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**AHMED BIN SHAHEEN ALCYPRS (1053 A.H)
THE MOST PROMINENT TRADITIONAL ARTS IN HIS OFFICE**

Youssef Hammad Jubeir Al-Harbi & Prof. Dr / .Firas Abdul Rahman Ahmed Al-Najjar

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Introduction:

Alhahina was poets of Damascus in the Ottoman era, Aban atheist century AH, described his hair Badhupth, and it was very tenderness, and the lack of his hair was able to highlight his star in the middle of the poets of his time brilliant, was the poets glorified in the later.

He excelled in most of the poetic purposes, such as praise, spinning, lament, satire and description. quality in the poetry of that era.

Definition Balch a Presentation:

He is Ahmed bin Shaheen Al-Qubarsi, of Damascene origin, by birth, and his lineage goes back to the island of Cyprus, an island in the Levant Sea. He was born in Damascus. He is one of the glorified poets of the later ages. His father, Shaheen.

It seems that his relationship with scholars and writers of his time was good. Most of his poetry came in their praise, and this is due to his great admiration for the high qualities of the praised ones, such as generosity, courage, chivalry, chivalry, honesty and piety. All these privileges made al-Shahini a man of high standing among the writers of his time, until the nobility of his destiny and his reputation, and he was counted among the advanced poets of that era. His death was in Damascus in the year (1053 AH) and he was buried in Al-Faradis cemetery.

The first chapter:

Life of the writer Ahmed bin Shaheen:

His name ,nickname ,surname and lineage:

The sources that translated the work were unanimously agreed on his name, surname, and lineage (1), he is Ahmed Effendi (2), Ibn Shaheen, Abu Hafs (3), of Cypriot origin, Shami (4), of Damascene by birth, known as Shahini, his father's origin is from the island of Cyprus (5), which is the island To which the compiler belongs, which is located in the west of the Levant, in the Levant Sea, and it is noticeable that it was mentioned in most Arab references as "Sin" not "Sad", but it is known today as Cyprus "Sad", which was opened by Muslims in the year 27 AH.(6)

As for his affiliation with Shami and Damascus, it goes back to his birth in Damascus, where the author spent his life and acquired his sciences and culture on its land. The author of the notables' translations mentioned to us that he is of Roman origin, and the carpenter is of Arab birth and the house is (7).

Birth and upbringing:

The sources agree (8), which translated for the writer Ahmed bin Shaheen, that he was born in Damascus in the year (995 AH - 1587 AD), and he grew up under the care of his father, who was a famous soldier in the people, brought at the conquest of Cyprus, any of those who were transferred from it, and he married her, and his sons in Damascus. He has this boy. He grew up loving the Arabic language, imbued with it, with perfect love and sincerity. Virtuous Damascus Fajt and had intercourse, and selected from it properly nominated, and read Arabic and worked hard in, and consistently in the collection, and read Arabic poetry and save him a lot, selected from the most part, mixer skilled in it, and learn the tongue of the horse and pony in it to end, and became read him verses Maliha in between Those who know that. As for the Turkish language, it is his original language, which he acquired from his father and mother .(9)

As for his doctrine, it was mentioned to us by the author of the book "Khalasat al-Athar" in the translation of one of his students, Muhammad bin Ali bin Saad al-Din, when he mentioned his Hanafi sheikhs, saying that the writer Ahmed bin Shaheen is among the sheikhs who belong to the Hanafi school (10).

his death:

The sources reported to us that Al-Shahini died in the month of Shawwal, the fifty-three thousand Hijri year (1053 AH) (11) _ may God have mercy on him _ and the author of the summary of the traces tells us that his death was in Damascus, and he was buried in the cemetery of Farades, and the day of his death was very rainy. :(12)

I said when Ibn Shaheen passed away -- It is a pillar that everyone refers to

May God have mercy on the master and the dear -- The earth and the sky cried for him(13)

The second chapter:

traditional arts

(1- Praise 2- Flirting 3- Lamentation 4- Satire - Description)

First praise :First: Praise: Praise is one of the ancient traditional arts in Arabic poetry, and this color of poetry has not been absent from one of the literary eras. And admiration for the virtues of others and what they have of qualities and characteristics that distinguish them from others, as the researchers stated that praise "is the art of praise,

glorification and respect. Among the arts of Arabic literature, the poetic record stood in aspects of our historical life, as it depicted many aspects of the works of kings, the politics of ministers, the courage of leaders, and the culture of scholars.” Thus, he clarified some of the secrets and revealed some angles. (14)

Praise has become an enumeration of the beautiful features and a description of the noble merits, and to show the great appreciation that the poet has for those who have these advantages and are known for those merits (15).

