

Ibn Hani al-Andalusi (326 / 926 - 362 / 972): His Life and Poetry

-Historical Literary Research-*

Mustafa AYDIN*

Summary

This study, which discusses the life and poetry of the Andalusian poet Ibn Hani al-Andalusi, is one of the studies in the field of literary history. The study consists of two main chapters. In the first chapter, information about Ibn Hani's life and the century he lived is given. In particular, the scientific and literary situations of his age are examined, and Ibn Hani's personality is described from different aspects. In the second chapter, the artistic features, and topics of the existing poems in Ibn Hani's divan are examined. Then, important annotations made to his divan are introduced. Some of the conclusions reached at the end of the research are explained, the main ones being; The literary position of Ibn Hani in the age he lived, the importance of the Fatimid caliph to Ibn Hani and the representation of a new trend in Ibn Hani's poems.

Keywords: Ibn Hani, Andalusia, Andalusian Literature, Fatimids, Fatimid State, Arabic Literature.

Introduction

Poetry has a very important place of its own. During the time of the Prophet, it had a strong connection with people's lives, too. When there was a poet in a tribe, that tribe was proud of this and held ceremonies of joy. At the same time, poetry was a tool for defense of religion and help in the invitation of the prophet. After the Golden Age, poetry was also used for political purposes as well as in the Umayyad Period. Later, the themes of the poem expanded to include the social, cultural, political, religious, natural, and literary values that make up the structure of the society. It became an image of society and an expression of the reality of society. This made the study of poetry very important. Some of the reasons that reinforce this importance of poetry are as follows:

- In the study of poetry, a revival of the literary heritage that reflects a part of the universal cultural history is discussed.
- In the study of poetry, the discovery of the linguistic development stages is of essence, and poetry is considered the main material of these stages of development.

From this point of view, the divan of the Andalusian poet Ibn Hani, with regards to its literary and historical importance, has been examined in the context of the poet's life, the features of his poetry and the most important issues in his divan. This review was conducted using historical and analytical method. The study consists of an introduction and two chapters. The first one is later divided into two sections. The second part contains three sections. The research was concluded with some proposals and recommendations.

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* Assoc. Prof. Dr., Istanbul Ayvansaray University, Istanbul, Turkey, (mustafaaydin@ayvansaray.edu.tr), <https://orcid.org/0000-0001-7640-7470>

Part One

Features of the Period of Ibn Hani

Part One: His Period and Life

1. Political Situation in the Era of Ibn Hani

It is not possible for us to understand Ibn Hani's poems without understanding the era in which he lived and without being informed about the most important political, scientific, and cultural events that dominated his era. In particular, it is impossible to understand his poetry without understanding the effects of these events on it. Because of his closeness to the power of that period, especially to the Fatimid Caliph al-Mu'izz Lidini'llah, his poems were dominated by a political tendency. At the beginning of the IV century, after the establishment of the Umayyad State in Andalusia in 317 AH, three states that shared the Islamic world, emerged. These are the Abbasid State in Baghdad, the Umayyad State in Cordoba, and the Fatimid State in Africa.

In terms of the Abbasid Caliphate, there was fragmentation and weakening of the state. The state was suffering because of the multitude of uprisings, the deterioration of state affairs, the loss of the former power of the caliphate, and such matters led the state to collapse step by step. This was the result of the state's weakness in running the country and managing the country's affairs. This issue caused the laws not to be implemented, the order to be disturbed and the states to be pressured by the viziers, amirs, and commanders, who broke off from obedience to the caliph. For this reason, malicious or opposing forces began to take action and form masses to break away from the structure of the state, to establish small statelets away from the Baghdad administration, and they did so.¹ The Abbasid State became several states. These states were dominated by Arab and non-Arab commanders and amirs. The Qarmatians dominated Syria and parts of the Arabian Peninsula. Likewise, the Samanids; To the Khorasan regions, the Hamadanids; they dominated the part between the Tigris and Euphrates and Diyarbakir, and the Buyids dominated the Persian towns. Under the Abbasid rule, there was no place left but Baghdad and Egypt.² Thus, the eastern regions began to break away from the Abbasid caliphate. The remaining lands of the state gradually began to become independent from the center of the caliphate.³

All these events coincided with the massive spread of Shiite the IV century had witnessed. The Abbasid caliphate began to lose much of its prestige and power. As a result of this, the Zaydis succeeded in establishing a state that seized power in Tabaristan in AH 250 and in Yemen in AH 280. The Qarmatians also seized power in southern Iraq, Bahrain, and al-Ahsa. Thirty years after the victory over the Fatimids, it became clear that the Abbasid caliphate had collapsed. When the Buyids succeeded in establishing dominance in Baghdad, the center of the Abbasid caliphate, sectarian uprisings, and religious turmoil arose among Sunni and Shiite adherents.⁴

On the other hand, the Christian Byzantine State in Constantinople (Istanbul) was watching the Abbasid caliphate and was looking for opportunities to benefit from the disintegration of the state. Meanwhile, Egypt was in its worst state of powerlessness, riots, turmoil, and expensiveness. Thus, the Fatimids in Africa took advantage of this bad situation in Egypt, which they coveted, and sent their propagandists there. Many people gathered around the propagandists. It is even said that Kafur al-Ihshidi attended their invitation. Thus, the caliphs of the Fatimids tried to conquer the regions of Egypt, but they were unsuccessful.⁵ When the governor of Egypt, Kafur al-Ihshidi, died, the disagreements arose. The riots that occurred resulted in exorbitant prices. The Fatimid Caliph al-Mu'izz Lidini'llah took this opportunity and immediately took action to realize the goals of the Fatimids. He ordered an

¹ Reşîd, Nâzım, *el-Edebu'l – 'Arabî fi'l – 'Asri'l- 'Abbâsî*, Dâru'l-Kütüb Press and Publication Directorate, University of Mosul, 1410 / 1989, p. 190.

² İbnu'l-Esîr, Ebu'l Hasan, Ali b. Ebi'l Kerem, Muhammed b. Muhammed, *el-Kâmil fi't-Târîh*, Critical ed., 'Omer Abdulsalam Tedemmurî, Dâru'l Kitâbi'l- 'Arabiyye, (1st Edition), Beirut, 1417 / 1997, 8/455-456.

³ İbnu'l-Esîr, *el-Kâmil fi't-Târîh*, 8/ 322, 324.

⁴ İbnu'l- Cevzî, Cemâluddîn, Ebu'l-Ferec, Abdurrahmân b. 'Ali, *el-Muntazam fi Târîhi'l- Umemi ve'l-Mulûk*, Critical ed. Muhammed Abdulkâdir 'Atâ, Mustafa Abdulkâdir 'Atâ, Dâru'l-Kutubi'l-İlmiyye, Beirut, 1412/ 1992, (1st Edition), 7/15, 19, 23, 33; El-Makrîzî, Ahmed b. 'Ali b. 'Abdulkâdir, *el-Mevâ'iz ve'l-İ'tibâr bi- zikri'l-Hitati ve'l- Âsâr*, Daru'l-Kutubi'l-İlmiyye, Beirut, (I. Edition), AH 1418, 2/357, 358.

