

ANDALUSI MUSAMMAT
SOME REMARKS ON ITS STANZAIC
AND METRICAL STRUCTURE

According to G. Schoeler's recent synthesis,¹ *musammat* is a poetic composition in which each of the verses of classical poetry is found split into several segments by means of an independent internal rhyme for all non-final segments (*agṣān*) and a common external rhyme for the last segments (*asmāt*), thus producing what is usually labelled as a "stanza" or "strophe." The resulting stanzas are then bound by "strings"² in the following manner: (aaaa, bbba, ccca, nna) with four segments or *musammat murabba'*, or (aaaaa, bbbba, cccca, nnnna) with five segments or *musammat muxammas*.

The emergence of this new poetical genre is closely related to the innovative spirit of the Eastern modernist poets of the 'Abbasid era, as they began to experiment with poetic structures diverging from the traditional classical *qaṣīd*. Although there are several samples of *musammat* attributed to pre-Islamic poets such as Imru' al-Qays or al-Xansā,³ it seems likely that the first appearances of this genre date from the time of Abū Nuwās⁴ or perhaps a few years later, that is to say, in the first half of the ninth century. Soon after that, this new kind of poetry began to become widespread in many areas of the Arabo-Islamic world, among them al-Andalus, as we will see later.

One of the most interesting questions regarding *musammat* poetry is that of its probable role as a genetic precursor to two other stanzaic genres which emerged in al-Andalus, namely the celebrated *muwašṣah* and *zajal*.

¹ I am grateful to my colleagues F. Corriente, for some kind, enlightening observations on a draft version of this paper, and D. Levey, for revising my English style.

² *Encyclopédie de l'Islam*, 2nd ed. (1993), vol. VIII, pp. 660-662, s.v. *musammat*.

³ The term *simt*, which gives rise to the name of the genre (*musammat* or "endowed with simt"), means, better than "line," as proposed by Schoeler, *E.I.*, VIII, p. 660, "string," "gir-dle" or "cord," as indicated by O. Zwartjes, *Love-songs from Al-Andalus: History, Structure and Meaning of the Khorja*, (Leiden 1997), pp. 24-25.

⁴ See S. Gāzīs's manual, *Fi 'uṣūl al-tawṣīh*, (Alexandria 1979), pp. 21 and 26; and Schoeler, *E.I.*, VIII, pp. 660-1. Modern editions of their *diwāns*, such as *Diwān al-Xansā*, (Beirut 1983); *Dār Bayrūt lit-tibā'a wan-naṣr*, or *Diwān Imri' al-Qays*, (Beirut 1980; Dār Ṣādir), and others, do not include these compositions because of the doubts concerning their authenticity.

⁵ To whom some compositions in the form of *musammat* are attributed, although not in an undisputed way. See, for example, the recent edition of (Beirut n.d.: Dār Ṣādir), *Diwān al-'arab* series, which does not include any *musammat*-like poems.

In spite of some divergent and now obsolete theories,⁵ modern scholars generally accept that these celebrated poetical genres have as their starting point the stanzaic structure of the *musammat*, subsequently elaborated through the introduction of new elements—such as the development of the common rhyme, which becomes double in the case of the *muwašṣah*, and the emergence of a prelude or *maṭla'*, which remains single in the *zajal* and double in the *muwašṣah*—in addition to other innovations such as new internal rhymes, additions, reductions and other stanzaic variations.⁶

In this article we intend to cast light on the question of whether *musammat* is the origin of *muwašṣah* and *zajal*, and with this aim in mind we shall reassess the fortune, evolution and structure of the Andalusī *musammat*, focusing special attention on two concrete examples, which exhibit some noteworthy stanzaic peculiarities.

The main argument against considering *musammat* the genetic ancestor of the stanzaic patterns of *muwašṣah* and *zajal* is the well-known absence of extant samples of *musammat* in the 9th and, above all, 10th centuries, the time of the emergence and success of popular stanzaic poetry in Al-Andalus. If it was the structure of *musammat* the Andalusī practitioners of this poetry had in mind, the obvious question is why there are no examples of this early poetry.

