

POETRY AND ARCHITECTURE: A DOUBLE IMITATION IN THE SĪNIYYAH OF AḤMAD SHAWQĪ¹

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Aḥmad Shawqī's (1868–1932) Sīniyyah poem, entitled “The Journey to al-Andalus,” is well-known as a *mu'āraḍah* of the Sīniyyah by an eminent 'Abbāsīd poet, al-Buḥturī (821–897 C.E.).²

Mu'āraḍah is generally understood as literary “imitation,” “emulation,” or “contrafaction” in the classical Arabic literary tradition.³ It is a poem or a poetic tradition imitating a classical model by the use of the same meter and rhyme (and often of the similar thematic content),⁴

¹ An earlier version of this essay was presented at the 2005 Annual Meeting of the Middle East Studies Association of North America at Washington D.C. on November 20, 2005. I would like to express my sincere gratitude to Dr. Suzanne Pinckney Stetkevych for her valuable comments and suggestions on an earlier version of this essay. Also, I would like to acknowledge the generous institutional support of Kyoto Notre Dame University that provided a research grant for this project for the 2005–2006 academic year. My thanks go as well to Professor Mabruk al-Mannā'ī who helped me understand Shawqī's Sīniyyah poem.

² Aḥmad Shawqī's Sīniyyah “Al-Riḥlah ilā al-Andalus” is found in Aḥmad Shawqī, *Al-Shawqīyyāt*, 4 vols. (Cairo: Maṭba'at al-Istiḳamah bi-al-Qāhirah, 1964), 2:43–51. Al-Buḥturī's Sīniyyah is included in al-Buḥturī al-Ṭā'ī, Abū 'Ubādah al-Walid Ibn 'Ubayd, *Dīwān*, 5 vols., ed. Ḥasan Kāmil al-Ṣīrafī (Cairo: Dār al-Ma'ārif, 1963–1978), 2:1152–1162.

³ *Mu'āraḍah*'s literal meaning is “opposition.” “Contrafaction” is a recent term used by some scholars for a translation of *mu'āraḍah*. This term is closer to its literal meaning “opposition.” See Muhsin J. al-Musawī, “Dedications as Poetic Intersections,” *Journal of Arabic Literature*, vol. 31, no. 1 (2000): 6; Suzanne P. Stetkevych, *The Poetics of Islamic Legitimacy: Myth, Gender, and Ceremony in the Classical Arabic Ode* (Bloomington: Indiana University Press, 2002), pp. 249, 255; S. P. Stetkevych, “From Text to Talisman: Al-Būṣīrī's Qaṣīdat al-Burdah (Mantle Ode) and the Supplicatory Ode,” *Journal of Arabic Literature*, vol. 37, no. 2 (2006): 145.

⁴ There are various views on technical conditions to be a *mu'āraḍah*. However, the three elements, meter, rhyme, and theme are a general target of discussion. See for the definition of *mu'āraḍah*, 'Abd al-Raḥmān Ismā'īl al-Samā'īl, *Al-Mu'āraḍāt al-Shī'riyyah: Dirāsāt Tārīkhiyyah Naqdiyyah* (Jiddah: Al-Nādi al-Adabī al-Thaqāfī bi-Jiddah, 1994), pp. 13–20. Al-Samā'īl calls a poem that agrees in those three elements an explicit (*ṣarīḥah*) *mu'āraḍah*, while a poem that does not agree in one of the three elements an implicit (*ḍimniyyah*) *mu'āraḍah*. Some scholars consider only agreement of rhyme necessary; others say it must agree in meter and rhyme. According to al-Samā'īl, for instance, Ibrāhīm 'Awaḍayn conditions a *mu'āraḍah* by rhyme; Muḥammad al-Hādī al-Ṭarābulusī conditions it by meter and rhyme. See al-Samā'īl, pp. 14–17.

while trying to exceed the model.⁵ As a *mu'aradah* of al-Buḥturī's Sīniyyah, Shawqī uses the identical meter *khafif*, rhyme *sīn*, and similar thematic substance—a journey to old palaces.

This study explores the Sīniyyah of Aḥmad Shawqī in relation to that of al-Buḥturī, focusing on the meaning of architecture. For al-Buḥturī, the Sīniyyah includes the description of the Īwān Kisrā (the Palace of the Sāsānian Kings), while Shawqī describes such Andalusian architectural objects as the Great Mosque of Cordova and the Alhambra palace. These two Sīniyyahs show a common aspect; both describe architecture, yearning for a lost past.⁶ Al-Buḥturī praises bygone Sāsānian glory through the description of the Īwān Kisrā, and Shawqī evokes the past Andalusian splendor through the description of the Andalusian architectural objects.⁷ In this paper, I plan to examine the relationship between poem and architecture by incorporating modern theories on architecture in relation to poetry.⁸ As theoretical tools, I use some of the literary critical works on the Sīniyyah of Shawqī and the subject of *mu'aradah*, as well as some works on literature and architecture, particularly Philippe Hamon's book.⁹

Aḥmad Shawqī's Sīniyyah can be seen as a double imitation of poem and architecture.¹⁰ Here I use "imitation" both as a translation

⁵ *Mu'aradah* is regarded also as an act of homage for its model. The influence of the antecedent poem on the modern poem is often recognized not merely by meter, rhyme, or topic, but also in the overall language of the modern poem. See S. Somekh, "The Neo-classical Arabic Poets," ed. M. M. Badawi, in *Modern Arabic Literature* (Cambridge: Cambridge University Press, 1992), pp. 57–59.

⁶ Al-Buḥturī's Sīniyyah consists of 56 lines, whereas Aḥmad Shawqī's Sīniyyah consists of 110 lines.

⁷ The Sīniyyah of Aḥmad Shawqī has been extensively studied. For example, Antoine Boudot-Lamotte, *Aḥmad Ṣawqī: L'homme et l'œuvre* (Damascus: Institut Français de Damas, 1977); Maḥmūd 'Alī Makkī, "Al-Andalus fī Shi'r Shawqī wa-Nathrih," *Fuṣūl: Shawqī wa Ḥāfiz*, vol. 3, no. 1 (1982): 200–235; Jaroslav Stetkevych, "Aḥmad Shawqī wa-Īyār al-Shi'r al-'Arabī al-Kilāsikī," *Fuṣūl*, vol. 7, no. 1, 2 (1986–1987): 12–29; Yaseen Noorani, "The Lost Garden of al-Andalus: Islamic Spain and the Poetic Inversion of Colonialism," *International Journal of Middle East Studies*, vol. 31 (1999): 237–254.

⁸ There is a work on connections between the literary and visual aspects of Taifa (Tā'ifah) aesthetics including architecture: Cynthia Robinson, *In Praise of Song: The Making of Courtly Culture in al-Andalus and Provence, 1005–1134 A.D.* (Leiden: Brill, 2002).

⁹ Philippe Hamon, *Expositions: Literature and Architecture in Nineteenth-Century France*, trans. Katia Sainson-Frank and Lisa Maguire (Berkeley: University of California Press, 1992).

¹⁰ Some of my arguments in this essay are based on two earlier studies of mine: Akiko Motoyoshi, "Reality and Reverie: Wine and Ekphrasis in the 'Abbāsīd Poetry of Abū Nuwās and al-Buḥturī," *Annals of the Japan Association for Middle East Studies*,

of *mu'āraḍah* and as a literary term. Imitation as a literary term can have two meanings in modern understanding. One is “copying or adaptation of artistic or literary modes,” which can also be considered a translation of *mu'āraḍah*, and the other is “representation of external reality.”¹¹ On the one hand, Shawqī's work is the literary imitation of a neo-classical poet imitating a classical poet. It is also a description/imitation of the external reality of Andalusian architecture. In his poem, Shawqī's yearning for the work of al-Buḥturī seems parallel to his longing for al-Andalus and its architecture. Therefore, the act of a double “imitation” by Shawqī forms the “revival” of al-Buḥturī's work and the Andalusian monuments. The act attempts to reconstruct a lost past, one through the verbal imitation/emulation of a verbal art work/monument, the other through the verbal description of plastic/architectural monuments.

I investigate how the verbal representation of architecture functions in Shawqī's *Sīniyyah*, searching for an intersection between poem and building as well as for that between Shawqī's *Sīniyyah* and al-Buḥturī's *Sīniyyah* in the framework of the *mu'āraḍah*. These two intersections are examined by scrutinizing Shawqī's treatment of architectural motifs through his preface to the poem, Shawqī's borrowings from al-Buḥturī's, and the poem itself, based on the theoretical exploration of the significance of architecture in poetry.

Shawqī's Preface to His Sīniyyah: Poetry and Architecture

Aḥmad Shawqī's preface to his *Sīniyyah* “The Journey to al-Andalus” in the form of rhymed prose, *saj'*, explains that the poem was based

vol. 14 (1999): 85–120, which was later revised as Akiko Motoyoshi Sumi, Chapter 3, “Reality and Reverie: Wine and Ekphrasis in the 'Abbāsīd Poetry of Abū Nuwās and al-Buḥturī,” in *Description in Classical Arabic Poetry: Waṣf, Ekphrasis, and Interarts Theory* (Leiden: Brill, 2004), pp. 92–121; Akiko Motoyoshi, “Poetry and Portraiture: A Double Portrait in An Arabic Panegyric by Ibn Zamrak,” *Journal of Arabic Literature*, vol. 30, no. 3 (1999): 199–239, which later appeared as Sumi, Chapter 5, “Poetry and Portraiture: A Double Portrait in a Panegyric by Ibn Zamrak,” in *Description*, 2004, pp. 155–193. The former explores al-Buḥturī's *Sīniyyah* in comparison with a poem by Abū Nuwās, and the latter deals with the description of the Alhambra palace in a panegyric by Ibn Zamrak, the Andalusian poet.

¹¹ Gerald Else and Helen Elam, “Imitation,” ed. Alex Preminger and T. V. F. Brogan, *The New Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton University Press, 1993), p. 577.

on his experience of a trip to al-Andalus in late 1918 or early 1919, while he was in exile in Barcelona, Spain.¹² The preface also mentions the occasion of al-Buḥturī's Siniyyah, indicating that Shawqī's intention to imitate al-Buḥturī.

Two aspects observed in the preface deserve highlighting. First, for Shawqī the act of composing a poem is analogous to constructing a building. This relates directly to al-Buḥturī's poetic works on architecture. Shawqī uses several terms and expressions that are generally used for architecture. Second, Shawqī tries to prove the eloquence of al-Buḥturī in contrast to the actual building of the Īwān Kistrā. By implying the rivalry between poetic creation and architectural construction, he conveys the superiority of the poetic Īwān Kistrā in beauty over the physical Īwān Kistrā.

I quote below a portion of the preface that is relevant to my argument. The quotation is preceded by remarks on the ending of the First World War during his exile to Barcelona, and of his journey to Toledo, Seville, Cordova, and Granada.

... Al-Buḥturī, may God have mercy upon him, was my companion on this journey and my night escort in this wandering. Circumstances come according to men's measure, so every man has his circumstance. Indeed he [al-Buḥturī] is the most eloquent person who adorned the ruins, addressed the stones, spread the message, gathered moral advices, and mourned the great nations and the inexperienced, foolish kings. He felt compassion for the Ja'farī [palace], which was denuded of its ornaments and was forsaken after al-Mutawakkil to decay, when the assembly departed from it.¹³ Then he [al-Buḥturī] raised its foundation (*rafa'a qawā'idahu*) with its history, erected its pillars (*banā ruknahu*) with its records, and fixed its contours with its thoughts, until it was restored like the eternal palaces (*quṣūr*), which were filled with mental vision, although they were devoid of eyesight.¹⁴ After that, he safeguarded the Īwān for Kistrā when it disappeared from the earth into his *dīwān* (collection of poems) in his

¹² From 1892 to the outbreak of the First World War in 1914, Shawqī was a court poet at the Court of the Khedive 'Abbās of Egypt. At the time Egypt was under the rule of Great Britain. With the deposing of the Khedive 'Abbās and his hostility towards British policy on Egypt, Shawqī was sent into exile in Barcelona, Spain for the years 1914–1919. See Makkī, p. 220.

¹³ According to al-Širafī, the Ja'farī palace was built by al-Mutawakkil in 245 A.H. See al-Buḥturī, *Dīwān*, ed. al-Širafī, 2:1039.

¹⁴ With this sentence Shawqī implies that al-Buḥturī composes a panegyric for al-Mutawakkil with the description of the Ja'farī palace. The poem is found in al-Buḥturī, *Dīwān*, ed. al-Širafī, 2:1039–1042.

famous Siniyyah, which describes it. It is no less than the Īwān, which had stood compact and firm under Kistrā's regime. The Siniyyah shows you the beauty of constructing (*qiyām 'alā*) a poem on the ruins (*al-āthār*), and how the abodes (*diyār*) become restored in his verses (*buyūtihi*) after they have been effaced. The author of *Al-Faṭḥ al-Qussī fī al-Faṭḥ al-Quds* (Qussian Eloquence on the Conquest of Jerusalem)¹⁵ said among other things, "Look at the Īwān Kistrā and its description by al-Buḥturī in his Siniyyah. You will find that the pinnacle of the Īwān had fallen down and its balconies had been covered with dust, while the Siniyyah of al-Buḥturī immortalized Kistrā in his *dīwān* multiplying the person who had lived in the Īwān." This is the Siniyyah, in which he begins:

I guarded myself from things
that defile myself.
I held myself aloof
from the gift of every coward.¹⁶ [1]

It has been unanimously agreed upon that the most original, matchless among its verses is:

The Fates
are standing,
While Anūshirwān urges on the ranks
beneath his banner,¹⁷ [2]

Whenever I stood at a stone or walked around the ruins, I thought of the verses [of al-Buḥturī]. And I was comforted from the lessons of the ruins by their beauty. I recited to myself:

The Īwān Kistrā
admonished al-Buḥturī,
And the palaces of 'Abd Shams [the Umayyad palaces]
cured me.¹⁸

¹⁵ The book is on the history of the conquest of Jerusalem by Saladin and renowned for the complication of style and vocabulary. The author 'Imād al-Dīn al-İṣfahānī (1125–1201) is a famous stylist and historian. See H. Masse, "'Imād al-Dīn," in *Encyclopaedia of Islam*, CD-ROM ed.

¹⁶ This is the opening line of al-Buḥturī's Siniyyah. See the Appendix for the Arabic text. For the Arabic text of all the other poetic texts in this study, see also the Appendix. The translation is mine with close reference to A. J. Arberry's translation. A. J. Arberry, *Arabic Poetry: A Primer for Students* (Cambridge, U.K.: Cambridge University Press, 1965), pp. 72–80. For the translation of al-Buḥturī's Siniyyah, see Sumi, *Description*, pp. 101–108.

¹⁷ Line 23 of al-Buḥturī's Siniyyah, al-Buḥturī, *Dīwān*, ed. al-Şīrafī, 2:1156.

¹⁸ Line 48 of Shawqī's Siniyyah, *Al-Shawqīyyāt*, 2:47. The translation is mine. All translations of the Arabic odes and prose in this study are my own, unless otherwise indicated.

Then I began to compose the ode in the same rhyme and meter until I organized this finely woven rhyme and ended by taming these intractable words. I will show it to the readers, hoping that they will see it with satisfied eyes and will drag the train of disregard over its defects. This is the ode:¹⁹ (The ode begins.)

Shawqī says here after the falling of the Jaʿfarī palace into ruin, al-Buḥturī tried to rebuild it verbally in his poem by “raising its foundation” (*rafaʿa qawāʿidahu*) and “erecting its pillars” (*banā ruknahu*). Shawqī further says that al-Buḥturī “constructs” (*qiyām ʿalā*) a poem on the “ruins” (*al-āthār*) by demonstrating how the “abodes” (*diyār*) become restored in his “verses” (*buyūtihi*).²⁰

The next aspect is Shawqī’s praise of his master for his eloquence. Al-Buḥturī was so eloquent that he could rebuild with his pen the worn-out Jaʿfarī palace which had been erected by the ʿAbbāsīd caliph al-Mutawakkil (822–861 C.E.), who had been a *mamḍūh* (patron) to al-Buḥturī. By creating the ode, the ʿAbbāsīd poet aims to build an eternal palace in the reader’s mind’s eye.²¹ Shawqī then attempts to demonstrate that al-Buḥturī’s poem “The Īwān Kistrā” surpasses in beauty the real Īwān Kistrā by comparing the two Īwān Kistrās. He finds a competitive relationship between the two works of art: one is an architectural art (the building itself), and the other is a poetic art imitating the architectural art (al-Buḥturī’s poem “The Īwān Kistrā”). Shawqī considers that al-Buḥturī succeeded in rebuilding the Īwān Kistrā in his *dīwān*. In other words, the ʿAbbāsīd poet revives the magnificent palace which was effaced from the memory of the people.