⁵ In the early years of Caliph al-Mahdi's reign in AH 301, two attempts to conquer Egypt failed. As a matter of fact, attempts were made in the time of his son, al-Ka'im bi Emrillah, but he could not reach his goal. See, İbnu'l- Esîr, *el-Kâmil fi't-Târîh*, 8/84-89; el-Makrîzî, *el-Mevâiz ve'l-İ'tibâr bi-zikri'l-Hitati ve'l Esâr*, 1/174; 'Imâdu'd-Dîn, İdrîs, *Târîhu'l-Hulefâi'l-Fâtîmiyyîn bi'l-Mağrib*, Critical ed., Muhammed el-Ya'lâvî, Dâru'l-Garbi'l-İslâmî, Beirut, p. 176.

army to be prepared and appointed Jawhar al-Siqilli⁶ as the head of the army and sent him to Egypt. He personally attended the farewell. He remained at his headquarters for days. He used to go to Jawhar every day and meet with him privately. One day he came to the headquarters again and Jawhar stood in his presence. The army was also assembled. Al-Mu'izz turned to the sheiks he had sent with Jawhar and said: "If this commander Jawhar had come out alone, he would have conquered Egypt and entered Egypt without a fight. He would stay in the ruins of Ibn Tolun. A city called Cairo, which dominated the world, would also be established."⁷

Ibn Hani is not far from these events. Here, he describes this army of al-Muizz, who went out to conquer Egypt, with the following couplet:

رَأَيْتُ بِعَيْنِي فَوْقَ مَا كُنْتُ أَسْمَعُ وَقَدْ رَاعَنِي يَوْمَ مِنَ الْحَشْرِ أَرْوَعُ⁸

"I saw with my own eyes beyond what I heard. A day scarier than Hashr scared me"

When Jawhar al-Siqilli entered Alexandria, its people surrendered without a fight. When he turned towards the city of al-Fustat, the soldiers of al-Ihşidiyya fled the city. The people of the city, with the desire to make peace, sent a messenger named Abu Cafer Muslim Ubeydullah. This messenger was chosen from the Fatimids in the hope that he would be respected in the eyes of Jawhar. Jawhar greeted him and offered him a nice treat. Ibn Hani points to Muslim mentioned in his poem with the following couplets.

مَنْزَعُ الْقَوْسِ فِي لَيْسَ أَنْ رَأَى غَدَاةً — وَحَدَهُ يَدْعُوكَ اللَّهُ عُبَيْدُ ابْنُ وَمَا
وَيَخْضَعُ⁹ يَزِلُّ إِلَّا أَحَدٌ فَلَا — غَيْرُهُ يَدْعُوكَ النَّاسُ كُلُّ النَّاسِ بَلْ

"Only Ibn Ubaydullah was not begging you alone. In that early morning when he saw that there was no room for fighting."

"On the contrary, all the people, all the people apart from him, were begging you. On that day, there was no one who did not submit, who did not obey."

Later, Jawhar entered Egypt in the middle of the month of Sha'ban in AH 358. He delivered a sermon in the old (al-'atîk) mosque on behalf of al-Mu'izz. He had called people for Alevism.¹⁰ Ibn Hani also referred to this event in his eulogy, which began as follows:

الْأَمْرُ¹¹ قُضِيَ قَدْ الْعَبَّاسُ لِبَنِي فَقُلْ مِصْرُ قُتِحَتْ هَلْ الْعَبَّاسُ بَنُو تَقُولُ

"Abbas sons say, has Egypt been conquered? Tell the sons of Abbas that the job has been finished."

2. Scientific and Literary Situation in the Period of Ibn Hani

Abbasid State of Iraq: Despite the weakness, troubles and internal fragmentation of the Abbasid caliphate, the emirs of these newly formed statelets were interested in the Arabic language and gave importance to it. They attended scientific and literary meetings. For example, the Buwayhi ruler 'Aduddevle gave great importance to literature. He took some of the poets like al-Mutanabbi under his protection. He also trusted Ebu'l-Fadl Muhammed el-Hüseyn, who was a great scribe and known as Ibnu'l-Amid. He said the following about Se'âlibî Ibnu'l-Amîd: He was the best in the literary composition in his century. He is referred to as the Jahiz of the last age. Eloquence was given as an example; he was the person of distinction in fluency and good words. As a matter of fact, Müeyyiddevle, the ruler of the Buwayhi State, made es-Sahib Abbad, who was a poet and clerk, his vizier.¹²

In addition, many Seljuk viziers such as Nizamülmülk Ebu Ali el-Hasan Ali became famous for their love of scholars and literati. Abu Shama-Maqdisi said about Nizam al-Mulk: He was an Islamic law scholar with deep

⁶ Ramazan Şeşen, Cevher el-Sıkillî, (DIA), 7/456, 457.

⁷ el-Makrîzî, el-Mevâiz ve'l-I'tibâr bi-zikri'l-Hitâti ve'l Âsâr, 2/234; Ibnu'l- Esîr, el-Kâmil fi't-Târîh, 7/280.

⁸ Divânu İbn Hânî, p. 193.

⁹ Divânu İbn Hânî, p. 200.

¹⁰ Ibnu'l- Esîr, el-Kâmil fi't-Târîh, 7/280.

¹¹ Divânu İbn Hânî, p. 123.

¹² Reşîd, Nâzım, el-Edeb fi'l-Asrı'l-Abbasi, p. 190, 191.

knowledge, the closest people to him were the scholars he liked the most. He would debate with them in assemblies, dig deeper into issues and discuss some vague problems with them.