Some researchers have considered the art of praise to be the origin of poetic purposes, and all other purposes are secondary branches (16), and this is what made poets accept it, draw from it without tire or boredom, and spend most of their attention to care for it as if they were created to be praisers “and poetry was before everything A profession that weaves praise and pays off spinning.(17) ”.

In his praise, al-Shahini did not think of obtaining giving and material gain, and this characteristic is almost unanimously agreed upon by all those who studied his life and poetry, which prevented him from that by his pride, his richness and his high position among the writers of his time and his progress in science and literature.

Rather, he sought this purpose because of his intense admiration for the sublime qualities of the praised ones, which prompted him to sing these admirable and benign qualities such as generosity, courage, chivalry, chivalry, honesty, piety, knowledge, forbearance, jihad in the cause of God and the support of his religion and his Messenger - may God’s prayers and peace be upon him(18).

It is noticeable on the praises of al-Shahini that "it came out of an unbridled desire and real admiration for valuing the virtues, deeds and qualities of the praised one" (19).

All these privileges and others, made Al-Shahini a man of high standing in society, and accordingly he also won the praise of scholars and writers from his time until the nobility of his destiny and his reputation, and he was counted among the advances of the writers of his time.(20)

Since this era was a seed from the seeds of Arabic literature, for the purpose of praise was a great deal of interest from poets, and some kings and princes had a role in supporting poets in this poetic art.

For this matter made al-Shahini a man of relations and connections with scholars, writers, pimps, sultans, writers and others who have such a high position in the political and social paths. The praised one, and does not make himself a mount for him, and he did not accept that he be raised and lowered in front of him, but we see him praising him with what he wanted of words, and giving him whatever qualities he wanted without that at the expense of his self-esteem and goodness.

The art of praise can be limited to Ibn Shaheen in praising kings, sultans, princes, scholars, friends and loved ones, and we see it in some of the introductions to his poems praising the family of the Prophet Muhammad (peace be upon him) and praising them (21).

If we want to talk about this purpose in general, we will see that it occupies a large space in Ibn Shaheen’s Diwan, as his poems that came in the Diwan have dominated this art, and there are many praised him in it. The praise, he begins with introductions to describe nature and other flirtations, and in this he follows the example of his predecessors from the poets who preceded him in that era. The praiseworthy poems that we have enumerated in the Diwan tend to be relatively long and come in more than (18)

A poem and a piece, and some of it is a fragment, and the other part is found in separate verses, and Ibn Shaheen followed the approach of his predecessors, the advanced poets in terms of the artistic construction of the poem, and it was identical to what Judge Al-Jurjani said in his book *Al-Wasata* that “the skillful poet strives to improve the initiation and disposal, and then the conclusion is the positions Which appeals to the audience’s ears and entice them to listen (22), and we may see that the poet of praise has drawn attention to this rule because of its importance in this regard, because “souls and hearings, if the praise strikes them all at once without an introduction, they disobey it and do not start it (23), the poet begins his poem with a flirting introduction or description The beautiful nature until he reaches his purpose in praise, then begins to mention the good qualities of his praise, praising all the great good deeds he has, then reaches the conclusion, which is the last thing related to the mind of the recipient, we see him giving it great importance and this is what the author of the mayor's book emphasized in his saying On the conclusion of the poem, he said: “The conclusion of the speech is more permanent in the hearing and sticks to the soul because of the closeness of the covenant with it, if it is good, it is good, and if it is ugly, it is ugly (24). Mamdouhah from the kings, princes and scholars “This supplication satisfies the kings and satisfies themselves with it (25).

This is what we found in al-Shahini’s poetry, for some of the introductions came with a wonderful and beautiful description and came with sweet words that touched the soul of the praised one. The poet in saying between the paintings of the poem from one purpose to another without leaving a gap in his speech between the introduction and the main purpose.

As the reader finds in the poem “that the poet takes speech in one of the meanings, clarifying what is in it, as he took the meaning of another and made the first a reason for it, so that some of it takes hold of the necks of others, without interrupting his speech and resuming the end of it, rather his speech is as if he emptied, This indicates the poet's cleverness and the strength of his behavior (26).

