

# The poets of territorial space in the Garbe al-Andalus of the first Renaissance (11th to 13th centuries)

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**ABSTRACT:** The territorial space of our focus locates in the Iberian Peninsula. It is delimited to the West and takes the designation of Garbe al-Andalus in the historical period under study: the end of the 10th to the 13th century. We will find almost five dozen essential poets in this brief historical period of about 250 years.

We propose to demonstrate how they will mark the poetic perpetuity in the context of the civilizational apogee of this region, enabling the emergence of what is considered the first Renaissance in al-Andalus. In this western region of the peninsula where the new kingdom of Portugal will emerge, we still intend to understand the influence of the poetry referred to over the centuries and its relevance as its interpretation continues in contemporary times.

**Keywords:** Garbe al-Andalus, Luso-Arabic poetry, First Renaissance, Civilizational apogee, Perenniality

## 1 INTRODUCTION

In the western territory of the Iberian Peninsula known as Garbe al-Andalus, we identify the achievement of a civilizational apogee similar to the whole of Hispania in a short historical period of approximately two centuries. This period coincides with the installation of the first *taifas*, which began with the emergence of the republican government in Seville (1032) (Coelho 2008, p. 560). The Center and South of the current Portuguese territory were part of the Garbe al-Andalus whose main cities were Seville, Badajoz, Niebla, Beja, Lisbon, Évora, Santarém, Faro, Silves, Mértola, Alcácer-do-Sal. Sufficient originality distinguished it from the Center and East of Andalus, enabling autonomy at the end of the Caliphate and during the Almoravid period (Coelho 2004, p. 28). In a short period (1048-1063) until the conquest of Silves by Almutâmide's father, Almutâdide, even small principalities emerged in Mértola, Faro, and Silves. This period of civilizational apogee sees its end announced with the fall of the Almohads (about 1231) (Guichard 2016, p. 254).

This period signals the end of the civilizational apogee operated on the peninsula by Islam which, by assuming itself as the depository of Greco-Roman, Persian and Hindu civilizations, carried out in the Iberian Peninsula the syntheses of all Mediterranean civilizations, a process that reached its apogee in the brief period (Raposo 2020, p. 33).

This civilizational apogee will enable the emergence of the first markedly Mediterranean European

Renaissance, which precedes the Italian Renaissance - 14th and 16th centuries, but which in Portugal only begins in the mid-15th century. It is in this historical period that we will identify this strip of the western territory of the peninsula, between Santarém and the southern Algarve space - which corresponds to the regions of the current Portuguese territory that then integrated the kingdoms of the taifa of Badajoz and the taifa of Seville - the largest and most important in the period of the first *taifas*.

This research includes the historical period that extends between the third decade of the 11th century and the beginning of the 13th century. In this period, we identified a group of more than 40 authors who marked this first Renaissance through the perpetuity of their poetic art. This Renaissance would have had cultural and scientific contours - from Philosophy, History, Geography, Literature, Poetry, Singing, Dance, Jurisprudence, the art of sailing, and new techniques and agricultural products. - in the peninsula and our Garbe, having been here, it was carried out in particular by these poets who left indelible marks reaching the 21st century (Raposo 2020, p. 33).

However, we intend to start this one at the end of the 10th century, around 50 years before the definitive fall of the Umayyad Caliphate in al-Andalus (1031), including four poets who appear in the last decades of the 10th century, three men and one woman. She was born in Silves, where she lived until old age; one was born in Cacela - therefore both in the Algarve - and was in the service of

Governor Almançor on the expedition to Santiago do Compostela. Another, although born in Cordoba, was a judge in Lisbon and Santarém.

The latter was born in Évora and was the vizier of Almanzor.

It is on these poets and the role they played that we propose to reflect.

Background: The replacement of Zéjel of the classical Arab Casida in the context of civilizational synthesis in al-Andalus

After they arrived in 711 and the installation in the following year, and subsequent control of the Muslims in almost the entire Iberian Peninsula, the Visigoth Christians who previously dominated and occupied a strip of territory to the North subsequently, there was a period of instability, namely with the general revolt of the Berbers in 741. The following year, Syrians and Egyptians were installed in Beja, Ossónoba (now Faro), and Jaén. These people made up most of the contingents that arrived on the peninsula.

The advent of the Abbasid dynasty in Baghdad, after the fall and massacre of the Umayyads of Damascus and the subsequent arrival in al-Andalus (755) of Abd al-Andalus, a probable survivor of the defeated dynasty. The Umayyad went on to find the Emirate of Cordoba, independent of the caliphate power, which lasted until 912. In this period, letters flourished.