In the context of the *muʿāraḍah*, the elaborate analysis of al-Buḥturī’s ode implies Shawqī’s goal of rebuilding the splendid Andalusian monuments through/in his verses, as he, too, tries to immortalize them in

¹⁹ For the Arabic text of the preface, see *Al-Shawqiyyāt*, 2:43–44.

²⁰ An Andalusian court poet of the Naṣrid era, Ibn Zamrak (1333–93?) also uses a term of architecture for the expression of poetic creation in his panegyric on the description of the Alhambra palace:

Say to him whose poetry is built on beauty,
“May you ever build well upon it.”

This is line 30 of Ibn Zamrak’s ode on the description of the Alhambra palace. The translation is by Sumi and Suzanne P. Stetkevych. For the translation of the entire ode, see Sumi, *Description*, pp. 161–180. I discuss Ibn Zamrak’s use of the word *banā* for his composition of an ode in my book. See Sumi, *Description*, p. 183. The Arabic text of the ode is found in al-Maqqarī, *Nafḥ al-Tīb*, ed. ʿAbd al-Ḥamīd, 10:50.

²¹ According to al-Ṣirafī, al-Buḥturī actually visited the Īwān Kistrā before his composition of the poem. See al-Buḥturī, *Dīwān*, ed. al-Ṣirafī, 2:1152.

his *dīwān*. The construction of his own *Siniyyah* may be a challenge for the neo-classical poet, owing to two aspects. One is that his *Siniyyah* must vie with the *Īwān Kisrā* that was reconstructed by the pen of al-Buḥturī, and the other is that it must vie with the real architectural monuments in al-Andalus. This suggests that his act holds two meanings, a competition between the neo-classical poet's poetic creation and the 'Abbāsid poet's poetic creation and a competition between architectural monuments and poetic creation.²²

Having examined Shawqī's preface, now the poem itself can be presented.²³

1. The succession of days and nights
obliterates memory;
Remind me of youth
and the days of intimacy.
2. Describe to me
a moment of youth,
Which was formed
of imagination and madness.²⁴
3. It blew away like
the playful east wind,
And passed like a sweet doze
or a snatched pleasure.
4. Ask Egypt if my heart
has been consoled from her,
Or if healing time
has treated its wound.
5. Whenever the nights pass over it,
it becomes more tender,
Though nights are known
to be severe.
6. [My heart] almost flies, when the steamships,
in the first part of the night,
Ring out and their [whistles] howl
after the sounding [of their bells].
7. [Like] a monk whose heart is
on the look-out for ships,
Whenever it is stirred
it spreads the news by tolling a bell.

²² This relationship between building and poetry can be also observed in some shared terminology between building and poetry in the classical Arabic poetic tradition. For instance, the word *bayt* is known to mean both a tent/house and a verse.

²³ Aḥmad Shawqī, *Al-Shawqīyyāt*, 2:44-51.

²⁴ *Mass*, translated as "madness," can also mean "touching."

8. O a daughter of the sea,
your father is not stingy.
Why is he so eager to hinder [your suitors]
and confine [you]?
9. Why are great trees forbidden
to the nightingales,
While birds of all kinds
are permitted?
10. Every people has a right
to their home,
Except those of vile
and disgraceful ways.
11. My breath is a boiler
and my heart is a sail;
With them travel and anchor
in my tears.
12. And direct your face
to the lighthouse,
And your course to the harbor of Alexandria
between Raml and Maks.
13. My homeland! If I were distracted
from it by Paradise,
My soul even in Paradise
would drag me back to it.
14. There hastened my heart to rush
to the spring of Salsabil
A thirst for the land
of 'Ayn Shams.
15. God is my witness that its form
was never absent from my eyelids
Even for an hour,
and nor from my fingertips.
16. In the morning my thoughts are
at the Obelisk where my friends gather,
And in the evening
they are in al-Sarḥah al-Zakiyyah.
17. As though I saw al-Jazīrah
as a thicket
Where birds sang
with melodious voice.
18. [The Jazīrah] is Queen Bilqīs among the thickets,
a lofty edifice made of flood,
And [she has]
a generous master [Solomon].²⁵

²⁵ Grammar is unclear to me.

19. It's enough for her that
 she is a bride for the Nile
 And the Nile was not enamored
 of any bride before her.
20. In the evening, she is clad
 in an embroidered gown
 Made of cloth
 from Ṣana'ā' and Qass.
21. The Nile cut off al-Jazīrah, she became shy,
 and hid herself from the Nile
 With a bridge
 between nakedness and clothes.
22. I see that the Nile is like the streambed
 of al-'Aqīq along its wadi,
 Although it is the River Kawthar
 for him who drinks there.
23. He [The Nile] is the son of the sky's water
 with a splendid procession
 That tires and dazzles
 the eyes.
24. You see no one, among the riders,
 who does not praise his beauty
 And thank him
 for the favor of a wedding.
25. I see that Jīzah is a mourning woman,
 bereaved of a child,
 Who has not yet recovered
 from mourning for Ramsis.
26. She increased the creaking
 of the water wheel for him
 And the whispering question
 of the reeds about him.
27. And raised high the palm trees,
 which braided their hair,
 And were stripped of all
 but a collar of branches.
28. As though the pyramids were [the weights]
 on Pharaoh's scales [of justice]
 On a day of ill-omen
 for tyrants,
29. Or as if they were
 huge piles of money,
 Gathered by a thousand collectors
 of land tax and market tax.
30. They are splendid in the forenoon,
 but when darkness descends upon their precinct,
 They become playgrounds
 for the jinn.

31. The Hostage of the Sand [The Sphinx]
 is flat-nosed,
 Although he was made by jinn
 who are not flat-nosed.
32. The true nature of mankind
 is revealed in it:
 The body of a beast lion
 with the face of a man.
33. Time played in its soil in its sands
 as a child,
 When the nights were young girls
 with budding breasts, not old maids.
34. The fate's hunters are mounted
 in its [Sphinx's] eyes
 For acuity, and its claws,
 for rapacity.
35. With it fate
 struck kings:
 Kisrā, Heraclius,
 and the French genius [Napoleon].
36. O my heart, every affair,
 when you get to the bottom of it,
 Becomes clear
 after confusion.
37. The deep sea of worries
 restrains minds
 That swim and dive deeper
 than the whale.
38. They drowned where
 no one yells
 [To help] a floating or drowning man,
 and no voice is heard.
39. A planet may eclipse the sun
 in the daytime,
 And at night force the full moon
 to ill-omened decline.
40. Affairs have their
 appointed times
 And when they reach them,
 they are reversed.
41. Nations, like men,
 are hostages
 To the accidents of good luck
 and misfortune.
42. Nights [that seemed like damsels],
 wearing bracelets
 Slapped all the Roman
 and Persian lords.

43. They aimed the crescent moon
 like an arrow and unsheathed a dagger,
 And both pierced
 every shield.
44. [The Nights] governed Cheops and Dārā
 for centuries:
 They erased Wā'il,
 and took away 'Abs.
45. Where is Marwān?—
 When once there was
 An Umayyad throne
 in the east and in the west.
46. Their [Umayyads'] sun
 languished,
 Then every wise, sharp-witted mind
 returned its light to it.
47. Then it disappeared,—
 for every sun except the sun declines—
 And was hidden
 beneath the grave.
48. The Īwān Kisrā
 admonished al-Buḥturī,
 And the palaces of 'Abd Shams [the Umayyad palaces]
 cured me.
49. Many a night I went forth with the lightning
 as my noble steed,
 Many a plain I crossed, with the wind
 as my she-camel.
50. I join the east with the west
 through the peninsula [al-Andalus],
 And I traverse the country,
 both rough lands and smooth,
51. And the effaced abodes
 of the caliphs
 And the obliterated waymark
 of the petty kings,
52. And hills, like gardens, green on the slopes
 of olive trees;
 Black on the slopes
 of grapevines.
53. My heart thrilled
 to [the touch of] Cordovan soil,
 In which my fingers felt
 the lesson of fate.
54. May God protect what I see
 in the morning
 And water with the best of rain on what I find
 in the evening.

55. A village, which now
seems unearthly,
Once kept the earth from shaking
and held it firm.
56. It covered the shores
of the ocean
And the billows of Rome
with its sails and ropes.
57. Fate captured my mind
on its soil,
So it reached that protected land
after going astray.
58. There were revealed to me
the palaces
And the men of might and rank
who dwelt in them.
59. They were never home to kings
of vile station
Nor did they clothe themselves
in filth.
60. As if I reached a house
of knowledge,
Where every lesson for the mind
is found,
61. A house held holy
in east and west,
To which Muslim jurists and Christian priests
made pilgrimage.
62. The Friday prayers
are majestic,
And [ʿAbd al-Raḥmān] al-Nāṣir is the light of the vast army
beneath the great banner.
63. He took the crown down
from the head of a Don
And adorned with it the head
on an Emir.
64. A slumber and a phantom
of desires,
Then my mind awoke
from error and whims.
65. Suddenly the abode holds
no familiar face;
Suddenly there is no sign
of the tribe.
66. Many a fragile ancient house
lasted,
More than a thousand years,
its time ever blameless.

67. It was a trace
of Muḥammad,
And an inheritance that then fell
to the most devoted Spirit [Jesus].
68. Its topmost part reached
the stars,
And its foundation rose as high
as Thahlān and Quds.
69. It is made of marble in which
the gaze swims,
Then when the distance is too great for it,
it becomes fixed.
70. Many a column,
as even as
The *alifs* of the vizier
on a sheet of paper.
71. The passage of time has covered
its two rows [with dust]
Like eyelashes clothed
with languidness and sleep.
72. O what columns! How often were they adorned
for a learned man, unique of his time!
How often were they prepared
for the five daily prayers!
73. As though the ceiling
in the field of vision
Were a brocaded
silk sheet.
74. As though the Qur'ānic verses
on its two walls
Were descending [from Heaven]
on stairways of sanctity.
75. A pulpit, beneath Mundhir or Quss,
is made of sublimity,
And is still
clad in it.
76. And the place of the Book:
though it is absent,
The fragrance of its rose entices you
till you approach to touch it.
77. They are the work of al-Dākhil who is
blessed in the west,
And of his people who are
fortunate and proud.

* * *

78. Who would imagine a Ḥamrā' covered
with the dust of time,

- Like a wound between recovery
and relapse?!
79. Like a flash of lightening,
if its light dazzled the eyes,
They would still have glimpsed it [Ḥamrā']
from its long-burning firebrand.
80. The citadel of Granada and the abode
of Banū al-Aḥmar,
One negligent,
one alert and sharp.
81. Before it snow covers the peak
of Mt. Sierra,
So it appeared to wear a head band
of white cotton.
82. Its white hair is eternal. Never before
have I seen white hair
That postpones eternal life
and makes one forget it.
83. Disasters ran through
in the chambers of Ḥamrā'
Like a runner announcing someone's death
in the house of a wedding.
84. They rent the veil of honor and breached
the threshold of
Nightly entertainment
and intimate friends.
85. [There were] courtyards that were
emptied of horses
And relieved of the guard
and the night patrol.
86. And abodes, despite the passing of the nights,
still resplendent,
That did not find repeated misfortune
of an evening.
87. They see no one but visitors
for the sake of history,
Moving forward
with humility and bowing.
88. They made their eyes traverse the freshness
of the carved myrtles
And the red dye
from the wars plant,
89. And cupolas, made of lapis lazuli
and gold,
Which are like high hills
between shade and sun,

90. And inscriptions that guarantee
to the meanings
And their expressions
the most ornate garb.
91. You see the court of lions
in the open air,
Devoid of gazelles
and oryx.
92. Neither al-Thurayyā (Pleiades)
nor her handmaids (stars),
As lovely
as moon-faced maidens,
93. [Made of] marble on which
the lions
Whose claws are dull and who are
soft to touch.
94. They scatter water
in the basin
Like pearls that leap up
to their smooth chests.
95. At the end of the era
in the peninsula,
[Al-Andalus] remained
after the crushing and grinding of time.
96. When you seeing it, you say:
[it is like] the banner of an army
That perished yesterday
either captured or slain.
97. Its keys are the keys
of a dominion
Whose prodigal heir sold it
for too low a price.
98. Its men went out in squadrons,
deaf to its defense,
And dumb
like a funeral procession.
99. In a bier they took
to the seas,
Which under their ancestors yesterday,
were their throne.
100. For every destroyer there is
many a builder;
For every scatterer a gatherer; for every malefactor
a beneficent man.
101. Authority over the people
comes from aspiration,

- Which neither the coward nor the wicked
can attain.
102. If faulty of moral character afflicts
the edifice of nation,
It has
a weak foundation.
103. O abodes, I alighted in a shade
like Paradise
With low-hanging fruit and the sweet water
of intimate friends,
104. Whose seasons are all mild: there is neither heat
in the month of Nājir
Nor bitter cold
in the month of Jumādā.
105. On their hills let the eyes not
graze on anything
But houris of Paradise
with deep red lips.
106. My chicks grew feathers
in your shade,
And my plants grew and flourished
on your hills.
107. Among the sons of Egypt, a favor done them
is never lost
And a good deed
is never forgotten.
108. My tongue is forever committed
to your praise,
To you my devotion is
forever pledged.
109. Let these ruins suffice as warnings to them,
once again,
Against the vicissitudes of fate
and effacement.
110. If you fail to
consider the past,
The face of consolation will be
concealed from you.

Shawqī's Thematic Borrowings from al-Buḥturī

Looking at Shawqī's poem, it is necessary to point out his thematic borrowings from al-Buḥturī.²⁶ They are seen in a number of places: the speaker's grief over his past ill luck, the significance of his journey, the speaker's imagination/illusion by looking at building parts and the breaking of that illusion, the contrast between the present deserted state and the past inhabited state of the buildings, and the speaker's praise for the great civilization of the buildings which no longer exists and his people's appreciation of it.²⁷

For example, Shawqī's major theme is a journey to the ruined buildings of al-Andalus, as that of al-Buḥturī's is a journey to the ruined palace of al-Madā'in. Furthermore, the journey to the architectural remains serves as consolation to the speaker who grieves over his misfortune. Al-Buḥturī says:

I am consoled
for my own bad luck
As I grieve for the ruined abode
of the Sāsānians.²⁸ [4]

It remained prosperous
and happy for a time;
Then their abodes became a place
for condolence and consolation.²⁹ [5]

Shawqī says that the Andalusian buildings heal his sorrow caused by his miserable state as an exile from his homeland Egypt, just as the Īwān Kisrā cures al-Buḥturī:

²⁶ For studies on al-Buḥturī's Siniyyah, see Jerome W. Clinton, "The *Madāen Qasida* of Xāqāni; Sharvāni, II: Xāqāni and al-Buḥturī," *Edebiyāt* 2, no. 2 (1977): 191–206; Richard Serrano, "Al-Buḥturī's Poetics of Persian Abodes," *Journal of Arabic Literature* 28, no. 1 (1997): 68–87, which has been reworked in Richard Serrano, "Al-Buḥturī's Poetics of Persian Abodes," in his *Neither a Borrower: Forging Traditions in French, Chinese and Arabic Poetry* (Oxford: Legenda, 2002); Samer M. Ali, "Reinterpreting al-Buḥturī's Īwān Kisrā Ode: Tears of Affection for the Cycles of History," *Journal of Arabic Literature* 37, no. 1 (2006): 46–67.

²⁷ As an example of Shawqī's borrowings from al-Buḥturī, see my discussion on the aspect of "the breaking of that illusion" on p. 102. Also for "the speaker's praise for the great civilization of the buildings which no longer exist and his people's appreciation of it," see my discussion on p. 117.

