,
P.113, v.47. (6) Imru³-l-Qays, Shu-Nas, P.37.
(7) ^cAbid ibn al-Abras, Dīwān, P.24, v.11.
(8) Tha^clabah ibn Su^cayr, Muf., P.261. v.20.
(9) ^cAbid ibn al-Abras, Dīwān, p.24, v.9.
(10) ^cAmir ibn al-Tufayl, Dīwān, p.131, v.1.

(vii) 'Kam', i.e. 'many'; such as 'Kam gharatin' i.e., 'Many a raid'. The words 'rubba', 'wāw-rubba', and 'kam' are usually used when the poet wanted to convey the great number of things which he claimed, and they usually refer to undefined objects or actions.

(viii) Sometimes when the poet wanted to praise warriors for their gallant and heroic actions, he would begin with the word 'Fidan', i.e., 'ransom' or 'sacrifice'. Usually he would express it as: 'May all the substance that I have amassed be a sacrifice for my people....' and continue by describing their actions.

(ix) In the reproaching verses, the poets often cursed their opponents by asking God to do them harm. For example, 'Lahā Allahu al-fauārisa min Salīṭin' i.e., 'May God cover the horsemen of Salīṭ with shame!', or 'Alā Qabbaha Allahu al-Barājim Kullahā' i.e., 'May God render the whole of the people of Al-Barājin hideous!'

There was no formal method of concluding the verses of martial poetry. Likewise there was no special order for the expression of ideas. Thus poets would begin their descriptions variously with heroes, horses, weapons, battles, and what happened to the foe, etc., each dealing with the subject as he wished.

General Observations on the Style in the Pre-Islamic Poetry.

1. Frequently the verses do not appear to be in any

(1) Durayd ibn al-Simmah, Shu-Nas, P.758. (2) Muḥriz ibn al-Mukābir, Muf. p.510, v.1. (3) Mālik ibn Nuwayrah, Naq.(C) vol.1, P.22. (4) Imru' -l-Qays, Muf., P.437, v.1.

systematic or logical order. The verses very often appear to be mingled and confused, thus verses dealing with one point are scattered among verses dealing with other points. Here are some examples:- In the first poem of al-Tufayl⁽¹⁾ of Ghani, we find descriptions of the raid, and what happened to the foe mingled with descriptions of horses; it seems that verses 39-42, 69 and 73-75 are not in their rightful places. In the third poem he mixes the description of horses and arrows with that of the raid and what befell the enemy, here verses 16⁽²⁾ and 17 seem to be incorrectly placed. In poem number 7 attributed to ⁽³⁾Antarah of ⁽³⁾Abs, verses 15 and 16 should, it appears, take the place of verses 13 and 14. In his mu⁽⁴⁾allaqah, ⁽⁴⁾Antarah also mixes his verses on warfare with those of ghazal and drinking throughout the whole poem. Al-Hārith ibn Hillizah, in his mu⁽⁵⁾allaqah, also intersperses verses eulogising the king with those of admonition, reproaching and boasting.⁽⁵⁾

It is believed that this confusion and disorder is largely the result of adhering to the poetic rule which demands that every verse should make complete sense in itself, and be entirely independent of preceding and succeeding verses. Disregarding this rule was considered to be a poetic defect called ⁽⁶⁾'al-Tadmīn'.

Apart from this there are other possible explana-

(1) Dīwān, pp. 5-16. Vv. 13-77. (2) Dīwān, P. 22
 (3) Iq. Th. P. 36. (4) See Mu⁽⁴⁾allaqāt, Shanqīti's ed.
 (5) Ibid. (6) Al-Muwashshah, (Cairo Edn. 1343 A.H) P. 25.

tions for the confusion in the verses:-

(i) As we know, Pre-Islamic poetry was preserved by oral tradition alone. The 'Rāwīs' or 'reciters' committed the poems to memory. Owing to the number and length of verses that they had to remember, together with the above-mentioned poetic rule, they were liable to disarrange and omit verses. This may be so, as we often see variations between the different 'riwāyas' of one poem and the different editions of some collections of ancient poetry.

(ii) The poet was accustomed to compose his verses extempore. Having composed a number of verses the poet might conceive further ideas about earlier verses, and instead of inserting them in the correct context, he would merely add them. Thus as long as he obeyed the poetic laws, logical arrangement was of little importance. The 'Rāwī' would memorize the poem as he heard it from the poet, and trying to be faithful in his repetition would not rearrange the verses.

This is a reasonable probability, as we rarely find this feature in the poems of the poets who were called 'ʿAbīdu-l-Shiʿr', i.e. 'the slaves of poetry', because they spent a lot of time preparing, polishing and arranging their verses. Two such poets were, al-Nābighah of Dhubyān and Zuhayr ibn Abū-Sulmā.

2. The poets used to illustrate their poems with references to visible examples and historical events. In some of his verses, pleading for freedom, al-Mutalammis referred

to the 'donkey and the peg', stressing that only they could
 accept humiliation without resistance. ⁽¹⁾ In other verses he
 recalled the stories of Qasir and Bayhas who acted strangely ⁽²⁾
 until they restored their honour and rights. In a poem
 attributed to al-A^cshā, ⁽³⁾ he related the story of al-Samau'al
 ibn 'Ādiyā which alleged that al-Samau'al allowed his son to
 be slain so that he would not break his covenant.

3. Sometimes we find that the poet tends to digress from
 the main theme. In one of his poems, Al-Nābighah of Dhubyān, ⁽⁴⁾
 while describing the power of his people, refers to the nob-
 ility and beauty of the women. (verses 16-18).

4. Besides the similes and metaphors we find that the
 poets used other figures of speech, such as 'Jinas, Tibāq'
 and 'Tarsi^c'. But it should be pointed out that, generally
 speaking, the poet did not make a special effort to employ
 such figures of speech.

5. There are some words and expressions which were repeat-
 edly used by one or more poets. 'Āmir ibn al-Tufayl, in
 the second poem in his dīwān, used the verb 'lāqā', i.e.,
 'met' in six verses, and in the same poem he used 'taraknā'
 i.e., 'we left', in four verses. ⁽⁵⁾ Al-A^cshā used the same
 strong oath many times, especially in his threatening verses. ⁽⁶⁾
 The expression 'Samā li-l-harbi' was used repeatedly by ⁽⁷⁾

(1) Shu-Nas, P.344. (2) Ibid, P.335.
 (3) Dīwān, poem No.25, page 126. (4) Iq.Th.poem No.10, P.13.
 (5) Lyall's Ed. Pp.93-100. (6) They are Nos. 7,8,10,18,20 &
 (7) Nos. 6,11,25 and 27. (23.
 (8) See his Dīwān P.48, Vv.62-63, P.58 v.23, P.123 Vv.16-17,
 and P.207 V.3, poem 59.

several poets such as: ⁽¹⁾Abīd ibn al-Abras, ⁽²⁾Amir ibn al-Tufayl, ⁽³⁾Zuhayr ibn abū Sulmā and ⁽⁴⁾Al-A⁽⁵⁾shā.

6. In a few examples we find that some poets repeated half of a verse more than once in a poem. In one of the poems attributed to al-Muhalhil, he repeated eleven times the following half verse: 'Calā 'an laisa ⁽⁶⁾cadlan min Kulaybin' i.e., 'There is no-one like Kulayb', and the following five times: ⁽⁷⁾'dhahaba-ṣ-ṣulhu aw taruddū Kulayban' i.e., 'the peace between us has gone unless you return Kulayb'. In another poem he repeats the following three times: 'Ya ⁽⁸⁾Khalīlayya nādiyā lī Kulayban', i.e., 'O, my two friends, call Kulayb for me.' Al-Hārith ibn ⁽⁹⁾Abbād, in one of his poems repeated the following half verse 16 times: 'Qarribā marbiṭa-n-na⁽⁹⁾amati minni', i.e., 'O (my two friends) get (my horse) Al-Na⁽⁹⁾ama near me.' Qays ibn Zuhayr of ⁽¹⁰⁾Abs repeated the following three times: 'Akhi wa-Allahi Khairun min akhikum', i.e., 'By God! my brother is better than your

(1) Dīwān, P.24, V.9. (2) Dīwān, P.103, poem iv, v.1.
 (3) Iq.Th., poem 13, v.3, P.89. (4) Dīwān, P.118, v.30.
 (5) The verb 'Samā' means 'to be high, raised, ascend'. Perhaps this word would be significant if it means 'to go up' or 'to ascend'. This meaning would then indicate that many tribes were accustomed to use the tops of mountains as fortresses and strongholds, so that they would be secure from sudden attack. Such a position would give them superiority over the attacking enemy as they could see him ascending to fight them. In one of his verses, Zuhayr ibn Abū Sulmā, describing his people's dwelling places (Dīwān Dāru-l-Kutub Edn p.184) said: "In valleys the low lands are meadows, and the uplands, in times of peril are fortresses." Such attacks would be very dangerous for the attacker, who had to climb up to fight those in possession of the summit. Therefore victory in such a case, would be a great event, and a worthy subject for boasting and praising. (6) Shu-Nas, Pp.169-170. (7) Ibid, Pp.167-168. (8) Shu-Nas, Pp.176-177. (9) Ibid, Pp.272-273. (10) Ibid. P.931.

brother; In some of the threatening verses the poets repeated such words as: 'Waiḥakum waiḥakum' or 'Aulā fa-aulā', which mean 'Woe to you! Woe to you!' Such repetition was used for emphasis and was highly appreciated by the early Arabian critics.

Metre

There are only 11 poetic metres used in the martial poetry in our collection. They are: Ṭawīl, Wāfir, Kāmil, Basīṭ, Mutaqārib, Khafīf, Rajaz, Minsariḥ, Sarī^c, Ramal and Hazaj. The accompanying table (P.382) shows the number of verses using each metre. From the table it appears that the metre most frequently employed was Ṭawīl, occupying 1914 verses. Wāfir and Kāmil were next in order of frequency, numbering 851 and 681 respectively. The least used were Ramal, occupying 83 verses, and Hazaj, used in only 38 verses of the collection of 5080 verses.

From further observation, we see that Ṭawīl is distributed among all the subjects and is, with the exceptions of 'Admonition' and 'Cautioning', the most popular metre in each subject. Basīṭ was not used when 'Seeking Excuse' nor were Kāmil, Wāfir and Mutaqārib when the poet was 'Cautioning'. In the small number of 'Cautioning' verses the metres of Ṭawīl and Basīṭ only were used. Each metre is used most frequently in the subject of 'Boasting' with the exception of Hazaj which is employed more frequently in 'Threatening'.

(1) Shu. Nap. 209. (2) Muf., LXXXV P. 609, v.1. (3) See al-Askarī, Kitāb al-Sinācatayn (Ed. 1319 A.H.) P. 144.

SUBJECT MATTER & METRES

SUBJECTS METRES	BOASTING	LAMPOONING	EULOGY	THREATEN- ING	ADMONITION	ELEGY	INCITEMENT	WARNING	SEEKING EXCUSE	MISCELL- ANEOUS	TOTAL
Tawīl	898	257	197	166	20	94	27	44	45	166	1914
Wāfir	411	113	66	34	71	33	32		7	84	851
Kāmil	313	78	47	16	136	31	10		16	34	681
Basīt	240	37	83	81	12	17	16	48		22	556
Mutaqārib	151	15	97	29	12	5	10		11	12	342
Khafīf	116	34	38	13	6	30			2	11	250
Rajaz	51	8		6		20	27		3	9	124
Munsarih	37	10	8		22		18			26	121
Sarī ^c	45	2		21	11	36				5	120
Ramal	67	5	7	1						3	83
Hazaj	11			19						8	38
TOTAL	2340	559	543	386	290	266	140	92	84	380	5080

Rhyme

In our collection, we find that 20 rhyming letters are used. The accompanying tables show these letters in relation to subjects and metres.

From the tables we note the following facts:-

1. There are 8 letters of the Arabic alphabet not used in the rhymes. They are: غ, ط, ظ, ض, ش, ذ, خ, ث and و.
2. The letters most widely used are: ر, م and ل while ب and د follow with lesser frequency.

3. The letters least used are **ز**, **ص**, **ح**, **ه** and **ط** and **ك** and **ت** follow slightly more often.
4. The letters **م** and **ل** are used in every subject.
5. The letters **ر** and **ن** are used in all subjects except 'Cautioning', while **ع** is not used in 'Admonition'.
6. The letters **ج**, **ط** and **ه** are used only in 'Boasting', and **ز** only in 'Miscellaneous', and **ص** in 'Eulogy' only.
7. 'Boasting' utilises more rhyming letters than any other subject, and except **ز** and **ص** (whose use is negligible), uses every rhyming letter.
8. Of the rhyming letters used, more are apportioned to 'Boasting' than to any other subject, except the letter **ي** which is used more often in 'Elegy'.
9. All the verses 'Cautioning' are divided between: **ع**, **ل** and **م**.
10. The letter **ل** is the only rhyming letter used in every metre.
11. The letters **ل** and **م** occur in every metre except Hazaj.
12. Three letters occur in one metre only: **ز**, **ص** and **ه**.

The following 2 tables show the Subject Matter and Rhymes and Metres and Rhymes.

SUBJECT MATTERS & RHYMES

SUBJECTS RHYMES	BOASTING	LAMPOONING	EULOGY	THREATENING	ADMONITION	ELEGY	INCITEMENT	WARNING	SEEKING EXCUSE	MISCELLAN- EOUS	TOTAL
ا	67	24	6		11	2				4	114
ب	406	75	52	16	22	23	2		5	63	664
ج	44	2			3		4			5	58
ح	10										10
خ	55	15	10	8			21			12	121
د	188	40	71	67	20	26	13			45	470
ر	301	150	86	79	48	52	19		32	68	835
ز										3	3
س	20			13	11	9	20			13	86
ص			3								3
ط	34										34
ع	90	10	24	6		1	3	48	6	12	200
ف	39	12			22	5	20		6	17	121
ق	52		15	45		36	2		10		160
ك	31	13	3								47
ل	409	60	122	56	57	35	15	27	5	33	819
م	363	110	113	62	83	20	10	17	17	79	874
ن	189	39	35	26	13	26	2		3	20	353
هـ	15										15
و	27	9	3	8		31	9			6	93
TOTAL	2340	559	543	386	290	266	140	92	84	380	5080

METRES & RHYMES

METRES RHYMES	TAWIL	WAFIR	KAMIL	BASIT	MUTAQARIB	KHAFIF	RAJAZ	MUNSARIH	SARI ^c	RAMAL	HAZAJ	TOTAL
ا	4	30	9			71						114
ب	343	94	68	64	13	41	8	20	13			664
ت	38	3		3		10	4					58
ج			2	8								10
ح	24	56	17	8		9				7		121
د	228	69	81	55	27		5		5			470
ر	275	184	118	95	118		8	8	7	22		835
ز				3								3
س	50		18	4	5		9					86
ص					3							3
ط	7	17		10								34
ع	53	10	9	79			22	15		12		200
ف	27		5	18	5		7	59				121
ق	75		18	13		2	2	4	46			160
ك	36			3						8		47
ل	310	57	114	57	59	102	35	5	38	13	29	819
م	350	146	156	86	70	15	9	10	11	21		874
ن	49	180	51	14	42		8				9	353
هـ			15									15
و	45	5		36			7					93
TOTAL	1914	851	681	556	342	250	124	121	120	83	38	5080

Tradition and Uniformity of Style

The style is simple and clear, it is neither complex nor obscure. The words used in the verses must have been understood and known by all Arabs who composed or heard this poetry. If we find some of these words difficult and strange, it is because they are unfamiliar and not in common use. Besides this they were part of the vocabulary of the nomad in the desert. However, as soon as we ascertain the meaning of these words, the idea becomes abundantly clear.

The martial poetry here, as in all other branches of Pre-Islamic poetry, has a highly organised system, using elaborate metres. Although this is the oldest surviving Arabic poetry, it is impossible to suggest that it is the first Arabic poetry. "The number and complexity of the measures which they use, their established laws of quantity and rhyme, and the uniform manner in which they introduce the subject of their poems, notwithstanding the distance which often separated one composer from another, all point to a long previous study and cultivation of the art of expression and the capacities of their language, a study of which no record now remains."⁽¹⁾

Besides this the subject itself proves that it is impossible for this poetry to have been the naissance of Arabic poetry. The poetry depicts a mode of fighting which was more advanced than it was known to have been in

(1) Sir Lyall's "Ancient Arabic Poetry" Introduction P.XVI.

more primitive times. The tactics, strategies, weapons and equipment, together with their philosophy of war were a development on primitive skirmishes. It is quite probable, and almost certain, that there were poets who spoke of fighting and warfare before the Arabs reached the era of the martial poetry which we are studying. These earlier verses were probably lost with the other kinds of Arabic poetry which existed before the poems in our collection. Therefore, this is not the beginning of martial poetry, though it is impossible to trace any development of such poetry before the period of our collection.

In spite of distances between the poets of various tribes, scattered in the peninsula, and their different dialects, we find that all our collection shows a uniformity and the same high standard. From this it can be inferred that they observed traditional conventions and strict poetic laws. This might have been due to the rapid spread of the verses throughout the peninsula. Individual tribes assembled from time to time to recite and criticise poetry. Again, at the large gatherings of Arabs at annual fairs, which were centres of literary criticism, rival poets declaimed their verses and submitted them to the judgement of an acknowledged master. What was said at the fair one day, all Arabia would repeat the next day. It is obvious that the poets would follow the pattern and style acclaimed by such a gathering, in order to be understood by everyone, and to gain a wide and distinguished reputation.

The poetry displays signs of various tribal dialects. Words vary in pronunciation, and it could be that the numerous synonyms used in the Arabic language are indicative of the different dialects of various tribes. Besides this, we find that there are words used which were peculiar to one tribe, e.g. the 'Hudhalites'.

Although the verses of our collection, generally speaking, have reached a high standard of perfection in poetic art, some verses exhibit weaknesses and defects of ideas and style. Here are some examples:-

In one of his verses, Muzarrid described the horse as: 'long in the back'⁽¹⁾, though according to al-Asma^{cī}, a well-bred horse should be short, not long in the back, but long in the belly. ^cAmir ibn al-Ṭufayl, speaking of the enemy who defeated his tribe because of their numerical superiority, said on two occasions: 'If they only had our number, they would not have spoiled us'. The word: 'lam yabuzzanā' which means 'had not spoiled us', is weak in this place. We would have expected him to use a strong word here, such as: 'they would all be killed' or 'perish'. ^cAbīd ibn al-Abras, uses the word, 'Kadhālikā' as the rhyming word in verses Nos. 12 & 14, in his poem No.XVII.⁽³⁾ The word 'dhālikā' in verse No.13 is not in good poetic taste. Speaking of the 'rustling of the coats-of-mail' of the army, ^cAlqamah compared it to that of a cornfield⁽⁴⁾

(1) Muf. P.164, v.16. (2) Diwān, P.115, poem X, v.3 and P.120 poem XI, v.12.

(3) Diwān, Pp.52-53. (4) Muf. Pp.783, v.28.

swept by southerly wind. The southerly wind - 'janūb' has no significance in itself except to maintain the rhyme. In one of his verses, ^CĀmir ibn Tufayl wanted to compare the slender and muscular lines of the horse with the bow. Instead of saying, 'like a bow', he said, 'as the bow-maker shapes bows of nab^C and Sa⁽¹⁾ sam'; it is obvious that the extension of the imagery has no particular import. Similarly, Sā^Cidah ibn Ju'ayyah of Hudhayl when he said: 'what the blacksmiths have shaped and fitted⁽²⁾', instead of saying 'the spears'.

There are two noticeable poetic defects which one often encounters in Pre-Islamic poetry. They are:

- (i) Al-'Iquā', i.e., the difference in vowels of rhyming words in a poem caused by the inflexions of the nominative and genitive cases.⁽³⁾
- (ii) al-Taḍmīn, i.e. making verses dependent on following verses, so that the sense was not complete without the following verse.⁽⁴⁾

Some examples of the first defect can be found in the poems No. XIII & XIV of ⁽⁵⁾^CĀmir ibn al-Tufayl; verse No. 3⁽⁶⁾ of the 'Mufaḍḍaliyāt' (XCVII) of Bishr ibn Abū Khāzim. Al-Nābigh of Dhubyān in one verse used 'Mu', while the whole poem rhymes in 'Mi'.⁽⁷⁾

(1) Dīwān, P. 121, v. 5. (2) Hudhalis' Dīwān, P. 11.
 (3) Al-Marzubānī; Muwashshah, p. 14.
 (4) Ibid. P. 25. (5) Dīwān, Pp. 122-126.
 (6) Muf., P. 658.
 (7) Shu-Nas, P. 711, line 4.

Examples of the second are: poem II of ⁽¹⁾Abīd ibn al-Abras, verses 25 and 26, and poem VII verses 15 and 16; and verses by al-Nābighah of ⁽³⁾Dhubyān and al-A⁽⁴⁾shā.

Although there are similar ideas, allusions, images and expressions used by more than one poet, we cannot find actual evidence of plagiarism. As there are no historical written records of the poets, we could not know who was the originator and who was the borrower. But as we pointed out, in their poetic images, many poets tried to be original and appear different from others.