Ziriabe, poet, musician, singer, and composer originally from Baghdad, contributed significantly. Invited by the emir Abd al-Rahman II, he arrived in al-Andalus in 822. He came to revolutionize the court, who would also be a scientist, astronomer, geographer, and botanist and is considered responsible for introducing the Abbasid influence in al-Andalus. He would have come to innovate customs, introducing new norms of personal hygiene, clothing, and gastronomy, and soon he will become one of the most significant cultural icons of the Islamic history of the peninsular (Coelho 2008, p. 557).

However, the decisive contribution to the renaissance on the peninsula took place during the reign of the last emir, Abdallah ibn Mohamed (888-912), with Mocádem ben Muafa, el Ciego, born in Cabra, in the region of Cordoba. This poet must have bequeathed us a new lyrical system, “the muwax-xaha,” a strophic and metric system in which he uses popular Arabic mixed with the Aljamiate novel, that is, a Christian language mixed with dialectal Arabic, spoken by Christian Mozarabs subjected to the Muslim domain and taking the name of “Zéjel” (ballet) (Raposo 2020, p. 34).

Here is the genesis of a new culture that will give rise to a new language, or the new peninsular languages, Castilian and later Portuguese, which will indelibly have the peninsula in later centuries.

## 2 POETS FROM GARBE AL-ANDALUS

In the west of the peninsula, the Garbe al-Andalus, from the last decades of the 10th century but especially in the period immediately following the definitive fall of the Caliphate of Cordoba (1031), after more than three decades of instability following the death of Almanzor (1002) we identified a group of poets, in addition to prose writers, historians, and philosophers. All of them, particularly the poets, will allow for the civilizational apogee that attends the whole of al-Andalus and our Garbe.

In this region we will find:

1-Abú ‘Umar Ahmad ibn Muhammad ibn Darráj al-Kastalí (958 – 1030) was Born in Cacula, Algarve, of Berber origin. In the service of the famous governor Almançor, he participated in the expedition to Santiago de Compostela. Then he was in the service of other lords. He used to write praises to the men of power for a living. He has been compared to the famous Syrian al-Mutanabbí of the West (Coelho 2008, p. 551);

2-Abú ‘Umar Yûsuf ibn ‘Abdillâh ibn Mohamed ibn ‘Abbot al-Barr na-Numairi al Qurtubí – (978 - ?) Born in Cordoba. A traveler, he saw his merits recognized in the Banu al-Aftas court of Badajoz. The sovereign Al-Muzaffar appointed him to judge of Lisbon and later of Santarém, where he wrote a substantial part of his extensive work (Alves 1991, p. 53);

3- ‘Abdillah ibn ‘Ayyâs al-Yâburî. Born in Évora (late 10th century – early 11th century), he became vizier of Almançor in the final period of the Caliphate (Alves 1991, p. 73);

4- Maryam Bint Abî Ya’qûb al-Ansârî al-Fusauli (Late 10th century – mid-11th century). He was born in Silves, but in 1009 he was already living in Seville. She became famous for her poetry and teaching literature to other women, having reached an advanced age, for, at 79, she was writing poetry (Alves 1991, p. 141);

5- Sulaiman ibn Halaf ibn Sa’ad ibn Ayyûb ibn Wârit at-Tugîbi Abú Alualid Albaji (1013 - 1081). Born in Beja, poet, theologian, and jurist, he traveled the East (Mecca, Baghdad) for 13 years, from where he returned in 1047, having engaged in intense controversy with Ibne Hazm (Coelho 2008, p. 550);

6-Abú Zaid ibn Mucana Alisbuni Ahabdaq (the one from Lisbon, Alcabideche). (Early 11th century – c. 1068). Born in Alcabideche. He lived in the court of the Abáidas, the Edricitas of Malaga, the Aftácidas of Badajoz, and the courts of Seville and Granada, but he tired of courtly life and returned to his native land, dedicating himself to the country life that he shaped in the “Poema of Alcabideche.” We find in his work two poetic aspects: in the first, the traditional themes of qasîda, namely panegyric, and, in the second, more spontaneous and confessional, we find the love of the earth and simple things (Coelho 2008, p. 552);

7- Abú Bacre Mohâmed ibn Amar Husain ibn Ammar (al-Andalusî), (1031–1086) Born in S. Brás de Alportel, he lived in Silves, where he carried out his first studies and met the then Prince Almutâmide with whom he became close. Later, the king in Seville appointed him governor of Silves and later vizier of Seville. “His poetry has an exquisite elegance, the result of a superior command of the language, and the brilliance of the imagery overlaps, in fact, with a personal accent that only manifests itself as an expression of pride, a form of affirmation of self-reliant qualities assigned. One of the most important poets of this period, his excessive ambition and betrayal of his friend ended up dictating his end, dying at his hands (Raposo 2020, p. 44);