²⁸ Line 12 of al-Buḥturī's Siniyyah, al-Buḥturī, *Dīwān*, ed. al-Şirafī, 2:1154.

²⁹ Line 50 of al-Buḥturī's Siniyyah, al-Buḥturī, *Dīwān*, ed. al-Şirafī, 2:1161.

Ask Egypt if my heart
 has been consoled from her,
 Or if healing time
 has treated its wound.³⁰

The Īwān Kistrā
 admonished al-Buḥturī,
 And the palaces of ‘Abd Shams [the Umayyad palaces]
 cured me.³¹

These borrowings suggest that for Shawqī the subject of the Andalusian monuments is a suitable counterpart to al-Buḥturī’s subject, the Īwān Kistrā. Nevertheless, Shawqī has reworked some of al-Buḥturī’s motifs and techniques to fit his own poetic scheme.³² In the first part, al-Buḥturī emphasizes his lament over his misfortune and his grudge towards his past patron, while Shawqī expands his sorrow as an exile into passion for his homeland. Al-Buḥturī’s poem uses a wine motif to strengthen the creation of the imaginative world, but Shawqī’s poem does not resort to this motif but rather concentrates on the architectural motifs for its creation. Moreover, al-Buḥturī praises the abode of the Sāsānians who were not his people, whereas Shawqī eulogizes the remains of the Arabs in Islamic Spain, i.e., whom he identifies as his people. Even so, Shawqī’s thematic scheme relied largely on al-Buḥturī’s work.

Rewriting/Reconstructing of al-Buḥturī’s Sīniyyah

I would like to demonstrate that through the act of the *mu‘āraḍah* or imitation, Shawqī attempts to rewrite al-Buḥturī’s Sīniyyah with/in his own Sīniyyah, that is, to create a metaphorical reconstruction of al-Buḥturī’s Īwān Kistrā. By paying attention to the analogy between literature and architecture, I explore first the spatial transference of words between the two sīniyyahs, and then Shawqī’s reconstruction of al-Buḥturī’s Sīniyyah, focusing on the comparable function between the reused rhyme-words and *spolia* or the reused earlier building material or ornaments on new monuments.

³⁰ Line 4 of Shawqī’s Sīniyyah.

³¹ Line 48 of Shawqī’s Sīniyyah.

³² Jaroslav Stetkevych points out that Shawqī’s experience is greater than that of al-Buḥturī; al-Buḥturī’s is a subjective-aesthetic one, while Shawqī’s is a national one. J. Stetkevych, “Aḥmad Shawqī,” p. 21.

Spatial Transference

In connection with buildings, Phillip Hamon argues that a “spatial effect” can be found between literary texts. This “spatial effect” is on a different level from the poet’s treatment of “space” in the description of architectural motifs. From the comparative perspective of the literary text and architecture, Hamon claims:

From a strictly textual point of view, space—or “spatial effect,”—is often the product of spacing operations involving transferences, transformations, or quotations. Just as the literary text is generally a rewriting of other texts, a palimpsest, the writer often perceives the city or the house as the visible stratification, or as a “reuse” (the equivalent in the terminology of architecture of the quotation) of other constructions, in other words, as the reabsorption of diachrony into a more or less homogeneous or disparate synchrony. Rewriting founds the building, as it founds the text.³³

I call the “spatial effect” that Hamon uses “spatial transference.” “Spatial transference” is an intertextual operation for it occurs between texts just as it happens between buildings.

“Spatial transference” is recognizable between al-Buḥturī’s Sīniyyah and Shawqī’s Sīniyyah. It is most distinctly in Shawqī’s reusing of words,³⁴ especially rhyme-words, from al-Buḥturī.³⁵ In other words, in the context of the *mu’araḍah*, Shawqī depends on al-Buḥturī not only in the rhyme *sīn* but also in the rhyme-words which appear in the end of each line.³⁶

According to Muḥammad al-Hādī al-Ṭarābulusī, Shawqī adopts as many as 45 rhyme-words from al-Buḥturī’s Sīniyyah, which consists of 56 rhyme-words or 56 lines. This means that Shawqī utilizes more than 80% of al-Buḥturī’s rhyme-words.³⁷ Al-Ṭarābulusī asserts that among

³³ Hamon, p. 35.

³⁴ According to my observation, “spatial transference” is also seen in Shawqī’s reusing of the anaphora starting with *ka-annī arā* (“as though I saw...”) or *ka-anna* (“as though...”) from al-Buḥturī’s. The anaphora is the use of a word or phrase at the beginning of several consecutive lines of poetry. Al-Ṭarābulusī points out Shawqī’s borrowing of this anaphora from al-Buḥturī. See al-Ṭarābulusī, pp. 247–248.

³⁵ The reuse of a number of rhyme-words from the predecessor’s poem is often seen in *mu’araḍah* poems. See G. J. H. van Gelder, “mu’araḍa,” eds. Julie Scott Meisami and Paul Starkey, *Encyclopedia of Arabic Literature*, 2 vols. (London: Routledge, 1998), 2:534.

³⁶ As for the understanding of the rhyme or *al-qāfiyah* in the agreement of the *mu’araḍah*, al-Samā’il argues that the simplest and the best is the agreement of the entire last word of a verse. See al-Samā’il, p. 14.

³⁷ Al-Ṭarābulusī, p. 249. Also, al-Taṭāwī notes that more than 50% of rhyme-words in Shawqī’s ode are repetitions of al-Buḥturī’s rhyme-words, indicating many example words. See ‘Abd Allāh al-Taṭāwī, *Al-Turāth wa al-Mu’araḍah ‘inda Aḥmad*

Shawqī's many *mu'araḍahs*³⁸ his *mu'araḍah* of al-Buḥturī shows the highest ratio of the use of rhyme-words to the poem's target poem.³⁹ This high ratio among Shawqī's *mu'araḍahs* indicates that Shawqī tries to imitate al-Buḥturī's Sīniyyah as much as possible by using so many al-Buḥturī's rhyme-words.

How does Shawqī reuse the rhyme-words from al-Buḥturī? One example is Shawqī's rhyme-word, *al-dirafsī* or "banner."

The Friday prayers
are majestic,
And [ʿAbd al-Raḥmān] al-Nāṣir is the light of the vast army
beneath the great banner.⁴⁰

This rhyme-word is taken from al-Buḥturī's line:

The Fates
are standing,
While Anūshirwān urges on the ranks
beneath his banner.⁴¹

[2]

Shawqī (Cairo: Dār Gharīb li-l-Tibāʿah wa al-Nashr wa al-Tawzīʿ, 1996), p. 96. Some examples of the identical rhyme-words are: *jarsī* (sound, tone) in Shawqī's line 17 and al-Buḥturī's line 25; *hadsī* (aimlessly/uncertainty) in Shawqī's line 57 and al-Buḥturī's line 34; *al-dirafsī* (the banner) in Shawqī's line 62 and al-Buḥturī's line 23; *qudsī* (Mt. Quds) in Shawqī's line 68 and al-Buḥturī's line 41; *lamsī* (touching) in Shawqī's line 76 and al-Buḥturī's line 28; *ursī* (wedding) in Shawqī's line 83 and al-Buḥturī's line 20; *lu'sī* (red-lips) in Shawqī's line 105 and al-Buḥturī's line 47.

³⁸ Aḥmad Shawqī was famous for his active engagement in the *mu'araḍah*. It is reported that Shawqī has more than 40 *mu'araḍāt*, which were composed throughout his career. His favorite poets for *mu'araḍah* include al-Mutanabbī, al-Buḥturī, al-Maʿarri, Abū Tammām, Abū Nuwās, Ibn Zaydūn, and al-Ḥārith ibn Ḥillizah. The number of his *mu'araḍah* poems varies depending on the definition of the *mu'araḍah*. According to Somekh, Ibrāhīm ʿAwaḍayn recognizes more than 50 *mu'araḍah* poems of Shawqī. Somekh, p. 58. Ibrāhīm ʿAwaḍayn, *Al-Mu'araḍāt fī al-Adab al-ʿArabī*, Cairo: 1980. Al-Samāʿil says that Shawqī has 39 *mu'araḍahs* which are "explicit" *mu'araḍahs*. For al-Samāʿil, an "explicit" *mu'araḍah* executes the agreement of the three elements: meter, rhyme, and topic. Al-Samāʿil, p. 114.

³⁹ Al-Ṭarābulusī demonstrates the ratio of the use of rhyme-words from the model poem in other *mu'araḍahs* by Shawqī. According to him, Shawqī reuses 117 rhyme-words from al-Būṣīrī's *Qaṣīdat al-Burdah* (Mantle Ode) out of 163 total rhyme-words in Shawqī's, which amounts to 72%; Shawqī reuses 42 rhyme-words from Abū Tammām's ʿAmmūriyyah poem out of 71 total rhyme-words in Shawqī's, which amounts to 59%. See al-Ṭarābulusī, p. 249.

⁴⁰ Line 62 of Shawqī's Sīniyyah.

⁴¹ Line 23 of al-Buḥturī's Sīniyyah, al-Buḥturī, *Dīwān*, ed. al-Ṣirāfi, 2:1156.

This verse of al-Buḥturī is introduced by Shawqī in his preface as the most impressive verse in the poem. It is one of the descriptive verses of the wall painting of the Battle of Antioch. Al-Buḥturī clearly delineates the might and valor of the Sāsānian ruler, Anūshirwān (Khusraw). Making use of this image, Shawqī delineates the Cordovan caliph al-Nāṣir who takes the lead in his troops. By using the rhyme-word *al-dirafsī* that echoes the dignity and strength of the Sāsānian ruler, Shawqī creates the heroic image of al-Nāṣir. In this way, Shawqī revives al-Buḥturī's verse, while showing his own manipulation of the image of the banner.

Shawqī also reuses a rhyme-word of al-Buḥturī in the description of the Great Mosque of Cordova, employing the rhyme-word, *lamsī* or "to touch."

And the place of the Book:
 though it is absent,
 The fragrance of its rose entices you
 till you approach to touch it.⁴²

This *lamsī* is taken from al-Buḥturī's line:

My curiosity
 concerning them increases
 Until I explore
 and touch them.⁴³ [6]

In al-Buḥturī's, "I" or the speaker is tempted to touch men depicted on the wall painting of the Īwān Kisrā, whereas in Shawqī's, "you" or the speaker is tempted to touch the scent or the place of the Book. By the rhyme-word *lamsī*, the concept of "touching" is highlighted. Both times, *lams* expresses the verisimilitude or palpability of the objects in the poems. Those objects are not really present; the men in al-Buḥturī's are not alive, but painted, whereas the Book (Qurʾān) in Shawqī's is evoked by its fragrance, but is no longer present. The poems try to tempt the reader to "touch" the objects. Thus the rhyme-word *lamsī* creates a point of contact or "touching" between Shawqī's and al-Buḥturī's Sīniyyah.

⁴² Line 76 of Shawqī's Sīniyyah.

⁴³ Line 28 of al-Buḥturī's Sīniyyah, al-Buḥturī, *Dīwān*, ed. al-Şirafī, 2:1157.

These two rhyme-words are merely two of many rhyme-words that Shawqī borrowed from al-Buḥturī.⁴⁴ This spatial transference between the neo-classical poem and the 'Abbāsīd poem creates intersections between the two texts. The transference can be translated as a sort of dialogue that Shawqī has with al-Buḥturī. The transferred rhyme-word from al-Buḥturī to Shawqī embraces and hides the meaning of al-Buḥturī's rhyme-word behind Shawqī's text. This power of the rhyme-word is not insignificant for it may evoke not only the meaning of the word itself but also that of al-Buḥturī's entire verse, and in turn, that of al-Buḥturī's entire poem. The rhyme-word thus can exert a condensed power of al-Buḥturī's ode. The use of so many of the same rhyme-words supports Shawqī's claim in his preface that al-Buḥturī was accompanying him during his journey; al-Buḥturī's *Sīniyyah* was constantly in Shawqī's mind, if Shawqī did not carry al-Buḥturī's *dīwān*.

*Reconstructing of al-Buḥturī's Sīniyyah: Rhyme-words as Spolia*⁴⁵

From Hamon's perspective of the literary text and the building, Shawqī's reuse of the rhyme-words from al-Buḥturī's *Sīniyyah* can be comparable with *spolia* in architecture. *Spolia* is originally understood as booty taken in war. The literal meaning of the Latin word is "spoils," implying "violent removal from a violent source, a rape of the classical past."⁴⁶ As a term of art history, *spolia* was coined around the 16th century by scholars and artists to name ancient Roman marble ornaments used in secondary medieval settings.⁴⁷ *Spolia* has also been used to denote the reused building material or ornaments on new monuments. In this context of *spolia*, the rhyme-words Shawqī reused from al-Buḥturī's, can be the reused "building" blocks of Shawqī's *mu'āraḍah*.⁴⁸ By examining

⁴⁴ For more examples of the rhyme-words between the two odes, see al-Samā'īl, pp. 302–305.

⁴⁵ I thank Dr. Suzanne Pinckney Stetkevych for her suggestion of the comparison of borrowed rhyme-words to *spolia*.

⁴⁶ Dale Kinney, "Roman Architectural *Spolia*," *Proceedings of the American Philological Society*, vol. 145, no. 2 (2001): 138.

⁴⁷ For the definition of *spolia*, see Kinney, "Roman Architectural *Spolia*," p. 138 and G. E. Marindin, "Spolia," in *A Dictionary of Greek and Roman Antiquities*, 2 vols., 3rd ed. (London: John Murray, 1901), 2:691–692.

⁴⁸ In the field of the study of *spolia*, there is a question if an object is "reused" or just "used." Dale Kinney, "The Concept of *Spolia*," in C. Rudolph ed., *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe* (Massachusetts: Blackwell, 2006), p. 248.

Shawqī's rhyme-words reused from al-Buḥturī in relation to literature and architecture, three concepts are apparent as to the rhyme-words: 1. the foundation of Shawqī's Sīniyyah focusing on the reused columns, 2. the expression of poetic victory as well as the evidence of booty in the framework of the *mu'āraḍah*, and 3. an element of revival of al-Buḥturī's Sīniyyah.

First, Shawqī's rhyme-words play an essential part as the foundation of his *mu'āraḍah* in the same way as columns play a part as the foundation of a building. Al-Ṭarābulusī mentions that the rhyme-word constitutes the essential base of a poem, fulfilling mainly the condition of rhyming, unlike the other words which fulfill conditions for structure, meaning, and meter. According to him, in many cases a poet chooses a rhyme-word before constructing its verse, and then searches for suitable material and organization for the rest of the verse. Although the position is located in the end of a verse, he claims that the rhyme-word is considered the cornerstone in the verse structure.⁴⁹ Rhyme-words do not merely have an external function to join different verses in one string, but also have an internal function to form both sound and meaning. Hence, rhyme-words in a *qaṣīdah* (classical Arabic ode) can be likened to columns that are the base of a building.

In this light, it is intriguing to realize that the columns in the Great Mosque of Cordova, which form one of Shawqī's poetic motifs in his Sīniyyah, are actually *spolia*. The mosque, originally built by 'Abd al-Raḥmān I in circa 785 C.E., is a hypostyle hall whose ceilings are supported by parallel rows of equidistant columns. The design was brought by the Umayyads from Damascus to Cordova. Although the mosque was later expanded, the original building had 11 aisles separated by 10 rows of 11 columns each. Those 110 columns are all *spolia* from Roman or Visigothic buildings.⁵⁰

Second, the rhyme-words are suggestive of the evidence of expression of poetic victory in the framework of the *mu'āraḍah*, understood as contrafaction or a poetic battle between two poets. This interpretation is also drawn from the concept of *spolia*. According to *A Dictionary*

⁴⁹ Al-Ṭarābulusī, p. 248.

