LITERARY HYBRIDIZATION IN THE *ZAJAL*: IBN QUZMĀN'S *ZAJAL 88* (THE VISIT OF SIR GOLD)[1]

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Introductory Remarks

The fertile imagination of the Ancients has left us a certain number of mythological creatures such as centaurs, satyrs, and sirens, which are, respectively, horse, goat, or fish from the waist down, and human from the waist up. To these one might add the Minotaur, who sports the head of a bull on the body of a man, or even that famous contemporary Mexican painting depicting the body of a deer bearing the head of Frida Kahlo.[2] In all these examples, members of two incompatible species are hybridized so as to produce offspring that are neither fish nor fowl, *ni chicha ni limonada*, if one may be allowed to use a hybrid metaphor. The resultant combination is not a harmonious blending of two parents' bodies, but rather, a grotesque juxtaposition of their individual body halves.

In contrast, where other forms of hybridization are concerned, it is sometimes the case that one culture provides the form or structure, and another, the content or materials for the finished product. Consider, for example, the Mosque of Córdoba: Its structure is essentially that of a mosque, and yet many of the elements out of which it is built are borrowed from non-Islamic civilizations. Thus, its columns are Roman, its horseshoe arches are Visigothic, the alternating bands of stone and

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[1] It is a distinct pleasure to dedicate this study to Professor Jaroslav Stetkevych, whom I have known since my graduate school days, when he tutored me in Arabic; who, for better or for worse, inspired and encouraged me, in every possible way, to pursue this unusual but fascinating line of studies, and who has proved to be a loyal, lifelong friend as well as a most supportive colleague. I would also like to thank the anonymous reader for *JAL* whose illuminating comments and suggestions, graciously offered, were extremely helpful to me in reworking this article.

[2] "The Little Deer," 1946. See Hayden Herrera, *Frida Kahlo: The Paintings* (New York: HarperCollins Publishers, 1991), p. 189; Gannit Ankori, *Imaging Her Selves: Frida Kahlo's Poetics of Identity and Fragmentation* (Westport, Connecticut: Greenwood Press, 2002), no. 75.

brick out of which those arches are built are Byzantine, its rows of superimposed arches were inspired by Roman aqueducts, while the mosaics decorating its *miḥrāb* were the gift of a Byzantine emperor to a Cordovan Caliph. And yet, despite the many foreign elements out of which this remarkable structure is built, it is unmistakably a mosque for, unlike the Arabs, the Romans, Byzantines, and Visigoths did not build mosques. In contrast to the mythological model provided by the Minotaur and his brethren, in the realm of architecture we are dealing with a phenomenon in which one culture introduces new structural principles, whereas another provides the local materials that are destined to be restructured in a new way.[3]

The same is true of literature and, in the case of the medieval Iberian Peninsula, I would like to examine one example that seems to exhibit this latter form of hybridization, namely the strophic genre of Arabic poetry known as *zajal*, in which a native, Romance poetic form served to house the content of the Arabic *qaṣīda*.

The Zajal *and the Romance Tradition*

In recent years, the study of the two Andalusī strophic forms of poetry known as *muwaššaḥa* and *zajal* has focused on four main questions: (1) Were these two forms originally of Eastern derivation, and introduced to Andalus by the Arabs after the conquest of A.D. 711, or were they native Ibero-Romance forms adopted by the Arabs in Andalus? (2) Which came first, chronologically speaking, the *zajal* or the *muwaššaḥa*? (3) Were the meters of these poems based on the stress-syllabic system used in popular Ibero-Romance poetry, or were

[3] On the structure of the original Arabian mosque at Medina, see Jean Sauvaget, "The Mosque and the Palace," Jonathan M. Bloom (ed.), *Early Islamic Art and Architecture* (Burlington, Vermont: Ashgate Publishing Company, 2002), pp. 108–147, in Lawrence I. Conrad (ed.), The Formation of the Classical Islamic World, vol. 23. For this Arabian structure's hybridization with local Iberian elements in the specific instance of the Mosque of Córdoba, see Jerrilynn D. Dodds, "The Great Mosque of Córdoba," in Jerrilynn D. Dodds (ed.), *Al-Andalus: The Art of Islamic Spain* (New York: The Metropolitan Museum of Art, 1992), pp. 11–25. Andalus was hardly the only place where the Islamic Mosque imposed its distinctive organizational structure on local materials. The Umayyad Mosque of Damascus, built on the site of a former church of Saint John the Baptist, made use of Byzantine mosaics and the square-based minaret typical of Christian churches in the region (see Finbarr Barry Flood, *The Great Mosque of Damascus: Studies on the Makings of an Umayyad Visual Culture* (Leiden and Boston:

they based on the Ḫalīlian system used in Classical Arabic poetry? (4) Were these two genres composed for singing, or were they primarily intended for recitation?[4]

All four questions are closely interrelated and, depending on how each one of them is answered, the answer to the others will, of course, also be affected. Nonetheless, and viewed as a whole, these questions can provide us with some insights into the problem of origin and performance. In the case of the first question, namely whether the *zajal* and *muwaššaḥa* were of native or of Eastern origin, attempts have been made to derive the Andalusī strophic forms from the Classical Arabic strophic *musammaṭ*, but here we are faced with two major problems: (1) The individual lines of the strophic *musammaṭ* never contain internal caesuras, while its *matla*ʿ or initial refrain[5] normally contains four times (aaaa, bbba, ccca, etc.) rather than twice the number of lines normally found in the *vuelta/simṭ* of the *zajal* (AA, bbb*a*, ccc*a*, etc. [the structure of the *muwaššaḥa* is AA, bbb*aa*, ccc*aa*, etc.]). (2) The *musammaṭ* is a very rare form both in the East and in the West, of which hardly a dozen examples are known. It is, therefore, highly unlikely that a rare form composed in Classical Arabic, such as the strophic *musammaṭ*, could have given rise to an extremely popular genre of poetry. (3) The oldest *musammaṭ* in Arabic (and it is not strophic) is from the early ninth century, and attributed to the Eastern poet Abū Nuwās

E. J. Brill, 2001), while the portico of the twelfth-century Maghak-i Attari Mosque in Bukhara contains elements typical of Zoroastrian fire-temples (see Edgar Knobloch, *Monuments of Central Asia: A Guide to the Archaeology, Art and Architecture of Turkestan* [London and New York: I. B. Tauris, 2001], p. 125). See too, "Masdjid," *E. I.* 2, vol. 6 (1960), pp. 644–707. For hybridization as a cultural construct, see the remarks and useful bibliography in Charles Stewart, "Syncretism and its Synonyms: Reflections on Cultural Mixture," *Diacritics: A Review of Contemporary Criticism*, vol. 29:3 (1999), pp. 40–62. I wish to thank my colleagues, Raymond K. Farrin, Ignacio Navarrete, Sarah Bowen Savant, and Harry S. Neale, for the above valuable references.

[4] For a brief bibliography of discussions on these points, see Henk Heijkoop and Otto Zwartjes, *Muwaššaḥ, Zajal, Kharja: Bibliography of Strophic Poetry and Music from al-Andalus and Their Influence in East and West* (Leiden and Boston: E. J. Brill, 2004), p. 326, no. 2690.

[5] If what is in fact the first strophe of the poem may be called a refrain, for which there is no evidence whatsoever, in contrast to the *maṭla*ʿ of the *muwaššaḥa* and *zajal*, which is unambiguously described as a refrain by medieval contemporaries, a fact that is borne out both by Arab musical practice, and by that of the *zajal*'s putative Romance congeners. See Benjamin M. Liu and James T. Monroe, *Ten Hispano-Arabic Songs in the Modern Oral Tradition: Music and Texts*, University of California Publications in Modern Philology, vol. 125 (Berkeley, Los Angeles, and Oxford: University of California Press, 1989).

(d. 200/815)[6] whereas, as we shall see, a strophic, *zajal*esque poem that is certainly of the same age, and very possibly older, has survived in the Western tradition.

Concerning the second point, namely which came first, the *zajal* or the *muwaššaḥa*, medieval sources inform us that the *zajal* was already in existence as early as *ca.* 319/931, although no individual is singled out as being the inventor of the genre.[7] Since the *zajal* is couched in Colloquial rather than Classical Arabic, this circumstance would tend to suggest that the genre was originally popular and oral, and that it flourished among minstrels. In contrast, we are informed that the *muwaššaḥa* (which, with the exception of its Colloquial *ḫarja* is entirely in Classical Arabic), was invented by a poet at the court of the Cordovan Amīr ʿAbdullāh (r. 275/888–300/912) around the end of the ninth or the beginning of the tenth centuries.[8] That same source informs us that, in those cases where the poems had internal, blank, or unrhymed caesuras either in the *vueltas/simṭ*s or *mudanzas/ġuṣn*s, a series of later poets introduced the innovation of adding internal rhymes, first in the *vueltas/simṭs* and then in the *mudanzas/ġuṣn*s. The earliest poems to have survived, however, are from the late tenth century, after these innovations had already been incorporated into the genre. Therefore, we have no examples of *muwaššaḥa*s with internal blank caesuras. Such forms have, however, survived in the *zajal*, which did not experience the process of assimilating internal rhymes to such an extent as did the *muwaššaḥa*. This alone, would tend to suggest that the *muwaššaḥa* is a learned derivative of the *zajal*, and not the reverse.[9]

As far as the third, metrical question is concerned, the *muwaššaḥa*, being in Classical Arabic, exhibits regular quantitative patterns. These patterns, however, do not always coincide with those of the Classical Arabic Ḫalīlian system, and sometimes depart from them entirely.

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[6] See Gregor Schoeler, "Musammaṭ," *E. I.* 2 (Leiden and New York: E. J. Brill, 1993), vol. 8, pp. 660–662, whose general view of the problem is otherwise contrary to the one I have expressed above.

[7] See James T. Monroe, "Which Came First, the *Zajal* or the *Muwaššaḥa*? Some Evidence for the Oral Origins of Hispano-Arabic Strophic Poetry," *Oral Tradition*, vol. 4:1–2 (1989), pp. 38–64.

