

THE LONG PANEGRIC ZAJAL OF IBN QUZMĀN: A STATISTICAL APPROACH

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In my doctoral dissertation, defended in 2002, I developed a study on the poetics of the long panegyric *zajal* in Ibn Quzmān. Part of the study involved a statistical analysis of the thematics, addressees, structural aspects of rhyme and metre of the *Dīwān* poems, in addition to their extent and internal thematic organisation. I compared the resulting data with corresponding data from the *muwashshahāt* published by Ghāzī (1979), and with the Eastern *qaṣīd* dating back to its early days, for which I used the study by Bencheikh (1989). Finally, I made use of statistical research which I had done on the *qaṣīdah* in the *Dīwān* of At-Tuṭlī (1989), the well-known *muwashshah* poet of the twelfth century. The following paper draws on this data, which can be found in the eight tables included as Appendices 1-8 below.

I shall begin with observations on the structural composition of the *zajal*, which I hope will prove germane to the subject of our conference.

In the introduction to his *Dīwān* Ibn Quzmān criticises his contemporaries for rarely composing poems longer than five or six *abyāt* in total, and, when they do so, for failing to endow their language with fluidity. He speaks of their texts as resembling the “clashing of one stone against the other” and a “roaring of rude expression”. In another part of the introduction he also makes mention of two earlier generations of *zajal* writers, referring to them as the *muqaddimūna*, which we may take to be the first generation, and the *mutaqaddimūna*, presumably the second.

As was pointed out by Ibn Quzmān’s editor, Federico Corriente, the first-generation *zajal*, featuring two, three or four usually rhyming hemistichs, was not substantially different from the proto-*zajal* which he identified as being present in the chronicles of Ibn Hayyān (Corriente, 1992). In any event, Ibn Quzmān’s introduction cites the old *zajal* verses and seems to refer to a particular feature in them, namely the phenomenon of *zanīm*, or metrical deviation. Here I refer the reader to the editor’s notes.

Ibn Numārah (possibly Ibn Quzmān’s grandfather, if the poet’s biographical account is to be trusted)¹ may have been one who belonged to the second generation. Ibn Quzmān praises him for having initiated, developed and improved the verse-form of the *zajal*, and, albeit providing only a handful of detached hemistichs, the poet informs us that he was skilful in the deployment of rhymes and hemistichs and executed *takhalluṣ* (a natural

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transition through the themes of love and praise) with ease. This points to a vertical articulation of the poem, thus corroborating the notion that in Ibn Quzman's day – indeed, a little earlier, we may assume – the word *zajal* already implied a poem which was in dialect, and which was characterised by a succession of *abyāt*, albeit, as noted above, seldom more than six.

It is worth pausing for a moment to examine the concept of *bayt*, which scholars generally take as referring to a stanza of the *zajal*. Ibn Quzmān did not go so far as to create a specific term for the stanza: *bayt* (pl. *abyāt*) designates both the stanza as commonly understood, and also the stanzaic line, within the Arabic tradition of the period corresponding to our Middle Ages. In Ibn Quzmān's terminology the term *segment* – which I would take as referring to as a hemistich or verse of a stanza – refers to a rhythmic and metrical unit of a mono-rhyming line. In the *qaṣīd* the *bayt* is divided into two hemistichs, whereas in the *muwashshah* and the *zajal* there may be a greater internal division of the line, by a combinatory principle of *tarṣī'*, *taṣrī'* or *tawshīh*, to the point that the verse may no longer fit within the limits of the single line (*ṣatr*, as it was also called by Ibn Quzmān), two or three lines being required to house the horizontally "swollen" verse. Hence my preference is to use the term "stanzaic-line" to designate the stanza of the *zajal*, and "hemistich" to refer to the constitutive line.

