A CONS1CE BIOGRAPHY OF AL-FARAZDAQ A POETIC COLOSSUS OF THE UMAYYAH ERA

BY
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"I'm the son of the Tamimites who 're famous for their comely habits as generous leaders and as lions"..

Al-Farazdaq is recognized as one of the greatest classical poets of the Arabs. He lived in the Umayyad period and was influenced partly by the spirit of Islam which permeated his society and his rough Bedouin origin which had traces of pre-Islamic crudeness and rudeness.

This study aims at giving a brief, biography of the poet, interlaced with some extracts from his poetry. This is to give the English reader some insight into his multi-faceted poetry and also enable the scholars of Arabic literature to see him in true historical perspective and through his own poetic works. After all, the poet lived at a time when poetry played an indispensable role in historical documentation.

In writing this work, we have relied much on primary and secondary sources. We have used two versions of the poet's *Diwan*; one of them is plain and bowdlerised in order not to corrupt students with some obscene verses while the other is full, with copious commentary. We also consulted some other ancient and modern Arabic historical and literary works written by scholars like al-Mubarr. iq, al-Fakhuri, Farrukh, and Ifram al-Bustani, Some English works by orientalists were consulted too. Nevertheless, the opinions expressed are solely the responsibility of present writer.

The main body of the paper is divided into two broad sections. The first one dwells on the history of al-Farazdaq while the second one treats his poetic legacy for Arabic scholars in particular and mankind in general.

It is hoped that this humble study would help Arabic literary historians and literary, critics to understand a little more about the person and phenomenon of al-Farazdaq, an enigmatic poet whose poetry gives Arabic scholars some pleasure and a headache.

Al-Farazdaq's full names were Abu Firas, Hammam b. Ghalib b. Sa'sa'ah. He was named "al-Farazdaq" a name which means "the loaf of bread" in Persian because of the wrinkles on his face. Another version, however says that perhaps he was named al-Farazdaq, by his father in honor of the Dihqan
(Grandiose chief) of, al-Hirah because the poet resembled the chief in arrogance.5

The poet was from the honourable clan of Mujashi b. Darim, a sub-division of the Tamim group. Al-Farazdaq's grandfather, Sa'sa'ah, was wealthy and extremely generous. He is reputed to have saved a good number of girls from being buried alive during a severe famine in Arabia. It should be recalled that it was not uncommon in the pre-Islamic times for poor parents to bury their baby girls alive during famine in order to save themselves the trouble of feeding the fair sex considered by tradition to be a liability to the tribe. His father, Ghalib, had a large herd of cattle. His mother was Linah bint Qarazah.7

Al-arazdaq was born at Kazimah about the year 20 A. H/642 C.E. during the reign of Umar1. The poet's people had lived in Basrah since its foundation in 35 C.E. though they still had their Bedouin traits. They spread from the lower Iraq to Upper Najd and parts of al-Yamamah. The poet consequently had nomadic characteristics in language, temperament and emotional instability despite the fact that he often visited cities.

He grew up as a dissolute man and had an unstable marital life, having married and divorced not less than twelve woman. His socialization was so poor that women found it difficult to bear his misdeemeanor. The most famous of his wives was an-Nawar, a cousin of his whom he tricked into marriage to himself. Although couple lived together for a long time and had ten children.

Nevertheless, the poet was compelled to pronounce an irrevocable divorce on an-Nawar, consequent upon her seeking the assistance of Jarir his rival against him during one of their frequent disputes.12 The major witness during the divorce was no less a personality than al-Hassan al-Basri. The poet later regretted divorcing an Nawar and lamented the act in poem

Feel repentance like al-kisa I,
Now that Nawar has been divorced by me
She was my paradise which I have lost
Like Adam when the lord command he
Trespassed. I am like one who willfully puts
Out his eyes, Then dark to him the shining
Day doth rise.

Of al Farazdaq's children, four were well known, namely Labatah, sahatah, Khabatah and Rakadah. They were all from an Nawar. He had five or six daughters from other women. The poet's bad dealing with his family made his
children offend him frequently. He often complained bitterly against their disrespect to him.