⁵⁰ Kinney illustrates the Great Mosque of Cordova as an example of *spolia*. Kinney, "Roman Architectural *Spolia*," p. 149. As a result of the extension, the mosque ended up having about 600 columns. According to Hoag, 'Abd al-Raḥmān I used only Visigothic, Roman, and salvaged columns, while his successor had new columns carved following Roman models. John D. Hoag, *Islamic Architecture* (New York: Harry N. Abrams Inc. Publishers, 1977), p. 81.

of *Greek and Roman Antiquities*, it was the viewing of spoils or *spolia*, including the bodies of the slain, that completed victory for the conquerors in the Heroic ages.⁵¹ This can be accounted for by the fact that the spoils were “the only unquestionable evidence of successful valor.”⁵² In ancient times, spoils taken in battle were regarded as “the most honorable of all distinctions.”⁵³ Marindin continues to mention that spoils gained by individual prowess were considered the undeniable property of the successful fighter, and were displayed in the most conspicuous place of his house.

In this understanding of *spolia*, the rhyme-words in Shawqī’s *Sīniyyah* can be metaphorically seen as booty for Shawqī. The booty was plundered from al-Buḥturī to demonstrate Shawqī’s valor. Whether Shawqī won the poetic battle or not is not so important here. What is crucial is that the battle is essentially a challenge from Shawqī’s side. On one hand, Shawqī’s attitude is apparently modest before his strong predecessor al-Buḥturī, as seen in Shawqī’s preface to the poem.⁵⁴ Shawqī’s position is that al-Buḥturī is a paragon of poetry. For that reason, Shawqī challenges al-Buḥturī to a poetic duel. If al-Buḥturī were not a worthy opponent, Shawqī would not have challenged him in the first place. On the other hand, the traditional act of *mu’āraḍah* itself is performed on the premise that it aims at surpassing a poet’s master by demonstrating his ability.⁵⁵ Consequently, Shawqī’s intention from the outset was to surpass al-Buḥturī’s *Sīniyyah*, which suggests his confidence in his poetic knowledge and technique. His solid career and reputation as he composed his *Sīniyyah* likewise supports this confidence. It cannot be so odd to see metaphorically the rhyme-words in Shawqī’s *Sīniyyah* as booty to express his poetic victory. Moreover, his use of such a high ratio of the rhyme-words may indicate his will to display them as his booty within his poem.

Third, we explore *spolia* as an element of revival of al-Buḥturī’s *Sīniyyah*. *Spolia* seems to have two interpretations: one is practical, and the other is ideological. The practical interpretation is to utilize

⁵¹ See Marindin, 2:691.

⁵² Marindin, 2:691.

⁵³ Marindin, 2:691.

⁵⁴ The last part of the preface shows Shawqī’s modesty.

⁵⁵ For an understanding of *mu’āraḍah*, see Gustave von Grunebaum, “The Concept of Plagiarism in Arabic Theory,” *Journal of Near Eastern Studies* 3 (1944): 242 and Mattitiah Peled, “On the Concept of Literary Influence in Classical Arabic Criticism,” *Israel Oriental Studies* 11 (1991): 45.

the available materials and benefit from their existence. Considering the rhyme-words in light of this interpretation, it can be assumed that Shawqī relied on them because using them was practical and convenient. In the ideological interpretation, *spolia* may be taken as the reviving elements of past glory.⁵⁶ The rhyme-words in Shawqī's *Sīniyyah* can be taken as a reviving/surviving element from al-Buḥturī because they are the unmistakable evidence of the existence of al-Buḥturī's *Sīniyyah* by intact repetition and enactment as "verbatim quotation,"⁵⁷ as Kinney contends in the case of *spolia* that building with them was the instantiation of tradition. Shawqī's act is the transmission of tradition by displaying the rhyme-words as a firm proof similar to the way that the columns are displayed in the Great Mosque of Cordova.⁵⁸ Kinney's intention is that by using *spolia* "the language of architecture had already been spoken and could only be repeated, never invented."⁵⁹ In Roman times, *spolia* were considered peculiarly sacred and forbidden to be replaced or repaired when they decayed through age.⁶⁰ Considering this meaning of *spolia*, it can be assumed that Shawqī reused such rhyme-words to demonstrate his acceptance of the authority of al-Buḥturī's *Sīniyyah*.

Despite the fact that the rhyme-words can be an element of revival, it is simultaneously necessary to take into account Shawqī's use of the rhyme-words for producing his own *Sīniyyah*, not a slavish copying of al-Buḥturī. In fact, for Shawqī, the reappearance of al-Buḥturī's rhyme-words in his ode can be a double-edged sword. Rhyme-words are entrusted with a pivotal role in a poem both in form and content. If Shawqī is not able to use them to fit his own poetic scheme, they will stand out merely as "al-Buḥturī's" words. Conversely, if he is capable of using them effectively, they become his own words.⁶¹ Declaring his

⁵⁶ Dale Kinney argues that the *spolia* in the Great Mosque of Cordova is an example of "discomfiture." See Kinney, "Roman Architectural *Spolia*," p. 150. The investigation of a theory that the columns in the Great Mosque of Cordova can be seen as a reviving element of the Roman or Visigothic glorious era is beyond the scope of this study.

⁵⁷ Although it is a question if we can call "the reuse of rhyme-words" "quotation," I would rather cite "verbatim quotation" here, paying attention to its notion of intact transmission of the predecessor's language.

⁵⁸ According to Kinney, William MacDonald finds "column displays" as one of the cardinal themes in Roman architecture, and that spoliated columns existed only to be seen. Kinney, "Roman Architectural *Spolia*," p. 143.

⁵⁹ Kinney, "Roman Architectural *Spolia*," p. 140.

⁶⁰ Marindin, 2:691.

⁶¹ Paul Losensky says that Harold Bloom's idea that influences from the earlier poet become anxieties on the later poet, which is illustrated in Bloom's well-known works, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973)

challenge to al-Buḥturī, Shawqī chose to create his own Sīniyyah by using al-Buḥturī's rhyme-words as a foundation. Paraphrasing Hamon, we can say that Shawqī integrates al-Buḥturī's authorized discourse into his own authorial discourse.⁶² Shawqī does not only reuse words from al-Buḥturī but also places them in his own context, as is apparent in the rhyme-words. Consequently, through spatial transference, Shawqī rewrites al-Buḥturī's Sīniyyah, and indirectly reconstructs al-Buḥturī's *Īwān Kisrā*.⁶³

The Significance of Architecture in Poetry: Theoretical Examination

To investigate the significance of architecture in Shawqī's Sīniyyah, I would like to start with the general meaning of architecture and then focus on three effects: the realistic effect, the spatial effect, and the hermeneutical effect. These three effects are chiefly based on the ideas of Philippe Hamon. Shawqī's Sīniyyah makes use of the general meaning and these effects of architecture for the reconstruction of the lost glory of the Andalusian monuments and the glory of the 'Abbāsid poem.

The General Meaning of Architecture

Nelson Goodman indicates two aspects of architecture in comparison with other works of art. One is that, compared to a musical performance or a painting, an architectural work is spatially and temporally big, even bigger than a human being. Consequently, we cannot comprehend its entire form from a single viewpoint. To grasp it, we must move around

and *A Map of Misreading* (New York: Oxford University Press, 1975) is generally unsuitable for the study of influence and imitation in medieval Arabic and Persian literary tradition. See Paul Losensky, *Welcoming Fighānī: Imitation and Poetic Individuality in the Safavid-Mughal Ghazal* (California: Mazda Publishers, 1998), p. 104.

⁶² Hamon argues that the act of citing "involves removing a fragment from someone else's authorized discourse in order to integrate it into one's own authorial discourse." Hamon, p. 64.

⁶³ Dale Kinney finds the significance of *spolia* in their fundamental ambiguity, "the simultaneous possibilities of understanding them in terms of their original purpose and context and in terms of the context and purpose of their reuse." Kinney, "Roman Architectural *Spolia*," p. 145. Thus, the rhyme-words create an intersection between the two poems that produces this ambiguity. This ambiguity can also be found in the act of *mu'araḍah* itself.

and within the work.⁶⁴ In fact, it is said that architecture is the only art we can enter into.⁶⁵ The other aspect is that a building is usually settled in place, thus dissimilar to painting that can be reframed or rehung, or to a musical piece that can be performed at various venues. The architectural work is solidly fixed in a physical and cultural environment that changes slowly in contrast to those of other works of art.⁶⁶

The physical and cultural environment gives a building a historical purpose according to its place and time. Jan Mukařovský argues that, apart from its practical purpose, a building must have a historical purpose. "Purpose" is defined by him as an element that determines the forms and the organization of a building. In other words, a building's functionality is "governed not only by an immediate practical consideration but also by a fixed canon (a set of norms)" and "its previous development." He says, "Architecture in its functionality is predetermined by its immanent history." Mukařovský further claims that the functional horizon of architecture is created not only by the individual but also by the organization of society to which the client and the architect belong.⁶⁷ Inasmuch as architecture organizes space with respect to human beings, a building manifests the identity and territoriality of its users and makers.⁶⁸ Thus the architectural work is invariably connected to human beings and burdened with the historical context based on the physical and cultural environment.

Nevertheless, the essential nature of the architecture itself, its abstractness, must not be forgotten. It is the abstractness of architecture that constitutes the foundation of its historical purpose. Hamon argues that an architectural work is abstract for it transcends time and death; it is barely subject to passing time. He emphasizes the near constancy of architecture, quoting John Ruskin's remark, "the glory of monuments resides in their tranquil contrast to the transitory nature of all things."⁶⁹

⁶⁴ Nelson Goodman, "How Buildings Mean," ed. Nelson Goodman and Catherine Z. Elgin, *Reconceptions in Philosophy and Other Arts and Sciences* (Indianapolis: Hackett Publishing Company, 1988), pp. 31–34.

⁶⁵ See Hamon, p. 36.

⁶⁶ Goodman, pp. 31–34.

⁶⁷ Jan Mukařovský, "On the Problem of Functions in Architecture," trans. ed. John Burbank and Peter Steiner, *Structure, Sign, and Function: Selected Writings of Jan Mukařovský* (New Haven: Yale University Press, 1978), pp. 241–242.

⁶⁸ See also Donald Preziosi, *Architecture, Language, and Meaning: The Origins of the Built World and Its Semiotic Organization* (The Hague: Mouton Publishers, 1979), pp. 47–48. His discussion relies on Mukařovský.

⁶⁹ Hamon sees all buildings as monuments. Hamon, p. 49.

In order to rediscover the historical purpose of an architectural work in a specific time and place, the visitor needs the explanations of historians, guidebooks, and plaques. Because of this abstractness of architecture, literary texts can offer a certain meaning that corresponds to the specific time of the architectural work. Furthermore, since the architecture can be repeatedly reused, one architectural work can have various meanings according to its circumstances.

In light of this general understanding of architecture, the Andalusian architectural works in Shawqī's *Siniyyah* exist as a manifestation of the identity and territoriality of Islamic Spain. Shawqī has chosen the Great Mosque of Cordova and the Alhambra of Granada because he was aware of their historical purpose in expressing the past glory of the Muslims of Spain. Moreover, through their abstractness as nature, the architectural works in Shawqī's poem reflect the past splendor of Islamic civilization in al-Andalus as well as its decline.

Three Effects: Realistic Effect, Spatial Effect, Hermeneutical Effect

Philippe Hamon says that architecture provides a certain realistic effect to a literary work because it gives "a recognizable frame, anchor, or background that creates its verisimilitude."⁷⁰ Another view concerning monuments says, because a monument has a real existence, this reality authorizes a literary text by indicating artifacts outside language.⁷¹ A monumental building exists "(as artifacts), and so what they mean (as signs in language) must therefore be true."⁷² In these terms, Shawqī's employment of the Andalusian monuments serves to persuade the reader both in their verisimilitude and existence "as artifacts outside language."

Shawqī also exerts the realistic effect in his description of the state of the Andalusian buildings not only in the glorious time of the Hispano-Islamic civilization but also in its demise. He shows the present state in contrast to the past state, particularly the change of the state from "existence" in the past to "absence" in the present. With the fall of the dynasties in Islamic Spain, people and objects, which existed at the

⁷⁰ Harmon, p. 23.

⁷¹ John Elsner, "From the Pyramids to Pausanias and Piglet: monuments, travel and writing," eds. Simon Goldhill and Robin Osborne, *Art and Text in Ancient Greek Culture* (Cambridge: Cambridge University Press, 1994), p. 225.

⁷² Elsner, p. 225.

time of pomp and prosperity, disappeared. He makes use of the buildings to create their verisimilitude by exhibiting their certain realistic moments.

The second effect is spatial. Hamon argues, “architecture is to space what narrative is to time.” He continues to say, this “semiotic means of configuration” of time and space “allows us to think the unthinkable (time and space), which allows us to give shape to the amorphous and to impose discontinuity, plot, and direction on the randomness of the real.”⁷³ Architecture also provides the reader or the viewer with a sense of space: width, height, and depth. Additionally, architecture organizes space in relation to human beings.⁷⁴ What Shawqī shows us is not only the external shape of the buildings but also the state of their owners, residents, and users who occupy the surrounding space, by displaying the distance between the viewer and the objects and that between an object and another object.

Lastly, according to Hamon, an architectural object can exhibit the hermeneutical effect in literary texts, possessing strategies for obtaining knowledge or information and for gaining access to truth.⁷⁵ This effect is substantiated by the fact that architecture “involves as inside (always more or less hidden) that necessarily differentiates itself from an outside (more apparent, exposed and visible).”⁷⁶ Furthermore, Goodman’s idea on the grand scale of the architectural work, shown above, likewise supports the hermeneutic effect of architecture. Goodman argues, “a building has to be put together from a different assortment of visual and kinesthetic experiences: from views at different distances and angles, from walks through the interior, from climbing stairs and straining necks, from photographs, miniature models, sketches, plans, and from actual use.”⁷⁷ He continues by saying that such construction of the work is just like an act of interpretation. By composing the poem, Shawqī attempts to interpret the historical meaning of al-Andalus and its monumental buildings.

⁷³ Hamon, p. 35.

⁷⁴ See Preziosi, p. 48.

⁷⁵ Hamon, p. 27.

⁷⁶ Hamon, p. 26. The differentiation between inside and outside, one of the most prominent features of “Islamic architecture,” is its concentration on the inside as opposed to the outside. Our two poetic motifs of architecture, the Great Mosque of Cordova and the Alhambra palace, are no exception. See Ernst J. Grube, “What is Islamic Architecture?” ed. George Mitchell, *Architecture of the Islamic World: Its History and Social Meaning* (Thames and Hudson, 1984), p. 10.

⁷⁷ Goodman, p. 45.

In relation to the hermeneutical effect, Elsner states: “History is construed as the appropriation and interpretation of certain monuments surviving from the past into the present. History is essentially an act of making the past intelligible and meaningful to the present.”⁷⁸ Considering the elapse of time, Shawqī sees the past for the sake of the present. Furthermore, in the context of the *mu‘āraḍah*, his poem is a response to al-Buḥturī’s poem, a response from the present to the past, just as his imitation of the Andalusian buildings is an act of response to past glories.

Shawqī’s Sīniyyah: General Interpretation and Architectural Motifs

Shawqī’s Sīniyyah will be explored concentrating upon the function of the architectural motifs within the whole poem. It can be divided into the traditional tripartite parts of the *qaṣīdah*: *nasīb* (elegiac prelude), *raḥīl* (journey), and *madīḥ* (praise).⁷⁹

The Nasīb (lines 1–47): Longing for Egypt

The *nasīb*’s main theme is the speaker’s yearning for his homeland, Egypt.⁸⁰ Evoking the beginning of the traditional *qaṣīdah*, the speaker addresses his two companions—the personified “days and nights.” Asking them to halt and to remind him of the past happiness of youth which has rapidly gone by (lines 1–4), he tries to recollect his own memories of youth. His unfulfilled yearning is expressed as a wound to his heart. He wonders if the wound has been healed by the elapse of time.

The next motif is the departure of steamships for the harbor of Alexandria in Egypt (lines 6–12). Jaroslav Stetkevych rightly argues that this steamship departure can be equivalent to the *za‘n* motif of departing women in the *qaṣīdah* tradition.⁸¹ The first architectural motif in Shawqī’s Sīniyyah is found in line 10. The word *dār* (home, abode) is

⁷⁸ Elsner, p. 225.

⁷⁹ For more details of the three parts, see Sumi, *Description*, p. 1.

⁸⁰ This reflects Shawqī’s exile in Barcelona.