Poet Abu Ismail al-Huseyn bin Ali al-Tugrani became famous during the Seljuk Period. He was the vizier of the Seljuk Sultan Mas'ud Muhammad.¹³

Literature and science also advanced in the Hamdani Emirate, which ruled Mosul, Diyarbakir, Aleppo, Homs, Hama, Antakya, Manbij and Ma'arretü'n-Nu'man in the years AH 317-394. Seyfüddevle's palace in Aleppo was the place where Ebu't-Tayyib al-Mutanabbi, Abu Firas al-Hamadani, Ibn Nubate es-Sa'di, Ebu'l Ferec al-Isfehani and similar literary and poets gathered.¹⁴

Many poets and scribes emerged in the Ihshidi State, which ruled in Egypt and Damascus between the years of AH 323-358. The most prominent of them are: Ibn Tabataba, Ibrahim al-Cizi -who was the clerk of Kafur, Salih b. Names such as Mü'ennes and al-Hasan bin 'Ali al-Esadi'.¹⁵

When the Fatimids ruled Egypt and Damascus in the years 358-566 Hijri, the branches of science and literature gained great importance and importance in their period as well. Some of the rulers such as al-Mu'izz Lidini'llah excelled in composing poetry. As a matter of fact, the poets, who were close to these sultans, obtained high positions, valuable gifts, and bounties in the eyes of the emirs and kings.¹⁶

Moroccan Fatimid State: The Fatimid State Period in Morocco witnessed a kind of literary development. Literary prose in particular became widespread in this era. This type of prose was dominated by sermon and testament. The reason for the emergence of this type of literary expression was the qualities possessed by the Fatimids. Because they were the invitees of the Shiite sect, which is contrary to the belief of the majority of the population. This required the presence of preachers with high literary skill and expressive power. In this way, they were able to convey their invitations to their addressees with a solid style, a clear phrase, and a short word.¹⁷

Likewise, the first Caliph Ubeydullah al-Mahdi (AH 296 - 322) became famous for the abundance of official correspondence he made with his heir, Abu'l-Qasim, who was responsible for some conquests in Morocco. These correspondences became evident with the robustness of his style, the strength of his expression, his fondness for using literary arts, his diversification of parenthetical sentences containing expressions of respect and reverence for the Caliph, and his power to frequently quote from the Qur'an and hadiths.¹⁸

Literary prose developed in the field of administration and correspondence during the reign of Caliph al-Mu'izz Lidinillah (AH 341 - 362). Some of the most obvious factors in this development were correspondence between the caliph's commanders and his men, on the one hand, and between the caliph and his rebels, on the other, as the interest of the administration demanded.¹⁹

One of the known examples of literary prose of the Fatimid Period in Morocco is the sectarian political sermons in which the caliphs addressed the public on religious and similar occasions. These sermons are distinguished from the others by the strength of the style, the sweetness of the words, the powerful effect and the frequent quotations from the Holy Quran.²⁰ The Fatimid Period in Morocco also had a distinctive genre in terms of literary prose types. This was the type of prose called Tevkiat, which the Fatimid caliphs were very fond of. This type of prose was an attractive form of literary expression, summarized as the caliph writing down his own opinion under the books and letters presented to him. These Tevkîats are distinguished from other genres by bringing together the styles of kasr and ijaz in rhetoric.²¹

¹³ Ibid., p. 191.

¹⁴ Ibid. (Taken abbreviated.)

¹⁵ Ibid., p. 193.

¹⁶ Ibid.

¹⁷ el -'Umeyrî, Semîre Behlûl, Nûrâ, el-Hayâtu's-Sekâfiyye li'd-Devleti'l-Fâtîmiyye bi-bilâdi'l-Mağribi'l-'Arabî, Master Thesis, Supervisor: Yasin Buderia, es-Senetü'l-Câmi 'iyye, 1435-1436 / 2014-2015 academic year, p. 45.

¹⁸ Ibid., p. 56.

¹⁹ Ibid., p. 48.

²⁰ Ibid., p. 49-50.

²¹ Ibid., p. 50.

As for poetry, they also used it to propagate and defend their faith in the service of their sect, to praise and support the caliphs.²²

Kurtaba Andalusian State: During the reign of Ibn Hani, Andalusia witnessed a great development in various fields of science, both Islamic law and Arabic. Because when the Arab conquerors entered Andalusia, they carried all the colors of their culture, science and thought systems with them. On the other hand, the Andalusian people were migrating to the East and transferring the knowledge of the easterners to their countries. They wanted some influential figures to accompany them and they wanted them to be influential in literary, scientific and artistic life, such as Ziryab and Ebu 'Ali al-Kâlî al-Bağdâdî, who were students of the al-Mavsili family. In Andalusia, some of the writers had been prominent. So much so that eventually, Andalusia became a favorite place for those who wanted honor and wealth from the owners of knowledge and wealth.²³

Al-Makkari, the author of *Nafhu't-Tib*, says: with them, all sciences, except philosophy and astrology, also had their share and special importance – *in the eyes of Andalusian people*. Because these two sciences - philosophy and astrology - had a great place among the elite and they would not reveal them because of public fear. Providing that it was said that a person studies philosophy and has an interest in the stars, the people would name this person “zındık”, which means heretic. They would hold these individuals every move against them, keep them under constant control. If they had made a mistake in something suspicious, people would have had them arrested or burned before their situation reached the sultan. Or, the sultan would kill them to win the hearts of the people and be close to them. In case their books were found, their king usually used to order that person's books to be burned.²⁴

Between AH 300 and 350, Andalusia reached its peak during the time of Abdurrahman an-Nasser. The grand library built under the guidance of his heir Al-Hakim Al-Mustansir has earned a reputation. So much so that Ibn Khaldun said the following on this subject: In his time, Andalusia had more libraries than anyone else before or after him.²⁵

In the history of Andalusian literature, Ibn Abdi Rabbihi, one of the most famous poets of the period and the author of *al-Ikdu'l-Ferid*, is considered one of the most important sources of Arabic literature (AH 246 -328), as well as some of the poets and editors, appeared in this century.²⁶ Our poet Ibn Hani, who was affiliated with the ruler of Ishbiliya and had a distinguished place next to him, also emerged and became famous in this period. However, he was forced to migrate from Andalusia, so he left there and went to North Africa.²⁷

Part Two: Personality of Ibn Hani

1. Name, Ancestry, Tag and Sobriquet

His name is Muhammad bin Hani b. Muhammed b. Sa'dûn. His ancestry is al-Azdi al-Andalusi and his identity is Ebu'l-Kâsım. Ibnu'l- Ahdal said that Ibn Hani's tag was Abu Nuwas. He expressed this by mixing it with El-Hasan Ibn Hani el-Hakemî el-Irakî's marking tag. His filiation is based on Umayyad Commander el-Muhallab b. Ebi Sufra al-Azdi. Ibn Hani was nicknamed as the Al Mutanabbi of east. This is because he was arguably one of the most famous the Western Arab poets and in the eyes of the Maghrebs he was like Al Mutanabbi and was belong to the same era.²⁸

²² Ibid., p. 52.

²³ ed-Dâye, Muhammed Rıdvân, *Fi'l-Edebi'l-Endelusi*, Daru'l-Fikr, Damascus, 1412/ 2000, p. 43.

²⁴ el-Makkari, Şihâbuddîn, Ahmed bin Muhammed, *Nafhu't-Tib min Gusni'l-Endelüsi'l-Ratîb*, Critical ed., İhsân 'Abbâs, Dâr Sâdr, Beirut, (1st Edition), 1968 art., 1/221.

²⁵ ed-Dâye, *fi'l Edebi'l-Endelüsî*, p. 43.

²⁶ Ibid., p. 300.