The context inhabited by the *zajal*-writer of the twelfth century is that of the *qaṣīd* of the Eastern poetic tradition, of which Ibn Quzmān felt himself to be a legitimate heir, either as a result of his literary education or for the fact of his being a descendant of the Banū-Quzmān – regardless of the historical veracity of his claim. This is evident from a critical reading of several poems. The purpose of his *Dīwān*, to a great extent summed up in the title "Reaching the mark in attribution of honours", is to render homage to notable men, the traditional function of a great deal of Arabian court poetry. And in this regard the Quzmānian *zajal* is no exception: 74% of the poems are panegyrics and 60% of them actually specify the functions of the people to whom the praise is addressed – generally men involved in the administrative or executive-legislative apparatus of the Marrakesh government, even though, as we know, the poet related to the government at one stage removed, through its representatives in the secondary provinces of al-Andalus. Thus, rather than addressing the highest levels of Almoravid power and the court notables, the Quzmānian *zajal* renders homage to viziers (23%), cadis (13%), faqihs (12%), and also others less frequently mentioned in the *Dīwān*, such as ameens and storekeepers (7%), and military personnel and money-changers (4%).

Another striking statistical fact in the panegyric-oriented *zajal* is the relatively low presence (15%) of "short poems" (poems with 5 or 6 stanzaic

lines, according to the poet's own definition) compared with what we can call "medium-sized poems" (those with 7 to 9 stanzaic lines), at 41.5%, and the "long poems" (from 10 to 42 *abyāt*), at 43.5%. Besides confirming the poet's own preferences as expressed in his introduction, these percentages indicate something of the author's intentionality, wherein the *zajal* attempts to emulate the functions of the panegyric *qaṣīdah*. Not only it is noteworthy that the *zajalist* does not cite Andalusian authors of *qaṣīd*; but it is also striking that there is a correspondence between the percentage of panegyric poems in the *Dīwān* and the percentage in the neo-classical tradition in the East. If we accept Bencheikh's definition of the short *qaṣīdah* as being less than 20 lines, and if we consider two stanzaic lines of two hemistichs each to be equivalent in extension to a four-part stanzaic *zajal* line (the characteristic structure of most of the *Dīwān* poems), we find practically the same preferences between Ibn Quzmān and the neo-classical poets Abū-Tammām and Al-Buḥturī. In other words, in the Andalusian *dīwān* we find that 41.5% of the poems are medium-sized and 43.5% are long, whereas in Oriental poetry 45% are medium-sized but long poems make up only 30% of the total.

Ibn Quzmān's similarity to the neo-classical poets is also confirmed in another respect, albeit indirectly. We can effect a similar analysis of poetic elements – thematic content and number of verses – in the *muwashshahāt* that were composed up till the mid-twelfth century and in the short *qaṣīd* of the innovative times of the *muḥdathūna* prior to the neo-classical poets. Approximately 60% of the bacchic and love poems of Abū-Nuwās and Muslim Ibn Al-Walīd – precisely their most characteristic poems – contain fewer than 20 lines, whereas a little more than half of the whole of the *muwashshahāt* are also bacchic poems or love poems, and we have the remarkable figure of 94% of poems with 5 stanzaic lines, as compared to 5% with 6 lines and 1% with 7 lines. *Mutatis mutandis*, even taking into consideration the long temporal hiatus separating these two moments of Arabian literature, it is possible to say that the pattern of "long panegyric *qaṣīd*" of the neo-classical period could be seen as a reaction against the pattern of the "bacchic and short *qaṣīd* of love" of the *muḥdathūna*. It may be possible to say that the "long panegyric *zajal*" is also a reaction to the "short bacchic *muwashshah* love poem", although it is impossible in this case to ascertain a historical precedence of the one form over the other, even if the neo-classical variant had, of course, "ripened" a century before.