[8] See James T. Monroe, "On Re-reading Ibn Bassám: 'Lírica Rómanica' After the Arab Conquest," *Actas del Congreso Romancero-Cancionero, UCLA (1984)*, ed. Enrique Rodríguez Cepeda and Samuel G. Armistead (Madrid: Porrúa, 1990), 2 vols., vol. 2, pp. 409–446.

[9] See James T. Monroe, "Which Came First, the *Zajal* or the *Muwaššaḥa*? Some Evidence for the Oral Origins of Hispano-Arabic Strophic Poetry."

Indeed, they seem to have been superimposed on, and made to harmonize with, an underlying Ibero-Romance syllabic system.[10] In the *muwaššaḥa*, as in medieval Spanish popular poetry, there are no lines longer than twelve syllables, and the only regular stress in each line falls on the accented syllable of its rhyme-word. In this sense, it would seem to be a hybrid system. In the case of the *zajal*, matters are even more complicated. Since the *zajal* is in Colloquial Andalusī Arabic, and that dialect lacked quantity,[11] we might expect its metrical system to be purely syllabic. Instead, it appears to manipulate orthography so as to provide the illusion of long and short syllables[12] and thus, of a regular quantitative meter when, in fact, all the syllables are linguistically and phonetically of equal duration. In the *zajal*, as in the *muwaššaḥa*, not to speak of popular Ibero-Romance poetry, the only regular stress falls on the accented syllable of the rhyme-word. Hence, the merely orthographic, quantitative system superimposed on a non-quantitative language seems to be an Arabic way of dignifying what is, in essence, a non-Arabic metrical system for, as in the case of the *muwaššaḥa*, and of medieval Spanish popular poetry, in the *zajal* too, there are no lines longer than twelve syllables. Here then, we seem to have a case of hybridization on the metrical level.[13]

On the fourth point, namely whether the Andalusī strophic poems were primarily songs, rather than poems intended for recitation, we have abundant evidence from the medieval as well as the modern period, that both *muwaššaḥa* and *zajal* were normally composed to be sung to previously existing melodies. In fact, in a tradition such as that of the medieval Arabs, in which musicians lacked a system of notation, melodies were transmitted orally, from teacher to student. Another way in which melodies could be transmitted, was by quoting, in the body

[10] In a very recent and important article, it has been shown that Classical, monorhymed poems were also composed in Andalus with non-Ḫalīlian quantitative meters, and that there were even poems in Classsical Arabic with no discernibly regular quantitative patterns whatsoever. See Teresa Garulo, "*Wa-huwa wazn lam yarid ʿan al-ʿarab*. Métrica no jaliliana en al-Andalus," *Al-Qanṭara*, vol. 26:1 (2005), pp. 263–267.

[11] See Leonard Patrick Harvey, "The Arabic Dialect of Valencia in 1595," *Al-Andalus*, vol. 36 (1971), pp. 81–115.

[12] The Arabic script is of such a nature that one can immediately differentiate long from short vowels and syllables written in that script.

[13] See James T. Monroe, "Elements of Romance Prosody in the Poetry of Ibn Quzmān," *Perspectives on Arabic Linguistics*, vol 6, ed. Mushira Eid, et al., *Current Issues in Linguistic Theory*, vol. 115 (Amsterdam: John Benjamins Publishing Co., 1994), pp. 63–87.

of the poem, an easily remembered line, or group of lines, usually the refrain, of an earlier song whose melody was well known. This is the technique used in the *muwaššaḥa*, in which the *ḫarja*, quoted from another poem, usually its initial refrain, and often that of a previously known *zajal*, had the function of alerting the singers to the melody to which the poem was intended to be sung.[14] The *muwaššaḥa* is, therefore, primarily a case of musical *contrafactura*. This way of proceeding stands in sharp contrast to Classical Arabic poetry, in which poems were composed mainly for recitation, although there is no reason why they could not be set to music later. In sum, in the case of the *muwaššaḥa* and *zajal*, the melody came first, and the words were written for it, whereas in Classical Arabic poems, the words were composed first, for the purpose of recitation, and could either be set to music or not, at the discretion of musicians.[15] Moreover, the very fact that *muwaššaḥa*s often quoted refrains from earlier *zajal*s as their *ḫarja*s, strongly suggests that the *muwaššaḥa* is based upon the *zajal* both metrically and musically and, ultimately, that the latter genre antedated the former. It also goes without saying that, if a *muwaššaḥa* quotes a refrain from a *zajal*, as its *ḫarja*, in order to indicate the melody to which that *muwaššaḥa* should be sung, it follows that the quoted *zajal* must also have been sung, a fact confirmed by Ibn Quzmān, who specifically refers to the singing of his *zajal*s.[16]

The features of the *zajal* and *muwaššaḥa* that I have just outlined are, it is only fair to admit, my own view of what is, in fact, a controversial subject. What is not at all controversial is the fact that the colloquial *zajal* coincides in form, if not in content, with the medieval *rondeau*, the *virelai*, the *dansa*, the *cantiga*, the *villancico*, the *laude*, and the *ballata*, all of which surface beginning around the thirteenth century, in Northern France, Provence, Galicia, Castile, and Italy respectively. Since the Arabic *zajal* is documented earlier, in the late eleventh century, while references to its existence go back as far as the early tenth,

[14] See James T. Monroe, "Poetic Quotation in the *Muwaššaḥa* and its Implications," *La Corónica*, vol. 12 (1984), pp. 230–250. The *ḫarja*s themselves, when in Romance, betray evidence of remarkable archaism in their usage of formulaic diction. See James T. Monroe, "Formulaic Diction and the Common Origins of Romance Lyric Traditions," *Hispanic Review*, vol. 43:4 (1975), pp. 341–350; Guillermo E. Hernández "Jarcha Antecedents in Latin Inscriptions," *Hispanic Review*, vol. 57:2 (1989), pp. 189–202.

[15] See James T. Monroe, "The Tune or the Words? (Singing Hispano-Arabic Strophic Poetry)," *Al-Qantara*, vol. 8:1–2 (1982), pp. 265–317.

[16] See *zajal*s 2:10, 10:1, 19:13, 37:7, 42:5, 54:8, 71:7, 74:7, 94:31, 182:5.

the basic question arises as to whether it was the source of its putative European strophic congeners, or whether the reverse was the case.[17]

On this point, a text previously known to Celtic and Romance specialists,[18] but that has, as yet, not been considered by Arabists, is that of a poem, in the *zajal* form, included in the Old Irish epic known as the *Táin Bó Cúalnge* ('Cattle-Raid of Cooley'). It is a lament by a hero named Cuchulainn ('The hound of Culann'), over the death of his close friend, the hero Ferdiad ('The man [warrior, *vīraḥ*] of the pair'),[19] According to Myles Dillon, the *Táin* "is a conflation of two recensions and dates probably from the ninth century. . . . it is believed that the story was committed to writing in the middle of the seventh century by a *fili* who was acquainted with the Latin learning of the monasteries and wished to record the native heroic tradition in a worthy form."[20] The poem goes as follows:

0	*'Cluchi cách, gaíne cách* *co roich Fer n˙Diad issin n-áth.*	*Play was each, pleasure each,* *Till Ferdiad faced the beach;*
1	Inund foglaim fríth dúinn, innund rograim ráth, inund mummi máeth *ras slainni sech cách*	One had been our student life, One in strife of school our place, One our gentle teacher's grace *Loved o'er all and each.*
	'Cluchi cách, gaíne cách *go roich Fer Diad issin n-áth.*	*Play was each, pleasure each,* *Till Ferdiad faced the beach;*
2	Inund aisti arúath dúinn, inund gasced gnáth.	One had been our wonted ways, One the praise for feat of fields,

[17] See James T. Monroe, "Ibn Quzmān on *Iʿrāb*: A '*zéjel de juglaría*' in Arab Spain?" *Hispanic Studies in Honor of Joseph H. Silverman*, ed. Joseph V. Ricapito (Newark, Delaware: Juan de la Cuesta, 1988), pp. 45–56; "On Re-reading Ibn Bassám: 'Lírica Rómanica' After the Arab Conquest."

[18] See Hednig Roolvink, "El origen céltico en la poesía rimada medieval, sobre todo en relación con el zéjel español," *Neophilologus*, vol. 59 (1975), pp. 1–13; María Morrás, "¿Zéjeles o formas zejelescas? Observaciones para el estudio de un problema de historia literaria," *La Corónica*, vol. 17 (1988), pp. 52–75.

[19] This is the etymology given by Eric P. Hamp, "Varia VII," *Erin*, vol. 33 (1982), p. 178.

[20] Myles Dillon, *Early Irish Literature* (Chicago: University of Chicago Press, 1948), p. 3. For the following verse adaptation of the first five strophes, see George Sigerson, *Bards of the Gael and Gall: Examples of the Poetic Literature of Erinn Done Into English After the Meters and Modes of the Gael*, 3d ed. (Dublin: Talbot Press, and London: T. Fisher Unwin, 1925), pp. 119–120. In matters having to do with Old Irish poetry, I wish to thank my colleague, Professor Daniel F. Melia, for his expert and illuminating guidance.

