PROSODY AND RHYME IN CLASSICAL ARABIC AND PERSIAN

by

M.B. Lorraine, M.A., Ph.D. [Cantab.]
ACKNOWLEDGEMENTS

The first tribute of gratitude is to the departed: Professor Reuben Levy, who first sprang the question, "What's the metre?"; Professor A.J. Arberry, and Tawfiq Sâyigh, who first took me through the Ma‘allaqat. To Peter Avery, also of Cambridge, thanks are due for encouragement, even at vast distances. The peace and abundance of the University Library, Cambridge, made the impossible possible. To my colleagues at the University of Washington is owed a debt for encouragement and stimulation, the same no less to the graduate students in Arabic, Persian and Turkish over the last few years. The last word of gratitude, but by no means the least, must go to Mrs. Jay Thomas, who has made the illegible printable and the obscure luminous, in so short a time that Hercules or Rustam would envy her.

M.B. Loreine
Seattle
September, 1973
Exactly the same transliteration has been used for Persian as for Arabic. Each letter or digraph in the transliteration represents an Arabic script consonant or vowel. Initial hamza has not been represented in either language, as it may be assumed. Final, silent ح in Persian has not been kept after a, to distinguish it from pronounced ح.

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<th>Arabic</th>
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<td>فاثا - a+alif - ā</td>
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<td>ت</td>
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<td>خ</td>
<td>ت مربیتا is omitted except in the feminine construct, when it is shown as ت. Final vowels in Arabic are omitted, so the article is always al- . One exception is in names etc. when Persian, though Arabic in form, e.g., Shamsu'l-Dīn. With a few exceptions, letters are named by their transliteration, except ا</td>
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INTRODUCTION

The purpose of the present book is to provide students of Arabic and Persian with an explanation of both how to scan poetry in those languages and the complex terminology, and theories connected with it, to be found in any native work on the subject.

This book has been long in mental gestation. It began with the frustration of an undergraduate at Cambridge in the late 1950's, who found that the back of Wright's Arabic Grammar helped to scan Arabic verse, though not to remember the metres without consulting it, while Persian metres remained a tantalising puzzle, especially the complex names of them, such as could be found in R.A. Nicholson's excellent Selected Poems from the Divān Shamsi Tabriz, in which each poem is headed by the traditional description of its metre, and the occlusion in classical longs and shorts. Still in the erroneous belief that he understood Arabic metres, thanks to Wright, the now graduate of Cambridge University, between teaching times in Isfahan, tackled the Persian problem, with increasing knowledge and dissatisfaction, until the truth of the rubāṣ, as presented in the Mujaam of Shams-i Qays, struck him like lightning. The discovery that the rubāṣ could be better and more simply described determined him to write the book. Several years and a doctorate later, discussion with graduate students reaffirmed the need for the book. The original plan was to present the matter in two parts: the first would describe Persian metres as they were, without the complexities of the adopted Arabic system of ḍāḥid; the second would describe the ḍāḥid as applied to Persian. Then, a reading of Gotthold Weil's
Grundriss und System der alltäglichen Metern inspired further investigation of Arabic verse and the original ḍaruż. Well's most important contribution in his masterly little book, only admnistrated in his revised article, s.v. ḍaruż, in the second edition of the Encyclopaedia of Islam, was the explanation of the true purpose of al-Kamîl’s circles. Finally, the chance discovery of an exhaustive summary of classical Arabic theory, La métrique arabe. Traité complet de versification, by an Algerian, Mohammed-ben-Braham, mostly in French but with all the technical matter and quotations from sources in the original Arabic, led to the decision to deal with both Arabic and Persian. Further teaching and discussion of the subject decided the final form, in three parts. The first would present the Arabic ḍaruż, for it is a practical system that fits Arabic better than the Western attempts to use purely Greco-Latin quantitive patterns. This part draws heavily on Ben-Braham’s work. The second would present a new analysis of Persian metres, which are purely quantitative and should be analysed and described as such. The analogies in the patterns resulting from the new analysis with a Greco-Latin classical type of system are so striking that classical names of poetic feet have been inserted in this part, which are merely suggestive and do not presume proof of any connection. It should be added that Farvīs Mustī Khânîrâf’s Wasn-i šīr-i fîrâf confirms most of the conclusions of this part, but the author of this book still cannot see why Professor Khânîrâf made up even more circles for Persian metres when he seemed so close to truth and simplicity. His most interesting observation concerns the place of stress in Persian verse. It does not affect the quantitative metres as such, but if there is not an even distribution of word stresses, so that one falls on one syllable in every two, though it does not matter which, the
metre sounds different and may be awkward to read or hear. This is an important observation for any discussion of style and its development in Persian, but it does not affect the metres.

Finally, because it is impossible to understand any Persian discussion of metre, even the book of Professor Khānlarī referred to, without a knowledge of the traditional system of \( \text{arūd} \) in Persian, the third part, presuming a knowledge of the Arabic \( \text{arūd} \), is a critical and explanatory summary of al-Mu'jam fī maṣḥṣṣ al-fāṣl al-ṣamāl, without all the details and examples. This method is the opposite of what has usually been done in this field. Until Weil, no western scholar took \( \text{arūd} \) seriously for Arabic. The case was different in Persian. Gladwin, Blochmann and those who included metrics in their grammars, like Platts and Rankin, presented English versions of the traditional Persian system, usually according to late summaries, like Sāfī's, which Gladwin used and Blochmann translated. The present work is based on these assumptions: that a knowledge of metrics is necessary for the proper study of Arabic and Persian classical poetry; that the \( \text{arūd} \) best explains Arabic metres and is more memorable than an arbitrary Western classical system; that \( \text{arūd} \) as applied to Persian metres is an excellent example of misguided ingenuity, as Persian metres follow quite different principles; that, on the other hand, Shams-i Qays, author of the Mu'jam, has many interesting things to say, and, though hampered by his traditional theories, knows perfectly well the difference between Arabic and Persian practices in verse, and is worthy of study. His book is much easier if the reader already understands \( \text{arūd} \) as applied to Arabic.

The terms, "reader" and "student", should be understood in the widest sense -- anyone who attempts Arabic and Persian poetry in the original.
The author is conscious that he has not read, nor ever will, every line of Persian verse, so the second part, which depends less on any theoretical source than on reading, teaching and explaining Persian poetry, may sin by omission; comments and criticisms, with references, will be welcome from such readers and students. For the rest, the bibliography makes clear the extent of the author's debt.
Al-قطر: The Prosody of Classical Arabic Verse

1. The term قطر or, more precisely, "im al-قطر, refers to the metric system of classical Arabic verse. "Rhyme" is a separate subject.

2. The minimum unit of a poem is a بيت, and each بيت consists of two equal, or nearly equal parts, called نحر or نحر. بيت and نحر are ancient terms.

3. The philologist al-Khalîl ibn Almâd (c. 735/742) is credited with the original elaboration of قطر. Taking the few terms already known and making their use precise, and adding a larger number of terms, he single-handedly invented the prosodic system used with little change for centuries by all succeeding students of Arabic metres, and followed faithfully by the overwhelming majority of Arabic-writing poets till modern times.

4. Each poem is written in one metre, and each metre is distinguished by its own pattern of long and short syllables. However, the concept of the syllable was lacking, or at least there was no word to express it. The Arabic alphabet is such that a single letter (i.e., consonant) bearing a vowel constitutes an open, short syllable, but such a letter was not regarded as a minimum utterance. Further, although a poem always kept to one metre, certain long syllables could be shortened, while others could not.

5. The minimum utterance was considered to consist of one letter with a vowel and one letter without, or as al-Khalîl, in common with his fellow grammarians, put it, one movent (متحرّك) and one quiescent (مكتنّس), e.g. ناد. Also to be found was a group of two movents, e.g. لخ. These, together with the important three-letter groups consisting of two movents followed by a quiescent, e.g. ناج, or a quiescent between two movents, e.g. نثم, made up the rhythmic patterns by which the metres were distinguished.
6. Al-Khaṣṣāṣ showed that the changeable elements in these patterns were the 
two-letter groups, while the three-letter groups were constant. He called 
the two-letter groups sabāb (rope) and the three-letter groups watād or watīd 
(peg). Each metric pattern, which may be called a foot, consisted of one 
or two sabāb and one watād. The commonest sabāb, that of one noon and 
one quiescent, was called light, sabāb khaṣṣāṣ; that of two noons was 
called heavy, sabāb tāqīlī. Of the watāds, the commonest was that ending in 
a quiescent, its noons together, so it was called watād mājūrūm -- sometimes 
watād mājūn in later treatises --; that with its quiescent between the two 
noons, separating them, was called watād māṭrūqī.

7. The feet were exemplified in the kind of paradigm words used by gram- 
marians, based on the radicals dī', ʿayn, lām. However, as verse rhythms 
derive from what is heard rather than from what is written, the munation 
is written out as a rūmūn. Also, the pronouns hu, hi, hūs, hūnū, usually 
counted as hū, hūmū, hūmūn. Hence, as a general term, the feet were called 
tarīqū, pl. tarīqūlū, while as constituent parts of a verse they were called 
jīmū, pl. jīmūlū or jūmū, pl. jūmūn.

The feet regarded as basic were the following:

Five letter feet (khumāṣī): one watād mājūrūm & one sabāb khaṣṣāṣ -- rūmūn
  : one sabāb khaṣṣāṣ & one watād mājūrūm -- rūmūlūn

Seven letter feet (sumāṣī): one watād mājūrūm & two sabāb khaṣṣāṣ -- masīlūm
  : two sabāb khaṣṣāṣ & one watād mājūrūm -- masīlūlūn
  : one watād mājūrūm between two sabāb khaṣṣāṣ -- rūmūlūtūn
  : watād mājūrūm, sabāb tāqīlī & sabāb khaṣṣāṣ -- marīsīratūn
  : sabāb tāqīlī, sabāb khaṣṣāṣ & watād mājūrūm -- marīsīlūlūn
Seven letter feet (ṣubṣṭa) (con’t.)

- One yatad mafrūq & two sabab khaṣīf - abic'īlam
- One yatad mafrūq between two sabab khaṣīf - mustaf'īlam
- Two sabab khaṣīf and one yatad mafrūq - ṣafī'l-ḥaṣīf

8. For greater clarity, these elements and feet were shown by symbols, a ʾalif for a monent, an ʿalif for a quiescent.

Thus: sabab khaṣīf: ١٠ (reading right to left)
sabab theslī: ٠٠
yatad mafrūq: ١٠٠
yatad maṣlīː: ٠١٠

9. As, in some metres, the constant element of one foot in each màjīl was a yatad mafrūq, while in the majority of metres it was exclusively a yatad màjīl, al-khaṣīl arranged the metres in circles, to show the position of the yatad and whether it was màjīl or mafrūq.

10. a) The first circle, called al-dāʾiratu'l-muḥtaliθa because its metres have different feet contain three metres (baθr, pl. buθrā':

- Tawīl: fa'ülūm, māṣfīlūm, fa'ülūm, māṣfīlūm
- Basīt: cī{n}ūn{m}aθar safūlūm fa'ülūm, māṣfīlūm
- Nāṣīh: cī{n}ūn{m}aθ-lūm fa'ülūm mūṣafīlūm, māṣfīlūm

b) It can be seen in this arrangement that the sababs and yatads occur vertically under or over each other; the original arrangement showed the same patterns in a circle, so that by beginning with the fa'ülūm of tawīl the yatads are shown to be màṣfīlūm, as in the feet, fa'ülūm and māṣfīlūm, which comprise that metre; the yatads can be nothing else. Further, they precede the weaker, because variable, sababs, giving the unmistakable, strong rising rhythm at the beginning of each foot. It is not surprising that the
tawil was by far the most common ancient Arabic metre.

c) The second metre, the ḏalāt, consists of feet in which the position of the wātad is at least potentially ambiguous. The foot mustafā'ilum can be analysed in two ways, as shown in Number 7. But, by beginning on the ʿilmun or the second foot of tawil, the student of ʿanīm finds that the next element is the unmistakable faʾāl, a wātad maqūl. ʿTulun faʾāl is changed to mustafā'ilum restoring the faʾāl, ʿayn, lām, and the familiar grammatical paradigm mustafā'ilum is masūl ilum reversed. The next foot of ḏalāt, faʾāl ilum, which corresponds in the circle with ḥam fārā of tawil also has its wātad at the end, and is similarly faʾāl ilum reversed.

d) The maqād is found by beginning on the ḥam of the third foot of tawil, or the faʾ of the second foot of ḏalāt. Here, the wātad ʿilā and faʾāl ilum are also maqūl, and faʾāl ilā falls between sabsab, rather than before or after them. This arrangement was found to be weaker and the maqād was comparatively rare. [Note: This arrangement of the metres in this circle is the ancient one. In later treatises, the order of the ḏalāt and the maqād was inverted, as the latter was derived mechanically from the ḥam of the first foot of tawil. The ancient order, as testified to by al-Maqrīzī, keeps the metre with faʾāl ilātum last, as this foot is weaker than mustafā'ilum, with its wātad at the end, which is the sabilī foot of the ḏalāt.]

li. a) The second circle, called al-daʿīratuʿl-muṣṭafā because its metres have only one foot each, contains two metres:

wāṣī: μυσταφαʾ ilum μυσταφαʾ ilum μυσταφαʾ ilum

bātāl: μυσταφαʾ ilum μυσταφαʾ ilum μυσταφαʾ ilum

b) As in the first circle, the metre with the foot beginning with an unmistakable wātad maqūl precedes that with the foot ending with the wātad.
The other possible arrangement of a sabab kharīf, wātad másīm² and sabab thaqālī, later exemplified as rūchābūlma, did not obtain in classical Arabic.

12. a) The third circle, called al-dā'iratul-muṭṭaliba, because the characteristic mubāli feet of each can be thought of as "transferred" from the metres of the first circle, has three metres:

- habāj: Mārṣī Tum Mārṣī Tūn Mārṣī Tūn
- rējāl: Ṣā Tūn Ṣā Tūn Ṣā Tūn Ṣā Tūn

b) It can be seen that the characteristic feet of these metres are in the same order as they are in the first circle. All have the wātad másīm², but in different positions.

13. a) The fourth circle, called al-dā'iratul-muṣṭahβibha, because reasons that will become clear, has six metres:

- sarrī: mustaf Tūn mustaf Tūn masīf Tūn
- munṣirī: mustaf Tūn masīf Tūn mustaf Tūn
- kharīf: tun masīf Tūn masīf Tūn rūch Tūn
- muḍābī: Ṣā Tūn Ṣā Tūn Ṣā Tūn Ṣā Tūn Ṣā Tūn
- mustadhāb: mustaf Tūn masīf Tūn masīf Tūn
- muṭṭahī: tun masīf Tūn tun masīf Tūn masīf Tūn

b) The "ambiguous" circle is well-named, for it alone can boast of no metre with a strong opening wātad másīm² with which to begin, and it alone contains the wātad masīf, which occurs in the strange and somewhat artificial foot masīf Tūn, and in the feet mustaf Tūn, masīf Tālma, so easy to confuse with the more normal mustaf Tūn, Ṣā Tūn.

c) Of these six metres, only the first three are found in the ancient poetry, and are not too common in comparison with the sarrī, bāṣīf, wāṣir, bāṣlī or rējāl, though they seem to occur more often than the habāj. The last three are only found in relatively late verse, and never became common.
a) The fifth circle, called al-dā'iratu'l-muttaṣīqa, contained originally only one metre, but a second was subsequently added:

**mutṣārīk:** ṣafūlmun ṣa'-ṣafūlmun ṣu-ṣafūlmun ṣa-ṣafūlmun

**mudārīk:** ẓafūlmun ẓa'-ẓafūlmun ṣu-ẓafūlmun ṣa-ẓafūlmun ẓa-

b) The first of these metres was the only ancient one of this circle.

The second, possibly introduced from more popular verse, was admitted later to the system, though it remained more popular than high classical. It had other names: al-mukhtār, al-mudīth, al-muttaṣīq, al-shaṭfī, al-khabab, ḍakhu'l-ḵayl, darbu'l-maṇāṣ.

15. All the paradigms given above represent only the full, theoretically basic patterns of one fīṣara of each metre. It can be seen that some metres, in their basic forms, contain four feet in each fīṣara, while others contain only three. The longest metres are those of the first circle. Each fīṣara of these metres has twenty-four Arabic letters, five in ṣa'-ṣafūlmun, ṣu-ṣafūlmun, seven in ṣa'-ẓafūlmun, ṣu-ẓafūlmun, ṣa-ẓafūlmun, each pair of basic feet being repeated once in each fīṣara. The metres of the second, third and fourth circles consist only of ṣu-ṣa' feet, of seven letters each; four of any of these in one fīṣara would total twenty-eight letters, which was thought ideally too many, so the basic forms contained only three feet, totalling twenty-one in each fīṣara. The metres of the fifth circle contain only ḥaṭāf feet, of five letters each, so the basic fīṣara consisted of four, totalling twenty letters.

16. Most of the metres occur with the number of feet in their several paradigms. This form is called ṣālīm. Some metres occur also, and a few only, in shortened forms. The process of shortening a bāyt by one foot (ju') in each fīṣara is called jas'; the bāyt so shortened is called jasīr. Shātī reduces a bāyt to half, i.e. one fīṣara (also called shātī); such a bāyt is called makhšur. Nābk reduces a bāyt to one third of its ṣālīm length; such a bāyt is called makhšīr.
17. In each bayt, the last foot of the first mīrā‘ is called ʿarūḍ. In this sense ʿarūḍ is feminine. The last foot of the second mīrā‘ is called ḍarb, which is masculine. The first foot of the first mīrā‘ is called ādib; that of the second mīrā‘, ʿibtid. All other feet are known collectively as ḍabha; ḍabha also denotes all feet except ʿarūḍ and ḍarb.

