

NEO-PERSIAN STANZAIC POETRY AND ITS RELATIONSHIP TO THE ARABIC *MUSAMMAṬ* *

Gregor Schoeler [University of Basel]

Our first international conference dealt with Arabic and Hebrew stanzaic poetry and its Romance parallels. However not only did Arabic stanzaic poetry have an effect on Hebrew and Romance stanzaic poetry; the Arabic model also gave rise to stanzaic poetry forms in Persian.

The starting point of the development in Persian, as well as in Hebrew¹ and even in Provençal,² was imitation of the most simple Arabic form of stanza, the *musammaṭ*.³ The *musammaṭ* consists of stanzas with a specific number of lines which first of all have the same mutual rhymes which change from stanza to stanza (so-called *separate rhymes*), while the final line closing each stanza must exhibit the same rhyme throughout the entire poem (so-called *common rhyme*), for instance bbbb a, cccc a, dddd a etc. The number of lines in the *musammaṭ* is a matter of choice; the stanzas are named according to the number of their lines, e.g. *musammaṭ murabbaʿ*, *musammaṭ mukhammas*. The oldest extant Persian stanzaic poem comes from the first half of the 4th/10th century; it is a *musammaṭ murabbaʿ*, i.e. a *musammaṭ* consisting of four lines (bbb a, ccc a, ddd a). As it has remained unknown in international research till now, we shall deal with it in the first part of this paper.

An initial high point of this genre occurs in the 5th/11th century when the poet Manūchīhrī (d. after 432/1040-1) wrote 10 *musammaṭ musaddas* poems (poems consisting of 6 lines with the rhyme pattern: aaaaa b, ccccc b) which have become exemplary for the genre in Persian literature. Also in the 11th century two more complicated forms of stanza appear, the *tarjīʿ-band* and the *tarkīb-band*. In the second part of the lecture it will be shown, among other things, that these two more complicated Persian forms of stanza are a further development of the *musammaṭ* stanza, just as the *muwashshah*, which arose almost simultaneously – perhaps somewhat earlier – at the other end of the Islamic world in al-Andalus, is a further development of the *musammaṭ*.⁴

We can now turn to the first extant Persian stanzaic poem.

I

Among the poems ascribed by tradition to the first great lyricist of the neo-

Persian language, Abū ‘Abdullāh Ja‘far b. Muḥammad Rūdakī (d. 329/940-1, or 10 years later),⁵ is a short piece⁶ which goes as follows:

gul-ī bahār-ī but-ī tatār-ī * nabīdh dārī chirā na-yārī?
nabīdh-i rawshan chu abr-i bahman * ba-nazd-i gulshan chirā na-bārī?

You are the rose of spring, the Tatar idol! You have wine.
Why do you not bring it?
Why do you not let sparkling wine rain down (on us),
(abundantly) like the cloud of Bahman, near the rose garden?

This poem is generally regarded as authentic.

Besides the obligatory end rhyme, the poem exhibits regularly employed internal rhymes. If we write the poem so that all of the rhymes – i.e. not only the end rhymes but also the internal rhymes – come at the end of a line, the following structure emerges:

gul-ī bahār-ī	a
but-ī tatār-ī	a
nabīdh dārī	a
chirā na-yārī?	a
nabīdh-i rawshan	b
chu abr-i bahman	b
ba-nazd-i gulshan	b
chirā na-bārī?	a

Thus, besides being understood as a *qaṣīd* (*qarīd*, *shī‘r*), the poem can also be understood as a stanzaic poem. As such it consists of two four-lined *musamma‘* stanzas (*musamma‘ murabba‘*; rhyme pattern aaa a, bbb a). In the present instance, the separate rhymes in the first stanza are identical to the common rhyme.⁷ Its metre is as follows: (o – o – – , o – o – –). The author who transmitted this poem to us, Shams-i Qays (7th/13th century), defines the metre as *mutaqārib* (normal form: (o – – o – – o – – o – –)).⁸