⁸¹ J. Stetkevych, “Aḥmad Shawqī,” p. 20. Shawqī relies on some traditional elements of classical Arabic poetry.

used as the metaphor of a “nation.” This line shows the speaker’s sorrow that he has been forced from the abode/his *waṭan*, even though he believes that Egypt has an obligation to shelter him. The “abode” can mean a legitimate polity that bears political and legal responsibility for the well-being of its people.⁸²

Dār, deriving from the verb *dāra/yadūr* (to rotate, to move about), means “abode” because we find “the many movements of the people in it.”⁸³ Therefore, when the abode is devoid of people, the emptiness is emphasized. In the classical Arabic poetic tradition, the emptiness of the abode evokes the “lost happiness” in the speaker, for the abode is a trace of the past existence of the speaker’s beloved.⁸⁴ This concept of the abode inhabited by people appears key to establish an image of the abode as a place of loss, which is further linked to the architectural motifs in Shawqī’s *madīḥ*.

The speaker’s passion for Egypt is expressed in the well-known line 13. The spring of Salsabīl, which appears in the Qur’ān (76:18), is portrayed as a gate to ‘Ayn Shams, a suburb of Cairo (line 14). As J. Stetkevych argues that by showing Egyptian scenery through the poet’s memory and imagination, the poem creates a paradisaic image.⁸⁵ Shawqī’s aim is to show that his homeland is as beautiful as Paradise. It is notable that he likens al-Jazīrah, an island in the Nile in Cairo, not only to Bilqīs (the Queen of Sheba) but also to a *ṣarḥ* or “a lofty edifice” (line 18), which appears in the Qur’ānic story of the Queen of Sheba and King Solomon (27:15–44). The floor of Solomon’s palace is made of glass or crystal, but the Queen mistook it for water.⁸⁶ The edifice is a symbol of Solomon’s wisdom in the story. “A generous master” is Solomon himself who was generous with Bilqīs. The poet’s metaphor that al-Jazīrah is a bride for the Nile reminds us of the supplemental story by Muslim commentators, which implies the possibility of the

⁸² In the previous line the poet alludes to the state of his home country which welcomes foreigners but exiles its own people, as with Shawqī himself.

⁸³ See Ibn Manzūr, *Lisān al-‘Arab*, 7 vols. (Beirut: Dār Ṣādir, 1997), *d-w-r* and Lane, *d-w-r*.

⁸⁴ See J. Stetkevych, “Toward an Arabic Elegiac Lexicon: The Seven Words of the *Nasīb*,” ed. Suzanne Pinckney Stetkevych, *Reorientations/Arabic and Persian Poetry* (Bloomington: Indiana University Press, 1994), p. 62.

⁸⁵ J. Stetkevych, “Aḥmad Shawqī,” p. 18.

⁸⁶ Tha’labī quoted in Valérie Gonzalez, “The Aesthetics of the Solomonic Parable in the Qur’ān,” *Beauty and Islam: Aesthetics in Islamic Art and Architecture* (London: I. B. Tauris, 2001), p. 30.

marriage between the Queen of Sheba and King Solomon.⁸⁷ The Nile is likened to the River Kawthar (line 22) which appears in Paradise in the Qur'an (108:1).

In the second half of the *nasīb* (lines 25–47), the poem becomes a meditation on the historical passage of time by portraying al-Jīzah (Giza) as the grave of its civilization. It can be understood as the poet's reminiscences of Egyptian history. The speaker mourns the death of the prosperous Pharaonic civilization and then expands to later Egyptian history by enumerating historical figures who were involved with Egypt, Kistrā (Khusraw), Heraclius, and Napoleon (line 35). "The Nights" are the expression of time or time-passing in association with misfortunes (lines 42, 44); they govern other historical personages, such as the ancient Egyptian king Cheops (Khūfū), the Persian king Dārā, and ancient Arab tribes Wā'il and 'Abs. Once in the central arena of history, they have now vanished (line 44).

Why does Shawqī include the second part of the *nasīb* (lines 25–44), when the first part (lines 1–24) is perhaps sufficient? There seem three possible reasons. First, the Pyramids and the Sphinx, viewed as monumental structures, can be a parallel motif in the *nasīb*, in terms of "architecture," to the architectural/monumental motifs of the *madih*. Second, the Pyramids and the Sphinx are the manifestation of an Egyptian identity. Preziosi argues that a building can manifest the territoriality and identity of its society; that is, the speaker's (ancestor's) identity.⁸⁸ Third, the Pyramid motif, as tombs of the Pharaohs, leads to the *aṭlāl* motif of ruins in the *nasīb*. The *aṭlāl* is often related to the trace of the speaker's mistress' abode in the *nasīb* of the classical Arabic *qaṣidah*. In light of Shawqī's Sīniyyah, his homeland as the paradisaical image also suggests the speaker's longing for his lost mistress, while his homeland as the grave of Egyptian civilization not only increases the feelings of loss but also expands his personal feelings to collective (Egyptian/Arab) feelings of loss.⁸⁹ This prolonged *nasīb* highlights the elegiac mood of the entire ode.

⁸⁷ See more information on the story, E. Ullendorff, "Bilkīs," in *Encyclopaedia of Islam*, CD-ROM ed.

⁸⁸ Preziosi, p. 48.

⁸⁹ J. Stetkevych points out that Shawqī's experience is more collective and national (Egyptian and Arab) than al-Buḥturi's experience that is personal. See J. Stetkevych, "Aḥmad Shawqī," p. 21.

By mentioning the name of “Marwān” (line 45) the poem turns to al-Andalus. “Marwān” is Marwān ibn al-Ḥakam (r. 684–685), the founder of the branch of the Umayyad dynasty, whose descendents became the Umayyads of al-Andalus.⁹⁰

The Raḥīl (lines 48–57): To al-Andalus

From the outset of the *raḥīl* (journey) section Shawqī underscores the Īwān Kisrā and the palaces of ‘Abd Shams (the Umayyad Spain) (line 48). This line reveals that the speaker’s wound to his heart (line 4) has not been cured yet after describing his homeland Egypt, but that it will be cured by the Andalusian buildings. He traverses the effaced *diyār* (abodes, the plural form of *dār*) of the caliphs (line 51). The Cordovan soil, on which the Umayyad buildings are founded, draws the speaker’s admiration. Although Cordova is now a small village to cut off from the world, it used to enjoy great influence in its region (line 55). His journey leads him to the protected land in Cordova, putting an end to his wandering (line 57).

The Madīḥ (lines 58–110): The Architectural Motifs

The Great Mosque of Cordova: Like the *raḥīl*, the *madīḥ* (praise) section begins with the appearance of building. The buildings are the palaces of al-Andalus (line 58). Physically demarcating the threshold of the Andalusian Muslim territory, the poem intends to expose the inside that differentiates the outside, seeking a meaning in the architectural work. The palaces were only for noble kings without stain. The speaker feels that he reaches a *bayt* (house) of knowledge, the Great Mosque of Cordova or the Mezquita⁹¹ (line 60). A *bayt* can be used for a place of worship or mosque, as *al-bayt al-ḥarām* (the sacred house) signifies the Ka‘bah.

Still standing, the mosque as a building creates a realistic effect in the poem by providing architectural, historical proof.⁹² The mosque was

⁹⁰ After the Umayyads were overthrown by the ‘Abbāsids in 750, the Marwānid prince ‘Abd al-Raḥmān I restored the Umayyad dynasty in al-Andalus in 756 C.E. See Bosworth, “Marwān ibn al-Ḥakam,” in *Encyclopaedia of Islam*, CD-ROM ed.

⁹¹ A “mezquita” means “mosque” in Spanish.

⁹² Its original founder ‘Abd al-Raḥmān I (r. 756–788), who was proud of his Arab and Qurayshite origin, built the mosque as a kind of counterpart to the Great Umayyad



The Great Mosque of Cordova

famous as an intellectual center and libraries in the Islamic world west of Egypt.⁹³ To the poet the mosque simultaneously is an edifice to give him lessons, which suggests the hermeneutical effect of the building, and a sanctuary of Islam, that was transformed later into one of Christianity (line 61). Through the historical layers of its use, the mosque shows not only the Muslim development of architecture, but also its appropriation by its conquerors as a Christian sanctuary.⁹⁴

The Ceremonies of Caliph al-Nāṣir at the Mosque: Realistic Effect

The poem displays the realistic effect of the mosque by representing imaginative scenes with the use of historical figures and facts (lines

Mosque of Damascus, retaining its eastern Arab character. The mosque, consisting of an open courtyard and a prayer hall, took shape after a long process of expansion and reconstruction. As a result, the mosque has the largest covered area of any recorded medieval mosque.

⁹³ See Robert Hillenbrand, “‘The Ornament of the World’: Medieval Córdoba as a Cultural Center,” ed. Salma Khadra Jayyusi, *The Legacy of Muslim Spain* (Leiden: Brill, 1992), pp. 120, 122.

⁹⁴ See Hillenbrand, p. 132.

62–63). The first scene is a parade of the caliph al-Nāṣir for the Friday prayers at the Great Mosque of Cordova.⁹⁵ The Friday prayers were an important religious ceremony that expressed the Islamic legitimacy of the Umayyad caliphate.⁹⁶ The poem, thus, shows both the religious and political dignity and the military might of al-Nāṣir. The banner above him symbolizes his strong leadership (line 62).

The poem continues with another imaginative scene indicating al-Nāṣir's power (line 63). "Don" was a Spanish honorific title for aristocrats, corresponding to "prince" in English; "*amīr*" refers to al-Nāṣir himself as *amīr* of Cordova⁹⁷ or else means simply he could take crowns from Christian dons and put them on the heads of Muslim *amīrs*, replace Christian rulers with Muslim ones. This line indicates al-Nāṣir's usurpation of Christian power. Placing the architectural objects as background, the speaker engrosses himself in imagining verisimilar sights based on the historical facts.

The speaker does not indulge in the reverie or imagination for long and realizes the reality of the abode in line 64. The line echoes al-Buḥturī's line 34:

Is this a dream that has closed
my eyes to doubt,
Or desire that has changed my suspicion
and uncertainty [to certainty]?⁹⁸ [7]

In the previous line, al-Buḥturī fancies that he is Anūshirwān and his son is Kisrā Aparwāz, Anūshirwān's son who offers him some wine. Al-Buḥturī makes the speaker return from the world of imagination to

⁹⁵ Al-Nāṣir (al-Nāṣir li-dīn allāh "he who fights victoriously for the faith of Allah") is the *laqab* or honorific name of 'Abd al-Raḥmān III (r. 912–961). During his reign, the state witnessed the zenith of its power and renown. See Richard Fletcher, *Moorish Spain* (Berkeley: University of California Press, 1992), p. 53.

⁹⁶ Art historians Barrucand and Bednorz say: "The Friday mosque is the outward manifestation of the dynasty, the monumental self-presentation of a ruler at once both spiritual and temporal, who used the Friday service to maintain direct contact with his people." Marianne Barrucand and Achim Bednorz, *Moorish Architecture in Andalusia* (Köln: Taschen, 1992), p. 40. According to Richard Fletcher, the caliphal palace of Cordova would regularly hold processions and ceremonies; the caliph would personally take the field at the head of his troops from the Great Mosque of Cordova. Fletcher, p. 54. Actually, al-Nāṣir is the one who first adopted the title of "caliph" in Islamic Spain. See Fletcher, p. 55.

⁹⁷ The Umayyads at Cordova had the title "*amīr*" before they assumed the title of caliph.

⁹⁸ Al-Buḥturī, *Dīwān*, ed. al-Širāfi, 2:1158. The last word, *ḥadsī* ("uncertainty" in the translation) appears in Shawqī's line 57.

the world of reality. Just as al-Buḥturī's speaker doubts what he sees, Shawqī's speaker suspects what he sees is "a slumber and a phantom of desires." The speaker is then awakened completely; he realizes that the abode is empty and no one perceives the scenes except him (line 65). I call this awakening of the speaker from imagination "breaking the illusion."⁹⁹ By resorting to the effects of "breaking the illusion," Shawqī produces the world of illusion and then spontaneously breaks it.

What Shawqī indicates is the "absence" of the figures and objects in the present mosque. Shawqī, like al-Buḥturī, utilizes the power of architecture to elicit the world of reverie. He then shows the reality of the mosque by using nature of abstractness in the architecture. In this way, the ode creates the realistic moments of the mosque.

The Mosque as a Trace of Muḥammad: Spatial Effect

The poem continues to describe the mosque. It can be inferred that "Muḥammad" is the Prophet Muḥammad, and the Spirit is the soul of Jesus (line 67).¹⁰⁰ The poet points to the fact that the mosque was handed from the Muslims to the Christians. The poem suggests that although the mosque was transformed into a church, it still embraces the most important religious authenticity, tracing the deepest roots of Islam.

With the use of a building, the poem tries to exert a spatial effect. Its highest part attained the stars, and its foundation rose as high as Thahlān and Quds (line 68).¹⁰¹ The ode continues with, "It is made of marble in which the gaze swims" because of its height (line 69). Shawqī stresses the effect of height on the viewer. Makkī sees that "it" refers to the marvellous *miḥrāb* of the mosque; its splendid decoration dazzles the viewer's eyes.¹⁰² In front of the *miḥrāb* there is a magnificent cupola or vault above interlacing polylobed arches, showing dizzy heights of complexity.¹⁰³

⁹⁹ See Sumi, *Description*, p. 115.

¹⁰⁰ Makkī regards "the Spirit" as Jesus. Makkī, p. 221. According to the commentary of Ibrāhīm al-Abyārī, "Muḥammad" is Muḥammad ibn 'Abd al-Raḥmān ibn al-Ḥakam (r. 852–886) whose son is 'Abd al-Raḥmān al-Nāṣir. See al-Abyārī, p. 33. However, if "the Spirit" stands for Jesus, "Muḥammad" should be the Prophet.

¹⁰¹ Thahlān and Quds are the names of mountains in the Arabian Peninsula; Mt. Thahlān is in 'Āliyah and Mt. Quds is in Najd according to a commentary. See al-Abyārī, p. 33.

¹⁰² Makkī, p. 222.

¹⁰³ See Hillenbrand, p. 133.



The Cupola of the *Mihrab* in the Great Mosque of Cordova

The poet likens the columns in the gigantic hypostyle prayer hall to the calligraphic script (*alifs*) of a vizier. The vizier is of the ‘Abbāsid period, Ibn Muqlah (885/6–940), who was a famous calligrapher (line 70). He was called “a prophet in the art of calligraphy.”¹⁰⁴ In the poem the *alifs* stand for the calligraphic script in general because the letter *alif* is not only the first in the Arabic alphabet but also the module of every Arabic calligraphic system. For the legibility of a text and the beauty of its line, the proportions of the characters must be in a consistent relationship, which all refer back to the size of *alif*. More importantly, it was Ibn Muqlah, according to the most probable hypothesis, who laid down the rules of proportion based on the *alif*.¹⁰⁵ Furthermore, Shawqī employs the *alifs* as a metaphor for the columns; the vertical shapes of *alifs* are just like those of the columns in the prayer hall. In calligraphy,

¹⁰⁴ Abdelkebir Khatibi and Mohammed Sijelmassi, *The Splendour of Islamic Calligraphy* (London: Thames & Hudson, 2001), p. 101.

¹⁰⁵ See Kāmil al-Bābā, *Rūḥ al-Khaṭṭ al-‘Arabī* (Beirut: Dār al-‘Ilm li-l-Malāyīn, 1994), p. 83 and Khatibi and Sijelmassi, pp. 46–47.



The Columns in the Great Mosque of Cordova

the verticality of *alif*, with that of *lām*, stands out along the horizontal flow of ample and varied curves of other characters.

The *alifs* or the calligraphic Arabic script may also signify the flourishing medieval Arabo-Islamic culture in intellectual, religious, and aesthetic dimensions. Although the current Great Mosque embraces Christian architectural elements, such as the chapel in the center of the mosque, which were built after the *reconquista* of Cordova, the poet emphasizes that the mosque had been once a center of Arabo-Islamic culture on a par with Cairo and Baghdad. Makkī criticizes Shawqī's simile of the columns to the *alifs*, saying it inspires nothing, merely describing an aspect of their outward appearance.¹⁰⁶ I believe, however, that his simile of the *alifs* suggests his intention to create a picture of the columns in a proportionate rhythmical pattern of Arabic calligraphy which is considered the most Arab of all the plastic arts of Islam.¹⁰⁷ With the *alifs* as a metaphor for the equidistant columns, the

¹⁰⁶ Makkī, p. 222.