²⁷ Heykel, Ahmed, *el-Edebu'l-Endelüsî mine'l-Fethi ilââ Sukuti'l-Hilâfe*, Dâru'l-Mârif, Cairo, 1st edition, 1985, p. 233.

²⁸ See, El-Ziriklî, Hayruddin bin Mahmud, el- A'lâm, Dâru'l- 'İlmi Lil-Melâyîn, (15th Edition), 2002, 7/130; Collected from Mu'cemu'l-Şu'arâi'l- 'Arab, *Encyclopedia of Poetry* (This book is electronically numbered within the framework of bibliography service), p. 247; İbn Ma'sûm, Sadruddîn el-Medenî, 'Ali bin Ahmed, *Selâfetu'l-Asri fi Mehâsini'l-Şu'arâ bi-kulli Mısr*, (This book is electronically numbered within the framework of bibliography service); İbnu'l- 'İmâdi'l-Akrî, 'Abdulhay b. Ahmed bin Muhammed, *Şezerâtu'l-Zeheb fi Ahbâri men Zeheb*, Critical ed. Mahmud el-Arnâvut, Dâr İbn Kesîr, Damascus-Beirut, 1st edition, 1406 /1986, 4/330.

Ibn Hallikân said: Among the Maghrebs, there is no one in his rank, neither before him nor after him; on the contrary, he was arguably their best poet. He was like the Commander of the East in the eyes of Maghrebs and the two belonged to the same era.²⁹

2. His Birth, Growth and Death

Poet Ibn Hani; was born in es- Sukûn, one of the villages of Ishbiliya, in Andalusia in 320 Hijri, grew up there and learned poetry and literature there. At the same time, he grew up in a noble family with knowledge and decency. His father, Hani, was from the villages of al-Mahdiyya in Africa, he was also a poet and literate. Then he immigrated to Andalusia. Our poet, whose son is mentioned, was born and raised in Ishbiliya. He worked there and had a great literary background. He wrote poetry and became famous in this field. He had memorized Arabic poems and news. He became attached to the Emir of Ishbiliya and gained prestige in his presence. He was very immersed in pleasure and entertainment; he would not break away from them. He was accused of adopting the way of the philosophers, which caused the people of Ishbiliya to be angry with him. Because of him, bad words started to be uttered about the king. He was also accused of being of the same denomination. Thereupon, the king ordered him to leave the country until the accusations against him were forgotten. Ibn Hani left Ishbiliya when he was twenty-seven³⁰.

He left there and wandered around the region and reached Maghreb. There, he met Commander Jawhar and praised him. Then he went to Zab and joined Cafer Ibn al-Andalusia and his brother Yahya. He took refuge beside and came under their protection. They also hosted him nicely and gave him goodwill. Then the news of this reached Ebû Temîm al-Mu‘izz. He called her over and greeted him nicely and generously offered him treats. When al-Mu‘izz went on an expedition to Egypt, he asked al-Mu‘izz's permission to go to his family and bring them and catch up with him, and he gave permission. He left for his country. When he reached Barka, he stayed with one of the notables of the region for a few days to rest, and Ibn Hani was hosted for days. One day, he came out drunk from his house where he was staying. In the morning, people found him strangled in one of the country's slums. The reason for this and the perpetrator of the incident were unknown. He died on Wednesday, in AH 362. He was over forty years old. When the news of his death reached al-Mu‘izz, he was very upset and said: "This person was someone we hoped to brag about to the Eastern poets, fate did not grant us this."³¹

Ez-Ziriklî also states that Ibn Hani traveled to Africa and Algeria, then he initiated to Fatimid Caliph al-Mu‘izz Lidinillah Mead b. İsmail and he lived with him for a short time in el-Mansuriya near Kayravan. After that, it is reported that al-Mu‘izz went to Egypt when Commander Jawhar al-Siqilli had conquered Egypt, Ibn Hani sent him off and returned to Ishbiliya, took his family to al-Mu‘izz and he was heading to Egypt to catch up with the city and that he was assassinated in Barka when he arrived there.³²

Ibn Hallikân also said: When Mu‘izz headed to Egypt, Ibn Hani saw him off. He returned to Morocco to take his family and catch up with him. He got ready and followed him. When he arrived in Barka, a person from the people of Barka hosted him. He had fun in the entertainment meetings for days with his host, so it is said that the people in these meetings tortured and killed him. It is also stated that he left these meetings drunk, oozed away on the road, and was found dead in the morning and the reason for this was not known. This event took place on the day that transited the twenty-third night of Rajab to Wednesday morning in the year three hundred and sixty-two Hijri. He was then forty-two years old. When the news of the poet's death reached the Fatimid Caliph al-Mu‘izz Lidini'llah on his way to Egypt, he expressed his sadness for his death and his likeness for his poem and said: "This person- that is Ibn Hani- was someone we hoped to be proud of against the Eastern poets, fate did not grant us this."³³

²⁹ es-Safedi, Selahuddin Halil b. Aybek, al-Vâfi bi'l-Vefeyât, Critical ed., Ahmed el-Arnaut and Türkî Mustafa, Dâr İhyâi'l-Turâsi'l- 'Arabî, Beirut, 1420 /2000, 1/260.

³⁰ See, İbn Hallikân, Ebu'l- 'Abbâs Şemsuddîn Ahmed b. Muhammed, Vefeyâtu'l-A 'yân, Dâr Sâdr, Beirut, 4/421; Kehhâle, Ömer Rızâ, Mu‘cemu'l-Muellifîn, Mektebetu'l-Musennâ, Dâr İhyâi't-Turâsi'l- 'Arabî, Beirut n.d., 12/88.

³¹ el-Hamevî, Şihâbuddîn Yâkût b. 'Abdullaâh, Mu‘cemu'l-Udebâ', Critical ed. İhsân 'Abbâs, Dâru'l-Ğarbi'l-İslâmî, Beirut, 1414 /1993, 6/2667.

³² See, al-Ziriklî, al-A'lam, 7/130.

³³ İbn Hallikân, Vefeyâtu'l-Ayân, 4/50; Yâkût el-Hamevî, Mu‘cemu'l-Udebâ', 19/93; Mustafa Aydın quoted from these two books in his article named İbn Hânî el-Endelüsî. See, ibid., p. 3; M. Faruk Toprak, İbn Hânî, (DIA), 20/28.

Chapter Two

Poetic Features of the Divan of Ibn Hani

1. Artistic Features of Ibn Hani's Poetry:

The first thing that the researcher will see in the era of Ibn Hani is the emergence of a new poetry movement that revives the original features of the old Arabic poetry, which was abandoned by the owners of the modern movement led by Abu Nuwas. Arabic poetry had lost many of its simple and plain bedouin features. For this reason, this trend came to restore the old artistic features of Arabic poetry on the one hand, and to limit the rebellion of muhdes poets against Arabic poetry on the other hand. This new trend was traditionalist on the one hand and innovative on the other. Undoubtedly, it retained the poetic method of the eulogy in terms of language and music; but it was considered an innovator in the meaning and delineation of poetry.