The poet regret at his divorce of Nawar was a lasting one. When the woman died many years later, he was deeply touched. He mourned her and pledged to al-Hasar al-Basri that be repented and provision for the Judgment Day, with the Word of Testimony (Kalimat ash-shahadah) which he had recited for eighty years.¹⁵ He then sang the following verses to al-Hasan tearfully.

Lost indeed is any of Darims children who walks
Into Hell with a tightly chained neck
when a harsh hauler of a warder would come to me. . . On time
Resurrection Day to drag al-Farazdaq'
I fear post grave events which are more painfull
And more difficult than the tomb if I'm not pardoned.
That's when they'll like drinking pus therein
And you’ll see them melting into bits from the pus heat.

The poet was not particularly lucky in the company of Umayyad caliphs and governors and this this will luck can be explained by his rash manners. As a young man he was first expelled from Barsan for satirizing the noble family of Banu Nashal.¹⁷ Moreover, he satirized Ziyad b. Abih, Mu'awiyah's ruthless viceroy of Iraq and fled to Madinah where he was warmly received by the authorities.¹⁸ He soon plunged himself "into gallantry and dissipation", thus occasioning his expulsion from the holy city- in 56/675-6. He then went to Makkah., Yemeni Bahrayn. Palestine, Damascus and Rusafah. In all the places, he eulogised and satirised people, depending on his mood and attitude to such people he dealt with.²⁰ When Ziyad died; he satirised him and lampooned the poets who composed threnodies for the deceased governor.²¹ This did not, however, stop al-Farazdaq from going back to Iraq to attach himself to Ubayd-Allari b. Ziyad b. Abih the new governor of Iraq.²²

The poet praised Ibn az-Zubayr and then satirised Him when he fell in 692. Al-Farazdaq had no reasonable option other than to acknowledge the authority of the Umayyad house. He had contacts with most of the Umayyad Caliphs from Mu'awiya to Hisham b. Abd'al-Malik. He praised and satirised al-Hajjaj b. Yusu and many other Umayyad viceroys at different times. Nonetheless his praise of Banu Umayyad did not prevent him from composing an impressive panegyric on Imam Zayn at-Abidin,
Ali’s grandson in Makkah during the holy pilgrimage in 712 when Hisham (then an heir-apparent) pretended not to know the Hashirrite leader. The poem is as follows:

This is the one whose footsteps the Makkan valley knows
He is known to the House (the Ka‘bah) and violate and Inviolate places.
This is the son of the best of God’s servants
This is the God-fearing, pure and flawless leader,
This is the son of Fatimah if you are ignorant of him
With his grandfather the chain of God's Prophets was sealed.
Your saying “Who is this? does not harm him
Both the Arabs and non -Arabs know him.
His hands are a rain whose grace is all-embracing
They are the much wanted rain and are never empty.
Soft in disposition with no frightful temperament.
He is bedecked with two qualities: a handsome physique and character.
He bears the peoples burden when they are weighed down; He has a sweet disposition., positively dishing but graces.
He had never said "No" literally except in his Testimony
But then the "Yes" of the Testimony is negative:
His goodness embraces all creature so that
Darkness, poverty and nothingness are removed.
Whenever the Quraysh see him, a spokesman says:This man's honour marks the summit of all honours.
He shyly lowers his gaze and people lower their gazes toe To honour him: he smiles whenever he's spoken to.
In his hand is a sweet-smelling staff,
An admirable Hand and his'-hose is well-shaped
The pillar of Hamit (the Black stone) nearly- clasped
His graceful palm when he came to touch it.
God has honoured and magnified him on the outset;
This having been inscribed on His Tablet by the Pen.
Whose head amongst the creature, does not Acknowledge his first position or his benevolence?
He who thanks God acknowledges the first position
Of this man; the Faith came to the nations from his house.
He grew up to the peak of Faith, (a position)
Which (people's) hands and feet cannot attain. 
He is the one to whose grandfather other prophets' glory became humble 
And for whose community's glory other nations' glory humble itself. 
His genealogical root is derived from God's Messenger 
And its growth, character, nature and disposition have been wholesome.

20. The cover of darkness is rent asunder when the light 
Of his face appears as darkness disappears at sunrise, 
He is from a people whose love is faith, whose hatred is disbelief and whose nearness is safety and salvation. 
After the mention of God, their mention is made 
At the beginning and end of every speech. 
if the pious are to be counted, they're the leaders; or if the question; "Who are the best people on earth?" is asked, the reply is that they're. 
No magnanimous man can do what they do, 
No people however noble they may be, are near them (in fame).