18. As mentioned in Numbers 5 and 6, certain elements, the sababs, were frequently found shortened, in the sense that the system presupposes e.g. mās’ilum to be basic, or original, so that the frequently found mas’ilmun is reckoned shortened and derived. As the term and concept of the syllable were lacking, such a change was expressed as dropping a letter, or sometimes a vowel -- ḍabaha. These changes in the metric feet were regarded as relaxation -- sībar -- of the ropes -- ṣabha. A sībar, pl. sībarāt, affects only sababs, and may occur in any foot within the básat in the same poem without changing the metre, which is forbidden.

19. Another kind of change may affect the ʿarūḍ and ḍarb, both the ṣabha and the yātah. This is a more serious change, and is called ḏilla, pl. ḏillah, defect or disease. The term does not imply disapproval but the fact that once a poem has begun with a certain ḏilla in its ʿarūḍ or ḍarb, the resulting pattern must be followed throughout the poem. While ḏībarat in the básat do not change the metre, ḏillah in ʿarūḍ or ḍarb do, so in effect, ḏillah result in sub-metres, known by the form of the ʿarūḍ and ḍarb. The ʿarūḍ is primary, in that a sub-metre is characterized by it; to it correspond one or more patterns of ḍarb. Thus, a poem may be said to be in e.g. the first, second, or third ḍarb of the first ʿarūḍ of al-ta’lil.

20. The differing functions of sībar and ḏilla are not quite so sharply distinguished as their operations, i.e. the modal theory as stated does not quite cover all cases. Later theory differentiates pure sībar (al-sībar al-makb),
pure *illa* (al-*illa* al-maṣba), *illa*-ṣibār (al-*illa* al-jārīya majrū al-ṣibār) and *ṣibār*-illa (al-ṣibār al-jārī majrū al-*illa*). The first two are as in Number 19. The fourth case is simply that of a ṣibār change acting in the *carūd* or *dārūb* as if it were *illa*; i.e. it must be observed throughout the poem and distinguishes a sub-metre. The third case covers a number of relatively rare phenomena. It will also be observed that some ṣibārs are so usual in certain metric forms as to be virtually obligatory.

21. Some ṣibārs are simple, i.e. they effect a single change in the *sabab* of a theoretically basic foot. Others are the combination of two ṣibārs in one foot. All ṣibārs decrease the foot. *illa*, on the other hand may increase or decrease the foot.

a) The simple ṣibārs (al-ṣibārat al-manfarida)(Each Arabic letter stands in a position from first to seventh):

*ṣiḏr* drops the *baraka* in the second position.

*ḥabn* drops the quiescent letter in the second position.

*was* drops the novel letter in the second position.

*tayy* drops the quiescent letter in the fourth position.

*ṣib* drops the *baraka* in the fifth position.

*ṣahd* drops the quiescent letter in the fifth position.

*ṣal* drops the novel letter in the fifth position.

*kaff* drops the quiescent letter in the seventh position.

b) The combined ṣibārs (al-ṣibārat al-muṣdarītā):

*ṣhēl* combines *ṣiḏr* and *tayy*.

*ṣḥab* combines *tayy* and *ḥabn*.

*ṣheki* combines *kaff* and *ḥabn*.

*mas* combines *kaff* and *ṣib*.
c) Increasing قِيلِسُ (قِيلِسِ الـنِّبَذة):

تَسْطِيحٌ adds a quiescent to a final سَاَبِ.
تَدْهِيّنِ adds a quiescent to a final وَنَادِ.
تَرْفِي adds a سَابِ bَحَرِ to a final وَنَادِ.

d) Decreasing قِيلِسُ (قِيلِسِ الـمَّأْسِ):

قَأِرٌ drops the final letter and preceding بَرَاذ.
بَحْدِرٌ drops the final سَابِ.
غَتٌّ drops the final letter and preceding بَرَاذ of a final وَنَادِ.
بَحْدَادِ drops the final وَنَادِ مَاجِعِ.
وَتِف drops the final بَرَاذ of a final وَنَادِ مَافِعِ.
بَنَف drops the final وَنَادِ مَافِعِ.
سَالٌ drops a final وَنَادِ مَافِعِ.
غَت فِر takes َعَكُ with بَحْدِ.
بَتِفَر combines بَحْدِ with غَت.
تَكْحِيّنِ combines بَنَف with غَتِّ (in the base مَاجِعِ).

Note: بنَف is sometimes called بَحْدِ, especially by later and Persian writers.
It is also sometimes found describing the function of وَتِف.

e) قِيلِسَاءُ

كْحَرِم adds up to four letters to the beginning of the first hemistich, and up to two to the second hemistich, though even this may take up to four letters. This is uncommon and not highly regarded.

بَحْدِرِ is regarded as قِيلِسَاءُ when so used, e.g. in some قَرْضَة of مَعَنِيّ.
تَسْطِيحٌ drops the first letter of the وَنَادِ مَاجِعِ in the مَعْلَوَة of بَحَرِ, مَعَاكِنَت, and مَعَاكِنَتِ.
كْحَرِم drops the first letter of an initial وَنَادِ مَاجِعِ in تَفِل, مَافِعِ, بَنَف, مَجِعِّ, and مَعَاكِنَتِ.
kharm has eight other names for different cases; for *mar’alum* without *zābīf*, kharm itself is used:

-thaln -- kharm of *fa’alum* without *zābīf*.
-tharn -- kharm of *fa’alum* with *gabd*.
-shatr -- kharm of *mar’alum* with *gabd*.
-kharb -- kharm of *mar’alum* with *kaff*.
-cash -- kharm of *mar’alum* without *zābīf*.
-casm -- kharm of *mar’alum* with *cash*.
-bajam (ba-jam) -- kharm of *mar’alum* with *cāl*. Also called *samm*.
-cacq -- kharm of *mar’alum* with *cāq*.

f) Each of the preceding terms is a verbal noun, which expresses the function in terms of the system. Corresponding to each term is an adjective, which describes a foot, or by extension, the *nigra* or *bayt*, or even sub-metre containing the foot so affected.

<table>
<thead>
<tr>
<th>Verbal Noun</th>
<th>Adjective</th>
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<tbody>
<tr>
<td>ḫuṣr</td>
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<td>Verbal Noun</td>
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<td>ʾaqīs</td>
<td>ʾaqīs</td>
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22. The different feet and the forms they take when affected by šēbār or ʿilla may be summarized as follows:

a) faʿīlum with gaḍb  --  faʿīlum  --  maḥbūb
    faʿīlum with gaṭr  --  faʿīlum  --  maṭgrūb
    faʿīlum with baḍr  --  faʿīlum  --  maḥdīr
    faʿīlum with bātir  --  faʿīlum  --  maṭbir
    faʿīlum with tālam  --  faʿīlum  --  aṭlān
    faʿīlum with tharn  --  faʿīlum  --  aṭhrān

b) màṣrīlam with gaḍb  --  màṣrīlam  --  maḥabi
    màṣrīlam with gaṭf  --  màṣrīlam  --  maṭfūr
    màṣrīlam with baḍr  --  màṣrīlam  --  maḥdīr
    màṣrīlam with bātir  --  màṣrīlam  --  maṭbir
    màṣrīlam with shātr  --  màṣrīlam  --  aṣhtar
    màṣrīlam with khārb  --  màṣrīlam  --  aṣhrām

c) màṣrī alṭum with gaṣb  --  màṣrī alṭum  --  maṣṣub
    màṣrī alṭum with gaṣl  --  màṣrī alṭum  --  maṣṣal
    màṣrī alṭum with gaṣq  --  màṣrī alṭum  --  maṣṣaq
    màṣrī alṭum with gaṭf  --  màṣrī alṭum  --  maṭfūr
    màṣrī alṭum with gaṣh  --  màṣrī alṭum  --  maṣṣam
    màṣrī alṭum with gaṣq  --  màṣrī alṭum  --  maṣṣaq

d) faʿīlum (with initial waṣiṣ maṭrūn) with gaṭf  --  faʿīlum  --  maṭfrūr

e) faʿīlum with kaḥān  --  faʿīlum  --  maḥbūn
    faʿīlum with gaṭf  --  faʿīlum  --  maṭfrūl
    faʿīlum with taḥāfī  --  faʿīlum  --  maḥbāfī
    faʿīlum with taṭāfīl  --  faʿīlum  --  maḥbāfī
    faʿīlum with tāṣāfīl  --  faʿīlum  --  maḥbāfī
23. Before listing the actual forms and variations that occur in the several metres, it is well here to summarise three rules elaborated by Arab prosodists to explain the interrelation of certain *qaf* changes in some metres. Further reference will be made to these rules under the analysis of the appropriate metres.
a) Muraqaba governs the change of two consecutive sababs within a foot, or between two feet. According to it, if two sabab khair occur one after the other in one or two feet, one may suffer zibr, or neither, but not both. It is observed in nine metres: tawfi, wadda, wafir, kamil, basai, ramai, munwarth, khair and mutadibth. The rule prevents sequences of four movents between feet, or five consecutive movents; it also prevents the equalising of two feet in such a way that the metric form would be confused. It does not apply in certain cases where jilla or zibr jilla occur. These cases will be noted.

b) Muraqaba governs the change of two sababs within a foot. According to it, if two sababs are consecutive within a foot, one or the other must change by the appropriate zibr. It is observed in two metres, musafir and mutadab.

c) Muraqaba also governs the change of two sababs within a foot. According to it, of two consecutive sababs within a foot, one or both or neither may take zibr. It is observed in four metres: basit, rajaz, sarai, munwarth. It is not observed in feet with jilla or zibr jilla.

d) In connection with these rules, three terms refer to certain cases:

1. Sadr is a foot of which the first sabab is changed to preserve a preceding sabab.

2. Aja is a foot of which the last sabab is changed to preserve a following sabab.

3. Tarafin is a foot of which the first and last sababs are changed for both reasons.

24. There are certain other technical terms which apply to feet in certain conditions.
a) štattā: every initial foot of a barāt in which a change is permitted that is not permitted in the bāshy, whether or not the change occurs in fact.

b) štāmdā: every foot of the bāshy affected by a sīhāf not peculiar to it.

c) šālā: every aṟūd which differs from its counterpart in the bāshy by being changeable or unchangeable, while the bāshy is opposite in each case.

d) šhēyā: every dārb which differs from its counterpart in the bāshy by being changeable or unchangeable, while the bāshy is opposite in each case.

e) matūiř: every foot unchanged by dhām though dhām is permissible.

f) sālīnā: every foot unchanged by sīhāf though sīhāf is permissible.

g) sābhū: every aṟūd or dārb unchanged by what does not occur in the bāshy, i.e. most cases of iliā.

h) mūḏarrā: every foot unaffected by an increasing iliā, though this change is permissible.

25. The metres may now be listed in detail. For the theoretical patterns, see Numbers 10-14.

a) Tawīl has one aṟūd and three dārbas.

Arūd - maqābāh Dārb 1 - Sālim

Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm

Dārb 2 - Maqābāh

Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm Da忧虑 māqa‘īm
The gabd of fa'ulum before darb 3 is strongly recommended, and so usual as to be regular.

The kaff admits gabd generally, kaff, thalm and tharm. Gabd of fa'ulum is good (kasan); gabd of mara'ilum is acceptable (gāth); kaff of mara'ilum and thalm and tharm of fa'ulum are bad (gāfū).

Maṣqaba obtains (Number 23 a); if mara'ilum is changed by gabd, it should not take kaff and vice versa, i.e. it may become mara'ilum or mara'ilum, but not mara'ilum or.

Darb 1 admits no gabd; that means a poet must choose either darb 1 or darb 2 (mabūq) and keep it throughout a poem. Thus, gabd, in darb 2, is gibār-ella. Darb 3 cannot take gabd, as this would destroy the distinctive fa'ulum, or, as Arab metrics would say, because of the pause. Kaff is impossible in all three dars. Some say darb 3 should always have ṭard (a letter of prolongation before the rauf -- rhyme letter; see the section on rhyme).

Ṭawfi is often modified by ṭaqrī, which makes both maha's exactly equal. In this case the line is called muṣarrat, and the gabd of the ṣarūd is not obligatory, so a line may contain the forty-eight letters of the theoretical pattern. It is considered a fault (called ṭaṣal) to make an ṣarūd sa'lin or makhrib without ṭaqrī, i.e., making it equal to the darb. There is indeed a second ṣarūd of ṭawfi, makhrib, rare and thought irregular. It has two dars, makhrib and mabūq. Ṭawfi is commonly found in the first line of the naghda, the maha's (cf. Number 26).
b) Basit has three ḍarās and six ḍarbās.

Arūḍ 1 - Makhūn

Mustağ'īlun fa'īlun mustağ'īlun fa'īlun mustağ'īlun fa'īlun

Arūḍ 2 - Maṣūf

Mustağ'īlun fa'īlun mustağ'īlun fa'īlun mustağ'īlun fa'īlun

Arūḍ 3 - Maṣūf, Sālim

'The ḍarbān admits khābān, which is good (ṣaṣān); ṭaṣṣa', which is acceptable (ṣaṣāy), khaml, which is bad (ṣabīb). Parb 1 of ḍarūd 2 admits all these. Parb 2 of ḍarūd 2 admits khābān. ḍarūd 3 and its ḍarb admit khābān. The combination of khābān and saṭ in the basīt majū' is called takhlīl. A line so accented is called muḥalla, or sometimes maḥbūl, which latter term would seem to refer to a term, maḥb, not usually listed. Muḥalla verses are more popular in later poetry. There are some rare ḍarūs of basīt, as follows:'
PARB 1 - Aɡadab, Ṣabbūn
mustaʃ'ilun ʃa' ilun ʃa' al

Note: Ṣabbūn is not usually listed as an ʃila of mustaʃ'ilun, but of ɬutaʃ'ilun, which it reduces to mustaʃ'ilun ʃa' ilun, i.e. it removes the final ɬuta ʃa' ilun. The same process reduces mustaʃ'ilun to mustaʃ'ilun ʃa' ilun, and, with Ṣabbūn, to mustaʃ'ilun ʃa' al.

PARB 2 - ɬamīn ʃa' ilun mustaʃ'ilun ʃa' ilun

Note: In any ɬamīn line, the ɹa' al and ʃa' al come together, i.e. are identical. Not to use Ṣabbūn in the first ɹa' al of ʃa' ilun, likewise in its first ʃa' al, is irregular, but occurs rarely. The sababs of ɬamīn are governed by ɹa' al (Number 21, c).

c) ʃawīl. This metre is always ʃawīl. In other words, the circle pattern is theoretical as regards the length of line, but by aligning this metre with ʃawīl shows that the ɬuta ʃa' ilun. With this reservation, ʃawīl has three ɹa' al and six Ṣabbūn.

PARB 1 - ɹa' alun

Note: The ɫa' ilun ʃa' ilun ɫa' ilun is irregular, but occurs rarely. The sababs of the ʃa' ilun ɫa' ilun are governed by ɬuta ɫa' ilun.
The pashto admits khabn, which is good (hasan); kaff, which is acceptable (gallip); shahil, which is bad (gebel). ma'sala is observed. Āruḍ 1 admits the same ṣibā'as as the pashto. Its ārīb admits only khabn. Āruḍ 2 rejects khabn. Older opinion attributed to al-Kha'il himself rejects khabn in Āruḍ 1 of Āruḍ 2. Al-Ahkash is said to have accepted it. Āruḍ 3 admits no ṣibā' other than its characteristic khabn. For all its varieties, madīd is comparatively rare.

d) Wafîr has two Āruḍ and three ārīb.

Āruḍ 1 - Naqūš

mursalatun mursalatun fa' ilun

Āruḍ 2 - Naqūš, Salīm

mursalatun mursalatun fa' ilun

Āruḍ 1 - Salīm

mursalatun mursalatun

Āruḍ 2 - Naqūš

mursalatun mursalatun fa' ilun

Arūdu 3 -- Nabūdhr, Yakhābūn

fā' ilatun fa' ilun fā' ilun

Arūdu 1 -- Nabūdhr, Yakhābūn

fā' ilatun fa' ilun fā' ilun

Arūdu 2 -- Abtar

fā' ilatun fa' ilun fa' ilun

Arūdu 3 -- Abtar

fā' ilatun fa' ilun fa' ilun
The **brah** admits **caw, cay, caw, cay, caw, cay, heem and caw**. **Arab** is good (**hass**); **cay** is acceptable (**gali**); the others are all bad (**cabin**).

**Majdha** rules **muqalatun when ne caw**, i.e. **muqalilum**. **Arab 1** and all other **darb**s of **varfar** admit no **cay** or **near**, and **darb 2** of **muqal 2** accepts only its characteristic **caw**. **Arab 2** admits only **caw**, (rarely **cay**, which is disputed). **Al-Akhshash** cites a third **muqal, mawil**, **mawil**, its one **darb** the same. This is rare.

Note: The change of **muqalatun to muqalilum by caw** is so common and normal in **varfar** that it is almost true that only an occasional **muqalatun** distinguishes **varfar** from **hassad** in some cases. However, **varfar** is one of the commonest metres in classical Arabic, while **hassad** is comparatively rare, and there are other differences, chiefly in that **hassad** is always **mawil**, but see below.

c) **Kamil** has three **muqal**s and nine **darb**s.

**Arab 1 - Sallam**

**Darb 1 - Sallam**

**muqalilum muqalilum muqalilum**

**Darb 2 - Hassad**

**muqalilum muqalilum muqalilum**

**Darb 3 - Abadidh, Modur**

**muqalilum muqalilum muqalilum**

**Arab 2 - Abadidh**

**Darb 1 - Abadidh**

**muqalilum muqalilum muqalilum**
The bashr adits igzr, which is good (basan); wrgg, which is acceptable (galib); khaa, which is bad (gabbi) Mu'assas gives mutasilum when it is maghar, i.e. mutasilum. The dahr, when muaffal or musayyal or sâlim, can take the same râfs as the bashr, especially igzr. Igzr is commonly allowed in the darb maqû of arûq 1 and 3, and some allow it in darb 1 of arûq 2, though this is really mixing two darbs, and is not common. Kâmil is also found, in later poetry, masbir, with and without tasbihâ and tarfîla. A form with five feet to the bayt is quite irregular.