While it is true that we have no extant samples of Andalusī Arabic *musammat* going back to the 10th century, we should not ignore two important considerations. First, that literary theorists and critics were at that time well aware of the existence of *musammat*, though they did not admit its inclusion in their anthologies until later, when the resistance to considering all kinds of stanzaic and popular poetry as authentic Arabic literature had been overcome. The implication of this is that in actual fact *musammat* was known and practised in Al-Andalus already in the 10th century. According to Ibn 'Abd Rabbihi (Cordoba, 860-940) in his comprehensive anthology *Al-'iqd al-farīd*:⁷

⁵ Leaving aside the particular ideas of a scholar like García Gómez, for example in his "La lírica hispano-árabe y la aparición de la lírica románica", in *Al-Andalus* 21 (1956), pp. 303-338, this is the opinion held, among others, by I. 'Abbās, *Tārīx al-'adab al-'andalusī*, (Beirut 1981, 6^a ed.), II (*ʿAṣr al-ṣawā'if wa-l-murābiḥīn*), p. 226; J. Ar-Rikābī, "Naṣ'at al-muwašṣahāt wa bunyutuhā", in *Poesía Estrófica*, (Madrid 1991), pp. 10-11 (Arabic section); and J.T. Monroe, "Zajal and Muwašṣaha: Hispano-Arabic poetry and the Romance tradition," in *The legacy of Muslim Spain*, (Leiden 1992), p. 415, fn. 48.

⁶ As stated by Gāzī, *Fi 'uṣūl*, p. 21; Schoeler, *E.I.*, p. 661; F. Corriente, *Poesía dialectal árabe y romance en Alandalús*, (Madrid 1998), pp. 74-75; Zwartjes, *Love-songs from Al-Andalus*, pp. 28-30; and I. Ferrando in both "Un poema estrófico (*musammat*) en las *Maqāmāt Luzāmiyya* de as-Saraqustī," in *Estudios de dialectología norteafricana y andalusí (EDNA)*, 1 (Zaragoza 1996), pp. 224-226 and the forthcoming "Dos poemas estróficos (*musammat*) en las *Maqāmāt Luzāmiyya* de as-Saraqustī," in *Homenaje póstumo a Braulio Justel*, University of Cádiz.

⁷ Ed. Ahmad Amin et al., (Cairo 1965) VII vols., V, p. 428.

wa-'idā xtalafatī l-qawāfi wa-xtalaṭat wa-kānat ḥayzan ḥayzan min kalimatīn wāḥidatīn, huwa l-muxammasu. wa-'idā kānat 'anṣāfun 'alā qawāfin tajma'uhā qāfiyatun wāḥidatun, tumma tu'ādu limiṭli ḡalika ḥattā tanqadī l-qāṣidatu, fahuwa l-musammaṭu. (emphasis mine)

If rhymes are different and mixed, and they are now this, now that, of one word, this is the *muxammas*. But if the rhymes of the hemistichs are linked by one single rhyme which is repeated after that until the poem ends, this is the *musammaṭ*. (my translation)⁸

It is thus perfectly reasonable to assume that the renewing trends coming from the East brought with them new poetical experiments,⁹ among them the form and structure of *musammaṭ*. Soon after that, Andalusis, now exposed to all the new Eastern modes, imitated the genre. It is probable that even the famous Ibn 'Abd Rabbihi, as well as being familiar with the new stanzaic forms, actually practiced them, although he never dared include them in his anthology.

The second factor to consider here is that documentation of *musammaṭ* does actually exist throughout the 10th century, although not in Arabic, but in Hebrew Sephardic poetry. The very person responsible for the introduction of Arabic metrics, 'arūd, in its adapted version for Hebrew poetry, Dunaš ben Labraṭ, together with the disciples of Menaḥem ben Saruq in their reply, as well as Yehudi ben Šešet, wrote in that first era a number of poems of the *musammaṭ* genre, as can be seen in the available editions of their works.¹⁰ All of them belong to the *musammaṭ murabba'* pattern, and, being quite long (108, 50, 98 and 154 strophes), their common rhyme forcibly appears as /lm/, the most frequent word-ending in Hebrew. The graphic representation of each strophe provided by the editors is split into two lines with the following arrangement:

b ----- b
 b ----- a
 c ----- c
 c ----- a
 etc.

⁸ This fragment is included in a chapter entitled *bāb 'itāl al-'arūd wa ḡ-ḡurūb*, dedicated to the study of metrical variants and licenses found in classical Arabic poetry. It is important to note here that *muxammaṭ* is not viewed as "irregular" or "deviant," but merely as a possible variation for the arrangement of poetical material.

⁹ Perhaps by the same 'Abbās ibn Firnās (d. Córdoba 887) responsible for the introduction of 'arūd in Al-Andalus.

¹⁰ A. Sáenz Badillos (ed.), *Tešubōt de Dunaš ben Labraṭ: edición crítica, traducción y notas* (Granada 1980), M.A. Varela (ed.), *Tešubōt de Yehudi ben Šešet: edición, traducción y comentario* (Granada 1981) and S. Benavente (ed.), *Tešubōt de los discípulos de Menaḥem contra Dunaš ben Labraṭ: edición del texto y traducción castellana* (Granada 1986).