Conclusion (Chap.IV)

In conclusion we shall try to see to what extent the martial poetry reveals the feeling and behaviour of the pre-Islamic Arab in war. We shall also try to discover the influence of war on his social life and his relationship with his fellows. Finally we shall discuss the role of Jāhilite women in war.

This poetry shows that hostilities which took place among the Arabs in the Jāhiliyah were merely skirmishes and feuds between individuals or Arab tribes, and in some cases Arab tribes and foreign forces. There is no mention in our collection of any national war against a foreign aggressor, in which Arab tribes united as a nation, took part. Even when the tribes of Tamīm (on the day of

(1) Dīwān, P.16. (2) Ibid. P.28.
 (3) Shu-Nas, P.716, lines 13 and 14.
 (4) Dīwān, p.179, poem 40, verses 3 and 4.

al-Mushaqqar) and Bakr (on the day of Dhū Qār) fought the
 Persians, no national uprising took place. ⁽¹⁾ Even when
⁽²⁾ Laqīṭ, of the tribe of ʿIyād, warned his people of the coming
 attack of the Persians, he did not exhort the Arabs to rise
 as a nation against them. This may be because the Persians
 were not bent on occupying the whole peninsula. The Arabs
 likewise, did not carry war out of their own peninsula.

Martial poetry shows us that the pre-Islamic Arab
 considered that fighting was inevitable. He was compelled
 to fight for the following reasons:

- (i) To obtain fresh pastures and water for his herds.
- (ii) To supplement his wealth with booty and plunder.
- (iii) To display his power, as only the powerful were
⁽³⁾ accorded respect.
- (iv) To defend his property or honour.

These reasons gave the Arab plenty of opportunity to gain
 fighting experience.

Yet the martial poetry supports the theory that
 the pre-Islamic Arab disliked fighting. If he could have
 secured the spoils by any other means than raiding, he would
 have done so. He merely accepted the defence of his terri-
 tory and honour as an inevitable duty, which had to be dis-

(1) c/f Deborah, in Hebrew, when she, in her song, tried to
 arouse national feeling against the conquest of Sisera the
 Canaanite King. (Judges V). (2) Mukhtarat ibn al-Shajarī.
 (3) There are some interesting verses by Mālik ibn al-Hārith
 of Hudhayl (Hudhalites' poems, p.2) in which he emphasised
 that he would not cease raiding until he became rich - as
 people who are rich are always praised.

charged. They alluded to war as an action, fraught with danger, bringing disaster and grief in its wake both for the aggressors and their innocent victims. These impressions are conveyed by verses which:- bewail the consequences of war, seek to absolve themselves from blame, and laud the peacemakers. War was considered only in the last resort.

"No way but Force to weaken Force and mastery obtain;

'Tis wooing contumely to meet wild actions with humane;

By evil thou may'st win to peace when good is tried in

(1)
vain."

When they boast in their verses of being sons or brothers of war, they merely imply that they were very experienced in war of necessity rather than inclination. However, when forced to fight they acquitted themselves valiantly.

The Arab strove to vanquish his foe with all speed, but if a stalemate was reached, one party (usually the aggressor) would try to escape. Then his safety depended upon the speed of his horse, and his ability to avoid the spears of his adversary.

"And if it (i.e. the spear thrust) slew him, I did not fall short therein; or if he escapes, it was at least a gaping wound.

And if he meets thereafter, he will meet me with a
(2)
garment of shame upon him, ever renewed."

(1) Hamāsah, Nicholson's Translation: 'A Literary History of the Arabs', p.59.

(2) Tha^clabah ibn ^cAmr: 'Muf.' 514, Vv.13-14, Sir Lyall's translation, P.197.

(1)

Flight was deemed to be prudent when expediency showed it to be the only course. It is interesting to note, however, that even in lampooning verses there are no cases of submission without resistance.

There are some references to God in pre-Islamic poetry. But in general, they have no special connection with fighting. The God of the Hebrews was often their leader in battle, giving his people victory. In our collection the mention of God is only to strengthen an oath.

To the Arabs, God controlled destiny - with power over good and evil and the unknown, and one who orders affairs aright.

In one of the verses attributed to Qays ibn al-Khatīm, he said: 'al-hamdu li-Lāh' i.e. 'Praise be to God!' when his foe was defeated. And in one attributed to Salāmah ibn Jandal, he alleges that by God's will, the cavalry had brought wealth to many poor people. Besides this poets besought God to reward the gallant warriors and inflict punishment on the enemy.

For the Arab, blood-relationship represented the strongest of bonds, and all matters affecting the tribe were his personal concern. Preservation of the tribe's honour was a duty to be discharged without thought of reward

(1) See verses by Ḥamr ibn Maḍikarib and Zayd al-Khayl; Simtu-l-la'ālī, p.343. (2) On the day of al-Zuwayrayn, between Shaybān and Tamīm, the latter shackled 2 camels and placed them between the lines saying: 'We shall not flee until these 2 Zuwayrs flee'. see B.Ath.vol.I, p.287. (3) Muf., p.513 v.9 p610 v.4 p.780 v.24. (4) Laqīṭ of Iyād, Muk.ibn Sha. (5) Ḥabid ibn al-Abras, Dīwān p.50 v.10 (6) Tufayl of Ghani, p.19, v.7. (7) Dīwān p.30, v.12 (8) Muf. p.235, v.14.

(1)
or gratitude. On the other hand he relied on his tribe's support in times of personal danger. This is confirmed by instances of the poet's threatening his enemy with the wrath of his whole tribe. (2) As Tufayl of Ghani says:

"Thou did'st find us like one single lance against other men; then we oppose him ruthlessly who tries to harm us. (3)
Tribal pride and sincerity are obvious in verses boasting, celebrating victory and cautioning. Even in verses of personal exaltation, other tribal heroes were not forgotten.

Internal disputes among kinsfolk were few, and where they occurred were profoundly regretted.

Each tribe was an independent unit, recognising the rights of no other power. To the poet only his kinsmen were considered to be of noble birth, deserving respect and praise. All others were deemed to be fair game for plunder and attack, might being considered right.

To the pre-Islamic Arab men were either sincere friends or bitter enemies. The former he would support loyally in times of strife, the latter would incur his rancour and nothing would suffice save bloody battle.

Although the poets were primitive nomads whose anger was quickly aroused, they display many virtues such as chivalry, nobility of character and humanity in their martial poetry. For instance they help the needy, protect

(1) Hamāsah, (C) vol.1, p.223. (2) See verse of Ḥatim of Tayyī, Shu-Naṣ, p.122 and of Durayd ibn al-Ṣimmah, Shu-Naṣ, p.763. (3) Dīwān, p.64, piece No.42.

the frightened, give sanctuary to the fugitive and succour the weak. They also enriched the poor from the spoils of raids, dressed the wounded and relieved their physical and spiritual pains, set the captives free without ransom or expectation of reward, and reconciled the belligerents and restored peace.

Woman's role in martial poetry can be summed up as follows:-

Martial poetry shows that the women were highly esteemed in Arabic society. Any ill-treatment of womenfolk was an unforgiveable injury to the tribe's honour. The protection of women called for boasting and praising, while weakness in defending them caused lampooning and taunting.

In the verses, we read of women disturbed by sudden attack, fleeing in terror, having no time to get properly dressed or even to veil their faces, lifting up their garments from their legs in order to run more easily, lest the attackers captured them and shamed the honour of their tribe.

During the fighting, the women often stood behind their men. Then their hearts were described as fluttering and beating hard, thinking of their men. They encouraged them by reciting verses, preparing equipment and provisions and dressing their wounds. There is no verse showing that women took part in the actual fighting side by side with men. When their men defeated the enemy they would be excited, and embrace them, alleviating their weariness, and

praising and admiring their heroic deeds. But at the loss of some of the men, they would be grieved, wail, tear their garments, abandon all ornaments and wear black dresses.

If the women were taken captive, all verses confirm that they were to ride, not to walk, like the men. All verses show that captive women during their time of captivity were full of grief, weeping continuously, overwhelmed with sadness and longing impatiently for their deliverance. Even in the lampooning verses we could not find a single verse in which a poet disgraced his foe by claiming that a captive woman wished to stay with the captors, preferring them to her own people. This shows us how highly the woman regarded her people's honour and dignity.

Very often, we find, the poets exhibit their courageous actions and heroic deeds for their beloved woman. As we have pointed out before, the poets begin their verses by urging her to enquire about him, and then the verses overflow with his heroism and chivalry. Why did the poet employ such a device? We know that the poets used to begin their poems with an amatory prelude and moved from one subject to another until they reached their main theme, such as eulogy or boasting. Would our poets have used such a method for this purpose? This would be an acceptable suggestion had not some of these verses occurred in the middle or at the end of the poems, unless this was the means of switching to another subject within the poem.

Or was it used by the poets in order to display

to their beloved women their great strength and courage ? This seems a reasonable suggestion and the ordering of the verses confirms it. Usually the poets employed such a method when they spoke of their beloved's desertion, and her cruelty to her lover by not returning his attentions, and being careless of his admiration. So in order to attract her and make her admire him for his courage and heroism, as he admires her for her beauty, the poet displays his wonderful attributes, hoping that he can gain her trust, respect, admiration and acceptance as her lover. In many cases, the poet has openly expressed such a feeling. In some of his verses ⁽¹⁾ Āmir ibn al-Tufayl said:

"Yet if Sulaymā knew, what she might know of my deeds on the morning of alarm, she would cast her lot with the noble."

(2)

And in some others he said;

"Lo! Kanūd has visited thee by night from Khabt: yet she severed our bond, and swore that she would return no more.

Methinks thou (i.e. Kanūd) didst not see us on the Day of Ghaul, nor did the hosts bring thee tidings of our doings! Perhaps the poet wanted to show her his courage and heroism and prove to her that he was to be relied on in protecting her from danger, as women needed protection and defence at that time, because they were liable to be captured and so

(1) Dīwān, p. 94, poem II, v. 5, Sir Lyall's translation, p. 96.
 (2) " p. 109, " VII, vv. 1-2, " " p. 100.

taken as mistresses - a shameful and disgraceful thing, which was most hated. Heroism and courage are always admired and praised by all. But they would be more admired and praised by women, especially in time of fear and danger. So glorious actions in fighting were a sure means of winning the beloved's heart.

Thus, in martial poetry, it was considered an honour to protect and defend women, who were a great incentive to noble deeds and chivalry.

THE CONCLUSION

From our study we have noticed that our collection is selected from the works produced in the 150 years before Islam, and covers a vast field. The poets are greatly influenced by the Jāhilite feuds, which although for the most part were only skirmishes, were exceedingly numerous. Every aspect of warfare was a worthy subject for poetic inspiration. Poetry was utilised for every purpose, from inciting the people to fight, to appeasing them and even endeavouring to end hostilities. There are examples of: boasting of victory, taunting engendered by defeat and weakness, cautioning the people of imminent danger, dire threats, the elegising of courageous heroes and the eulogising of chivalry, strength and military glory. Also from this poetry, we are able to obtain many facts about Arabic military history.

Moreover, the poets have left us a faithful record of the customs and environment of the pre-Islamic Arab. The major significance of the poetry is that it discloses the ideas of war and manly conduct held by the Arabs before they became a unified nation. It shows their distribution throughout the peninsula, their tribal system and laws, and the important influence of blood-relationship on their conduct. It shows that strength and power were essential to life, while weakness was not tolerated. Within their poems they have depicted their everyday surroundings; the animals, both wild and domestic; the birds and insects; trees and plants; fire and water; streams and wells; mountains and

valleys; earth and sky; sun and moon; and light and dark. The poetic imagery is drawn from their immediate environment.

The verses show that the pre-Islamic Arab was proud and haughty, self-confident, loving freedom and hating humiliation and over-jealous of his honour and dignity. His feelings were noble, and even in his lampooning he did not descend to the depths of vulgar abuse. They expressed their emotions truly and appear to be moved by sincere feelings. Although the same ideas and images were used by many poets, some poets tried to be original and introduce new ideas, or at least modify those already existing in order to make them appear different.

We have also seen that their ideas, meanings and style are simple and clear. Even though our collection is the earliest surviving poetry, it is obvious from the uniform style and strict observance of poetic laws, especially those of rhyme and metre, that a definite poetic tradition had been established. The only complications occur as a result of the disarrangement and omission of verses, since they were handed down by oral tradition. The words are well-chosen, and were known to the people of the time, although some have now passed out of common use as civilisation has progressed with the accumulation of a further 16 centuries. However, the poetry is greatly appreciated by the Arabs and Mustaribs for its lexical properties.

Arabic contains no epic poetry, but one can truly say that Jāhili poems are a well-documented stream of verses,

painting an unvarnished but vivid picture of the virtues
and vices, strength and weaknesses of the pre-Islamic Arab.

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A P P E N D I X

POETIC

IMAGES

IN

MARTIAL POETRY AMONG THE ARAB IN THE JAHILIYAH

1 - W A R

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الشاعر	الشاعر	ماخذ التشبيه NO.
من يذق الحرب يجد ضلعها	ابوقيس بن الاسود	مذاق مر
وخزي الحياة وحرب الصديق	بشامة بن عمرو	طعام وخيم
فقدوا مفايا بينهم ثم اصدروا	زهير بن ابي سلمى	مرعى
الى كذا مستوييل مستوخم		
اتذكر امرا لم تله وانصا	قيس بن الخطيم	السجل
تتاول سجل الحرب من كان انجدا	زهير بن ابي سلمى	الينبوع
رعوا ظماهم حتى اذا تم اوردا	الاعشى	السوق
نقيم لها سوق الجحلا ونغتلها	"	"
نقيم لها سوق الضراب ونعتصها	"	"
ولكنها سوق يكون صفاقها	عميرة بن طارق	"
اصبحت وائل تعج من الحرب	حميل ثقيل الحارث بن عباد	"
وان احلبت صهيون يوما عليكم	الرجس الاعشى	"
ولا كشف ففسام حرب قسوم	"	"
ودارت رحا الحرب المشيبة للفتى	السبراق	"
فدارت رحانا بفرسانهم	ربيعة بن مقروم	"
واستدارت رحا المنايا عليهم	زهير بن جنان	"
طورا ندير رحانا ثم نطعنهم	الحارث بن عباد	"
بذات اللظى وادرك القوم لاعب	مالك بن خالد الهزلي	"
فتى نقتل الى قسوم رحانا	عمرو بن كلثوم	"

Reference: (M.- Muf.P.566, V.3 2- Muf., P.88, V.3) 3- Mu 18
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 7-D.P.222, Po.72, V.7 8- Naq.(C) 1 R.52 10-D.P.184, Po.42, v.4
 11-D.p.180, V.13 12-Shu.Nas, P.146, L.10 13-Muf.P.361, V.33 14- Shu.
 Nas.P.209, L.4 15- Shu.Nas, P.277, 1.19 16-Hud.Pos, P.171, v.2 17- Mu

الشعر

رقم	ماخذ التشبيه المرحا	الشاعر		
١٨	النار	عمرو بن كلثوم	يكون ثفالها شرقي نجد	ولموتها قضاة اجمعين
١٩	"	بشر بن ابى خازم	دعوا منيت السيفين انهمالنا	اذا مضر الحمرا شبت حروبها
٢٠	"	الاعشى	لاعرفك ان جد النفير بنا	رشبت الحرب بالطواف واحتلوا
٢١	"	بشر بن ابى خازم	وشبت طيبي الجبين حريبا	تمر لشجوها منها صغار
٢٢	"	بشامة بن عمرو	وحشوا الحرب اذا وقعدت	رماها طولا وخيلا فحولوا
٢٣	"	قيس بن الخطيم	وكنت امرا لا ابعث الحرب ظالما	فلما ابوا اشعلتها في كل جانب
٢٤	"	"	ان بنى الاوس حين تستعر الحرب	للكل نار تاكمل الحطب
٢٥	"	زهير بن ابى سلمى	المجد في غيرهم لولا مآثره	وصبره نفسه والحرب تستعر
٢٦	"	عامر بن الحافل	يطلقون للحرب تكرارها	اذا الهبت لها تسعر
٢٧	"	"	وانا ابن حرب لا ازال اشبهها	سعرا واوقدها اذا لم توقد
٢٨	"	الاعشى	تلاقين قيسا واشياعه	يسعر للحرب نارا فنسارا
٢٩	"	زيد الخيل	وقومي رؤس الناس والراس قائد	اذا الحرب شبتها الاكف المساعر
٣٠	"	الخصفى المحاربى	وكم فيهم من سيد ذي مهابة	يهاب اذا ما رائد الحرب اضرا
٣١	"	المهل	وشقيت يميم الدلات كاسا مرة	كالنار شب وقودها بضرام
٣٢	"	بعض بنى بولان	نحن حبسنا بنى جديلة في	نار من الحرب جحمة الضمر
٣٣	"	الاعشى	وان حريهم اوقدت بينهم	فحرت لهم بعد ابرادها
٣٤	"	الحارث بن عباد	ثم التقينا ونار الحرب ساطعة	وسمهرى العوالي بيننا قصد
٣٥	"	لقيط الايادي	مالي اراكم نياما في بلهنية	وقد ترون شهاب الحرب قد سطعا
٣٦	"	بشر بن ابى خازم	تسعر نارها وهجا وجا	اذا خدمت كنيان الفصاح
٣٧	"	حسام بن مرة	ادوا ذمامة حصن اوخذوا بيد	حريا تحشش الوقود الجزل والضرما
٣٨	"	نصيب بن خويلد	انكرته حين توسمت	والحرب غول ذات اوجاع
٣٩	"	ابوقيس بن الاسلت	تري الرجال قعودا ياتحون لها	داب المعضل ان ضاقت ملاقيها

REF. 18-Muf.P.647, V.22 19-D.P.46, v.48 20-Muf.P.667, v.24 21-Muf.
P.89, v.34 22-D.P.11v.7 23-D.P.30, v.19 24-Iq.Th.P.83, v.5 25-D.P.123
v.7 26-D.P.145, v.10 27-D.P.37, v.29 28-Agh.Vo.16, P.54 29-Muf.P.628
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الشعر

رقم	ماخذ التشبيه	الشاعر
٣	مرض معد	مجهول
٤	الخمر الخالصه	ريد بن الصمه
٤	المشمر	قيس بن زهير
٤	"	سعد بن مالك
٤	"	الاعشى
٤	"	"
٤	المتجرد	قيس بن الخطيم
٤	المكشر عن النواجز	الاعشى
٤	والانياب	"
٤	"	المزرد
٤	"	بشر بن عمرو
٥	"	زهير بن جناب
٥	"	اوس بن حجر
٥	"	حاتم الطائي
٥١	اللاقح	الاعشى
٥١	"	"
٥١	"	جساس بن مرة
٥١	اللاقح عن حيال	الحارث بن عباد
٥١	"	عبيد بن الابرص
٥١	اللاقح والنار	سلامة بن جندل
٥٩	الحقيم	زهير بن ابي سلمى
٦٠	الصواق	قيس بن الخطيم
٦١	"	الاعشى
٦١	العوان اللاقح	المزرد
٦٢	"	مالك بن عجلان

الحرب يلحق فيها الكارهون كما تدنو الصالح الى الجربى فتعديها
وحالت عوادى الحرب بينى وبينها وحرب تعل الموت صرفا وتنهـلـ
فان شممت لك عن سـاقها فويها ربيع فلا تسـامـوا
كشفت لهم عن سـاقها وهذا من الشـر الصـراج
جروا على ادب منى بالانـزق ولا اذا شممت حـرب بافـمار
انى رايت الحرب اذا شممت دارت بك الحرب مع الدائـر
فلما رايت الحرب حربا تجردت لثقت مع البردين ثوب المجارب
وهم اذا الحرب ابدت عن نواجزها مثل اللبوث وسم عاتق نقصا
فما وجدت لك الحرب از فرسـابها على الامر نعا سا على كل مرقد
فمن يك معزال اليد بين مكانـه اذا كشرت عن نابها الحرب خامل
وصاحبيه فلا ينهم صياحهمـا از فرت الحرب عن انيابها الـروق
ابى قومنا ان يقبلوا الحق فانتـهوا اليه وانياب من الحرب تحرق
وانى امرؤ اعدت للحرب بعد ما رايت لها نابا من الشر اعصلا
اذا غاب من غاب منهم من عـشـيرتنا وابدت الحرب نابا كالحا عصلا
اخو الحرب از لثقت لثقت كولا بازلا وسماللعلا واحل العمارا
كفاه الحرب از لثقت اياس فاعلى عن نمارقه ققامـا
فاصبر لبكر فان الحرب قد لثقت وعز نفسك عن لا يوالـيـها
قربا مربوط النعامة مـنى لثقت حرب وائل عن حيال
قومي بنود ودان اهل النهـى يوما اذا لثقت الحـائل
وتغلب از حربـها لاقـح تشب وتسعر نـسـيرانها
سلى هم جردوا احكام كل عضلة من العقم لا يلقي لامثالها فصل
فهلا لى الحرب العوان صبرتم لوقعتنا والياس صعب المراكـب
وقالت معاشر من ذا لـسـنا بحرب عوان وتـطـرادـها
وعندى اذا الحرب العوان لثقت وابدت هوادىها الخطوب الا وائل
ابلخ بنى جهجـى فقد لثقت حرب عوان فـهل لكم سـد ف