Among those distinguished disposals of al-Shahini is his saying, praising the Rumi military judge Abu al-Fadl Mahmoud Abu Muhammad (27) with an introduction to the description of nature that came with (11) verses in which he says:

If you want to have fun
Everlasting human beings are worthy of praise

Creation that robs Riyadh of its intelligence

A hand that robs the clouds of goodness (28)

We also found for him a poem in praise of Sayyid Muhammad, known as Sheikh Al-Hamidi (29) he opened it with an introduction in which he praised the family of the Messenger (may God bless him and grant him peace) and mentioned the characteristics of the Prophet and his pure family. God bless him) saying:

A tribute to the family of Mustafa and Sana
With happiness, she did not gain intelligence

And I will come to the horizon sun at the beginning of the dawn
For him is the light of the Prophet Sana

And every pottery after the light of Muhammad
The prophet of guidance in the worlds is a mana (30)

Ibn Shaheen began his praise with an introduction to praise the family of the Messenger of God (may God bless him and grant him peace), mentioning the clear qualities they had and their pride that their lineage was due to the Prophet of the nation Muhammad (peace be upon .(him

This mastery of the introductions to poems we find in all of al-Shahini's poems, as we see in some of his poems he abandons the introduction at the beginning of the poem and begins with the purpose of praise directly and addresses in the center of the poem an enumeration of the virtues, qualities, morals and praise of him, and its conclusion ends with a supplication for the praised one for good in this world and the hereafter, and for the length of life. Among that is his poem in which he praised Sayyid Abd al-Rahman, known as Hossam Zadeh (31), saying:

O my master, above what they said and what they wrote
And above what they described for eternity and what they attributed

And oh, alone, he saw Sham Al-Sharif with it
Twice what she saw of justice Aleppo (32)

Al-Shahini began to praise him, describing Mamdouha as above everything they said about his kindness, generosity and justice when he was the judge of the city of Aleppo. who spills says:

And embrace Islam, for a supplication I sent
To you truly the equal of the rain is pouring out (33)

We found praise poems on the authority of Ibn Shaheen that they came in two forms: long poems and some short pieces, all of which came in praise of scholars, ministers, sheikhs, friends and judges. This is due to Al-Shahini's closeness to his friend Sheikh Ahmed Al-Maqri, and there have been many correspondences and poetic conversations between the two parties.

Kanaf Al-Muqri Sheikhi Muqri
And to him from time to time

Al-Maatari's shroud is as wide as his chest
And sciences are like the sea within a sea (34)
And he said in Khara:

oh lord my hair for him
What to resist or resist

What honored me has come
With his opponents without the greatest (35)

What we see in the praise poems mentioned by Ibn Shaheen is that they came with familiar words and meanings that indicate the poet's ability in this purpose. Likewise, we see that Al-Shahini in his praise has moved away from excessive exaggeration in glorifying and glorifying his praise, for he sincerely praises highlighting the moral, religious and scientific qualities of the praised one, while adding a color of grandeur and

glorification to these attributes, without going too far in portraying this greatness and this glorification. It is not in it, nor is he praised for the purpose of earning and obtaining gifts from the praised one or obtaining an award or favor and prestige, because he was of a high position among his society. Rather, we see him composing sincere praise poetry, and his purpose in praise is admiration and praises the high virtues of the praised one without compliment.

Second: Al-Ghazl: It is one of the ancient poetic arts in Arabic poetry, and through it the poet expresses his feelings and feelings towards his beloved, and this feeling is often sincere and far from craftsmanship and pretentiousness, and poets without others portray this love with sincere affection, so it flows on their tongues from a sensitive conscience to express From what rages in their chests, and spinning stems from the soul after love explodes in its depths, and since love is a common feeling among all people, they find pleasure in hearing love poems, so each one imagines that this poetry represents his story and tells his pain and his hopes(36) .

The spinning of Ibn Shaheen occupied a clear space in his poetry, and we saw this in his poem in the Diwan and in some of the introductions to long poems in praise, as well as some short plucks and scattered verses that we collected from literary books.

Women spinning.

We found the poet's poems and other verses express an inherent poetic, and a strong temperament, in embodying the suffering of love in a delicate way that warms hearts, through the youthful beauty and virtues of women, trying to convince the recipient that in his poetry he is sincere in his love, suffering from the pain and the sting of love.

