

Notes to the Introduction

- 1 This potted biography is heavily indebted to Wagner, *Abū Nuwās: Eine Studie zur arabischen Literatur der frühen 'Abbāsidenzeit*; Wagner, “Abū Nuwās”; Kennedy, “Abū Nuwas (circa 757–814 or 815)”; and Kennedy, *Abu Nuwas: A Genius of Poetry*.
- 2 For Abū Nuwās as a *shāṭir*, see Kennedy, *Abu Nuwas: A Genius of Poetry*, 17. On the sodalities, see van Ess, *Theology and Society in the Second and Third Centuries of the Hijra: A History of Religious Thought in Early Islam*, vol. 3, 113–15; Tor, *Violent Disorder: Religious Warfare, Chivalry, and the 'Ayyār Phenomenon in the Medieval Islamic World*; Robinson, *Empire and Elites after the Muslim Conquest: The Transformation of Northern Mesopotamia*, 113 (“these figures were not parochial bandits, dressed by the late and urban literary tradition in the garb of religious revolutionaries. These were warrior saints who did have a programme; and they were bandits only in the sense that they were drawn from the same surplus of rural leadership that produces banditry, many of whose techniques they employed with considerable success”); and Cooperson, “Bandits.”
- 3 For a translation and discussion, see Montgomery, *Fate the Hunter*, 27–33.
- 4 Allsen, *The Royal Hunt in Eurasian History*, 8, 12.
- 5 Clark, “The Noble Art of the Chase in the Arab World,” 49.
- 6 Allen, *Falconry in Arabia*.
- 7 Allsen, *The Royal Hunt*, 12. See also Vidal-Naquet, *The Black Hunter: Forms of Thought and Forms of Society in the Greek World*, 5: “the ‘culture heroes’ of the Greek legends are all hunters and destroyers of wild beasts.”
- 8 Bate, *The Song of the Earth*, 62. See Armitage, *A Vertical Art*, 152: “the speaker’s underlying envy of the bird’s attributes [. . .] disguising a deep-lying admiration bordering on covetousness [. . .] a covetousness subliminally intimated through the hypnotised speaker’s obsession with the hawk’s eye.”
- 9 The exact meaning of some of the epithets is unclear, and many of my renderings are either conjectural or approximate.
- 10 Allsen, *The Royal Hunt*.
- 11 See Bate, *The Song of the Earth*, 65: “Typically [Elizabeth] Bishop will compare something in nature with something man-made [. . . .] Bishop’s imagery always respects nature as it is and for itself, while at the same time recognizing that we can only understand nature by way of those distinctively human categories, history [. . .] and language.”

12 See for examples al-Shabuṣṭī, *The Book of Monasteries*.

13 By “culture heroes,” I mean, for example, senior males in the Abbasid family as well as the superelites who wielded power (such as the Barmakids in Abū Nuwās’s day and other prominent families), in tandem with the poets in their entourages who sang their praises and intoned the qualities that qualified them to be culture heroes. I think the notion can also be applied, for example, to the eponymous founders of the law schools and other emergent disciplines whose disciples cast them in such a mold: see Michael Cooperson, *Classical Arabic Biography*.

14 See further Ibn al-Mu’tazz, *In Deadly Embrace*, xx–xxi.

15 Marvin, “Medieval Blood Sport,” 57.

16 Marvin, “Medieval Blood Sport,” 66.

17 Marvin, “Medieval Blood Sport,” 68, 69.

18 Foster, *Being a Beast*, 85.

19 The concept of the assemblage is explored in Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

20 Cohen, *Medieval Identity Machines*, 76.

21 Cohen, *Medieval Identity Machines*, xxiv and 38.

22 Cohen, *Medieval Identity Machines*, 50. See also *Medieval Identity Machines*, 46: “this medieval technology of the self relies upon a complex assemblage capable of catching up human, animal, objects, and intensities into what also might be called a nonhuman body.”

23 Cohen, *Medieval Identity Machines*, 50.

24 As Steel notes in *How to Make a Human: Animals and Violence in the Middle Ages*, 15: “the knight owns the horse and may separate himself from a chivalric circuit by killing and eating his possession.”

25 Deleuze, *Essays Critical and Clinical*, 132, 134.

26 Burnside, *The Music of Time: Poetry in the Twentieth Century*, 217.

27 Derrida, “The Animal That Therefore I Am (More to Follow),” 381 and 379, respectively.

28 Compare this poem with Poem 121, “God’s Unseen Realm.”

29 Kohn, *How Forests Think: Toward an Anthropology beyond the Human*, 72.

30 Bate, *The Song of the Earth*, 149.

31 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.176.10–177.5.