In terms of method, the owners of this movement acted on the traditions of the old poets, such as starting their poems with lamenting at the ruins/traces or beginning the poem with a preparatory ghazal, and then moving on to the poet's main goal.

With regards to the language, as was the custom of the ancient poets, they tended to prefer the polyphony of the words and the grandeur of the expressions. From the point of view of poetic music, they also preferred long prosody with solemn names and strong rhymes with a strong timbre.

In terms of the spirit and moral aspects of Arabic poetry, the adherents of this trend were dominated by being far from the extremism and rebellion identified with Abu Nuwas, ridiculing traditions and things that people lean on. As a matter of fact, he was also far from excesses in obscene matters, openly expressing rebellion and boasting about ugliness.

In terms of their semantic and figurative aspects, they delved deeply into the issues of meaning and shape and explored new meanings that were wonderful, original and no one knew before. This trend has reached its peak in the hands of al- Mutanabbi. Because al-Mutanabbi is considered a symbol of this orientation³⁴.

One of the outstanding features of Ibn Hani's poetry was his power to dominate the words. For he was holding the reins of his tongue in his hands and moving it as he pleased. Therefore, his poems were known for the expression and expressiveness that he used in the service of the Fatimids in terms of spreading the beliefs of the Fatimid caliphs, urging them to adopt their beliefs, glorifying them, praising them and spreading their values. One of the examples of this is the praise of the Fatimid Caliph al-Mu'izz Lidini'llah. Ibn Hani praised him in more than one of his eulogies. The poem "al-Nuniyya", which is considered the brightest of the praises and the most outstanding of the poems, is also one of them. This is the first poem he read to him in the Qasida Kayrevan, and al-Mu'izz gave him a great reward for this qasida. In his first couplet (matla) he says:

الْعَيْنُ³⁵ الْخُدُوجُ يَبْرُ مِنْهُمَا أَمْ يَبْرَيْنُ عَالِجٍ أَعَقَّةٍ مِنْ هَلْ
شُجُونُ³⁶ أَنْهَنْ إِلَّا كُنْ مُدْ عَهْدَهَا دَمَمْنَا مَا لَيْالٍ وَلَمِنْ

“ ‘Is it one of the valleys of Alic and Yebrin? Or are the big-eyed cattle of the palanquins carrying the lover from there?

Which of us has nights that we have not condemned from the very beginning, what are they but sadness and grief from the very beginning!”

In fact, when he managed to conquer the Moroccan city, he also praised the commander of al-Mu'izz, Jawhar al-Siqilli, as follows:

³⁴ Heykel, Ahmed, el-Edebu'l-Endelüsî mine'l-Feth ila Sukûti'l-Hilâfe, p. 194, 196 (abbreviated); el-Behbîti, Necîb Muhammed, Târîhu's-Şiri'l- 'Arabî hatta Âhiri'l-Karni'l-Sâlisi'l-Hicrî, Dâru'l-Kutubi'l-Misriyye, Egypt 1950, p. 485 et al.

³⁵ Yebrîn: Reml Yebrîn (Yebrîn sandy) place name. al-Hajaru'l Yamama is also a vast sand in the area on the right at sunrise. It is also the name of a village near Aleppo.

³⁶ Divânu İbn Hânî, p. 344.

وَلَمَّا تَغَشَّتْ جَانِبَ الْأَرْضِ فِتْنَةٌ تَشْبُ لَطَى الْهَيْجَاءِ أَلْفَحَا
فَقَزَحَ حَزَا³⁷ يَذْبُلَا مِنْهُ وَزَحَزَحَتْ عَنُوءَ وَاسُولِ ابْنِ فِي سُولَا وَأَذْرَكَتْ

“When sedition covers the face of the earth, the fire of war blazes as it burns.

I took what I requested from Ibn Wasul (from Muhammad bin al-Fath) by force. consequently, I dismantled the Yazbul Mountain, and it was dismantled.”

At the same time, he invited people to Ismaili beliefs in his poems. These are the following words that always point out the necessity of finding an innocent imam.

دَلِيلَا وَالْقِيَّاسُ، رُشْدَا وَالْعَقْلُ وَاعْظَا التَّفَكُّرُ يَكُنْ لَمْ وَلَاكَ
تَرْيِيلَا³⁸ أَرْكَانَهَا وَلَزُلَيْتْ تَضَعُضَعَتْ الْبِلَادِ سَكَنَ تَكُنْ لَمْ لَوْ

“Had it not been you, thought would not have given lessons, reason would not have guided, comparable would not have been evidence.

Had it not been you, the country's settlements would have been a mess, the country's columns would have been torn apart and shattered.”

Such are the features of his poetry. They are also easy to understand, far from being oblique and beyond vagueness. Only by listening and simple thinking the mind comprehends his poems. This is a feature that has left its mark on almost all of his poems. Jawhar al-Siqilli's eulogy written for him when Egypt was conquered by him also testifies to this. He begins the eulogy as follows:

الْأَمْرُ³⁹ قُضِيَ قَدْ الْعَبَّاسُ لِبَنِي قَتْلُ
مِصْرُ فُتِحَتْ هَلِ الْعَبَّاسُ بَنُو تَقُولُ

“The sons of Abbas say, Has Egypt been conquered? Tell the sons of Abbas that it is over.”

His poetry is also marked by the beauty of its arrangement, the quality of its royalty, and the soundness of its compositions. So much so that the composition of the first verse is the same as the composition of the second verse. The following lyrics are examples of this feature in his poetry:

نُودِي⁴⁰ إِذَا النَّادِي فِي السَّمْعِ مُنَدِّدٌ — طَرَقَتْ إِذَا الْجَلَى فِي الْعَرَمِ مُؤَيِّدٌ

“(He) reinforces perseverance when disaster knocks on the door. And when he is summoned to parliament, he tears out the ears.”

In the same way, the following is one of the examples of this:

صَمَمَ⁴¹ سِوَاكُمْ عَنْ أَدْنَى وَفِي عَمَى سِوَاكُمْ عَنْ نَاطِرِي فَفِي

“My eye sees none but you, and my ear hears none but you.”

Again, one of the features of his poetry is that his poetry is characterized by conformity to his nature and indicates his temperament. This is because it is far from being contrived, incomprehensible tricks and unusual analogies. As a matter of fact, his poetry also carries a religious remarks. He mostly mentions religious beliefs, concepts related to the universe, or Quranic truths. He does these by estranging the wrongness and the correctness of the idea that he wants to clarify and shed light on. For this reason, we see that he explains and compensates for the meanings of the verses of the Holy Qur'an in many of his poems, and the following words are among them:

إِعْصَارُ⁴² جَيْشِهِ مِنْ قَاصَاتِهَا مَغْرُوشَةُ أَرْضِهِمْ جَنَانًا كَانَتْ

“Their plots were gardens furnished like thrones. A hurricane from his army hit them.”