It has remained concealed from Shams-i Qays as well as from all modern researchers that this stanzaic poem has an exact Arabic model. This model is a poem by the early Abbasid poet Abū Nuwās (d. c. 200/815). Fortunately it is complete and extant in several recensions.⁹ The first six of the verses¹⁰ read as follows:

sulāfu dannī ka-shamsi dajnī	* ka-mā‘i muznī ka-dam‘i jafnī
ṭabikhu shamsī ka-lawni warsī	* rabību fursī ḥalīfu sijnī
ra‘aytu ‘iljā bi-Bāṭurunjā	* lahā tawajjā fa-lam yuthannī
ḥattā tabaddat wa-qaḍ taṣaddat	* lanā wa-mallat ḥulūla dannī

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fāḥat bi-rīḥī ka-rīḥi shīḥī * yawma ṣabūḥī wa-ghaymi dajnī
yasqika sāqī ‘alā shtiyāqī * ilā talāqī bi-mā’i muznī
yudīru ṭarfā * yu‘īru ḥatfā * idhā takaffā * mina t-tathannī
etc.

or written as a stanzaic poem:

sulāfu dannī	a
ka-shamsi dajnī	a
ka-mā’i muznī	a
ka-dam’i jafnī	a
ṭabikhu shamsī	b
ka-lawni warsī	b
rabību fursī	b
ḥalīfu sijnī	a
ra’aytu ‘iljā	c
bi-Bāṭurunjā	c
lahā tawajjā	c
fa-lam yuthannī	a

etc.

Wine from the jug
like a sun in the darkness
like the water in a cloud
like the tear in an eyelid.

A sun-baked
(yellow) like the color of saffron¹¹
brought up by Persians,
permanent inmate of a prison.

I saw a Christian
in Bāṭurunjā
who broke open (the jug) for it (the wine)
and did not have to do it twice.

As it (the wine) then came into our view,
after it had turned to us
and had become weary
of the sojourn in the jug,

It diffused a fragrance
like the fragrance of wormwood

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on the day of the morning drink
and of fog in the darkness.

A cup bearer gives you (it now) to drink,
while it (the wine) yearns
for union
with the water of a cloud.

He (the cup bearer) lets his glance circle,
giving death,
when he wavers
for the shaking of hips.

The parallel between the Arabic model and the Persian imitation is pretty much complete: on the one hand the “double nature” of both poems – they can be understood and written both as *qaṣīd* and as *musammaʿ*; the parallel also extends to the rhyme pattern (aaa a, bbb a: *musammaʿ murabbaʿ*), the metre (o – o – – , o – o – –),¹² and finally also the theme and motifs (wine and love). Only the rhymes themselves are different; but the Persian poet was *unable* to take over the rhyme, as Persian aesthetic sensibilities do not accept the special rhyme structure of the Arabic poem (*x-nī, x-sī, x-jā*).

We can thus assume that the Persian poem has to do with an imitation, or a replica, i.e. a conscious grappling with the Arabic model. By use of the same stanza structure, the same metre and the same motifs, the Persian poet seems expressly to indicate the model to every expert. It is not a case of *blind* imitation, rather, he creates a pendant or a counterpart (*muʿāraḍa*) to the poem of the Arabic poet. With the introduction of the cup bearer into the drinking bout scene, both *musammaʿs* can be classified thematically as wine poems (*khamrīyāt; wasf al-khamr*) mixed with *ghazal*-motifs.

We ask ourselves what could have caused Rūdakī to write a pendant to Abū Nuwās' *musammaʿ*. Both poets belong to an early, “experimental” phase in the history of their respective literatures. Is it not conceivable that Rūdakī wanted to repeat the attempt Abū Nuwās had undertaken in Arabic literature, namely to introduce a stanza form of poetry into the canon? If such is indeed the case, it is very possible that the poet also wanted to indicate his intent to connoisseurs – and likewise thereby his model. And that was thus able to happen, in that he created a counterpart, a *muʿāraḍa*, to his model.

II

The earliest examples of *tarjīʿ-bands* are found in the *Dīwān* of Farrukhī¹³ (d. after 422/1031). They are arranged there between the *qaṣīdas* and *qitʿas*; in terms of subject-matter they do not differ from the *qaṣīdas*.