25. They're the sources of help when there's hardship; 
They are lions of ash- Sharaden when the battle is fierce Hardships do not reduce the liberality of their palms 
Tis all the same whether they have or not 
With their love people push away evil and misfortune 
And seek increase in goodness in grace. 
The above poem earned al-Farazdaq imprisonment. 
It is a clear proof of the poet's attachment to All's family which, in spite of the many evidences in the history of the poet and his poetry, R. Blachere denies. 
Perhaps, the poet was not really a Shi'ite but he, no doubt, maintained close contacts with the house of AM and showed sympathy for the 'Alis. To buttress this, we should note the following. 
First, al-Farazdaq was presented to 'Ali shortly after the battle of the Camel by Ghalib who proudly told the Caliph that the boy could compose poems. Ali advised the budding poet to, learn the Qur'an by heart. Though the poet could
not memorise the holy Book at that time, the advice made an impression on his mind and he tried his best before other events overtook this one.

Secondly, the poet's father allegedly played a role in the conflict between Ali and Mu'awiya. Thirdly, on the number of Husan b. Al b. Al at Karbala in 680, the poet furiously warned the Muslims:

"If ye avenge not him, the son of the best of you,
Then fling, fling the sword away and naught but the spindle ply."

Fourthly, the poet maintained good relationship with the Banu Bakrah who secretly flirted with the Shi'ites while openly showing their support for the Umayyad rulers. The Shite doctrine of taqiyyah (pudent fear) which permitted one to conceal one's real beliefs in the face of danger, might have occasioned the appearances of groups and individuals who were Shi'ites at heart but pro-Umayyads only in word. The poem quoted above shows a sudden outburst of a poet who could no longer conceal his strong sympathy for Ali's cause, though he knew what the consequences of such fool-hardiness would be.

Al-Farazdaq's popularity as an Umayyad poet rested partly on the satires he and Jarir composed against each other for about fifty years. Those satires were caused by a dispute between Jarir and al-Ba'ith al-Mujashii. In the Course of the quarrel, Jarir composed vituperative satires to disgrace not only his opponent and his clan, but also the innocent women of Mujshi's clan. Hence al-Farazdaq was called upon to rescue the honour of his clan from Jarir. Prior to this incident, al-Farazdaq had chained himself, trying to memorise the Qur'an as he was advised to do when he was young by Ali.

He was unable to prove equal to the task. His satires and those of Jarir were echoed all over Arab lands. The fair of al-Mirbad in Iraq was the main rendezvous for those satires and then fans were divided into two: the Jarirites and the Farazdaqites, (slanging matches) were so popular that they are almost in paralleled in the history of Arabic literature.

Al-Farazdaq died in Basrah, about the year 114/ 732 at the age of over ninety years. The poet was impious most of his life and did shift his political allegiance apparently according to the dividends he reaped from the Umayyad turmoil and partly as a matter of conviction at various times. Even then, the poet was steadfast and constant about certain issues, for instance he was fanatical about the preservation of his clan's honour and debasement of his opponent's prestige. Secondly, he maintained his pro-Alid stance in spite of his encomia on many Umayyad stalwarts. As far as we know there is no record of any instance where he was rude to the Banu Hashim. It is interesting to note that the
poet was often seen in the company of al-Hasan-al-Basri the great pietist and ascetic of the time. He also maintained an excellent relationship with al-Ahtwas at Madinah and the grammarian Abu Amr b. al-'Ala'.

A-Farazdaq was a giant among the poets of the Umayyad period. He left a legacy of excellent poems on numerous themes. The collection of his poetry began in his life time. His contemporary, Khalid b. Kulthum al-Kalbi collected some of them although, the people associated with the first production of hir, *diwan* (anthology) as we know it today are Abu Shafqah, Ibn al-ʿArabi and Muhammad b. ʿA4-Habib an-Nahwi. al-Basri.

This first printed version is the first part of the *Diwan* edited by a French Orientalist, Boucher from a manuscript in the library of time University of Aya Sofia, Istanbul in 1970, 1871 and 1875. The remaining parts were edited and published by a German scholar, J. Hell in 1900-1901.