Note: The frequent use of igzr in kâmil can make it seem identical to rajm. Ancient and common as rajm is, its uses were mostly quite different, and it is further distinguished by a great variety of changes never admitted in kâmil, while only kâmil has the foot mutasilum.

f) mashal is always maqû, and has one arûq and two darbs.
The ḍaṣāḥiṣ admits ḍabā and kaff, subject to maṣūma ḍaba. The first foot may take ḍhaḍ, ṣaḥṣ and ḍhā. Only kaff is said to be good (ṣeṣṣ); all the others are bad (ṭabāḥ). The ḍaṣāḥiṣ admits ḍabā and kaff. Ḍarb 1 cannot take kaff, and some prohibit ḍabā also. Ḍarb 2 can have neither ḍabā nor kaff. Even the ṣālin ḍaṣāḥ is rare, though found somewhat more in later poetry. A ḍarb ṭamūṣ is cited, but this is essentially not much different from the ḍaṣāḥiṣ. A second ḍaṣāḥiṣ, ṭamūṣ, with ḍarb the same is also mentioned, but is declared irregular by some writers.

Note: Readers will come across too little, if any, ḍaṣāḥ in Arabic poetry to concern themselves too much with this metre, which is easily recognisable if found. Most ṭamūṣes consisting mostly, at first sight, of ṭaṣṣaḍ, turn out to be ṭaṣṣaḍ, with that metre’s characteristic mixture of ṭaṣṣaḍ ṭaṣṣaḍ and ṭaṣṣaḍ ṭaṣṣaḍ (ṭaṣṣaḍ).

g) Ṣfällt has four ḍaṣāḥiṣ and five ḍarbūṣ.

̓Arūṣ 1 - Ṣällt

<table>
<thead>
<tr>
<th>ḍarb 1 - Ṣällt</th>
<th>ḍarb 2 - Ṣällt</th>
</tr>
</thead>
<tbody>
<tr>
<td>mustaṣṣaḍ ṭaṣṣaḍ ṭaṣṣaḍ ṭaṣṣaḍ</td>
<td>mustaṣṣaḍ ṭaṣṣaḍ ṭaṣṣaḍ ṭaṣṣaḍ</td>
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</table>
The ḥashār admits ṭayy, which is good (ḥasan); khabn, which is acceptable (ḡālib); khābl, which is bad (qabīb) (but see the note below). The ṣibārās are ruled by mukāna, i.e., can be used freely or not. The ḍarb mukārā admits khabn, but not ṭayy (nor, therefore, khābl). Other ḍarbās and all ḍarūga admit all ṣibārās admitted in the ḥashār. A form of ṭayy, not mukārā but with gāz (and also khābān) in ḍarūga and ḍarb is cited by some. A form with ḍayā in ḍarūga (darb) of the ḥashār form is identical with a form of ṣarī, as al-Khalīl is said to have classified it (ṣarī ḥashār māsūr). A ḥashār form with pairs of verses alternately sālim and ṣarī is found and admitted universally. This is the urjūnā ḥashārā mardawija. Ṣadhād and ṣadāfīs are admitted by some in the ḥashār. In later times, even a ṣadhād form of the ḥashār, as it was called, was used, mukārās in this being one-third of the ḥashārā, mukārā three times. There are even cases of ṣarīs in threes, or two hemistichs followed by one. This great variability has led to ṭayy being called "the poets' donkey", "bimār al-ḥam arūə."
Note: Though ra'az is almost certainly the most ancient of the Arabic metres, it never was fully accepted by professional poets and for the most part was used in specific forms other than the qasida. Older ra'az poetry was rhymed in both hemistichs. In Umayyad times there was even a body of writers who used only the urjina, or ra'az poem, and who were not classed as shu'ara'. The urjina later became the vehicle for manuals of grammar and other subjects. Only very late was ra'az used as a normal metre for a qasida proper. Apart from usage, the fact that ra'az never has a foot mutafa'ilun, while it frequently sets muta'af ilun, musa'ilun, muta'ilun and even fa'ilatun together, easily distinguishes it metrically from the characteristic mixture of muta'af ilun and musa'ilun of humal. The prosodists' traditional classification of the rhythms of ra'az as good, acceptable or bad scarcely applies to the old ra'az and the urjinas, where the rashīd foot fa'ilatun is common. In very late poetry, where ra'az is, so to speak, promoted to the qasida, this rashīd is avoided.

b) Rammāh has two urjina and six durūs.

Qurūj 1 - Mawṣūḥa

\[
\begin{align*}
\text{Parb 1 - Aṣān} & \\
\text{fa'īlūṭun fā'īlūṭun fa'īlūn} & \quad \text{fa'īlūṭun fā'īlūṭun fā'īlūn} \\
\end{align*}
\]

\[
\begin{align*}
\text{Parb 2 - Maqsūr} & \\
\text{fa'īlūṭun fā'īlūṭun fā'īlūn} & \quad \text{fa'īlūṭun fā'īlūṭun fā'īlūn} \\
\end{align*}
\]

\[
\begin{align*}
\text{Parb 3 - Mawṣūḥa} & \\
\text{fa'īlūṭun fā'īlūṭun fā'īlūn} & \quad \text{fa'īlūṭun fā'īlūṭun fā'īlūn} \\
\end{align*}
\]
The text admits *kātun*, which is good (*maṣṣṣa*); *kaṭt*, which is acceptable (*gālīk*); and *shikl*, which is bad (*gabāl*). *Maṣṣṣa* obtains throughout. Only *khān* may affect all *arūjā* and *darbat* of *rasmal*, even a *darb* *maṣṣṣa* or *musabbagh*.

As *arūjā* *sālin* is irregular in the full, not *majū*’, *nasal*. A *darb* *maṣṣṣa*’ ath is irregular in a *rasmal* *majū*’.

1) *Sefī* has four *arūjā* and six *darbat*.

<table>
<thead>
<tr>
<th>Darb 1 - <em>Masūbug</em></th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
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<tr>
<th>Darb 2 - <em>Sālin</em> (with arrā)</th>
<th>fā’ilātun</th>
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<tr>
<th>Darb 3 - <em>Makbūl</em></th>
<th>fā’ilātun</th>
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<tr>
<th>Darb 4 - <em>Makūf</em>, <em>Majūf</em></th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
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<th>Darb 5 - <em>Masūbug</em></th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
<th>Mustafā’i’lum</th>
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<th>Darb 6 - <em>Makbūl</em></th>
<th>Mustafā’i’lum</th>
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The pashm admits tawya, which is good (qasam); kashm, which is acceptable (gālīh); khubla', which is bad (qubla). All sīfī are muna'afa, i.e. may be used freely or not. Only kashing is allowed in arūd 3 and 4. Some allow kashm in arūd 1. No jaz' or naḥk occurs, which would confuse this metre with jīzī. Some permit a ḍarb ṣamla in arūd 2, in which case both ḍarbs may be used in one poem.

Note: It will be noted that the foot marfūlī, which is the theoretical final foot of sari in the circle it heads, never occurs as such; indeed, the fact that it ends in a short syllable ensures that it never retains this syllable at the end of a bayt. Further, as this syllable is the second of a theoretical watafd marfūl, it follows that the watafd marfūl never occurs as such in sari. The fact is so obvious that it must have been clear to al-Khalīl when he devised the circles. Unable to find a metre opening with a strong watafd majmu', to head a circle indicating the position of the watafd majmu' in six of the metres he was analysing, and ascertaining the existence of a trochaic, permanent element in these same metres, he posited a final watafd marfūl at the end of sari, in a theoretical foot containing only two sabab before it, so there could be no mistake, and by aligning the other metres in the circle, he showed that one of the permanent elements in each metre was trochaic, not iambic. The weak point of the circle is that it cannot show positively which
wata[i()[u]" Where it is a doubtful circle. It is a minor and inevitable weakness, for the circle isolates these difficult metres and it is easy to remember that only one wata[c][u] is mafūn in any mīrā[g]. The ghost of the wata[c][u] mafūn in sar[i][u] is embodied in the other five metres of the "doubtful circle".

J) Munawarr has three arūd and three darbā.

Arūd 1 -- Sālim

Darb - Nayfī

mustāf[i][u]'ilun maf[i][u]‘ulāt mustāf[i][u]‘ilun

Arūd 2 -- Manhūk, Munawār

Darb (c arūd)

mustāf[i][u]‘ilun maf[i][u]‘ulān

Arūd 3 -- Manhūk, Naskāf

Darb (c arūd)

mustāf[i][u]‘ilun maf[i][u]‘ulān

The hašha admits tayy, which is good (hasan); khabn, which is acceptable (gālib) in mustāf[i][u]‘ilun, bad (gabīn) in maf[i][u]‘ulāt; khabl, which is bad (gabīn). The ʿṣibāfī of mustāf[i][u]‘ilun after maf[i][u]‘ulāt observe ma’ ṣabā; those of mustāf[i][u]‘ilun before maf[i][u]‘ulāt observe muḍānata. Arūd 1 accepts tayy or khabn but not khabl (i.e. as ʿṣibāfī). Its darb cannot take khabn as it is already tayfī. The other arūd darb admit khabn, but not tayy or khabl. In darb 2, ridāf is obligatory; in darb 3, it is good. Tayy is so common as to be normal in sar[i][u], and some say that even arūd 1 only occurs tayfī; arūd 1 is also said to have another darb, mustāf, but this is rare, though less so in later verse. Moderns even omit ridāf. (see section on rhyme).
k) Khabūr has three ārūjūs and five darabs.

ārūjū 1 - Sālim

Sailūṭa munṣarā'īlum fā'ilāṭum

Darab 1 - Māṣūr

Sailūṭa munṣarā'īlum fā'ilāṭum

Darab 2 - Naṣūf

Sailūṭa munṣarā'īlum fā'ilāṭum

Darab 3 - Māṣūr, Šālim

Sailūṭa munṣarā'īlum fā'ilāṭum

The khabūr admits khabū, which is good (ḥasan); kaff, which is acceptable (gālib); shakl, which is bad (gubbi). In both miṣra'as, khabū of munṣarā'īlum and kaff of the first fā'ilāṭum, also kaff of munṣarā'īlum and khabū of the last fā'ilāṭum follow ma'ṣūba. Khabū is allowed in all darabs and ārūjūs, even when māṣūf (darab 2 - ārūjū 3 is already makhbūn). Tashīth is allowed in darab 1 of ārūjū 1. According to al-Ṣāḥīfa, it was the opinion of al-Khalīlī that ma'ṣūba was prohibited between kaff of the first fā'ilāṭum and khabū of munṣarā'īlum, but it seems normal. A rare ārūjū is added by some, raja'ī, maṣgūr, makhbūn, its darab the same. A verse in this form is credited to Abu'l-Ṣā'īlālīya, who claimed priority over the science of ārūjū.
1) *Mudāri* is always *majnūn* and has one *gāruḍ* with one *darb*.

**Gāruḍ** - *Sālim*

\[
\text{māf}^\text{ā} \text{Ilm} \text{rā}^{\text{ā}l} \text{ātūn} \quad \quad \text{māf}^\text{ā} \text{Ilm} \text{rā}^{\text{ā}l} \text{ātūn}
\]

In the *bashr*, *murlūsāba* is obligatory in *māfā Ilm*, which is therefore always *makhūr* or *mabūj* (but not both). Apart from this, the *bashr* admits *shatr* and *khārb*. The *gāruḍ* admits *kahf*, but not *sābd*. The *darb* is always *sālim*.

Note: An interesting comment of al-Damāšnī, in his commentary on the well-known *Qaṣīda al-Khaṣṣāṣiya* of al-Khaṣṣāṣī, is worth quoting in translation:

"Al-khaṣṣāṣ denied that al-*mudāri* and al-*murtadāb* belonged to Arabic poetry and claimed that no example of them had been heard. (However) They are testified to be material handed down from al-Khaṣṣāṣī: al-Qaṣīdūji says: 'Both are so rare that no *qāidā* is found in either by an Arab; only single *bayta* or pairs of *bayta* of either have been handed down; not one *bayt* in either is attributed to an Arabic (so, pure Arab, as opposed to other races) poet, nor are they found in the poems of the tribes'."

m) *Murtadāb* is always *majnūn*, and has one *gāruḍ* and one *darb*.

**Gāruḍ** - *Māfūj*

\[
\text{māfūjū} \text{Ilm} \text{murfā}^\text{ā} \text{Ilm} \quad \quad \text{māfūjū} \text{Ilm} \text{murfā}^\text{ā} \text{Ilm}
\]

The *bashr* (so, *māfūjū Ilm*) admits *tayy* or *khās* according to obligatory *murlūsāba*. No other *ṣīfār* appears in the *bashr*. The *tayy* of both *gāruḍ* and *darb* is *ṣīf ār Ra Ilm*, i.e. obligatory, and no other *ṣīfār* is admitted. Some say that *murlūsāba* is not obligatory in *murfā Ilm*, but at least al-Damāšnī says it should be. In any case, the metre is extremely rare, and the form: *ra* <sup>ālūsū</sup> <sup>maftūhū Ilm</sup> (<sup>−</sup> <sup>−</sup> | <sup>−</sup> <sup>−</sup> <sup>−</sup>) i.e. with *tayy* in the theoretical *maftūhū Ilm* is
usual in the few examples of this metre to be found. If the "bayts or pairs of bayts" mentioned under the previous metre in the quotation of al-Zajjāj by al-Damāsinī is a little exaggerated for mustadab or muṣarr, it is not greatly so, and the statement that only non-Arabian poets have used these metres seems true.

n) Mustaththth is always muṣarr, and has one ʿarūd and one ʿarb.

- ʿArūd - Sālim

mustafrīlum ṣāʾilātun
mustafrīlum ṣāʾilātun

The bayt admits ẓihār as khaṣṣ, i.e. khasb, which is good (hasan); kaff, which is acceptable (gālib); and shakk, which is bad (nahīb). Muruqaba governs khabn and kaff. The ʿarūd admits khabn or kaff according to muruqaba with the preceding foot, or shakk according to muruqaba, with the preceding and following foot. The ʿarb cannot admit kaff or shakk, but can take khabn (if the preceding foot has kaff, according to muruqaba). The ʿarb also admits ṭashīth, in which case it cannot take khabn. Ṭashīth of the ʿarb is not allowed by some; all agree that the ʿarūd cannot take ṭashīth unless the bayt is muṣarr, (e.g. as a maṣla). As ṭashīth is ʿilla-ẓihār, it may be used in some but not all bayts of a poem.

c) Metaqārib has two ʿarūds and six ʿarbs.

- ʿArūd 1 - Sālim

faʿulun faʿulun faʿulun faʿulun
faʿulun faʿulun faʿulun faʿulun

Obadiah Y. A. K.
The hadhr admits gabd, shaln and tharm. Gabd is good (hasan) and very common, but the other two are bad (gabilh). Carûd 1 may take gabd or even hadhr, but this hadhr is ilala-sifâf. A poem by the ancient poet Imra' al-Qays has some carûds mahfûr some not. No darb of carûd 1 may take gabd, because of the pause. Al-Malîlî seems to have rejected gabd in a foot before a darb abtar, but not al-Akhfash and al-Zâjî. Some say that gâr of carûd 1, and gaf of carûd 2, are pure sifâf, but others deny this on the authority of al-Malîlî.

p) Mutadârik has two carûds and four darbas.

Carûd 1 - Sâlim

Carûd 2 - Sâlim
'Arūd 2 - Majūl', Sālim

Darb 1 - Mura'afal, Maḥbūn

\[\text{fa}'\text{lun}\ \text{fa}'\text{lun}\ \text{fa}'\text{lun}\]

\[\text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\]

Darb 2 - Mushayyal

\[\text{fa}'\text{lun}\ \text{fa}'\text{lun}\ \text{fa}'\text{lun}\]

\[\text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\]

Darb 3 - Sālim

\[\text{fa}'\text{lun}\ \text{fa}'\text{lun}\ \text{fa}'\text{lun}\]

\[\text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\ \text{\_\_\_\_\_}\]

The bashy admits 'Ilān, which is good (bugan) and tashfīth (virtually ayyūn) as an 'Ilā-ṣīfār, which is bad (gabīn), but not in the same foot. The 'Arūd and darbs admit the same. 'Arūd 2, darb 1 is sometimes augarrī. Some say 'Arūd 2 and its darbs are irregular. Al-Samakhbarī gives the complete (not majūl) mutadarīk two other 'Arūds: 1. maḥbūn, darb maḥbūn; 2. musahāth, darb musahāth.

Note: This metre was not included by al-Khalīlī in his original system and seems to have been added by al-Akhshāfī. It may have been of popular origin and rejected by al-Khalīlī, rather than simply omitted. Unlike any other metre, it has a number of other names: al-mukhtāra; al-mubdath; al-mutasaq; al-ṣawāq; al-khabab; raqi al-khayl; darb al-nāsūs. The first two seem to indicate its late origin or invention; the third implies it was organised or fitted into the system; the fourth name may mean "uterine brother" or "split", or "half", perhaps the brother of mutasārīf, or formed by splitting fa'ālum and reversing its elements; the fifth applies especially to the form maḥbūn throughout and refers to a horse's ambling gait; and the last two are equally onomatopoeic, and seem to refer to the same form, which has undoubtedly remained popular, rather than high classical.
26. In addition to the terms listed in Number 24, the following may be found in treatises:

a) tämm: a byyt not ma'nū', māshūr, or manhūk, of which the 'arūd and darb are not changed by ẓilla or ẓāhir-ẓilla.

b) wār(at): a byyt not ma'nū', māshūr or manhūk, of which the 'arūd or darb are changed by ẓilla or ẓilla-ẓāhir.

c) musarrāt: a byyt with 'arūd identical with its darb (including the rhyme letter, or ra'd), against the usual rule for the 'arūd in question.

d) muṣaffā: as (c) but not against the rule for the 'arūd.

e) mu'jamā: a byyt of which the 'arūd breaks its rule without becoming identical with its darb.

f) muṣarrat: a byyt neither musarrāt, muṣaffā, nor mu'jamā.

g) muṣarrāt/muṣāfāt/muṣāzar/muṣāwar: a byyt with a word spanning both its miqra'a.

h) ba'īj: a byyt with all its theoretical feet, as in the circle, and without any sinūd (see section on rhyme).

i) nasb: a byyt with all its theoretical feet, as in the circle, and without a bal sinūd (sinūd nakhb).