As regards the evolution of the *bayt*, it is also important to note the horizontal shortening of the *zajal* line compared with the *muwashshah* line. In the latter, the most frequently found stanzaic structure, *dc-dc-dc-ba-bA*, is not much different from the more complex one of *hgf-hgf-hgf-eda-cbA*, which clearly demonstrates the tendency towards a profusion of divisions and the breaking-up of the hemistich by means of internal rhymes, thus leading to

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a certain “baroquism” (if I may be forgiven the anachronism), within which only truncated metres would be suitable, as Prof. Corriente has shown in his studies. In the case of the Quzmānian *zajal*, the simple four-member disseminated line b-b-b-A in a sense shortens the size of the “*muwashshah*” line – which represents an innovation from the point of view of rhyme and metre – and characterises the poem as a “re-classicising” option by taking the *bayt malhūn* to a position closer to the idealised *bayt faṣīḥ*. Ibn Quzmān seems convinced of that peculiarity when, in various passages, he stresses the simplicity of his own phrasing and the fluency of his expression, in what he describes as a “difficult easy” procedure.

It is not accidental that the number of truncated metres in the *zajal* seems to be rather smaller than in the case of the *muwashshah*. As a matter of fact, internal breaks, demanding many grammatical licences, are very often found in the classical stanza, which sometimes has multi-fragmented hemistichs, most likely to involve the use of the more light-footed of the truncated metres. Curiously, *basīṭ* appears as the most common metre in the *muwashshahāt* (24%). This confirms one of the diachronic tendencies which can be observed in the history of *qaṣīd*. From being one of the least frequent metres in the pre-Islamic *dīwān* of Imru’ al-Qays (7.5%), we find that it becomes one of the most frequently used in the renewed poetry of the eighth century *muḥdathūna* (14%), and also in the neo-classical poetry of the ninth century. In the case of Abū-Tammām, *basīṭ* metre occupies first place in his panegyrics, being present 21% of the time, and third place in the other poems, at 10%.

Other cases in the general evolution of Khalīlian metre may also be observed in the *zajal*. Not only does *basīṭ* feature as the most frequently-present metre in the *Dīwān* of Ibn Quzmān, appearing in 17.5% of the poems; it is also notably present in the *khafīf*, occupying second place with 16.3% of the *Dīwān*. This tendency was already to be found in the eastern *qaṣīd*. From a negligible presence in the poetry of Farazdaq in the seventh century, *basīṭ* became the most important metre in Abū-Tammām’s non-panegyric poems (18%), and the second most important in the panegyrics of Al-Buḥturī (16.7%). Finally, *tawīl* metre, which went into strong decline after the pre-Islamic period, where it had accounted for 43% of Imru’ al-Qays’s *dīwān*, practically disappears with Ibn Quzmān. One may claim that with Ibn Quzmān two movements took place: (a) some rare metres were maintained, such as the *sarī’*, *munsariḥ* and *hazaj* (although they also enjoyed some success in the Baghdad renaissance); (b) there is a general increased presence of truncated metres, probably influenced by the *muwashshah*, or rather by the procedures of *tawshīḥ*.

A final stage of analysis would be a statistical measurement of the component parts of the long panegyric *zajal* compared with the *qaṣīd* as

practised in Andalus of (at least) the twelfth century, even though, as I have already remarked, the poet expresses no affinity with the *Jazīrah* poets. In a partial analysis involving investigation of the *Dīwān Al'a'ma At-Tuḥfīlī*, I found that 47% of the poems have a panegyric inclination – in fact can be classified as “long panegyrics”, presumably a legacy of the neo-classical period, a genre already familiar to critics and anthologists of the ninth century. In fact 27.5% of At-Tuḥfīlī’s panegyric poems are medium-length, whereas 47.5% are long, and these percentages are very close to those of Ibn Quzmān’s panegyric *zajal*. The famous blind poet also (a) made great use of the *basīf* metre; (b) tended to avoid metres such as *ramal* and *munsariḥ*; and (c) only rarely made use of the truncated metre (to be precise, in only 3.4% of the *Dīwān*), although unlike Ibn Quzmān he used the *ṭawīl* metre in 29.4% of his poems, a tendency also to be found in the neo-classical poets of Baghdad.²

One important statistical approach still needing to be developed relates to the language of the *zajal*, which is after all one of the defining elements of *tawshīḥ*. Such a study would need to begin by considering the relative position within individual poems of terms of high, medium and low origin. I offer the observation that in the current state of my studies, low and middle terms, such as those of Romance and Berber origin, are more likely to be found in the *ghazal* section, whereas high terms are concentrated in the *madīḥ* section. Incidentally, one should note that these two sections, despite the fact that they articulate distinctly different world-views and reference points, are in no sense formally unrelated to each other, as Professor Monroe’s work has shown.