In Cairo, one third of the *Diwan* was published in 1293/1876; the text was printed along with the poetry of some other classical poets like an-Nabighah, Urwah b. al-Ward, Hatim at-Ta'i and Alqamah al-Fahi. The whole volume was captioned *Khamsat Dawawin min shufaraʿal-ʿArab* and was grossly defective. A Lebanese press, *al-Maktabat al-Ahliyyah* in Beirut re-arranged the poems of al-Farazdaq in the preceding editions, authenticated them and re-printed the *Diwan* in 1933.

Furthermore, all the above named editions were put together, examined critically and then augmented with al-Farazdaq's other poems scattered in Arabic literary books and published in 1936 by Abdullah Isma'il as-Sawi. The editor effected numerous corrections and commented on the various texts copiously. The present writer found the commentary useful in translating the poems used in this paper into English. Another significant edition also consulted intensively is the one published by *Dar Sadirf Dar Bayrut* which was edited by Karam al-Bustani.

The *Naqaid* of Jarir and al-Farazdaq were published between 1905 and 1912 by an English scholar, Bewa in three large volumes. He based the text on Abu Ubaydah's collection and fully commented on it.

There is hardly any poetic theme of the Umayyad period not dwelt on by the poet. He composed many eulogy, Satires, boasting poems, elegies, love poems, scenic descriptions, religious poems and bacchanalian poems. He composed eulogies for Marwanid Caliphs from Abd al-Malik to Hisham, and lived by time proceeds of such laudatory poems. Contrary to the view of Blachere, the poet addressed some panegyrics to Abd al-Malik, though he did not visit the Caliph's court. He enjoyed the patronage of al-Wahid I and
Sulayman but was treated with indifference by Umar II. His popularity as a pro-Umayyad poet, was enhanced when he descended on Yazid b. ai-Muhallab, a viceroy who rebelled against *Umayyad* authorities after all the benefits he enjoyed sequel to his restoration by Sulayman.\(^{47}\) It should be recalled that al-Hajjaj b. Yusuf imprisoned Yazid and was saved only after the intervention of Crown-Prince Sulayman and Caliph al-Walid I.\(^{48}\) When Yazid .b al-Muhallab was in power, al-Farazdaq praised him in numerous poems but when he fell out with the Marwanid overlords and was crushed, the poet, satirised him.\(^{49}\)

To illustrate his panegyric, we quote his poem which he addressed to Abd al-Malik b. Marwan. The eulogy clearly depicts the political climate in the Empire at the time al-Hajjaj was sent to govern Iraq in 695 and the success he achieved for the *Umayyad* Caliph.

O rider who drives his mount, setting out  
To the meeting-place of the riders needs.  
If you get to the Commander of the Faithful,  
Tender your advice and talk with insight, but don't lie.  
Iraq has offered you her submission  
And life has returned to it after destruction.  
(It is) a land to which you hauled one  
Of the lively sharp swords of God when it was rebellious  
He hardly sheathes the sword before it's unsheathed (again).  
Against the outlaw's head, crucified in the market,  
Fighting the enemies of God and satisfied with  
Repulsing them with stabs without self-defence.  
When wars break out, exposing their fangs,  
The undaunted warrior's feet rapidly pounce on the enemies  
The earth is God's own; he installed the Caliph on it;  
The friend of God on it is invincible.  
Following the rebellion staged by Makkah's impostor,\(^{50}\) To cause intrigue and destruction,  
They sought after the Caliphate with treachery  
And some hearts erred and reaped disappointment They 're like a sily woman who kept her cooking butter In a water-Skin that is not greased with rob.  
People fell into a blind turbulence which left their grandees.  
Among those slain and pierced with lances
They supplicated to God to choose as Caliph the best of them
And God hearkens to the call of all the afflicted.
And gives the best of them as the ruler
After a disagreement and an irreparable split.
The legacy of 'Uthman: They are his heirs
Their royal apparel is on them, not stolen.
They wear armours to protect their dominion
Like great leaders who surmount all difficulties.\textsuperscript{51}

Al-Farazdaq combined the power of self-glorification with virulent satire.
For instance he attacked Mu'awiyyah in a satire, on account of the caliph's
misappropriation of a property owned by the poet's uncle al-Hutat. Below is the
poem;