We may see that Ibn Shaheen followed in the footsteps of the ancients in this art, but we see him proceeding in his spinning in two directions. On the light of love and the fire of longing and distance from his beloved and the time that kept him away from her.

As for the other direction, it has a cautious poetic spirit that does not exceed the description of the cheek, the eyes, the kiss, and other visible advantages of a woman. He hardly leaves any of her descriptions except to mention it with a beautiful and moving word, and we may see him go on describing the moments of meeting, and the love and infatuation that takes place in her, in wonderful pictures., makes us in front of the great sensual spinning poets. From this we mention his lyrical poem, which came with (63) lines, its beginning:

Their wisdom is in my heart as they have drawn
Let them judge with justice when they judge

If only we had been patient and submitted to them
Or, if they had taken over our command, they would have had mercy (37)

At the beginning of his poem, the poet depicts for us his pain and sadness for the lover who has been separated from him and left him in agony and heartbreak over what he went through from this separation, and he asks for mercy and compassion from his beloved in this separation. So, we see him in another place he says:

?Are you in the case, who are not the most suitable
I am accused of being honest with you

If loving a boy is a sin, it is counted for him
I am therefore poisoned with hatred (38)

In his verses, the poet explains to us that his case with his beloved has become an accusation of sincerity of feelings and feelings, and that this love is his fault, so he says that he is therefore marked by hatred and malice.

At the end of his poem, he directs his appeal and complaint to God about those who did not respect and appreciate this company and feel loyalty to it. He says:

God does not take care of those who do not take care of our company
Nor grazing a pasture in which the blessings have flowed (39)

Among the spinning images that we saw in the introductions to Ibn Shaheen's praise poems is his poem that praised Sheikh Abd al-Rahman al-Emadi and came with (22) verses, saying at the beginning:

?The Wadi and do you see my Wada
Keep in sleep other than my heart

Every time I pray, my love

This is serious against my will (40)

We see him in a wonderful picture as he talks about this painful feeling in the dimension of the beloved and how he puts us in his sad world with his loss and after him who suffers from the bitterness of this longing. He says:

Ah, from your distant kinship

Ah, from abandoning you too much (41)

What we have seen in the Ghazal poems of al-Shahini suggests that the reason for the methods of this color is due to the prevalence of imitation in that era.

Third, Lamentation: Lamentation is one of the most important and prominent poetic purposes in Arabic literature, as people knew it from the first moments of losing loved ones, and that there is no hope or return to meeting them again, so the ancient critics saw that lamentation is one of the most common purposes for which poets spoke; Because no one has been free from a calamity intimate, and that is the decree of God and his power over his creation, so every poet either lends a comforter or a comforter, or he is patient, or he seeks reward.(42)

Likewise, the critics considered the art of lamentation as a kind of praise for the dead, so there is no difference between an epitaph and a praise except that they mention in the pronunciation what indicates that it is perishable, such as: he was, and he took over, or that we did not do so. There is nothing in that which increases or detracts from the meaning. Because the memorial service for the dead includes what he used to praise during his life .(43)

This purpose is far from enticement and intimidation in the most general way, "and lament poetry often comes without desire and dread, so it was the truest poetic purpose and the most expressive of sincere emotions and the strongest impact on the souls of the listeners.(44) "

Therefore, we see that scholars divide the art of lamentation in terms of content into three sections:

1 -Weeping: It is "the crying of parents and relatives with sad expressions that crack hearts and melt them".

Al-Ayyun, as the mourners wail and weep over their painful affliction.(45) "

2 -The eulogy: making the eulogy for official positions is "praising the dead and crying over him, so he singled out the caliphs, ministers, princes, scholars, writers and countries.(46) "

3 -Condolences: It is “a mental rank above the rank of memorial, so the poet runs out of the individual death incident that he is about to think about the reality of death and life, and his thinking may end up with philosophical and mental meanings.(47) ”

We can say that the scar is a stage in which sad feelings are inflamed from the first moment in which a person loses, and departs from this worldly life. As for mourning and mourning, they appear after the death of a person, and there is less emotion in them than in the first moments; Because the accident took its toll on the human being.