32 See Wagner, *Abū Nuwās*, 265–89, for a survey of Abū Nuwās’s *Tardīyyāt*.

33 The merlin tends to break the neck of its quarry in flight.

34 Some of them are collected in my book *Fate the Hunter*. The remainder will feature in a subsequent publication.

35 See Montgomery, *Fate the Hunter*, 2–11.

36 See Montgomery, *Fate the Hunter*, Poems 11, 12, 14, and 21 (a fragment).

37 Poems 7, 10, 11, 12, 16, 17, 18, 21, 22, 23, 28, and 29 (*rubbamā aghdū*). See also Poem 33, *qad asbiqu* (lit., “I anticipate”), which mirrors the *qad aghṭadī* formula and the “dawn motif”; and Poem 33, *qad ashhadu l-lahwa* (lit., “I witness the sport”).

38 See Montgomery, *Fate the Hunter*, Poem 13 and the fragmentary Poem 19, by al-Shamar-dal ibn Sharīk.

39 Abū Nuwās, Poems 24 and 25 (*wa-*); 20 and 26 (*yā rubba*); Montgomery, *Fate the Hunter*, Poem 22 (Abū l-Najm). See further Abū Nuwās, Poems 34 and 35.

40 The verb occurs in a hunting context prior to Abū Nuwās’s use by al-Muzarrid ibn Ḫirār: see Montgomery, *Fate the Hunter*, Poem 8, line 64; Stetkevych, *The Hunt in Arabic Poetry: From Heroic to Lyric to Metapoetic*, 95–104 and 296–97, gives other examples of *na’t*.

41 For examples, see Montgomery, *Fate the Hunter*, Poems 1, 3, and 7.

42 See Ibn al-Mu’tazz, *In Deadly Embrace*.

43 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 3.323.8–325.12. See the studies by Meisami, “Abū Nuwās and the Rhetoric of Parody,” and Kennedy, “Perspectives of a Ḥamriyya: Abū Nuwās’ *Yā Sahir al-Tarf*”

44 See Bürgel, “The Lady Gazelle and Her Murderous Glances.”

45 See the discussion of this in Ibn al-Mu’tazz, *In Deadly Embrace*, xxi–xxii.

46 Volume 4 was edited by Gregor Schoeler (1982).

47 My scholarly edition of the *Tardiyāt* for the Library of Arabic Literature will include an edition of al-Ṣūlī’s recension.

48 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.324–25.

49 See the arguments to this effect in my *Dīwān ‘Antarah ibn Shaddād: A Literary-Historical Edition*.

50 For details, see Wagner, “Die Überlieferung des Abū Niwās-Dīwān,” 328–29.

51 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.187.3–17.

52 Abū Nuwās, *Dīwān Abī Nuwās*, ed. al-Ḥadīthī, 189–91; *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.202.13–204.16

53 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 1.402.6–403.8.

54 For a further version, see also al-Azdi, *The Portrait of Abū l-Qāsim al-Baghdādī al-Tamīmī (Ḥikāyat Abī l-Qāsim al-Baghdādī al-Tamīmī)*, 303–4.

55 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.269.4–10.

56 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 2.325.16–327.5; *Dīwān Abī Nuwās*, ed. al-Ḥadīthī, 217–18.

57 Abū Nuwās, *Dīwān al-Ḥasan ibn Hāni’*, ed. Wagner, 1.417–22. On the manuscripts, see Wagner, “Die Überlieferung des Abū Nuwās-Dīwān,” 356–58.

58 Al-Shimshāṭī, *Kitāb al-Amwār wa-mahāsin al-ash'ār*, 2.160–61; 219–20; 283–84; 288.

59 Abū Nuwās, *Dīwān al-Hasan ibn Hāni'*, ed. Wagner at 1.111.15–22.4 and 2.35.18–40.18, respectively.

60 See Abū Nuwās, *Dīwān Abī Nuwās*, ed. al-Ḥadīthī, 184 and 188, respectively.

61 Abū Nuwās, *Dīwān Abī Nuwās*, ed. al-Ḥadīthī, 217–18.

62 Montgomery, *Fate the Hunter*, Poem 16, 86–88.

63 Abū Nuwās, *Dīwān al-Hasan ibn Hāni'*, ed. Wagner, 2.325.1.

64 Abū Nuwās, *Dīwān al-Hasan ibn Hāni'*, ed. Wagner, 2.325.8.

65 See Montgomery, *Fate the Hunter*, Poem 19, 94–95.