م	ماخذ التشبيه	الشاعر	الشعر
٦٠	العوان والنار	عبيد بن الابرص	ونسير للحرب العوان اذا بدت حتى تلف ضرامها بضرام
٦١	"	الاعشى	وفى الحرب منه بلا * اذا عوان توقد اجزالها
٦٢	"	"	ماكنت فى الحرب العوان مضرا ان شب حروقها اجزالها
٦٣	العوان المكشرة	عن ثعلبه بن عمرو	به اشهد الحرب العوان اذا بدت نواجزها واحمر منها الطوائف
٦٤	خفاقة الذوائب	عنتره العبسى	واسال حذيفة حين ارش بيننا حربا ذوائبها بموت تخفق
٦٥	الناقة	قبيصة بن جابر	فلسنا من بنى جدا * بكسر ولكننا بنو جدد النقال
٧٠	"	مالك بن عجلان	ابنا * حرب الحروب ^{ضربنا} ضربنا ابكارها والعوان والشرف
٧١	"	مجهول	ولا تبعثوها بعد شد عقابها ذميمة زكر الغب فى المتعقب
٧٢	"	قيس بن الخطيم	فانى فو الحرب الضروسى موكل باقدام نفس ما اريد بقا * ها
٧٣	"	عامر بن الطفيل	نشد عصاب الحرب حتى ندرها اذا ما نفوس القوم طالعت الشجر
٧٤	%	قيس بن الخطيم	وانا اذا ما مترو العرب بلحوا نقيم باساد العربين لوا * ها
٧٥	"	"	ونلقها مبسورة ضربنا ^{ضربنا} باسيافنا حتى نذل ابا * ها
٧٦	"	مالك بن خالد الهزلى	فبعض الوعيد انها تكشفت لاشياها عن فيج صرما * مذكر
٧٧	"	خراشة بن عمرو العبسى	وقدرة قد حكمت بها الحرب بركةا والقت على كلب جراننا وكلكلا
٧٨	"	الاعشى	وان الحرب امسى فحلها فى الناس محتظا
			حديدا نابه مستدلقا متخطمطا قطمطا
٧٩	الناقة والنار ربيحه بن سفيان	عناقا ضروسا * بين عوف وهالك	شديدا لظاها تترك الطفل اشيا
			مضرة شبا اشبا وقودها بايديهما ما اورياها واقتبلا
			اصابت برا * من طوائف مالك وعوف بما جرا عليها واجلها
٨٠	المشمرواللاقح العوان الاعشى	وقد شمرت بالناس شمطا * لاقح عوان شديد همزها فاضلت	

- Ref.. 47-D.P.132,v.15 48-Muf.P.163,v.12 49-Muf.P.552v.2 50-Shu.Nas.P.207,L.25 51-Shu.Nas.P.494,L.18 52-Shu.Nas.P.128,L.12 53-D.P.38,v.37 54-D.P.136,v.34 55-Shu.Nas.P.250,L.12 56-Shu.Nas.P.272 57-D.P.73v.16 58-Nas.(c) vol.1,P.135 59-Iq.Th.P.96 60-D.P.v.32 61-D.P.55,v.46 62-Muf.P.164,L.15 63-Jam.Ash.P.64-D.P.22.v.17 65-D.P.119 v.34 66-D.P.25,v.33 67-Muf.P.563v.68-Shu.Nas.p.807 L.11 69-Ham(c)P.294L.3 70-Jam.Ash.P.123 71-Ham(c)vol.1,P.113 72-Ham(c)vol.1,P.55 73-d.P.139,v.5 74-D.P. P. v. 75-D.Po. P. ,v. 76-Hud.Po.,P.160,v.77-Muf.P.826,v.13 78-D.P.204,vv.4&3 79-B.Ath.Vol.1,P.318 80-D.P.182, v.6

الشعر

NO. ماخذ التشبيه الشعائر

ضروس تهر الناس انيابها عسل	اذا لقيت حرب عوان مضرة	زهير بن ابي	٨١	العوان الالقح	NO. ماخذ التشبيه
يحرق في حافاتهما الحطب الجزل	قضاعية او اختها مضرة	سليم		الضروس والنار	
وان افسد المال الجماعات والازل	تجدد هم على ما خيلت هم ازاها				
وفتيان صدق لا ضعف ولا تكل	يحشونها بالمشرقية والقننا				
وتضر اذا ضربتموها فتضرم	متى تبعوها تبعوها ذميمة	" " "	٨٢	الحيوان المتوحش والنار ومن يلد وتوارم ومورد الدخول	
وتلقح كشافا ثم تنتج فتتئم	فتعركم عرك الرجا بشالها				
كاحمر عاب ثم ترضع فتفطم	فتنتج لكم غلمان اشام كلهم				
قري بالعراق من قفيزود رهم	ففضل لكم ما لا تغل لاهلها				
كان رؤسهم بيض النعام	فصبحهم بها صهبا صرفا	The Raid (2)	٨٣	الخمير	النايفة الذبياني
صبحتكم فيه السمام بهرجدا	فدق فب ما قدمت انى انا الذى	قيس بن الخطيم	٨٤	"	
بكاس فى جوانبها التميل	صبحنا الد . من عيس صبوها	عامر بن الطفيل	٨٥	"	
عواقبها ممراره	ولتصبحنك كاس سسم فى	الاعشى	٨٦	"	
مخراق حرب كغصل السيف مسلول	وغارة جراد الريح زعزعا	طفيل الغنوى	٨٧	الجراد	
قبل الصباح بشيخان ضامر	ومغيرة سوم الجراد وزعتها	ثعلبه بن صغير	٨٨	"	
جراد ضحيا سارج متورق	راوا غارة تعوى السوام كانها	متمم بن نويرة	٨٩	"	
كرجل الدبا الصيفى اصبح سائما	على حنق صبحتهم بمغيرة	ابوجندب الهزلى	٩٠	"	
تخرج منها الطولات السرايف	تنسى بلائى اذا غارة لقيت	عنتره الحبسى	٩١	اللاقح	
وبالناجين اخطار دوام	فذاق الموت من بركت عليه	النايفة الذبياني	٩٢	الناقة	
ونصدق فى الصباح اذا التقينا ولو كان الصباح جحيم جمر	كانى فداة الصمد حين دعوته	قيس بن الخطيم	٩٣	النار	
تفروعت حصنا لا يرام مكرزها صحررا	معاقلم اجامهم ونساوهم	عبد الله بن كتمه الضبي	٩٤	The Hero (3) الحصن	
وايماننسا بالمشرقية محقل		قيس بن الخطيم	٩٥	"	

Refererence: Iq.Th.P.90,v 16-19 82-Mu . 83 Iq.Th.P.29.v.27
 84-D.P.41 85-D.P.133,v.1 86-D.P.115,v.66 87-D.P.33.v.20
 89-Na..(c)vol.2,P.275 (88) Muf. 261,v.20: 90-Hud.pas.P.85,v.5
 91-Iq.Thu.p.41,Po.16 92-Iq.Th.P.29,v.28 93-D.P.33,v.11 88-Muf.P.
 261, v.20. 94-Na..(c)P.54 95-D.P.24 96-Iq.Th.Po.29,v.15p.30
 97-Iq.Th.Po.29,v.15 P.30 98-

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NO.	ماخذ التشبيه	الشاعر	الشعر
٩٦	الدرع	الناخفه الذبياني	فهم دوى التى استلالت فيها الى يوم النار وهم مجنى
٩٧	المجن	"	" " " "
٩٨	الرمح	الاعشى	فيها فوارس محمود لقاوهم مثل الاسنة لاميل ولا كسف
٩٩	"	دريد بن الصمة	فتى مثل نصل السيف يهتر للندى كعالية الرمح الردينى اروعاً
١٠٠	السيف	"	" " " "
١٠١	"	عنتره العيسى	عجبت عبيلة من فتى متبذل عارى الاشاجع شاحب كالمنصل
١٠١٢	"	طفيل الخنوى	وقارة كجراد الريح زعزعها مشراق حرب كفصل السيف بهلول
١٠٣	"	عمرو بن معد يكرب	ذهب الذين احبهم وقيت مثل السيف فردا
١٠٤	"	المهمل	فقلد الامر بنو هاجر منهم رئيسا كالحسام البريق
١٠٥	"	عبد الله بن عقمه	كان جبينه سيف صقيل وخر على الالة لم يوسد
١٠٦	"	زهير بن ابى سلمى	كالمندوانى لا يهزك مشهده وسط السيوف اذا ماتضرب البهيم
١٠٧	"	الاعشى	كعدو السيف اخلصه صقال اذا ما هنر مشهورا حساما
١٠٨	مذاق مر	حسان بن نشبة التميمي	امر على من ذاق طعمها مطاعنا يمججن صابا وعلقما
١٠٩	السم	الاعشى	وهم اذا الحرب ابدت عن نواجزها مثل الليوث وسم عاتق نقعا
١١٠	القار	الربيع بن زياد	ومساعرا صدا الحديد عليهم فكانما طلى الوجوه بقار
١١١	الجيل	الحارث بن حلزة	وكان المنون تردى بنا ار عن جونا ينجاب عنه الحما
###			مكفهر على الحواش لاتر توه للدهر مويد صما
١١٢	الصخره	" " "	ارمى بمثله جالت الجمن فابت لغصمها الاجالا
١١٣	الظلام	سنان بن ابى حارثه	حول قيس مستلثمين بكيش قرطى كانه عبالا
			وفتائد مثل السواد المظلم

Reference : 96 & 97 -Iq.Th.Po.29.v.15,P.30 98-D.Po.164 P.249,v.4
 99-100- Shu.Nas.P.671,L.5 101-Iq.Th.P.43,Po.20,v.1 102- D.P.33,v.20
 103-Ham(c)vol.1,p.52 104-Shu.Nas.P.173 105-Ham.(c)vol.1,P.421
 106-Iq.Th.P.98,Po.17 107-D.1036,v.37 108-Ham(c)vol.1,v.5 109-D.P.3
 v.45 110-Shu.Nas.P.793. 111- Mu 112-Mu 113-Muf.P.687
 v.4

الشعر	الشاعر	ماخذ التشبيه	No.
حراغر كفرة الرئم	كم من فتى فيهم اخى ثقة	عنبرة العيسى	114
كان يدى بالسيف مخراق لأغب	اجا لد هم يوم الحديقة حاسرا	قيسرين الخطايم	115
مخاريق بايدي لاعبين	كان سيوفنا منا ومنهم	عمرو بن كلثوم	116
بذات اللظى وادرك القوم لاعب	كانهم حين استدارت رجا هم	مالك بن خالد	117
وهلى الجياد المضممرات	فوارس مثل الصقور	المنخل اليشكري	118
جيش كفلان الشريف لهم	فانقض مثل الصقر يقدمه	الموقس الأكبر	119
فيها وانقض انقضا لا جدل	فعلية افتحم الهياج تقحما	عنبرة العيسى	120
كما طاف بالرجمة المرتجم	تعود عليهم وتمضيهم	الاعشى	121
عشية فيف الريح كرم الشهر	وقد علم المزنوق انى اكره	عامر بن الطفيل	122
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منبلجا مثل انبلج الشروق	فانفرجت عن وجهه مسفرا	المهلهل	124
اذا جا يجرى فى مثليل وقونس	تقول هلال خارج من غمامه	سنان بن ابي حارثه	125
اخا الحرب الا ساهم الوجه اغبرا	وانى كاشلاء اللجام ولن ترى	حاتم الطائي	126
الفوارلما تكس منه الجناحين	مطل كاشلاء اللجام اكله	مالك بن خالد الهذلي	127
جذال حكاك لوحها الدواجن	اناس يرتنا الحرب حتى كانا	مالك بن خالد الهذلي	128
موقد الحرب وموفى بالحبال	فاتبعنا ذات اولانا الاولى الى	عبيد بن الابرض	129
احلاس الذكور	وفوارس كاوارح النار	المنخل اليشكري	130
يتوقدون توقد الفحم	يوشون والماذى فوقهم	عنبرة العيسى	131
كل شهاب على الاعدا مشبوب	انى وجدت بنى سعد يفضلهم	سلامة بن جندل	132
عليها / معشر اشباه جن	فهم كالقداح مسرومات	النايفة الذبياني	133

114-Iq.Th.Po.22, P.49. 116-Mu 117-Hud.PosF..171, v.2 118-Shu
 Nas.P.422 119-Muf.p.490v.22 121-D.P.31, v.31 122-D.P.116, v.2
 123-D.P.119, v.9 124-Shu.Nas. P.173 125-Muf.P.687, v.4
 126-Shu.Nas.F.128 127-Hud.Pos, P.156, v.18 128-Hud.pos, P.157, v.21
 129 - D.P.60, v.18 130-Shu.Nas.P.422 131-Iq.Th.F.49 132-Iq.
 Th.p.49 132-Muf.P.240, v.23 133-Iq.Th.F.3, Po.29, v.21

الشعر	الشاعر	ماخذ التشبيه	NO.
عليها فوارس مخبورة	خفاف بن عمير	الجبن	١٣٤
كجن مساكنها عبقر	متمم بن نويرة	"	١٣٥
فاسمع فتينا ناكبة عبقر	الحارث بن ظالم	"	١٣٦
اعيرتني ان قلت منى فوارسا	زهير بن ابي سلمى	"	١٣٧
فداة حر كجنة عبقر	النايفه الذبياني	"	١٣٨
بخيل عليها جنة عبقرية	المثقب العبدي	"	١٣٩
جد يرون يوما ان ينالوا فيستعلوا	الاعشى	"	١٤٠
سهمكين من صدا الحديد كانهم	الشعبان والنار طرفة بن العبد	"	١٤١
تحت السندور جنة البقار	معقل بن خويلد الهزلي	"	١٤٢
فانك لو رايت جبال ابوى	قيس بن الخطيم	"	١٤٣
فداة تسريلوا حلق الحديد	جابر بن حنى	"	١٤٤
اذا لظننت جنة ذى عرين	المنتحل اليشكري	"	١٤٥
واساد الغريفة فى صعيد	الاعشى	" ؟	١٤٦
بيض الوجوه فداة الروح تحسبهم	المرقش الاكبر	"	١٤٧
جنان عين عليها البيض الزوف	المهلhel	"	١٤٨
انا الرجل الضرب الذى تصرفونه	ربيعة بن مقروم	الاهل	١٤٩
جواد اذا ما الناس قل جواد هم	النايفه الذبياني	"	١٥٠
وسفا اذا ما صارخ القوم افزعا	قيس بن الخطيم	"	١٥١
متى تلقوا رجال الاوس تلقوا			
لباس اسود وجلود بفسر			
يرى الناس منا جلد اسود سالح وفروة ضرغام من الاشد			
يحكفن مثل اسود التنور لم تحكف بـ			
كحبة سلع من القاتلات تقعد الصرامة عنك القميصا			
ان يفضبوا يفضب لذاك كما ينسل من خرشائه الارقم			
حبة فى الوجار اريد لا تنفع منه السليم نفقة راقى			
بنو الحرب يوما اذا استلاموا حسبتهم فى الحديد القروما			
اذا استنزلوا عنهم للطعن ارفلوا الى الموت ارقال الجمال المضاعب			
رجال متى يدعوا الى الموت يرقلوا اليه ارقال الجمال المضاعب			

(134) Agh. Vo. 16, P. 140 135-Na . (c) vol. 2, P. 275 136-Ay. Ar. P. 243
 137-Iq. Th. Po. 14, P. 90, v. 13 138-Iq. Th. Po. 10, P. 13, v. 9 139-Shu. Nas,
 P. 415. 140-D. Po. 164, P. 249, v. 5 141-Iq. Th., P. 59, v. 82 142-Hud.
 pos. P. 122, v. 3 143-D. P. 33, v. 10 144-Muf. P. 441, v. 27 145-Shu. Nas
 p. 422. (146) D. p. 139, 13 - 146 147-Muf. P. 490, v. 23 148-Shu. Nas, P.
 178 149-Muf. P. 360, v. 28 150-Iq. Th. p. 3 Po. 1v. 16 151-D. P. 12, v. 13
 v. 13.

رقم	ماخذ التشبيه الشاعري	الشعر
١٥٢	الاهل	الاعشى
١٥٣	"	مالك بن عجلان
١٥٤	النمر	قيس بن الخطيم
١٥٥	"	عمرو بن معد يكرب
١٥٦	الاسد	مالك بن عجلان
١٥٧	"	زهير بن جناب
١٥٨	"	النايفه الذبياني
١٥٩	"	الاعشى
١٦٠	"	الحارث بن عباد
١٦١	"	السمو* ل بن عباد
١٦٢	"	امرو* القيس
١٦٣	"	الحارث بن حلزة
١٦٤	"	حساس بن نشبه اليتيم
١٦٥	"	عبيد بن الابرص
١٦٦	"	المهلhel
١٦٧	"	احيحه بن الجاج
١٦٨	"	طرفة بن العبد

Ref: (152) D.P.5.,v.19 (153) Ay.Ar.P.64 (154) D.P.33,v.10
 (155) Ham(c) vol.1,P.50 (156) Ay. Ar.P.64 (157) Shu.Nas. P.209
 (158) Iq.Th.P.3/p.29,v.20 (159) Shu.NasP.277 (160) D.P.85,v.45
 (161) D.P.7,P.19 (162) Iq.Th.Po.51 (163) Mu. (164) Ham(c)1
 P.125 (165) D.P.43,v.20 (166) Shu.Nas P.174 (167) Ay.Ar.P.69
 (168) Iq.Th.P.62, v. 36.

رقم	ماخذ التشبيه	الشعاع	الشعر
١٦٩	الاسد	عبيد بن الابرص	وفتية كليوث الغاب من اسد
١٧٠	"	طرفه بن العبد	بشباب وكهول نهد
١٧١	"	عامر بن الطفيل	وانى اكر اذا احجموا
١٧٢	"	بشر بن ابي خازم	يخرجون من خلال الغبار عوابسا
١٧٣	"	جابر بن حنى	يرى الناس منا جلد اسود صالح
١٧٤	"	عبيد بن الابرص	وطمرة كالسيد يعلو فوقها
١٧٥	"	ذو الاصبع العدواني	ثم ابتعثنا اسود عادية
١٧٦	"	الاعشى	كالغيث ما استمطروه جاد وابله
١٧٧	"	البراق	وشوسا من بنى چشم تراها
١٧٨	"	زهير بن ابي سلمى	عليها اسود ضاربات لبوسهم
١٧٩	"	ذو الاصبع العدواني	فاصر كهمصر الليث خضب
١٨٠	"	الناخذه الذبياني	وقلت يا قوم ان الليث منقبض
١٨١	"	قيس بن الخطيم	فلما استقل كليث الغريف
١٨٢	"	المثقب العبدى	اذا لظننت جنة ذى عرين
١٨٣	"	الاعشى	من كل سباحة واجرد سابع
١٨٤	"	"	تعدوا بكالف من اسود الرقمتين حليف زارة
١٨٥	"	"	اذا ما سمعن النرجس يمينهن مقدما عليها اسود الزاريتين الضرافم
١٨٦	"	زهير بن ابي سلمى	ليث بعثر يسطار الرجال
١٨٧	"	بعض بنى اسد	كالاخوين ذوى رجالى كانهم

Ref: (169) D.P.64, v.18 (170) Iq.Th.P.70, Po.14, v. 20.