Your father and my uncle, O Mu'awiyyah, Inherited estates:
The best person to inherit is the dead one's relations. How about the
inheritance of al-Hutat which you appropriated
While the estate of Harb is left intact for you to use?
If this judgment were to be in the Pro-Islamic era,
You would have known who (between you and me) has fewer milk-
producing camels.
If this matter had not been under your dominion.
You would have handled it well or water would have been made to choke
its drinker.
Am I not the one who has the best families and clans
Among all people and his family, no one like me
Had been born to near him by any woman.
My father is Ghalib and the mainly Sa'sa'ah who
Grew out of Darim's lineage - Who equals him?
My house has a spacious compound on one side;
It has the full moon whose stars brilliantly shine.
What father I have, O Mu'awiyyah, - a man who continues
compete with the wind in generosity and is never calumniated.
He was an offspring of the branches of masters,
And your father' who's from 'Abd Shams dared not address him.
You observe him like a sword-blade shaking in readiness to give out.
Generously, meeting glory since the time his moustache started to grow.
He had a long sword-belt throughout his life;
Qusayy and 'Abd Shams were too humble to address him.\textsuperscript{52}
This poem earned al-Farazdaq banishment from Basrah by the order of Ziyad b. Abih.

Self-glorification-Hs the theme on which the poet composed his best poems. He excelled Jarir and al-Afchta! in this genre. It is clear that, even when reacting to other themes, al-Farazdaq often brought in elements of self-praise to favour his verse. This caused a reduction in the prizes he received from the 'Jmayyad leaders who, in their own arrogance, did not like his inclusion of his self-praise in his encomia for them. The subject of his fakhr was his clan, 3anu Muajashi b. Darim. And the Tamim group in general. In a famous satire against Jarir and praise of himself, the poet chants:

The One who created the heaven has built for us
A house whose pillars are mighty and lengthy;
A house it is that the King built for us:
Whatever the heaven's Ruler built is never shaken;
A house it is indeed from which Zurarah,
Mujashi and Abu al-Fawaris Nahshal derived honoured They entered the house of Mujashi and after being honoured
They came out like lofty mountains.
5. None ever 'derives honour from the compound of your house
Like' they did (at mine) if excellent deeds are to be evaluated.
From their greatness, the Kulayb clan dug out homes for themselves:
At the grazing ground, behaving like lice at his place. The parable of the spider and its cob-webs was made in respect of you.
And the revealed Book passed judgment on you by it. Our, warriors can measure their heights with mountains in composure,
And when we're ignorant of a thing, the demons inspire us.
If you want to aspire to our achievements, stretch out your hand
To the Thahlan chain of mountains-and see whether it will move
You Son of a She-ass, where is your maternal uncle?
My own maternal uncle is Hubaysh who performs superb acts
My maternal uncle snatches away the souls of kings
And he is the one to whom the gifts of Jafnah were transferred.
Indeed, we strike the head of any tribe
But your father stays behind his she-ass, killing lice.
You avoid the thought of the nobles' esteem and what they built:
Lowly people (always) avoid lofty acts. To this satire, Jarir replied in a poignant satire, using the same metre, rhyme, and rhythm in fifty-one lines.

Al-Farazdaq saw himself as the most generous, the bravest and the most sublime man of his time. He combined his talents with al-Akhtal's efforts to confront the indomitable Jarir and defended the Taghlib clan to whom Jarir had dealt devastating blows through his vituperative lampoons.

Al-Farazdaq often used the concrete images of wild animals and was one of the best poets of the period in describing sceneries. His power of quaint and picturesque description and excellent mastery of the Arabic Language are well known to literary critics. In his love poems, he tried to imitate Imru'al-Qays and 'Umar b. Abi Rabi'ah in their vulgar descriptions of their amorous exploits. His language in this genre is often unrefined and the diction difficult.

Below is an extract from one of his love poems:

The languid pupils (of the eyes) which women turn
Disturb men's lives and life's attraction.
It seems that when men's hearts see women's eyes-
Notwithstanding their noble goals-
They pulp out, and not you forcing out yourself -
And then your hard beating heart is troubled.