¹⁰⁷ Titus Burckhardt, *Art of Islam: Language and Meaning* (Westerham: World of Islam Festival Publishing Company Ltd, 1976), p. 47.

poem produces the spatial effect of architecture. This double intention of construction and writing is also bound up with the poet's remarks of the analogous relationship between constructing a building and composing a poem in the preface.

The metaphor of the *alifs* continues. On the two lines, the calligraphic script, to which the columns are compared, is written (line 71). Likening the two lines to the eyelashes in lassitude and sleep, this line expresses the stagnation of activities in the mosque. The speaker grieves at the situation in which the religious, political, and aesthetic brilliance has withered (line 72). He then engrosses himself in the world of imagination. He sees the ceiling as a brocaded silk sheet (line 73). "The Qur'anic verses on its two walls" perhaps refer to the Kūfic inscription in mosaic on the *mihṛāb* of the mosque. They are seen as if descending from heaven through pure stairs (line 74). The poet's description of the lines of Qur'anic calligraphy "descending from heaven" is the visual counterpart of the Islamic tenet of the Qur'an "descending" (*nuzūl al-Qur'ān*) from Allāh to the Prophet Muḥammad.

Shawqī uses a sublime pulpit, an architectural article, to express the powerful eloquence of the Arab Muslims. He imagines that al-Mundhir ibn Sa'īd al-Ballūti (886–966) is at the pulpit (line 75). He was the chief *qāḍī* under the rule of 'Abd al-Raḥmān III. A poet and a man of letters, al-Mundhir was well-known for his eloquence. By mentioning the name of Quss ibn Sā'idah, Shawqī seeks to ascribe to Andalusian eloquence the genuine oratorical quality of classical Arabs. Quss ibn Sā'idah al-Iyādi was a semi-legendary figure of Arab antiquity, regarded as the greatest orator of all the tribes in the Jāhiliyyah age.¹⁰⁸ The significance of eloquence further suggests Shawqī's intention that his own rhetorical power enables the rebuilding of the sublime pulpit.

No sooner has the poem invited us to imagine the majestic scene of al-Mundhir's oration in the mosque than it warns us of the absence of the Book (line 76). The Book is the Qur'an; it may indicate the four leaves of the Qur'an of 'Uthmān which the Great Mosque contained.¹⁰⁹ The lingering fragrance of the Book serves as a metaphor for the continued spiritual or poetical presence of the physically absent Qur'an.

¹⁰⁸ Quss was also known as the poet, sage, and judge, par excellence of the Arabs of his time. It should be noted that the line, with the name of the eminent *qāḍī*, implies not only eloquence but also justice and authority based on Islamic jurisprudence.

¹⁰⁹ Makkī and Hillenbrand point out the existence of the Qur'an of 'Uthmān in the mosque. See Makkī, p. 222 and Hillenbrand, p. 123.



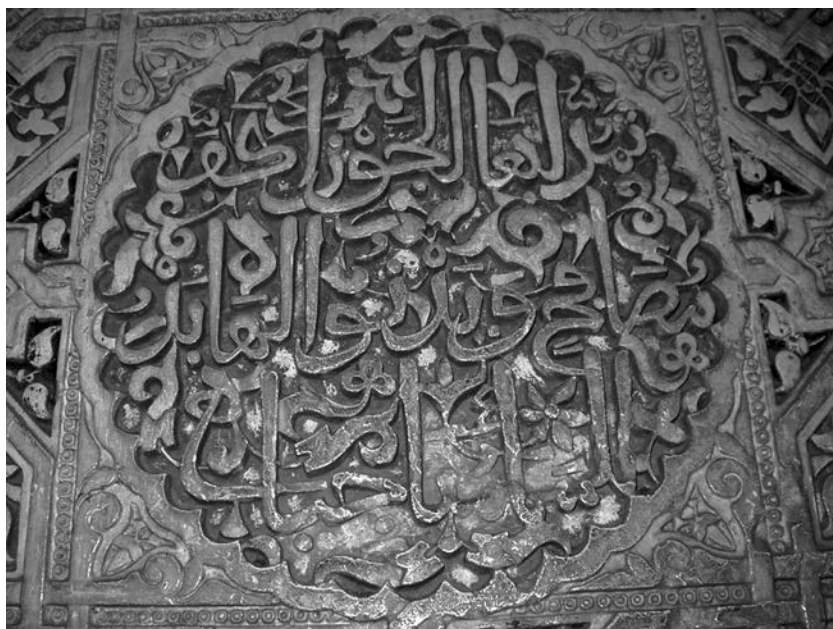
The Alhambra Palace

The poet adroitly employs the effect of synaesthesia, transferring the sense of smell into the sense of touch. The speaker's approach to the Book also makes the readers perceive the space between them and the object, displaying the spatial effects of the architectural objects, as seen in al-Buḥturi's description of the wall painting. The last line concerning the Great Mosque states that the marvelous artistic work of the Mezquita is created by al-Dākhil ('Abd al-Raḥmān I) and his people (line 77).¹¹⁰

The Alhambra

The speaker turns himself toward the next site, the Alhambra palace which was founded by the Naṣrid dynasty of Granada. The sultanate

¹¹⁰ Al-Dākhil "the Immigrant" is the *laqab* of 'Abd al-Raḥmān I. As the meaning of "al-Dākhil" indicates, being the son of an Umayyad prince, he escaped from the 'Abbāsids' chase to Maghreb and entered Spain in 756. Fletcher, p. 28. Shawqī may feel sympathy and praise for the emir who was also in "exile" in Spain.



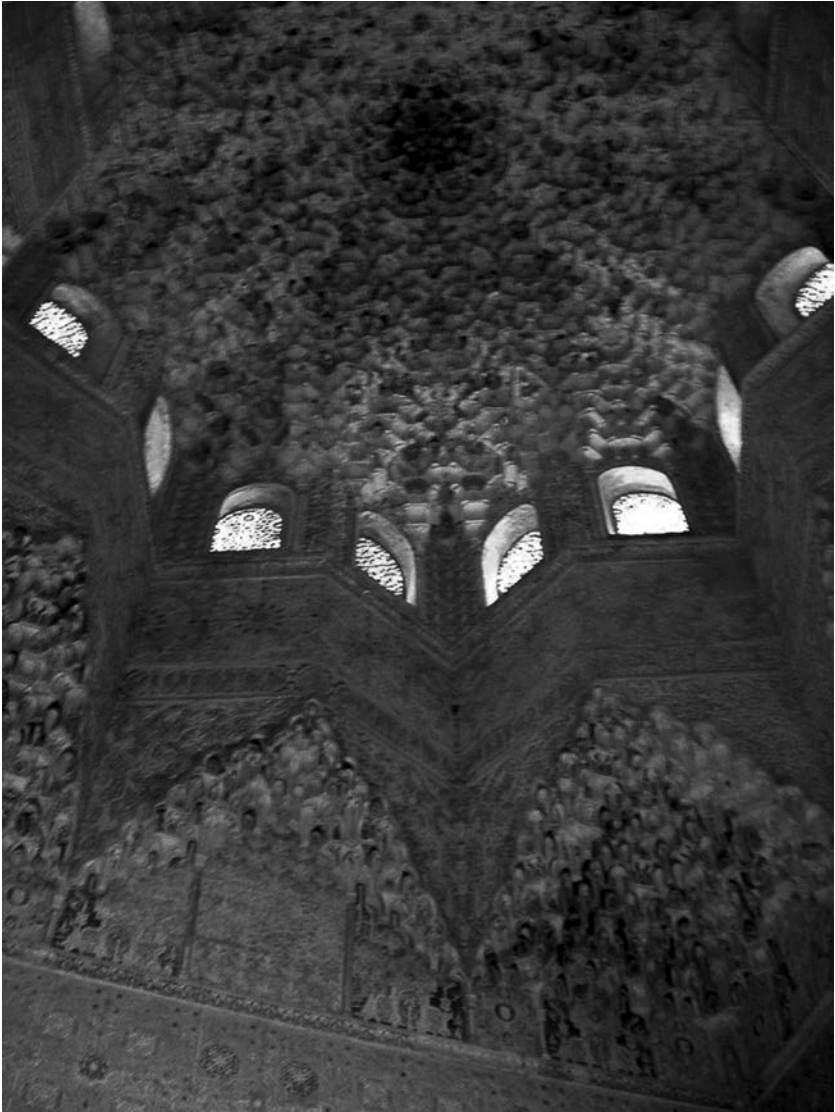
Ibn Zamrak's verse (line 103) inscribed on the wall of the Hall of the Two Sisters in the Alhambra

was the last Muslim dynasty on the Iberian Peninsula.¹¹¹ The light, like a flash of lightning, streams into the palace, averting the visitors' glances from the palace (line 79). This indicates that the current Alhambra attracts a large number of tourists for its marvellous architectural work; the Alhambra is regarded as an aesthetic ideal of beautiful form, called an earthly paradise. Characterized by the decoration carved in stucco, tiles with intricate geometric and floral designs, and Qur'anic and poetic inscriptions, the palace is a wonder.

The speaker is at the citadel of Granada and the house of Banū al-Aḥmar, i.e., the Naṣrids.¹¹² The palace complex has witnessed both

¹¹¹ Although the foundations of the Alhambra were laid by Muḥammad I (r. 1230–1272), the founder of the dynasty, the palace itself was built by Yūsuf I (r. 1333–1354) and his successor Muḥammad V (r. 1354–59, 1362–91). Under these latter two rulers Granada witnessed an age of splendor. Though facing internal unrest, Granada enjoyed economic prosperity and maintained good relations both with Castile and Morocco during the 14th century. Naṣrid rule continued until the loss of Granada to the Christians, when the last Naṣrid ruler left the Alhambra in 1492.

¹¹² The Naṣrids was named after its founder Muḥammad ibn Yūsuf ibn Naṣr ibn al-Aḥmar (r. 1232–1273).



The Cupola in the Hall of the Abencerrajes in the Alhambra

the neglect and vigilance of its inhabitants (line 80). Behind the edifice, a panoramic spectacle of nature looms. The snowy tops of the Sierra Nevada Mountains are likened to “its white hair,” the old age of the Sierra Nevada. Shawqī highlights the eternity of nature in contrast to the transience of the manmade, even the Alhambra.

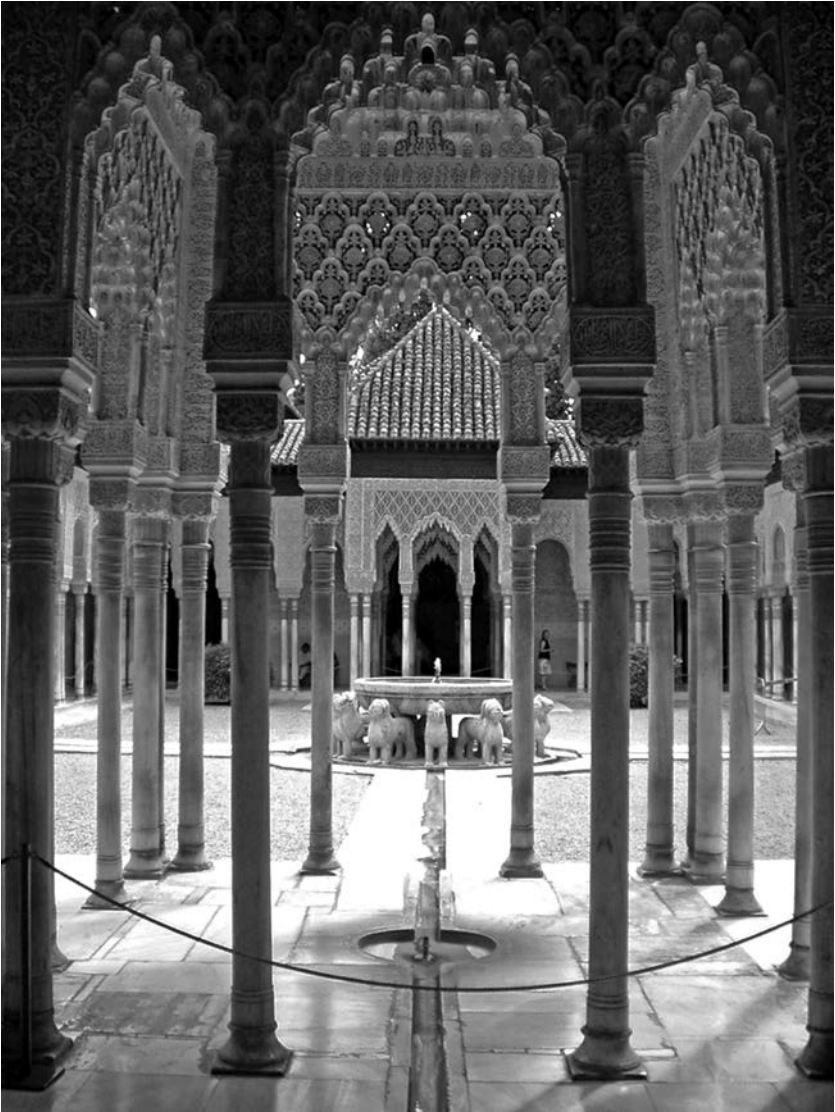
I would like to demonstrate that Shawqī's description/imitation of the Alhambra is chiefly centered on the expression of "absence," which indicates the disappearance of the glorious court life over time. The description of the Alhambra has come to display the reality of absent glory more emphatically than that of the Great Mosque. Although the ode shows the brilliance of the Alhambra palace through the description of the *muqarnas* vaults, the wall decoration, and inscriptions, the speaker does not plunge into the imaginative world with praise for the gone-by era. Rather, in the panel of the Alhambra the speaker maintains his perspective as a visitor of the 20th century. By displaying the existing inner parts of the palace, the poem creates a realistic effect and peruses the historical meaning.

Entering the Alhambra, the poem reminds the reader of the disastrous effects of the Christian conquests: protected royal women now disgraced, nightly celebrations disrupted, courtyards emptied of horses and guards (lines 83–85). In reality, as the poem suggests, the present palace no longer sees such misfortune but remains resplendently beautiful (line 86). Moreover, the villas are now only for tourists, who come to see the history of the Alhambra with submission and admiration (line 87). This line tells that the palace building performs a hermeneutic function in interpreting its history. The speaker's touristic eye also gives the reader a feel for the movement of the inner space of the Alhambra, which suggests a spatial effect of architecture. Visitors fix their eyes on the marvelous wall decoration and the cupola. The freshness of myrtles, carved on the walls in the palace, gives the impression that the plants are real (line 88). "The cupolas" in line 89 indicate the *muqarnas* vaults in the Hall of the Two Sisters and the Hall of the Abencerrajes around the Court of the Lions in the Alhambra.

Ibn Zamrak and Shawqī: Presence versus Absence

The poem refers to verses inscribed in the form of calligraphy on the walls of the palace (line 90). They are most likely poetic verses by Ibn Zamrak (1333–1393?), an Andalusian poet and statesman of the Naṣrid era.¹¹³ His verses are carved on the walls in the Hall of the Two

¹¹³ In his commentary of Shawqī's *Siniyyah*, al-Ḥūfi states that there are inscribed verses by Ibn Zamrak. See *Diwān Shawqī*, 2 vols, ed. with commentary, Aḥmad Muḥammad al-Ḥūfi (Cairo: Dār Nahḍat Miṣr lil-Ṭab' wa-al-Nashr, 1980), 1:211.



The Fountain at the Court of the Lions in the Alhambra

Sisters and the Hall of the Abencerrajes in the palace.¹¹⁴ According to my earlier study on Ibn Zamrak's panegyric, the poem has exegetic power for understanding the symbolic meaning of each section of the palace.¹¹⁵ In other words, the carved poem becomes a condensation of the prosperity of the Naşrid kingdom, splendor and power.