27. For the sake of completeness, the names of the so-called modern metres (as opposed to Arab metres) are given here, with their paradigms, also the so-called seven genera (anwāf):
These metres have another set of names:

g) mutatgil or wasit
h) mutadd or wasän
i) mutawafir or sa tanid
j) mutta'id or gharib
k) munsarid or garib
l) muttarid or mushakahil

The first three of these metres are clearly derived from tabi'a, madäd and wadän respectively, by reversing the feet of the first two, or re-ordering the wadän of the third. The fourth is probably derived from the sari, beginning on its second sabab. The fifth and sixth, while similarly obtainable from the sari pattern, beginning on the first wadän majum and the last wadän masrûs respectively, may have a Persian origin. Indeed the last three modern metres are all in the oldest extant Persian treatises under their second names. While gharib seems to be a prosodist's artifact, garib is probably a genuine Persian metre, as is mushakahil, though this last was more associated with folk poetry. The second set of names as a whole is not found in Arabic until the commentary on the Manzurâ (al-Châ'îyas al-Kâîyas) sf Qîm al-arûd, of al-Qâbûn (XII Cent. A.H.). The student of Arabic is unlikely to come across any of the modern metres.

The seven genera comprise a mixed bag of forms:

m) simâla - each nigra: "sâ'ilum sa'ilûm mutar'îlam sa'ilûn
n) damât - each nigra: "sâ'ilum mutar'îlam sa'ilûn sa'ilûn

This is said to have five arûd and seven garub.

Arûd 1 - sâ'il; garub 1 - sâ'il; garub 2 - mudhâyyal.
o) ṭanā - mustaf'ilun fa'ilun. Popular, perhaps of Aramaic origin.

p) manashšeb - Several variants, e.g.:
   * mustaf'ilun fa'ilun fa'ilun, twice, or fa'ilun fa'ilun mustaf'ilun fa'ilun, twice. This term refers more to the types of strophic poems developed in Islamic Spain, classifiable more by rhyme-schemes than by metres.

q) ṭadil - several variants, e.g.:
   * mustaf'ilun mustaf'ilun mustaf'ilun, twice, or mustaf'ilun fa'ilun fa'ilun, twice, or mustaf'ilun fa'ilun fa'un, twice.
   
   The ṭadil is almost any traditional, but popular folk poem. It was cultivated in Spain, but the term is also applied to much more recent folk poetry, in strophic forms, as in modern Lebanon.

r) mašilā'ayn - each migra: mustaf'ilun fa'ilun mustaf'ilun fa'ilun. Popular, perhaps of Aramaic origin.

s) kān wa lān - first migra: mustaf'ilun fa'ilun; second migra:
   * mustaf'ilun mustaf'ilun, or: mustaf'ilun fa'un, according to whether the bāyt is in an odd or even position.
AL-QĂFIYA: RHYME IN CLASSICAL ARABIC VERSE

28. The rules of rhyme in classical Arabic verse look to the final letters (burū‘) of a mīrā‘ or bāyta and their vowels (baraḥāt). The earliest definition of the rhyme is apparently: "(The rhyme) is from the end of the bāyta (back) to the first movent preceding a quiescent which is between these two." This definition is attributed to al-Khalīl. A later precision of al-Dāmāshqī: "It consists of the last two quiescents of the bāyta, the movents between them and the movent preceding the first quiescent (of the last two)."

29. The names of the letters of the rhyme are:

a) rawf
b) rasl

c) karū‘ī

d) rīf

e) ta’sīs
f) dakhīl

Known collectively as: burū‘ al-qăfiya

No rhyme has all of these; five is the maximum, as rīf can never be in the same rhyme as dakhīl or ta’sīs.

30. a) The rawf is the consonant letter (baar) essential to the rhyme; according to it a gasīda is often known as e.g. lāmīyya, tā’īyya, i.e. a gaŝīda rhyming in lām, tā‘, etc.

b) Rasl is a letter of prolongation after the vowel of the rawf, or a h in the same position.

c) Karū‘ is always alif, ẓ or ẓ following h as rasl.

d) Rīf is a weak letter, alif, ẓ or ẓ before the rawf either as a letter of prolongation with a homogeneous vowel or forming a diphthong with a heterogeneous vowel. As letters of prolongation, y and ẓ can occur as rīf in one poem; diphthongs with both y and ẓ can also occur in one poem, but should not mix with y and ẓ as letters of prolongation, forming long vowels.
6) Ta'siṣa is always an alif before the rawf, but separated from it by another letter. If, as usually, the alif is original, ta'siṣa must be kept throughout the poem; opinions differ on alif standing for bawwa.

7) Dāshī is the letter between the ta'siṣa and the rawf. It is always vowelled, but may be any letter and change throughout the poem.

31. All letters may be rawf except, in certain cases, alif, w, y, h, y or tawfīn, y of the emphatic, bawwa or pause. Alif is not l when it amplifies the rhyme, 2° as a dual sign, 3° as part of the third person feminine pronoun, 6° when replacing tawfīn or y of emphasis, 5° when a sign for a vowel as in waw, the first person singular pronoun (of which the second vowel is short, i.e. the alif is not counted). Alif may be rawf or waw l° when radical, 2° when the augment of the feminine (alif san'aṣat al-ta'ānith), 3° when merely added. Y is not rawf when l° it amplifies the rhyme, 2° after jamma, as part of a plural, 3° as part of a pronoun. Y is not rawf when it amplifies the rhyme, 2° as a pronoun of the first or second person after baara, 3° with any pronoun. Y of the nieba, with tashīdī can only be rawf and counts as one letter; without tashīdī it may be rawf or waw. Y and y, when quiescent radicals, preceded respectively by jamma and baara, may be either rawf or waw, but preferably waw. Y and y are always rawf l° when preceded by fatḥa or 2° sukuṣ, 3° when a noun and preceded by a noun, 6° when with tashīdī... in this case they are like any other letter with tashīdī, which should obtain throughout a poem. Y is not rawf 1° when it is the h of pause, 2° when a mark of the feminine, 3° as a pronoun noun or quiescent preceded by a noun, or without tashīdī. The mark of the feminine has sometimes been considered rawf but it is better considered waw. Radical h, preceded by a noun, may be rawf or waw. When preceded by a quiescent, it may only be rawf, whether it is radical or not as
in samūdā, sīhā, mu’sabbīhā, alayhī, ladayhī, al-fatih (for al-
fatā'ī), al-mayhī (for al-bayyīn). The ē of the feminine may not be waqil
or rāfi’. tama‘īn may not be waqil or rāfi’, nor may the ʿ of the emphatic. Nama‘a
or noun may never be waqil or rāfi’. ī may be rāfi’ or waqil, but when a pronoun
or part of one it is not satisfactory as rāfi’ and is better as waqil. ī, similarly,
may be rāfi’ or waqil, but as waqil it is inevitably part of a pronoun, and preceded
by k or l.

32. The vowels of the rhyme are part of it, such that once a poet has used
them in his ma‘la, he must keep to them throughout his poem. The names of
the vowels of the rhyme are:

a) ma‘rā
b) na‘fādā

c) ba‘dhā

d) ība‘ā
e) rass
f) ra‘fi’h

Known collectively as: baralat al-nāfтан

33. a) Ma‘rā is the vowel of a movent rāfi’.
b) Na‘fādā is the vowel of a h as waqil.
c) Ba‘dhā is the vowel before ṣidr.
d) Ibbā is the vowel of da‘hil.
e) Rass is the vowel before ta‘ṣiṣ (always ṣidr).
f) Ra‘fi’h is the vowel before a quiescent rāfi’.

34. The maximum of letters and vowels in a single rhyme is nine, as in the
word: yu‘ma’sīhūhā, the vowel of the y is rass; the alif is ta‘ṣiṣ; the f is da‘hil,
and its vowel is ība‘ā; the g is rāfi’, and its vowel is ma‘rā; the h is waqil,
and its vowel is na‘fādā; the final alif is khūrā.

35. A rāfi’ may be mutlaq, free; or it may be mu‘ayyad, fettered. The rāfi’
mutlaq has a vowel and is followed by waqil either a soft letter, alif, y or ū, or h.
The muqadd is quiescent; the vowel before it is tarīf and it cannot be followed by ʿayn. It is important to understand that all final vowels of a bayt or mīrād are counted long, whether followed by a letter of prolongation or not; in the case of ʿay and ʿay, these letters are only written when they would normally be written; ʿayf is always added to final fath the whether it belongs grammatically or not.

36. According to whether its ruwāf is muqadd or muqadda, a rhyme is classified as ṣāfīya muqadda or ṣāfīya muqadda. The ṣāfīya muqadda has six varieties:

a) al-ṣāfīya al-mu'arrada al-maḡūla bi'īl-madd: This has no ʿayf or taʿṣīf and its ʿayn is a letter of prolongation (which, if ʿay or ʿay, may be understood in some lines if not written).
b) al-ṣāfīya al-mu'arrada al-maḡūla bi'īl-hā': This has no ʿayf or taʿṣīf and its ʿayn is h.
c) al-ṣāfīya al-mu'asasa al-maḡūla bi'īl-madd: This has taʿṣīf, and its ʿayn is a letter of prolongation.
d) al-ṣāfīya al-mu'asasa al-maḡūla bi'īl-hā': This has taʿṣīf and its ʿayn is h.
e) al-ṣāfīya al-mardūfa (al-mardāf) al-maḡūla bi'īl-madd: This has ʿayf and its ʿayn is a letter of prolongation.
f) al-ṣāfīya al-mardūfa (al-mardāf) al-maḡūla bi'īl-hā': This has ʿayf and its ʿayn is h.

The ṣāfīya muqadda has three varieties:

g) al-ṣāfīya al-muqadda al-mu'arrada: This has neither ʿayf nor taʿṣīf.
h) al-ṣāfīya al-muqadda al-mu'asasa: This has taʿṣīf.
i) al-ṣāfīya al-muqadda al-mardūfa (al-mardāf): This has ʿayf.
37. Individual rhymes are further classified according to the number of vowels between the two quiescents at the end of the rhyme.
   a) al-mutakāvīsa has four vowels between its quiescents.
   b) al-mutarākība has three vowels between its quiescents.
   c) al-mutadārīka has two vowels between its quiescents.
   d) al-mutavātīra has one vowel between its quiescents.
   e) al-mutarādīfa has no vowel between its quiescents.

The order of these terms may be easily remembered by using the meaningless mnemonic SABBaAF. The first consonant is the last radical of the first term, al-mutakāvīsa. Remove this, and the next gives the last radical of the next term, al-mutarākība, and so on down to the last consonant of the mnemonic, which is the last radical of the last term, al-mutarādīfa. All the terms are of the same grammatical form, and have appropriate meanings, which may be sought in the lexicon.

38. a) It is no fault to use mutakāvīsa, mutarākība and mutadārīka rhymes in one poem.
   b) It is also no fault to use mutakāvīsa, mutavātīra and mutarādīfa rhymes in one poem.
   c) It is thus implied that to use mutarākība rhymes with mutavātīra or mutarādīfa rhymes is a fault, as it is to use mutadārīka rhymes with mutavātīra or mutarādīfa rhymes, in one poem.

39. Thirty-five varieties of mutlaga, and five muqayyada rhymes, may be summarised as follows:
al-qa'ira

al-mu'tarada

al-mu'massa

al-mardasa bi'l-alf

al-mardasa bi'l-saww

al-mardasa bi'l-yi'in

al-mardasa al-muqaddasa

al-mu'tarada

al-mu'massa

al-mardasa bi'l-alf

al-mardasa bi'l-saww

al-mardasa bi'l-yi'in

40. The faults of rhyme, other than those indicated in number 36, are as follows:

a) ḫāt': the repetition of a rhyming word with the same meaning as well as sound. There is an opinion that repetition of a rhyme in ṭaqāfī is not a fault, i.e. using later in a ḡarb a rhyming word of an ṣuḏr in ṭaqāfī.

b) ṭaqāfī: enjambement, connecting the rhyme with a following bāyt in grammatical construction. ṭaqāfī is bad (ṣehh) when the sense requires it, but it is permissible (ḏō'ī) if the first bāyt makes sense without the following, which only complements the sense.

c) ḥaq'ī: using both ḥa'ra and ḥa'ima as ḥa'ira (vowel of the rāfī) within a poem.

d) ḥa'ira: using both ḥa'ra and another vowel as ḥa'ira within a poem. ḥa'ira is worse than ḥaq'ī, as ḥa'ira is said to be heavy, the other vowels light.

e) ḥa'ira: using a different rāfī, but similar in sound to the principal rāfī (mutaqāfī al-maabhar); worse than ḥa'ira or ḥaq'ī.
f) ṭaḥṣa: using a different ṭawīf remote in sound from the principal ṭawīf (mutabahā'ī al-makhrāj). Worse than ṭafrī, ṭafrī, or ṭafrī.

g) siḥūd: any change in the consonants or vowels before the ṭawīf. There are five main kinds, two concerning the consonants, three the vowels.

1° siḥūd al-ridf - using ridf in one or some bāyts but not another or others.

2° siḥūd al-ta'sīs - using ta'sīs in one or some bāyts but not another or others.

3° siḥūd al-ỉsẖaţ - changing the vowel of the dakhīl, the ỉsẖaţ. According to common usage, alternating between ỉrāṟ and ỉdāw̱a as ỉsẖaţ is not bad, while alternating between ỉtẖȧ and another vowel is bad. As al-Dammahī puts it: "Siḥūd al-ỉsẖaţ may be in vowels close in weight, sc. ỉrāṟ and ỉdāw̱a, or remote in weight, sc. ỉtẖȧ and one of the others."

4° siḥūd al-ỉdārij - applied to alternation between ỉtẖȧ and another vowel as the vowel before the ridf.

5° siḥūd al-tawīf - changing the vowel before a ṭawīf muqayyad, the tawīf. Most agree that ỉdāw̱a and ỉrāṟ may interchange, but not ỉtẖȧ.

h) ṭabfrī: not always found in manuals of rhyme, is the term applied to the use of more than one irdf within a poem.

i) ṭaţād: also not always in manuals of rhyme, is the term for changing the ṭawīf within a poem in the kamīl metre. It is not so much a fault of rhyme as of metre.

kl. The conditions laid down by tradition and theory for a true qasīd concern length, metre and rhyme. It should have at least seven bāyts (though theoretical opinion varies: at least three, ten, eleven, sixteen, twenty).
A ragia, further, should open with a matla', a kafir rhyming its ārūj and garb. The rhyme and metre established in the matla' must be kept throughout the poem, the rhyme only in the darba. All bayts must have the same number of feet, the same darb and ārūj and follow the same rules, whether obligatory, optional or prohibitive. While uniformity of ruğ is said not to be a condition, absence of šarrā', šarrāt, šarrāt, and šarrāza is, which comes to saying the same thing.
PART II. THE PROSODY OF PERSIAN CLASSICAL VERSE

1. Persian classical verse is truly quantitative. While the Persians, after the Islamic conquest adopted the form of the Arabic qasīda and wrote Persian qasīda in one metre to each poem and in perfect monochyme, a feat made possible by the relative ease of rhyming in Persian, they also introduced, or preserved, other forms of verse such as couplets, the famous quatrains known as rubā'ī and various strophic forms. In all of these forms, each poem, even long narratives in couplets, kept to one quantitative metre. The use of monometre is not peculiar to Arabic by any means, so the undoubted influence of Arabic poetry on Persian in early times may have done no more than reinforce and sanction a practise already native to Persian.

2. Persian quantity is of three degrees: short, long, and extra long, the last of which is equal to a long and a short, in that order. These are best represented by the traditional signs: short ʼ; long —; extra long — or ——.

3. A short syllable is an open syllable with a short vowel; a long syllable is either an open syllable with a long vowel or diphthong, or a closed syllable with a short vowel; an extra long syllable is a closed syllable with a long vowel, or a syllable with a short vowel and closed by two consonants. Extra longs only count before another consonant, therefore, not at the end of a line or hemistich. In some metres, forms occur with a strong disresis that divides the hemistich in two; the rule then applies to the end of each half. Examples may be seen as follows:

nashūd; bed būd; gāst būd; rēh būd

Syllables with long vowels closed by two consonants are usually treated as if there were only one consonant, e.g. rēst būd, but may also count rēst būd, as
if both voiceless consonants in rēșt were followed by vowels. An important exception to the extra long rule is that of syllables with long vowels, not diphthongs, closed by r. Thus, zaum dēd, dernēn kard. Silent consonants do not count, e.g. zaum lēyār.

4. Some syllables are anguêd, i.e. may be long or short as required. These are: the idēf; the final vowel represented by "silent b"; the word for "and", always pronounced [o] between consonants, [ov] before a vowel, unless contracted as in wader (never [ə] in poetry); the final vowel [o] represented by v, e.g. du, tu.

5. Words beginning with a vowel (written with alif) may simply attach themselves to a preceding word, thus opening its final consonant or may be pronounced with a gentle glottal stop (counting the alif as a consonant), e.g. bēd sat or bēd sat, bēd sat or bēd sat. The final vowel represented by h may coalesce with an initial vowel represented by alif, or not, in a similar way, e.g. guft sat or gufta 'st.

6. Final [i] and [u] resolve into [i] and [o] before [a:], e.g.: Irānī, (- - -), but Irānīyān (- - -): bēnī, (- -) but bēnānīn (- - -). Final [u:] may shorten before ḫīfa, e.g.: sū-yī or su-yī, the ḫīfa itself being long or short.

7. Certain shortening are common: ṣashād is dropped, especially finally; the nishe ending ı then follows Number 6, but the poet retains the option of keeping it; long vowels are shortened in certain words: rīh, shēh, mah, for rēh, shēh, māh.