	Irish	English
	Scáthach tuc dá scíath *dam-sa is Fer Diad tráth*	Scatach gave two victor shields *Equal prize to each.*
	'Cluchi cách, gaíne cách go roich Fer Diad issin n-áth.	*Play was each, pleasure each, Till Ferdiad faced the beach;*
3	Inṃain úatni óir ra ḟurmius ar áth. A tarbga na túath *ba calma ná cách.*	Dear that pillar of pure gold Who fell cold beside the ford. Hosts of heroes felt his sword *First in battle's breach.*
	'Cluchi cách, gaíne cách go roich Fer Diad issin n-áth.	*Play was each, pleasure each, Till Ferdiad faced the beach;*
4	In leóman lassamain lond, in tond báeth borr immar bráth. [. . . .]	Lion fiery, fierce, and bright, Wave whose might no thing with stands, Sweeping, with the shrinking sands, *Horror o'er the beach.*
	'Cluchi cách, gaíne cách go roich Fer Diad issin n-áth.	*Play was each, pleasure each, Till Ferdiad faced the beach;*
5	Indar lim-sa Fer dil Diad is am díaid ra bíad go bráth. Indé ba ṃétithir slíab, indiu ní ḟuil de acht a scáth.	Loved Ferdiad, dear to me: I shall dree his death for aye Yesterday a mountain he,— But a Shade to-day.
6	'Trí díríme na Tána darochratar dom láma, formna bó, fer 7 ech roda slaidius ar cech leth.	———————————
7	'Girbat línmara na slúaig táncatar ón Chrúachain chrúaid, mó trín is lugu lethi ro marbus dom garbchluchi.	———————————
8	'Nocho tarla co cath cró, níra alt Banba dá brú, níra chind de muir ṇá thír de maccaib ríg bud ḟerr clú.'[21]	———————————

[21] The Old Irish text may be found in Cecile O'Rahilly (ed. and trans.), *Táin Bó Cúalnge: From the Book of Leinster*, Irish Texts Society, vol. 49 (Dublin: Dublin University Press, 1967), pp. 99–100, 234–235. Sigerson does not provide a rhymed

The first four strophes of the poem exhibit a clear *zajal*esque structure, including an initial refrain, *mudanzas/ġuṣn*s with rhymes that differ from the refrain, and *vueltas/simṭ*s with rhymes that coincide with the latter, the only exception being that of the fourth strophe, which, due to a *lacuna*, lacks a *vuelta/simṭ*. The last four strophes, in contrast, exhibit a different structure. If the poem is datable to the seventh century, then it is obviously earlier than the Arab conquest of the Iberian Peninsula, which took place in A.D. 711. If it is from the ninth, its date is still earlier than that of the earliest Arabic reference to the *zajal* in Andalus. Either way (and Dillon is not clear on this point) the existence of the Old Irish lament indicates that the *zajal* form was widespread in Western Europe at a date early enough to make it highly improbable that it was a genre imported from the Near East.[22] Instead, it seems far more likely that it was a European form adopted by Arabic-speaking minstrels from their Romance-speaking colleagues at an early period,

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verse-translation of the last three strophes (6–8), which I have, therefore, left untranslated, above. The more literal, prose translation, provided by O'Rahilly, does, in contrast, include a complete translation of the entire poem, as follows:

> 'Game was all and sport was all until it came to my meeting with Fer Diad on the ford. The same instruction we had, the same power of guarantee (?). The same tender foster-mother we had whose name is beyond all others.
>
> 'All was play and sport compared with my meeting with Fer Diad on the ford. The same nature we had, the same fearsomeness, the same weapons we used to wield. Scáthach once gave two shields to me and to Fer Diad.
>
> 'All was play and sport compared with my meeting with Fer Diad on the ford. Beloved was he, the golden pillar, whom I laid low on the ford. O strong one of the tribes, you were more valiant than all others.
>
> 'All was play and sport compared with my meeting with Fer Diad on the ford, the furious, fiery lion, the wave, wild and swelling, like the day of doom.
>
> 'All was play and sport compared with my meeting with Fer Diad at the ford. I thought that beloved Fer Diad would live after me for ever. Yesterday he was huge as a mountain, today only his shadow remains.
>
> 'Three uncountable bands there fell by my hand on the Foray. The finest men, the finest cattle and horses I slaughtered on very side.
>
> 'Though numerous the army which came from stout Crúachu, yet I slew more than a third of them and less than half with the rough plying of my weapons.
>
> 'There has not come into the center of battle, nor has Banba ever nurtured, nor has there travelled over land or sea any king's son more famous than Fer Diad.'

[22] For other Old Irish examples of strophic poetry exhibiting a *vuelta/simṭ*, see Kuno Meyer, *A Primer of Irish Metrics* (Dublin: Hodges, Figgis, & Co., 1909), p. 25, parag. 72; Gerard Murphy, *Early Irish Metrics* (Dublin: Hodges, Figgis, & Co., 1961), pp. 70–73.

when Ibero-Romance was still the predominant language spoken in the Iberian Peninsula.

All roads, therefore, seem to lead, if not to Rome itself, at very least, to the westernmost outposts of its former Empire, while this circumstance strongly supports the view that the *zajal*, and its daughter, the *muwaššaḥa*, were Arabic poetic forms borrowed from the Romance tradition, and inspired by popular Ibero-Romance songs, of which the only surviving fragments are the Romance *ẖarjas*. As far as the content of these strophic forms is concerned, however, that is another matter, for a significant body of these poems exhibits a remarkable form of hybridization in which the Romance, *zajal*esque structure is used to house the content of the Arabic panegyric ode or *qaṣīda*. Let us then, turn to one such *zajal*, by that prince of the genre, Abū Bakr ibn Quzmān, for further illumination.

Ibn Quzmān's Zajal 88: *The Visit of Sir Gold*

Not much is known about the life of Abū Bakr ibn ʿAbd al-Malik ibn Quzmān. One of the few reliable points of reference is that he flourished during the Almoravid period (483/1091–535/1145), which he outlived, having been born somewhere between the years 470/1078 and 472/1080, in Córdoba, in which city he died in 555/1160. Such meager biographical data stand in stark contrast to the extraordinary value of his poetry, which provides a unique perspective on the colloquial Andalusī *zajal*, as it was cultivated by an author already recognized in medieval times as the supreme master of his genre. I would like to take advantage of the present occasion to offer a reading of Ibn Quzmān's *Zajal 88*:

0	*jā-nī zāyir waqaf li-bāb ad-dār* *laytu yā baʿad yā ʾaẖī qad zār*	*A visitor came and stood before my door.* *Oh, brother, if only he'd done so before!*
1	qāmat al-ẖādim an tarà man kān qāl la-hā qūl luh jī yarā-k insān	My slave-girl went out to see who he was. He said: "Tell your master a man has come to see him;
	anta mašġūl bi-hammu ʾal-yawm zamān kān bi-wudda-k tarā-h bi-layl wa- nahār	A man who's been on his mind for a long time; A man he wishes to see both night and day."
2	jāt ilayya qālat lī ʾaẖruj turād	The girl returned, and said: "Come out; you're wanted."

	qultu qul luh lassan-hu waqti ʾiʿād	I replied: "Tell him: 'This is no time for visits.
	sīdī mašġūl kamā ṭalaʿ la-l-ruqād	My master is busy, for he's gone upstairs to sleep'.
	yantaẓarnī wa-ʾillā hū ba-l-ẖiyār	Let him either wait for me, or do as he pleases."
3	alla yaʿlam fuḍūlī hū la-l-bāb	God knows I've got some busybody at the door,
	bi-ẖurāfah yuqūl-hā lī ḏāb ḏāb	No doubt with some urgent nonsense to tell me.
	fa-nukūn māʿuh in daẖal fī ʿaḏāb	He'll make me suffer if he comes inside,
	aw yawaqqaf-nī ṯamma la-l-***palaṭār***[23]	Or else, he'll detain me outside, at his pleasure.
4	w-anā mašġūl wa-las nirīd naẖruj	I'm busy, and don't wish to go out,
	w-iẖtifāʾī min ar-rajul yasmuj	Yet it would be rude to hide from the man,
	wa-min al-ʿār ʿalayya ʾan nanfuj	And shameful for me to put on the dog,
	fa-tuqūl luh ʾilà qarīyatu ṣār	By having the girl say: "He's gone to his country estate."
5	fa-samaʿtu-h wa-hū yakarrar ʿajab	I heard him repeat the word "Amazing!"
	ṯumma qāl baʿdi mā nqabaḍ wa-ġaḍab	Then he declared, after becoming resentful and angry:
	ayya[24] qul luh ʾinsān yuqāl luh ḏahab	"Hey, tell him I'm a man called Sir Gold,"
	ṭumma ʾašyā yanfaʿ bi-hā l-iẖtiṣār	Followed by matters it would be advisable to abbreviate.
6	anā ʾay kunt samaʿtu hāḏā l-kalām	As soon as I heard these words,
	qultu ḥaq hū ʾaw ṭazʿa hī fà l-manām	I said: "Can this be true, or is it a vision in my dreams?"
	w-anā jālis waṯabtu waṯbah lamām	Though seated, I took a flying leap forward,
	kayyalū fī-hā buʿdi tisʿ aṣbār	Which was found to measure nine spans long.
7	ilà wasṭa d-duwayra lam nastadīr	I didn't stop till I reached the middle of my little house:
	ṭirtu lā šakk aw kunt qarīb an naṭīr	No doubt about it, I flew, or was close to flying.

[23] Spanish *paladar* ('palate'), from Vulgar Latin *palatare*.
[24] Spanish *ea* ('hey') from Old Spanish *eya*, Latin *ēia*.

	ḥasba-k annī ʿaṯartu ʿinda l-bīr	You need only know that I tripped on the well,
	wa-waṯabtu-h wa-lam narā-h ***makkār***[25]	And jumped over it, without even seeing it!
8	adḫul aqrub wa-marḥaban w-artabaʿ	"Come in! Draw near! Welcome! Sit down!
	w-anā ʿilja-k wa-ʿilj ʿād wa-rubaʿ	I'm your servant! Indeed, I'm your servant plus one quarter!
	faʿal allah bi-ḏā l-ḫadam wa-ṣanaʿ	May God curse this slave-girl!
	las tarà wāḥidah min-hum aššan-hu ʿār	Not a single one of them has any shame!"
9	yā ḥisāb nālā-h qul lī ḫādim saw	I demanded an explanation: "Tell me, wretched slave-girl,
	ʾay huruba-k aḫruj ka-ḏā la-l-ḍaw	Where are you fleeing? Come out as you are, into the light!
	saḫaṭ allah ʿalà banī qawqaw	May God be angry with the people of Gao![26]
	wa-laʿan-hum w-ablà qināwah bi-nār	May He curse them, and destroy all Ghanaians by fire![27]

[25] Old Spanish *maguer* ('although, despite'), from Greek *makárie* ('blessed'). The word originally meant 'God willing', a meaning it still retains in Italian *magari*.