In the *tarjīʿ-band*, groups of mutually rhyming lines (type I) or double lines (=verses) (type II) – with Farrukhī always 10 (in the type I poems) or 9 (in the type II poems) – alternate with a refrain consisting of 2 mutually rhyming lines. Thus we have the rhyme pattern: bbbbbbbbbb AA, cccccccccc AA, dddddddddd AA etc. (type I) or : bb sb tb ub vb wb xb yb zb AA (type II). In type II the verses, apart from the refrain, follow the rules of the *qaṣīd* or *ghazal* (rhyme pattern: bb, xb, yb, zb) and are thus understood as *qaṣīda* or *ghazal* and are occasionally designated as such.

The *tarkīb-band*, first apparently demonstrable with the Azerbaijani poet Qaṭrān (d. after 462/1070), is only differentiated from the *tarjīʿ-band* in that – instead of the 2-lined stanza-closing refrain (AA) – there are 2 mutually rhyming lines alternating from stanza to stanza (for instance bbbbbbbbbb AA, cccccccccc BB, eeeeeeeeeeee CC). Both types which we have discovered in the *tarjīʿ-band* are also found in the *tarkīb-band*.

The stanza elements described sometimes as “*qaṣīda*” or “*ghazal*” (i.e. the separate rhyme lines; the lines or verses without refrain; see above) are called in both genres, in a more exact terminology, *khāna*, “house”; the refrain is called *band*. However, the designation *band* is very frequently found for the complete stanza as well.¹⁴ In the manuscripts and prints these are occasionally headed with “*band*” and are counted off (*band-i duyum*, *band-i siyūm* etc.).

The first stanza of the first *tarjīʿ-band* in the *Dīwān* of Farrukhī reads (theme: spring and feast scene + praise; metre: *hazaj*):¹⁵

zi bāgh ay bāghbān mā-rā hamī būy-ī bahār āyad	b
kalīd-ī bāgh mā-rā dih ki fardā-mān bi-kār āyad	b
kalīd-ī bāgh-rā fardā hazārān khwāstār āyad	b
tu lakhtī ṣabr kun chandān-ki qumrī bar chanār āyad	b
chu andar bāgh-i tu bulbul bi-dīdār-ī bahār āyad	b
tu-rā mihmān-i nā-khwānda ba-rūzī sad hazār āyad	b
kunūn gar gul-bunī-rā panj shish gul dar shumār āyad	b
chunān dānī ki har kas-rā hamī z-ū būy-i yār āyad	b
bahār imsāl pandārī hamī khwashtar zi pār āyad	b
az-īn khwashtar shawad fardā ki khusraw az shikār āyad	b
<i>bad-īn shāyistagī jashnī bad-īn bāyistagī rūzī</i>	A
<i>malik-rā dar jahān har rūz jashnī bād u nawrūzī</i>	A

The second stanza begins and ends:

kunūn dar zīr-i har gul-bun qanīna dar namāz āyad	c
na-bīnad kas ki az khanda dahān-ī gul farāz āyad	c
<i>etc.</i>	

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bad-īn shāyistagī jashnī bad-īn bāyistagī rūzī **A**
malik-rā dar jahān har rūz jashnī bād u nawrūzī **A**

From the garden, O gardener, comes to us the fragrance of spring,
give us the key to the garden, for tomorrow it will be of use to us!
For the sake of the key, there will come thousands tomorrow desirous of it.
Show a modicum of patience until the turtle dove has alighted on the plane-
tree.

When the nightingale comes to your garden for its rendezvous with spring,
then come daily a hundred thousand uninvited guests to you.
Now when one counts five six roses on one rose bush,
you know that from them comes the fragrance of the friend to everyone.
You believe this year's spring more beautiful than last year's.
Tomorrow, it will be yet more beautiful, for then returns the king from the
hunt.

[Refrain:]

A feast in this honor, a day in this station!
For the king every day on earth be a banquet and New Year's Day!

Now lies under each rose bush a flask in prostration.
No one sees that the mouth of the rose is therefore open from laughter.