8. Some words in verse show a different vowel distribution from that normal in modern standard pronunciation, e.g. gūrīna for gūren. Some words have alternate forms, with and without ṣashād. Such varieties, if not immediately apparent from the metric pattern, may be sought in lexis of the classical language.
9. The various metres are different patterns of long and short syllables, which, for convenience, may be analysed as feet analogous to those of classical Greek and Latin poetry. The Persian extra long syllable fits into the patterns as if it were simply one long syllable followed by one short syllable, though only the extra long is pronounced; the long closed syllable, or vowel and cluster of consonants have the time of a long and a short before another consonant.

10. Repetition and sometimes combination of the various feet build the patterns for verse units, of which the minimum in Persian may be called hemistich as it is normally paired with another, exactly equal metrically, to form a line. This produces a superficial resemblance to the Arabic bayt and misra, of which the Persian lines and hemistichs may be conscious imitations; indeed the Arabic terms are used in Persian, as in all prosodic matters, as Part III will show. Nevertheless, the Persian hemistich has a metrical independence lacking to the Arabic misra. It is never linked to its mate by a word spanning both, as is common between two misra of a bayt in Arabic. It is often found or quoted alone, or may be one of an odd number of hemistichs in a strophe.

11. The Persian quatrain, usually known as ruba, may conveniently be analysed first, as it is undoubtedly native to Persian and unique as a form in that it is characterised by its metre, rather than by its rhyme scheme. Its peculiar metre illustrates well the strictness of quantitative relations found in all Persian metres. The ruba hemistich, its basic unit, is built up from four feet of two or three syllables: — (Spondee); uu (Iamb); u — u (Amphibrach); — uu (Dactyl). As in all Persian poetry (with partial exceptions, see Number 13), one long equals two shorts, and the ruba hemistich is always equivalent to ten long syllables, according to the following substitution table (moving from left to right).
The ten long syllables, which do occur, though rarely, have been placed on top to show the relationship to the other feet. Noteworthy is the syncopation possible in the third foot, which is the odd man out among the other feet. The first and second, like the fourth and fifth, are always \([-1-\text{-or-}1]\). A favourite variety is:\([-1\text{-or-}1\text{-or-}1]\). The fifth foot is commonly \([-1\text{-or-}1\text{-or-}1]\), as is the second, possibly as commonly. The third foot is fairly commonly, but far less often\([-1\text{-or-}1\text{-or-}1]\). Uniquely to the \(\text{rubā'ī}\), any one of the twelve possible varieties of the hemistich is allowed in each of the four hemistichs comprising the \(\text{rubā'ī}\) proper. No other Persian metre can boast such chameleon quantities. As to rhyme, the first, second, and fourth hemistichs must rhyme; the third may, and often does. Such an arrangement is not peculiar to the \(\text{rubā'ī}\) in comparison with the first four hemistichs of a Persian \(\text{gesfāde}\) or \(\text{qasīdāl}\). Some early poets wrote longer pieces using this metre and pairs of hemistichs in it are scattered through Sa'di's \(\text{Gulistan}\), along with short pieces in other metres.

12. The other metres are built up of the following feet, which have been selected as the most natural metre of Persian verse, other than the \(\text{rubā'ī}\); the enjambed\([-1\text{-or-}1\text{-or-}1\text{-or-}1]\) also occurs in one metre.

a) Feet of three syllables, one short and two long:
\([-1\text{-or-}1\text{-or-}1]\)

b) Feet of four syllables, three short and one long:
\([-1\text{-or-}1\text{-or-}1\text{-or-}1]\)
c) Feet of four syllables, two short and two long:

```
  O-- O
  O-- O
```

d) Feet of four syllables, one short and three long:

```
  O-- O
  O-- O
```

13. The feet are subject to limited change at the beginning, in the middle and at the end of the hemistich, subject to the following rules:

a) Every hemistich of a poem must be quantitatively equal, one long equaling two shorts, except for (c) below.

b) Two successive shorts within a foot but not beginning the hemistich may become one long. This is not overdone, not usually more than once in a hemistich.

c) Of two shorts beginning a hemistich, the first alone may become long.

d) Final syllables of a hemistich must be long. This means one or two final short syllables must be made one long or, more usually, dropped (see (e)).

e) Some metres are catalectic, or have both catalectic and acatalectic forms. In the catalectic form a final long is dropped. If a short or shorts are left, Number 13 (d) applies.

   Note 1: (a) governs (b), (d) and (e); (c) is a partial exception. Therefore (b) and (c) may apply in some hemistichs of a poem and not others, but (d) and (e) must obtain throughout or not at all, according to (a).

   Note 2: Another rare exception to (a) is the scoephalous line, which drops a single initial short. It is confined to a single metre, found in old poets but increasingly rare.

14. The metres may be classified according to whether they are built up by repetition of one foot or by combining more than one kind of foot.
a) Based on \( \nu- \) (The bacchius).

A common metre, most usually the tetrameter catalectic (hendecasyllable):
\[
\nu- | \nu- | \nu- | \nu-
\]
(The mutadārīb)

This was established early, mainly by Firdawšī, as the epic metre, but it had other uses. Another famous example of its use is the Dīwan of Sa'dī. Less common are the catalectic and trimeter forms, both catalectic and catalectic:
\[
\nu- | \nu- | \nu- / \nu-
\nu- | \nu- | \nu-
\nu- | \nu- | \nu-
\]

b) Based on \( \nu- \) (The Cretic).

The only metre based on this foot (the mutadārīb) is found in traditional treatises, but nowhere else, apparently, in Persian. Undoubtedly it is mentioned because it is an Arabic metre, though not one of the five "Arab metres" (jāvīl, basīt, nābed, wādīr, and wārīl) always quoted as not in use by Persians except in imitation of Arabic. The foot is found in combination.

c) \( \nu-|\nu- \) These feet are only found in combination (Neon tertius e secundius).

d) Based on \( \nu- \) (The Ionic a minore).

Both trimeter and tetrameter forms, most commonly catalectic:
\[
\nu- | \nu- | \nu- | \nu- (-)
\nu- | \nu- | \nu- | \nu- (-)
\]
(The Gemesāl-i melkbulūn)

This is one of the metres used for narrative poetry, but apparently first by Khusraw of Delhi (XIII-XIV Centuries) probably as a variety of the traditional Ghirmāl (j).

e) Based on \( \nu- \) (The Chorism).

Both trimeter and tetrameter forms, always catalectic, unless the metre (u) below be accounted a catalectic form:
The form: \(\overset{51}{\bar{u}u}-|\bar{u}u|-\bar{u}u|-\bar{u}u\) \(\text{ (The Rajîz-i mašrûf)\n}

The form: \(\bar{u}u-|\bar{u}u|-\bar{u}u\), with strong dieresis throughout, occurs.

The form: \(\bar{u}u-|\bar{u}u|-\bar{u}u\), with final \(\bar{u}u\)-throughout, occurs.

g) Based on \(\bar{u}u-\bar{u}u, \text{ (The Difām)\n}

Both trimer and tetramer forms, almost always catalectic:

\(\bar{u}u-\bar{u}u-\bar{u}u\), \(\text{ (The Rajîz-i ashraf-i mekrûf-i\n}

\(\bar{u}u-\bar{u}u\), \(\text{ meṣgûr/maḥdhûf)\n}

The form: \(\bar{u}u-\bar{u}u-\bar{u}u\), with strong dieresis throughout, is found.

h) \(-\bar{u}-\bar{u} \text{ (The Ditrochee)\n}

This foot is only found in combination.

\(-\bar{u}-\bar{u} \text{ (The First Epitrite)\n}

Both trimer and tetramer forms, catalectic and catalectic:

\(-\bar{u}-\bar{u} \text{ (The Rajîz-i sâlûn, or meṣgûr/maḥdhûf)\n}

\(-\bar{u}-\bar{u} \text{ (The Rajîz-i mekhbûn)\n}

This purely isabic pattern is not common.

i) Based on \(\bar{u}u-\bar{u}u-\bar{u}u-\bar{u}u\) \(\text{ (The First Epitrite)\n}

Both trimer and tetramer forms, catalectic and catalectic:

\(-\bar{u}-\bar{u}u-\bar{u}u-\bar{u}u \text{ (The Rajîz-i ṣâlûn, or meṣgûr/maḥdhûf)\n}

\(-\bar{u}-\bar{u}u-\bar{u}u-\bar{u}u \text{ (The Rajîz-i mekhbûn)\n}

The trimer catalectic is, like the tetramer catalectic of \(\bar{u}u\), \(\text{ (muṣgûr)\n}

A hendecasyllabic line, and certainly ancient. It is common in poetry close to the folk, notably the simple quatrain known as \(\text{du-baytî, as opposed to rubā‘î (though the terms were once synonymous). The most famous examples are the quatrains of ʿAlī ʿSîrī ʿUryân, the dervish dialect poet of the eleventh century. The same metre is also one of those used in narrative verse in couples (maḥmarî) especially the romantic sort, e.g. \(\text{Wis u Râmîn\n}

The Rajîz-i Dîn Cûrgânî.\n
j) Based on $$\text{-}$$ (The Second Epitrite).

\[
\begin{align*}
\text{-} & \text{-} \quad \text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \quad \text{-} & \text{-} \\
\end{align*}
\]

(The Persepolis, or measūr/mašhūr)

The trimeric catalectic, another hendecasyllable, is another of the metres used for narrative verse, being especially associated with the famous یحیی بن یحیی بن علی of Jalāl-ull-Dīn Rūmī, though Attār also used it.

k) Based on $$\text{-}$$ (The Third Epitrite).

Both trimeric and tetrameter forms, and even dimeter, usually catalectic, but catalectic forms are found (of the trimer mostly):

\[
\begin{align*}
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\end{align*}
\]

(The Rassāl-selān/masūd)

These feet may be combined in patterns that should be kept throughout a poem.

They form trimeries or tetrameters or even dimeters, e.g.:

\[
\begin{align*}
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\end{align*}
\]

(The Rassāl-maṭrūḥ/maštūbūn)

n) Based on $$\text{-}$$ (Roman tertiis and Second Epitrite).

Always tetrameter catalectic:

\[
\begin{align*}
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\end{align*}
\]

(The Rassāl-mashūbūl)

Fairly common in lyric poetry, this metre rarely lengthens the first syllable.

It often has a strong diseresis after the second foot.

n) Based on $$\text{-}$$ and $$\text{-}$$ (The Dīnāb and Ionic a minor).

Always tetrameter, usually catalectic, though catalectic occurs:

\[
\begin{align*}
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\text{-} & \text{-} \quad \text{-} & \text{-} \\
\end{align*}
\]

(The Rassāl-mashūbūl/masūr/maštūbūl)

In the less common catalectic form the last foot usually keeps the short, while the catalectic form often contracts them.
- 53 -

o) Based on -vw-endvw(The Third Siptrite and Paeon Secundus).

Always tetrameter, usually catalectic:

\[ -\nu-|\nu-\nu-|-\nu-|\nu- \]

(The \[\text{Nusgrīh-i māslūl-yi masgūr/makshūr}\])

The catalectic form contracts the final short, according to Number 13 (d):

\[ -\nu-|\nu-\nu-|-\nu-|\nu- \]

The form: \[--\nu-|\nu-\nu-|-\nu-|\nu-\]

with strong diseresis, occurs.

p) Based on -wvw and -w-vw-(The Ditrochee and Chorizamb).

A relatively uncommon metre, usually tetrameter (or dimeter) catalectic:

\[ -\nu-|\nu-\nu-|-\nu-|\nu- \]

(The \[\text{Nusgrīh-i māslūl-yi masgūr/makshūr}\])

The rhythm of this metre makes for a strong diseresis.

q) Based on -wvw-end-wvw-(The Chorizamb and Cretic).

Almost always tetrameter, though the trimeter occurs:

\[ -\nu-|\nu-\nu-|-\nu-|\nu- \]

(The \[\text{Nusgrīh-i māslūl-yi masgūr/makshūr}\])

The trimeter: \[ -\nu-|\nu-\nu-|-\nu- \]

The rhythm makes for a strong diseresis in the tetrameter.

r) Based on -wvw and -w-vw-(The Chorizamb and Ditrochee).

Almost always tetrameter catalectic, with loss of the last three syllables:

\[ -\nu-|\nu-\nu-|-\nu-|-\nu- \]

(The \[\text{Nusgrīh-i māslūl-yi māshūl/makshūr}\])

The trimeter occurs: \[ -\nu-|-\nu-\nu-|-\nu- \]

s) Based on -wvw-end-wvw-(The Ionic a maiores and Ditrochee).

Most commonly a trimeter catalectic:

\[ --\nu-|-\nu-\nu-|-- \]

(The \[\text{Nusgrīh-i shāhreb-i māshūl-yi masgūr/makshūr}\])

This metre is used for narrative poetry, Nisām of Cenja being probably the first to do so. It may be an ancient decasyllable, but it was already classified as a variety of Nusgrīh by Persian prosodists by Nisām’s time, so, having used the Nusgrīh-i masgūr/makshūr hendecasyllable (i) for his Khurān u Shīrīn, he may have chosen this metre as a variety, but still associated with the traditional romantic measure, for his Ḫaylā u Ḫārīn.
i) Based on \( w \)- and \( v \)- (The Ionic a minore and Diliamb).

Always a trimeter catalectic:

\[
\overline{\overline{w}} - \overline{v} - \overline{v} - \overline{v}
\]

(The Khari'ī makbehn-i maghrūb/makdūhūr)

This metre, apart from being one of those used for narrative poetry, such as the Nabīstun'ī-nāzīla of Sanā'ī and the Hest-Rawż of Nīsābūrī, is also found in the earliest known fragments of Persian verse.

u) Based on \( \overline{w} \)-twice and \( \overline{v} \)- (The Charlam and Cretic)

Always trimeter catalectic (unless this be accounted a catalectic form of (e) above):

\[
-\overline{w} - \overline{v} - \overline{v} - \overline{v} - \overline{v}
\]

(The Sari'ī matūr)

This metre is used for narrative poetry; Nīsābūrī of Canja was probably the first to use it so, in his Mahsānu'ī-šārār.

v) Based on \( w \)-, \( v \)- and \( v \)- (The Bacchius, Ionic a minore and Diliamb).

This metre always has the trimeter form of its three feet and often drops its first short, making an acephalous line, within a poem:

\[
\overline{v} - \overline{v} - \overline{v} - \overline{v}
\]

(The Gharbī makrūh-i maghrūb/makdūhūr)

Though classified as a newly invented metre by Persian prosodists with an Arabic viewpoint, this metre was used by Mūsākā and other early poets, most of whom may have been ignorant of the technicalities of \( \text{ṣārū} \) as applied to Persian. It became increasingly rare after Ama'īf, possibly peri pasū with increasing knowledge of \( \text{ṣārū} \) among the Persian poets, for it is a strange metre from the point of view of a prosodist using \( \text{ṣārū} \). Ama'īf even has a poem with another syllable:

\[
\overline{v} - \overline{v} - \overline{v} - \overline{v}
\]

; as this has no line with an initial short, it is better analyzed as:\[\overline{w} - \overline{v} - \overline{v} - \overline{v}\]

This may be influenced by \( \text{ṣārū} \) theory. Other "varieties" of this metre given by prosodists seem artificial.
v) Based on---v---and---v--- (The Third Epitrite and Anapaest)
Tetrameter, acatalectic:  v---|v---v---v---v---v---

The rhythm makes for a strong diseresis. This rare metre is, on the face of it, a Persian adaptation of the Arabic base'\(\text{t}\), though it is strictly regular in quantity in a manner foreign to Arabic.

x) A metre based on a mixture of lines:---v---v---v---v---v---v--- (see (1)) seems to have been a popular and dialectal form, from which prosodists developed some artificial "varieties"; it was called mush\(\text{k}\)\(\text{\textendash}}\) or ab\(\text{k}\). Though used by Bund\(\text{\textendash}}\) or \(\text{\textendash}}\) the dialect poet, it does not appear to have made a place for itself in the repertoire of regular Persian metres.