³⁷ Divânu Ibn Hânî, p. 79, 80.

³⁸ Divânu Ibn Hânî, p. 280, 281.

³⁹ Ibid.

⁴⁰ Divânu Ibn Hânî, p. 389.

⁴¹ Divânu Ibn Hânî, p. 324.

⁴² Divânu Ibn Hânî, p. 144.

And also this saying:

الْعِتَاقُ⁴³ لِلصَّافِنَاتِ قَدِيمًا نَّ سُلَيْمًا حُبَّ أَصْفِيَتِهِنَّ أَنْتَ

“Just as Solomon used to love breed horses, so you chose them.”

Again he says:

الأُولَى الْقُرُونُ بِمَبْعَثِكَ نُشِرَتْ مُرْسَلًا نَبِيًّا أَوْنَةً كُنْتَ لَوْ
تَضَلِيلًا⁴⁴ بِدُعَائِهِ زَادَهُمْ مَا قَوْمِهِ فِي مُنْذِرٍ أَوْحَا كُنْتَ أَوْ

“If you had been a messenger momentarily sent, the first centuries would have been resurrected by your sending.

If you had been Noah who warned them among the people, his call would not have been more than an increase in their knowledge.”

2. The Poetry Themes in Ibn Hani's Divan

The themes that Ibn Hani dealt with in his poetry vary. The most prominent themes are eulogy and praise (el-Medh and Sena), and the most prominent of his qasidas in which this purpose appears are those that are known as "Muizzies". These qasidas that Ibn Hani wrote for al-Mu'izz Lidinillah have a significant place in literature, history, politics, and sociology. Furthermore, these qasidas are not only great literary treasures, but also a great honor for Ibn Hani and his art. These qasidas that he composed are only in praise of al-Mu'izz and his state, and in defense of the Fatimids right to the caliphate. These qasidas have significant place in Arabic literature.⁴⁵ In most of his poems, the poet describes the wars of al-Mu'izz with the Romans and his seizure of their lands;⁴⁶ Because the poet stayed with the caliph for about four years and wrote poems about him. He expressed his feelings toward him and his country.⁴⁷ These poems are considered among the most eloquent qasidas in terms of art, and amount to about half of Ibn Hani's literary legacy. One of the most important of these qasidas is the one in which Ibn Hani praises al-Mu'izz Lidinillah and begins with a ghazal describing his beloved who went out at night and left him alone. Ibn Hani begins his qasida as follows:

مُضْمَخٌ بِالْعَبِيرِ مِهَادٍ ضَجِيعُ أَفْتَحُ أَقْتَمُ اللَّيْلِ وَجَنَاحُ سَرَى
أَبْلُغُ⁴⁸ الْمَلِكِ قُبَّةَ أَعْلَى مُحَجَّبُ كَأَنَّهُ الْخَيَالِ مُرُورٌ فَحَيِّثُ

“At night, my beloved's phantom came to visit me in my amber oil smeared bed, embraced me with the wings of darkness like a big eagle embracing its young ones in its nest.

I saluted the phantom that was moving away and said, ‘God bless you always’, he turned away from me as if his neck was stiff, as if he was a veiled noble in the highest dome of the king's palace.”⁴⁹

In this poem, Ibn Hani blends the words of ghazal and the words of praise for al-Mu'izz al-Fatimi and uses them together.

In another poem, we can observe that Ibn Hani lends some controversial divine features to Al-Mu'izz, which the poet expresses in accordance with the principles of the Ismaili creed that the poet believes in, which is that there is an imam, to whom obedience is obligatory, and it is obligatory for him to be the caliph of the Ummah

⁴³ Divānu Ibn Hânî, p. 226.

⁴⁴ Divānu Ibn Hânî, p. 280.

⁴⁵ el-Hafâcî, Muhammed Abdulmunim, Kısatsu'l-Edeb fi'l-Endelus, Mektebetu'l-Mârif, Beirut, p. 181, 190.

⁴⁶ Ali, Zâhid, Tebyînu'l-Me'ânî fi Şerhi Divani Ibn Hani el-Endelüsi el-Mağribi, Cairo, Matba'atu'l-Mârif, 1352 AH, p. 45.

⁴⁷ el-Hafâcî, Muhammed 'Abdulmun'im, el-Edebu'l-Andelüsi elt-Tatavvur ve'l-Tecdîd, Dâru'l-Ceyl, Beirut, (I. Edition), 1412 / 1992, p. 446.

⁴⁸ Divānu Ibn Hânî, p. 84.

⁴⁹ Ali, Zâhid, Tebyînu'l-me 'ânî fi Şerh Divân Ibn Hânî, Egypt 1352, p. 183.

and the ruler of the state. The Imam is different from other people since he has the characteristics and qualities that other common people lack:

القَهَّارُ الواحدَ فأنْتَ فاحْكُمِ الأقدارُ شاءتْ ما لا شئتَ ما
الأنصار⁵⁰ أنصارُك وكنأما محمَّدُ النبي أنت وكنأما

“What you wish happens, not what destiny wants, you judge because you are the only one with the destructive power! As if you were Prophet Muhammad, as if your followers were Ansar.”

These doctrinal beliefs are among the topics that characterize his art. This is clearly seen in his poems. This is due to his devotion to the Ismaili Fatimids in Andalusia and his sincerity in his loyalty to their faith, which is why he was also tested in Andalusia. The following verses are from one of his poems revealing this belief. Here, he describes the faith of the Fatimids and the spiritual authority of the Fatimid sultan:⁵¹

الإيماءُ ويظهرُ السُّجودَ تُخفي فخرَاضِعُ لَهُ كَوَاكِبُهَا أَمَا
شُفَعَاءُ لِحُدُودِهَا وَجُدُودُهُ بِهَا يَأْتِي لَأَمَّةِ الشَّفِيعِ هَذَا
الْأَمْنَاءُ⁵² عُدَّتْ إِنْ وَبِلَادِهِ عِبَادِهِ بَيْنَ اللَّهِ أَمِينُ هَذَا

“The stars of the sky bow down to him. They conceal the prostration but reveal it by implication.

This caliph is the intercessor of the Ummah, he will fulfill his duty. His ancestors are also intercessors for the ancestors of the Ummah.