In the Diwan of ibn Shaheen, we read three poems in lamentation, and what we collected in the appendix of the Diwan we see poems and pieces that came in the elegy of many of his friends, elders and scholars that were not mentioned in his manuscript. The longest of these poems is in the elegy of Prince Mangak bin Muhammad Al-Manjaki (48), and the second poem came in the elegy of his two sons and their mother, who died in three days in 1039 AH, and the third poem came in the elegy of Ahmed Al-Farfouri.

We see it in terms of the construction of the poem. He begins with a warm weeping to make us feel the greatness of the tragedy. He follows with this what the ancients who made crying at the forefront of their lamentations, and then begins by mentioning the good qualities in them and mentions their exploits, attitudes and other qualities that they are characterized by and concludes by praying for them with mercy and forgiveness and obtaining the satisfaction of God Almighty. Glory be to Him, and thus he is trying to paint a sad picture of his loss to them.

Injured for my life by Prince Kabir
And to ward off him, Damascus made dates stirred up

A great loss, a small life, was lost
Every great thing in life is small

And dead every living wished that he

He will have a destiny like a prince (49)

And he mourns for his two sons and their mother, who died in three days in the year 1039 AH. We may see the warmth of feelings in this poem more than it is in his first poem, due to the fact that the lamentation in the parents is the most intense emotion because it stems from a painful feeling that the poet depicts in his verses in which he explains that difficult day he went through due to the loss of his family and how it became His house is empty and lonely, and we may see these feelings from the first verse in the poem, the heat and pain of parting and the great feeling of anxiety and distress due to the horror of what happened. He says:

It is the house that did not regret the loss of a guest

If the Day of An-Nawa announces your departure,
until he says:

I hit them, but after them three
My condolences and guidance, then go my way

I was begging for Muhammad's life
And for my death where my solutions have come

So you left my dead body and became after them
On the side of a sick person with suhad Kahil

And I was a tear stick before they parted

I was happy with tears after that humiliation

For my life, you have been gloated, my envious age
with my family and did not allow them an alternative (50)

He also says:

The house was emptied of my family, and it became bleak
A brother who looks terrifying to the onlookers

If this is after the death of a concubine

How will it be after Khalil (51)

The poet remains in all the verses of the poem complaining about the pain of separation, and the severity of his grief for his children and their mother who left him without return, praying to God for mercy and forgiveness.

We see that the lamentation in the poems of al-Shahini for the family of his house, we mourn for others, but in others, we see him mourning and comforting the deceased and his relatives, and that al-Shahini in his elegy for other personalities, from kings, sheikhs, scholars, literary personalities and others, was emphasizing the extent of his relationship with the elegy, and shows the extent of his sadness for his separation, and from Then he shows his exploits and his virtues and the good qualities it contains, and emphasizes the reality of death, and that it is inevitable, and it is necessary to surrender to it, and leave the concern for the world, and complain about the age that he likes to inflict calamities on man(52) .

Fourth: Satire: Satire is an art of ancient Arabic poetry as well, and poets often touched upon it. Because it expresses the emotion of anger, contempt or mockery, and we can call it the art of cursing and cursing, as it is the opposite of praise. (53) As the critics unanimously agreed upon, we see Qudamah bin Jaafar in his book Critique of Poetry saying: “Satire is against praise, so the more praise is mentioned in poetry, the more I spell” (54). Ibn al-Roumi expressed this and said:

Every person praises a person for obtaining it
So long, he wanted to spell it

If he did not appreciate it after Al-Mustaqra

When roses, when his lament was prolonged (55)

We may see in the satirical poems that the poet extracted from his satirist all the virtues and values that he had and attached all the reprehensible and reprehensible values and qualities to him.

The most eloquent types of satire, as Abu Hilal al-Askari mentioned in his book Diwan al-Ma’ani: “What happens by robbing the desirable qualities that pertain to the soul, such as dream, knowledge, reason, and what goes on in the course of that, and not satire with ugly face, small body, short stature, and what this means is eloquent and pleasing (56). In another place we see Al-Shahini spelled the same as Ibn Bassam (57), so his father spelled out saying in his verses:

I say to ride from a certain and they are on
A perpetually throbbing departure suite

As for if it wasn't for the separation of Corona
. He jumps into my reply by attracting my passion

And if it wasn't for Abi Shaheen, my future would have been cut
My wings would have been abundant in flight (58)

Despite the few poems and pieces that came in al-Shahini's poetry, we see them as natural reactions to his satires. For wives and sisters, or he mentioned defects, defects and moral defects, but his satire was limited to the meanings of ignorance, lack of piety, righteousness, miserliness and betrayal. Ibn Shaheen, in his satire, was a writer, a social reformer, who was jealous of religion, science, and interest in public matters, before he was a poet. We see him standing strong in the face of injustice, and he does not fear the blame of the blamer for the sake of God.