(171) D.125, v.4 (172) Muf.P.681, v.12 (173) Muf.P.44, v.27

(174) D.P.15, v.17 (175) Shu.Nas., F.632 (176) D.P.126, po.25, v.4

(177) Shu.Nas, p.143 (178) Iq.Th.po.14, p.90, v.10 (179) Shu.Nas.p.633

(180) Iq.Th.F.14, po.11, v.2 (181) D.F.6, v.8 (182) Shu.Nas., F.415

(183) D.P.101, v.42 (184) D.P.114, v.51 (185) D.P.57, v.15

(186) Iq.Th., P.85, Po.9v.30 (187) Ham(c) P.87

رقم	ماخذ التشبيه	الشاعر	الشعر
١٨٨	الاسد	ربيعه بن مكرم	فان الموعدى يرون دونى اسود خفية الغلب الرقابا
١٨٩			كان على سواعد هن ورسا علا لون الاشاجع او خطابا
١٨٩	"	سلامة بن جندل	باسد من الفرز غلب الرقاب مصاليت لم يخش اد هانها
١٩٠	"	مجهول	فقل لهنى عى - فقدوا ابهم مفوا بهريرت الشدق اشوس اغلب
١٩١	"	زيد الخيل	لما احس بانى الورود مدركه وصارما وربيط الجاش ذا لبد
١٩٢	"	زهير بن ابي سلمى	لدى اسد شاكى الساج مقذف له لسبد اظفاره لم تقلم
١٩٣	"	"	كليث ابي شبلين يحصى عريفه اذ هو لاقى نجدة لم يعرد
١٩٤	"	حسان بن ثابت	ليوث لها الاشبال تحصى عريفها مد اعيى بالخطى فى كل مشهد
١٩٥	"	ابو قيس بن الاسلت	كانهم اسد لدى اشبل ينهتن فى فيل واجزرع
١٩٦	"	عبيد بن الابرص	اما اذا كان الضراب فانهم اسد لدى اشبالهن حوانى
١٩٧	"	امية بن ابي الصلت	فرج حاجحة بيض مرازية اسد ترب فى الغيطان اشبالا
١٩٨	"	المسيب بن علس	ولانت اشجع من اسامة اذ يقع الصراخ ولج فى الذعر
١٩٩	"	"	ولانت اشجع من اسامة اذ شد المناطق تحتها الحلق
٢٠٠	"	الاعشى	واحلم من قيس واجرما مقدما لدى الروع من ليث اذا راح حاردا
٢٠١	"	زهير بن ابي سلمى	فما مخدر ورد عليه مهابة يصيد الرجال كل يوم ينازل
٢٠٢	"	الاعشى	وما مخدر ورد عليه مهابة ابوا شبل امسى بخفان حاردا
٢٠٣	"	المسيب بن علس	ولانت اشجع فى الافادى كلها من مخدر ليث معيد وقراع
٢٠٤	"	زهير بن ابي سلمى	ولانت اشجع حين تتجه الابطال من ليث ابي اجر
	"		ورد عراض الساعدين حديد الناب بين ضراغم غنتر
			يصطاد احدا ان الرجال فما تنفك اجره على الرجل ^{ذخر}

Ref: (188) Ham(c, vol.1, p.211 (189) Na. (c) vol.1, p.135 (190) Ham (c) vol.1, p.113 (191) Agh., vol.16, p.54 (192) Iq. Th. p.96, po.16 v.37 (193) Iq. Th. p.80, p.2, v.32 (194) D.P.131 (195) Muf. p.570, v.14 (196) D.P.50, v.7 (197) Shu. Nasp. 232 (198) D.A. 'sha, p.353, v.34 (199) D.A. 'sha, p.356, v.18 (200) D.P.49, v.15

رقم	ماخذ التشبيه	الشاعر	الشعر
٢٠٥	الاسد	الاعشى	ما مشيل ورد الجبين مهترت الشديقين باسـ القادسية مالف منـه فاودية العيطاطل يدع الواحد من الرجال ويعتمى جمع المحافل يوما باصدق حملة منـه على البطل المنازل
٢٠٦	"	ساعده بن جوية	فما خادر من اسد حلية جنة واشبله صاف من الغيل احصد اراك واثل قد تحنت فروعه قصار واسلوب طوال محدد اذا احتصر الصرم الجميع فانه اذا ما اراحوا حضرة الدار ينهد وقاموا قياما بالفجاج واوصدا وجا اليهم مقبلا يتورد يقصم اعناق المخاض كانما بمفجج لحييه الزجاج المومد باصدق باسا من خليل شمينة وامضى اذا ما افظل القائم اليد فما مخدر ورد كان جبينه يطلى بورس اويحان بمجسد كسته بعوض القرينتين قذيفة متى ماتل من جلده كيتزسد كان ثياب القوم حول عرينه ثيابين انباطلدى جنب محصد راى ضوء نار بعد ما طاف طوفه يضى سناها بين اثل وفرقد فيا فرحا بالنار ان يهتدى بها اليهم واضرام السعير الموقد فلما راوه دون دنيا ركا بهم وطاروا سراعا بالسلاح المحتد اتبع لهم حب الحياة فادبروا ومرجاة نفس المر مافى غد غد فلم يسبقوه ان تالقي رهنية قليل المساك عنده غير مفتدى فاسمع اولى الدعوتين صحابه وكان التى لا يسمعون لها قد باصدق باسا منك يوما ونجدة اذا خامت الابطال فى كل مشهد
٢٠٧	"	الاعشى	

Ref: (201) Muk. Sha., p.64 (202) D.P.49, v.14 (203) D.A' Sha P.355
vv.22-23 (204) Iq. Th. P.82, po.4,
vv.16-18 (205) D.P.221, vv.14-17 (207) D.PP.132-133, vv.21-30
(206) Hud.D.P.35, vv.12-17

رقم	ماخذ التشبيه	الشاعر	الشعر
٢٠٨	الشحمة	حاجب بن زاره	ولكننى لا ابعث الحرب ظالما ولو هجتها لم الف شحمة اكل
٢٠٩	الكلاب	الاعشى	ولا نشبه بالكلاب على المياه من الحرارة
٢١٠	ربيعة بن مقروم (القصبة)		شهدت طرادها فصبرت فيها اذا ما هطل النكس اليراع

(4 - The Horse)

٤ - الخيـل

٢١١	الحصن	عبيد بن الابرص	مالنا فيها حصون غيرما المقريات الجرد تردى بالرجال
٢١٢	"	المزود	خرج اضاميم واحصن مغفل اذا لم يكن الا الجياد معاقل
٢١٣	الرمح	الحصين بن الحمام	نظاردهم نستنقذ الجرد كالقنا ويستنقذون السهمى المقوما
٢١٤	"	زيد الخيل	لقينا هم نستنقذ الخيل كالقنا ويستسلمون السهمى المقودا
٢١٥	"	يزيد بن عبد المدان	يوافل جردا كالقنا حارثية عليها قنان والحماس ورفيل
٢١٦	"	علقمة الفحل	فلم تنج الا شطبة بلجامها والا طمر كالقناة نجيب
٢١٧	"	عامر بن الطفيل	ونستلب الجرد العوايس كالقنا سواهم يحملن الرشيق المقوما
٢١٨	"	الجميع الاسدي	جردا كالصعدة المقامة لا قرزوي متنها ولا حرم
٢١٩	"	الناغى الذبياني	برا وقع الصوان حد نسورها فمن لطاف كالصعاد الذوايل
٢٢٠	"	عبيد بن الابرص	اما اذا استقبلتها فكانها ذبلت من الهندي فير ييوس
٢٢١	الرمح والقوس	طفيل الغنوى	وعج كاحنا السرا مطت بها مطارده تهديها اسنة خضب
٢٢٢	القوس	زهير بن ابي سلمى	بشعث معطلة كالقوس فزون مخالها وادين حولا
٢٢٣	"	عامر بن الطفيل	ونحن الاولى قدنا الجياد على الوجى كما لوح القواس نبعا وساما

(208) Ay.Ar.F.346 (209) D.F.115, v.62 (210) Muf., P.375, v.10
 (211) D.F.160, v.16 (212) Muf., P.166 v.20 (213) Muf.P.106, v.9
 (214) Agh., Vol.16, p.55 (215) Shu.Nas.p.87 (216) Iq.Th.p.107, po.2
 v.35 (217) D., P.142, v.3 (218) Muf.p.46, v.6 (219) Iq.Th.po.20,
 p.22, v.21 (220) D.F.42, v.15 (221) D.F.5, v.17 (222) Iq.Th.po.11,
 p.68, v.6 (223) D.F.121, v.5

رقم	ماخذ التشبيه	الشاعر	الشعر
٢٢٤	شجر القوس	طفيل الخنوي	وجردا * معراج نبيل حزامها طويح كعود النبعة المتنخب
٢٢٥	"	الاعشى	وجيادا كانها قضب الشوحط يحملق شكة الابطال
٢٢٦	السهم	الحارث بن عباد	وكل جردا * مثل السهم يكتفها من كل ناحية ليثله حسب
٢٢٧	"	بشر بن ابي خازم	اشكن عجاجة فخرجن منها كما خرجت من الفرض السهام
٢٢٨	"	عبيد بن الابرص	تحتي مضيرة جردا عجلزة كالسهم ارسله من كفه الغالي
٢٢٩	"	ابي بن سلمى	باسرع منها ولا مـنزع يقمصه ركنه بالوتر
٢٣٠	"	الاعشى	القائد الخيل الجياد ضوامرا مثل المفاي
٢٣١	"	النايفه الذبياني	وضم كالدجاج مسومات عليها معشر اشباه جـن
٢٣٢	"	المزود	له طحرسج كان مضيقها قداج براها صانع الكف نابل
٢٣٣	الطعاب	طفيل الفتوى	من الخزو واقورت كان متونها زحاليق ولدان عفت بعد مطب
٢٣٤	"	"	انبت فما تنفك حول /// متالع لها مثل آثار المبقر مطب
٢٣٥	الخذروف	"	يذيق الذي يعلو على ظهر منته ظلال خذاريق من الشد مطب
٢٣٦	"	"	اذا قيل نهقها وقد جد جدها ترامت كخذروف الوليد المثقب
٢٣٧	الصخرة	عنتره العيسى	نهد القطاة كانها من صخرة ملسا * يخشادا المسيل بمحف
٢٣٨	"	طفيل الفتوى	وسلمية تنضو الجياد كانها رداة تدلت من فروع يللم
٢٣٩	الحجر	ابي بن سلمى	سبوح اذا اعترضت في العنان مروج ملطمة كالبحر
٢٤٠	"	ثعلبه بن صخير	ثثق كجلمود القذاف ونثرة ثقف وعراض المهزة عاشـر
٢٤١	"	عنتره العيسى	وله حوافر موثق تـركيبها صم النسور كانها من كجندل
٢٤٢	"	ساعده بن جوثة	وحوافر تقع البراج كانها الف الزماع بها سلام صلب
٢٤٣	الانصاب	سائمة بن جندل	والعاديات اسابي الدما * بها كان اعناقها انصاب ترجيب

(224) D.F.5, v.15 (225) D.F.10, v.48 (226) Shu.Nas., P.277
 (227) Muf.F.657, v.28 (228) D.F.24, v.10 (229) Ham(c) vol.1, p.216
 (230) D.F.222, po.71, v.3 (231) Iq.Th.p.3, po.29, v.21, (232) Muf.p.166
 v.26. ((233) D.p.8, v.28 (234) D.F.22, v.17 (235) D.F.5, v.14
 (236) D.F.6, v.18 (237) Iq.Th.F.43, po.20, v.23 (238) D.F.46, v.30
 (239) Ham(c) vol.1, p.215 (240) Muf.P.261, v.21 (241) Iq.Th.P.44, po.
 20, v.27 (242) Hud.D.P.12, v.50 (243) Muf.F.228, v.6

الشعر

الشاعر

رقم ماخذ التشبيه

٢٤٤	البئر	بشر بن ابي خازم	بكل قرارة من حيث جالت	رغبة سنبك فيها انهيار
٢٤٥	"	"	"	"
٢٤٦	الرياح	عبد الله بن مرداس	صبحناكم العج العناجيج بالضحى	تمرينا من الرياح السوادك
٢٤٧	النار	امروء القيس	سبحوا جموحا واحضارها	كمعمعة السعف الموقد
٢٤٨	"	طفيل الغنوي	كان على اعرافه ولجامه	سنا ضرم من عرج يظلم
٢٤٩	الدخان	"	"	"
٢٥٠	السحاب	الاعشى	اذا هبطت سهلا كان غباره	بجانبه الاقصى دواخن تنضب
٢٥١	الصاعقه	عنتره العبسي	وحوافر الخيل العتاق على الصفا	مثل الصواعق في قفار الفدغ
٢٥٢	البرد	طفيل الفتوى	وهضن العصا حتى كان رضاه	ذرا برد من وابل متحلب
٢٥٣	المطر	"	لهن بشباك الحديد تقاذف	هوى رواج بالدجنة يعجب
٢٥٤	المطر	عنتره العبسي	والخيل في وسط المضيق تبادرت	نعوى كمثل العارض المتفجر
٢٥٥	الدلو	سلامة بن جندل	في كل قائمة منه اذا اندفعت	اساو كغريغ الدلو اشغوب
٢٥٦	"	الاعشى	اجلست كزئوب القسري	انار فالوى بمن حان اشغالها
٢٥٧	الينبوع	المرقش الاصغر	يجم جموم الصبي جاش مضيقه	وجرده من تحت فيل وابلح
٢٥٨	جد اول المياه	عمرو بن معد يكرب	ولما رايت الخيل زورا كانها	جد اول زرع ارسلت فاسبطرت
٢٥٩	المزاد	الناخه الذبياني	ينضحن نضح المزاد الوفرا تاقها	شد الرواة بما غير مشروب
٢٦٠	ثوب المائح	طفيل الفتوى	كان على اعطافه ثوب مائح	وان يلحق كلب بين لحبيه يذهب
٢٦١	القلت	المزود	اذا الخيل من غب الوجيف رايتها	واعينها مثل القالات حواجل
٢٦٢	الطحلب	طفيل الفتوى	كان خيال السخل في كل منزل	يضعن به الاسلاء اطلال طحلب

(244) Muf.P.657, v. (245) Muf.p.657, v.29 (247) Iq.Th.p.123, po.14, v. 12.
 12. (246) Iq.Fa.vol.3, P.78 (248) D.P.9, v.38 * (249) D.p.9, v.32.
 (250) D.P.26, v.46 (251) Shu.Nas, P.836 (252) D.P.9, v.34 (253, D.P.24,
 v.22 (254) Shu.Nas.P.841 (255) Muf.P.232, v.9 (256) D., P.119, v141
 (257) Muf.p.498, v.19 (258) Ham(c) vol.1, P.44 (259) Iq.Th.P.4, po.2, v.6
 260-D.P.10, v.38 (261) Muf.p.167, v.23 (262) D.P.15, v.70

رقم	ماخذ التشبيه	الشاعر	الشعر
٢٦٣	البخمار	بشر بن ابي خازم	يظل يعارض الركبان بهفو كان بياض عنته خمار
٢٦٤	حاشية الثوب	عوف بن عطية	كميتا كحاشية الثوب الاتحصى لم يدع الصنع فيها عوارا
٢٦٥	السندس والاسودس	يزيد بن الخذاق	كان عليها سندسا وسدوسا
٢٦٦	الخياء	المزود	خبا على نضار السيد مائل
٢٦٧	الخيام	عوف بن عطية	لها كفل كهن الطراف
٢٦٨	الحصير	المزود	وقلقلته حتى كان ضلوعه
٢٦٩	القصب	عوف بن عطية	لها حافر مثل قعب الوليد
٢٧٠	القرية	المثقب العبدى	وامكن اطراف الاسنة والقنا
٢٧١	المعول	امروء القيس	ويخدى على صم صلاب مالطس
٢٧٢	"	طرفة بن العبد	جافلات فوق موج عجل
٢٧٣	المبرد	الاعشى	وفى كل عام له غزوة
٢٧٤	الكبر	بشر بن ابي خازم	كان حفيف منخرجه اذا
٢٧٥	الكبر	المثقب العبدى	تنبع من امضادها وجلودها
٢٧٦	العنان	حاتم الطائي	يجد فرسا مثل العنان وصارها
٢٧٧	"	عمرو بن كلثوم	وردن دوارعا وخرجن شعنا
٢٧٨	الحبل	الجميع الاسدي	من كل مشترف ومدحجة
٢٧٩	"	بشر بن ابي خازم	كان سراته والخييل شعث
٢٨٠	"	زهير بن ابي سلمى	القائد الخيل منكوبها دابرها
٢٨١	"	ساعة بن جثويه	تخاظى البضيع له زوافر علة

(263) Muf.P.677, v.48

(264) Muf.P.839, v.11

(265) Muf.P.597, v.2

(266) Muf.P.165, v.19

(267) Muf.P.841, v.15

(268) Muf.P.167, v.24

(269) Muf.P.841, v.14

(270- Muf.P.309, v.23

(271) Iq.Th.P.159, v.63, v.

(272) Muk.Sha.P.42

(273) D.P.19, v.58

(274) Muf.P.675, v.44

(275) Muf.P.310, v.24

(276) Shu.Nas.P.132

(277) MU.

(278) Muf.P.719, v.10

(279) Muf.P.676, v.47

(280) Iq.Th.p.84, p.9,

v.18

(281) Hud.D.P.12, v.49

(282) Muf.P.169, v.18

رقم	ماخذ التشبيه	الشاعر	الشعر
٢٨٢	العصا	المزرد	وسلمية جرءا * باق مريسة
٢٨٣	"	علقة الفحل	ذو فيئة من نوى قران معجوم
٢٨٤	"	لبيد العامري	جرءا * مثل هراوة الاعزاب
٢٨٥	الصيخ	المرقش الاصغر	كميت كلون الصرف ارجل اقرج
٢٨٦	قارورة الزعفران	العباس بن مرداش	صنيعا كقارورة الزعفران
٢٨٧	"	عبيد بن الابرص	اما اذا استدبرتها فكانها
٢٨٨	الدهان	الاعشى	واجرء من فحول النخيل طرف
٢٨٩	الذهب	طفيل الفتوى	ركمما مدامة كان متونها
٢٩٠	النخل	عبيد بن الابرص	والنخيل عاكفة عليه كانها
٢٩١	"	طفيل الفتوى	واذ نابها وحف كا * ن زيولها
٢٩٢	"	عامر بن الطفيل	ولجام في راس اجرء كالجذع
٢٩٣	"	"	فما ادرك الاوتار مثل محقق
٢٩٤	"	ساعده بن جثوية	يهترفي طرف العنان كانه
٢٩٥	"	طفيل الفتوى	يرادى على فاس اللجام كانها
٢٩٦	"	طرفة بن العبد	وانافت بهواد تسلم
٢٩٧	"	دريد بن الصمة	يفوت طويل القوم عقد عذاره
٢٩٨	"	عنتره العيسى	وكان هاديه اذا استقبلته
٢٩٩	السلافة	عاقمة الفحل	سلافة كعصى النهدى فل بها
٣٠٠	النوى	طرفة بن العبد	وتفري اللحم من تعدائها
٣٠١	"	الاعشى	مقادك بالنخيل ارض العدو وجذعا نساها كلقيط المعجم

(282) Muf.p.169, v.18 (283) Iq.Th.P.113, po.13, v.49 (284) D.P.144
 (285) Muf.P.496, v.13 (286) Agh.Vol.16, p.136 (287) D.P.43, v.16
 (288) D.P.129, v.5 (289) D.P.7, v.24 (290) D.P.21, v.10 (291) D.P.8,
 v.29 (292) D.P.157, v.8 (293) D.P.152, v.5 (294) Hud.D.p.12, v.51
 (295) D.P.11, v.45 (296) Iq.Th., P.63, v.62. (297) Shu.Nas, P.759
 (298) Iq.Th.P.44, po.20, v.24 (299) Iq.Th.po.13, P.113, v.49 (300) Iq.
 Th.p.70, po.14, v.16 (301) D.P.30, v.25

رقم	ماخذ التشبيه	الشاعر	الشعر
٣٠٢	النوى	علقمة الفحل	سلافة كعصى النهدى غل بها
٣٠٣	القطن	طفيل الفتوى	كان سدا قطن النوادف خلفها
٣٠٤	السعالى	دريد بن الصمة	على جرد كامثال السعالسى
٣٠٥	"	عبيد بن الابصر	نحن قدنا من اهاضيب الملا
٣٠٦	"	الاعشى	ترج جياهه مثل السعالى
٣٠٧	المشمر	عبيد بن الابصر	واذا الخيل شمردت فى سنا الحرب
٣٠٨	السابع	" "	كم من رئيس يقدم الالف على الاجرد السابح
٣٠٩	"	عامر بن الطفيل	والالة من كل اسمر مذود
٣١٠	"	طفيل الفتوى	فان فزعوا طاروا الى كل سابح
٣١١	"	عنتره العبسى	صبر اعدوا كل اجرد سابح
٣١٢	"	" "	از لا ازال على رحالة سابح
٣١٣	"	مالك بن حمار	يعدو بهزى سابح ذوميعه
٣١٤	"	الاعشى	من كل سابحة واجرد سابح
٣١٥	"	"	كم فيهم من شطبة خيفسق
٣١٦	"	"	الا عالة او بداهمة
٣١٧	"	زيد الخيل	ونجاك يا ابن العامرية سابح
٣١٨	"	عبد المدان علمربن الطفيل	سبح اذا حال الحزام كانه
٣١٩	"	عامر بن الطفيل	فلوشئت نجتنى سبح طمرة
٣٢٠	"	ابى بن سلمى	سبح اذا اعترضت فى العنان
٣٢١	"	امروء القيس	سبحا جموحا واحضارها

(302) Iq. Th. P. 113, Po. 13, v. 49 (303) D. P. 8, v. 31 (304) Shu. Nas, P. 769 (305) D. P. 58, v. 6 (306) D. P. 136, v. 36 (307) D. P. 74, v. 14
 (308) D. P. 59, v. 12 (309) D. P. 145, v. 9 (310) D. P. 29, v. 7 (311) Iq. Th. P. 47, v. 48 (312) Iq. Th. P. 47, v. 48 (313) Naq. 'B', P. 674 (314) D. P. 101, v. 42 (315) D. P. 107, v. 52
 (316) D. P. 114, v. 49 (317) Ham (Bu), P. 53, po. 235, v. 1 (318) Shu. Nas, P. 87 (319) D. P. 144, v. 7 (320) Ham. (c) vol. 1, p. 215 (321) Iq. Th. P. 123, po. 14, v. 12