.....

[Refrain:]

A feast in this honor, a day in this station!
For the king every day on earth be a banquet and New Year's Day!

The first stanza of a *tarkīb-band* by Qaṭrān, possibly the inventor of the genre, reads (metre: *muḍāri*):¹⁶

ān dil-barī ki khūbī bisyār yār-i ūst * dardā ki dar dilam hama
paykār kār-i ūst
gird-ī sarāy-i waṣl na-gashta-st yak nafas * pīsh-ī dar-ī firāq bi-sad bār
bār-i ūst
dar nār-i hajr rūy chu ābī shudam az ānk * dāranda 'āshiqān-rā dar nār
nār-i ūst
gar 'āshiq-ī du tāy zi mushgīn-ī ū man-am * sust ū nawān u zār chu bīmār
mār-i ūst
khūn shud dilam zi 'ishqash u gashtam naḥīf u zār * dawram az ān du
ghamza-i khūn-khwār khwār-i ūst
az way hamīsha qālab-ī khūn-khwār khwār bih
w-ān-k-ū zi zakhm hast dar āzār zār bih

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That stealer of hearts whose helper is much beauty – O the pain, that its
effect on my heart is nothing but struggle!
Not for a moment did he circle the palace of union; before the Gate of
Separation with a hundred ramparts he holds his audience.
In the Fire of Separation my face became [yellow] like a quince, for his fire
(i.e. his mind [?]) keeps lovers afire.

If I am a lover bowed because of his musk (i.e. his musk lock), then his
“serpent” (i.e. lock) is indeed weak, unsteady and thin like someone ill.
My heart became blood through love of him, and I became lean and weak;
owing to those two coquettish, bloodthirsty glances, my fate is a thing
despised by him.

For his sake it is good if the bloody form (my heart) is always despised,
and for one in pain because of a wound, lamentation is good!

The following stanzas of this poem consist of either 5 verses like this one, or only 4. Thus the *tarkīb-band* can have, as is also the case with the *tarjī-band*, asymmetrical stanzas of differing lengths. The last two lines of each stanza (*az way hamīsha qālab...*) do not form a refrain; i.e. they do not repeat themselves, rather they are relieved respectively by two new mutually rhyming lines.

Tarjī-band and *tarkīb-band* are new, Persian creations. No exact Arabic model exists. Before attempting to explain the new stanzaic system, we would like to take a sideways glance at the emergence of the Andalusian *muwashshah*.

The basic type of *muwashshah* has the rhyme pattern (aa) bbb aa, ccc aa, ddd aa etc. or (ab) ccc ab, ddd ab, eee ab etc. Taken as a basis here, as is known since M. Hartmann,¹⁷ is a *musammat* stanza: (bbb a, ccc a, ddd a etc.). The inventor of the *muwashshah* first of all replaced the last separate rhyme line of the *musammat* (a) with the so-called *kharja*. This is an element, always introduced as a quotation (following a phrase like “he/she/I said/sang: ...”), consisting of at least two lines (e.g. with the rhyme pattern a'a' or a'b'). Moreover the poet, for reasons of symmetry, adapted the rhyme of all the other separate rhyme lines to the rhyme of the *kharja*. Schematically portrayed: developed from bbb a, ccc a, ddd a (*musammat*) via *bbb a, ccc a, ddd a' a' is the scheme (a'a') bbb a'a', ccc a'a', ddd a'a', whereby we arrive at the *muwashshah*.

Where now does the parallel to the emergence of the new stanza system of the Persians lie? In the following, the explanation can be restricted to the *tarjī-band*.

Let us proceed from the type I *tarjī-band* (rhyme pattern: bbbbbb... AA, ccccc... AA, dddd... AA etc). Taken as a basis here without doubt is also

the *musammaṭ* stanza (bbbb... a, cccc... a, dddd... a, etc.) The inventor of the *tarjīʿ-band* here, too, altered the separate rhyme line of the *musammaṭ* (a); but unlike the Andalusian, he did not replace it with a *kharja* (which takes the place of the last common rhyme line) or with lines having the same rhyme as the *kharja* (which take the place of the rest of the common rhyme lines); rather, he replaced it with a refrain (AA).