It is therefore my view that the panegyric *zajal*, especially the long panegyric *zajal*, appears more often than not to have had much more defined aims than other actualisations of this poetic form. All this will require further scrutiny. With the long panegyric *zajal* the poet may have created a one-off genre, one which, as it turned out, his own age and his subsequent followers either did not understand, or were unwilling to follow.

NOTES

Paper translated by Fabio Durão and Ed Emery

1. *Zajal* 4, line 3, hemistich 3; *zajal* 67, line 15, hemistichs 1 and 2.

2. 25% in Al-Buḥturī’s poems and 19.4% in Abū-Tammām’s panegyrics and 18% in the non-panegyrics.

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APPENDIX

Table 1: Zajal themes in the Dīwān Ibn-Quzmān

Proportion	Thematic Orientation	Amount	
A	panegyric (<i>madīh</i>) – (4 incomplete)	110	74 %
B	of love (<i>ghazal</i>) – (1 incomplete)	21	13 %
	bacchic (<i>khamriyyah</i>)	4	3 %
	of love and panegyric (<i>taghazzul wa-madh</i>)	11	8 %
	elegies, of friends, nostalgic	3	2 %
<u>TOTALS</u>		149	
	Poems with panegyric theme	122	82 %
	Poems without panegyric theme	27	19 %
CAPTIONS			
A = almost all of polythematic structure			
B = monothematic structure			

Table 2: Structure of stanzaic lines of the *Dīwān Ibn-Quzmān*

No. of lines/stanzas	No. of poems	No. of poems with hemistichs without 4 parts/members
Incomplete Texts.....	6	
A	5..... 14.....	10* with 5 hemistich-lines
	6..... 20.....	8* of 5 and 1 of 6
	7..... 21.....	4* of 5 and 1 of 6
B I	8..... 15.....	3 of 5
	9..... 22.....	2 of 5
II	10..... 11.....	1 of 5
	11..... 8.....	3 of 5
	12..... 6.....	0
	13..... 4.....	1 of 5
	14..... 3.....	0
	15..... 5.....	0
	17..... 1.....	0
	18..... 2.....	0
III	20..... 3.....	0
	22, 27, 29,	
	32, 33, 40, 42..... 1, each.....	0
EXTENSION PROPORTION (%)		
A	32 %	
B	68 %	
B-I	42.5 %	
B-II	42.5 %	
B-III	12.0 %	
CAPTIONS:		
A = short length, similar to that of <i>muwashshah</i> .		
B = extended length, similar to that of <i>qaṣīdah</i> , according to the polythematic average of the <i>qaṣīdah (murakkabah)</i> of the classical period in Bencheikh, 1989: 108 (see Table 3), considering that the 4-hemistich line of the <i>zajal</i> corresponds in length to two lines with two parts of the classical <i>qaṣīdah</i> .		
B-I = short size.		
B-II = medium size.		
B-III = extended size.		
* / italics = lines tending to subdivided hemistichs and exhibiting rhymes.		

Table 3: The panegyric in *qaṣīdah* and *zajal*

THE CLASSICAL PANEGRIC *QAṢĪDAH OF ABŪ-TAMMĀM (45% OF *DĪWĀN*) AND ALBUḤTURĪ (51%) – ORIENT, 9th CENTURY**

	No. of lines	Proportion
A	1 to 10	14 %
	11 to 19	11 %
B	20 to 29	18 %
	30 to 39	27 %
C	40 to 49	23 %
	50 to 89	7 %

A = short panegyric *qaṣīdah* (25 %)

B = medium-sized panegyric *qaṣīdah* (45 %)