الشعر

رقم	ماخذ التشبيه	الشاعر	الشعر
٣٢٢	الشارب	عنتره العبسي	وكان مشيته اذا نهضتـــــــــــــــــه
٣٢٣	المزامير	المزور	اجش صريحى كان صهيـــــــــــــــــله
٣٢٤	والجالجل الراعى	سلامة بن جندل	كانه يرفى نام عن غـــــــــــــــــم
٣٢٥	الاحول	عنتره العبسي	سلس العنان الى القتال فعينه
٣٢٦	المرأة	" "	وانا نقود الخيل حتى كان رؤسها
٣٢٧	السوار	خالد بن جعفر	تراها فى الغزاة ومن شعث
٣٢٨	المداك	سلامة بن جندل	يرقى الدسيح الى هاد له تبع
٣٢٩	"	عبد بن الابرص	وانا اقتنصنا لا يخف خضابها
٣٣٠	الطير	طرفة بن العبد	دلق الخارة فى افراعهم
٣٣١	"	طفيل الفتوى	اذا خرجت يوما اعيدت كائنها
٣٣٢	"	المهلhel	ولقد تركنا الخيل فى مرصاتها
٣٣٣	"	سلمة بن الخرشب	فلوانها تجرى على الارض ادركت ولكنها تهفو بتمثال طائر
٣٣٤	"	هند بن خالد بن صخر ابن الشقيق الشيرازي	جلبنا من جنوب العود جردا
٣٣٥	الحمام	بشر بن ابي خازم	يبارين الاسنة مصغيات
٣٣٦	الحدادة	الناطقة الديبائى	فاورد هن بطن الاثم شعفا
٣٣٧	"	عامر بن الطفيل	والخيل تردى بالكماة كائنها
٣٣٨	الصقر	عبد المدان	سبح اذا حال الحزام كانه
٣٣٩	الصقر	دريد بن الصمة	عتيد لايام الخروب كائنه
٣٤٠	"	عامر بن الطفيل	ونجا بعنترة الاغر من الردى
٣٤١	"	المزور	متى يركبها يقال بار قاتل

- (322) Iq. Th. P. 44, p. 20, v. 30 (323) Muf. P. 165, v. 17 (324) Muf. P. 233 v. 10 (325) Iq. Th. P. 44, po., 20, v. 29 (326) Iq. Th. P. 52, po. 26 (327) Ay. Ar., P. 236 (328) Muf., P. 233, v. 11 (329) D. P. 43, v. 17 (330) Iq. Th., P. 63, v. 1 (331) D. P. 22, v. 13 (332) Shu. Nas., P. 175 (333) Muf. P. 36, v. 8 (334) Iq. Th. Fa., vol. 3, P. 79 (335) Muf. P. 658, v. 32 (336) Iq. Th. p. 29, po. 27, v. 24 (337) D. P. 144, v. 4 (338) Shu. Nas. P. 87 (339) Shu. Nas. P. 778 (340) D. P. 132, v. 4 (341) Muf. P. 165, v. 18

رقم	ماخذ التشبيه	الشاعر	الشعر
٣٤٢	الصقر	ابى بن سلمى	فما سوزينى على مسرى* خفيف الفرو* اد حديد النظر
٣٤٣			راى ارنبا سنحت بالفضا فيادرها ولجات الخمـ
٣٤٤	العقاب	الاعشى	متى تاتنا تعدو بسر جك لقوة صبور تجنينا وراسك مائل
٣٤٤	العقاب	زيد الخيل	ونجاك يوم الروع اذ حضر الوغى مسح كفتخا* الجناحين كاسر
٣٤٥	"	سلمة بن الخرشب	خدارية فتخا* الشق ريشها سحابة يوم ذى اهاضيب ماطر
٣٤٦	"	الاعشى	على كل محبرك السراة كانه عقاب هوت مى مرقب اذ تعلت
٣٤٧	"	المعقر البارقى	وكل طموح فى العنان كانها اذا افتمست فى الما* فتخا* كاسر
			لها ناهض فى الوكر مهدت له كما مهدت للبعل حسنا* فاعر
			تخاف نسا* يبتززن حليلها محيرة قد احريتها الضرائر
٣٤٨	"	عميرة بن طارق	بفتيان صدق فوق جرد كانها طوالب عقبان عليها الرحائل
٣٤٩	النحل	المثقب العبدى	وامكن اطراف الاسنة والقنـ يعاسيب قود كالشنان خدودها
٣٥٠	القطا	مجمع بن هلال	وخيل كاسراب القطا قد وزعتها لها سبل فيه المنية تلمع
٣٥١	القطا	طفيّل الفنوي	بيادرن بالفرسان كل ثنية جنوحا كغراط القطا المتسرب
٣٥٢	"	قيس بن الخطيم	واقبلت من ارض الحجاز بحلبة تعم الفضا* كالقطا المتبدد
٣٥٣	"	امرو* القيس	اذ من اقساط كرجل الدبا او كقطا كاظمة الناهـ
٣٥٤	"	عبيد بن الابرص	القائد الخيل تردى فى اعنتها ورد القطا هجرت فلما* الى الشمد
٣٥٥	"	المزرد	وان رد من فضل العنان توردت هوى قطاة اتبعتهما الاجادل
٣٥٦	"	عبيد بن الابرص	ثم عجننا من خوصا كالقطـ القارب المنهل من اين الكلال
٣٥٧	الجراد	بشر بن ابى خازم	مهارشة العنان كان فيها جرادة هبوة فيها اصفـ
٣٥٨	"	امرو* القيس	اذ من اقساط كرجل الدبا او كقطا كاظمة الناهـ

(342) Ham(c) vol.1, PP.215-216 (343) D.F.187, po.47, v.3 (344) Ham
 (e) (Bu), P.52, po.234 (345) Muf.P.36, v.9 (346) D.F.182, v.13
 (347) Naq. (B) 676 (348) Naq. (c) vol.1, p.52 (349) Muf.P.309, v.23
 (350) Ham(c) vol.1, P.297 (351) D.F.9, v.35 (352) D.Hassan, P.124
 (353) Iq.Th., P.151, po., 51, v. 7 (354) D.F.46, v.7 (355) Muf., P.171,
 v.33 (356) D.F.59, v.10 (357) Muf., P.673, v.39 (358) Iq.Th.P.151,
 po. 51, v.7.

رقم	ماخذ التشبيه	الشعر
٣٥٩	الجراد	طفيل الفتوى ومن بطن ذي فاج رجال كأنها جراد تبارى وجهة الريح مطلب
٣٦٠	"	كان رجال الخيل لما تبددت بوادي جراد الهبوة المقصوب
٣٦١	"	قطبة بن سيار فطرونا الى جرد جياذ كأنها جراد تبارى وجهة الريح باكر
٣٦٢	"	دريد بن الصمة ولما ريات رايت الخيل تترى كأنها جراد يبارى وجهة الريح مفتد
٣٦٣	الابل	بعضني تيم الله فلقد رايت الخيل شلن عليكم شول المخاض ابنت على المتخبر
٣٦٤	"	سلمة بن الخرشب فلم ينج الا خوفاً تدعى بذى شرفات كالفتيق المخاطر
٣٦٥	"	طفيل الفتوى كان يبيس الما فوق مقونها اشارير ملح في مابة مجرب
٣٦٦	اليهودج	عرف بن عطية لها شعب كاياد الضبيط فضض عنها البناة الشجارا
٣٦٧	الغمام	النايفة الذبياني قب الا باطل تردى في اعنتها كالخاضيات من الزور الظنايب
٣٦٨	"	ليبد الحامري وترى المسموم في القياد كانه صعل اذا فقد السباي يصوم
٣٦٩	الظبي	زهير بن ابي سلمى جوانح يخلجن خلع الظبا يركضن مياد وينزن مياد
٣٧٠	"	المزرد انما ضمرت كانت جداية حلب امرت اعاليها وشد الاسافل
٣٧١	"	سازمة بن جندل ومستوعب في الجرى فضل عنانه يمر كمر الشاذق المتشلق
٣٧٢	الظبي	المرقش الاصفر كما انتفجت من الظبا جداية اشم اذا زكرته الشد افيع
٣٧٣	"	ثعلبة بن عمرو وتعطيك قبل السوط مل عنانها واضرار ظبي اخطاته المجادف
٣٧٤	التيس او المقص	بشر بن ابي خازم باحقها الملا مخرمات كان جذاعها اصلا جلام
٣٧٥	"	الاعشى سواهم جذعانها كالجلام اقبح منها القياد النسورا
٣٧٦	"	النايفة الذبياني شواذب كالا جلام قد آل رمها سماحيق صفرا في تلبل وفائل
٣٧٧	التيس	الجميع الاسدى ينصون فضلة بالرماح على جرد تكدس مشية العصم

(359) D.P.22, v.11 (360) D.P.9, v.33 (361) Naq.(B)p.586 (362) Shu.
 Nas.P.756 (363) Ham(c)vol.1, p.35 (364) Muf.F.38, v.14 (365) D.P.8,
 v.27 (366) Muf.F.840, v.12 (367) Iq.Th., P.4, po.2, v.7 (368) D.P.
 (369) Iq.Th.p.87, po.11, v.16 (370) Muf.F.172, v.3 (371) D., P.15
 (372) Muf.F.448, v.18 (373) Muf.F.561, v.5 (374) Muf., F.657, v.131
 (375) D.P.72, v.50 (376) Iq.Th., po.20, p.22, v.20 (377) Muf.F.719, v.9

رقم	ماخذ التشبيه	الشاعر	الشعر
٣٧٨	التيس	دريد بن الصمة	كميش كتييس الرمل اخلص متته ضريب الخلايا والنقيع المعجل
٣٧٩	"	طفيل الغتوى	على كل منشق نساها طمرة ومنجرد كانه تيس حليب
٣٨٠	"	يزيد بن الخداق	فاضت كتييس الرمل تنزو اذا نزت على كيدات يفتلين خفوسا
٣٨١	السباع	بشر بن ابي خازم	يخرجن من خلل الخبار عوايسا خيب السباع لكل اكلف ضيغم
٣٨٢	الكلب	طفيل الغتوى	تصانع ايديها السريح كانه كلاب جميع فرة الصيف مهرب
٣٨٣	"	ضمرة بن ضمرة	شماطيط تهوى للسوام كانه اذا هبطت غوطا كلاب طوارد
٣٨٤	"	طفيل الغتوى	تبارى مراخيها الزجاج كانه ضراء احست نياة من مكلب
٣٨٥	"	عبيد بن الابرص	مسرعات كانهن ضراء سمعت صوت هاتف كلاب
٣٨٦	الذئب	المهلهل	ورجعنا نخشى القنا في ضمير مثل الذئب سريعة الاقدام
٣٨٧	"	عبيد بن الابرص	وطمرة كالسيد يخلو فوقها ضرامة عبل المفالك اقلب
٣٨٨	"	دريد بن الصمة	يعارب جرذا كالسراحين ضمرا تروى بابواب البيوت وقصهل
٣٨٩	"	عامر بن الطفيل	يقودون جرذا كالسراحين تستص صدور العوالي ٠٠٠ وادهما
٣٩٠	"	طفيل الغتوى	وخيل كالمثال السراج مصونة ذخائر ما ابقى الخراب ومذهب
٣٩١	"	المزود	تقول اذا ابصرته وهو صائم خبا على نشر او السيد مائل
٣٩٢	"	زيد الخيل	اذا قلت قد ادركت فايستعفائه تجرد سيد اسلمته غيوب
٣٩٣	"	الحصين ابن الحمام	واجر كالسرحان يضربه الندى ومحبوكة كالسيد شقا صلدا
٣٩٤	"	طفيل الغتوى	ككالكته بحد ما صبر من عرق سيد تمطر جفج الليل مبلول
٣٩٥	"	زيد الخيل	اذا قلت اطراف الرماح ينلنه يجم كسرحان بضيضا ضامر
٣٩٦	"	المعتر البارقي	يفج عنا كل ثغر نفاهه مشيح كسرحان القصيمة ضامر

(378) Shu.Nas., p.778 (379) D.P.12, v.53 (380) Muf.P., 598, v.4 (381) Muf.P., 680, v.12 (382) D.P.10, v.40 (383) Muf.P.634, v.3 (384) D.P. 7, v.26 (385) D.P.75, v.17 (386) Shu.Nas., P.174 (387) D.P.15, v.17 (388) Shu.Nas., P.778 (389) D.P.143, v.9 (390) D.P.21, v.8 (391) Muf., P.165, v.19 (392) Ham(Bu) p.53, po.235, v.2 (393) Muf.P.107, v.12 (394) D.P.33, v.24 (395) Ham(Bu) p.53, po.234 (396) Iq.Fa.vol.3, p.65.

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رقم	ماخذ التشبيه	الشاعر	الشعر
٣٩٧	الذئب	المعقر البارقى	يفرح عنا كل شجر نخافه مشيح كسرحان القصيمة ضامر
٣٩٨	"	طفيل الفتوى	وفينا رباط الخيل كل مطهم رجيل كسرحان الغضا المتارب
٣٩٨	"	"	كسيد الغضا الخادى اضل جراً* علا شرفا مستقبل الريح يلعب
٣٩٩	"	ربيعة بن مرقوم	فلما انجلى عنى الظلام دفعتها يشبهها الرائي سراحين لغها
٤٠٠	مهاجسته معتصب الولد	يزيد بن سنان	اذا نفذتهم كرت عليهم كان فلوما فيكمهم ويكـرى
٤٠١	الخصم	المزرد	صفوح يخذلها وقد طال جربها كما قلب الكف الالاء المنجادل
٤٠٢	النذر	"	يرى الشد والتقريب نذرا اذا عدا وقد لحقت بالطلب منه الشواكل
٤٠٣	موانس زعر	"	يرى طامح العينين يرنو كانه مو* انفس زعر فهو بالاذن خائل

((5 - The Camel))

٤٠٤	القطا	عميرة بن طارق	فراحت كان الرجل حشى بجونة بذات الستار اخطاتها الحبال
٤٠٥	سندان الحداد	"	وكلفت ما عندى علاة رجيلة مراحا وفيها جراءة وتخاليل
٤٠٦	امراة فى ماتم	"	كان يديها اذا جد نجاو* ها يدا معول خرقا* تعد ماتما
٤٠٧	الدف	علقمة الفضل	تتبع جونا اذا ما هيجت زجلت كان دفا على عليا* مهـزوم
٤٠٨	الفيل	"	يهدى بها اكلف الخدين مختبر من الجمال كثير اللحم عيثوم
٤٠٩	البقر الوحشى	عبيد بن الابرس	تمشى بهم ادم ثلث نسوعها خوص كما يمشى المهجان الربرب
٤١٠	الجيل	ساعدة بن جثريه	فجلزوا باسارى فى زمامهم وجمال كهنيم الطود مقتسم
٤١١	السحاب	"	واستد بروهم يكفرون عروجهم مور الجهم اذا زفته الازهب

- (396) Iq. Fa. vol. 3, P. 66 (397) D. P. 5, v. 13 (398) D. P. 23, v. 21
 (399) Muf. F. 737. v. 17 (400) Muf., p. 121, v. 3 (401) Muf. F. 170, v. 3
 (402) Muf., P. 168, v. 25 (403) Muf. F. 166, v. 22 (404) Naq. (c) vol. 1, P. 52
 (405) Naq. (c) vol. 1, P. 51 (406) Naq. (c) vol. 1, P. 50 (407) Iq. Th. P. 113
 Po. 13, v. 50 (408) Iq. Th., P. 113, po. 13, v. 51 (409) D. P. 14, v. 14
 (410) Hud. D. P. 21, v. 5 46. (411) Hud. D., P. 14, v. 63

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الشاعر

رقم ماخذ التشبيه

واجر مطردا كالشطن	وذا هبة غامضا كلمه	الاعشى	٤١٢ الشطن
بطعن مثل اشطان الركي	وفير نوافذ يخرجن منهم	عنتره العيسى	٤١٣ "
لها في كل مدلجة حذود	كان رماحهم اشطان يثر	" "	٤١٤ "
اشطان يثر في لبان الادم	يدعون عنتر والرماح كانها	" "	٤١٥ "
تختلج النزع اشطانها	تراهن يخلجن خليج اللام	قيس بن الخطيم	٤١٦ "
كانها باكف القرم اذ لحقوا مواضع البئر	اشطان مطلوب	سأمة بن جندل	٤١٧ "
وجبهناهم بطعن كما تنهز في حمة الطوي	الدم لا	الحارث بن حلزة	٤١٨ "
ومطردا كرشا الجسرور	من خلب النخلة الاجرد	امروء القيس	٤١٩ "
في مجلس بيض الوجوه يكنهم غاب كاشطان القليب منصب		سأمة بن جوءية	٤٢٠ "
لما راونا ويلج البيض وسطهم وكل مطرد الانبوب كالمسد		عبيد بن الابرص	٤٢١ المسد
ومطرد لدن الكعوب كانما تفشاه منابع من الزيت سائل		المزرد	٤٢٢ الزيت
في مجلس بيض الوجوه ينك يكنهم غاب كاشطان القليب منصب		سأمة بن جوءية	٤٢٣ الاجم
تخال ذوايل الخطى في حافات اجسام		الاعشى	٤٢٤ الاجم
والا كل اسمر وهو صدق	كان الليط انبت خيزرانا	"	٤٢٥ الخيزران
لذ بهز الكف يحسل متنه فيه كما غسل الطريق الثعلب		سأمة بن جوءية	٤٢٦ الثعلب
اصم اذا ما هز مارت سراته	كما مار شعبان الرمال المائل	المزرد	٤٢٧ الشعبان
اصم رد ينيا كان كهويه	نوي القسب عراكها مزجا منصلا	اوس بن حجر	٤٢٨ النوي
واسمر خطيا كان كهويه	نوي القسب قد ارمى ذراعا على العشر	حاتم الطائي	٤٢٩ "
صدق من الهندى البس جبه	لحقك بكعب كالنواة طيس	عبيد بن الابرص	٤٣٠ "
طوال الساعدين يهز لدنا	يلوح سنانه مثل الشهاب	الشهاب طفيل الغنوي	٤٣١

(412) D.P.21, v.73 (413) Iq. Th., P.52 (414) Iq. Th. P.38, Po.10, v.6

(415) Iq. Th., P.48, v.73 (416) D.P.8, v.9 (417) Muf. P.239, v.21

(418) Mu. (419) Iq. Th. P.12, Po.14, v.13 (420) Hud. D.P.183

(421) D.P.47, v.11 (422) Muf. P.176, v.50 (423) Hud. D.p. v.

(424) D.P.205; v.18 (425) D.P.130, v.8 (426) Hud. D., P.14, v.61 (427)

Muf., P.177, v.51 (428) Shu. Nas. P.494 (429) Shu. Nas., P.132 (430)

D.P.43, v.19 footnote (431) D.P.57, v.3

رقم	ماخذ التشبيه	الشاعر	الشعر
٤٣١	الشهاب	طفيل الفنوي	طوال الساعدين يهزلدنة يلج سنانه مثل الشهاب
٤٣٢	"	الحارث بن عباد	سائل سدوس التي افنى كتائبها طعن الرماح التي في رؤسها شهاب
٤٣٣	"	ساعده بن جويته	خرق من الخطى اغمض حده مثل الشهاب اذا رفعته يطمب
٤٣٤	"	عنتره العيسى	وكل رديني كان سنانه شهاب بدا في ظلمة الليل واضح
٤٣٥	النار	قبس بن الخطيم	غدر عند المكر سيدهم فيه سنان تغاله لهبا
٤٣٦	"	عنتره العيسى	ومطر الذنوب احصى صدق تغال سنانه بالليل نارا
٤٣٧	"	عبيد بن الابرص	فاوردوا سرا له ذبلا كانهن اللهب الشاعل
٤٣٨	"	يزيد بن سنان	بذات الرمث ان خففوا العوالي كان ظباتها لهبان جمر
٤٣٩	"	مجمع بن حلال	عبأت له رما طويلا والة كان قبس يعلو بها حين تشع
٤٤٠	"	خفاف بن عمير	يلوح السنان على متنها كنار على مرقب تسحر
٤٤١	المصباح	ابوزرئب المهذلي	وكلاهما في كفه يـزنية فيها سنان كالمنارة اصلح
٤٤٢	"	الناخه الذبياني	واسمر مارن يلتاح فيه سنان مثل نبراس التهام
٤٤٣	"	اوس بن حجر	عليه كمصباح العزيز يشبه لفصح ويحشوه الذبال المفتلا
٤٤٤	الهلال	المزود	له فرط ماضى الغرار كانه هلال بدا في ظلمة الليل ناحل
٤٤٥	المقيل	سأمة بن جندل	زرقا استنمها حمرا مثقفة اطرافهم من مقيل لليعاسيب
٤٤٦	الناقة	عمرو بن كلثوم	اذا عض الشفاف بها اشمازت ولتهم عشوزنة زهونا
٤٤٧	النسر	يزيد بن سنان	تركت الرمح يبرق في صلاه كان سنان له خرطوم نسر
٤٤٨	الحيوان المتوحش	الجميح	في كفه لدنة مثقفة فيها سنان مهرب لحسم
٤٤٩	الالعب	عبيد بن الابرص	سائل بنا حجر بن ام قطام اذا ظلت به السمر النواهل تلعب
٤٥٠	المطشان	عنتره العيسى	ستعلم اينما للموت ادنى اذا دانيت بي الاسل الحرارا

(431) D.P. 57, v. 3 (432) Shu. Nas., P. 276 (433) Hud. D.P. 13, v. 59
 (434) Iq. Th. P. 37, po. 7, v. 16 (435) D.P. 30, v. 14 (436) Iq. Th. P. 38,
 po. 11, v. 6 (437) D.P. 72, v. 13 (438) Muf. P., 121, v. 4 (439) Ham(c)
 vol. 1, P. 298 (440) Agh., vol. 16, P. 140 (441) Muf. P. 882, v. 60 (442)
 Iq. Th. P. 28, po. 27 (443) Shu. Nas. P. 494 (444) Muf. P. 177, v. 52
 (445) Muf. P. 239, v. 20 (446) Mu. (447) Muf. p. 122, v. 7 (448) Mu.
 (449) D.P. 16, v. 27 (450) Iq. Th., p. 38, po. 11, v. 8