The conclusion:

The most important search results are:

1 -Ahmed bin Shaheen, an Arab poet of Roman origin, who lived in the Ottoman era, and his poetry was at its peak, according to the testimony of many scholars and writers of his time. Therefore, his diwan deserved us to dust it off, to study, investigate, and come out to the light and become accessible to everyone.

2 -Al-Shahini's poems are few, but he organized his poems and pieces into different poetic purposes, and his poetry was not limited to the purpose of praise, which occupies the largest part of his collection. Also, the proportions of other poetic purposes vary in small proportions. Therefore, we invite researchers to return to the Divan of Ibn Shahin al-Qubarsi and consider it instead of being content with ancient sources to learn about his poetry.

3 -Ibn Shaheen is a poet with extensive knowledge of the literary heritage, and this is clear through the various elements of his poetry. Then he re-created it in new, innovative contexts that she was not familiar with in her old dress, and this heritage imprinted the poetry of Ahmed bin Shaheen with a character of originality, innovation and renewal, Ibn Shaheen does not confine himself within this heritage, but communicates with him according to his environment, time and purpose.

4 -Ibn Shaheen composed most of his poems in praise, but our poet does not compose poetry to compliment kings, princes, and sultans, or to praise ministers to win an award or favor with one of them. Earning is not his doctrine; Because in his poems he praised friends, loved ones, and relatives from him, as there is no room for earning, and he also had positions that made him indispensable for that while assuming the position of judges. And Ibn Shaheen does not fake poetry and degrade it, but his heart was serious with honest and pure poetry in many of his poems.

5- Al-Shahini's money is in his use of long poetic seas in most of his long poems, and we see him deviating from the circle of Arab poetry that was established by Al-Khalil bin Ahmed Al-Farahidi.

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- 21 .Praise: Sami Al-Dahan, Dar Al-Maaref - Egypt, 5th edition, 1992 AD.
- 22 .Praise: Sami Al-Dahan, Dar Al-Maaref - Egypt, 5th edition, 1992 AD.
- 23 .Dictionary of Countries Author: Shihab al-Din Abu Abdullah Yaqut bin Abdullah al-Roumi al-Hamawi (d. 626 AH) Publisher: Dar Sader Beirut, second edition, 1995 AD

- 24 .The Authors' Dictionary, Omar bin Reda bin Muhammad Ragheb bin Abdul Ghani Kahala Al-Dimashqi (1408 AH), Al-Muthanna Library - Beirut, Arab Heritage Revival House - Beirut (no date).(
- 25 .A Dictionary of the History of Islamic Heritage in the Libraries of the World - Manuscripts and Publications, the author: Ali Reda Ballout - Ahmed Turan Kara Ballut. Publisher: Dar Al-Aqaba, Kayseri - Turkey, first edition 1422 AH - 2001 AD.
- 26 .Minhaj al-Balgha', Hazem al-Qirtagni, edited by: Muhammad al-Habib Ibn al-Khoja, 2nd edition, Dar al-Gharb al-Islami, Tunis, 1966 AD.
- 27 -A good breath from the branch of Andalusia, and its minister was mentioned by Lisan Al-Din bin Al-Khatib, the author: Shihab Al-Din Ahmed bin Muhammad Al-Maqri Al-Telmisani (T.: 1041) Investigator: Ihsan Abbas, Publisher: Dar Sader, Beirut - Lebanon, first edition 1968, new edition 1997.
- 28 .The smell of the basil and the splash of paint the pub, Muhammad Amin bin Fadlallah al-Muhibi, commented on it and put his footnotes: Ahmad Inaya, Dar al-Kutub al-Ilmiyya - Beirut, 1, 2005, Volume 1/2.
- 29 .Criticism of Poetry, Abu al-Faraj Qudamah bin Jaafar (d. 237 AH), edited by: Kamal Mustafa, Al-Khanji Library, Egypt, 1948 AD.
- 30 .The Gift of the Knowers The names of the authors and the effects of the compilers The author: Ismail bin Muhammad Amin bin Mir Salim Al-Babani Al-Baghdadi (d. 1399 AH) Publisher: Carefully printed by the venerable Knowledge Agency in its glorious printing press Istanbul 1951 Reprinted with offset: House of Revival of Arab Heritage Beirut - Lebanon
- 31 .Mediation between Al-Mutanabbi and his opponents, Judge Al-Jarjani, edited by: Muhammad Abu Al-Fadl Ibrahim and Ali Muhammad Al-Bajawi, Dar Laklam, Beirut, 1966 AD: (48.(
32. The Governors of Damascus in the Ottoman Era, Muhammad Kurd Ali, Investigator: Salah Al-Din Al-Munajjid, 1st Edition, Country of Publication, Syria - Damascus 1949.