The metrical system used in these poems is an adjustment of the Arabic 'arūd developed by Dunaš ben Labraṭ. It consists of treating all Hebrew syllables containing a full vowel or a closing consonant as long (marked) precisely because they are prone to receiving stress, whereas all syllables containing an ultra-short vowel are classified as short (unmarked) and not susceptible of stress.¹¹ Such an adaptation implies ignoring all the qualitative vocalic differences in the traditional pronunciation of Hebrew in the East, or, more accurately, not to reflect them in poetry, since it is evident that the phonemic system of Hebrew as practiced in Al-Andalus did not recognize these phonemic nuances. It was therefore logical to apply stress as the principle governing the rhythm and metrics of this poetry.

As regards the metrical variety employed by these poets, the sequence is 11010 101010¹² or, according to the Arabic key words, *fa'ūlun maḡ'ūlun*, thus corresponding to the metre labeled by Hebrew preceptors as *arox*, a variety of the Arabic *tawil* in which the first element (1) of the second foot (*maḡ'ūlun*) has been elided. However, if we had no knowledge of this Hebrew adaptation of *tawil*, we would not be mistaken in identifying it with another metre, namely, *mutaqārib*, since the first element of the second metrical foot is long but unstressed, therefore counting as short (*fa'ūlun*),¹³ if we accept the theory of substitution of quantity by stress as the governing rhythmical principle¹⁴ in both Arabic and Hebrew Andalusī poetry.

It is then logical to assume that if Sephardic poets employed this strophic structure, it was because they had an Arabic model as the basis. This model, identified as the Arabic *musammaṭ*, arrived from the East, and was very soon known and used by innovative Andalusī poets, acquiring great prestige among Hebrew poets. Since they did not suffer the same classicizing pressure that Arabic poets endured, they found no difficulty in employing and registering it profusely.

¹¹ This adjustment was criticized by the disciples of Menaḥem, who considered that this was distorting the prosodic nature of the Hebrew language. See Benavente, *Tešubōt*, pp. 12-16 (Hebrew section), pp. 15-21 (Spanish section) and also the paper on the subject by A. Sáenz Badillos, "Los discípulos de Menaḥem sobre la métrica hebrea," in *Sefarad* 46 (1986), pp. 421-431.

¹² 1 represents here a consonant followed by short vowel (unstressed syllable) whereas 10 represents a consonant plus full long vowel or a consonant plus vowel plus another consonant (stressed syllable). Another possible representation would be, using the technical terms of Arabic metrics *watid* (W) = 110 and *sabab* (S) = 10, WS/SSS.

¹³ This seems likely for most of the verses, but a small group of verses still remains in which this place is occupied by a unequivocal stressed syllable.

¹⁴ For the details of this theory, first labelled as *bridging hypothesis*, see F. Corriente, "The metres of the *muwaššah*, an Andalusian adaptation of 'arūd," in *Journal of Arabic Literature* 13 (1982), pp. 76-82; F. Corriente, "Modified 'arūd: an integrated theory for the origin and nature of both Andalusī Arabic strophic poetry and Sephardic Hebrew verse," in *Poesía estrófica* (Madrid 1991), pp. 71-78 and F. Corriente, "Further remarks on the modified 'arūd of Arabic stanzaic poetry (Andalusī and non-Andalusī)," in *Journal of Arabic Literature* 28 (1997), pp. 123-140.

The aforementioned data add strength to our argument that Andalusī *musammat*, during the first phase of arrival, adaptation and training of the genre, must have been much more frequently used than documentary Arabic evidence would have us believe.¹⁵

From the 11th century onwards, the situation underwent a profound change. The *muwaššah* genre reached its apex in Andalusī literary milieus and began to be valued and enthusiastically practiced. Its huge success was reflected by the contemporary anthologists and those in the next centuries, who began, initially in a succinct way, to register it in their comprehensive works. On the other hand, *zajal*, despite probably dating back earlier than *muwaššah* and in spite of having reached a high degree of popularity, did not gain favour among anthologists until much later, because its language was not classical but dialectal, and it was thus not considered truly Arabic literature by Andalusī critics. Meanwhile, it seems that *musammat* continued to be used, though perhaps not so frequently. As I see it, the fact that *muwaššah* was always associated with Andalusī poetry helped *musammat*, a genre of Eastern origin, to be seen as a kind of Eastern classical counterpart of the former. As a consequence, some of the most classical Andalusī poets of this era, conscious of the success and fervour produced by *muwaššah*, yet reluctant to employ it in its genuine form with its dialectal *xarja*, turned to the use of *musammat*, a genre similar in its stanzaic structure but one which did not run the risk of being considered deviant from the classical poetic norms. I refer to authors like Ibn Zaydūn,¹⁶ Ibn Abī l-Xiṣāl,¹⁷ and some others quoted by al-Maqqarī,¹⁸ who wrote several poems in the *musammat* patterns.