رقم	ماخذ التشبيه	الشاعر	الشعر
٤٥١	العطشان	عبيد بن الأبرص	سائل بنا حجر بن أم قطام إذ ظلت به السمر النواهل تلعب
٤٥٢	"	أمرؤ القيس	يحملننا والأسل النواهل
٤٥٣	"	الأعشى	ولقد يحاول أن يقوم وقد مضت فيه النواهل
٤٥٤	"	نامر بن الحافيل	ثم نزعنا وما انفكت شقاوتهم حتى سقينا أنابيا وخرصانا
٤٥٥	"	المزود	واني أرى الكيش والكيش جامع وأرجع رمحي وهوريان ناهل
٤٥٦	"	أذيف بن زيان	ولما تدانوا بالرماح تطلعت صدور القنا منهم وعلت نهالها
٤٥٧	"	درو بن الصمة	نجد جهارا بالسيوف روهم وأراحنا منهم تعل وتنهل
٤٥٨	الصائح	عنتره العيسى	تصيح الردينيات فوحجباتهم صياح العوالي في الثقاف المشقب
٤٥٩	السم	أ. ربيعة بن مقروم	واني لمن قوم تكون رماحهم لأعدائهم في الحرب سما مقشبا
٤٦٠	قطع الحصى	قيس بن الخطيم	تري قصد المران تهوي مكانها تذر خرصان بأيدي الشواطب
٤٦١	السيل	أمية بن أبي الضلت	كان رماحهم سيل مطلل . . وأمسك بأيدي موردينا

((7 - The Sword))

٤٦٢	الخمر	المزود	سلاف حديد ما يزال حسامه	ذليقا وقدته القرون الاوائل
٤٦٣	الطح	أبرقة بن الأسلت	احفرها عنى بنى رونق	مهند كالملح قطاع
٤٦٤	"	حسان بن ثابت	منعنا على رفق القبائل ضيما	برهقة كالطح مخلصه العقل
٤٦٥	"	المتنخل الأندلسي	كلون الطح ضربته هببر	يتر العظم سقاط سراطى
٤٦٦	"	عامر بن الأظابة	بذى شطب كلون الملح صاف	ونفس لا تفر على القبيح

- (451) D.P.16, v.27 (452) Iq. Th. P.144, po. 14, v.7 (453) D.P.225, v.21
 (454) D.P.150, v.4 (455) Muf. P.164, v.14 (456) Ham(c) vol.1, P.49
 (457) Shu. Nas. P.778 (458) Iq. Th. P.35, po.4, v.4 (459) Muf. P.737, v.19
 (460) D.P.11, v.15 (461) D.P.66 (462) Muf. P.175, v.45 (463) Muf. p.567,
 v.7 (464) D.P.320 (465) Hud. D.P.93, v.31 (466) B. Ath., vol.1,
 P.309

رقم	ماخذ التشبيه	الشاعر	الشعر
٤٦٧	الفخدير	المهلهل	هزموا العداة بكل اسمرمارن ومهند مثل الفخدير يمانى
٤٦٨	"	المتنخل الهذلى	ابيض كالرجع رسوب اذا ماشخ فى محتفل يختلجى
٤٦٩	"	مالك بن خالد الهذلى	ابينا الديان غير بيض كانها فضول رجاع وقرقتها السنائن
٤٧٠	اللجين	اوس بن حجر	اذا سل من غمد تاكل اثره على مثل مصحاة اللجين تاكلا
٤٧١	البرق	عمرو بن المختارم	شدنا عليهم والسيوف كانها بايماننا فمامة تبتسم
٤٧٢	"	عنتره الحميرى	وسيفى كالحقيقة وهو كعمى سلاحى لا اقل ولا فطارا
٤٧٣	"	الاعشى	ويضى كأمثال الحقيق صوامر تصان ليوم الدج فينا وتغشيب
٤٧٤	"	دروهم بن يزيد	كانها فى الكف اذا لمعت وميض برق بيدرو وينكسف
٤٧٥	"	اوس بن حجر	وابيض هنديا كان فسراره تاللو برق فى حصى تكلا
٤٧٦	"	الاعشى	كانما الال فى حافات جمعهم والبيض برق بدا فى عارض يكف
٤٧٧	"	عباس بن مرداس	تلوح بايدينا كما لاح بارق تاللو فى داج من الليل حالك
٤٧٨	النار	عبيد بن الابرص	تدمران حامي الكتبيه لاكسلا اذا السيوف بايدي القوم كالوقد
٤٧٩	"	السموئل بن عاديا	والسمر مطرودة مثقفة والبيض تزهى تخالها شهب
٤٨٠	"	عنتره الحميرى	تدارك لا يتقى نفسه بابيض كالقيس الطميب
٤٨١	الورق	" "	وكالورق الخفاف وذات غرب ترى فيها عن الشرع ازوارا
٤٨٢	الصبح	عبيد بن الابرص	لما راوك وبلغ البيض وسطهم وكل مطرد الانبوب كالمسد
٤٨٣	النمل	اوس بن حجر	كان مدب النمل يتبع الربا ومدج نر خاف يردا فاسملا
٤٨٤	الشبثان	ساعده بن جوية	على صفحته من متون جلاله كفى بالذى ابلى واتعت منفلا
٤٨٥	الناقة	يزيد بن الخذاق	ترى اثره فى صفحته كانه يحد ليوم الروع زففا مفاضة

- (467) Shu. Nas., P. 161 (468) Hud. pos., P. 86, v. 28 (469) Hud. pos., F. 156
 v. 16 (470) Shu. Nas., P. 495 (471) Muf. P. 114, L. 19 (472) Iq. Th. P. 38, po. 11
 v. 4 (473) D., P. 138, v. 27 (474) D. Hassan, P. 286 (475) Shu. Nas., P. 495
 (476) D. P. 249, po. 164, v. 6 (477) Iq. Ta., vol. 3, P. 78 (478) D. P. 46, v. 2
 (479) D. P. 19, po. 7 (480) Iq. Th. P. 35, po. 3, v. 4 (481) Iq. Th. p. 38, po. 11,
 v. 5 (482) D. P. 47, v. 11 (483) Shu. Nas., P. 495 (484) Hud. D. P. 132, v. 13
 (485) Muf. P. 598, v. 5

رقم	ماخذ التشبيه	الشاعر	الشعر
٤٨٦	الانسان الفصيح	البراق	بها نغم الاسياف تنطق بالظلي فصيحات حد ثائرات خفائف
٤٨٧	" المجهنون	المتنخل الهذلي	ومنتخب اللب له ضربة حذبا * كالقط من الخدع
٤٨٨	المخراق	عمرو بن كلثوم	كان سيوفنا فينا وفيهم مخاريق بايدي لاعبيننا
٤٨٩	"	قيس بن الخطيم	اجالد هم يوم الحديقة حاسرا كان يدي بالسيف مخراق لاعب
٤٩٠	الحصا	سألمة بن جندل	اذا الهند وانيات كن عصينا بها نتابي كل راس وفقر
٤٩١	"	عبد المسيح بن عسلة	غدونا اليهم والسيوف عصينا بايماننا نفلي بهم الجماعا
٤٩٢	"	الاعشى	نقيم لها سوق الضرائب ونعتصم باسيافنا حتى توجه خالها

((8 - The Bow))

٤٩٣	البهمى	اوس بن حجر	على فخذيه من براية عودها شبيه سفي البهمى اذا ماتفتلا
٤٩٤	الاضلاع	ذو الاصبح العدواني	اما ترى قوسه فيبنة النبع هتوف تغالها ضلعا
٤٩٥	السبيكة	المتنخل الهذلي	كالوقوف لاوقربها هزمها بالشرع كالخشم ذي الازم
٤٩٦	"	"	وصفرا البراية فرع نبسح كوقف العاج عاتكة الليطاط
٤٩٧	النحل	سألمة " " "	كالوقوف لاوقربها هزمها بالشرع كالخشم ذي الازم
٤٩٨	الريح	ساعده بن جروثة	وصفرا من نبع كان عداها مزوعة تلقى الباب حطوم
٤٩٩	حاشية الازار	" " " "	كحاشية المحذوف زين ليظها من النبع ازرحاشك وكثوم

- (486) Shu.Nas.P.146 (487) Hud.D.P.86, v.26 (488) Mu.
 (489) D.P.11, v.21 (490) D.P.15 (491) Muf.P.607, v.2 (492) D.P.222,
 v.7 (493) Shu.Nas.P.496 (494) Shu.Nas.P.631 (495) Hud.D., P.86, v.24
 (496) Hud.D., P.86, v.24 (497) Hud.D., P.86, v.24 (498) Hud.D., P.93,
 v.33 (499) Hud.D.P.32, v.14 (500) Hud.D., P.32, v.15

رقم	ماخذ التشبيه	الشاعر	الشعر
٥٠٠	السير	راشد بن شهاب	ونبل قران كالسيور سلالجم
٥٠١	"	عنتره العيسى	وغير هتوف لاسقى ولا نشم
٥٠٢	القرط	المتنخل المذلى	بكل هتوف عجبها رضوية
٥٠٣	الزعفران	طفيل الفنوى	وشقت بها معابل مرهفات
٥٠٤	السم	حسيل بن سبيع	واصف مشهور الفواء كانه
٥٠٥	مطر الخريف	مالك بن خالد المذلى	وخرمية منسوية وسالجم
٥٠٦	البرد	هلال بن رزين	لما رايتهم كان نبالهم
٥٠٧	البرد	قيس بن الخطيم	فولوا تحت قطقطها سراعا
٥٠٨	"	مقل بن خويلد	جاءت بنو الاوس عارضا بردا
٥٠٩	"	خداش بن زهير	فجاءوا عارضا بردا وجئنا
٥١٠	"	عبد الشارق بن عبد العزى	فجاءوا عارضا بردا وجئنا
٥١١	النار	ساعة بن جهموة	واحصنه تهر الظباء كانها
٥١٢	"	اوس بن حجر	تخزين انضا وركبن اتصالا
٥١٣	الظبا	ساعده بن جوثة	كساحا رطيب الريش فاعتدلت لها
٥١٤	النحل	الامشي	سالجم كالنحل انحنى لها
٥١٥	"	المتنخل المذلى	قضيبي سرا قليل الابى
٥١٦	"	ذوالاصبع العدواني	كاوب الدبر فامضة وليست
٥١٧	القطا	طفيل الفنوى	بمرهقة النصال ولا سلاط
٥١٨	الغضبان	" " "	اما ترى نبله فخرم حشا
٥١٩	الحصن	ساعده بن جوثة	كان مراقب القطا اطرها
٥٢٠	الكراث	الكلمبة اليربوعى	يراقب ايحا الرقيب كانه

(500) Muf. P. 612, v. 6 (501) Iq. Th. P. 40, po. 15, (502) Hud. B. P. 93, v. 34

(503) D. P. 27, v. 42 (504) Ham(c) v. 1, P. 222 (505) Hud. Pos, p. 168, v. 5 (506)

Ham(c) v. 1, p. 126 (507) D. P. 30, v. 17 (508) Hud. pos. P. 105, v. 5 (509) Agh. vol. 19

P. 78 (510) Ham(c) vol. 1 P. 170 (511) Hud. D. P. 32, v. 16 (512) Shu. Nas. P. 496

(513) Hud. D. p. 29, v. 6 (514) D. P. 21, v. 72 (515) Hud. D. P. 94, v. 35 (516) Shu. Nas, P.

632. (517) D. P. 13, v. 58 (518) D. P. 27, v. 44 (519) Hud. D. P. 32, v. 16

Muf. , P. 22, v. 4.

رقم	ماخذ التشبيه	الشاعر	الشاعر
٥٢١	المصباح	اليزيد	كان همام الشمس في حجراتها مصابيح رهبان زعتها القنادل
٥٢٢	النار	عبيد بن الابرص	شم كان سنا القوانس فوقهم نار على شرف اليفاع تلهب
٥٢٣	النجوم	الاعشى	سوابقهم بهض خفاف وفوقهم من البيض امثال النجوم استقلت
٥٢٤	الكواكب	الاخشي بن شهاب	بجاءوا ينفى وردها سرعانها كان وضع البيض فمها الكواكب
٥٢٥	"	قيس بن الخطيم	صحنها بها الاطام حول مزاحم قوانس اولى بهضنا كالكواكب
٥٢٦	الحصن	دوهم بن يزيد الادمي	والبيض حصن لهم اذا فزعوا وسابقات كانها النطف

Reference :

- (521) Muf.P., 174, v. 43
 (522) D.P. 14, v. 13
 (523) D.P. 182, v. 10
 ((524) Muf., p. 419, v. 23
 (525) D.P. 11., v. 16
 (526) D. Hassan, p. 280 (footnote)

الشعر

الشاعر

رقم ما خاب التشبيه

٥٢٧ الشمس

المزود

وجوب يرى كالشمس في طفحة الدجى وابيض ماض في المضربة قاصد

((12- The Coat of Mail))

٥٢٨ السمك المزود دلاص كظهير النون لا يستطيعها سنان ولا تلك الخطا* الدواخل

٥٢٩ المبرد امره القيس ومشدودة السك موزونة تفا* ل في الطي كالتمسك برد

٥٣٠ الجراد قيسر بن الخطيم مضاعفة تعشي الانامل فضلها كان قتييرها مبرون الجنادب

٥٣١ " عمرو بن مديكر مضاعفة تخيرها سالم ٠٠٠ كان قتييرها حديق الجراد

٥٣٢ البقل سلامة بن جندل مداخلة من نسج داود سكمها كحب العينا من ايلم متعلق

٥٣٣ السيل امره القيس تغير على العر* اراهمها كتيير الاثي على الجعد بعد

٥٣٤ الما* المصافي درهم بن زيد والبيض حصن لهم اذا نزعوا وسابغات كانها النطاب

٥٣٥ الما* القاضى ديد بن الصبح الى المصراع وسريالى مضاعفة كانها مفرد بالسي مصطور

٥٣٦ حوض الما* سارة بن جندل فالحوا لنا اربان كل نجيه وسابغه كانها متن خرق

٥٣٧ المفدير الجميع مدروا ربطة مضاعفة كالنهي وفي سراره الرهم

٥٣٨ " عامر بن الطفيل ودلاص كالنهي ذات فضل ذلك في حلبه المعوادث مالى

٥٣٩ " الامشى وبيضا* كالنهي موزونة لها قونس شرق حبيب البندن

٥٤٠ " ابو قيس بن الاسلم اعددت للاعداء موزونة فضفاضة كالنهي بالقناع

(527) Muf. P.147, v.44

(528) Muf. P.173, v.39 (529) Iq. Th. P.123, po.14, v.15 (530) D. P.12, v.11

v.11 (531) Sim. La., P.63 (532) SD. P. 15 (533) Iq. Th. P.124

po.14, v.16 (534) D. Hassan, .280 (Footnote) (535) Shu. Nas. P.763

(536) D. P.15 (537) Muf. P.47, v.9 (538) D. p.157, v.9

(539) D. P.21, v.74 (540) Muf. P.537, v.6

رقم	ماخذ التشبيه	الشاعر	الشعر
٥٤١	الفدير	سلامة بن جندل	لهسوا من العاذى كل مفاضة كالنهي يوم رياحه الوراق
٥٤٢	"	اوس بن حجر	واملس حولها كنهى قزارة احسن بمقاع نفع ربح فاجفلا
٥٤٣	"	ثعلبة بن عمرو	بيضا مثل النهي ربح ومده شائب غيث يحفش الاكم صائف
٥٤٤	"	السهم بن عادي	اعد للحرب كل سايضة فضفاضة كالفدير والهبلا
٥٤٥	"	خفاف بن عمرو	وزعف دلاص كما الفدير توارثه قبله حمير
٥٤٦	"	الاعشى	وكل دلاص كالاضاة حصينة تروى فضلها عن ربهها يتذبذب
٥٤٧	"	زهر بن ابي سلمى	مضاغة كاضاة المسيل نقشى على قدميه فضولا
٥٤٨	"	عامر بن الطفيل	واسمر خطي وابيض بانو وزعف دلاص كالفدير المثوب
٥٤٩	"	عمرو بن كلثوم	كان غضونتهن متون غدر تصفقها الرياح اذا جرينا
٥٥٠	"	مهد قيس بن خفاف	كمثى الفدير زهته الدبور يجر المدحج منها فضولا
٥٥١	"	اوس بن حجر	سراييلنا في الروع بيض كانها اضا اللوب هزتها من الريح شمال
٥٥٢	الرياح مع الحصاد علقمة الفحل		تحشخش ابدان الحديد عليهم كما خشخش يبر الحصاد جنوب
٥٥٣	" " "	الاعشى	لها جرس كحفيف الحصاد صادف بالليل ريحا دبور

(541) D.P.14 (542) Shu.Nas., p.494 (543) Muḥ. p.562, v.7

(544) D.P.19., po.7 (545) Agh. vol.16, p.144 (546) D.P.138, v.28

(547) Iq.Th. p.88, po.11, v.12 (548) D.P.153, v.6 (549) MU.

(550) Ham.(c) vol.1, vol.1, p.313 (551) D.ʿAmir Ibn al-Ṭufayl, p.115

(552) Iq.Th. p.107, po.2, v.30 (553) D.P.71, v.47

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رقم	ماخذ التشبيه	الشاعر	الشعر
٥٥٤	النجوم	قتادة بن مسلمة	قوم اذا لبسوا الحديد كأنهم في البيض والحلق الدلائل نجوم
٥٥٥	"	حمصية الشيباني	واذا دعوا ببني ربيعة همروا بكتيبة مثل النجوم تلهم
٥٥٦	"	لبيد بن ربيعة	بكتائب تردى تمود كبشها نطح الكباش كأنهم نجوم
٥٥٧	"	الغسان بن مرداس	ورجاجة مثل لون النجوم لا المنزل فيها ولا الحمر
٥٥٨	"	البرقش الأكبر	بان بني الوخم ساروا معا بجيش كفو نجوم السحر
٥٥٩	"	عبيد بن الأبرص	فانتجمتا الحارث الأعرج في جحفل كالليل خطار السوالى
٥٦٠	الليل	النايفه الذبياني	او تزجروا مكفهر الأكفاء له كالليل يخطط اصراما باصرام
٥٦١	"	رجل من حمير	كانما الاسد في عرينهم ونحن كالليل جاش في قنمه
٥٦٢	"	الأعشى	لما اتونا كان الليل يقدمهم طبق الارض يششاها بهم سد ف
٥٦٣	"	"	كن كالسبوع ل اذ سار الهمام له في جحفل كسواء الليل جرار
٥٦٤	"	عبيد بن الأبرص	يجحفل كههم الليل منتجع ارض المدو لهام وافر المدد
٥٦٥	"	المهلhel	ذاك وقد عن لهم عارض كجنع ليل في سما بروق
٥٦٦	الجبل	الحارث بن عباد	يوم سونا الى قبائل عوف بجمع زهاو ما كالجبال
٥٦٧	"	معلق بن خويلد	اذا جاء خصم كالخفاف لبوسهم سوايخ ابدان وريظ ممضد

(554) Ham(c) vol. 1, P. 322 (555) Iq. Th. Fa. vol. 3, P. 92

(557) Agh. vol. 16, P. 140 (558) Mu. P. 482, v. 2 (559) D. P. 104

(560) Iq. Th. P. 27, po. 26, v. 6 (561) Ham. (c) vol. 1, P. 122

(559) D. P. 59, v. 8 (562) D. P. 210, v. 22 (563) D. P. 126, v. 5

(564) D. P. 46, v. 6 (565) Shu. Nas. P. 173 (566) Shu. Nas. P. 274

(Hud. Pos., P. 109, v. 2)

رقم	ماخذ التشبيه	الشعاع	الشعر
٥٦٨	الجيل	مالك بن خالد	ولما راوا نقرى تسيل اكامها بارعن جزار وحامية قلب
٥٦٩	"	عبد الله بن غنم	الى ميماد ارعن مكفهر تضر في جنائمه الخمول
٥٧٠	"	الاعشى	حتى لحقنا بهم تعدى فوارسنا كاننا وعن قف يرفع الا
٥٧١	"	اوس بن حجر	ياؤسن مثل الطود غير اشابة تناجز اولاه ولم ينصرم
٥٧٢	"	سلامة بن جندل	بارعن كالطود من واقسل يوم الثفور ويحسانها
٥٧٣	"	مالك بن نويرة	يجمع كركن الطود غير اشابة اذا اعتمدوا لا يكثررون التثاغيا
٥٧٤	"	المهلهل	غداة كاننا وبنى ابينا يحنب عنيزه ركننا ثبير
٥٧٥	"	المعتر البارقي	وصحبهم عند الشروق كتاب كاركان سلقى سيرها متواتر
٥٧٦	"	الحارث بن عباد	ياويل امكم من جمع سادتنا كتاب كالكربا والقطر ينسكب
٥٧٧	"	الحارث بن حلزة	ومع الجون جون آل بنى الاوس عنود كانها دفوا
٥٧٨	"	عمرو بن كلثوم	نصينا مثل رهوة ذات حد محافظة وكنا السابقة
٥٧٩	"	زهير بن ابي سلمى	هم ضربوا عن فرجها بكتيبة كبيضاء حرس في طوائفها الرجل
٥٨٠	"	النايفه الذبياني	يجمع كلون الاعبل الجون لون توى في نواحيه زهيرا وكخذها
٥٨١	الشمس	دريد بن الصمه	على جرد كامثال السمالى ورجل مثل اهمية الكتيب
٥٨٢	الشجر الكثيف المرقش الاكبر	فانقض مثل الصقر بقدمه	جيش كخلان الشريف لهم

٥٨٣ شق القنوا عوف بن عطية تشق الحرايين سلافنا كما شقق الهاجرى الديارا

(569) Ham Hud. pos., p. 169, v. 2 (568) ?