Al-Farazdaq repented to God in his old age and renounced a life of debauchery. He went to the extent of satirising Satan (Iblis) who, according to him, lured him away from the path of righteousness. The poem is one of the few poems on asceticism in the Umayyad era. It is as follows:

I obeyed you, O Iblis, for seventy years;
But when my grey hair became complete and my end drew near,
I fled to my Lord, having become certain
That I am going to meet my death.
Behold: I have for long allowed the devil'
Father of Demons, to drag my camel without reins.
He continued to lure me on to travel as I lean on my thighs;
At times, he stayed behind and at another walked in my front.
5. He gave me the glad tidings that I will never die
And that he'd make me immortal in the Garden in peace
And asked him, "Have you removed your dear
brother (Pharaoh)
You threw him into the sea when you saw the place
Like the mass of Mountains Yadhbul and Shamam.
But when the waves closed together upon him
You turned back and never devised for him a means of escape.
Did you not meet the (Thamud) people of al-Hijr
Luxuriating in comfortable life and marble houses?
And you said, "Hamstring this pregnant camel
Or halt it, for it will bring you destruction".
But when they stopped it, you claimed innocence of their deed
And turned back from accepting responsibility for their act.
So also were Adam and his wife whom you pushed out
When they were dwelling in the best of homes.
You swore to a "sinless" oath, O Iblis,
That you were only advising him and her,
And they set put, weaving leaves together with their hands
To cover up themselves after consuming the worst of foods.
15. Many generations obeyed you but they have now become
A subject of history; yet they used to luxuriate under
the shade of clouds.
O Iblis you are not the type of fellow I seek
His pleasure or to lead me by the reins.  

After his repentance, al-Farazdaq lived a pious life till his death. However al-Fakhuri opines that he did go back on his word and still continued in his impious way of life till his death.

The poet had a rough deal with many other poets. Apart from Jarir, he satirised Miskin ad-Darimi (who elegised Ziyad), At-Tirimmah and his clan, al-Asamm, al-Bahili and Nusayb. He was alleged to have plagiarised some of the verses of the following poets: Dhu ar-Rummah (whom he listened to at al-Mirbad and gave an unfavorable judgment to his composition), ash-Shamardal, Jamil. B. Mu'ammar and ibn Miyyadah.

As regards his style, al-Farazdaq used difficult words to carry out his imageries. No wonder that Abu Ubaydah said, "But for al-Farazdaq's poetry, one third of the Arabic language would have vanished." The poet often used quadriliteral and quinquiliteral words in his poetry. Examples are dirghama, saladim, hizabr, daygham and la'la' which all mean a lion. Other examples are mu'ālḥaj (a mean fool), saydan'ī (king). Hadjar(huge), daghabith (lazy people),
Moreover, he often went beyond the recognized confines of the common grammatical and rhetorical canons in Arabic literature. Hence he always kept the grammarians and philologists of his time in Iraq busy. Apart from its literary worth, al-Farazdaq's poetry has great historical value. It sheds light on aspects of the lives of *Umayyad* personages, the masses, the armies and their exploits, painting portraits which depict the good and the ugly as he saw things as a creative artist.

Finally, it is evident from the fore-going that al-Farazdaq was a force to reckon with in the literary, political and social life of the *Umayyad* administration. He was tough and bold, a spure of pride to the Mujashi'b. Darim clan and of the Tamimites in general. He was a man of honour who was close to the ascetic al-Hasan al-Basri in spite of his life of debauchery as a youngman. His poetry is profound, true in its expression of the happenings of the period and full of difficult words. It was on account of this that his arch-rival, Jarir, elegised him in three elegant poems when he died in 732 C.E. From that it is crystal-clear that it is great people who know and recognized the worth of their peers even if they are rivals or opponents.

Notes And References
1. *Dawan al-Farazdaq ed.* Karam al-Bustan vol. 1 Beirut; Dar Sadir/Dar Bayrut 1960. P. 308. Henceforth the work will be referred to as D.F For the Arabic Original see Appendix No 1.


3. It should be mentioned here that the poetic pieces used in this study were translated by the present writer except where otherwise stated.