15. Persian classical poetry includes several types of verse.

a) The rub\(\text{\textendash}}\) has been described, as it is distinguished primarily by its metre (Number 11), though its form is better known: a quatrains of four hemistichs, rhyming abab, optionally (and not infrequently) asa. It is ideal for its typical uses: epigrammatic, philosophic, gnomic, erotic miniature, and many others, especially Anacreotic. The fourth hemistich is the conclusion to which the first three lead. A good rub\(\text{\textendash}}\) may have two premises in the first two hemistichs, a distinction or condition in the third and a striking conclusion in the fourth. As noted in Number 11, rub\(\text{\textendash}}\) hemistichs may always be recognized by their metre, even when found alone or in pairs. The old alternate name, du-bay\(\text{\textendash}}\), became restricted to the quatrains with a simpler metre (Number 14 (1)). Another old name for the rub\(\text{\textendash}}\) proper was tar\(\text{\textendash}}\) (song), which has been revived by modern writers.

b) The Arabic as\(\text{\textendash}}\) must have been adopted between the Arab conquest and the first appearance of Islamic Persian verse. In those early days, Persians wrote Arabic as\(\text{\textendash}}\), and some continued to do so later. By the time the first
full-blown Persian *gešīdah* in monorhyme (and monometer) appeared in Šāhīd
 times as the major form of court poetry, the form bespeaks previous practice
 and development. Nevertheless, the content of the earlier *gešīdah*, while
 nodding in the direction of the traditional Arabic form, is markedly different,
 and may derive from an earlier Persian tradition of court poetry. The question
 of Persian influence on Arabic poetry awaits detailed investigation. As to
 form, the *gešīdah*, alike in Persian and Arabic, must open with a *matla*\(^c\), a
 pair of hemistichs rhyming together, and this rhyme must be maintained in
 every second hemistich thereafter. Some Persian *gešīdah* reached enormous
 lengths.

c) The *ghazal* seems to have developed later than the Persian *gešīdah*,
 and may have begun in the *tashkil* or *tashkarsul* written for the *nasib*, or
 "erotic prelude" traditional for the opening of a *gešīdah*. Lyric verses,
 including love-lyric, are known from the earliest fragments of Islamic
 Persian verse, but complete *ghazals* are not known till later. Like the
 *gešīdah*, it must open with a *matla*\(^c\), and then rhyme every second hemistich.
 Primarily a love-lyric, it is short; various limits are given, e.g.
 five to fourteen *bayts* i.e. pairs of hemistichs, but some poets exceed this
 number, and seven *bayts* become almost standard in late classical verse. While
 the erotic diction persisted, the *ghazal* was early made to serve more general
 uses. Amwari, a secular court poet, was important in this generalisation, and
 *ārif* poets exploited the ambiguity of erotic/mystical diction fully.

d) The term *git*\(^c\) (fragment), a number of which may be called
 *nugattah*\(^c\) collectively, is applied to a short poem without *matla*\(^c\) but
 otherwise rhyming every second hemistich. Whether or not the original *git*\(^c\)\^s
 were "fragments", the *git*\(^c\) became a recognised separate form, which was used
for philosophic, gnomic, didactic short verses, as opposed to the lyric
ghazal, with its erotic tradition. Some poets specialized in ghazals, e.g.
Ibn-i Janân (XII-XV cents.) is more famous for his moral, philosophical poems
in this form than for his panegyric couplets.

e) Mathnawi is the term applied to couplet verse, i.e. pairs of hemistichs
rhyming together but not with the other pairs of the poem. Mathnawi is
used extensively for narrative poetry -- epic, romantic, mystical, didactic,
and more mundane sorts. Mathnawi was used by early poets, though only fragments
remain of anything before the monumental Shāh-nāma of Firdawsī. The number
of metres used for mathnawi is limited (see Number 14 (a), (z), (l), (j), (s), (t), (w))
probably by growing tradition. Janâl, right at the end of the classical period,
was the first to use all seven metres, in his "Septet" or Naft Avarang (Seven
Thrones), though all of them had been used before him by different poets.
Tradition, as summed up by Janâl, assigned different groups of metres to
different subjects: hafiz (Number 14 (i) and (s)) for love (fâhâl; rasul
(Number 14 (j) and (d)) and shab (Number 14 (u)) for didactic (pend) and
mystical verse (taghhr; madir (Number 14 (t)) for festive, celebratory
verse (pand); mutâ'ân (Number 14 (a)) for heroic, epic (rasa) and festive
(hemp) verse. There are few exceptions, the Pâstên of Ma'âl, in mutâ'ân
(Number 14 (a)) being probably the most famous, as it is essentially pand
of the most delightful kind, though it has elements of hemp.

f) The ramayat is a strophic poem in which each strophe consists of
four, five or six hemistichs; all the hemistichs of the strophe rhyme except
the last, which rhymes with the last hemistichs of all the other strophes of
the poem. It is not unusual for the first strophe to rhyme all its hemistichs,
while the succeeding strophes have their own rhyme except in the last hemistich.
Mīnāchīrī of Dāmghān is well known for his muṣannat, which mostly concern wine.

g) Tarīf-band and tarkīb-band are two similar kinds of strophic verse with a refrain. The strophes are somewhat longer than those of the muṣannat, twelve pairs of hemistichs being normal, but variations occur, sometimes even within a poem. Every second hemistich must rhyme, but often all do, except for the band, the pair of hemistichs forming the refrain at the end of each strophe, which rhymes its own halves together and with all the other bands of the poem, though the strophes otherwise have their own rhyme. The tarīf-band was exactly the same pair of hemistichs at the end of each strophe; the tarkīb-band changes the pair, but not normally the rhyme; some tarkīb-bands rhyme the bands internally but not with each other or with the strophes.

h) Musta‘īs is a term applied to a qasīda, ghazal or even rubā‘ī of which each hemistich is increased by a little appendix, which rhymes with its hemistich or with the other additions, must be metrically homogenous, and adds to the meaning of the hemistich, which latter should still make sense alone. The added words usually scan according to the last two feet of the hemistich.

Rhyme in Persian is not difficult to recognise. It is absolutely strict; no alteration of vowels, such as Arabic rhyme tolerates in some cases, is allowed. A word may not rhyme with itself, though two homophones with different meanings may be used, especially if a literary elegance results. Persian rhymes are easily found, so they become complicated. In particular, inflectional endings may not rhyme by themselves, or any such additions to a basic word or stem. If such occur, they must be used as part of the rhyme,
which begins before them. Thus, best rhymes with dest, basti with desti, but best does not rhyme with rest, nor basti with resti. Kasidi rhymes with desid, because the i is part of the past stem of the verb; keshidan does not rhyme with adan. Rhymes are often found which end with the same word or phrase; these constitute part of the rhyme, and, like inflections, must be repeated, the rhyme beginning before them. Examples are often found in ruba'iyat: abest nare - shitebest nare - khebest nare - bheber khoheheh kerad - subutegar khoheheh kerad - ker khoheheh kerad. Such repeated words are known as the reda (pillam-ridar).
PART III. İLHAM, OR HOW PERSIAN METRES ARE MISREPRESENTED.

1. The Arab conquest of Persia influenced the study of poetic prosody in that country much more than the practice of the poets themselves. The system of Al-Rūhū, so ingenious as an analysis of Arabic verse, was devised by al-Malāfī precisely when the Islamic religion was spreading the sciences -- alm -- through the furthest reaches of the Islamic oecumenec once an empire, but then disintegrating in political terms without losing its distinctive culture. Some names of early Persian prosodists are known, but their works are lost. Nizāmī the Prosodist, of Samarqand, in the second of his Four Discourses (Chahār Masāla), advises the aspiring poet, once assured of his native talent, and having memorised 20,000 verses of the older poets and perused 10,000 words of the moderns, so that the measures become rooted in his mind, to turn to the "science" of poetry (ilm-shi'r) and make himself thoroughly acquainted with the works of Bahrām of Sarakhs and others. That was in the twelfth century, A.D., before the Mongol invasion. A refugee, who fled from the Mongols at the beginning of the thirteenth century, ended up in Shirāz, where he wrote, or rather re-wrote, what is now the earliest surviving treatise on Persian prosody, al-ghām fi muṣḥār askar al-ši'r, which also deals with rhyme and poetic criticism. Shamsu'll-Dīn Muḥammad ibn Gays of Ray, the author of this work, mentions Bahrām of Sarakhs several times, each time to criticise him and others severely, mainly for inventing metres that no one uses and are contrary to good taste. Shams-i Gays, as he is known for short, was healthily conservative and as expert in Arabic prosody as in Persian. He tells us that his original work covered both Arabic and Persian, but this had been lost in his flight from the Mongols. It is clear from his work that, not only did he disagree with his predecessors, but there was disagreement among them.
All of them, as did Shams-i Qays, agreed that poetic metres should fit into circles, like those of the Arabic ٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌٌ..
The Persian metre based on the qāfālūn very well. The common catalectic form could be described as ṯahdūfī or masūr. Already, the šīrūd has complicated a simple fact of Persian prosody, because it counts letters, not syllables. The shortened foot, however, must be either ṯešī, ṭepūhūn, or ṭešī, masūr, according to the number of consonants (or rather letters, including letters of prolongation) clustered at the end of the verse. In a nāsoufī written in this metre, the changing rhymes scatter words with only one qūsīṣ (ṭešī) liberally among words with two qūsīṣ (ṭešī) or even three, as tīznīzīt-tīznīzīt (at which point šīrūd gives up).

3. The relatively conservative circles of Shams-ī Cāyās illustrate well the most commonly accepted grouping of the metres in classical and modern times. After explaining the arāfī (ṭešī)arkān and their names, their derived forms, he proceeds to the elucidation of "the ancient and modern metres (ṣundūr) and the drawing of the circles, the scansion (ṭešī) of lines and derivation (ṭakhlī) of the feet (nīzī) of the metres from each other." In this section, tradition makes him explain the original Arabic circles first; then he explains that five of the Arab metres do not sound well in Persian: ṭawīl, mājid, bāṛī, ṣurī and ṭāṣīl. (Note that the order of the second and third metres has been reversed by his time). He gives examples by the ancients (ṣundūr), "written in imitation of Arabic poetry, to display their skill in prosody." These examples show what to avoid, what is clearly remote from a sound poetic ability (ṭabārī ᵇašī). This leaves ten metres on which Persian poetry depends. His criticism of others’ attempts to subdivide Persian metres further, separating e.g. ḥeṣāj into three metres: baṣrī ᵇašī, baṣrī masūr, and baṣrī ṣaxrūb, are very revealing. The mb of his criticism of his
predecessors is that they put the sound hazaj, rejas, and ranal in one circle, and their "derived forms" (muhajat) in another circle, and so for other metres. This could refer to the classification in the 'Ilā-yūr'il-ash'ar, attributed to Naṣīru'l-Dīn of Ṭūs, which does precisely this. Such a further division is unwarranted according to Shams-i Čayā, because a metre (bahr) is a generic name for a type of verse, under which are different kinds of measures (awrān), each one of which may be described by an epithet, by which it is distinguished from the others, e.g. hazaj-i makūf, hazaj-i akhrab, rejas-i matvā, ranal-i mo'āfīn, mo'afī -i akhrab, mu'tathth-th -i wa'hān, and such like. It is clear from this, and from his following remarks, that Shams-i Čayā and his rivals were disputing the classification of the Persian metres, not the fact that e.g. hazaj-i ṣālīn never mixed with hazaj-i makūf in a poem.

b. The first circle of Shams-i Čayā is the third of al-Malīl, containing hazaj, rejas and ranal. Shams-i Čayā, however, calls it dā'īra-yī mu'talāfī and bases each metre on four feet, not three. His fourth and last circle is exactly the fifth and last of the Arabic system, is called dā'īra-yī mu'tatāfī and contains mu'tadārīh and mu'tadārīk. His second and third circles diverge most from the Arabic system, for they contain the metres of the Arabic fourth circle and some unknown to Arabic, all based on forms of the paradigm words that in āwād are derived (muhāfat) rather than basic (žālica). The second is called dā'īra-yī muḥtālāfī and contains metres based on four feet: munsārīb, muḍāfīr, muṭaṣab and muṭathth; the third is called dā'īra-yī muṭatāfī and contains metres based on three feet: ṣāfī, ṣārīf, ṣarīb, khāshīf and muḥāfīl.
5. These circles may be represented in the same way as the original Arabic circles in Part I.

a) دَلْعِرْ-ي نَصْرَتْلا

b) دَلْعِرْ-ي مُحَشَّالِا

c) دَلْعِرْ-ي نَصْرَتْلا

5. By pointing "derived" feet as "basic" feet for the purpose of the circles, Shams-i Tabriz finds the need to speak not only of مَسْبُوقٍ and نَمَتِّب but of the رَجِلَة as a component of verse. The رَجِلَة (pl. رَجَالَة) is of two kinds: رَجَالَةَ-ي مُتْحَرَّ، three movents and a quiescent, and رَجَالَةَ-ي مُتْحَرَّ، four movents and a quiescent. These terms occur in Arabic treatises to describe
what results from changes in the feet, not as basic elements. Shams-i Cāys goes on to show how metres may be derived from each other in these circles, and discusses in detail the questions arising from the fact that pronunciation counts, not always spelling. It is here that the only reference to the problem of the extra long is made. Scanning the words: bādīt dīl bā bā mihr
he says: "in the measure of mūta'ilum ṣuwarīn, for the lā and ū stand for
the ı and ṣyn of mūtā'ilum so, therefore; a "fraudulent vowel" (harabatī
muhtalīs) is counted (on each), though not pronounced; however in the line:

nīfuṣt rādh-ı īṣāf ma nīfuṣt ṣubūn

vēn ḵavān-dī ḵusemān ast bā qāṣ ṣubūn

as the ḳ's of nīfuṣt and ṣubūn are not pronounced in this verse, they are not scanned. If they come at the end of a bāyt (he might add "or mīṣrī") they do not count as additions to the foot. Such arguments occur throughout the ḵusān and illustrate the contortions forced on a medieval Persian student of ʿarūḍ. Particularly of interest is the remark that such and such must be because of the paradigm it corresponds to. The original, practical approach to Arabic metres through the circles of al-Khalīl had long been misunderstood.

The metres derived from the circles of Shams-i Cāys may now be shown in more detail.

a) The first metre (bahr) of the first circle is bāṣāl, based on māṣṭā'ilum māṣṭā'ilum four times (for a bāyt). The derived forms (ṣawbīr) of the feet are:

māṣṭā'ilum - nasbād; māṣṭā-il - nasrūf; māṣṭā-l - nasrūf;
ṣuwarīn - ektār; māṣṭā'ilum - ʿkehrān or māṣḥānāt;
māṣṭā-ilum - muṣṣābīh (muṣṣābīh); ṣuwarīn - muṣṣābīh; ṣuwarīn-
ektār; māṣṭā-il - ṣamāl; māṣṭā-al - ṣamāl; māṣṭā-ṣamāl; ṣuwarīn - ektār.
Note: Having studied the ḍ of Arabic, the student will notice that ḍāʾ and ḍīlāʾ are here treated as one, though the difference is explained earlier in the text. He will also notice that the root maṣṣūlūm has more derived forms even than Arabic. The reason will become clear.

6. Examples are then given of individual byts, with detailed ascension.

Maṣṣūlūm eight times gives hasaj-ī muthanmān-i sālim, six times, hasaj-ī muṣaddas-i sālim; four times gives the muṣabbūt. Then come catalectic forms: maṣṣūrāʾ, ending in maraṣṣūlūm, maḥdūr, ending in faṣṣūlūm. The hasaj-ī muṣaddas-i maṣṣūrāʾ/maḥdūr is the metre of the Māghreb iʾaṣīf in Nizām and the Yūsuf iʾaṣīf of Fakhruʾī-dīn of Cūrgān, and is popular in dialect poetry. The remarks of Shams-i Gāy are interesting on these matters.

After the sālim and maṣṣūrāʾ/maḥdūr examples come the ṣīvāʾ-ī muṣabbūt" implying that the former belong to one class of wāmn, distinct from what follows, i.e.: muthanmān-i nakhūrāʾ-ī maṣṣūrāʾ - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice); muthanmān-i nakhūrāʾ-ī maḥdūr - maraṣṣūlūm maraṣṣūlūm faṣṣūlūm (twice); muthanmān-i muṣabbūt-ī maṣṣūrāʾ - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice); muṣaddas-i nakhūrāʾ-ī maṣṣūrāʾ - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice); muṣaddas-i nakhūrāʾ-ī maḥdūr - maraṣṣūlūm maraṣṣūlūm faṣṣūlūm (twice). Then comes the group of examples with maraṣṣūlūm: muthanmān-ī akhrōbāʾ - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice); muthanmān-ī akhrōbāʾ-ī sālim-ī ṣīvāʾ-ī ṣīvāʾ-ī maraṣṣūlūm (twice); muthanmān-ī akhrōbāʾ-ī nakhūrāʾ-ī maṣṣūrāʾ - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice); muthanmān-ī akhrōbāʾ-ī nakhūrāʾ-ī maḥdūr - maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm maraṣṣūlūm (twice). Finally, examples are
given of a form musaddas-i akbər-i maquṣūd-i musabaq, a muraba-i akṣab, a muraba-i muqṣūd and musaba'-i maquṣūr.

7. The rules of muʿāṣabat and muṣāṣebat are invoked by Shams-i Ḥāfs to forbid indiscriminate use of derived feet, or to explain certain changes within a poem, though this is implied. On the one hand, the examples he gives imply that they do not mix in a poem; on the other, being aware that some of them do, he explains that "in ḥusāj there is muʿāṣabat between the y and n of maṣrī yun, which means that both should not be omitted." The form maṣrī yun never occurs, and his reasons again are interesting. Further, there is muṣāṣebat between the n of one maṣrī yun and the n of the following; "if both are omitted maṣrī yun zaʿī yun remains, which equals faʿʿūl yun maṣrī yun," i.e. the ṣawī metre, already explained as not good in Persian. Again,"in the musaddas-i akbər of this metre, there is muṣāṣebat between the y and n of maṣrī yun: after maṣrī yun comes maṣrī yun without y, or maṣrī yun without n; the sound maṣrī yun never comes after maṣrī yun unless after a sound foot there comes another akbər, which is only possible in the muṭbaṣram or muṣāṣebat, e.g. maṣrī yun maṣrī yun maṣrī yun maṣrī yun. There is also muṣāṣebat between the n of one maṣrī yun and the n of the following in the ḥusāj-i akbər: never after maṣrī yun can there come maṣrī yun, for after an akbər foot only another akbər or an akbər foot, or eshtur, is possible." Shams-i Ḥāfs is quite aware of the realities of Persian verse. He allows that the musaddas-i akbər-i maquṣūd can mix with the musaddas-i akbər-i eshtur, but the application of ṣawī to Persian quantities prevents him from stating the simple truth, that two short syllables may contrast into one long.

8. The greatest distortion of the analysis of Persian metres affected by the ṣawī is that perpetrated on the rulcī. Students should refer to the
Maʿṣūm for the charming version, the oldest extant, of how "an ancient Persian poet, Rudaki I think, but God knows best" heard a boy playing with walnuts in the springtime in one of the parks of Ghazna, when the boy chanted the line:

ghaltān ghaltān harf rāyed ta burn-i hū

(rolling, rolling, down to the end of the lane it goes)

To cut a long and colourfully told story short, the poet referred the line to the rules of ḍaruḍ and found it to be one of the derivatives of haraj. This feat was later elucidated by Hassan-i Caṣṣān, "one of the old masters of Murāsān," whose treatise of alḥarah and alḥaram Shams-al Čays reproduces; they may be rearranged in horizontal schema here:
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These "trees" illustrate the need for all the extra zihāf terms invented for the Persian metres classified as hazaj. For most of the varieties, the terms taken from Arabic suffice, though they perform a different function in Persian. As shown in Part II, Number 11, the rubā‘ī hemistich is best analysed as of five feet, but the dağ ‘ārād could not do this. The four-foot analysis in the "trees" provides schemes of growing alternatives, all of which, with considerable ingenuity and invention, may be "derived" from masū’ilum, ergo hazaj. It is noteworthy that kharb was given another name when it was found in the middle of the hemistich, but kharb has to serve both initial and medial occurrence of masū’ilum. The notorious twenty-four varieties of rubā‘ī metre are really only twelve; the distinction of fiṣ from fiṣ, or faṣal from faṣal, otiose in Persian except regarding rhyme, doubles the number.