C = long panegyric *qaṣīdah* (30 %)

THE PANEGRIC *ZAJAL*, MOSTLY POLY-THEMATIC, OF IBN-QUZMĀN (74% OF *DĪWĀN*)**

Stanzaic Lines	Amount	Proportion	
A1	5 and 6	16	15.0 %
B1	7 to 9	44	41.5 %
C1	10 to 18	35	33.0 %
	20 to 29	7	6.6 %
	32 and 33	2	1.95 %
	40 and 42	2	1.95 %

A1 = short panegyric *zajal* (15.0 %)

B1 = medium-sized panegyric *zajal* (41.5 %)

C1 = long panegyric *zajal* (43.5 %)

THE PANEGRIC *QAṢĪDA* OF AT-TUṬĪLĪ (47 %), ANDALUS, 12th C.

No. of lines	Amount	Proportion	
A	up to 20	10	25.0 %
B	up to 40	11	27.5 %
C	up to 60	15	37.5 %
	up to 80	4	10.0 %

A = short panegyric (25.0 %)

B = medium-sized panegyric (27.5 %)

C = long panegyric (47.5 %)

* Calculations in Bencheikh, 1989: 108. ** Excluding incomplete poems.

Table 4: Occupations of addressees of panegyric *zajal*

		Ameen Secretary Translator Judge Treasurer	Vizier Faqih	Faqih	Military/ Cambist	Faqih	Vizier	Unknown
S Z H A O J R A T L	stanzaic lines	–	–	–	–	2	3	11
	5 / 6	–	–	–	–	12%	25 %	63 %
L Z O A N J G A L	7 / 9	5	2	2	1	4	8	22
		11.5%	4.5 %	4.5 %	2.4%	9 %	18.1 %	50%
	10 / 18	2	1	5	2	5	10	10
		5.7%	2.8 %	14.3%	5.7%	14.3 %	28.6 %	38.6 %
	20 / 42	2	2	–	–	3	4	–
18.1%		18.1 %	–	–	27.3 %	36.5 %	–	
ABSOLUTE PROPORTION		7.5%	4.7%	6.6%	3.7%	13.2%	23.5%	40.5%

Table 5 – The short *qaṣīdah* and the *muwashshah*

The *qaṣīdah* in Baghdad (8th and early 9th centuries),
shorter than 21 lines in extension *

	Bacchic / Amatory	Panegyric	Satirical	Elegiac	Hunting	General
ABŪ- NAWĀS	59%	85 %			98 %	–
MUSLIM	60.95 %	40.9 %	100 %	50 %	–	60.95 %

* Apud Bencheikh, 1989: 100-2.

[Cont.]

The muwashshah in the 11th and 12th centuries **

	SPECIFICATIONS	RESULTS		
		TAIFAS (XI CENTURY)	ALMORAVID (XII CENTURY)	
	Complete Texts	75	100	
Themes	Amatory / Bacchic	57 %	55 %	
	Panegyric	43 %	44 %	
	Other	-	1 %	
Length	5 stanzaic lines	94 %	94 %	
	6 stanzaic lines	5 %	3 %	
	7 stanzaic lines	1 %	3 %	
Stanzaic			AT-TUṬĪLĪ (d. 1126)	IBN-BAQĪ (d. 1145)
	Complete Texts	75	24	27
	Variety	÷	++	+++
	Most often repeated	<i>dc-dc-dc-ba-ba</i>	<i>dc-dc-dc-ba-ba</i> <i>ed-ed-ed-ca-ba</i> <i>c-c-c-ba-ba</i>	<i>ed-ed-ed-ca-ba</i> <i>hgf-hgf-hgf-eda-cba</i>
	Most differentiated	<i>hgf-hgf-hgf-eda-cba</i>	<i>gff-gff-gff-eda-cba</i>	<i>hgf-hgf-hgf-eda-cba</i>

** *Dīwān al-muwashshahāt al-'andalusiyyah* (Chāzī, 1976: I: 13-558).

Table 6: Khalilian metres in the *Dīwān Ibn-Quzmān*

General classification of metres used in the *Dīwān*:

1 st <i>basū</i> (17.5 %)	6 th <i>mutadārik, muqqtadab</i>
2 nd <i>khafif</i> (16.3 %)	7 th <i>mumtadd*</i>
3 rd <i>mujtathth</i> (13.5 %)	8 th <i>hazaj, munsarih</i>
4 th <i>madid</i> (12.7 %)	9 th <i>tawīl, mustatīl*, sarī'</i>
5 th <i>rajaz, ramal, mutaḡārib</i>	10 th <i>muḡāri'</i>

* Rare metres (*muhmalah*).

METRE	LONG PANEGRIC ZAJAL					TOTAL	CLASSI- FICATION
	DISTRIBUTION BY NUMBER OF STANZAIC LINES						
	10 to 18	Partial Clas.	20 to 29	32 to 42	Partial Total		
<i>khafif</i>	6	1°	3	4	7	13 (28 %)	1°
<i>madid</i>	3	4°	3	–	3	6 (13 %)	2°
<i>mujtathth</i>	6	1°	–	–	–	6 (13 %)	2°
<i>ramal</i>	5	2°	–	–	–	5 (11 %)	3°
<i>mutaḡārib</i>	4	3°	–	–	–	4 (8 %)	4°
<i>basū</i>	2	5°	1	–	1	4 (8 %)	4°
<i>mumtadd*</i>	3	4°	–	–	–	3 (6.5 %)	5°
<i>rajaz</i>	3	4°	–	–	–	3 (6.5 %)	5°
<i>mutadārik munsarih tawīl</i>	1 each (3)	6°	–	–	–	1 each [3] (2 % each)	6°
TOTAL	35		7	4		46 (of 106)	43.5 % of panegyrics

Table 7: Diachronic comparison of the metres related to the *qaṣīdah* and the *zajal*.

Frequency in the *qaṣīdah* of metres appearing as the most and least frequent in the *Dīwān Ibn-Quzmān*

Period / Locality	Most frequent (%)	least frequent (%)
A.		
PRE-ISLAM. ARABIC PENINSULA ¹		
— Imru' al-Qays	<i>tawīl</i> (43)	<i>basīṭ</i> (7.5)
— al-Huṭay'ah	<i>tawīl</i> (48)	<i>rajaz</i> (2), <i>sarī'</i> (1)
B.		
8th century. Syria ²		
— Farazdaq	<i>tawīl</i> (68) <i>basīṭ</i> (10,8) <i>sarī'</i> (0)	<i>khafīf</i> (2), <i>munsariḥ</i> (0.2) <i>mujtathth</i> / <i>khafīf</i> (0.1)
C.		
Late 8th century. Baghdad ³		
— Abū-Nuwās (<i>muhdath</i>)	<i>tawīl</i> (15), <i>basīṭ</i> (14,2) <i>sarī'</i> (13)	truncated metres (13.4)
D.		
Early 11th century. ⁴		
Classicism firmly established		
— Abū-Tammām:		truncated (0)
• Panegyrics	<i>basīṭ</i> (21.1) <i>tawīl</i> (19.4) <i>khafīf</i> (6.2)	<i>sarī'</i> (2.2), <i>ramal</i> / <i>mutaqārib</i> (0.7)
• Non-panegyrics	<i>khafīf</i> (18) <i>tawīl</i> (18) <i>basīṭ</i> (15)	<i>maḍīd</i> / <i>hazaj</i> (1) <i>mujtathth</i> / <i>mutaqārib</i> (0.6)
— al-Buḥturī	<i>tawīl</i> (25) ⁵ <i>khafīf</i> (16.7) <i>basīṭ</i> (10.3)	<i>sarī'</i> (4.6), <i>ramal</i> (1.2) <i>hazaj</i> / <i>rajaz</i> (0.5) truncated (0)
E.		
Late 11th – early 12th century. Al-Andalus		
— At-Tuḥfīlī	<i>tawīl</i> (29.4) <i>basīṭ</i> (27.2)	<i>ramal</i> / <i>munsariḥ</i> (1,1) truncated (3.4)

Diachronic tendency confirmed in the *Dīwān Ibn-Quzmān*

1. Increased use of *basīṭ*. Occupies first place; used in the two longest poems.
2. Increased use of *khafīf*. Occupies the second general place, but is the first in the long panegyrics.