9. F.I. al-Bustani, op.cit p. ii


14
27. See A-Isbahani, Vol. 25, pp. 8529 and 8677.
28. See Blachere, *op.cit.*, 788.
31. See al-Fakhuri, *op.cit.*, p. 288 P-
33. Farrukh states that the poet actually memorised the Qur’an, See Farrukh, *op.cit.*, p.647.
42 *Ibid*. p.v-vi.s
44. *Ibid*, p.vi-x.
45. Blachere, op.cit., p. 788.
47. Blachere, op.cit., p. 788.
50. The word "impostor" here refers to 'Abdullah b, az-Zubayr.
51. See D.F. Vol. I, pp. 24-25 and S.D.F. pp. 24-27. For the Arabic original, see Appendix No 5,
52. D.F. Vol. I. P. 45. For the arabic original see Appendix No.6.
53. F.I. al-Bustani, o.p.c.f Vol. 37, p iii.
54. Farrukh op.cit., p. 651.
55. Ibid. p. 651.
56. D.F. Vol. 2. pp. 155, 158. In this diwan, the poem contains 77 lines. Farrukh, op.cit., p.104 say that the poem contained 104 lines originally, which is confirmed in S.D.F. pp. 714-25 wherein the poem contains 104 lines. For the Arabic original, see the Appendix No 7.
57. See Karam al-Bustani (ed.) D iwan Jarir,Beirut, Dar Sadir/ Dar Bayrut, 1960. Pp. 356 - eO. Sinceforth this works will be refered to as D.J
59. See D.F. Vol1, p. 391. For the Arabic original, see the Appendix No 8. GO, D.F. Vol.2, pp. 213-14 and S.D.F. pp. 770-71 For the Arabic original, see the Appendix No 9.
60. See S.D.F p. xiv.
64. Al-Fakhur, op.cit, p. 295.
66. See D.F. Vol 1,pp. 119,120, 304 368, 30, 178, 230 and 283 respectively.
70. See Z.I. Oseni, "An appraisal of Jarir's dirges for al-Farazdaq in the context of their lives as Umayyad bards" Journal of Arabic and Religious Studies, Vol. 4, December 1987, pp. 63-74, The three poems are in *D.J.* pp. 72 (2 lines), 323 (14 lines) and 439 (3 lines).

APPENDIX
APPENDIX

NO. 1

أما ابن تقيم لعادفا

Quroa تمت ولو بحورا

NO. 2

قدمت نداء الكسيم لم

وقد كتب كفأ عينه عمد

فأصبح ما يضيع له الأنهار

NO. 3

لقد خاب من أولاده دارم من مشي

إلى النار مشهد الخاتمة أزراً

عذب رسوسة يسوق الفرودقا

أشد من الفطر النهبان وأضيق

NO. 4

والمسيت يعرف بالحلاطة وطاته

هذا ابن جبر عباد الله كلهم

هذا ابن فاطمة إن كنت جاهل

وليس قولك "من هدا" بضائعه

كلنا يشهد عيان عم نفعهما

سهل الخليلة لا تخشي بها وادها

فال أهل أقوم إذا افتدوا ما قال "لا" فقط إلا في تشهده

عم البرية بالاحسان فانقضت

إذا رأيت قريش قال قائلها

بضيع حيا وضيع من مشايه

ريكه خروات ريحه عبق

يكاد يمسك عرفان واحبه

بنته شرفه قلها وعظميه

أي الخلاق ليس في رقيام

من يشكر الله يشكر أوله ذا

يسي إلى دروة الدين التي قصرت

من حده دان فضل الأنباء له

مشتككة من رسول الله سبب

يتبث توب المجري عن نور غره

كفر وقررهم منجي ومعتصم

318x39
في كل بده ومحتوم به الكلام
أو قبل: "من خبر أهل الأرض؟" قبل هذ
ولا يدانينهم قوم وإن كردوا
والأنساد أسد الشرى والباس مصدر
سبيان ذلك: إن أثاروا وإن غدموا
ويستبر به الإحسان والنعم

نقدم بعد ذكر الله ذكرهم
إن عبد أهل النبي كانوا أنتتهم
لا يستطيع جواب بعد جوابهم
هم العيون إذا ما أزمة أزمن
لا ينقص العصر بسطا من أكفهم
بستدفع الشر والبلوتي خيهم

يا أيها الراكب المرجع مطهية
إذا أتبت أهوار المؤمنين فقيل
أما العراق فقد أعطيك طاعنتها
أرض رميبت إليها وهي فاسدة
لا يغمد السيف إلا ما نجرده
مغابة استعداد الله مناسب