8- Almutamid Alâ-l-lah ibn ‘Abade Abu -l- Qasim Mohamed (1040 – 1095), Born in Beja. Considered one of the great poets of Islam, he is undoubtedly the most notable of the Spanish-Arab poets of the second half of the 11th century. From a family of poets, like his father, the cruel Almutadide, whom he succeeded in 1069 as king of the taifa of Seville. To face Afonso VI of Castile, grandfather of the founder of the Portuguese nation, Afonso Henriques, in 1091, he asked for the support of the lord of the Almoravids, Iûçufe ibn Taxefine, who, after facing and defeating the Christian king (Zalaca, 1086) conquered, one by one, the various taifa kingdoms. He refused to surrender, and after the conquest of Seville by the Almoravids, he was taken prisoner and exiled to Aghmat, the ancient capital of Morocco, where he died in chains – a son had rebelled on the peninsula – not before writing his epitaph, he who expressed an unusual and exceptional lyrical force. Considered a martyr in contemporary times, he is the target of Muslim pilgrimages to his mausoleum. (Alves 1991, p. 147). In 1998, the then President of the Republic, Jorge Sampaio, on a state visit to Morocco, paid tribute to Almutâmide in Agmat, inscribed a message in the guest book, and poems from him were read in Portuguese and Arabic (Alves 2004, p. 156);

9- Yazîd ibn Almutamid ibn Abade ar-Râddî bil-lâh (11th century-1091). Almutâmide’s favorite son, perhaps the most gifted of them for poetry, superior spirit, very dedication to letters and sciences, he ruled Ronda and Algeciras until his father’s fall, when he died (Alves 1991, p. 165);

10- Abú-l-Fath Al-Ma’mûn ibn Almutâmîd ibn Abade (? – 1091). Almutamid’s son was killed in defense of Cordoba (26 March 1091) by an officer of the powerful Almoravid chief Yusuf ibn Taxefine (Alves 1991, p. 139);

11- Hasan ibn al-Misîsî (11th century). Born in Mértola, he lived in the period of the 1st taifas; he was secretary to the son al-Fath of King Almutâmide. Having been presented at court by Ibn Amar, he was later sent by Almutami as a minister to Cordoba (Alves 1991, p. 145);

12- Bakkar ibn Dâwud (11th century). He was born in Sintra, of Umayyad descent, having lived in the period of the first *taifas*. He lived with his wife and son, with a life of prayer and meditation by the sea where he was born. He left as a volunteer to atone for sins, going to fight the Christians, and never returned. With a markedly mystical work, he later lived in Zaragoza, where he became famous as a wise and literate Sufi (Alves 1991, p. 83);

13- Abú-l-Hasan ibn Hürûn (11th century). He was born in Faro, within a family of the lords of this city where he lived in the period of the reigns of the first taifas (Alves 1991, p. 89);

14- Buthayna ibn Mohamed ibn Abade (11th-12th centuries) – Eldest daughter of Almutâmîd and Itimad. Enslaved after the fall of Seville and sold to a merchant, she writes a letter in the form of a poem to her father, already exiled and prisoner, asking him for permission to marry the son of the merchant she would marry (Alves 1991, p. 51);

15- Ūbayd Allah Ibn Mohamed Abu-l-Husain ar-Rasîd ibn Abade (c. 1065-1135). Another of Almutâmîd’s sons was endowed with poetic talent, having survived the fall of his father (1091), whom he accompanied into Moroccan exile. After the death of his eldest son Sirâj Ad-Dawla, he was designated crown prince and came to serve as qadî in Seville (Alves 1991, p. 167);

16- Abú Mohamed ibn Hûd al-Judamî (11th century). Born in Zaragoza, he lived in the period of the first *taifas*, forced into exile due to his black ancestry and probable bastardy. After traveling through cuts in the north of the peninsular, passing through Toledo and Évora, he impressed al-Mutawakkîl, lord of Badajoz, who appointed him governor of Lisbon (Alves 1991, p. 127);

17 – Abu-l-walid ibn Habîbe. (11th century). He was born in Silves and lived in the Almoravid period. He was the author of muwassahât (Alves 1991, p. 85);

18- Abú-l-Hasan ‘Alî ibn Isma’îl al-Qurasî al-Tulayulî (or al-Usbunî) (11th century). Magnate, he was probably born in Lisbon, where he lived most of his life (Alves 1991, p. 175);

19- Abu ‘Alî Idris ibn a-Yamani al-‘Abdari. (11th century). Born in Cacela, he lived in the period of the Taifa kingdoms. He was a panegyrist in the service of many princes, to whom he dedicated qasîdas. He will have lived part of his life in Ibiza (Alves 1991, p. 47);