Footnotes:

- 1 () .Its translation is in: Tarjim al-A'yan: (1/139), Nafh al-Tayyib: (1/64), Rehana al-Alba: (1/288), summary of the trace: (1/241), Nafhat al-Rehana: (1/56), and Sulafa al-Asr: (1/216) and the plans of al-Sham: (4/55) and the gift of the knowers: (1/159), and the flags by al-Zarkali: (1/134) and the authors' dictionary: (1/242.(
- 2() .See: Biographies of notables: 1/139, Nafh al-Tayyib: (1/64), and the governors of Damascus during the Ottoman era: (35.(
- 3 ((.See: Al-Massarah Al-Masira in the translations of the imams of interpretation, reading, grammar and language: (1/212) and Dictionary of History, "Islamic Heritage in the Libraries of the World [Manuscripts and Topics.[
- 4) .See: Rehana Alba: (1/228) and Sulafa Al-Asr: 1/216.(
- 5) () .qubrus): with the first syllable, the second sukoon, then the ra', and the neglected sein, the word "Romia" agreed from the Arabic "Cyprus the Good Copper." It is an island in the Sea of Rome, whose turn is a journey of sixteen days. See: Mujam Al-Buldan: 4/305.
- 6() .See: The Beginning and the End: (7/172.(
- 7)) .See: Translations of notables: (1/139.((
- 8 ((.See: Biographies of notables: (1/139), summary of the impact: (1/249), gift of the knowers: (1/159), and the flags of Al-Zarkali: (1/134) and the authors' dictionary: (1/242.(
- 9() .See: Biographies of notables: (1/ 139-140.(
- 10 ((.See: Abstract of the Trace: (4/ 73.(
- 11() .Effect summary: (1/249), plans of the Levant: (4/55), the gift of the knowers: (1/159), Al-Zarkali's flags: (1/134), and the authors' dictionary: (1/242.(