إذا الحروب بدت أنباءها خرجت
فالارض الله ولاها خليفة
بعد الفساد الذي قد كان قام به
رآهم الخلافة في غدر فاختهم
كانوا كسائرة حمفاء إذا حقت
والناس في فتنة عمباء قد تركت
داعوا ليستخلف الرجمن خبرهم
فأصبح الله ولي الأمر خيرهم
تراث عثمان كانوا الأولاء له
عمت إذا ليسوا المادي ملكهم

NO. 5

يريد مجمع حاجات الأراكيب
بالصحbling والعلم قولوا غير مكدوب
وعاد يعمر منها كل قرب
بصارم من سير الله مشروب
علي قفا محرم بالسيف مصلوب
جهادهم بضراب غير تذيب

ساق شهاب على الأغداء مصوب
وصاحب الله فيها غير مغول
كاذب مكة من مكر وقريب
منها صدور وفازوا بالعراق
سلامها في أديم غير مروبة

أشرافهم بين مفتوح مجري
والله يسمع دعوى كل مكر
بعد اختلاف وصدع غير مشكوب
سراب ملك عليهم غير مسلم
مثل القروم تسامي للمصاعيب
ترانى فلما بانتش الصوامع
ومرة حربى جامع له ذيته
ففت من الموت القليل حلانيه
لاشتهى أو خاص بالملاء شاربه
وأبضهم جارى إذا ضيمة جانبه
كمنى حسان في الرجال يباربه
إلى داره بسمى، فمن ذى يناسبه؟
ومن دونه البلدة المصتبرة كواكبه
أغر بيارى الريح ما أزر جانبه
ابوك الذي من عبد الشمس خاطبه
جواداً تلاقى الجنة من طر شاربه
فصى وعبد الشمس من بخاطبه

أبو وعمي يا عماوى أورنا
فما بال ميراث الحنانآ أكلته
فلو كان هذا الحكم في جاهليه
ولو كان هذا الأمر في غير ملككم
الأست أعز الناس فوعما وأسرة
واما ولدت بعد النبي وأهلبه
أبي غالب والمرء صعصعة الذي
وبيتي الى جانب رحب فناوه
وفكم من أبي لي يا عماوى لم بزل
تنبه فروع المالكين ولم يكن
تراه كنصل السيف يهتز للندى
طويل نجاد السيف منذ كان لم يكن

بتي دعائيه أعز وأطول
حكم السماء فإنه لا ينقل
ومشايع وأبو الفوارس فشل
برزوا كأهاف الجبال المثل
أبداً إذا عد الفعال الافضل
زربا كأهاف لديه القمل
قضى عليك به الكتاب المنزل

إن الذي سما السماء بني لنا
بتي بناء لنا الملك وما بني
بتي زراعة مكتب فنانه
بلجن بيت مشاع ويا احتبوا
لا يختبى بفناه بتك متفهم
من عرهم حجرت كلب بيتها
ضربت عليك المنكبوت بنسجها

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أهلامنا تزن الجبال رضاء
فادفع بكفلك إن أردت بناءنا
يا ابن المراغة. أين خالك إني
خالي الذي غصب الملوك نفوسهم
إنا نضرب رأس كل قبيلة
وشغلت عن حسب الكرام وما بنوا

NO. 8
حذق يقبلها النساء مراض
حذق النساء لنبيلها الأغراض
فاصيب صدع قزاقك المنهاض

NO. 9
فلما انتهى شيبي وتم تماسي
ملاق لأيام المنون حزامي
أبو الجن إبليس بغير خطام
بكون وراني مرة وأمامي
سيخلد في جبة وسلم
ميتك من خضر البحر طوام
كفرقة طودي يذبل وشام
نكست ولم يحت له برام
بأنعم عيش في بوت رخام
لكم أو تبخوحا لقوق غرام
وكنت نكوصا عند كل ذمام
وزوجه من خير دار مقام
لله ولها إقسام غير إمام، 
فظلاً يحيتان الوراق عليهمما
فكم من قرون قد اطاعوك أصبحوا أحاديث كانوا في ظلال غمام،
ومن أنت يا إبليس بالمرء ابتغى رضاه ولا يقتادي برمام.