(570) D. P. 252, no. 176, v. 1 (571) Sim. La., p. 460 (c) vol. 1, p. 421

(572) Naq. (c) vol. 1, p. 134 (573) Naq. (c) vol. 1, p. 245 (574) Shu. Nas. v

p. 170 (575) Naq. (B) p. 676 (576) Shu. Nas., p. 276 (577) Fu.

(578) Mu. (579) Io. Th. I. 90, no. 14, v. 21 (580) Io. Th. p. 25

(581) Shu. Nas. I. 769 (582) Muf. c. 490, v. 22 (583) Muf. p. 844, v. 26

الشمس

رقم ماخذ التشبيه الشعاع

ومشملة كالظير نهنت وردها اذا ما الجبان يدعى وهو عاند	ضرة بن ضرة	النسار	٥٨٤
ان بنى الاوس حين تستمر الحرب لكالنار تاكل الحطاب	قيس بن الخطيم	"	٥٨٥
فجاءوا عارضا بردا وجئنا	خداش بن زهير	"	٥٨٦
ولكن راونا نارنا تحس وتسمع	اوس بن خجر	"	٥٨٧
خزر عيونهم كان لحظهم	لقيط الايادي	"	٥٨٨
شما طيط في رهج كالدخن	نباري الزجاج مناویرها	الدخان الاعشى	٥٨٩
جاوا تتبع شخبا تقولوا	فانيسهم فيلقا كالسراب	السراب	٥٩٠
تسيل كاننا دفاع بحر	الم تر اننا مردى حروب	بشر بن ابى خازم	٥٩١
مع الصبح ادى من البحر مزيد	فما فتقوا حتى راونا كاننا	مالك بن نويرة	٥٩٢
بشمس كانهم حاصب	ملك سراما الى صبحها	مقل بن خويلد	٥٩٣
منا فانا لانحاول مالا	عبد الله بن جعفر الكلابي فاذا رايت عارضا متلبيا	السحاب	٥٩٤
يوم الهياج يكن مسيرك انكدا	في عارض من وائل ان تلقه	السحاب الاعشى	٥٩٥
ومذبح كالعارض المستحيق	اذا اقبلت حمير في جمصها	المهل	٥٩٦
كهبج الريح تقذف بالضمم	فجاءوا عارضا بردا وجئنا	مقل بن خويلد	٥٩٧
كما يطحر الجنوب الجها ما	ثم ولوا عند الحفيظة والصبر	الاعشى	٥٩٨
نشام الثريا هيجهتها جنوبها	فلما دنونا بالنسار كاننا	بشر بن ابى خازم	٥٩٩

(584) Muf. 7.633, v.1 (585) D.P. 30, v.19 (586) Agh. vol.19, p.78
 (587) Naq. (c) vol.1, p.68 (588) Muk. Sha. p.14 (589) D.P. 20, v.64
 (590) Iq. Th. p.87, po.11, v.14 (591) Muf. 7.640, v.4 (592) Shu. Nas.
 p.259 (593) Hud. pos. p.113, v.4 (594) Iq. Fa. vol.3, p.62
 (595) D.P. 154, v.41 (596) Shu. Nas., p.173 (597) Hud. pos. p.105, v.5
 (598) D.P. 174, v.19 (599) Muf. P.643, v.11 (....)

رقم	ماخذ التشبيه	الشاعر	الشمس
٦٠٠	السحاب والبرق	عبد الشارق بن عبد الميزي	ثلاثة فونة برقت لاخرى اذا حجلوا باسياف ردينا
٦٠١	" "	سلامة بن جندل	وموتقتنا في غير دار تقيهم وملحقنا بالمارض المتالقي
٦٠٢	" "	عنتره العيسى	فان يك عبد الله لاقى فواوما يردون خال المارض المتوقد
٦٠٣	" "	زهير بن ابي سلمى	يخليب له او افتراض لسيفه على دهن في عارض متوقد
٦٠٤	" "	المهلhel	ذاتك وقد عن لهم عارض .. كجئع ليل في سماء بروق
٦٠٥	" "	الاعشى	كانما الال في حافات جمصهم والبيض برق بدا في عارض يكف
٦٠٦	الرعد والبرق الحارث بن عباد		فاصبحوا ثم صفوا دون نبضهم وابرقوا ساعة من بعد ما رعدوا
٦٠٧	السحاب والبرد معقل بن خويلد		فجاءوا عارضا بردا وجئنا كهيج الريح تقذف بالندام
٦٠٨	" "	قيس بن الخخام	جاءت بنا الاوس عارضا بردا تجلبه الريح مقبلا حليبا
٦٠٩	" "	عبد الشارق بن عبد الميزي	فجاءوا عارضا بردا وجئنا كمثل السيل تركب وازعنسا
٦١٠	" "	خداش بن زهير	فجاءوا عارضا بردا وجئنا كما اخرومت في النار الوقودا
٦١١	السحاب المطر جسام بن نسيه		فلما دنوا صلنا ففرق جمصهم سحابتنا تندى اسرتمها دما
٦١٢	" "	الجميع	لجب اذا ابتلوا قنابله كدشاح يوم المرزم السجم
٦١٣	" "	الحارث بن عباد	ياويل امكم من جمع سادتنا كئائب كالربا والقطار ينسكب
٦١٤	" "	فلال بن رزين	أجادت وبل مدجنة قدره عليهم صوب سارية دما
٦١٥	" "	دريد بن الصفة	غداة راونا بالضريف كاننا حين ادركته الصبا مشبالا

(600) Ham(c) vol.1, p.172 (601) D.P.15 (602) Iq.Th.P.37, po.8, v.4
 (603) Iq.Th.P.81, po.2, v.41 (604) Shu.Nas.P.173 (605) D., P.249, po.
 164, v.6 (606) Shu.Nas.P.277 (607) Hud.ros., p.105, v.5 (608)
 D.P.30, v.17 (609) Ham(c) vol.1, p.170 (610) Ash.vol.19, p.78
 (611) Ham(c) vol.1, p.124 (612) Shu.Nas.P.77 (613) Shu.Nas.P.276
 (614) Ham(c) vol.1, p.126 (615) Shu.Nas.P.778

رقم	ماخذ التشبيه	الشاعر	الشعر
٦١٦	السيول	عبد الشارق بن عبد الغرى	فجاءوا عارضا بردا وجثنا كمثل السيل تركب وازعينا
٦١٧	"	الصمة	وجثنا اليهم كموج الانسى يملو النجاد ويملا المسجلا
٦١٨	"	قيس بن الخطيم	اذا فزعوا مدوا الى الميل صارخا كموج الاتى المزيد المتراكب
٦١٩	"	قيس بن الخطيم	ارعن مثل الاتى اعقسن صوت مله يسيل الحدبا
٦٢٠	"	معقل بن خويلد	لهم عدوة كانقصاف الاتى مد به الكدر اللاحب
٦٢١	"	المنتخل الهذلى	وعادية وزعت لها جفيف حفيف مزبدا الاعراف غاطى
٦٢٢	الاشطان	بشر بن ابن خازم	تد له حوالب مشعلات يجللهن اقمر ذو اسططاط
٦٢٣	الرحى	عنثرة الميسى	جملنا قشيرا غاية يهتدى بها كما مد اشطان الدلاء رقيبها
٦٢٤	"	الاعشى	ودرنا كما دارت على قطبها الرحى . . . ودارت على هام الرجال الصقاع
٦٢٥	الايوان	"	صبحوا فى فارس فى راد الضحى بطحون فخمة ذات صبح
٦٢٦	الخمار	عوف بن عاثبه	ويحمى الحى ارعن ذو دروع من السلاف تحسبه اوانا
٦٢٧	الاشمه	الاعشى	وجللن د مخا قناع المروس اذ نت على حاجبيها الخمارا
٦٢٨	اللاعب	خداش بن زهير	فيمها فوارس محمود لقاو غم مثل الاسنة لامهل ولا كشف
٦٢٩	الجراد	الاعشى	حيث دونهم بكر فلم نستطعهم كأنهم بالمشرفية سامر
٦٣٠	"	ساعدة بن جومية	وعلا كأمثال الجراد لخيولهم عكوب اذا ثابت سريع نزولها
٦٣١	"	ساعدة بن جومية	فلم ينتبه حتى احاط بظهوره حساب وسرب كالجراد يسوم

(616) Han(c) vol.1, P.170 (617) Sm.Nas., P.770 (618) D.P.11, v.14
 (619) D.I.30, v.18 (620) Hud.Vol., I.113, v.5 (621) Hud., D.P.92,
 vv.21-22 (622) MuF., P.543, v.10 (623) Ig.Th.P.36, po.7, v.13
 (624) D.P.160, v.12 (625) D.I.130, v.6 (626) MuF., P.844, v.28
 (627) D.P.249, pos.154, v.4 (628) MuF., P.716, v.5 (629) D.P.123, v.12
 (630) Hud.D.P.31, v.11

رقم	ماخذ التشبيه	الشاعر	الا	الشمس
٦٣١	الجراد	لقيط الايادي	الا تخافون قوما لا ابا لكم	امسوا اليكم كامثال الدبا سرعا
٦٣٢	القطا	قيس بن الخطيم	ونحن حماة الحرب ليست تضرنا	نسوق خبيسا كالقطا منبدا
٦٣٣	النحل	طفيل الفتوى	فباتوا يستنون الزجاج كأنهم	اذا ماتنا دوا خشرم متحورب
٦٣٤	الطير	عنتره الميسري	كان السرايا بين قو وقارة	عصائب طير ينتحين لمشرب
٦٣٥	الطير	ضمرة بن ضمرة	ومشعلة كالطير نهنت وردها	اذا ما الجبان يدعي وغو عاند
٦٣٦	"	المهلهل	تلمع لبع الطير راياته	على اواذي لح بحر عميق
٦٣٧	"	عبيد بن الابرص	بمضل لجب كان عقابه	في راس خرمن طائر يتقلب
٦٣٨	"	طفيل الفتوى	فما برحوا حتى راوا في ديارهم	لوا كظل الطائر المتقلب
٦٣٩	"	عنبرة الميسري	كتائب تزجي فوق كل كتيبة	لوا كظل الطائر المتقلب
٦٤٠	"	"	كتائب شهباء فوق كل كتيبة	لوا كظل الطائر المنصرف
٦٤١	"	الاعشى	كفوا اذا اتي الهام زخفق فوقه	كظل العقاب اذ هكوت فتدلت
٦٤٢	العقاب	المنقب العبدى	لسها فرط يحوي العهاب كانه	لوامع عقبان مروع طريد ما
٦٤٣	العقاب	طفيل الفتوى	تببت كمقبان الشريف رجاله	اذا ماتوا احداث امر مصاب
٦٤٤	الصقر	الاعشى	عودا على يد كرم ما بينهم	كر الصقور يثبات الما تختطف
٦٤٥	الصقر	ربيعه بن مقوم	ومرابة اوفيت جنح اصيلة	عليها كما اوفى القطامي مرقبا
٦٤٦	الثور	المسيب بن علس	كضماغم الثيران بينهم	ضرب تشمض دونه الحدق

(631) Muk. Sha., p. 3 (632) D.P. 41, v. 6 (633) D.P. 21, v. 7
 (634) Iq. Th. p. 35, po. 4, v. 1 (635) Muf. F. 633, v. 1 (636) Shu. Nas. F. 173
 (637) D.P. 15, v. 21, (638) D.P. 13, v. 56 (639) Iq. Th. p. 35, po. 4, v. 5
 (640) Iq. Th. p. 40, po. 15, v. 10 (641) D.P. 182, v. 7 (642) Muf. F. 309, v. 22
 (643) D.P. 4, v. 12 (644) D.P. 249, po. 164, v. 8 (645) Muf. p. 73, v. 15
 (646) D. Al-A. she, p. 375

رقم	ماخذ التشبيه	الشاعر	الشعر
٦٤٧	الابل	عنترة الشبسي	وسارت رجال نحر اخرى عليهم الحديد كما تمشي الدال الدوالح
٦٤٨	الابل	الممقر البارقي	وقد رجعت دودان تبغى لثارعا وجاشت نهم كالفحول تخاطر
٦٤٩	"	بشر بن ابي خازم	عطفتنا عليهم عطف الفروس من الملا بشهبها لا يمشي الضرا رقيبها
٦٥٠	"	عبيد بن الابوص	عطفتنا عليهم عطف الفروس فادبروا شلا لا وقد بل النجم السنايكا
٦٥١	"	الاعشى	فصدونا عليهم بكر الورد كما نورد النصيح الهيا ما
٦٥٢	"	قيس بن الخطيم	اذا هم جمع باعتراف تعطفوا تعطف ورد الخمس اطت رباعها
٦٥٣	"	زهير بن ابي سلى	فاتبعهم فيلقا كالسراب جاوا تنبع شخبا تمولا
٦٥٤	النمر	بشر بن ابي خازم	ونلبس للحدو وجلود اسد اذا تلقاهم وجلود نمر
٦٥٥	النمر	خداش بن زهير	فعاركنا الكدانة وماركنا عراك النمر عاركت الاسود
٦٥٦	الاسد	قيس بن الخطيم	ولو قام لم يلقى الاحبة بمدىها ولاقى اسودا هصرها ودفاعها
٦٥٧	"	قتادة بن مسلمة	ومضى اسود من حنيفه في الوغى للبيض فوق وسهم تسويم
٦٥٨	"	بشر بن ابي خازم	ونلبس للحدو وجلود اسد اذا تلقاهم وجلود نمر
٦٥٩	"	الفند الزمانى	مشينا مشية الليث غدا والليث غضبان
٦٦٠	"	الاعشى	برجال كالاسد حاربها الزجر وخيل ما تنكر الاقداما
٦٦١	"	بشر بن ابي خازم	وراوا عقابهم الدلة اصبحت نبذت بافضح ذى مخالفهم
٦٦٢	"	عوف بن عطيه	وكنا بها اسدا زافرا ابي لا يحاول الا سوارا

(647) Ig.Th.P.36, po.7, v.10 (648) Naq.(B)P.676, v.6 (649) MuF.
P.643, v.10 (650) D.P.52, v.11 (651) D.P.174, v.14 (652) D.P.25, v.4
(653) Ig.Th.r.88, po.11, v.14 (654) MuF.P.640, v.5 (655) Agh.vol.19
P.78, ((656) D.P.25, v.2 (657) Ham(c)vol.1, p.321 (658) MuF.p.
640, v.5 (659) Shu.Hes., p.244 (660) D.P.174, v.15 (661) MuF.
p.682, v.15 (662) MuF.r.845, v.32

رقم	ماخذ التشبيه	الشاعر	الشعر
٦٦٣	الاسد	المهل	فدى لبنى شقيق حين جاءوا كاسد الشاب تجلبب بالزئير
٦٦٤	"	رجل من حمير	كانما الاسد في عرينهم ونحن كالليل جاش في قتمه
٦٦٥	"	باعت بن صريم	وكنيبه سفع الوجوه بواسل كالاسد حين تذب عن اشبالها
٦٦٦	"	خداش بن زهير	فساركنا الكما وعاركونا عراك النمر عاركة الاسودا

((14- Thrusting))

٦٦٧	الهدية	حرقوه بالبري	ونحن حبونا الجعفري بطمعة	نمج نجيعا من دم الجوف احمر
٦٦٨	سنان بن ابي حارث	نحبو الكتيبة حين تغترس القنا	طمعنا كالهباب الحريق المضر	
٦٦٩	" الهدية	البراق	الى اخوالهم طينى فاهدوا لهم	طمعنا من المنوان وارى
٦٧٠	"	عنتره السبسي	جاءه يداه له بما جل طمعة	بمثقف صدق القناة مقوم
٦٧١	تشقيق الجلد ابو ذؤيب الهذلي	فتخالسا نفسيهما بنوافذ	كنوافذ الصبيل التي لا ترقع	
٦٧٢	" " "	المتنخل الهذلي	بضرب في الجماجم ذى فروغ	وطمعن مثل تمطيط الرهاط
٦٧٣	جيب الحمقا • المسيب بن عيس	كجيب الدفنس الورع • ريمت	وهي تستفسل	
٦٧٤	" "	الفند الزماني	كجيب الدفنس الورع • ريمت	بمد اجفاس
٦٧٥	النابل	امرو القيس	نظعنهم سلكى ومخلوجة كرك	لامين على نابل

- (663) Shu.Nas.F.170 (664) Ham(c) vol.1, p.122 (665) Ham(c) vol.1
P.208 (666) Ash. Vol.19, p.78 (667) Muf.
p.33, v. (668) Muf.F.1.686, v.3 (669) Shu.Nas.F.143 (670) Iq.Th.F.47
v.54 (671) Muf.P.883, v.62 (672) Hud.D.F.92, v.24 (673) D.Al-QShā
p.358, po.18, v.2 (674) Shu.Nas.p.243 (675) Iq.Th.P.151, po.51, v.6

رقم	ماخذ التشبيه	الشاعر	الشعر
٦٧٦	النار	زيد الخيل	ولو تصبر لى حتى اخالطه اسمرته طفته كالنار بالزند
٦٧٧	"	سنان بن ابن حارث	نحبو الكتبه حين تفتري القنا طلعنا كالهاب الحريق المضموم
٦٧٨	"	الاعشى	بمشملة يمشى الفراش رشاشها يبيت لها ضوء من النار جاحم
٦٧٩	الابل	حسان بن ثابت	ورد سراة الاوس اذ جاء جمهم بطمن كافوا المخيسة الهدل
٦٨٠	الابل الشول	ابو جندب الهذلي	بطمن كرمج الشول امست غوارزا جوازها تايي علي المتفير
٦٨١	ايزاغ المخاض	مالك بن خالد الهذلي	بطمن كايذاغ المخاض رشاشه وضرب كتشقيق الحصور المشقق
٦٨٢	" " "	النايفه الذبياني	بضرب يزيل الهام عن سكناته وطمن كايذاغ المخاض الضوارب
٦٨٣	المزادة	الحارث بن حلزة	فرددناهم بطمن كما يخرج من خربة المزاد الماء
٦٨٤	" " "	المسيب بن علس	ومن دونه طمن كان وشاشه عزالي مزاد والاسنة تزنم
٦٨٥	" " "	الحارث بن عباد	وطمن لنا نوافذ فيهم كفوا المزاد يروي الشليلا
٦٨٦	" " "	الفند الزماني	وطمن كفم الزق غذا والزق ملاق
٦٨٧	" " "	سلامة بن جندل	يضرب يظل الطير فيه جوانحا وطمن كافوا المزاد المفتق
٦٨٨	" " "	الاسود بن يصفى	والطاعن الطمينة النجلاء تحسبها شتا هزيماء يمج الماء مخروقا
٦٨٩	" " "	طفيل الفنوي	برماحة تنفى التراب كانها عراقه عك من شعبيى ممجل
٦٩٠	وقع الصياصى في النسيج	دريد بن الصمة	فجئت اليه والرماح تنوشه كوقع الصياصى في النسيج الممدد

- (676) Agh.vol.16,v.54 (677) Muf.F.686,v.3 (678) D.F.59,v.31
 (679) D.F.320. (680) Hud.poc.,p.91,v.10 (681) Hud.poc.F.175,v.7
 (682) Ig.Th.p.2,po.1,v.22 (683) Mu. (684) D.Al-Asha,P.358,po.21,
 v.4 (685) Shu.Has.r.280. (686) Shu.Has.r.245. (687) D.F.15
 (688) Shu.Has.l.480 (689) D.F.39,v.32 (690) Shu.Has.,p.757

((15 - Stabbing))

رقم	ماخذ التشبيه	الشاعر	الشعر
٦٩١	أكرام الضيف	البراق	فان تسيروا الينا ترفدوا عجلا ضربا يخل علي هامكم كيقعد
٦٩٢	التسوه	قيس بن زهير	كسوت الجعفري ابا جزى* ولم تعفل به سيفا صقيلا
٦٩٣	تشقيق الجلد	ساعده بن جريه	يجدلون ملوكا في طوائفهم ضربا خراويل كالتشقيق في الادم
٦٩٤	تقطيع السيف لعمل الحصر	مالك بن خال الهندلي	اذا ادركوكم يلحقون سراتهم بضرب كما جد الحصر الشواط
٦٩٥			بطعن كاي زاغ المخاض رشاشه وضرب كتشقيق الحصر المشقق
٦٩٦	تقطيع الحقا* ثوبها	المتنخل الهندلي	ومنتخب اللب له ضربة خدبا* كالحط من الخذل
			افلطمها الليل بعير فتسقى ثوبها مجتنب المعدل
٦٩٧	تقطيع السبال	قيس بن الخطيم	الا ان بين الشرعي ورائج .. ضربا كتحذيم السبال المعصد
٦٩٨	النار	البراق	فان تسيروا الينا ترفدوا عجلا ضربا يخل علي هامكم يقعد
٦٩٩	المطر والطراف	الحارث بن حلزه	وحسبت وقم سيفونا بر* وسهم وقع السحاب علي الطراف المشرق
٧٠٠	الريح والحمام	سالمه بن جندل	كان اختلا* المشرقى رو* سهم هوى جنوب في ييس محرق