A corresponding explanation holds regarding type II (rhyme pattern: bb sb tb ub vb wb xb yb zb AA). Here the poet did not attach the refrain (AA) to *musammaṭ* stanzas (without common rhyme), but rather to stanzas corresponding to short *qaṣīdas* or *ghazals*.

Incidentally, Arabic too has stanzaic poems with refrain, *musammaṭs*¹⁸ as well as *muwashshahs*;¹⁹ it mostly has to do with religious poems (often extolling the Prophet) made for singing. These poems are, however, proper *musammaṭs* and *muwashshahs*, i.e. their stanzas have not only lines with separate rhyme, but also lines with common rhyme. In addition, they have a refrain; the refrain line(s) follows (follow) the common rhyme line(s) and rhyme with it (them) (i.e. for the *musammaṭ mukhammas*: aaaa A, bbba A, ccca A etc.). An example:²⁰

<i>Allāhu zāda Muḥammadan takrīmā</i>	a
<i>wa-ḥabāhu faḍlan min ladunhi 'azīmā</i>	a
<i>wa-khtaṣṣahū fi l-mursilīna karīmā</i>	a
<i>dhā ra'fatin bil-mu'minīna raḥīmā</i>	a
<i>ṣallū 'alayhi wa-sallamū taslīmā</i>	A
<i>jallat ma'ānī l-hāshimīyyi l-mursalī</i>	b
<i>wa-tajallati l-arwāru minhu li-mujtālī</i>	b
<i>wa-samā bihī qadru l-fakhāri l-mu'talī</i>	b
<i>fa- ḥtalla fi ufuqi s-samā'i muqīmā</i>	a
<i>ṣallū 'alayhi wa-sallamū taslīmā</i>	A

God showered Muḥammad with high honour,
 granted him great preference
 and chose him as noble-minded among those sent by God,
 full of pity for the believers and compassionate!
 (Refrain:) Bless him and greet him wholeheartedly!
etc.

On the other hand, as we have seen, *tarjīʿ-bands* and *tarkīb-bands* have no lines with separate rhyme.

In closing, a curious commonality in terminology between the western Arabian and eastern Persian stanzaic poetry can be pointed out. We have seen that the mutually rhyming lines of *tarjīʿ-band* and *tarkīb-band* are

called *khāna*, “house”. And in the terminology used by Ibn Sanā' al-Mulk (d. 608/1211) for the *muwashshah*, the mutually rhyming lines (lines with separate rhyme) – are likewise called “house”, *bayt*! It is doubtless not a borrowing that is being dealt with here. The identity of the term is rather to be explained through the same or even similar idea entertained in both west and east about the nature of a stanza.

Excursus: Celtic Origin of the *musammaṭ* stanza?

The *musammaṭ* is a unique type of stanza, invented in the world only once by the Arabs and subsequently taken over from Arabic by other peoples. This fact, however, has been contested; it has been asserted that the same stanza exists in Irish. The epic *Tain bo Cualnge* (according to the *Book of Leinster*) contains poems said to have a *zajal* (read:) *musammaṭ* structure. One adherent (or the author?) of this assertion, Hedwig Roolvink,²¹ has even advocated the theory of a “Celtic origin of the *zajal*”.

Ernst Windisch²² had already established in his *editio princeps* of *Tain bo Cualnge* that in the chapter “Battle of Ferdiad” four-line stanzas are found with the rhyme order *aaa b*, *ccc b*. Subsequent examination, however, shows that

1. these stanzas do not possess authentic rhyme, but only assonances, and that
2. the common “rhyme” is only maintained for two stanzas and then changes (i.e., *aaa b*, *ccc b*, *ddd e*, *fff e*, etc.).²³

By no means do the Irish poems evidence an authentic common rhyme, a *simt* (*vuelta*) which extends throughout the entire poem.