- 12() .See: Abstract of the Trace: (1/249.(
- 13() .See: the previous source. (1/249.(
- 14() .Praise: Sami Al Dahan, Dar Al Maaref - Egypt, 5th Edition, 1992 AD: (5.(
- 15() .See: The Art of Praise and Its Development, Ahmed Abu Haqa, Dar Al-Shorouk - Beirut, 1, 1962 AD: (14.(
- 16() .See: The Art of Praise and Its Evolution: (14.(
- 17() .The caliber of poetry by Ibn Tabataba Al Alawi, edited by: Abbas Abdel Sattar, Dar al-Kutub al-Ilmiyya, Beirut - Lebanon, 1982 AD: (18-19.(
- 18() .See: Praise and its Development in Arabic Poetry: (19.(
- 19() .See: the same source: (15.(
- 20() .See: Abstract of Athar (1/248.(
- 21 (.See: Abstract of Athar (177.(
- 22 () .Mediation between Al-Mutanabbi and his opponents, Judge Al-Jarjani, edited by: Muhammad Abu Al-Fadl Ibrahim and Ali Muhammad Al-Bajawi, Dar Laklam, Beirut, 1966 AD: (48.(
- 23() .Minhaj Al-Balgha`, Hazem Al-Qirtagni, edited by: Muhammad Al-Habib Ibn Al-Khoja, 2nd Edition, Dar Al-Gharb Al-Islami, Tunis, 1966 AD: (103.(
- 24() .Al-Umda, Ibn Rashiq Al-Qayrawani: (1/217.(
- 25() .See: the same source: (1/232.(
- 26() .The Proverb in the Literature of the Writer and Poet, Ibn Al-Atheer (d. 637 AH), edited by: Dr. Ahmed Al-Hofi and Dr. Badawi Tabana, Dar NahdetMisr for Printing and Publishing, Cairo, (Plat.): (3/121.(
- 27 () .Mahmoud bin Muhammad Abu Al-Fadl, the famous military judge, QaraChalabizadeh): The great chest and the abundant sea, the owner of noble manners, famous for the generosity of the pen in the horizons, and the governor of the district of Yankee a month, then the district of Mecca, and he came to Damascus in the year (1034 AH). He died in the year sixty-three and was buried in his school, which he established, may God Almighty have mercy on him. See: Summary of Impact (4/316.(
- 28) .See: Al-Diwan (2.((
- 29() .Muhammad al-Humaidi: He is Sayyid Muhammad ibn Muhammad ibn Burhan al-Husseini, known as my sheikh and the scholar al-Hamidi, of Constantinople origin, born in Constantinople, captain of the nobles in the Roman kingdoms, and his death was in the year 1043 AH. See: summary of the trail (4/176.(
- 30() .See: Abstract of Effect: (4/177.(
- 31() .Abd al-Rahman is Abd al-Rahman ibn Husam al-Din, known as Hussam Zada al-Roumi, the grand mufti of the Ottoman Empire. He was a scholar who learned about exegesis and Arabic materials. He was born in the year 1003 AH, and he died in Egypt in the middle of Jumada al-Awwal in the year 1081 AH. See: Summary of Impact (2/342.(
- 32() .See: Abstract of Effect: (2/344.(
- 33() .See: Abstract of Effect: (2/344.(
- 34() .See: the same source: (1/341.(
- 35() .See: Abstract of the Trace: (1/344.(
- 36() .See: Al-Ghazal in Arabic Poetry, Siraj Al-Din Muhammad, Publisher, Dar Al-Ratib Al-Jami`ah, Beirut - Lebanon: (6.(
- 37() .See: Diwan: (18.(
- 38() .See: the same source: (19.(
- 39() .See: the same source: (22.(
- 40() .See: the same source: (38.(
- 41() .See: Diwan: (38.(

- 42() .See: Condolences and Lamentations: Written by: Muhammad Yazid bin Abdul-Akbar Al-Thamali Al-Azdi, Abu Al-Abbas known as Al-Mubarrad (T.: 385 AH) Investigated by: Ibrahim Muhammad Hassan Al-Jabal, Publisher: NahdetMisr for Printing and Publishing: (14.(
- 43() .See: Naqd al-Sha'ar (118) and al-'Umda, by Ibn Rashiqa al-Qayrawani: (2/147.(
- 44() .The Poetry of Arab Lamentation and Awakening the Wills, Abdul Rashid Salem, Kuwait, 1st Edition, 1982 AD: (7.(
- 45() .Lamentations, a committee of Arab writers: (12.(
- 46() .Lamentations, d. Shawqi Dhaif, 1955 AD: (54.(
- 47() .Same source: (60.(
- 48() .Prince Mengak:
- 49() .See: Diwan.() :
- 50 ((.See: Diwan (35.(
- 51)) .See: Al-Diwan (36.((
- 52() .See: The structure of the elegiac poem, in the Diwan of Al-Sharif Al-Murtada, Somaya Hassan Alyan, Journal of Arabic Language and Literature, University of Kufa, College of Arts, Vol. 1, No. 27, 18, 2, (320-326.(
- 53() .See: Satire in Arabic Poetry, Siraj Al-Din Muhammad: (6.(
- 54() .Criticism of Poetry, Abu al-Faraj Qudamah bin Jaafar (died 237 AH), edited by: Kamal Mustafa, Al-Khanji Library, Egypt, 1948 AD: (90.(
- 55() .See: Diwan Ibn Al-Roumi.()
- 56() .Diwan Al-Maani, Abu Hilal Al-Askari, its explanation and control of its text: Ahmed Hassan, Dar Al-Kutub Al-Ilmiyya, Beirut - Lebanon, 1, 1414 AH-1994AD: (1/202.(
57. () (Ibn Bassam): He is Ali bin Muhammad bin Nasr bin Mansour, Abu al-Hasan bin Bassam, al-Baghdadi, a poet of satire from the book, a scholar of literature and news, from the people of Baghdad. He sheds his hair in the spelling of his father. From his books: The Book of the Disabled. He was born in the year (230 AH - 844 AD), and he died in the year 302 AH - 914 AD. Seen: it's too late
58. () The Diwan Supplement is cut off (73):