It is quite likely that Shawqī knew or read Ibn Zamrak's ode. According to a number of sources, Shawqī carried the well-known book by al-Maqqarī (1577–1632), *Nafh al-Ṭīb* to Spain in order to familiarize himself with Andalusian history and literature.¹¹⁶ *Nafh al-Ṭīb*, considered a first-rank work for sources of Muslim Spain, includes Ibn Zamrak's panegyric.¹¹⁷ Further when Shawqī visited the palace, he could have read some inscribed verses of the poem on the wall.¹¹⁸ However, I can find little internal evidence in the text of Shawqī's *Sīniyyah* to suggest that it played a formative role.

Shawqī's *Sīniyyah* does, however, bear a similar expression to Ibn Zamrak's description of the fountain of the Lions at the Court of the Lions in the Alhambra,

¹¹⁴ The verses are part of a panegyric dedicated for Muḥammad V (r. 1354–59, 1362–91) and contain a description of the Alhambra palace, including its garden. I explore Ibn Zamrak's panegyric as an "emblematic portrait" of the patron-ruler. See Sumi, Chapter 5 of *Description*. Lines 60–70, 87–89, 92, 93, 103–105, and 123 of Ibn Zamrak's panegyric are carved on the wall of the Hall of the Two Sisters, and some parts of 20 lines are also inscribed on the wall of the Hall of the Abencerrajes. These 20 lines are among 24 lines inscribed on the wall. For the Arabic texts and Spanish translation for 24 carved lines, see Emilio García Gómez, *Poemas Árabes en los Muros y Fuentes de la Alhambra* (Madrid: Instituto Egipcio de Estudios Islámicos, 1985), pp. 115–120. I have explored the inscribed text of Ibn Zamrak which describes the Alhambra as a commentary to the building. See Sumi, *Description*, pp. 181–182.

¹¹⁵ Sumi, *Description*, p. 184.

¹¹⁶ Şāliḥ al-Ashshah, *Andalusīyyāt Shawqī* (Damascus: Maṭba'at Jāmi'at Dimashuq, 1959), p. 25. He mentions in his footnote that Shawqī's son, Ḥusayn Shawqī wrote to him that Shawqī took a number of books with him to Spain, including al-Maqqarī's *Nafh al-Ṭīb*. See also Ḥusayn Muḥib al-Mişrī, *Al-Andalus bayna Shawqī wa-Iqbāl* (Cairo: Dār al-Thaqāfiyyah li-l-Naşr, 1999), p. 76.

¹¹⁷ Aḥmad ibn Muḥammad al-Maqqarī al-Tilimsānī, *Nafh al-Ṭīb min Ghuşn al-Andalusī al-Raṭīb—wa-Dhikr Wazirih Lisān al-Dīn Ibn Khaṭīb*, ed. Muḥammad Muḥyī al-Dīn 'Abd al-Ḥamīd, 10 vols. (Beirut: Dār al-Kitāb al-'Arabī, 1949).

¹¹⁸ In the 18th century part of the Alhambra was abandoned to the poor and the gypsies; however, from the 19th century onwards, the restoration work was begun. See A. Huici-Miranda and H. Terrasse, "Ḡharnāṭa," in *Encyclopaedia of Islam*, CD-ROM ed. Moreover, Goury and Jones's work records some of the Arabic texts of Ibn Zamrak's inscribed verses; therefore, it is most likely that when Shawqī went to the Alhambra in 1918 or 1919, the inscribed poems by Ibn Zamrak were there and legible. Jules Goury and Owen Jones, *Plans, Elevations, Sections, and Details of the Alhambra* (London: 1842–1845), 1: Plate XV.

When she [a jet of water] rises in the air
 and sinks again,
 Scattering loose pearls
 in all directions.¹¹⁹ [8]

Shawqī says, describing the fountain at the Court of the Lions:

They scatter water
 in the basin
 Like pearls that leap up
 to their smooth chests.¹²⁰

We also find a likeness between Shawqī's poem and two of the inscribed verses by Ibn Zamrak on the wall of the Hall of the Two Sisters. Ibn Zamrak says:

All night the hand of the Pleiades (*al-thurayyā*)
 invokes God's protection for them [the sultan's five sons],
 And at morn the gentlest breezes
 will arise for them.¹²¹ [9]

Were they [stars] to present themselves
 among its first arrivals,
 They would vie with the handmaidens (*jawāri*)
 to serve your pleasure.¹²² [10]

Shawqī says describing the Alhambra:

Neither al-Thurayyā (Pleiades)
 nor her handmaids (stars),
 As lovely
 as moon-faced maidens,¹²³

¹¹⁹ Line 74 of Ibn Zamrak's ode. The translation is by Sumi and Suzanne P. Stetkevych. For the translation of the entire ode, see Sumi, *Description*, pp. 161–180. The ode (the meter is *ṭawīl*, and the rhyme-letter is *yā'*) is found in al-Maqqarī, *Nafh al-Ṭīb*, ed. 'Abd al-Ḥamīd, 10:49–56. This ode is also found as Ode 105, Ibn Zamrak al-Andalusī, *Dīwān Ibn Zamrak al-Andalusī*, ed. with notes Muḥammad Tawfiq al-Nayfar (Beirut: Dār al-Gharb al-Islāmī, 1997), pp. 519–526, and as Ode 40, James Monroe, *Hispano-Arabic Poetry: A Student Anthology* (Berkeley: University of California Press, 1974), pp. 346–365. The second-half hemistich of Ibn Zamrak's verse, "Scattering loose pearls in all directions," is part of the inscribed 12 verses on the edge of the fountain basin at the Court. The size of the letters in the inscribed verses on the basin in Arabic calligraphy, including this very hemistich, is small and hard to read.

¹²⁰ Line 94 of Shawqī's *Siniyyah*.

¹²¹ Line 123 of Ibn Zamrak's ode, al-Maqqarī, *Nafh al-Ṭīb*, ed. 'Abd al-Ḥamīd, 10:55.

¹²² Line 63 of Ibn Zamrak's ode, al-Maqqarī, *Nafh al-Ṭīb*, ed. 'Abd al-Ḥamīd, 10:52.

¹²³ Line 92 of Shawqī's *Siniyyah*.

In Shawqī's verse, al-Thurayyā is the name of a concubine of Sultan Abū al-Ḥasan (r. 1464–1482), but al-Thurayyā can also be the Pleiades, the name of the stars used by Ibn Zamrak.¹²⁴ Shawqī's poem has negated the presence of *al-thurayyā* and *jawārī* which were present in Ibn Zamrak's poem.¹²⁵ This elimination of two poetic objects in Shawqī's ode is further related to his poetic scheme of the expression of "absence," as opposed to that of the present "existence" by Ibn Zamrak.¹²⁶

By showing "absence," Shawqī conveys grief and nostalgia for the lost paradise. The Egyptian poet sees the nadir of the palace as a 20th visitor, while the Naṣrid poet was alive and witnessed the era of the Alhambra's prosperity. The inscribed poem is a token of absence for Shawqī, but a token of presence for Ibn Zamrak.¹²⁷

"The court of lions" refers directly to the fountain of the Court of Lions in the palace (line 91). Shawqī's description of the sculptural lions emphasizes the artificialness of the animals because real lions neither have weak, blunt claws nor smooth, soft skins. He does not try to produce a lifelike image of lions, rather he shows them as lifeless, that is, as sculpture, an artefact. By doing so, he aims at expressing the deadness or silence of the court. As Shawqī's description indicates, when he visited the palace, the brilliance of Ibn Zamrak's age no longer existed, nor did the vigor and animation of the court life. Hence, Shawqī's description is the "representation of external reality" of the Alhambra, an "imitation" of the Alhambra.

¹²⁴ Ibrāhīm al-Abyārī indicates that the meaning of "al-thurayyā" is the Pleiades in his commentary for the line of Shawqī's Siniyyah. Ibrāhīm al-Abyārī, *Al-Mawsū'ah al-Shawqīyyah: al-A'māl al-Kāmilah li-Amīr al-Shu'arā'* (Beirut: Dār al-Kitāb al-'Arabī, 1994), 4:36.

¹²⁵ The two words, *al-thurayyā* and *jawārī*, also exist as the inscribed letters in the Alhambra.

¹²⁶ Ibn Zamrak's description is full of the building's brilliance and beauty before his eyes. Ibn Zamrak says:

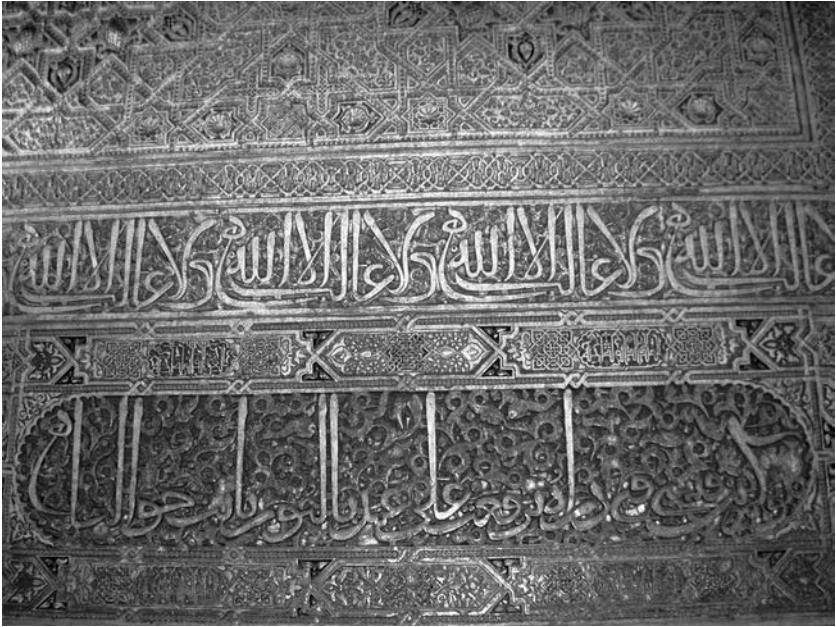
How beautiful your building is,
For by the decree of good fortune, it transcends all others!

How many joyful comforts for the eyes are found in it,
It rekindles the passions of even a sedate man's soul!

The luminous stars would love to be fixed in its vault
Rather than traverse the vault of heaven.

Lines 60–62 of Ibn Zamrak's ode, al-Maqqarī, *Nafḥ al-Ṭīb*, ed. 'Abd al-Ḥamīd, 10:51–52.

¹²⁷ Hamon argues that writing has more to do with absence than with presence in relation to architecture. Hamon, p. 49. Shawqī's reference to the inscribed calligraphy seems to suggest "absence," which to Mitchell "writing is the medium of absence and artifice." W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation* (Chicago: The University of Chicago Press, 1994), p. 114.



Ibn Zamrak's verse (line 66) inscribed on the wall of the Hall of the Two Sisters in the Alhambra

The Exit from the Alhambra: Hermeneutical Effect

The poem relates not only the last period and fall of the Naṣrid dynasty (1232–1492), but also the end of Islamic rule in Spain.¹²⁸ The poem refers to the tragic finale. The last Naṣrid ruler Abū ʿAbd Allāh Muḥammad XII known as Boabdil (r. 1482/1486–92) handed over the keys of the Alhambra to the Christian monarch Don Ferdinand at a public ceremony of the capitulation in 1492.¹²⁹ People were struck deaf and dumb unable to express their deep pain and sorrow (line 98). Shawqī produces the dramatic exit scene from the Alhambra.

¹²⁸ By approximately 1250 the greater part of the Iberian peninsula was under the Christian sovereigns of Aragon, Castile, and Portugal. Having survived for two and a half centuries, the Naṣrid dynasty surrendered to Christian power.

¹²⁹ According to Harvey, the keys can be a symbolic bunch of keys. L. P. Harvey, *Islamic Spain 1250–1500* (Chicago: University of Chicago Press, 1990), p. 322. Furthermore, it was said that Boabdil left for North Africa after the capitulation. See Harvey, p. 327.

Even if an edifice is destroyed, there is always someone who rebuilds it (line 100). This may suggest that everything is in flux and nothing is permanent. The authority comes only from the zeal and ambition of a brave, noble person (line 101). High moral character constructs the firm foundation of nation-building (line 102).

Addressing the abodes of al-Andalus, the speaker professes that, to him, they were like Paradise (lines 103–105). He then expresses his gratitude to Andalusian civilization on behalf of Egypt because Egypt has learned from its history (lines 106–108). The poem concludes that the *ṭulūl* (ruins) are lessons for Egypt (line 109). Toward the end the poem attests the hermeneutical effect of the architectural motifs of Cordova and Granada. The word *ṭulūl* also emphasizes that the glory of the Andalusian monuments is something lost.

Shawqī's attitude is similar to his 'Abbāsīd model, the Sīniyyah of al-Buḥturī, which eulogizes a past glory of the Sāsānids that no longer exists. Although Shawqī's Sīniyyah appears in the end to attain his goal, the *madīḥ* (praise) of the Andalusian civilization by expressing his people's gratitude and devotion to the Hispano-Arabs, his concern over loss and absence in the building description betrays the elegiac mode of the *nasīb*. The *nasīb*-like image of Shawqī's description of the buildings is common to the image of loss in the *aṭlāl* (ruins) motif of the *nasīb* in classical Arabic poetry. Hamon says, "The ruin calls for acts of semantic completion."¹³⁰ In Shawqī's poem, the notion of loss in the ruins of the *nasīb*, portraying the image of Egypt as the lost mistress as well as the grave of its ancient great civilization, leads the poet to fill up the loss in the *madīḥ* by reconstructing the buildings, just as he had hinted in the preface.

In the ending, the speaker states that if you do not ponder the past, you will lose a chance of imitating a model or of being consoled (line 110). The word *ta'assī* in the phrase, *wajhu ta'assī* ("the face of a model/consolation"), can mean both imitation and consolation. If we follow al-Buḥturī's use of *ta'assī*, we should take it as "consolation." Al-Buḥturī says:

It remained prosperous
and happy for a time;
Then their abodes became a place
for condolence and consolation.¹³¹

[5]

¹³⁰ Hamon, p. 58.

¹³¹ Line 50 of al-Buḥturī's Sīniyyah, al-Buḥturī, *Diwān*, ed. al-Ṣirafī, 2:1161.

However, in the context of Shawqī's *mu'āraḍah* of al-Buḥturī, we can take it also as "imitation" of al-Buḥturī's *Sīniyyah*. The poet is consoled by the act of imitation. Moreover, pondering the past here does not only mean considering the Andalusian monuments but also considering the medieval poetic masterpiece of al-Buḥturī. For Shawqī, as a neo-classical poet, "imitation" is "consolation."

Conclusion

Shawqī's description of the Andalusian monuments, the Great Mosque of Cordova and the Alhambra is the representation of external reality, showing the faded past glory. With his *Sīniyyah*, Shawqī rewrites al-Buḥturī's *Sīniyyah*, and indirectly reconstructs al-Buḥturī's *Īwān Kisrā*. Simultaneously, Shawqī's borrowings from al-Buḥturī both in form and content allow him to revive al-Buḥturī's *Sīniyyah*. What he reconstructs is the past glory of the architecture. This is exactly the aim of al-Buḥturī: an expression of pathos and nostalgia for lost greatness. Shawqī was well aware of an analogy between poetry and architecture as well as the effects of architecture on poetry. Acknowledging the significance of architectural motifs in al-Buḥturī's poem, Shawqī succeeds in reworking his master's themes and techniques into his own in the tradition of *mu'āraḍah*, so that he reconstructs as well the past glory of 'Abbāsīd poetry.