Therefore we can be sure that the Romance *musammaṭ* stanza, like the Hebrew and Persian, derives from the Arabic and not from the Irish. Indeed, we find with the troubadours and in the early poetry of other Romance peoples not only the simple *musammaṭ* stanza, but also more complex variations of it, e.g. with the troubadour Guillem de Bergueda (d. c. 1192) the exact *muwashshah* stanza, and with many Romance peoples the exact *zajal* stanza.

NOTES

* I would like to thank Dr Bert Thompson for his excellent English translation.

1. Cf. the *meruba*'s by the Jewish poet Dūnash b. Labrāt.
2. Cf. the chanson *Pos de chantar m'es pres talentz* by William IX of Aquitaine (d. 1127).
3. For the stanzaic forms of the Persian poetry and especially for the *musammaṭ* see the article “Musammaṭ” (G. Schoeler – M. Rahman) in *The Encyclopaedia of Islam*.

New Edition (*EF*²). Leiden 1960ff. (with further references); F. Rückert: *Grammatik, Poetik und Rhetorik der Perser*. New ed. by W. Pertsch. Gotha 1874, pp. 85-8 and pp. 77-80; B. Reinert: "Die persische Qaṣīde". In: *Neues Handbuch der Literaturwissenschaft. Orientalisches Mittelalter*. Ed. by W. Heinrichs. Wiesbaden 1990, pp. 242-57, esp. pp. 250f. ("Strophengedichte"); L.P. Elwell-Sutton: *The Persian Metres*. Cambridge U.P. 1976, p. 256-9; F. Thiesen: *A Manual of Classical Persian Poetry*. Wiesbaden 1982, p. 81, par. 144; and the articles "Musammaṭ", "Tarjī'-band" and "Tarkīb-band" in *Dih-khudā: Luḡhat-nāma – For the Arabic musammaṭ* see the article in *EF*² and G. Schoeler: "Muwašṣaḥ und Zaḡal. Einfluss auf die Troubadour-Dichtung". In: *Neues Handbuch...*, pp. 440-64, esp. pp. 440-2.

4. This theory, advanced 100 years ago by M. Hartmann in his book *Das arabische Strophengedicht. I. Das Muwashshah*. Weimar 1897, is today acknowledged by all serious researchers.

5. For him see the article "Rūdakī" in *EF*² (F. de Blois). – C.A. Storey: *Persian Literature*. Vol. V, Part I by F. de Blois. London 1992, pp. 221-6.

6. Sa'īd Nafīsī: *Aḥwāl-u Ash'ār-i ... Rūdakī-i Samarqandī*. Vol. I-III. Tehran 1309-19 h. sh.; see Vol. III, p. 1026. – Rūdakī: *Āthār-i-manzūm bā tarjuma-i rūṣī*. Ed. I. Braginski. Moscow 1964, S. 100, Nr. 82. – Rūdakī: *Dīwān*. Ed. J. Mansūr. Tehran 1373 h.sh. 156. – In the transcription of this and the following Persian texts I refrain from using majhūl vowels, because this article does not concern Iranian studies as such.

7. Identity of separate rhymes and common rhyme in the first stanza of a *musammaṭ* occurs frequently, but is not obligatory.

8. This metre is considered by Persian metrical scholars generally as *mutaqārib*; cf. e.g. F. Rückert: *Grammatik ...* (see fn. 3), p. 387. However Arab metrical scholars classify it as a variety of *basīṭ*; cf. fn. 12.

9. Abū Nuwās: *Dīwān*. Part III. Ed. E. Wagner. Stuttgart 1988, p. 332f., Nr. 287. – The poem is probably genuine, and in any case old, for it is quoted and ascribed to Abū Nuwās by Abū Hiffān, a contemporary of Abū Nuwās and a transmitter of his poetry. – See Abū Hiffān: *Akḥbār Abī Nuwās*. Ed. 'A.A. Farrāj. Cairo 1953, pp. 57f.