¹⁵ As indicated by S.M. Stern, *Hispano-Arabic Strophic Poetry*, (Oxford 1974), pp. 50-51, Corriente, "Modified 'arūd,'" p. 72 and Zwartjes, *Love-songs from Al-Andalus*, pp. 25-26.

¹⁶ Whose *diwān* (Beirut 1975: Dār Šādīr) includes two samples of *musammat muxammas*. The poet expresses his feeling of yearning for Cordoba. The first one is a ten-stanza poem and the second a twenty-stanza one, both of them in a perfect *ṭawīl* metre. However, it should be observed that the second poem uses a different last foot for the *asmāt* verses (*fa'ālan*, instead of *mafā'ilun* in the *agṣān* verses). This variation clearly points to the fact that all of the *agṣān* come from the first hemistich of the classical verse, whereas the *simt* comes from the second hemistich, as classical metres allow for slight differences of this kind between their last feet.

¹⁷ In his *Rasā'il Ibn Abi-l-Xiṣāl* (Damascus 1987), ed. Muḥammad Raḍwān ad-Dāya, pp. 512-522, another sample of *musammat muxammas* is detected. The metre is a perfect *ṭawīl* too, including some cases of a rare last foot *mafā'ilun* instead of the usual *mafā'ilun*, in a not very common but theoretically permitted license. This is, by the way, an extremely long poem (45 stanzas).

¹⁸ *Naft at-tib*, ed. Ihsān 'Abbās (Beirut 1968) VIII vols., where at least 17 samples of *musammat* are included, in IV, 336-7, V, 113-115, and VII, 196-206, 441-4, 439-440, 441-444, 445-448, 448-449, 449-453, 453-459, 459-467, 470-475, 475-479, 480-484, 485-488, and 513-517. Most of them are compositions made in praise of the prophet (*fi madh' an-nabi*) by non-identified late poets. However, some of these poems are said to be composed by two famous poets: Ibn Zamrak (Granada, 14th century) and Ibn Sahl al-'Iṣrā'īl al-'Iṣbīlī (Seville, 13th century), but there are no solid grounds in favour of this assumption. Concerning the structure of these samples of *musammat*, it may be observed that most of them fit into the *muxammas* type without

In addition, we have some of the poems included in aš-Šuštari's corpus¹⁹ and the famous poem no. 164 in the anthology of Ibn Bušrā.²⁰

The preceding data form a panorama which seems to confirm that Arabic *musammat* continued to be used extensively, though obviously to a lesser degree than *muwaššah* and *zajal*.

We come now to the core of this study, namely, the usage of *musammat* poetry by the famous Andalusī writer Abū ṭ-Tāhir Muḥammad ibn Yūsuf as-Saraqusṭī (d. 1143)²¹ in his masterpiece entitled *Al-Maqāmāt al-Luzūmiyya*.²² This work consists of fifty-nine picaresque-like stories, all of them in artistic rhymed prose (*saḥf*) with many poetic fragments interspersed in the recital, generally, but not always, at the end of each *maqāma*. The function of this poetry is mostly didactic, since it exposes the ideology and the peculiar morality of the rogue, Abū Ḥabīb as-Sadūsī. This notwithstanding, the work is not without other kinds of poems, such as those merely devoted to description or those related to love.

In the *maqāmāt* nos. 10, 48 and 50 of this collection²³ there appear three examples of stanzaic poems which fit into the scheme of *musammat*. In what follows we shall examine the metrical and stanzaic peculiarities of these three poems, within the general frame of Andalusī *musammat* as described before, in order to cast some light on the matter.

any striking feature, except that of VII, 475-479, with an interesting double *simt*. As for the metrical structure, they are almost completely *xalilian*, except the one included in VII, 441-444, a 21-stanzas *kāmil* in which the *agṣān* are usually *mutafā'ilun mutafā'ilun mutafā'ilun* and the *asmāt* *mutafā'ilun mutafā'ilun mutafā'ilun* (or *mafā'ilun*). This is not uncommon in *musammat* poetry, but the fact that should be emphasized here is that some of the stanzas (1,3,5,7,11, 18,19,20 and 21) do not respect this clear-cut metrical difference between *gusn* and *simt*, thus producing many abnormal metrical feet.

¹⁹ See the last edition by F. Corriente, *Poesía estrófica atribuida al místico granadino Aš-Šuštari* (Madrid 1988). Poems number 9, 40, 42 and 53 of the main corpus, 16 and 19 of section III (Maghribī poems) and minor *diwān*, 20 and 26 of section IV (minor *diwān*'s fragments) correspond to the *musammat* genre. All but one of them are *musammat murabba'*. They are usually not very long, sometimes written in a mixed-register language and using less-classical metres such as *mutadārīk*, *mujtatt*, *mustatīl*, together with *ramal* and *xarj*. This choice of metres is indeed closely related to that of *muwaššah* and *zajal* in their classical centuries.