[26] Kawkaw or Qawqaw was the Arabic name for the Western Sudanese kingdom of Gao. See Nehemia Levtzion and Jay Spaulding, eds, *Medieval West Africa: Views From Arab Scholars and Merchants* (Princeton: Marcus Wiener, 2003), p. 1; Nehemia Levtzion "The Early States of the Western Sudan to 1500," in *The History of West Africa*, ed. J. F. A. Ajayi and Michael Crowder (New York: Columbia University Press, 1976), pp. 114–151, at p. 136. During the Almoravid period, there was an active trans-Saharan trade, controlled by that dynasty, and involving southbound salt being exchanged for northbound gold and slaves. Levtzion points out that "Gold was the most important staple in this trade, and until the discovery of America, the Sudan was the principal source of gold both for the Muslim world and for Europe" ("The Early States of the Western Sudan to 1500," p. 141). He adds "After gold, slaves were the next most important export of the Sudan to North Africa, and since the fifteenth century also to the Portuguese" (ibid., p. 144). Finally, he states that "Royal steles discovered near Gao in 1939…are dated between 1100 and 1256, and some of these are carved on marble, the work of an Andalusian sculptor. This suggests some contact between Muslim kings of Gao and Spain" (ibid., p. 136). For more on Gao, see Robin Law, "Horses, Firearms, and Political Power in Pre-Colonial West Africa," *Past and Present*, vol. 72 (1976), pp. 112–132, n. 11 and following.

[27] According to Nehemia Levtzion and Jay Spaulding, *Medieval West Africa*, p. 23, the Arab author al-Zuhrī, (about whom nothing is known, but who traveled to Andalus in 531/1137 and again in 548/1154), "refers to the land of black people not by the Arab term *bilād al-sudān*, but by the corresponding Berber term for black people, *Janāwa*; other Arab writers also use variations of this term, such as *Ganāwa, Gināwa* or *Kināwa* occasionally." It is a special pleasure to thank the Africanist, Professor J. Cameron Monroe, for his expert guidance in helping me to understand and contextualize the above references in Ibn Quzmān's *Zajal 88*.

10	lam nuqul lak las qaṭṭa māʿī šuġal	Did I not specifically tell you that I was *not* busy?
	aftaḥ al-bāb wa-kulli man jā daḫal	Open the door, and let in all those who arrive!
	w-anā narḍà bi-miṯli hāḏā l-ʿamal	Am I to put up with such behavior on your part?
	taḥta ḏā kulluh anta qalbi ḥimār	To top it all off, you have the mind of a donkey!"
11	ʿuṭnu dūna-k taḥnaṯ qaṭ fà-t-tafṣīl	I won't go on; you'll be spared all details.
	aš taḥīyatī w-aš salāman ṭawīl	What greetings! What lengthy salutations!
	wa-raʾayt min surūr wa-min tabjīl	You would have seen, of joy and respect,
	wa-min aš ḥal wa-min kif at qinṭār	And of "How-do-you-do-s" and "How-are-you-s," a quintal.
12	wa-min ajlas wa-min matà kān mujī-k	As well as "Sit down." "When did you arrive?"
	wa-min allah yaʿlam maḥabbatī fī-k	Along with "God knows how dear you are to me."
	wa-min innī masrūr wa-fāriḥ bī-k	And "I'm delighted and overjoyed by you."
	wa-min aš-šukr wa-t-ṯanā ***fašqār***[28]	Plus a heap of thanks and praises.
13	wa-nirīd-ak wa-māʿi fī-k mā nirīd[29]	"I love you and, through you, I get what I want:
	tabnī ʾad-dūr wa-taštarī l-ʿabīd	You build houses and purchase slaves,
	wa-taqarrab fī sāʿa kulli baʿīd	And make available, at once, what is unobtainable,
	wa-tahayyī li-man tirīd aḫbār	While making matters attainable to whomsoever you wish.
14	w-anta sīdī kamā tarà wa-faḫam	You're my lord, as you know, and an eminence;
	tusūq ar-ramki wa-l-baqar wa-l-ġanam	You provide mares, cattle, and sheep;
	wa-tusūq ḫubzi la-l-ʿašā wa-laḥam	You provide me with bread for dinner, as well as meat,
	wa-tizid-nī ʾiḏā ʾaradt aṯmār	Adding fruit, whenever you so wish.

[28] Spanish *fascal* ('heap of wheat-sheaves'), from Vulgar Latin *fascale*, a derivative of Latin *fascis* ('bundle').

[29] *Nirīd* here appears to mean both 'I love' and 'I want', just as does Spanish *querer*. Does the Spanish word represent a loan translation from Colloquial Andalusī Arabic, of which there are many in Spanish?

15	atta ʿindī nazāha w-at hū riyāḍ	You are my delight and my flowerbeds;
	wa-ḥabīb las yujad bi-lā ʾiʿtirāḍ	A beloved unheard of, who never rejects me,
	bi-dalīl anna qalbī las yabyaḍ	In proof of which my heart never rejoices,
	illā ḥattà narā-k anā taḥmar	Until I have seen you blush![30]
16	wa-ʾidā lam narā-k nukūn šayyayn	When I don't see you, I am of two aspects:
	manḥūs uččuh musawwad al-ḫaddayn	My face shows distress, and my cheeks darken.
	las yuqāl lī ʾilà ayn wa-lā jīt min ayn	No one asks me where I'm going or whence I've come;
	wa-lā yusmaʿ lī qawl wa-lā nustašār	My words go unheeded; my advice goes unsought.
17	wa-tarānī fī baytī ʾiḏ najlas	As I sit in my house, you will find
	las fī ḥifẓī min as-suwar ġayr ʿabas	That I only remember the *sūra* of ʿ*abas*,[31]
	wa-tajīnī l-ʿišā wa-natkaddas	And when night falls, I squeeze
	fà r-rukaykan bi-ḥāl walad ʿammār	Into a small corner like Ibn ʿAmmār.[32]

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[30] There is an untranslatable pun in the last two lines of this strophe. In Arabic, the heart is literally said to "whiten" when it rejoices, whereas the "blushing" or "reddening" of Sir Gold is a reference to the gleaming of that metal. Therefore, by using motifs borrowed from love poetry (the modest, *blushing* lady, and the lover *overjoyed* by her presence) the poet is conveying his extreme delight at the sight of money.

[31] This is a reference to *Qurʾān*, 80 ("He Frowned"). According to tradition, while the Prophet was attempting to convert some disbelieving notables in Mecca, a blind Muslim approached him in the hope of learning from him, but in his eagerness to convert the disbelievers, the Prophet frowned at the Muslim in order to dismiss him, for which the Prophet is reproached by God. There follows a condemnation of man's ingratitude. See M. A. S. Abdel Haleem, trans, *The Qur'an: A New Translation* (Oxford: Oxford University Press, 2004), pp. 409–410. Ibn Quzmān is thus blasphemously comparing the state of depression he feels when he is rejected by Sir Gold, to the experience the blind Muslim must have undergone when he was rejected by the Prophet's frown.

[32] Ibn ʿAmmār (422/1031–476/1083) was a poet of humble birth whose talent was noticed and appreciated by al-Muʿtaḍid of Seville (r. 433/1042–461/1069). The latter became his patron and introduced his newfound panegyrist to his son, the future poet-king al-Muʿtamid (431/1040–487/1095). The two poets became inseparable friends and, were we to take one satirical poem by Ibn ʿAmmār at face value, they were even lovers. Eventually, after al-Muʿtamid succeeded to his father's throne, that poem about the new king, written in his friend's handwriting, reached al-Muʿtamid. The two quarreled, and the monarch first imprisoned, and then killed his former friend by repeatedly striking him with an axe. See A. R. Nykl, *Hispano-Arabic Poetry and its Relations with the Old Provençal Troubadours* (Baltimore: J. H. Furst, 1946), pp. 154–163. Ibn Quzmān is, therefore, comparing his situation to the state of depression Ibn ʿAmmār must have experienced while in prison, awaiting his death.

18 wa-taʿtarīnī raqda wa-n-nās julūs	I become sleepy when people are socializing,
ʿalà janbī niqaʿ bi-ḥāl qaydūs	And fall on my side like a water-wheel bucket,
w-aḫir al-laylah yabruk al-kābūs	And by night's end al-Kābūs[33] has parked himself
wa-l-farazdaq ʿalayya sabʿa mirār	On top of me seven times, along with al-Farazdaq."[34]
19 wa-fī ḏā kullu qaṭṭa maʿ man jīt	Amid all this, I asked Sir Gold: "With whom did you come?
kif daḫalt aṭ-ṭarīq wa-kif ḫallayt	How did you begin your trip? How did you end it?
yumkin as-sāʿah anna māʿī tabīt	Is it now possible for you to spend the night with me?
ʿasà taḥbasa-k ʿindī al-aqdār	May the vicissitudes of Fortune keep you with me!"
20 qāl lī asmaʿ baʿaṯ-nī lak insān	He replied: "Listen, I was sent to you by a man
ʿatab ad-dahri fīk wa-ḏamma z-zamān	Who reproaches and blames Fate on your behalf.
wa-rabaṭ-nī wa-qāl lī mur li-fulān	He tied me up in a purse, saying: 'Go to So-And-So,

[33] Al-Kābūs is an "[*Incubus*, or *nightmare*;] *what comes upon a man* (or rather *upon a sleeper*…) *in the night*…*preventing his moving while it lasts*…" Edward William Lane, *An Arabic English Lexicon* (London: Williams and Norgate, 1885), vol. 1, part 7, p. 2588, col. b. See too, the discussion in W. J. Prendergast (trans.), *The Maqámát of Badíʿ al-Zamán al-Hamadhání* (London and Dublin: Curzon Press, 1973), p. 165, n. 3, where *waṭā l-kābūs* is rendered as "oppression of the nightmare." See too, E. García Gómez, *Todo Ben Quzmān* (Madrid: Gredos, 1972), 3 vols., vol. 1, p. 457, n. 12, who thinks that it is an *incubus* producing nocturnal emissions in persons who are forced into involuntary chastity. One is tempted to wonder whether the Arabic term *al-kābūs* is in any way etymologically related to the Latin *incubus* which it resembles phonetically. The root *k-b-s*, from which *al-kābūs* is derived, further means 'to exert pressure, press, oppress, squeeze', and even '*inivit una vice feminam*' (Lane, loc. cit. col. a), of which the latter is a major activity of the Roman *incubus*. In turn, this circumstance leads one to wonder whether the Spanish and Portuguese terms for 'nightmare' (*pesadilla* and *pesadelo* respectively, which are both diminutives of a nominalized participial form *pesada, -o* ['heavy'] derived from the intransitive verb *pesar* ['to be heavy, weighty', etc.]) could be loan translations of the Arabic *al-kābūs*. For the latter suggestion, it is a pleasure to thank my colleague Professor Samuel G. Armistead.