Appendix of Arabic Texts

- | | |
|--|---|
| وَتَرَفَعْتُ عَنْ جَدَا كُلِّ جَبْسِ | قال البُحْتَرِيُّ [1]
صُنْتُ نَفْسِي عَمَّا يَدْنُسُ نَفْسِي |
| يُرْجِي الصُّفُوفَ تَحْتَ الدَّرْفَسِ | قال البُحْتَرِيُّ [2]
وَالْمَنَابِيَا مَوَائِلَ. وَ(أَنُوشِرُ وَا ن) |
| أَذْكَرَا لِي الصَّبَا وَأَيَّامَ أَنْسِي | قال أَحْمَدُ شَوْقِي [3]
اِخْتِلَافُ النَّهَارِ وَاللَّيْلِ يُنْسِي |
| صُورَتْ مِنْ تَصَوُّرَاتٍ وَمَسَّ | وَصِفَا لِي مُلَاوَةٌ مِنْ شَبَابِ |
| سَنَةٌ حُلُوءَةٌ وَإِذَةٌ خَلَسَ | عَصَفَتْ كَالصَّبَا اللَّعُوبِ وَمَرَّتْ |
| أَوْ أَسَا جُرْحَهُ الزَّمَانُ الْمُؤَسِّي | وَسَلَا مَصْرَ هَلْ سَلَا الْقَلْبُ عَنْهَا |
| رَقَّ وَالْعَهْدُ فِي اللَّيَالِي نُقْسِي | كَلِمًا مَرَّتْ اللَّيَالِي عَلَيْهِ |

- ٦ مُسْتَطَار إِذَا الْبَوَاخِر رَنَّتْ
٧ رَاهِبٌ فِي الضُّلُوعِ لِلْسَفِينِ فَطَنٌ
٨ يَا ابْنَةَ الْبَيْمِ مَا أَبُوكِ بَخِيلٌ
٩ أَحْرَامٌ عَلَى بِلَابِلِهِ الدُّوَى
١٠ كُلُّ دَارٍ أَحَقُّ بِالْأَهْلِ إِلَّا
١١ نَفْسِي مَرْجَلٌ وَقَلْبِي شِرَاعٌ
١٢ وَاجْعَلِي وَجْهَكَ (الْفَنَارَ) وَمَجْرًا
١٣ وَطَنِي لَوْ شَغَلْتُ بِالْخَلْدِ عَنْهُ
١٤ وَهَفَا بِالْفُؤَادِ فِي سُلْسِيلِ
١٥ شَهِدَ اللَّهُ لَمْ يَعْزَبْ عَن جَفْوَنِي
١٦ يُصْبِحُ الْفِكْرُ وَ(الْمَسَلَةُ) نَادٍ
١٧ وَكَأَنِّي أَرَى الْجَزِيرَةَ أَيُّكَ
١٨ هِيَ (بَلْقَيْسُ) فِي الْخَمَائِلِ صَرَحٌ
١٩ حَسْبَهَا أَنْ تَكُونَ لِلْبَيْلِ عَرَسًا
٢٠ لَبَسْتُ بِالْأَصِيلِ حَلَّةً وَشِي
٢١ قَدَهَا النَّيْلُ فَاسْتَحْتِ قَتَوَارَتْ
٢٢ وَأَرَى النَّيْلَ (كَالْعَقِيقِ) بُوَادِي
٢٣ ابْنُ مَاءِ السَّاءِ ذُو الْمُؤَكَّبِ الْفَخْمِ
٢٤ لَا تَرَى فِي رِكَابِهِ غَيْرَ مَثْنٍ
٢٥ وَأَرَى (الْجِزْيَةَ) الْحَزِينَةَ تَكَلَى
٢٦ أَكْثَرْتُ صُحْبَةَ السُّوَاقِي عَلَيْهِ
٢٧ وَقِيَامَ النَّخِيلِ ضَفْرَنَ شِعْرًا
٢٨ وَكَأَنَّ الْأَهْرَامَ مِيزَانُ فَرَعُو
٢٩ أَوْ قَنَاطِيرُهُ تَأْتِقُ فِيهَا
٣٠ رَوْعَةٌ فِي الضُّحَى مَلَاعِبُ جَنَّ
٣١ وَ(رَهِينُ الرِّمَالِ) أَفْطَسُ إِلَّا
٣٢ تَتَجَلَّى حَقِيقَةُ النَّاسِ فِيهِ
٣٣ لَعَبَ الدَّهْرِ فِي تَرَاهِ صَبِيَا
٣٤ رَكِبْتُ صَيْدَ الْمُقَادِيرِ عَيْنِيهِ
٣٥ فَأَصَابَتْ بِهِ الْهَالِكُ (كَسْرَى)
٣٦ يَا فُوَادِي لِكُلِّ أَمْرٍ قَرَارٌ
٣٧ عَقَلْتُ لَجَّةَ الْأُمُورِ عَقُولًا
٣٨ غَرَقْتُ حَيْثُ لَا يُصَاحُ بِطَافٍ
٣٩ فَلِكِ يَكْسِفُ الشَّمْسُ نَهَارًا
- أَوَّلَ اللَّيْلِ أَوْ عَوْتُ بَعْدَ جَرَسِ
كَلِمَا تُرْنُ شَاعِهِنَّ بَنَى
مَا لَهُ مَوْلَعًا مَبْنَعٌ وَحَبْسُ
حُحُّ حَلَالٍ لِلطَّيْرِ مِنْ كُلِّ جِنْسِ
فِي خَبِيثٍ مِنَ الْمَذَاهِبِ رَجَسِ
بِهِمَا فِي الدَّمُوعِ سِيرِي وَأَرْسِي
كَ يَدِ (التَّغْرِ) بَيْنَ (رَمَلِ) وَ(مَكْسِ)
نَازَعْتَنِي إِلَيْهِ فِي الْخَلْدِ نَفْسِي
ظَمًا لِلسُّوَادِ مِنْ (عَيْنِ شَمْسِ)
شَخْصَهُ سَاعَةٌ وَلَمْ يَخْلُ حَسْبِي
يَهُ وَ(بِالسَّرْحَةِ الزَّكِيَّةِ) يُمَسِي
تَعَمَّتْ طَيْرُهُ بِأَرْخَمِ جَرَسِ
مِنْ عَبَابٍ وَصَاحِبِ غَيْرِ نَكْسِ
قَبْلُهَا لَمْ يَجْنِ يَوْمًا بَعْرَسِ
بَيْنَ صَنْعَاءِ فِي الثِّيَابِ وَقِسِ
مِنْهُ بِالْجَسْرِ بَيْنَ عُرْيِ وَلَبْسِ
هـ وَإِنْ كَانَ كَوَثَرُ الْمُتَحَسِّيِ
الَّذِي يَحْسُرُ الْعِيُونَ وَيَحْسِي
بِجَمِيلِ وَشَاكِرِ فَضْلِ عَرَسِ
لَمْ تَفْقُ بَعْدَ مِنْ مَنَاحَةِ (رَمْسِي)
وَسُؤَالِ الْيَرَاعِ عَنْهُ بِهَمْسِ
وَتَجْرَدِنَ غَيْرَ طُوقِ وَسَلْسِ
نَ بِيَوْمِ عَلَى الْجَبَابِرِ نَحْسِ
أَلْفَ جَابِ وَأَلْفَ صَاحِبِ مَكْسِ
حِينَ يَغْشَى الدَّجَى جَاهَا وَيُعْسِي
أَنَّهُ صُنْعُ جِنَّةٍ غَيْرِ فُطْسِ
سَمِعَ الْخَلْقَ فِي أَسَارِيرِ إِنْسِي
وَاللَّيَالِي كَوَاعِبَا غَيْرِ عُنْسِ
لَتَقْدِ وَمُخْلِيبِهِ لَفْرَسِ
(وَهَرَقْلًا) (وَالعَبْقَرِي الْفَرَنْسِي)
فِيهِ يَدُو وَيَنْجَلِي بَعْدَ لَبْسِ
كَأَلْتِ الْحَوْتَ طُولَ سَبْحِ وَغَسِّ
أَوْ غَرِيقِ وَلَا يُصَاحُ لِجَسِّ
وَيَسُومُ الْبَدُورَ لَيْلَةً وَكَسِّ

- ٤٠ ومواقيتُ للأُمور إذا ما
 ٤١ دول كالرجال مرتهنات
 ٤٢ وليال من كل ذات سوار
 ٤٣ سدّدت بالهلال قوساً وسلت
 ٤٤ حكمت في القرون (خوفو) و(دارا)
 ٤٥ أين (مروان) في المشارق عرش
 ٤٦ سَقَمَت شمسهم فردّ عليها
 ٤٧ ثم غابت وكل شمس سوى هاتيه
 ٤٨ وعظ (البحثري) إيوان (كسرى)
 ٤٩ رُب ليل سريت والبرق طرفي
 ٥٠ أظلم الشرق في (الجزيرة) بالغر
 ٥١ في ديار من الخلائف درس
 ٥٢ وربي كالجانان في كنف الزيتو
 ٥٣ لم يرُعني سوى ثرى قرطبي
 ٥٤ يا وقي الله ما أصبح منه
 ٥٥ قرية لا تعدّ في الأرض كائت
 ٥٦ غشيت ساحل المحيط وغطت
 ٥٧ ركب الدهر خاطري في تراها
 ٥٨ فتجلت لي التصور ومن فيها
 ٥٩ ما ضفت قط في الملوك على نذ
 ٦٠ وكأني بلغت للعلم بيتاً
 ٦١ قدساً في البلاد شرقاً وغرباً
 ٦٢ وعلى الجمعة الجلالة و(النا)
 ٦٣ يُنزل الناج عن مفارق (دون)
 ٦٤ سنة من كرى وطيف أمان
 ٦٥ وإذا الدار ما بها من أيس
 ٦٦ وريق من البيوت عتيق
 ٦٧ أثر من (محمد) وتراث
 ٦٨ بلغ النجم ذروة وتناهى
 ٦٩ مرمر تسبح النواظر فيه
 ٧٠ وسوار كأنها في استواء
 ٧١ فترة الدهر قد كست سطرهما
 ٧٢ وبجها كم تزيت لعليم
 ٧٣ وكان الرفيف في مسرح العيد
- بلغتها الأُمور صارت لعكس
 بقيام من الجود وتغس
 لطمت كل رب (روم) (وفرس)
 خنجراً ينفذان من كل ترس
 وعفت (وانلا) وألوت (بعبس)
 أموي وفي المغرب كرسي
 نورها كل ثاقب الرأي نطس
 ك تلبى وتتطوي تحت رسم
 شفتني التصور من (عبد شمس)
 ويساط طويت والريح عنسي
 ب وأطوي البلاد خزناً لدهس
 ومنار من الطوائف طمس
 ن خضر وفي ذرا الكرم طلس
 لمست فيه عبرة الدهر خمسي
 وسقى صفة الحيا ما أمسي
 تمسك الأرض أن تميد وترسي
 لجة الروم من شرع وقلس
 فأتي ذلك الحى بعد حدس
 من العز في منازل قفس
 ل المعالي ولا تردت بنجس
 فيه مال العقول من كل درس
 حجه القوم من فقيه وقس
 صر نور الخميس تحت الدرفس
 ويحلي به جبين (البرنس)
 وصحا القلب من ضلال وهجس
 وإذا القوم ما لهم من محس
 جاوز الألف غير مذموم حرس
 صار (للروح) ذي الولاء الأمس
 بين (شهران) في الأساس و(قدس)
 ويطول المدى عليها فترسي
 ألفت الوزير في عرض طرس
 ما أكتسى الهدب من فتور ونعس
 واحد الدهر واستعدت الخمس
 من ملاء مدترات الدمقس

- ٧٤ وكان الآيات في جانبه
٧٥ منبر تحت (مُنذر) من جلال
٧٦ ومكان الكتاب يُغريك ربا
٧٧ صنعة (الداخل) المبارك في الغر
- * * *
- ٧٨ مَنْ (لحمراء) جُللت بغيار الـ
٧٩ كسنا البرق لو محاً الضوء لحظاً
٨٠ حصن (غرناطة) ودارُ بني (الأحـ
٨١ جَلل التلجُ دونها رأس (شِيري)
٨٢ سرمد شبيه ولم أر شيئا
٨٣ مشت الحادثات في عَرَف (الحمد
٨٤ هتكت عَزَّةَ الحجابِ وفَضَّت
٨٥ عَرَصات تحلت الخيل عنها
٨٦ ومغان على اللبالي وضاء
٨٧ لا ترى غيرَ وافدين على التنا
٨٨ ثقلوا الطرف في نضارة آس
٨٩ وقباب من لازورد وتبر
٩٠ وخطوط تكفلت للمعاني
٩١ وترى مجلس السباع خلاء
٩٢ لا (الثريا) ولا جوارى الثريا
٩٣ مرمر قامت الأسود عليه
٩٥ تنثر الماء في الحياض جماناً
٩٥ آخر العهد بالجزيرة كانت
٩٦ فتراها، تقول : راية جيش
٩٧ ومفاتيحها مقاليد مُلك
٩٨ خرج القوم في كتابتِ صُم
٩٩ ركبوا بالبحار نعشا وكانت
١٠٠ رب بان لهادم وجموع
١٠١ إمرة الناس همة لا تأتي
١٠٢ وإذا ما أصاب بنيان قوم
١٠٣ يا دياراً نزلت كالخلد ظلاً
١٠٤ محسنات الفصول لا ناجر فيه
١٠٥ لا تحش العيون فوق رُياه
١٠٦ كسيّت أفرخي بظلك ريشاً
١٠٧ هم بنو مصر لا الجميل لديهم
- يتنزلن في معارج قدس
لم يزل يكسبه أو تحت (قُس)
ورده غائباً ، فتدنون للشمس
ب وآل له ميامين شمس
- دهر كالجرح بين بُرءٍ ونكس
لحمتها العيون من طول قُبس
مر) من غافل ويقظان ندس
فبدا منه في عصائب برس
قبله يرجي البقاء وينسي
راء) مَشِي النعي في دار عرس
سُدَّة الباب من سمير وأنس
واستراحت من احتراس وعَس
لم تجد للعشي تكرار مس
ريح ساعين في خشوع ونكس
من نقوش وفي عصارة ورس
كالرُئي الشم بين ظل وشمس
ولألفاظها بأزين لبس
مقفر القاع من ظباء وخنس
يتنزلن فيه أقمار إنس
كلمة الظفر لينات المجس
يتنزي على ترائب مُلس
بعد عرك من الزمان وخرس
باد بالأمس بين أسر وحس
باعها الوارث المضيع ببخس
عن حفاظ كموكب الدفن خرس
تحت آباءهم هي العرش أمس
لمشت ومحسن لمخس
لجبان ولا تسنى لجبس
وهي خلق فإنه وهي أس
وجنى دنيا وسلسال أنس
ها بقيظ ولا جُمادى بقرس
غير حور حو المراشف لُفس
أوربا في رباك واشتد غرسي
بمضاع ولا الصنع بمنسي

- وَجَنَانُ عَلَى وِلَاتِكَ حَبْسٍ
 مِنْ جَدِيدٍ عَلَى الدَّهْوَرِ وَدَرَسِ
 ضِي فَقَدَ غَابَ عَنكَ وَجْهَ النَّاسِي
- لَمَحَلٌّ مِنْ (آلِ سَاسَانَ) دَرَسِ
 لِلتَّعْزِي رِبَاعُهُمْ وَالتَّاسِي
- تَتَقَرَّاهُمْ يَدَايَ بِلَمْسِ
 أَمْ أَمَانٍ غَيْرِنَ ظَنِّي وَحَدْسِي؟!
- تَحْلِي بِمَرْفُضِ الْجُمَانِ النُّوَاخِيَا
 وَيَصْبِحُ مَعْتَلُ النَّسِيمِ رَوَاقِيَا
- إِلَى خِدْمَةِ تَرْضِيكَ مِنْهَا الْجَوَارِيَا
- ۱۰۸ من لسان على ثنائك وقف
 ۱۰۹ حسبهه هذه الطلول عطات
 ۱۱۰ واذا فانك التفات إلى ألما
 [4] قال البُحْثَرِيُّ
 أَتَسْلَى عَنِ الْخَطُوطِ، وَآسَى
 [5] قال البُحْثَرِيُّ
 عَمَرْتُ لِلشُّرُورِ دَهْرًا، فَصَارَتْ
 [6] قال البُحْثَرِيُّ
 يَغْتَلِي فِيهِمْ أَرْتِيَابِي حَتَّى
 [7] قال البُحْثَرِيُّ
 حُلْمٌ مُطْبِقٌ عَلَى الشُّكِّ عَيْنِي
 [8] قال ابن زَمْرَكُ
 إِذَا مَا عَلَتْ فِي الْجَوِّ ثُمَّ تَحَدَرَتْ
 [9] قال ابن زَمْرَكُ
 تَبَيَّتْ لَهُمْ كَفَ الثَّرِيَا مَعِيذَةَ
 [10] قال ابن زَمْرَكُ
 وَلَوْ مِثَلَتْ فِي سَابِقِيهِ لَسَابَقَتْ