²⁰ A. Jones (ed.), *The 'Uddat al-Jalil of Ibn Bishrī*, (Cambridge 1992). It is a *musammat muxammas* poem made of six stanzas. The metre is a perfectly classical *baṣīl*.

²¹ On the biography of this author, see I. Ferrando, "La *maqāma barbariyya* de al-Saraqusṭī," in *Anaquel de Estudios Árabes*, 2 (1991), pp. 119-129, and especially the recent two-part article by J.T. Monroe "Al-Saraqusṭī, Ibn al-Aštarkūwī: Andalusī Lexicographer, Poet and Author of 'al-Maqāmāt al-Luzūmiyya,'" in *Journal of Arabic Literature* 28 (1997), pp. 1-37 and 29 (1998), pp. 31-58.

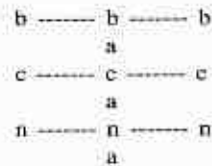
²² There are two available critical editions of this work. The first one is A. Dayf, *Al-maqāmāt al-luzūmiyya li-Saraqusṭī*, (Alexandria 1982), and the second, Ḥ. al-Warāghī, *Al-maqāmāt al-luzūmiyya: ta'līf Abi ṭ-Tāhir Muḥammad ibn Yūsuf at-Tamīmī as-Saraqusṭī*, (Rabat 1995). There is also a forthcoming Spanish translation by myself, and a forthcoming English version by J.T. Monroe, as indicated in the end lines of footnote 1 in the second part of his paper "Al-Saraqusṭī, Ibn al-Aštarkūwī," p. 31.

²³ The last two *maqāmāt* are missing in Dayf's edition, for he uses another manuscript as the main ground of his critical work.

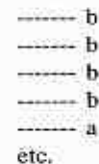
Concerning the stanzaic structure, the first poem (from *maqāma* no. 10) is an eight-stanza *musammaṭ muxammas* whose graphical arrangement is as follows:



The two remaining samples (from *maqāmāt* nos. 48 and 50) include ten and twenty-three stanzas. The graphical representation elected by the editor is as follows:



Even the most superficial look at these diagrams shows a clear structural difference between these two stanzaic patterns. The *musammaṭ muxammas* does not admit the representation of all its segments within a line. It is then inevitable that each line includes two segments or hemistichs. If the resulting number of segments of the verse is odd, the *simṭ* occupies a whole line by itself. Another possible representation of the *muxammas* would be the inclusion of a single segment or hemistich in each line, thus producing the following scheme



It is indeed tempting to connect this stanzaic pattern with the well-known genre of the *urfūza*,²⁴ in which the disposition of the hemistichs is similar,

²⁴ See M. Ullmann, *Untersuchungen zur Rajaz-Poesie: ein Beitrag zur arabischen Sprach- und Literaturwissenschaft* (Wiesbaden 1966) and D. Frolov, "The place of *rajaz* in the history of Arabic verse," in *Journal of Arabic Literature* 18 (1997), pp. 242-290.

each one of the segments or each couple of segments occupying a line, with the difference that there is no stanzaic pattern, for there is no common rhyme through the poem. On the other hand, it is well known that the procedure of *taxmis* was often used to gloss, amplify or alter existing poems. Each of the verses of the previous poem was preceded by a group of four "new" verses, thus resulting in a stanzaic pattern *avant la lettre* that could well serve as an initial basis for future stanzaic experiments with changing rhymes.

As for the structure of the *musammaṭ murabba'*, what is quite certain is that it admits, in principle, two different representations, depending on the length of the segments or hemistichs. The first one is similar to that of the *muxammas*, that is to say, each line being filled with one or with two segments. This representation becomes necessary when the segments are "long." The other possible representation is the one documented in the two examples of *maqāmāt* 48 and 50. It consists of including in the first line the three *aḡṣān* and in the second line the *simṭ*, so the entire stanza is included within a couple of lines or even a single line. However, this becomes possible only if the total length of the *aḡṣān* and the *simṭ* does not surpass the normal length of a line of classical verse. An inattentive reader would perhaps not notice the internal rhymes, interpreting the resulting surface structure as a classical *qasīda*, in which there is a general rhyme repeated at the end of each line. This type of *musammaṭ*, that is to say, the *musammaṭ* that allows for this graphical representation, is presumably the primitive one, since in it one can still observe that the fragmentation of the primitive verse by means of internal rhymes has generated the first strophic pattern. This, in fact, is the structure which the oldest examples of Eastern *musammaṭ* fit into, those attributed to Imru' al-Qays, al-Xansā' and Abū Nuwās. However, aside from the two examples discussed here there are hardly any examples of this type of *musammaṭ* in Andalusī poetry.