[34] Al-Farazdaq means, literally, "the lump of dough," and was the name of a famous Umayyad poet, on whom, see *E. I.* 2, vol. 2 (1983), pp. 788–789. According to García Gómez's conjecture (*Todo Ben Quzmān*, loc. cit.), here it may stand for another, as yet unidentified, *incubus*. For more on *jinnī* who produce bad dreams, see Edward William Westermarck, *Ritual and Belief in Morocco* (New Hyde Park, New York: University Books, 1968), 2. vols; vol. 1, pp. 270, 293, 360; vol. 2, p. 302.

	w-ajrī fī-mā yirīd ʿalà l-iẖtiyār	And act on his behalf, according to his wishes’.
21	fa-qaṣṣadta-k kamā tarà bi-l-jarī	Hence, I made my way to you, as you see, on the double,
	wa-ʾanā nadrī min-ka mā nadrī	Knowing what I know about you.
	f-aḥmad allah wa-ʾaškur az-zuhrī	Therefore, praise God, and thank al-Zuhrī[35]
	wa-bi-ḥaqq an yurāʿa ḏā l-miqdār	For his eminence is truly deserving of respect.”
22	fa-ʿamalt allaḏī daʿānī ʾilayh	Hence, I did as he required of me:
	wa-jamaʿt aṯ-ṯanā wa-zidtu ʿalayh	I gathered praise and added to it.
	ṭumma qām ẖāṭirī ʿalà qadamayh	Then my mind rose to its feet,
	wa-basaṭt al-maʿānī basṭ aš-šuwār	And I displayed my conceits like a bride’s trousseau.
23	w-aš ʿasà ʾan nuqūl aw aš naṭmaʿ	Yet what could I say, or desire to say, that would satisfy you?
	madḥatī zīd suq mā tirīd awsaʿ	Increase my praise, add what you will, expand upon it,
	fa-ṯanāʾī wa-ḥamdī ʾīḏ yujmaʿ	Yet my laud and encomium, when gathered together
	lammā yuʿṭà las yabluġ al-miʿšār	And presented, will not reach one tenth of what you deserve.
24	lā yuqās an-nadà fà aḥaddi siwā-k	Generosity is only compared with you,
	wa-lā ṣāḥib ʿulā bi-miṯli ʿulā-k	Yet no man’s glory is comparable to yours.
	fīk maḥāsin atʿallaqat bi-s-simāk	You have virtues that cling to Pisces,
	alsun aṣ-ṣukri ʿan ṯanā-hā qiṣār	That the tongues of gratitude are too short to praise.
25	w-anta lafẓ aṣ-šaraf wa-ʾat maʿnā-h	You are the very signifier of nobility, as well as its signified;
	w-allaḏī qayyad al-warà jadwā-h	The very one whose gift attaches men to him;

[35] This is a certain Ibn al-Qurašī al-Zuhrī, an as yet unidentified patron mentioned by Ibn Quzmān in the prologue to his *Dīwān*, and to whom the poet dedicated other *zajal*s. See F. Corriente, *El cancionero hispanoárabe de Aban Quzmán de Córdoba (m. 555/1160): “Iṣābat al-agʿrāḍ fī ḏikr al-aʿrāḍ”* (Cairo: Majlis al-Aʿlà li-l-Ṯaqāfa, 1995), p. 20.

	waṯabat fī jawāniḥī maġnā-h	Your usefulness has plunged into my heart,
	mawqiʿ aṭ-ṭalli fī ʿuyūn an-nawār	As dew descends into the corolla of a flower.
26	anā kin-nasʾal allah an yubqī-k	Let me ask God to preserve you,
	wa-yaṣ̌arraf ummat muḥammad bī-k	To ennoble Muḥammad's community through you,
	wa-yurī-k ġāyat al-ʾamal fī banī-k	To realize your fondest hopes through your offspring,
	wa-yaʿammara-k aṭwal al-aʿmār	And to let you live the longest of lives.
27	wa-bi-majda-k tihabb al-arbaʿ riyāḥ[36]	Bearing your fame, may the four winds blow,
	mā maṣ̌at al-qadam wa-ṭār al-jināḥ	As long as feet walk, wings fly,
	wa-tawārà aẓ-ẓalām wa-mā rā ṣ-ṣabāḥ	And darkness is hidden, so that all dawn can see
	ġurrat aṣ̌-ṣ̌amsi fī jabīn an-nahār.[37]	Is the blaze of the sun on the forehead of the day.

The surface structure of *Zajal 88* may be summarized as follows: The poet is sitting at home, when his black, African slave-girl[38] emerges to

[36] In Arabic, one would have to say *al-riyāḥ al-arbaʿ* (lit. 'the winds the four'). Our text contains a syntactic construction normal to all the Romance languages. See for example, Spanish *los cuatro vientos* (lit. 'the four winds'). Is this expression another loan translation, this time from Romance into Andalusī Arabic? It should be added that loan translations, in which the linguistic form derives from one language, whereas the meaning is acquired from another, are themselves a type of hybridization at the micro-level of language. For example, English has two distinct terms to indicate a person who is either 'wise' or 'learned', as do French (*sage* and *savant*) and Italian (*savio* and *sapiente*). In contrast, Spanish uses the same word (*sabio*) to designate both attributes, as does Portuguese (*sábio*). Thus, Alfonso X el Sabio, often mistranslated into English as 'the Wise' should actually be rendered as 'the Learned'. This is so because, in this instance, both Spanish and Portuguese are reproducing the meaning of the Arabic word *ḥakīm*, which means both 'wise' and 'learned'. Thus, a Spanish and Portuguese word of Latin derivation (*sapiens*) has acquired a new meaning and function derived from Arabic. In this type of hybridization, therefore, the linguistic form is Romance, whereas the meaning is Arabic.

[37] I have followed the Arabic text of the poem as edited by Federico Corriente, in *El cancionero hispanoárabe de Aban Quzmán de Córdoba (m. 555/1160): "Iṣābat al-aġrāḍ fī ḏikr al-aʿrāḍ,"* pp. 274–281. I would like to thank Professors Clarissa Burt, Mustapha Kamal, and Noha M. Radwan, who went over my English translation of *Zajal 88*, and offered valuable suggestions for its improvement.

[38] From *Zajal 19:4*, we learn that her name was Zād al-Māl. E. García Gómez cites another slave-girl, this time an Egyptian, with the same name (*Todo Ben Quzmān*, vol. 1, p. 102, n. 2). In the course of his visit to Ẓafār (a settlement on the coast of the

see who is knocking at the door. The unidentified visitor informs the slave-girl that he is one for whom the poet constantly longs, for which reason she should fetch him at once. When she returns to inform the poet that a visitor wishes to see him, the poet instructs the slave to inform the visitor that he, the poet, has gone upstairs to sleep, and is, therefore, unavailable, on the assumption that the visitor is some busy-body with urgent but importunate nonsense about which he wishes to inform the poet. This reaction implies that Ibn Quzmān is not asleep, but is, instead making excuses. As he further ruminates over his situation, he concludes that it would be shameful for him to boast to the visitor knocking on his door, about his own material prosperity, by instructing the slave to tell the man at the door that he, the poet, is not at home because he has gone to his country estate (implying that he has no country estate and is, in reality, poor). This suggests that the poet is a liar and, therefore, an unreliable narrator. It also suggests that he does not wish to appear too wealthy, just in case there is money to be had from begging.

Upon hearing the poet's message from the lips of the slave-girl, the visitor, who will not take "no" for an answer, becomes angry and tells her to inform her master that his own name is Sir Gold. When the poet overhears this reply, he undergoes a sudden and dramatic change of heart: From a seated position (further evidence that he was not in bed

Indian ocean, today in the Southern Region of the Sultanate of Oman [see *E. I.* 2, vol. 11 (2002), pp. 380–381]), Ibn Baṭṭūṭa (703/1304–770/1377), a native of Tangier, has the following interesting comment to make: "It is amazing how closely the inhabitants of that city resemble those of the Maghrib in their customs. I stayed in the home of the preacher of the main mosque, whose name was ʿĪsà ibn ʿAlī, a man of high rank endowed with a generous soul. He had slave-girls bearing names like those used in the Maghrib. One of them was called Buḫayta ['Little Fortunate One'], and another, Zād al-Māl ['May Wealth Increase']. I have never heard names such as these anywhere else. The majority of the inhabitants of Ẓafār keep their heads uncovered, wearing no turbans, while a reed prayer-mat hangs in every house, on which the master of the house prays, as is the custom among the inhabitants of the Maghrib. Furthermore, the inhabitants of Ẓafār also eat millet. All these similarities support the tradition according to which the Ṣanhāja, as well as other [Berber] tribes from the Maghrib descend from the Ḥimyarites of Yemen." See *The Travels of Ibn Baṭṭūṭa* (Beirut: Dār Ṣādir, 1964), p. 261; Ibn Baṭṭūṭa, *A través del islam*, Spanish trans. by Serafín Fanjul and Federico Arbós (Madrid: Editora Nacional, 1981), p. 353. The tradition according to which the Berbers descend from Yemenite Arabs is, of course, false. It was concocted to lend legitimacy to the rule of certain Berber dynasties. It is more likely that the similarity between Yemenites and Maghribites in customs, manners, and names, observed by Ibn Baṭṭūṭa, is the result of the decisive and prominent role played by Yemenites in the conquest of the Maghrib and Andalus.

sleeping) he takes a nine-span flying leap forward, without so much as stopping until he reaches the middle of the house. This would be the courtyard, which, in Mediterranean dwellings, usually has a well at its center. In his utter enthusiasm for meeting Sir Gold, the poet informs us that he tripped and then jumped over the well without even seeing it.