9. Omitting a number of "heavy" metres Shams-i Qays feels obliged to include under hazaj, we come to raja‘. The "varieties" of raja‘ present no difficulties, once the Persian metemorphoses of hazaj, according to ʿardā‘, are understood. The foot, mustafū’ilum, on which raja‘ is based, accepts five zihāfs according to Shams-i Qays: khām, ṭawv, ṭawīl, ṭabībat (tadhūl) and tarfīl; the list is as for Arabic, less kh₃adj, and plus tarfīl, which does not occur in Arabic. Zihāf and ʿill are again combined (and confused). In Persian, the musābah forms, of course, are the basis of different metres, either alone, or in combination with each other in patterns that should be kept. Persian has as the full form the mushtūmar-ī ʿill, and Shams-i Qays remarks that the musābah "is called marqā‘", and the musabba‘ "is called mushtūr," which contrasts with Arabic practice and nomenclature. He also remarks: "in khām and ṭawv the relation of the feet must be observed, so that the migra‘ are not different and
the taste of the poetry spoiled." He disapproves of changing a final mustā'ilum or ma'ṣūlum in a poem, but approves of changing maṣīlum with maṣṭa'ilum. This may reflect ancient Persian practice or the influence of ʿarūq.

10. Like rajas, the Persian rasal is long: "four times fa'īlātun fa'īlātun." The "ṣūra" are fourteen: kaff, shāl, qār, bahā, gām, tashīth, jāmīf, isbāgh (tsabīgh), ṭabīf, muʾṣūbat, sadrī, ʿalī and ḫaṣāμīn. Of this list, apart from the inclusion of ḥillāt, samā is borrowed, ṭabīf, ṭabīfī, ṭabīfī and ḫaṣāμīn are not ṣībīf or ḥillī in the Arabic sense, and ṭabīf and ṭabīfī are introduced. The "aṣīl" of faʿīlātun is faʿlum, the marbuʿ is faʿulūm, the maḥfūz is faʿūl; with ṭabīfī, these become faʿlanū, faʿūlūm (faʿulūm cannot take ṭabīfī). Samā belongs properly to maʿṣūlāt, but was handy to explain the faʿlūm thought to be from faʿīlātun, especially as the distinction of wataʾ ṭabīfūm and wataʾ marbuʿūm was even more useless in Persian than the concepts of wataʾ and ṭabīfī. Faʿlūm only occurs in the so-called rasal-i maḥbūn, where final faʾilum interchanges with it. From the separate examples in the Maʿjam the reader without experience of Persian poetry would never guess that faʿ ḫalātun can interchange initially with faʿīlātun in the rasal-i maḥbūn, but not in the rasal-i aṣīlāt. The forms faʿūlūm, faʿulūm and faʿālūm occur in examples of "old heavy" metres, which are, indeed, rare or non-existent in poetic practice.

11. The sunnamūrth in Persian is supposedly based on mustaʿlum maʿṣūlātūn which become mustaʿlum faʿīlātūn as in the circle of Shams-i Qara. Mustaʿlum is said to have the same khānūn, ṭāwīn, and ṣībīn as in rajas, plus ḥabdhī (faʿlūm) ḥabdhī and ṭabīfī (faʿīlānū) and ṭabīfī (faʿlūm). Isbāgh has been
confused with mudhâl (tadwâl), again revealing the uselessness of wataz and nabîb in Persian. Nahshad has been borrowed and misapplied from munaqâ'îlum, though the effect of removing a final wataz nasa'î is correctly inferred. Ma'âlûtâ is said to have mudhâl khabab and wâf, khabab and khâfî, tawâ, tawâ and khabab, tawâ and wâf râf (ma'âlûtum), jad (rîl) and nabîr (ra'î). The last three are introduced and strange to Arabic. Shams-i Qâys allows a change from musâ'âlum to muwâ'âlum in forms of line he calls mawâ'îlî nabâhûn, but these do not occur much, if at all, in practice. The two metres noted in Part II as munsârîh are those scanned: muṣṭâ'âlum fâ ilhum/ru'âlân muṣṭâ'âlum fâ ilhum/ra'âlân, and muṣṭâ'âlum fâ illâhû muṣṭâ'âlum fâ ilhum/ra'î. Of course, Shams-i Qâys lists the mursâ'âlum as a separate example: muṣṭâ'âlum fâ illâhû musâ'âlum. This muṣṭâ'âlum, of course, interchanges with muṣṭâ'âlum, as is implied in other examples given. Ra'î, applied to muṣṭâ'âlum, and Nahshad, in the mursâ'âlum, are given as examples in "old heavy" metres, as are examples "with various feet". He gives an example by Ma'âlûtî Se'd of three ba'ts, the first two scanned:

muṣṭâ'âlum fâ illâhû muṣṭâ'âlum fâ ilhum ra'î, and the third:

muṣṭâ'âlum fâ illâhû muṣṭâ'âlum fâ ilhum ra'î.

"The first two," he writes, "if you scan them as muṣṭâ'âlum fâ ilhum ma'âlûtum fâ ilhum ra'î, are of the hazaj metre (sc. rubâ'î), while the third may only be scanned as munsârîh."

Shams-i Qâys says this is confusing for one not expert in arâd, but it is the arâd which makes for the confusion.

12. The basic feet of maqâri are supposedly muṣṭâ'îlum ri'âlûtum four times, but these "become muṣṭâ'îlum ri'âlûtum". The rûds of muṣṭâ'îlum are kaff, kharm, khâfî, tahâmî and qâr (maqâ'ul), bahâf, nabîd, bâtr (râî as in the rubâ'î "trees"); ri'âlûtum has kaff, qâr, bahâf, isdâh, saîbâ (ra'î), and tâs (ra'î).
Marāghat is included in the total list for the metre. The main form is the mārūf-i maqūr/mabdhūr, both muṭhasam and musaddaq, of which examples are given before the akhrab forms, which are the only ones normally found. This is one of the metres re-analyzed in Part II., in order to bring together short syllables separated by the ʿerūq analysis. Thus, the so-called muṭhasam-i akhrab and akhrab-i mārūf occur together. In the following example the scanion suggested in Part II underlies the two lines:

marūf-ūn fāʿilātun marūf-ūn fāʿilātun
marūf-ūn fāʿilātun marūf-ūlū fāʿilātun

If the "non-akhrab" forms do occur, they would have to be considered as having extra initial shorts, and it should be carefully noted whether these initial shorts obtain throughout the poem or only in some hemistichs. The so-called masāḥul and mawṣūs forms are among the "old, heavy" metres in the Muʿjam, and do not occur often. The same holds for the musaddas-i maḥsanag-i maqūr - marūf-ūn fāʿilātun marūf-ūlū (w-|v-|v-|v-|v-|v-|v-), musrabba-i mārūf-i maqūr - marūf-ūlū fāʿilān (v-|v-|v-|v-|v-|v-|v-), and musaddas-i mawṣūs - marūf-ūlū fāʿilātun marūf-ūlū (v-|v-|v-|v-|v-|v-|v-), to which Shams-i Qays prefers the muṭhasam-i mawṣūs - marūf-ūlū fāʿilātun marūf-ūlū fāʿilātun (v-|v-|v-|v-|v-|v-|v-), the example of which last metre is attributed to a little known poet. These last mentioned metres, as suggested in brackets above, are essentially different from the usual mārūf-ūn akhrab-i mārūf-ūn maqūr/mabdhūr as analysed in Part II. 13. The basic feet of muntajab are supposedly marūf-ūlū mustaʿ ilūn "which become fāʿilātun mārūf-ūlūn". The šihāf of marūf-ūlūn are: ʿayy, khab and marūf-ūlūn, of mustaʿ ilūn, they are ʿayy and ʿatūn. The usual form, says
Shams-i Qays, is the murabba\textsuperscript{c}: \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu, which is mat\textsuperscript{w}d; the mat\textsuperscript{w}d-yi ma\textsuperscript{c}q\textsuperscript{c} is mentioned separately, but interchanges: \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu. Of the other forms mentioned by Shams-i Qays, the mut\textsuperscript{b}d\textsuperscript{a}man-yi mat\textsuperscript{w}d is simply double the murabba\textsuperscript{c} in length and occurs, while the murabba\textsuperscript{c} mat\textsuperscript{w}d - \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu twice, and the murabba\textsuperscript{c} mat\textsuperscript{w}d-yi s\textsuperscript{a}lim\textsuperscript{a}n-darb u \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu twice, seem artificial.

The mus\textsuperscript{d}d\textsuperscript{a}\textsuperscript{a}n-yi mat\textsuperscript{w}d - \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu twice - may occur, while the mus\textsuperscript{d}d\textsuperscript{a}\textsuperscript{a}n-yi ma\textsuperscript{c}q\textsuperscript{c} "according to the Arab circle", is clearly artificial -- \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu mu\textsuperscript{a}fr\textsuperscript{c}il\textsuperscript{a}nu twice. The metre, even the "usual variety", is so unusual in Persian, even more so than in Arabic, that it is difficult to pronounce upon it with certainty.

The basis of mut\textsuperscript{t}d\textsuperscript{a}th is supposedly mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu, four times, but this becomes mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu, which is makh\textsuperscript{b}b\textsuperscript{n}. The sib\textsuperscript{e}\textsuperscript{a}r of mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n are: kh\textsuperscript{b}b, \textsuperscript{c}t\textsuperscript{a}\textsuperscript{n} (\textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu), and sh\textsuperscript{a}k\textsuperscript{l} (mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n); those of \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu are: kh\textsuperscript{b}b, sh\textsuperscript{a}k\textsuperscript{l}, kh\textsuperscript{b}b and na\textsuperscript{g} (\textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu), kh\textsuperscript{b}b and \textsuperscript{c}t\textsuperscript{a}\textsuperscript{n} (\textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu), g\textsuperscript{m} (\textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu), g\textsuperscript{m} and i\textsuperscript{d}\textsuperscript{a}bh\textsuperscript{a} (tas\textsuperscript{b}\textsuperscript{i}\textsuperscript{d}), h\textsuperscript{m} (\textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu), t\textsuperscript{a}\textsuperscript{n} and j\textsuperscript{a}h\textsuperscript{b} (\textsuperscript{c}t\textsuperscript{a}\textsuperscript{n}). Of these, \textsuperscript{c}t\textsuperscript{a}\textsuperscript{n} is one of the sib\textsuperscript{e}\textsuperscript{a}r introduced by Persian prosodists, sh\textsuperscript{a}k\textsuperscript{l} for mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n is borrowed from \textsuperscript{c}ša\textsuperscript{n}il\textsuperscript{a}tu, g\textsuperscript{m} is borrowed from mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n, and j\textsuperscript{a}h\textsuperscript{b} is another Persian introduction. As the so called makh\textsuperscript{b}b\textsuperscript{n} form of this frequently found metre is not only the standard, but the only form to be found in practice, the theoretical nature of the concept of sib\textsuperscript{e} as a modification of something basic is, in Persian, well illustrated by this and other metres. The makh\textsuperscript{b}b\textsuperscript{n} form of mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n is not proven to exist by Shams-i Qays; he quotes a g\textsuperscript{h}\textsuperscript{a}s\textsuperscript{a}l of Da\textsuperscript{q}\textsuperscript{i} and scans mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}nu in the penultimate foot throughout, but he himself admits it may be scanned mu\textsuperscript{a}\textsuperscript{r}\textsuperscript{a}\textsuperscript{d}il\textsuperscript{a}\textsuperscript{m}\textsuperscript{a}n, as it depends
on the quantity of the pronoun ʿu in the radīf (or as Shams-i Qays puts it, if the m of maḏād, the word after ʿu in the radīf is read with tashdīd).

Jāḥī is only found in what Shams-i Qays calls "old, heavy" examples. Qasr and ḍhārī are normal, as the standard form is catalectic, gaul is used to describe the normal contraction of two shorts in the last foot, while tashqīth (properly ḍillā in Arabic) describes the same phenomenon in the second foot. While mrūf iłum ṣaʿilātum mufarrīlum faʿīlūm answers well to the syllabic basis of this metre given in Part II (Number 14 n), the whole discussion of this metre in the Muğjam is another superb example of how ʿamuḥ complicated something simple.

15. The third circle of Shams-i Qays opens with mufarrīlum, of which the basis is supposedly mufarrīlum mufarrīlum mufarrīlum twice, which becomes mufarrīlum mufarrīlum saʿālātum, which is māṭī. The šibāʿ of mufarrīlum are ʿawwāq, kḥūn, gəy and ḍhābi; those of mufarrīlum are ʿawwāq, ʿawwāq with kḥūn, ṭawq, kḥūn and kḥūn and bādāt. These are all familiar, though bādāt is borrowed from mufarrīlum again. Qos (properly ḍillā) occurs in Persian in the bādāt, in that it describes the contraction of two shorts in mufarrīlum.

The normal form of this metre is the māṭī-ye maḥmūr/maḥbūr. The "heavy" varieties in the Muğjam are probably artificial, especially the makhbūn-ı maḥbūr -- mufarrīlum mufarrīlum saʿālum twice; the šaḥādah, with faʿīlam finally instead of faʿīlum may occur, or the variant with uncontracted shorts faʿīlum (makhbūn-ı māṭī-ye maḥbūr) though not as in the example given by Shams-i Qays, with mufarrīlum elsewhere. The makhbūr, with faʿīlātum for mufarrīlum, must be artificial. The final remarks of Number 14 above, mutatis mutandis, apply equally here.
16. The next metre in this circle, gharib, supposedly an inversion of mutatthth is undoubtedly artificial. Supposedly based on fa'ilatun fa ilatun maw'uf Tulun, which becomes fa'ilatun fa'ilatun mar'a'ilun (makbun, like mutatthth), it is treated very briefly in the Mu'jam. The musaddas, as Shams-i Qays says, is the bayt of the circle, while the marabba (fa'ilatun maw'uf Tulun twice) is the marabba of kharif, as is the marabba-i makbun. After giving an example of a bayt in the basic feet, Shams-i Qays says: "this metre was invented by an Arabizing busybody (yakfi az mutakallifan-i masta' ribe) who wrote a few Arabic bayts in it; Persian poets followed him in this and introduced the metre into their circles." While this remark may apply to the last example Shams-i Qays gives, it probably applies to the whole set of varieties, as the term behr includes them all. In fact, this metre is non-existent in Persian, though universal negatives are difficult to prove, and it has not been included in Part II.

17. The next metre, gharib, though called "recently invented" (mutababthth) like gharib, by Shams-i Qays, is undoubtedly a genuine Persian metre (Part II, Number 14). Supposedly based on mar'a'ilun mar'a'ilun fa'ilatun twice, it becomes mar'a'ilun mar'a'ilun fa'ilatun, in the words of the Mu'jam. The riyāds of mar'a'ilun are: kaff, khamr, kharb, and qadd; fa'ilatun has qadd, hásh, and saflh (apparently confused, in all the mss. used for Kūfawi's edition, with taslīms, which is omitted). In practice, the metre occurs in the form given in Part II, subject to the remarks there. Shams-i Qays quotes the matla of the poem by Amari:

Tā mulk-i šahān dādar bāshad
far-māndih-i šahāriyyār bāshad
The poem is to be found in the diwan. The poem of Rūdaki is known only from the Maṣanjam. It illustrates well the interchange of lines with and without an initial short, as does a poem of Khusravi also quoted, which also displays the greater freedom early poets felt to contract two shorts. It is not clear why an example, also by Anvari, of the akhrab-i makhūr-i maqūr is less “heavy” than an akhrab-i makhūr-i mahdūr, of which Shams-i Qays attributes a couple of lines to one Bu’l - Hasan Avmadī. Most of the other examples given in the Maṣanjam seem artificial, including a form māybūd, of which the example has an irregular fa’ilmātun, which Shams-i Qays criticises, and a bayt-i muslūkh: masūl ilun fa’ilmātun in the bayt-i akhrab — masūl ilun masūl ilun fa’ilmātun twice— is no more than a contracted version of the metre of the first example quoted from Anvari. As suggested in Part II, this may be analysed as a different metre. The doubt is caused by the scarcity of genuine examples in Persian poetic literature.

18. The kharif is, as Shams-i Qays writes, an old metre, though not in the sense he had in mind. He thought of it as one of the original metres of the Arabic circles, though the supposed basis of fa’ilmātun musallaf ilun fa’ilmātun twice does indeed become fa’ilmātun masallaf ilun fa’ilmātun twice, which is makhbūn. The qāber are khabn, khabn and ḫaduf, salm, khabn and qaṭ, salm and isbāgh, tashth, ḥaf and ḫaf and isbāgh; musallaf ilun has only khabn. Khabn is here normal throughout the feet, though, as in the case of the similar ramal-i makhbūn, Shams-i Qays does not explain why fa’ilmātun initially is often fa’ilmātun, just as tashth is not explained as a contraction of two shorts in the rare catalectic form quoted as “old and heavy”. The doubly catalectic maḥūr/majhūr-i masbash, though also “old and heavy” is probably genuine, though rare. The line of Rūdaki quoted and condemned as tasteless is muthannan:
Surely, and long out of fashion by the time of Shams-i Qays, this has all the marks of genuine Persian poetic practice, uninfluenced by ʿarūd.

The line is:

Gar kusad yāʾl ʿī marā bi shams-i ḫaṣa-i ʿān sanan

The Muʿjam is apparently the only source for this line also.