What is then the difference between the stanzaic structure of *musammaṭ* and that of *zajal* and *muwašṣah*? Everything seems to indicate that the difference lies in the Andalusī poets' introduction of an innovation, the prelude or *maṭla'* rhyming with the last segment (*simṭ*) of each verse. The resulting stanzaic structure is that found in most of the "elementary" *zajal*, the supposed primitive stanza.²⁵ The following innovation could be the development

²⁵ This is our view, supported by a close examination of the main collections of "classical" or "expanded" Andalusī *zajal*, such as that by Ibn Quzmān, in F. Corriente (ed.), *Diwān ibn Quzmān al-Qurṭubī* (Cairo 1995), and aš-Suštari, in the aforementioned edition by F. Corriente (1988). It seems more logical to suppose that the *zajal*, a popular genre *per se*, at least in its first simple binary coupled structure, as shown by the samples quoted in the introduction to the *diwān* of Ibn Quzmān, preceded the *muwašṣah*, a clearly learned genre, and not the other way around, as has been supposed only because the *zajal* is not documented until later times. The true reason is that, the *zajal* being a kind of dialectal poetry, anthologists refused to include it in their works. See in this respect F. Corriente, "Textos andalusíes de cejetes no

of the prelude and its split into two elements, producing a double rhyme. This structure is very common in the *zajal* and relatively frequent in the *muwaššah*. Other later steps, consisting of the development of the *ağsân* with their equivalent internal rhymes and several additions to the verses, both at the beginning (*tar'is*) and at the end (*tađyil*), brought about the rich stanzaic varieties found in many of the anthologies of *muwaššahât*. It is perfectly logical that the *zajal*, a popular genre *par excellence*, maintained the basic structures of the simple verse for much longer, while the *muwaššah*, a genre of more refinement and cultural esteem, would have gone much further into the area of innovation and progressive technical complication, including the multiplication of internal rhymes, amplifications and reductions of preludes, *ağsân*, *asmât*, etc.²⁶

Let us now consider the metrical structure of the three cases of *musammat* found in the *Maqâmât* by as-Saraqustî. As we detailed in Ferrando (1996), the first poem, that of the *maqâma* no. 10,²⁷ fits almost perfectly into the *rajaz* metre, in accordance with the following structure: *mustaf'ilun mustaf'ilun fa'ulun*, although with some small irregularities or deviations.²⁸

The second poem, included in *maqâma* no. 48,²⁹ as we point out in our forthcoming paper, is in a variety of the *wâfir* metre generated by the repetition of the metric feet *mufâ'alatun fa'ulun*, three times in the *ağsân* and once in the *asmât*. This is not a usual variety, either in the Eastern classical *qaşid* or in Andalusí poetry,³⁰ or in the stanzaic forms of *muwaššah* and *zajal*,³¹ although *wâfir* is traditionally considered one of the most musical rhythms of those sanctioned by al-Xalil.

quzmanianos en Alhili, Ibn Sa'îd al-Mağribî, Ibn Xaldûn y en la Gentiab", in *Foro hispánico*, 7 (1995), pp. 167-168 and his recent paper "Le strophisme dans les *zağals* et les *muwaššahs* d'al-Andalus," in *Atalaya, Revue française d'Études Médiévales hispaniques* 8 (1997), 73-88, especially pp. 74-75 and 85-86, where a distinction is made between "the first, genuine, not yet stanzaic, but only binary *zajal*, and a more elaborated version, which shows a stanzaic structure similar to and probably borrowed from *muwaššah*." (my translation)

²⁶ See the complete catalogue of the different stanzaic patterns employed by Andalusí poets in F. Corriente, *Poesía andalusí*, pp. 125-134.

²⁷ P. 102 in al-Warāğlî's edition.

²⁸ The two observations made in that paper were, first, that the positions corresponding to a long syllable of the classical prosody were systematically occupied by unequivocally stressed syllables in the Andalusí phonemic system, and, second, that the last foot of each verse could be scanned as *fa'ulun*, and, in a few cases, as *muf'ulun*, apparently producing a breakdown of the metrical regularity. However, if one bears in mind that this first long syllable of the foot (*muf*) is, according to Andalusí phonemics, always unstressed, and therefore not perceived as a marked element, the supposed irregularity disappears. See Ferrando, "Un poema estrófico," p. 222, especially fn. 3.

²⁹ P. 46 in al-Warāğlî's edition.

³⁰ According to D. Frolov's charts in "Notes on the history of 'Arîd in Al-Andalus", in *Anaquel de Estudios Árabes* 6 (1995), pp. 87-110, who calls it *short wâfir*. It is also noticeable that the long variety of *wâfir*, relatively abundant in Eastern poetry, experienced a considerable decline in al-Andalus.