There follow a series of effusive exclamations in welcome of Sir Gold, in which the poet bids him to enter his home and extends his hospitality to him. These are interspersed with passages in which he upbraids the slave-girl, demands an explanation for her negligent behavior, and reminds her, for the benefit of Sir Gold, that he was *not* busy and had specifically ordered her to allow all those who might show up to enter. Since this statement is clearly false, it once again demonstrates that the poet is not only a liar, but also a corrupt, venal, and mercenary one at that. In the very center of the poem, (strophes 13–15) the poet expresses his love for Sir Gold, and enumerates the many material commodities the latter provides him. This passage is, therefore, a parody of the *nasīb* or amatory section of the Classical Arabic panegyric.

The poet then proceeds to describe his condition whenever his beloved is absent: He is in distress, he is ignored, he either remains at home in a state of depression or, when he is in attendance at a social gathering, he collapses in a state of misery and, in his sleep, becomes the victim of two nightmare-inducing *incubi* named al-Kābūs and al-Farazdaq. After this passage, the poet continues to welcome Sir Gold, and to make polite and concerned enquiries about the latter's journey. In a manner that is surrealistic *avant la lettre*, Sir Gold replies that he has been tied up inside a purse and sent to the poet by a man who is deeply concerned over the latter's indigence. This man is declared by Sir Gold to be a certain Ibn al-Qurašī al-Zuhrī, an as yet unidentified patron mentioned by Ibn Quzmān in the prologue to his *Dīwān*.[39] The poet is advised to thank this generous patron, which he proceeds to do, while at the same time indicating that no words can express the praise that al-Zuhrī deserves. After asking God to grant his patron the longest of lives, the poet ends his encomium by expressing the hope that the patron's fame will last as long as night is followed by day, i.e., as long as this world lasts.

[39] See n. 35, above.

It should come as no surprise that the themes found in "*Zajal 88*," like those in many other poems by Ibn Quzmān, are arranged in a chiastic pattern (ring composition) that is designed to reveal an underlying, deeper message.[40] Let us, then, comment upon the ring structure of this

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[40] For ring composition as a universal literary technique, see Mary Douglas, *Thinking in Circles: An Essay on Ring Composition* (New Haven and London: Yale University Press, 2007). That distinguished anthropologist states: "Ring composition is found all over the world, not just in a few places stemming from the Middle East, so it is a worldwide method of writing. It is a construction of parallelisms that must open a theme, develop it, and round it off by bringing the conclusion back to the beginning. It sounds simple, but, paradoxically, ring composition is extremely difficult for Westerners to recognize. To me this is mysterious. Apparently, when Western scholars perceive the texts to be muddled and class the authors as simpletons, it is because they do not recognize the unfamiliar method of construction" (ibid., p. X). Although Professor Douglas does not include Arabic literature in her study, the last sentence of the above quotation from it, accurately reflects much of what has been misunderstood about Arabic poetry by several generations of Western scholars. Let me take this opportunity to thank Professor Bridget Connelly, not only for kindly alerting me to the recent appearance of the above valuable publication, but also for generously providing me with a copy of it. For individual Quzmānī *zajal*s previously analyzed by me, in which ring composition has been identified, see (1) "Prolegomena to the Study of Ibn Quzmān: The Poet As Jongleur," in Samuel G. Armistead, Diego Catalán, and Antonio Sánchez Romeralo, eds, *El Romancero hoy: historia, comparatismo, bibliografía crítica* (Madrid: Gredos, 1979), pp. 78–128 (On *Zajal 12*); (2) "Prolegómenos al estudio de Ibn Quzmān: el poeta como bufón," *Nueva Revista de Filología Hispánica*, vol. 34 (1985–1986), pp. 769–799 (On *Zajal 137*); (3) "Wanton Poets and Would-be Paleographers (Prolegomena to Ibn Quzmān's *Zajal No. 10*)," *La Corónica*, vol. 16 (1987), pp. 1–42; (4) "Salmà, el toro abigarrado, la doncella medrosa, Kaʿb al-Aḥbār y el conocimiento del árabe de don Juan Manuel: prolegómenos al *Zéjel Núm. 148* de Ibn Quzmān," *Nueva Revista de Filología Hispánica*, vol. 36 (1988), pp. 853–878; (5) "The Underside of Arabic Panegyric: Ibn Quzmān's (Unfinished?) *Zajal No. 84*," *Al-Qanṭara*, vol. 17 (1996), pp. 79–115; (6) "The Striptease That Was Blamed on Abū Bakr's Naughty Son: Was Father Being Shamed, or Was the Poet Having Fun? (Ibn Quzmān's *Zajal No. 133*)," in J. W. Wright Jr. and Everett K. Rowson, eds, *Homoeroticism in Classical Arabic Literature* (New York: Columbia University Press, 1997), pp. 94–139; (7) "The Decline of Courtly Patronage and the Appearance of New Genres in Arabic Literature: The Case of the *Zajal*, the *Maqāma*, and the Shadow Play," *Journal of Arabic Literature*, vol. 34 (2003), pp. 138–177 (in collaboration with Mark F. Pettigrew), (On *Zajal 90*); (8) "Improvised Invective in Hispano-Arabic Poetry and Ibn Quzmān's *'Zajal 87'* (When Blond Meets Blonde)," *Voicing the Moment: Improvised Oral Poetry and Basque Tradition*, ed. Samuel G. Armistead and Joseba Zulaika, Center for Basque Studies, 3 (Reno, Nevada: University of Nevada, 2005), pp. 135–159; (9) "Ibn Quzmān's *'Zajal* 118': An Andalusī 'Ode to the Onion'" *Proceedings: "Los quilates de su Oriente:" La pluralidad de culturas en la Península Ibérica durante la Edad Media y en los albores de la Modernidad: A Conference in Honor of Francisco Márquez Villanueva*, ed. Ángel Sáenz-Badillos, Luis Girón Negrón, and Mary Gaylord (in press); (10) "The Mystery of the Missing Mantle: The Poet as Wittol? (Ibn Quzmān's *Zajal 20*)," *Journal of Arabic Literature*, vol. 35:1 (2006), pp. 1–45. See too, Guillermo E. Hernández, "El arte satírico de Ibn Quzmān: Zéjel núm. 20," *Actas del Congreso Romancero-Cancionero*, ed. Enrique Rodríguez Cepeda (Madrid: Gredos, 1991), vol. 2, pp. 383–408; Raymond K. Farrin, "Season's

poem. In section A, comprising its first strophe (see the chart, below), an unidentified and, therefore, mysterious visitor appears before Ibn Quzmān's door and asks the slave-girl to tell her master to appear in *public* to receive him, adding that he is one whom the poet desires to see both night and day. In contrast, in section A', comprising the last strophe, the poet expresses the wish that his benefactor, whose identity has, by now, been made known to him, may have his fame made *public* as long as dawn turns to dark. It is even more telling that both strophes end with the same rhyme-word, namely 'day' (*nahār*). The motifs with which the poem begins and ends are thus night versus day, darkness versus light, concealing versus revealing, and anonymity versus identification.

In the section of the poem here designated as B (strophes 2–4), the poet instructs his slave-girl to lie to the unknown visitor by telling him that this is not a good time for visits, because her master has gone upstairs to sleep. He is thereby making false excuses in order to conceal his lack of sincerity from the visitor. He further makes the assumption that the visitor will turn out to be a busybody and a bore; one whom he will not wish to see. However, he decides to stop short of pretending to be a man of the privileged class, by falsely claiming to be out of town, at his country abode, which would seem to imply that he does not have a country abode, and is, in fact, poor. This section corresponds to B' (strophes 24–26), in which the poet who, as we have seen, is a liar, offers mercenary and, therefore, false praise to an identified patron, in the process of revealing the generosity and sincerity of that patron. The major motifs to be found in the second and penultimate sections of the poem are falsehood versus truth, concealment versus revelation, and insincerity versus sincerity.

In the third section (C, strophes 5–6), the impatient visitor, finally angered by the poet's avoidance, identifies himself to the slave-girl as Sir Gold, while the poet demonstrates his ability to abbreviate and omit the details of Sir Gold's words of anger and reproof addressed to

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Greetings: Two *ʿĪd* Poems by Ibn Quzmān," *Journal of Arabic Literature*, vol. 35 (2004), pp. 247–269 (On *Zajal*s *8* and *48*). For further bibliography on the Andalusī *zajal*, see Henk Heijkoop and Otto Zwartjes, *Muwaššaḥ, Zajal, Kharja: Bibliography of Strophic Poetry and Music from al-Andalus and their Influence in East and West*. See especially, the groundbreaking study by Raymond K. Farrin, demonstrating that ring composition also applies fully to the Classical Arabic poetic tradition as well: *Reading Beyond the Line: Organic Unity in Classical Arabic Poetry* (Doctoral Dissertation in Near Eastern Studies, University of California, Berkeley, 2006).

himself; that is to say, he has the ability to censor or suppress those words of personal reproof that do not show him in a good light. By way of contrast, in the penultimate section (C', strophes 22–23), Sir Gold has previously identified the patron to the poet as al-Zuhrī, while the poet now confesses his lack of ability to include sufficient details in his words of praise for the patron. The major motifs to be found in the third and the antepenultimate sections of the poem are thus identification, both of the visitor and of the patron, the poet's ability to suppress words critical of himself versus his inability to express words laudatory enough of the patron.

In the fourth section (D, strophes 7–12) the poet expresses his euphoria over the presence of Sir Gold, while simultaneously rebuking the slave-girl for having denied hospitality to him by carrying out the very orders the poet himself had given her, thereby establishing his own insincerity, hypocrisy, and disrespect toward a guest, along with his ingratitude toward the slave-girl. Finally, he expresses his gratitude to Sir Gold. In contrast, in the fourth section from the last (D', strophes 16–21) the poet describes the deep sorrow he feels whenever Sir Gold is absent, and sincerely offers his hospitality to Sir Gold, thereby treating him with great respect. Finally, Sir Gold bids the poet to express his gratitude to the patron. The major motifs to be found in these two sections are: Euphoria at the presence of Sir Gold, and total depression over his absence. In this respect, the poet is portraying, in a parodic fashion, the manic-depressive state characterizing the disease identified by Ancient and Medieval physicians as melancholia, a disease caused by love, and involving wild shifts from joy to sorrow.[41] The major motifs in these two sections are thus joy versus sorrow, presence versus absence, mania versus depression, hypocrisy versus sincerity, respect versus disrespect, and gratitude versus ingratitude.