19. The last metre in the third circle of Shams-i Qays, mushākil, presents a curious problem. He calls it "a newly invented metre, in which some busybodies have written a few lines in Arabic, and Fahlavī verses (i.e. dialect verses) are commoner than Persian verses in it." His customary formula: "its basis is ʿālum marā ilum marā ilum twice, which becomes ʿālum marā ilum marā ilum " seems to indicate that the normal Persian metre has to be interpreted in ʿarūd as mushākīl. Indeed, without even listing šībab, he gives examples of a bayt-i makhūf-i maqsūr, a murabba-i maqsūr and "even heavier" a bayt-i muthūman, and a musaddas-i mughfīr of which last the first is makhūf while the second is sound but for the third foot. He then quotes dialect verses scanning: ʿālum marā ilum fe ilum, i.e. the sound "basic" measure, mughfīr. He goes on to enlarge on a subject already treated in the Muʿjam under ḥāzi, namely the habit in dialect poetry of mixing the ordinary ḥāzi-musaddas-i mughfīr with the mushākīl, putting ʿālum for marā ilum in the first foot.

For the conservative student of ʿarūd, this was a devastating fault. The case,
then, seems to be of a genuine Persian poetic practice flourishing in folk poetry but never quite making a place for itself in high literature, partly or wholly due to prejudice stemming from ārūd.

20. The last of the circles of Shams-i Qays, identical with the fifth and last of al-Khalīfī, opens with mutaṣāriba, based on fi̇lūn eight times. Even the sibāʿa listed in the Mīṣʿāl are those of the Arabic ṣāḥīḥ: ṣāḥīḥ, ṣāṣ, thālām, thām, ṣādr and ṣādr. The only varieties listed as "sweet" (ṣ̣āḥābh) are the muthāsan-ī sāhib and naqūr/srabābūr. Examples of musaddas-ī sāhib, naqūr/srabābūr, muthāsan-ī athlām, athwān, abūr, are given as "old and heavy".

An interesting pair of lines by Rūdākī are quoted, of which the Mīṣʿāl is as yet the only source, in what Shams-i Qays calls naqūr-ī athlām, remarking: "ṣāj is observed, therefore the lines are not so heavy." By sāj it means internal rhyme:

\[
gul-i bahīr but-i tātar
\]
\[
pabīdr-ī dārī chīrā nayārī
\]
\[
pabīdr-ī raūshan chu abr-ī bahman
\]
\[
binaṣ-ī gulshan chīrā nayārī
\]

If this metre had survived, it would demand the scanion:

\[
\text{U-U-- || U-U-- || U-U-- || U-U--}
\]

and another metre would have to be included in Part II, the "inverted dochiæus".

The metre is certainly quite different from the standard Persian mutaṣāriba, which, unlike the Arabic metre, is never affected by ṣāḥīḥ, in true Persian fashion, for no long syllable that is part of the normal pattern of any metre may be shortened. The mūzāma (poem in Arabic and Persian in alternate bāyts) by Manī of Kāzirūn, with thālām in alternate feet, of which four lines are quoted, is another rare, possibly unique, example. Even the Arabic lines follow the same strict pattern as the Persian:
This might be another Persian metre that never achieved posterity.

21. The last of the metres in the regular circles of the Ma'jam, the mutadārik, is based on fa'ilun eight times. As Shams-i Qays remarks when commenting on this circle, even in Arabic this metre was added later, as he says, by prosodists. "Poets in both Arabic and Persian," he says, "have only written a few lines in this metre." In fact, as suggested in Part I, it is found in Arabic especially as a popular metre, but is as foreign to Persian as the five metres of the first two Arabic circles. Without further comment, Shams-i Qays gives examples of the complete line according to the circle, the muthasman-i makhbūn, "called rang al-khayl," the muthasman-i maqīr (fa'ilun eight times), as un-Arabic as un-Persian, and musādās-i maqīr; the last two examples, as artificial as they are in Persian, are at least theoretically possible. In Arabic, such lines would be unthinkable. The examples illustrate well the confusion of qillā with qibār, which in turn stems from the unreality of watād and sābab in Persian metrics.

22. After dealing with his own four circles, Shams-i Qays illustrates the three circles "of recently invented metres made by Persian prosodists, like Bahārī of Saralīn, Banūjamhr-i Qasānī and the like...so that the corrupt derivation and useless efforts of such men should be clear to men of talent." The reader may consult the Ma'jam for such artificialities.

23. The essentials of rhyme in Persian have been set out at the end of Part II, but the tradition of qilm al-qārīya arrived with al-'arūd in Persia to become qilm-i qārīya, with all the technical terms of the Arabic science and some more to cover purely Persian phenomena. The first chapter of Part Two of the Ma'jam "on the science of rhyme and poetic criticism, in six chapters" deals with legendary and traditional accounts of the origin of poetry in Arabic and Persian
which have their own interest, but must be left out of consideration here.

Shams-i Qays then defines a qasida as a poem of at least fifteen bayts; less than that constitute a qâf. "In Persian," he says, "the matla' must be muṣarrat, i.e. rhyme both migra; if it is not, the poem is a qâf's, even if of more than twenty bayts." To summarize a long description, he says that lyrical and erotic poems are called ghazal. He then defines rhyme: "it is part of the last word of the bayt, on condition that the word itself with the same meaning should not be repeated; if it is repeated, it is the radf and the rhyme is what precedes it."

He then gives examples to show that the same ban applies to identical suffixes, endings, and enclitics.

24. The second chapter of this part of the Naṣîr describes the letters of the rhyme: rawf, râg, gavy, ta'sâ, dakhîl, waqf, kharîj, mazîd and mâyir (or mû'ir). All of these will be familiar from Part I except gavy, mazîd, and mâyir. Persian is more strict as to the rawf, for it must be part of the root or the word. Further, "every letter (sc. consonant) attached to the rawf and not part of the root, if it is not pronounced in correct Dari, such as the h of khanda, giryâ, nûre, jîmâ, or the y of ki, chi, (old spelling), or the w of du, tu, should not be rawf." In other words, final vowels represented by Arabic letters cannot be rhyme letters. If the final letter of a word is part of an established word, though compound, it may be rawf, e.g. dânishmand, khudâwand, or dâdâ, bikâ; if the combination is not an established compound as shabâ, khudaâandâ, or the n of nâmad, râftam, it may not be. He then deals in detail with the letters or the alphabet, as they occur in Persian rhymes.

This section is full of interesting remarks, but must be omitted here.

25. Râfî in Persian has the same meaning as in Arabic, as alif, y or y before the rawf. Shams-i Qays is still conscious of the difference between the
26. The term qayd is introduced into the system to cover the more complex clusters of written letters in Persian. Chams-i Qays adds: "If a letter of prolongation occurs before the qayd, the qayd is called in that case rīf-i zāyid, and what is before it is called rīf-i aqīf. Thus a rhyme may have rīf-i mufrad, with only a letter of prolongation, or rīf-i murakkab, with both rīf-i aqīf and rīf-i zāyid. The rīf-i aqīf may only be alif, w or y; the rīf-i zāyid may be one of six: kh, f, l, sh, ' and r. From these letters, fifteen types of rhyme are possible, e.g.: dānt, dāht; alī, alīh; bāht, bāht; lāht, lāht; āht, āht; nāht, nāht; sāht, sāht; ṣāht, ṣāht; raht, raht; dāht, dāht; bāht, bāht (mā rūf) and sawf, sawf, jayaf, boyaf, mufrad; dāht, nīmdāht; pāht, pāht; qāht, qāht; rāht (no rhyme); sāht, ṣāht, lāht; mān, mān; in all cases, the rīf-i aqīf and the rīf-i zāyid must be maintained. The term qayd is then applied to quietes letters other than alif, w or y before a rawī and without a rīf-i aqīf, as in e.g.: ah, amr; bākh, bakhī; sād, sādā; dād, mad; dāst, dāst; dāht, tāht; mufrad, mufrad; rūf, gūf; bānd, bānd; sihr, chih; in Arabic words like ax, kaws, firdaws, quy, quyay, the y or ÿ is also qayd. In Arabic, these last would still be rīf. The term murداد, as in Arabic, refers to rhymes with rīf, while Persian rhymes with rādīf are called muraddas.
27. **Ta'sīs** has the same meaning in Persian as in Arabic, and applies to the **alif** in such words as ḥāsh, as well as to Arabic words. However, Persian poets do not always keep the **ta'sīs** e.g. bāsīl, nasīl; āshān, nūturān. If the Arabic type of ṣāriya mu'assāna is used in Persian it is an extra imposition (būrūn mā in yālīn).

28. As in Arabic, **dakhīl** is the letter between ta'sīs and rawī. Persian poets who use ta'sīs refer to the dakhīl as bāwīl, because it changes.

29. **Wañ** in Persian may be alif, ā (dh), k, h and y, and letters for īdāra, the plural infinitive diminutive, etc. These letters cover the various forms of endings, suffixes and enclitics that cannot be rawī, but follow it.

30. **Khurāj** in Persian is exactly as in Arabic, what is attached after the waqīl. However, in Persian, two other letters (consonants) may occur, and these are, in turn, masīl and beṭīr.

31. The Persian Dilm-i ṣāriya adopted the names for the vowels of the rhyme used in Arabic. Ras is the fatha of the alif of ta'sīs, so where ta'sīs is observed in Persian, the ras may also be referred to. Ṣabbe is the vowel of the dakhīl, as in Arabic. Shams-i Qays even says, "the vowel of the dakhīl is called ṣabhā in waqīl rhymes and tawīl in mawāyrd rhymes, as will be explained." Of course, from the Persian point of view of writing, there are no mutlaq (though the term is used) rhymes in Persian, whence the opposition of mawāyrd and waqīl. Êdāha is the vowel before rīdīf and also, in Persian, that before qawīl. It must not change in either case (e.g. guft and raft do not rhyme). Tawīl is the vowel before a quiescent rawī; in Arabic, in Persian this refers to an ordinary consonant, not a letter of prolongation or "silent" h or w, which in Persian spelling must
follow a sound final consonant. Mājra, as in Arabic, is the vowel of the
movent rawi; unlike Arabic, such a rawi in Persian must always have a
written wāl. Narād, as in Arabic, is the vowel of the wāl when followed
by khurūj. In Persian it is also the vowel of masūd, if there be none. As
Shams-i Qays says: "In Persian poetry, it is not necessary that the wāl
be movent in order to connect with the khurūj, and it may be that two or
three quiescents come at the end of the rhyme; one is the rawi, one the
wāl and one the khurūj. If the ṭakār is movent, its vowel is also called
narād." Ṭakār fits where it touches.

32. The next section of the Muṣājam enumerates the various kinds of rhyme,
with examples to show how the various terms apply. The interested reader
should refer to the Muṣājam for the examples and comments, which are perfectly
clear, the matter above being understood. Shams-i Qays then lists the faults
of rhyme, which show some differences in comparison with Arabic. His list, which
he does not claim as his own, is: ḫeqd; ikrā; sinād; ūqā; munāsqa;
tadnīn; taḥmi; ṭaḏā-ya muṭaqqūn. ḫeqd is changing the ḥadhraw
and ṭawjīd (in Arabic it is using both daʿma and hamza as majra); a
Persian example of changing the ḥadhraw is: Ṭūsī - Firdawī, and of changing
the ṭawjīd: pur - tar. As Shams-i Qays remarks, "In Persian, changing the
majra is so disgusting that there is no term for it." ḫeqd is changing the
rawi for a letter of similar sound; the examples in the Muṣājam are t and d,
th and dh. "Changing the ṭakār for a dissimilar letter," says Shams-i Qays,
"like n and m, or h and d etc., is not just a fault, the verse is not even
regarded as poetry." Sinād, in Persian is changing the ṭakār, unlike Arabic.
Shams-i Qays remarks: "while changing the majra is so bad that it has no term, all the same, changing the ridf is even worse, yet it used to be considered equal." Ilā is repeating a rhyme, as in Arabic. In Persian, īlā'i (open) and īlā-i khari (hidden) are distinguished. Shams-i Qays quotes several examples of īlā'i jalī, by Dū Salīk (Zararvid period, contemporary of ʿAmr b. Layth), Dāqīqī, Dū Ṭabīr-i Khorānī and "another ancient poet". All rhyme the same suffix or word, though compounded. The last example rhymes rastān, mustān, bān, dinān, mungirdān, dardān, bishnavand, niland. The fault is that the mand suffix appears twice, and the third person plural ending four times. A correct example is: khosānwand, paywand, farzand, khirānmand, chan, where the mand suffix appears once and rhymes with the other words. "Itā'i jali," says Shams-i Qays, "is a grave fault, unless the gasāda be very long, more than twenty or thirty baryts, or it have two mājla, in which case one or two rhymes in the second mājla may return. Repetition of the rhyme of the ʿarūd (first mīra) is not Itā." Itā'i khari is "such that some of the letters listed under the section on the rau should be repeated in a gasāda, e.g. ṣb, gūlū, sāzār, ẓamsār, šahāsār, hūsār, ṭūsār, pūsār, or even more hidden, raujūr, muzdūr, dānā, gūvā, mardān, pāshān. "Most poets," adds Shams-i Qays, "allow īlā'i khari in two or three parts and rarely used." The use of such endings as ān in various forms, with limited Itā'i khari is shaygān (permissible, though strictly against the rules). Manāqda, though included in the list of faults of rhyme, is really a rhetorical or logical fault, whether in verse or other forms of speech. It consists of saying something which is in contradiction to something said before, or in unpleasant contrast. Tadān is of two kinds;
the first consists of making the meaning of a bayt depend on a second bayt, the greater the dependence, the worse the fault. What Shams-i Qays objects to in Persian is splitting words between bayts and misra’as, for he mentions that the latter is normal in Arabic. He quotes an example of deliberately witty use of this “fault”, a gasīda of the satirical poet Sūnānī, in which every hemistich is joined by a word spanning the next, the rhymes coming in the middle of the words spanning each line. Shams-i Qays goes on to say that continuing the sense from one bayt to another (frowned upon in Arabic) is not so bad that it should be reckoned a fault, and he quotes approvingly lines of Mā’ūn-i Sā’ī, in which the sentence flows through two bayts in each example. That this kind of enjambement was part of Persian tradition may be deduced from many examples in the Shāhnāma of Firdawṣī. On the other hand, Shams-i Qays disapproves strongly of a taghūn of this kind, also known as istidrāk, because the second bayt is necessary to explain an otherwise offensive bayt, as is clear from his anonymous examples. The second kind of taghūn is the inclusion by a poet of a bayt or misra’ by another poet, or another poem of his own. If this adds to the value of the poem, and fits well, it is a virtue and no fault, especially if the name of the poet quoted is mentioned (or the quotation is well known). Taghūn, in either sense, is not really a fault, if at all, of rhyme, though the extreme kind exemplified by the example of Sūnānī in the Mā’ūn affects the rhyme. Tahli’ according to Shams-i Qays, is the use of “independent metres and unpleasant measures, with different feet and arrangement of them.” He quotes an example scanning: muṣṭa’ilum mas’īlum mustaf’īlum in one misra’, mustaf’īlum masa’ilum mas’īlum in the next (reading masa’ilum for ma’īlum). It is worth noting that such a line would
be acceptable in an Arabic raja', but is condemned as a fault, though a metrical one, not of rhyme. Oddly, Shams-i Qays remarks, "the meaning of takhlīṣ has been given in the explanation of the ṣibā'." True, but there its Arabic meaning as a ṣibā' (really ʿišā') of musta'il 'illum is given, with the comment that it is not used in Persian. The term (meaning lexically 'snatching off, dislocating') is simply reassigned by the Persian to decry a phenomenon only unacceptable in his language as distinct from Arabic. ʿUdāl az jādā-yi sawāh comprises four varieties according to Shams-i Qays. The first is to err in language in meaning or form, for the sake of metre and rhyme. The second is to order words in such a way they may be misread in an unfortunate way, e.g. ḫalaḵī ḏust sounds like ḫalaḵ-i ḏust. The third is to go so far in description, praise, satire and the like, that the result is absurd or unseemly. Naturally, as Shams-i Qays admits, differences of opinion abound on this point. The fourth is to open agasfīda with an unseemly word or phrase, or to put such words in the takhallus (i.e. maḥlāṣ), the transition from prelude to panegyric. Shams-i Qays is strongly critical of negative statements, denials that liberality exists and so on, even if later contradicted.

33. It is clear that Shams-i Qays has tucked in his ideas of literary faults at the end of his treatise on rhyme rather than include them in his last two chapters, on rhetorical figures and the like, and the needs, manners, position and required knowledge of the poet. These last parts of the ʿMasām belong to the history of rhetorical and literary criticism in Persian and Arabic, and derive largely from earlier works fortunately extant in both languages. Indeed, most of the illustrative quotations are taken from the Ḥadīṣ al-Sihra of Nasīḥītul-Dīn Wajāt, or from a similar source now lost. The study of such sources still awaits exhaustive treatment, but not within
the confines of this book, which will have done its work if it helps students to understand the facts of Arabic and Persian prosody and rhyme, as well as the exotic system and terminology used to describe them. Its success will be all the greater if it encourages readers of these languages to study both the monuments and the commentaries with understanding and sympathetic imagination.

Tusma bi- wnihi ta' hil.
a) Theoretical Works.

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Al-Nāṣī, Nāṣīr: Majmuʿ al-adab fi ṭanūn al-ʿarab to which the Muḥājir al-Dārī, on prosody and rhyme is added; Beirut, 1869. An excellent presentation of "ārūḏ and gāriya, traditional but not exhaustive. It deserves re-printing.

Khānlarī, Parviz Matii: Nasn-i shir-i Čārī, Tehran 1337/1959, (and subsequent re-edition, with only minor additions). A full, fresh and interesting investigation of Persian metrics, though still bearing traces of its origin as a doctoral thesis, and misguided in proposing yet more and other circles, and in dividing metres up into small feet of only two syllables, which destroys the appearance of regularity in them. Well worth consulting.
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b) Works consulted or referred to, which may be helpful to students.

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