10. In the recension of the *Dīwān* of Abū Nuwās following Ḥamza al-Iṣfahānī, the verses cited above are still preceded by the following verse: *tahāma dhikrā ḥiman bi- ḥaznī * wa-'mid li-dhikrā khumūri saknī*: "Avoid the memory of a protected, forbidden place in a rugged hard ground; turn rather to the memory of the wines of (city-) dwellers." This opening verse (*matla'*) consisting of two rhyming half-verses = lines, falls outside the stanzaic scheme of the subsequent lines; yet, it is normal for a *qaṣīda*. It is probably not original, because it is found neither in the recension of Abū Hiffān (see fn. 9), the oldest collection of Abū Nuwās poems, nor in the recension of Abū Bakr aṣ-Ṣūlī, the second oldest extant, nor in the *Tūzūn* recension; cf. the critical apparatus on the verse in the Wagner edition (cf. fn. 9), S. 332, for line 12. In these recensions the poem begins with the verse *sulāfu dannī* etc.; also in aṣ-Ṣūlī, who considers the poem to be inauthentic and consequently only cites its first verse. – It is nonetheless remarkable that some transmitter or writer – or even Abū Nuwās himself, once at some recital of the poem (?) – could add this verse, because the method of still placing before a *musammaṭ* an opening verse (*matla'*) whose half-verses rhyme, whereby this rhyme corresponds to the common rhyme

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running through the whole poem, is also found otherwise in Arabic and has been imitated in Persian by Mukhtārī (d. after 513/1119) (*Dīwān*. Ed. J. Humā'ī. Tehran 1962, pp. 221f.) and Amīr Mu'izzī (d. c. 542/1147-8) (*Dīwān*. Ed. 'A. Iqbāl. Tehran 1318 h. sh., pp. 741ff.).

11. What this refers to more precisely is a sesame-like plant found in Yemen, *Memecylon tinctorium* (*wars*), from which yellow dye is gained.

12. According to the Arab metrical scholars this metre is to be classified as a variety of *basīf*. In Arabic (but not in Persian), it is permitted to replace the short syllable at the beginning of each foot of this metre with a long one; cf. G.W. Freytag. *Arabische Verskunst*. Bonn 1830, pp. 200f.

13. Ed. 'A. 'Abdurrasūlī. Tehran 1311 h. sh.

14. See the article "Tarjī'-band and tarkīb-band" in *EJ*² (F. Thiesen).

15. *Dīwān* (cf. fn. 13), pp. 404ff.

16. *Dīwān*. Ed. M. Nakhjawānī. Tabris 1333 h.sh., pp. 440ff. – This text is extremely difficult. In many passages the following translation is to be considered as purely hypothetical.

17. *Das arabische Strophengedicht* (cf. fn. 4), p. 213.

18. For the *musammaṭ* with refrain see G. Schoeler: "Muwashshah und Zajal" (cf. fn. 3), p. 442 and F. Meier: "Kehrrim und *Mahyā*". In: *Festschrift Ewald Wagner zum 65. Geburtstag*. Ed. W. Heinrichs and G. Schoeler. Vol. 2. Studien zur arabischen Dichtung. Beirut 1994, pp. 462-89, esp. pp. 463ff.

19. For the *muwashshah* with refrain see G. Schoeler: "Muwashshah und Zajal" (cf. fn. 3), p. 446.

20. Al-Maqqarī: *Nafh at-Tīb*. Vol. I-VIII. Ed. I. 'Abbās. Beirut 1968, especially Vol. VII, p. 432. – The poem stems from a poet named Ibn al-Jannān (7th/13th century); its metre is *kāmil*. – See F. Meier: "Kehrrim und *Mahyā*" (cf. fn. 18), pp. 462ff.

21. H. Roolvink: *El origen céltico de la poesía rimada medieval*. In: *Neophilologus* 59 (1975), pp. 1-13.

22. E. Windisch: *Die altirische Heldensage Tain Bo Cualnge*. Nach dem Buch von Leinster ... herausgegeben. Leipzig 1905, p. 434; see p. 451 (lin. 3035ff.) and p. 473-5 (LL. p. 82b-83b).

23. The rhyme words of stanzas lin. 3035ff. are:

m-buinne - chaille – chlainne – *brath*; Damain – anail – gabail – *cach*.

arach – lamach – imbarach – *feidm*; Culand – urrand – fulaing – *teidm*.

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