((16 - Day of Battle))

٧٠١	وقت طويل	النايفه الذبياني	اني لاخشي ان يكون لكم من اجل بخضائهم يوم كايام
٧٠٢	" " "	محرز بن المكعب الضبي	ساروا الينا وهم صيد رؤسهم فقدنا لهم يوما كايام
٧٠٣	الكواكب	الحصين بن الحمام	ولما رايت الصبر ليس ينافعي وان كان يوما ذا كواكب اشهبها

Ref. (691) Shu.Nas.P.144 (692) Ay.Ar.P.245 (693) Hud.D.P.20, v.31
 (694) Hud.pos., P.171, v.3 (695) Hud.pos.P.175, v.7 (696) Hud.D.P.86,
 vv.26-27 (697) D.Hassan, P.123 (698) Shu.Nas.P.144 (699) Muf.P.517
 (700) D.P.15. (701) Iq.Th.P.27, po.26, v.4 (702) Muf.P.510, v.5
 (703) Muf.P.623, v.5

رقم	ماخذ التشبيه	الشاعر	الشعر
٧٠٤	الكواكب	الغابغة الذبياني	تبدو كواكبه والشمس طالعة لا النور نور ولا الاظلام اظلام
٧٠٥	الفمام	عوف بن الاحوص	لدى غدوة حتى اتى الليل وانجلت فمامة يوم شره متظاهـر
٧٠٦	المكشـرعن انيابه	عنتره العبسي	اعانل كم من يوم حرب شهدته له مفتر بادى النواجد كالح
٧٠٧	الخيـل	السمو*ل بن عاديـا	وايامنا مشهورة فى عدونا لها غرر معلومة وحجـول

((17 - Emotion))

٧٠٨	الطابخة	بشر بن ابي خانم	فكانوا كذات القدر اذا غلت انتزلهـا مذمومة ام تذيبهـا
٧٠٩	الحمار	" " " "	وقد ضمـرت بـجـرتـها سـليم مخافتنا كما ضمـر الحمار
٧١٠	الوعـل	الغابغة الذبياني	وقد خفت حتى ما تزيد مخافتى على وعـل فى ذى المطارة عاقل
٧١١	الناقة	دريد بن الحمة	وكنـت كذات البوريعت قاقبلت الى جلد من مسك سقب مقدر
٧١٢	" "	متمم بن نويرة	وكنـت كذات البوريعت فرجعت وهل تنفعها نظرة وشميم
			اطافت فسافت ثم عادت فرجعت الا ليس عنها سحرها بصميم

(704) Iq. Th. P. 27, po. 26, v. 5 (705) Muf. P. 716, v. 7
 (706) Iq. Th., P. 36, po. 7, v. 5 (707) Ham(c) vol. 1, p. 30.

(708) Muf., P. 644, v. 12 (709) Muf. P. 671, v. 33 (710) Iq. Th. p. 22
 po. 20, v. 17. (711) Shu. Nas., P. 757 (712) Naq. (c) vol. 1, P. 22.

رقم	ماخذ التشبيه	الشعائر
٧١٣	الشفاء	بشرين ابي خازم
٧١٤	"	عوف بن عطية
٧١٥	خواطم الانف عبد المسيح بن عسله	تملك اطراف العظام غدية
٧١٦	الشرب	ربيعه بن مقروم
٧١٧	"	دريد بن الصمة
٧١٨	" + "	المهل
٧١٩	" " "	عامر بن الطفيل
٧٢٠	" " "	طرفة بن العبد
٧٢١	" " "	الاعشى
٧٢٢	الكاس	سنان بن ابي حارثة
٧٢٣	"	بشرين ابي خازم
٧٢٤	"	المهل
٧٢٥	" " "	عامر بن الطفيل
٧٢٦	" " "	حساس بن
٧٢٧	" " "	قيس بن الخطيم
٧٢٨	" " "	عبيد بن ناقد
٧٢٩	" " "	مالك بن خطان
٧٣٠	" " "	الاعشى

- (713) Muf.P.680,v.10 (714)Muf.P.846,v.38 (715)Muf.P.607,v.4
 (716) Muf.P.738,v.21 (717)Shu.Nas.,P.778 (718)Shu.Nas.P.274
 (719)D.P.99,v.27 (720)Iq.Th.P. 58 (721)D.P.12,v.64 (722)Muf.
 P.686,v.2 (723)Muf.P.686,v.22 (724)Shu.Nas.,P.174 (725)D.P.105,
 v.3 (727)D.P.26,v.6 (726) Shu.Nas.P.247 (728)B.Ath.vol.1,p.312
 (729)Naq.(c) vol.1,p.23 (730)D.P.182,v.5

رقم	ماخذ التشبيه	الشاعر	الشعر
٧٣١	الكاس	عبيد بن الابرص	حتى سقيناهم بكاس مرة فيهما الشميل ناقعا فليشروا
٧٣٢	الخمر	مقاس العائذي	فان بنى عجل هم صبحوكم صبحا ينسجوا اللذاذة سامرا
٧٣٣	" "	الحارث بن عباد	لقد صبحناهم بالبيض صافية عند اللقاء وجر الموت يتقد
٧٣٤	" "	عبيد بن الابرص	ونحن صبحنا عامرا يوم اقبلوا سيوفا عليهم النجاد بوائكا
٧٣٥	" "	دريد بن الصمة	صبحنا فزارة سمر القننا فمها فزارة لا تضجروا
٧٣٦	" "	الاعشى	صبحناهم فشحشحة تخال مصيها رزما
٧٣٧	" "	الحصين بن الحمام	فما فزعوا ان خالط القوم اهلهم . . ولكن راوا صرفا من الموت اصمها
٧٣٨	" "	الناخبة الذبياني	فصبحهم بها صمها صرفا كان رؤسهم بيض النعام
٧٣٩	المطر	علقمة الفحل	كانهم صابت عليهم سحابة صواعقها لطيرهن دبيب
٧٤٠	المطر	الاعشى	افجأت علو الهامز وسط بيوتهم شبيب موت اسبلت فاستهلت
٧٤١	" "	عنتره العيسى	وما نذروا حتى غشنا بيوتهم بخيبة موت مسبل الودق مزوف
٧٤٢	الجرف المنهار	ساعد قن جوقة	فاستدبروهم فهاضوهم كانهم ارجاء هارزفاه اليم منظم
٧٤٣	الخنظل	عنتره العيسى	والهام تنذر بالصعيد كانما تلقى السيوف بها رؤوس الخنظل
٧٤٤	" "	قيس بن الخطيم	كان رؤوس الخزرجين ان بدت كتائبنا تتري مع الصبح خنظل
٧٤٥	الخنائم	زهد الخيل	لقيناهم نستنقذ الخيل كالقنا ويستسلمون السميري المقصدا
٧٤٦	" "	الحصين بن الحمام	نطاردهم نستنقذ الجرد كالقنا ويستنقذون السميري المقوما
٧٤٧	اللحية	ضمرة بن ضمرة	هشاه السنان ثم خر لانفه كما قطر الكعب المورب ناهد
٧٤٨	اللحية	عبيد بن الابرص	سائل بنا حجر بن ام قطام ان ظلت به السمر النواهل تلعب
٧٤٩	السابع	عوف بن عطيه	فهم ثلاثة افرقا فسابع في الرمح يهترفي النجيج الاحمر

- (731) D.P.15, v.20 (732) Muf.P.610, v.7 (733) Shu.Nas.P.278
 (734) D.P.52, v.10 (735) Shu.Nas., p.760 (736) D.P.205, v.21 (737) D.P.205, v.21
 Muf.P.623, v.8 (738) Iq.Th., P.29, po.27, v.27 (739) Muf.P.784, v.32
 (740) D.P.182, v.14 (741) Iq.Th.:P.40, po.15, v.4 (742) Hud.D., P.21, v.45
 (743) Iq.Th.:P.43, po.20, v.17, (744) D.P.24 (745) Agh.vol.18, p.55
 (746) Muf.P.106, v.9 (747) Muf.P.635 v.9 (748) D.P.16, v.27 (749) Muf., P.638, v.4

رقم	ماخذ التشبيه	الشاعر	الشعر
٧٥٠	المحتطب	عنتره العبسي	غادر بن فضلة فو معرك
٧٥١	الكسوة	الحارث بن ظالم	على عمد كسوتها قبوحا
٧٥٢	الثوب	ثعلبه بن عمرو	وان يلقي بعدها يلقي
٧٥٣	الخمار	شمعة بن الاخضر	فخر على الالوة لم يوسد
٧٥٤	العرس	عنتره العبسي	تركت الطير عاكفة عليه
٧٥٥	اكرام الضيف	المعقر البارقى	فياثوا لنا ضيفا وكثنا بنعمة
٧٥٦	" " "	عامر بن الطفيل	فباتوا ومن ينزل به مثل ضيفنا
٧٥٧	" " "	حمصية الشيبان	حشدوا عليك وعجلوا بقراهم
٧٥٨	" " "	المعقر البارقى	فلم نقرهم شيئا ولكن قراهم
٧٥٩	" " "	الاعشى	ولو نظروا الصباح اذا لذاقوا
٧٦٠	" " "	الحارث بن عباد	فقريناه حين رام قرانا
٧٦١	" " "	المنخل اليشكري	وقرى باعث اسيد حربا
٧٦٢	" " "	عمرو بن كلثوم	نزلتم منزل الاضياف منا
٧٦٣	" " "	السموئل بن عاديا	ان لنا فخمسة ملطمة
٧٦٤	البلو	معقل بن خويلد	فما جهنوا ولكن واجهونا
٧٦٥	الدلو	الاعشى	ثم اسقاهم على نفد العيش
٧٦٦	الجفير	عنتره العبسي	وهل يدري جربة ان نبلى
٧٦٧	الاحمال	عمرو بن كلثوم	كان جماجم الابطال فيها

(754) Iq. Th., P. 5, po. 25, v. 7 (755) Naq. (i) p. 767 (756) D. P. 116, v. 4
 (757) Iq. Fa., vol. 3, P. 92 (758) Naq. B, P. 676 (759) D., P. 130, v. 15
 (760) Shu. Nas., P. 273 (761) Shu. Nas. P. 760 (762) MU.
 (763) D. Po. 7, P. 19 (764) Hud. pos., P. 105, v. 6 (765) D., P. 12, v. 64
 (766) Iq. Th., po. 10, P. 38, v. 5 (767) MU. (750) Iq. Th., P. 34, v. 3
 (751) Muf. P. 618, v. 5 (752) Muf. P. 514, v. 14 (753) Ham. (c) vol. 1
 P. 221

رقم	ماخذ التشبيه	الشاعر	الشعر
٧٦٨	التقشير	بشر بن ابي خازم	لهوتاهم لحو العصى فاصبحوا على آلة يشكو الهوان حريصا
٧٦٩	"	عمرو بن كلثوم	وقد هرت كلاب الحى منا وشذبتا قتادة من يلينا
٧٧٠	الشجر المقطوع	عبيد بن الابرص	اوجرت جفرتة خرضا فمال به كما انثنى مخضد من ناعم الضال
٧٧١	النخل المقطوع	قيس بن الخطيم	وتفقدوا تسعين من سرواتكم اشباه نخل صرعت لجنوب
٧٧٢	الكلاب	بشر بن ابي خازم	نقلناهم نقل الكلاب جرا * ما على كل معلوب يثور عكوبها
٧٧٣	"	عنتره العبسي	حلفنا لكم والنخيل تردى بنامعا نزايلكم حتى تهرى العواليا
			عوالي زرقا من رماح ردينية مرير الكلاب يتقين الافاعيا
٧٧٤	الغنم	قيس بن الخطيم	وكانهم فى الحرب ان تعلوهم غنم يصطبها فواة شروب
٧٧٥	الطحين	الحارث بن عباد	طورا يد ير حانا ثم نطعنهم طحنا وطورا نلاقيم فنجتلد
٧٧٦	"	عمرو بن كلثوم	متى نقتل الى قوم رحانا يكونوا فى اللقاء * لها طحينا
			يكون ثقالها شرقى نجد ولمهوتها قضاة اجمعينا
٧٧٧	الابل	ساعة بن جوثة	فلما راكم يركبون صدورهم كبدن اياك يوم ثجت نحرها
٧٧٨	"	طفيل الفزوي	ولا تكفروا فى النائبات بلاعنا اذا مسكم فيها العدو بكلكل
٧٧٩	"	قيس بن الخطيم	ظارناكم بالببيض حتى لاتتم اذل من السقبان بين الخلاب
٧٨٠	"	الحارث بن عباد	اصبحت وائل تبع من الحرب عبيج الجمال بالاشقال
٧٨١	"	حسيل بن سبيح	وارهبت اولى القوم حتى تنهتوا كما زدت يوم الورد دميما خواصا
٧٨٢	"	الاعشى	الى والى كل فليست بظالم وطئتم وط * البعير المقيد
٧٨٣	"	الحارث بن ولة	وطئتنا وط * اعلى حنق وط * المقيد نابت الهرم
٧٨٤	"	قيس بن الخطيم	تسوق اخراهم اوائلهم كما يسوق المعارض الجلبا
٧٨٥	"	" " " "	فليت سويدا را * من جرمنكم ومن فران يحدونهم كالجلاب

(Muf.P.645, v.15) (769) Mu. (770) D.P.25, v.12 (771) D.P.6
 (772) Muf.P.644, v.14 (773) Iq. Th. P.51, po.26, vv.4-5 (774) D.P.6
 (775) Shu. Nas. P.277 (776) Mu. (777) Hud. D. P.41, v.23 (778) D.P.37, v.1
 18. (779) D.P.6, v.33 (780) Shu. Nas., P.272 (781) Ham(c) vol.1, P.221
 (782) D.P.132, v.18 (783) Ham(c) vol.1, p.65 (784) D.P.30, v.24 (785)
 D.P.11, v.36

رقم التشبيه	الشاعر	الشعر
٧٨٦	الابل عوف بن عطيه	ونكر اولادهم على اخراهم كر المحلا عن خلاط المصدر
٧٨٧	الامم السابقة علقمة الفحل (ثمود)	ريفا فوقهم سقب السما فدا حكن بشكته لم يستلب وسليب
٧٨٨	مالك بن خالد	كان بذى روان والجزع حوله الى طرف المقراة ارفية السقب
٧٨٩	الهزلي الفهد الزماني	لقيت تغلب كعصبة عاد از اتاهم هول العذاب صباحا
٧٩٠	المهمل المهمل	فلقد اصبحت جمائح بكمر مثل عاد ان مزقت في الرمال

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٧٩١	القتار المرقش الكبير	واخر شاحن تري جلده	كقشر القتادة فب المطر
٧٩٢	المهشيم ربيعة بن مكرم	واضحت بتيمن اجسادهم	يشبه بها من رآها المهشما
٧٩٣	الخشب عامر بن الطفيل	لاضير قد حكمت بمرها	وتركن اشجع مثل خشب الاثاب
٧٩٤	"	مالك بن خالد الهزلي	فما ذرقن الشمس حتى كانهم بذات اللظى خشب تاجر الى خشب
٧٩٥	"	امروء القيس	حتى تركناهم لدى معرك ارجلهم كالخشب الشائل
٧٩٦	"	مالك بن نويرة	فاقررت عيني يوم ظلوا كانهم ببطن ط خشب اثل مسند

- (786) Muf.P.638,v.3 (787) Muf.P.784,v.31 (788) Hud.Pos.,P.169
 (789) Shu.Nas.p.243 (790) Shu.Nas.,p.275. (791) Muf.P.483,v.7
 (792) Muf.P.362,v.35 (793) D.P.11,v.2 (794) Hud.;pos.p.169,v.6
 (795) Iq.Th.po.51,p.151v.8 (796) Iq. . Fa.vol.3,p.87

((20 - The Fleeing People))

رقم	ماخذ التشبيه	الشاعر	الشعر
٧٩٧	التيس	بشر بن ابي مخازم	واما اشجع الخنثى فولت تيوسا بالشنثى لهم يعار
٧٩٨	المهابة	عوف بن عطيه	ولكنه لج في روعه فكان ابن كوزمهابة نوارا
٧٩٩	العقاب	الحارث بن ويلة	نجوت نجا * لم ير الناس مثله كاني عقاب عند تيمن كاسر
٨٠٠	النعام	" " " "	خدارية سفعا * لبدريشها من الطل يوم ذواهاضيپ ماطر
٨٠١	" " "	اوس بن قنفا *	كانا وقد حالت حذنة دوننا نعام تاله فارس متواتر
٨٠٢	" " "	سلامة بن جندل	وهم تركوك اسلح من حباري رات صقرا واشرد من نعام
٨٠٣	" " "	عامر بن الطفيل	غداة كان ابني لجيم ويشكرا نعام بصحرا * الا بدين هرب
٨٠٤	" " "	زهير بن جناب	قتلنا كبشهم فنجوا شالا كما نفرت بالطرد النعاما
٨٠٥	" " "	مالك بن خالد الهزلي	ودم هاربون في كل فج كشريد النعام فوق الروابي
٨٠٦	الغنم	عامر بن الطفيل	والله ما هقله حصا * من لها جون السراة هنزف لهما زيم
٨٠٧	الانان	مالك بن خالد الهزلي	كانت باودية محل فجا * لها من الربيع نجا * فته ديم
٨٠٨	الحاطب	" " " " " " " "	فهي شنون قد ابتلت مساريها غير السحوف ولكن فها زهم
٨٠٩	الصخرة	ساعده بن جروية	باسرع الشد مني يوم لانيمة لما عرفتهم واهتزت الاعم
			لقينا جمعهم صبحا فكانوا كمثل الضان عاداهن سيد
			رفعت رجلا لاخاف عثارها ونجوت من كذب نجا * خذوف
			اشق جوار البيد والوعث معرضا كاني لما قد ابيس الصيف حاطب
			تظن من تحت الشبابة كانه رداة اذا تعلقو الخبر ندورها

- (797) Muf.P.671, v.34 (798) Muf.P.845, v.35 (799) Muf.p.328, vv2-3
 (800) Muf.P.329, v.4 (801) Muf.P.758, v.10
 (802) Naq.(c) vol.1, p.134 (803) D.P.97, v.14 (804) Shu.Nas.p.209
 (805) Hud.pos., p.165, vv4-7 (806) D.P.110, v.8 (807) Hud.pos., p.168,
 v.8 (808) Hud.pos.p. v. (809) Hud.D., P.42, v.24

((21 - The Captive men))

رقم	ماخذ التشبيه	الشاعر	الشعر
٨١٠	الابل	المهمل	يمشون في حلق الحديد كأنهم جرب الجمال طلين بالقطران
٨١١	الغنا	عتيبة بن الحارث اليربوعي	قاطر الشربة في قيد وسلسلة صوت الحديد يغنيه اذا قاما
٨١٢	الغنا	سالم بن جندل	فقاظ وفي الجيد مشهورة يغنيه في الغل اربانها

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((The Captive women))

٨١٣	الدمية	عبيد بن الأبرص	واوانس مثل الدمى حور العين قد استبيننا
٨١٤	الربوب	طفيل الفدوي	عذاري يسحبن الذبول كأنها مع القوم ينصفن العضاضيطرب
٨١٥	السحالي	امرؤ القيس	انا تركنا منكم قتلى وجرحى وسبايا كالسحالي
٨١٦	الرومان	الناجعة الذبياني	يخططن بالعيدان في كل مقعد ويغبان رمان الشدي النواهد
٨١٧	المهابة	" " "	اوهرة كمهابة الرمل قد كبلت فوق المعاصم منها والعراقيب
٨١٨	الثقاف	" " "	تدعوقينا وقد عض الحديد بها عض الثقاف على صم الانابيب
٨١٩	الخباب	عميرة بن طارق	فاني لواهلكتكم ففوزتكم ففئتكم بسبي كالخباب وجمال
٨٢٠	الهلال	المهمل	اسلموا كل ذات بعل واخرى ذات خدر غرا مثل الهلال
٨٢١	شمس الضحى	زهير بن جندب	وسينا من تغلب كل بيضا كثر الضحى برود الرضاب

(810, Shu. Nas., p. 160 (811) Naq. (c) vol. 1, p. 76 (812) Naq. (c) vol. 1, p. 135. (813) D. P. 29, v. 24 (814) D. P. 24, v. 27 (815) Iq. Th. p. 155, po. 53 v. 2 (816) Iq. Th. p. 9, po. 6, v. 9 (817) Iq. Th. p. 4, po. 2, v. 14 (818) Iq. Th., p. 4, po. 2, v. 15 (819) Naq. (c) vol. 1, p. 53 (820) Shu. Nas. p. 276 (821) Shu. Nas. p. 208.