³¹ In the scansion of Ibn Quzmân's *azjâl* proposed by F. Corriente in his last 1995 edition.

Moreover, in order to clarify that this is an "altered" or "deviant" metric, it is worth noting the story narrated in *maqâma* no. 48. The narrator, as-Sâ'ib ibn Tammâm, is summoned by a sultan to arbitrate in a dispute on the "legality" of a poem recited by the rogue, Abû Habîb as-Sadûsî. After hearing the poem in question, as-Sâ'ib praises it despite "its deviance from the metrical canons." He even asks him: "And you, Abû Habîb, why do you turn away from al-Xalil and abandon the sound for the faulty, the common for the rare? Why this eccentricity from one so successful? Return to the fold and replace this brutishness with civility." "I don't care for broad, much-traveled roads," he replies.³² All this makes it clear to us that we are dealing with a poem that, not only because of its stanzaic structure but also because of its metrical deviations, departs in some way from the purer classical *'arîd* tradition. One of the points that should be emphasized is that, of the forty-four theoretically possible occurrences of the foot *mufâ'alatun*, it only appears in three of them in that form,³³ appearing in the remaining cases as *mufâ'ilun*, by the replacement of the *sabab taql* (two short syllables) with the *sabab xafif* (one long syllable). This almost complete absence of the basic foot, which is supposed to sustain the rhythm of the poem, leads the editor al-Warāğlî to erroneously scan the poem as *hazaj*, a metre generated by the repetition of the foot *mufâ'ilun* which can indeed be confused with the short variety of *wâfir* if the poem's rhythm is not definitely marked from the beginning by means of the basic foot *mufâ'alatun*. In fact, what the poet is looking for is perhaps a surprise auditory effect so that when listening the third verse's *simt*, after having been made aware of the foot *mufâ'ilun* eleven times, one realizes for the first time that the underlying rhythm is not that of the *hazaj* as one supposed, but that of the *wâfir*.

As regards the third poem, the one included in *maqâma* no. 50,³⁴ it is a

no occurrence of *wâfir* is found. In the catalogue of the Andalusí *muwaššahât* that include the so-called *xarajât*, also provided by Corriente, *Poesía dialectal*, pp. 135-323, only two cases of *wâfir* appear, and only one of them, the first p. 241, presents a similar structure to that of the *musammat* with which we are dealing.

³² The Arabic text in al-Warāğlî's edition, p. 447, is as follows: *inna hađâ la-kalamun jazlun, wa-jiddun lâ hazlun, laqad ašâha l-mafâşila, wa-warada l-mafâşila, laqad ajzala l-lafza wa-nraqâhu, wa-xârâhu wa-taqâhu, wa-'in kâna xaraja bihi 'ani l-'arîdi, wa-ta'arrađa lil-ma'aduri . . . wa-'anta abâ habîbin 'a tu'ridu 'ani l-xalili wa-tatruku ş-şahîha lil-'alili, wa-l-kafira lil-qalili? mâ hađâ ş-şudûdu wa-'anta l-hađîdu? kun ma' an-nâsi wa-da'i l-'ihâsa lil-'inâsi, faqâla li: . . . famâ li wa-l-mahya'u l-ma'râqu . . . This is indeed eloquent speech, serious, not in jest. His arrows have struck the joints; he has drunk from the most pristine waters. He has made his diction pure, selecting words with the utmost care and precision, even though he has exceeded the rules of metrics and has exposed himself to criticism. [I said to him] "And you, Abû Habîb, why do you turn away from al-Xalil and abandon the sound for the faulty, the common for the rare? Why this eccentricity from one so successful? Return to the fold and replace this brutishness with civility." "I don't care for broad, much-traveled roads," he replied.*

³³ The *ağsân* 3, 4, and 11.

³⁴ Pp. 463-465 in al-Warāğlî's edition.

rajaz variety generated by the reiteration of the foot *mustaf'ilun*, twice in each of the *ağsân* and twice in each of the *asmât*. In this case, however, we are faced with a metrical variety which is employed, even profusely, in Andalusí stanzaic poetry,³⁵ but not in the classical *qasída*, probably because classical poets were well aware that *rajaz* is one of the less solemn Arabic metres, due to its character of pre-*'arûdî* rhythm and its frequent use in the *urjûza* genre, which is usually classified as inferior poetry, far from the most formal and high poetry.³⁶