3. Decline of *tawīl*. Occupies the next-to-last place.
4. Rarity of the *sarī'* continues to be the case, occupying the next-to-last general position. This confirms the classical tendency, in opposition to the innovators (*muhdathūna*) of Baghdad, for whom the metre is more frequent.
5. Low frequency of the metres *munsariḥ* and *hazaj* continues to be the case, occupying eighth place.
6. Revival and increasing use of truncated metres (bequeathed by the *tawshīḥ*), more frequent among the Baghdad innovators.

Tendencies not confirmed

1. Low frequency of *mujtathth*, which, in the *Dīwān*, occupies the third general place and the second in the long panegyrics (first place in poems with 10 to 18 stanzaic lines).
2. Low frequency of the metres *ramal*, *mutaqārib* and *rajaz*, which however go to the fifth place, even though the first two take the third and fourth places in the long panegyrics (second and third in the poems with 10 to 18 stanzaic lines).

NOTES

1. Cf. Braunlich, apud. Bencheikh, 1989: 205-6.
2. Cf. Vadet, apud Bencheikh, p. 209.
3. Idem, p. 212.
4. Cf. Bencheikh, p. 217.
5. The highest incidence of this metre, as found in Al-Buḥturī, cannot be observed in the other poets of that period: Ibn-Daḥḥāk (19.4), Dicbil (19.6), Dik Aljinn (11.6) and 'Alī b. Jahm (19.1). On the other hand, the truncated metres in the poetry of Ibn-Daḥḥāk, added, hit the proportion of 13.9 %.

Table 8: Khalīlian truncated metres of the *muwashshah*

METRES OF <i>MUWASH- SHAḤAT</i> (TRUNCATED)	XI th CENTURY (Taifas)		EARLY XII th CENTURY (Almoravid)			METRE'S PROPORTION AND POSITION
	72 poems		24 poems	27 poems	Total: 51	
			AT-TUṬLĪ ²	IBN-BAQĪ	PROPORTION AND POSITION	
	AMOUNT AND POSITION	PRO- POR- TION	AMOUNT AND POSITION	AMOUNT AND POSITION		
<i>basīl</i>	16 1st	22%	4 1st	13 1st	25.5 % 1st	24 % 1st
<i>rajaz</i>	13 2nd	18 %	4 1st	2 4th	11.7 % 2nd	15 % 2nd

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<i>munsariḥ</i>	6 4th	8.3 %	1 –	5 2nd	11.7 % 2nd	10 % 3rd
<i>muqtaḍab</i>	8 3rd	11 %	2 3rd	–	–	–
<i>sarī' / ramal</i>	5 5th	–	3 2nd	–	–	–
<i>hajaz</i>	–	–	3 2nd	–	–	–
<i>mujtathth</i>	–	–	2 3rd	–	–	–
<i>madīd</i>	–	–	–	3 3rd	–	–

Diachronic tendencies confirmed in the sample of *muwashshaḥāt*

1. Increase in *basīṭ*. Occupies first place in both authors during the Almoravid period.
2. Decline of *ṭawīl*. Minimal frequency.

Diachronic tendencies not confirmed

1. Increase in *khafīf*. Minimal frequency. Rarity of *rajaz* and *munsariḥ* metres. They occupy the second and third places in the general classification.
2. Rarity of the metres *sarī' / ramal*, *hajaz*, *mujtathth* and *madīd*. They occupy salient positions in both authors and period.
3. *Muqtaḍab*, which did not appear before, acquires relevance.
4. Revival and generalisation of truncated metres, which had only appeared before with the 8th century innovating poets.