When the trustworthy people are considered, he is the most reliable among the servants and the lands of God.”⁵³

One of the prominent features of Ibn Hani's poems is horse descriptions. When he spoke of al-Mu'izz's horse, he states that it was a noble horse. He also states that it was very fast, and it stood out among other horses with its large size. Ibn Hani says:

غَلَاءُ الْمَذَكِيَّاتِ وَجَرِي سَبَقَتْ سُوِّقَتْ إِنْ الَّتِي وَالْأَعُوجِيَّاتُ
نَجَاءُ إِسْتَحِثَّ إِذَا النَّاجِيَّاتُ ت السَّابِقَاتِ السَّابِحَاتِ الطَّائِرَاتُ
وَالْخَيْلَاءُ⁵⁴ لَهُنَّ وَالْكَبِيرِيَاءُ لَكَمَاتُهَا الْوَعْيُ حَمْسٍ فِي فَالْبَاسُ

“When a race is held, the horses of Hilali descendants win. Smart horses' run is precious.

They gallop, swim, carry, outrun when they are spurred, and they save.

In the midst of war, power comes from their kicks. Hugeness and gorgeousness are also unique to them.”

Apart from horses, Ibn Hani also depicts ships. In his various qasidas, he also describes al-Mu'izz's ships that fought the battles with the polytheists. In one of these qasidas, he talks about the naval battle between the Muslims and the Romans. He says: These ships run in the water with their sails set, and the winds push them gently, it should also be known that these ships are unmatched in terms of the beauty of their structures. Ibn Hani describes the ships as follows:

رَحَاءُ وَالرِّيَّاحُ بِأَمْرِكَ تَجْرِي مَوَاجِرُ الْمُتَشَاتِ الْجَوَارِي وَلَكْ
عُذْرَاءُ⁵⁵ وَكُلُّهَا وَالنَّاتِجَاتُ مَحْمُولَةٌ وَكُلُّهَا وَالْحَامِلَاتُ

⁵⁰ Divānu Ibn Hânî, p. 14; ‘Ali, Zâhid, Tebyînu’l-me ‘ânî fi Şerh Dîvân Ibn Hânî, Egypt 1352, p. 365.

⁵¹ See, Mecellet Kulliyet’l-Terbiyyeti’l-Islâmiyye (Journal of the Faculty of Islamic and Human Sciences), University of Babylon, issue 19, February 2015, p. 640.

⁵² Divānu Ibn Hânî, p. 4, 5.

⁵³ Ali, Zâhid, Tebyînu’l-Meâni fi Şerhi Divanî Ibn Hani el-Endelusi al-Mağribi, Cairo, Matbatu’l-Mârif, AH 1352, p. 18.

⁵⁴ Divānu Ibn Hânî, p. 7-8.

⁵⁵ Divānu Ibn Hânî, p. 7.

“The ships gliding away with their sails set are yours. By your command they sail in pleasant winds. The ships carrying loads, carrying goods are all full, all are brand new ships.”

Ibn Hani is also distinguished by the purpose of describing battles and clashes in his poems. When al-Mu'izz received the news that Egypt had been conquered by his commander, Jawhar, Ibn Hani described this conquest, the news about it, and its political consequences in a qasida:

الأمر⁵⁶ قُضِيَ قَدَ الْعَبَّاسِ لِبْنِي فَقُلْ مِصْرُ قُتِحَتْ هَلِ الْعَبَّاسُ بَنُو تَقُولُ

“The Abbasids say, has Egypt been conquered? Tell the Abbasids that the job is done!”

Ibn Hani also talks about al-Mu'izz's wars against the Romans in his al-Mu'izziyât.

As for the elegy, his diwan is almost devoid of it. It was not found that he lamented anyone except two people who were not related to him by kinship. One of them is Ibrahim Ibn Jafar's younger son.⁵⁷ Ibn Hani wrote an elegy for him. He also wrote two elegies for Ummu Cafer.⁵⁸ The following couplets are from his elegy:

مَاتَ مَنْ لَوْ عَاشَ فِي سِرْبَالِهِ غَلَبَ النُّورُ عَلَيْهِ فَاتَّقَدَ
قَدْ رَأَاهُ وَهُوَ مَيِّتٌ فَبَكَى مَنْ رَأَاهُ وَهُوَ حَيٌّ فَسَجَدَ⁵⁹

“(That child) died, if he had lived (grown up) in his armor, the light of his face would have dominated his armor and illuminated everywhere.

Those who prostrated (because of his beauty) when they saw him alive, saw him dead and wept.”

As for the Ghazal, those who research Ibn Hani's divan for the purpose of finding ghazals, cannot find the ghazal theme much. In most of his poems, he adopts the feature of narrative poetry with all its elements and artistic components.⁶⁰

The following poem is an example of that:

فَسَلِّمِي السَّلَامَ حَرَجَ مِنْ وَبَرَنْتِ فَأَنْعِمِي عَلَى النُّعْمَى لَكَ إِيهَا
مُتَطَلِّمٍ وَمِنْ مَنَا ظَالِمٍ مِنْ وَمُعَشَّقٍ عَاشِقٍ مَوْقِفٍ لِلَّهِ
الْمُنْتَسِمِ النَّزَى فِي خَدِّي عَفَرْتُ إِذَا حَتَّى نَعْلِهِ مَوْطِي بَادَرْتُ
عَنْدَمٍ مِنْ جَدَاوِلِ الْعَقِيقِ صَحْنٍ فِي فَأَجَالٍ وَجَنَاتِيهِ مِنْ إِعْتَلَّ
دَمٍ⁶¹ مِنْ بَوْرِدٍ دَمِي لِسْفِكَ وَدَنَا عَصَبِيَّهَا دَهَبِيَّهَا عَلَى أَجْرَى

“Increase your blessings on me further. You got rid of the hassle of saying hello, now greet me.

The attitude of the lover and the beloved is for God. Because of the one who oppresses us and complains about oppression. I ran to the place where the soles of his feet tread so that I could rub my face on the ground that had the scent of his feet.

His cheeks turned red, and lines formed like red bands on an agate stone.

He poured the color of asabiyye (red Yemeni paint) on the gold color. He approached to pour my blood upon a blood red rose.”

⁵⁶ Ibid.

⁵⁷ Tebyînu'l-Me'ânî fî Şerhi Divani İbn Hânî, p. 245.

⁵⁸ See., 'Ali, Zâhid, Tebyînu'l-Me'ânî fî Şerhi Divani İbn Hânî, p. 311; Mecelletu Kulliyeti'l-İslâmiyye li'l- 'Ulûmi't-Terbeviyye ve'l-İnsâniyye, p. 648.

⁵⁹ Divânu İbn Hânî, p. 114.

⁶⁰ See, Mecelletu Kulliyeti'l-İslâmiyye li'l- 'Ulûmi't-Terbeviyye ve'l-İnsâniyye, p. 653.

⁶¹ Divânu İbn Hânî, p. 341; 'Ali, Zâhid, Tebyînu'l- me'ânî fî Şerhi Divân İbn Hânî, p. 708.