Once again we can note some peculiarities regarding the metrical surface of the poem which are worthy of comment, as strict *xalîlî* prosodic rules are not always followed. In fact, it may be noted that in the second foot of the *ağsân* a frequent replacement of *mustaf'ilun* by *fa'ûlun* (34 of 69 possible cases) is detected, and also a more sporadic replacement by *maf'ûlun* (7/69). In our view, this second substitution would not reflect in actual fact a different foot, since in all cases the first apparently long syllable is an unstressed syllable according to the phonemics of the Andalusí dialect.³⁷ Another telling argument in favour of this assumption is the fact that, except in verse number 20, the foot *maf'ûlun* appears integrated in verses in which the other second feet of the *ağsân* are always *fa'ûlun*. This reduction, not a usual one within the classical structure of *rajaz*,³⁸ would generate a different variety (*wazn*) within the frame of the same metre (*bahr*). However, should this happen, metrical rules demand this transformation in the same way for all, and not only for some, of the verses, as is the case in this poem.

This notwithstanding, there is some rule of regularity throughout the poem, and it is that this reduction, when it takes place, affects all the *ağsân* of the verse, and never just one. Moreover, the reduction never occurs in the *asmât* that present the regular foot *mustaf'ilun*. This demonstrates two things. First, it shows the conception of *musammaṭ* verse as a classical verse which has been divided in two halves, and by no means an accumulation of different verses, and, second, that it seems, in accordance with F. Corriente's latest ideas,³⁹ that only in the final portion of the verse is stress really invariable and fixed, or, in other words, that the sequences which allow us to distinctly perceive the rhythm of the poem are always the last ones.

³⁵ As clear from the scansion mentioned in note 31.

³⁶ See on the history of *rajaz* D. Frolov's stimulating paper, "The place of *rajaz* in the history of Arabic verse," in *Journal of Arabic Literature* 28 (1997), pp. 242-290.

³⁷ These syllables are /mur-tádu/ (13), /as-hábu/ (18 and 20), /ya-qi-nul-'ayn/ (20), /an-hur-ráyu/ (20) and /min-kal-háynu/ (20), all of them clearly unstressed. As for /qad fái/, a more doubtful case, it might be viewed as short, for it is a marker or a particle which constitutes an accentual unity together with the following verb.

³⁸ Although there are in fact some parallels in the archaic or pre-classical *rajaz*, in accordance with the data of Frolov, "The place of *rajaz*," pp. 248-253.

³⁹ In his aforementioned work, *Poesía dialectal*, p. 117.

In these *musammaṭ* pieces as-Saraqusṭî, who was without any doubt a skilled versifier of pure *'arûdî* classical poetry, selectively used⁴⁰ a series of "irregularities" or "deviations" from the classical norm. Why did he do this? In all probability because his very intention was to imitate somehow a more varied and innovative metrical system that the author knew well, that of the Andalusí stanzaic poetry, the *zajal* and the *muwaššah*, in which similar deviations and parallel alterations to those used by as-Saraqusṭî are frequently detected.⁴¹

The inescapable conclusion which emerges from what I have previously said is that the *musammaṭ* is a stanzaic genre whose metric and stanzaic structure is somehow and logically similar to that of the two genres which arose out of it, namely, the *zajal* and the *muwaššah*. One of the best proofs of this similarity can be seen in the terminological confusion of the literary critics and both old and modern anthologists, who often label as *muwaššah* what is really *musammaṭ*.⁴²

The fact that the *musammaṭ* did not admit the use of dialect, and was neither considered nor treated as popular poetry, in addition to the fact that it had arrived from the East, caused the Andalusí to be reticent about using it during the Golden Age of Andalusí poetry, since for such a purpose they already had two different although similar structures, *zajal* and *muwaššah*. However, some of the learned poets who might not dare use it themselves, saw in the *musammaṭ* a middle way between the Eastern inheritance and the new Andalusí stanzaic patterns. This is the case of as-Saraqusṭî, the celebrated author of *Al-Maqâmât al-Luzûmiyya*.

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⁴⁰ The rest of the numerous poems intercalated in his prose work *Al-Maqâmât al-Luzûmiyya* fit perfectly, without the slightest defect, into the classical prosody as set out by al-Xalîl.

⁴¹ To get an overall idea of the metrical variants present in both genres, see the scansion by S. Gâzi, *Diwân al-muwaššahât l-andalusíyya*, (Alexandria 1979, II vols.), and the two editions of Ibn Quzmân's *diwân* by Corriente, especially the last one mentioned in footnote 25.

⁴² This confusion occurs, for example, in the famous poem 164 in Ibn Bušrâ's anthology, a *musammaṭ* classified as a *muwaššah*, or with all the *musammaṭ* by Ibn Zaydûn, which are also called *muwaššah* in some editions of his *diwân*, or with the first poem of as-Saraqusṭî, included in the chapter on *muwaššah* in I. 'Abbâs, *Târîx*, II, p. 247.