The central section of the entire poem (E, strophes 13–15) is itself arranged according to a mini-chiastic pattern: In strophe 13 (a) the poet declares his love for Sir Gold, thus assuming the active role of lover. In strophe 14 (b), which is the very heart of the poem, following the conventions of courtly usage, he addresses Sir Gold as his "lord," and enumerates the material commodities with which the latter provides

[41] On melancholia as the disease of lovers, leading to wild fluctuations between mania and depression, see James T. Monroe, "Wanton Poets and Would-be Paleographers (Prolegomena to Ibn Quzmān's *Zajal No. 10*)." This disease corresponds to what modern medicine classifies as manic-depression, also referred to as bipolarism.

him (mares, cattle, sheep, bread, meat, fruit). Then, in strophe 15 (a') he declares Sir Gold to be his compliant beloved, thereby assigning to the latter a passive role. The major motifs to be found in section E are, therefore, lord versus servant, lover versus beloved, activity versus passivity, abundance of material advantages versus total absence of spiritual advantages to be obtained from the relationship. This implies that the relationship, though expressed in lofty and courtly love terms is, in reality, a hollow one based upon mere convenience. The following chart sums up the preceding discussion of the poem:

A	1	*Unidentified* Visitor asks Poet's slave-girl to request Poet to *appear in public*, for Poet has desired presence of Visitor *night and day*. Strophe ends with the rhyme-word *nahār* ('day').
B	2–4	Poet offers *false excuses* in the process of *concealing* his own *insincerity* from Visitor.
C	5–6	Visitor *identifies* himself as Sir Gold. Poet is entirely *capable* of *abbreviating details* of Sir Gold's *words of reproof* addressed to him.
D	7–12	Poet is so *overjoyed* over *presence* of Sir Gold that he manifests a state of *mania* and is thus a *manic-depressive lover*. He *insincerely* upbraids slave-girl, thereby *treating her disrespectfully*. He expresses his *gratitude* to Sir Gold
E	13–15	a) Poet declares himself to be Sir Gold's *lover*. (b) He enumerates **MATERIAL OBJECTS** made available by Sir Gold. (a') Sir Gold is his ever-compliant *beloved*.
D'	16–21	Poet is so *sorrowful* over *absence* of Sir Gold that he manifests a state of *depression* and is thus a *manic-depressive* lover. He *sincerely* offers Sir Gold his hospitality, thereby *treating him respectfully*. Sir Gold bids Poet to express his *gratitude* to Patron.
C'	22–23	Sir Gold *identifies* Patron as al-Zuhrī. Poet is entirely *incapable* of *adding sufficient details* in his *words of praise* addressed to Patron.
B'	24–26	Poet offers mercenary and, therefore, *false praise* in the process of *revealing sincerity* of Patron.
A'	27	Poet expresses the wish that *identified* Patron's fame *be made public* as long as *night and day* last. Strophe ends with the rhyme-word *nahār* ('day').

From the above, it can be appreciated that the poem is a travesty of the bipartite panegyric *qaṣīda*, or ode, of Classical Arabic literature: It exhibits a *nasīb*, or amatory prelude in which the poet, after first establishing the unworthy and hypocritical nature of his *persona* through the incident with the slave-girl at the beginning of the poem, then proceeds, at its very heart, to declare his love for Sir Gold in the courtliest, but also most venal of terms, after which, he proceeds to the panegyric section or *madīḥ*, in which he praises his patron. The comic effect of the poet's mad love of Sir Gold personified, is made all the more amusing by the usage of Colloquial diction, the function of which is to mock the pretentiousness of Classical forms of speech used in the formal Arabic panegyric.

Ultimately, the poem seems to be examining one of the central courtly rituals of medieval Arab society, namely the literary representation of the ruler as the embodiment of all those ideals that Arab society respects and admires, only to conclude that, in the poet's own age, for lack of worthy patrons, that ritual has been reduced to a mere exercise in money-grubbing, while the patron is being presented as a fool for rewarding so unworthy a petitioner. We find then, that in the case of Ibn Quzmān, the *zajal*, which was a poetic form of Romance origin, has been married to a parodic and inverted content inspired by the Arabic panegyric. Although he was no wandering minstrel himself, the hybridization of these two traditions, one popular and the other learned, affords our undoubtedly learned poet a populist, Bakhtinian perspective[42] from which to scrutinize the relationship between poet and patron, only to declare that relationship to be virtually hollow and meaningless. As in many of his other poems, Ibn Quzmān is, once again, commenting upon the crisis in literary patronage that characterized the Almoravid period in which he lived.[43]

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[42] See Mikhail Bakhtin, *Rabelais and His World*, trans. Helene Iswolsky (Bloomington: Indiana University Press, 1984).

[43] For more on the crisis of patronage in the Almoravid period, see al-Saraquṣṭī, *al-Maqāmāt al-Luzūmīyah*, trans. James T. Monroe (Leiden, Boston, and Köln: E. J. Brill, 2002), pp. 10–11; James T. Monroe and Mark F. Pettigrew, "The Decline of Courtly Patronage and the Appearance of New Genres in Arabic Literature: The Case of the *Zajal*, the *Maqāma*, and the Shadow Play," especially pp. 155–165. For specific examples of Eastern poets caught up in an earlier version of this crisis, see Suzanne Pinckney Stetkevych, *Poetics of Islamic Legitimacy: Myth, Gender, and Ceremony in the Classical Arabic Ode* (Bloomington: Indiana University Press, 2002), pp. 181–182, 223–240, 273–277.

Let me summarize the above statements by returning to the strong likelihood that the Andalusī *zajal* is a hybrid construction. From an oral, popular, and often, anonymous Western European tradition, widespread and ancient in nature, it borrowed its literary structure, namely its strophic form, its *vuelta/simṭ*, its refrain and, in a remarkable example of syncretism, even its metrical system. In contrast, its literary materials are entirely Eastern, insofar as it exhibits the *nasīb* and the *madīḥ* of the bipartite Arabic panegyric *qaṣīda*, of which it offers an ironic travesty. By borrowing its structure from the native, conquered, and popular Romance tradition, and its materials from the foreign, dominant, learned Arabic culture, the *zajal* represents the opposite of the Mosque of Córdoba, in which the dominant Arabic tradition provided the structure whereas the conquered local tradition provided the materials. Insofar as there is no such thing as a "pure" culture, particularly in the case of the medieval Iberian tradition, these two forms of admixture are exactly what we might have expected.

Concluding Remarks

At the beginning of this study, it was pointed out that the Mosque of Córdoba was a hybrid monument, in which the *structure* was provided by the *dominant*, imported Arab-Islamic culture, whereas the *materials* were borrowed from the *dominated*, local Greco-Roman and Visigothic civilization. Exactly the opposite occurred in the case of *mudéjar* art, in which Christian churches, palaces, and even private buildings, first constructed in lands newly conquered from Islam in the Iberian Peninsula and, later on, from Native Americans in the New World, adopted artistic materials borrowed from the Arab-Islamic tradition.[44]

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[44] The bibliography on *mudéjar* art is vast. Among many other works, see especially, Manuel Gómez Moreno, *Arte mudéjar toledano* (Madrid: Leoncio de Miguel, 1916); Bernard Bevan, *History of Spanish Architecture*, chap. 12, "Mudéjar" (London: B. T. Batsford, 1938), pp. 104–114; Manuel Toussaint, *Arte mudéjar en América* (México D. F., Porrúa, 1946), Basilio Pavón Maldonado, *Arte toledano islámico y mudéjar* (Madrid: Instituto Hispano-Árabe de Cultura, 1973); *Tudela, ciudad medieval: Arte islámico y mudéjar* (Madrid: Instituto Hispano-Árabe de Cultura, 1978); Gonzalo M. Borrás Gualis, "El arte mudéjar en Teruel y su provincia," *Cartillas turolenses*, vol. 3 (1987); José Galiay Sarañana, *Arte mudéjar aragonés* (Zaragoza: Institución "Fernando el Católico" [C. S. I. C.], 2002); José María López Landa, Francisco Íñiguez Almech, and Leopoldo Torres Balbás, *Estudios de arte mudéjar aragonés* (Zaragoza: Institución "Fernando el Católico," [C. S. I. C.], 2002). For an overview of *mudéjar* history, see

In a forthcoming study, currently in preparation, it will be argued in far greater detail than is possible here, that the famous fourteenth-century Spanish literary masterpiece known as the *Libro de buen amor* ('Book of Good Love'), attributed to a certain Juan Ruiz, Archpriest of Hita, is also a hybrid work. For the time being, let me very briefly indicate how this is relevant to the Quzmānī *zajal*.

From a comparative perspective, the structure of the *LBA* is Arabic and Islamic,[45] whereas its materials are largely Greco-Roman and Christian.[46] Ultimately, the work is subversive, insofar as it attempts to criticize the rule of priestly celibacy that had been imposed on the Western Christian clergy by the Roman See only a century before the *LBA* was written. In this respect, Juan Ruiz was a literary precursor of Martin Luther. Years ago, the *LBA* was characterized by Américo Castro, as being a literary equivalent of *mudéjar* art.[47] To his illuminating suggestion, let me propose the following nuance: In both the *LBA* and the Quzmānī *zajal*, the literary structure is borrowed from the *dominated* culture (the structure of the Spanish *LBA* is Arabic and Oriental, whereas that of the Quzmānī Arabic *zajal* is Romance and European), in contrast to which, the literary material*s* of both works are largely borrowed from the *dominant* culture (the Arabic *zajal*'s materials are

Pedro Chalmeta, "Mudéjar," *E. I.* 2, vol. 7 (1960), pp. 286–289. To the bibliography provided in that article, add the more recent, and extremely valuable contribution by Brian A. Catlos, *The Victors and the Vanquished: Christians and Muslims of Catalonia and Aragon* (Cambridge, UK and New York: Cambridge University Press, 2004).