It is considered that Ibn Hani al-Andalusian did not love anyone in his life, because we could not find the name of a girl that he loved and mentioned a lot, as it was the tradition for the poets who have lovers.⁶²

Satire is clear in his poetry. In particular, Ibn Hani satirized the sons of Abbas (the Abbasids), who were considered the enemies of the Fatimids, which led him to take revenge on them and denounce their faults:

وَالْحُرُّ الْعَبْدُ يَسْتَوِي هَلْ نَسَلْتُ وَمَا نَنْتَلَهُ اللَّهُ أَوْ رَثَ مَا نَنْتَلُهُ بَنِي
الْكُفْرِ هِيَ وَدَعَوَى قَائِلَاكُمْ أَبَاكُمْ بِرِقْفِهَا أَعْدَتْ وَهِيَ بِهَذَا وَأَنَّى
نُكْرُ⁶³ وَلَا عَرَفَ الْأَمْرَ فِي لَكُمْ فَمَا يَسُوسُهُمْ مَنْ إِلَى رُدُّوهُمْ النَّاسَ دَرُوا

“Let the sons of Nettle (the Abbasids) be cut off, let them die out, can a slave and a free man ever be equal?

How can it be? Ummu Nettle bewitched your father, do not try to sue your father, your cause is ingratitude. Leave people alone, leave them to those who will rule over them, how do you know what the commanding right and forbidding wrong is?”

Scholars such as Munîr Nâcî, Ebu'l-Kasım Muhammed el-Karî, Ahmed Khalid, Muhammed 'Ali el-Harfi and Ahmed Hasan Bîsek conducted independent research on the life and poems of Ibn Hani.⁶⁴

3. The Divan and Commentaries of Ibn Hani

Ibn Hani's divan has attracted the attention of researchers and scholars. Therefore, the number of manuscripts in important libraries in the world and in private libraries of Shiite Ismaili scholars in India has reached twenty-eight.⁶⁵ The first edition of the Divan was published in Bulak (1274 / 1857) with the biography of the poet written by Ibn Halikan along with explanations and definitions of some words. A relatively more legible edition of this publication, without giving an explanation of the words, was made in Beirut (1302/1884, 1304/1886). There are several other editions as well.⁶⁶

Ibn Hani's divan has also been discussed, added commentary on, and analyzed by researchers. The most important commentaries are:

3.1. Ibn Hani's Divan: Kerem al-Bustani, Beirut Press Publishing House, Beirut 1400/1980. In this work, Muhakkik also wrote an introduction to the divan, explained Ibn Hani's upbringing, beliefs and status in the Fatimid State, and declared his status in literature. Surely, he also made explanations for the obscure and ambiguous words in his divan in the footnotes.

3.2. Tebyînu'l-Meânî fi Şerhi Divani Ibn Hanî al-Andalûsi el-Mağribî: It is the work of Dr. Zâhid 'Alî. In this work, Zâhid 'Alî corrected the divan using a few manuscripts and published a preface included the corrected the errors. (Matba'atu'l-m'arif, Egypt AH 1352) The work is approximately nine hundred pages. The commentary also explained the reason for choosing this divan for printing. He also mentioned the number of printed copies of the Divan. It is stated that there are three copies of it. The first one printed in AH 1273 in Egypt, second in Beirut, then in A.D. 1886 and once again AH 1326. He stated that it was printed there in AH 1326. He also mentioned and made explanations about the manuscripts. He reported that he had eighteen manuscripts, of which thirteen were kept in European and Egyptian libraries, and five in private libraries of scholars in India.

Dr. Zâhid 'Alî, after this introduction, wrote about Ibn Hani's life and described his birth, lineage, upbringing and education. He also talked about his murder and explained the reason for it. Moreover, in this context, he also talked about the views of those who criticize his poetry. Then he mentioned the features of his poetry and explained their five characteristics. Later, he referred to the flaws of his poetry. At the same time, he

⁶² See, Mecelletu Kulliyeti'l-İslamiyye li'l- 'Ulûmi't-Terbeviyye ve'l-İnsâniyye, p. 654.

⁶³ Divânu İbn Hânî, p. 124; Tebyînu'l-Meânî fi Şerhi Divani İbn Hânî, p. 337-338.

⁶⁴ See., M. Faruk Toprak, İbn Hânî, DİA, 20/ 28.

⁶⁵ For more information, see Muhammed el-Ya'levî, İbn Hânî el-Mağribî el-Endelûsî, p. 31, 41

⁶⁶ See, M. Faruk Toprak, İbn Hani, DIA, 20/ 28.

compared the poems of Ibn Hani with those of al-Mutanabbi. He also talked about his contemporary poets who were influenced by Ibn Hani's poems. Then, he also mentioned Ibn Hani al-Ashgar, who is known for reviewing his poems (en-Nazmu'l-mühezzeb). Further, he provided information about the lives of those praised by Ibn Hani and explained the events related to the writing of the odes. At the end of his research, he mentioned and explained the idioms and beliefs of the Shiite Ismaili sect.

Conclusion

We can summarize the results of our research as follows:

- The literary position of Ibn Hani al-Andalusian in his age has been introduced. So much so that Ibn Khallikan said about him: Among the Moroccans, there is no one like him in his stratum, neither from the previous ones nor from the later ones. He was undoubtedly their best poet. He was like al-Mutanabbi in the east in the eyes of the Maghreb. Both were contemporaries.

- The place of the Fatimid caliph in the eyes of Ibn Hani: Despite the difference in their status, the poems he wrote about the Fatimid caliph can also be evaluated differently. Among them, there are the ones in literary form, which are the ones that Ibn Hani wrote about the praise of al-Mu'izzin. They constitute the best examples of qasida in terms of literature. They were regarded as important and highly appreciated by literary critics so they made the literary critics proud of those poems. There are also some of those poems that have historical value. For, aside from the political positions, his al-Mu'izziyât, which consists of his poems about al-Mu'izz, are the main works in the history of the most important events in the Maghrib towns.

Especially when the Fatimid Caliph al-Mu'izz received the news that Egypt had been conquered by the commander Jawhar al-Siqilli, Ibn Hani described this conquest, the news of the conquest and its political outcomes in a magnificent way.

- Ibn Hani represents a new trend in terms of the features of his poems. In his poetry, he opposed the poetry movement that rebelled against the characteristics of ancient Arabic poetry. This new trend was traditionalist, on the one hand, and innovative on the other. He preserved the poetic method of the eulogy in terms of language and music. However, he is considered innovative from the perspective of meanings and forms of poetry.

- From Ibn Hani, only a divan, where his eulogies are collected alphabetically, has survived until today. It is not known whether he wrote prose or not. His divan, which consists of nearly four thousand couplets, mostly contains eulogy-type poems. Although rare, there are also elegy and satirical eulogies.⁶⁷

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⁶⁷ See, Mustafa Aydın, İbn Hânî el-Endelûsî, p. 3.

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