[45] As far as its structure is concerned, the *LBA* belongs to a derivative of the Arabic *maqāma* genre that has been modified by the technique of inserting "enframed" tales within its various picaresque episodes. This technique was borrowed from Arabic works such as the *Book of Kalīla wa-Dimna*, which was translated into Spanish, *ca.* A.D. 1251, at the command of Alfonso X, the Learned. The original Arabic *maqāma* genre has been further modified by an inversion of perspective, after the fashion of the Quzmānī *zajal*: In the Classical *maqāma* a victim narrates how he was *successfully* deceived by a trickster, whereas in the *LBA*, a would-be trickster narrates how he was *unsuccessful* in his attempts to deceive a potential victim, as all too often happens in the Quzmānī *zajal*. The structure of the *LBA* is, therefore, in itself, a hybrid of the *maqāma*, the frametale, and the *zajal* genres, all three of which either came to the Iberian Peninsula via the Arab East (as in the case of the *maqāma* and frametale), or were adopted and developed in the Iberian Peninsula by Arab poets (as in the case of the *zajal*).

[46] The *LBA* tells of the numerous attempts, made by a Catholic Archpriest, to seduce various and sundry women, all of whom (with the exception of two nuns, as desperate for sex as he is) reject his advances. The work further includes characters adopted from Classical Antiquity, such as the Pagan divinities Venus and Eros.

[47] See, for example, Américo Castro, *The Structure of Spanish History*, trans. Edmund L. King (Princeton, New Jersey: Princeton University Press, 1954), chap. 12, "The Archpriest of Hita and His 'Libro de Buen Amor'," pp. 392–465 and, specifically, p. 403.

largely Arabic, insofar as they are borrowed from the *qaṣīda*, while those of the Spanish *LBA* are largely Greco-Latin and Romance). This feature appears to coincide with the fact that both of these works are subversive, insofar as they both offer a critique of certain social norms and customs prevalent in the two authors' respective societies (Ibn Quzmān views the Arab and Islamic poet-patron relationship as mercenary and, consequently, hollow, while Juan Ruiz views the Western Christian institution of priestly celibacy as inhumane). It should be further pointed out that, if these two literary examples are any indication of the validity of a rule that has wider implications, we might suggest that when a hybrid work is subversive, it tends to abandon the norms that are usually expected of formal culture and to adopt, in their stead, norms and strategies borrowed from the popular rank and file (to begin, the *zajal* is couched in Colloquial diction even though Ibn Quzmān was a learned poet conversant with Classical Arabic, at the same time that Juan Ruiz, who obviously read Latin, and was a man of some learning, conceals his true nature behind the *persona* of a popular minstrel, writes in Castilian, and goes out of his way to stress his lack of formal learning). On this basis, we could postulate the following set of correspondences:

(1) When the *structure* of a work is borrowed from the *dominant* culture, whereas its *materials* are borrowed from the *dominated* culture (Islamic mosques, Christian *mudéjar* churches), then a *Classical* medium of expression is adopted, in order to *uphold* official values.

(2) When the *structure* of a work is borrowed from the *dominated* culture, whereas its *materials* are borrowed from the *dominant* culture (Arabic *zajal*; Spanish *LBA*), then a *Colloquial* medium of expression is adopted, in order to *subvert* official values.

If the above two principles are acceptable, let us note that literary works such as the Quzmānī *zajal* and the *LBA* correspond to one another, insofar as they both belong to the second category identified above. The *LBA* is, thus, not a "straightforward" *mudéjar* work, as Américo Castro once postulated, but rather, it is an "inverted" *mudéjar* work. In a parallel fashion, the Quzmānī *zajal* represents an "inversion" of those principles of hybridization that characterize the Mosque of Córdoba, insofar as its materials are Arabic and, therefore, *dominant*, whereas its structure is Romance and, therefore, *dominated*. Both the *LBA* and the Quzmānī *zajal* are thus structurally parallel, if culturally opposite, expressions of that extraordinary, multicultural society that was medieval

Iberia.[48] Finally, it might be suggested that when a literary work is subversive, that is to say, when it is critical of certain social practices prevalent in the dominant culture, its author may prefer to adopt a literary structure borrowed from the subjected, underdog culture, as a convenient, psychological shelter from which to lash out with impunity at abuse and corruption in the high places of his own dominant culture. In so doing, the author is deliberately adopting the ambivalent critical perspective of the social half-outsider.[49]

A Verse Translation

A visitor came, and before my door stood.
I'm eager, my friend, again that he should!

My slave-girl went forth to enquire who he was;
He told her: "Your master I'd see now, because
He's ever concerned with my welfare, *sans* pause;
He's wanted to see me whenever he could!"

Returning, she said: "Sir, your presence is sought."
"Inform him this moment convenient is not:
I'm busily napping at present: I'm shot!
Advise him to wait or to leave, as he would!"

Impertinent fellow I've got at my door!
Absurdly demanding me now; what a bore!
And if I receive him, my fate I'll deplore!
My palate he'll please not, in all likelihood!

I'm occupied now, and wish not to appear,
And yet, it's improper to hide while he's here;
To put on the dog is a shame, I much fear,
Pretending I've gone to my country abode!

This marvel I heard, which the servant he told,
While hinting he'd leave, and by anger made bold:

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[48] On the multicultural nature of those medieval Iberian literatures written in Arabic, Hebrew, and Spanish, see the recent and most welcome book by David A. Wacks, *Framing Iberia:* Maqāmāt *and Frametale Narratives in Medieval Spain*, The Medieval and Early Modern Iberian World, vol. 33 (Leiden and Boston: E. J. Brill, 2007).

[49] On the concept of the "half-outsider" in Spanish picaresque literature, see Claudio Guillén, *Literature as System: Essays Toward the Theory of Literary History* (Princeton: Princeton University Press, 1971), p. 80.

"In that case, inform him my name is Sir Gold,"
Along with more details that would incommode.

The moment I heard, all amazed, what he'd said,
I thought: "Is this true, or just dreams in my head?"
I jumped from my seat; with such swiftness I sped,
Thereafter they measured nine spans where I strode.

The room's very center I skirted forthright!
I flew, I'm quite certain, or almost took flight.
I stumbled right over the well in delight!
In leaping, I never did see it, by God!

"Come in and approach me! You're welcome right here!
Your servant am I (plus one quarter); draw near!
Accursèd's this slave-girl! She's useless, I fear!
Lo, none can you find, all today are slipshod!

I'm deeply displeased! Wretched girl, tell me now,
—Oh, where have you fled? I'll disgrace you, I vow!
To Hell and be damned with these Banī Qawqaw!
If God would efface all you Negroes, I'd laud!

Not once did I mention that I was detained!
Now, open the door; let no guest be disdained;
With anything else, I'd remain deeply pained!
To top it all off, you're a donkey, you clod!"

Enough! With all further digressions dispense;
What greetings transpired; what a welcome intense!
You saw none but joy and respect now commence;
"How are you?" Such phrases in hundreds soon flowed;

Words such as "Sit down," or "Say, how did you come?"
And "God only knows just how dear you've become,"
"Indeed, I'm delighted to see you, my chum!"
Of thanks and of praises I poured out a load!

I said: "I desire you; in *you* lies my need;
'Tis *you* who build houses; good slaves you concede,
Available making my wants with great speed!
On those whom you love, all your favor's bestowed!

Behold, you're my lord, as you know, and my coal;
Fine mares you provide; cows and sheep you control;
For supper you grant bread and meat for my bowl;
You add tasty fruits to the gift that's accrued!

’Tis *you* who’re my solace; my garden for rest;
My lover who gainsays not even in jest.
My heart’s never bright; it lies dull in my breast,
Until I’ve observed you shine forth golden-hued!

And when you are absent, I soon become sad;
Unhappy’s my face; my complexion turns bad;
While nobody asks if a good day I’ve had.
My words go unheeded; ignored I soon brood!

Thus, sitting alone in my room, I’ll be found;
Of chapters Qurʾānic, I’ll mind but ‘He Frowned’.
When evening arrives, I collapse on the ground,
And like Ben ʿAmmār, I then sleep all unrued!

You’ll thus find me dozing when revels begin:
Upended like water-wheel buckets that spin;
By night’s end Kābūs and Farazdaq come in;
Descend seven times and upon me intrude.

Inform me: I know not with whom you have come;
Your travels’ beginnings, nor whence you came from.
I trust you will lodge with me *ad libitum*.
That Fate might retain you beside me, I would!”

He answered me: “Listen, a friend sent me forth;
Your need he’s bewailing; he pities your dearth.
He pursed me while saying: ‘Reward Quzmān’s worth;
Whatever he wants, that you grant it I’ve vowed!’

I’ve come here to seek you most diligently:
For well I’m aware of your wants, as you see;
Give praise to the Lord, and give thanks to Zuhrī;
Respect for his eminence, shout it aloud!”

I did all the things I was bidden to do;
I mustered my praises without more ado;
My mind went to work, and my thoughts swiftly flew;
Displayed a trousseau of ideas unflawed!

Yet what could I say that spontaneous you’d deem?
My talent and genius are great in extreme;
Encomium, however, falls short, it would seem;
Compared to your gifts, all my praises sound odd!

In none save in *you* can one measure largesse;
No rival in glory can close to you press;

Your virtues to Pisces are clinging, no less!
Too feeble are tongues for the thanks you are owed.

Nobility's meaning and form lie in you;
Your generous gifts all our debts do renew.
My breast now enfolds benefactions not few,
Like dewdrops they lie in a flower untrod.

To God do we pray that He grant you survive;
Ennobled through you, may Muḥammad's faith thrive;
The fondest of hopes may your offspring revive,
The longest of lives be you granted by God!

May, bearing your glory, the four winds long blow,
As long as feet walk, and a-flying, wings go;
As long as gloom hides, and the dawn's joyous glow,
The sun-blaze upon the day's face, can applaud!