20- Abú ‘Abbot Allah Mohammed ibn al-Hasan al-Kumait al-Garbî (11th-12th centuries). Born in the Algarve or Badajoz, he would have been a notable cultivator of strophic poetry and would have been at the service of Musta’in of Zaragoza, who reigned between 1085 and 1110 (Alves 1991, p. 129);

21- Abú Bacre Mohâmede ibn Ishâq al-Lahmî ibn al-Milh (11th century -1106) Born in Silves, illustrious poet and notable orator (Zekri 2002, p. 33);

22-Abú ‘Abbot Allah Mohammed ibn al-Hasan al-Kumait al-Garbî (11th century). Born in the Algarve or Badajoz, he would have been a notable cultivator of strophic poetry and would have been at the service of Musta’in of Zaragoza, who reigned between 1085 and 1110 (Alves 1991, p. 129);

23-Abú-l-Qāsim Ahmad ibn Mohammed ibn al-Mihl. Born in Silves (? – 1107). Son of a poet from the court of Almutāmid, despite the urging of Ibne Amar, he did not leave his native land for the palatial court of Seville (Alves 1991, p. 91);

24-Abú Mohāmede Abdalā ibn Sara Assantarini (the Santarene) (Mid-11th century – 1123) Born in Santarém, after a hard life in the troubled period of the passage of the first *taifas* and when these gave way to the consolidation of the Almoravids, the Emerging Saharan Bedouins in the Maghreb. He is considered one of the most inspired and original poets of his time. It is sung by contemporary Portuguese interpreters, such as Janita Salomé, Eduardo Ramos, and Paulo Ribeiro (Coelho 2008, pp. 552-553);

25-Abú Mohammed ‘Abbot Allah ibn Mohammed ibn as-Sîd al-Batalyawî (1052-1127). He was born in Silves and died in Valencia but spent part of his life in Badajoz, the reason for his nickname. Through his poems on diverse subjects, he was a master of Philosophy, Grammar, Humanities, and language; his poetics imbues with metaphysics. Master of poets such as Ibne az-Zaqqāq, he left famous works such as *Iqtidāb*, a commentary on the Arabic language manual *Adab al-Katib* by Ibne Qutaiba, and *The Book of Circles* (Alves 1991, p. 111);

26- ‘Īsā ibn al-Wakîl (11th-12th centuries) Born in Évora, he lived part of his life in Granada as an official in the administration. After falling into disgrace, he was rehabilitated with the intervention of Qadī Ibn’ Asara, to whom he dedicated a poem (Alves 1991, p. 121);

27-Abú Alāçane Ali ibn Bassane Assantarini (the Santarene) (2nd half of the 11th century -1147) This poet was born in Santarém and lived in Lisbon, Cordoba, and Seville, having gone into exile after 1092-1903 when his hometown passed to the hands of Alfonso VI. In Seville, he will have undertaken the writing of his *Daqira* [Treasury], an anthology that brings together the peninsular Islamic poets, which proved to be one of the most important sources of the peninsular Islamic world (Coelho 2008, p. 553);

28-Abú-l-Hasan Sallām ibn ‘Abdillāh al-Bāhil-ī al-Isbīlī. (1069-1149), He was probably born in Seville, and he was considered the adopted son of Silves, where he lived most of his life. Author of the work *Treasures and Jewels of Educated Spirits and Generous Characters* (Alves 1991, p. 171);

29- Ahmad ibn al-Husayan ibn Qasī (?-1151). Born in Silves. Mystic, philosopher, politician, and man of action, he proclaimed himself “Mahd,” the

one led by God, became head of the Muridines, and was lord of a vast region of the South, from Garbe, from Silves to Mértola - where he is celebrated and remembered with a statue - after rebelling against the Almoravids. Later he was allied with the Almohads and then with D. Afonso Henriques, the Portuguese king, so he was assassinated. As a prominent poet, his book *Hal’al-na’lāy* (Zekri 2002, p. 19);

30- Abu ‘Umar ibn Harbūn (12th century). Born in Silves, where he was a respected intellectual, having served as secretary to Ibne Qasī – Later, he was secretary to Abī Haf̄s (Zekri 2002, p. 23);

31- Abbot Allāh ibn Abī Habībe (?-1152): Born in Silves, considered a notable poet, he also had vast knowledge of astronomy, having traveled to the East. He returned to his hometown, where he settled and died (Zekri 2002, p. 37);

32- Abú al-Fadl Jā’far ibn Mohammed ibn al-A’lam (? – 1152). Grandson of al-A’lam al-Xatamari. Born in Faro (Santa Maria), a descendant of an illustrious family of literati and son of the famous grammarian Al-A’lam, master of Ibne Ammar, he lived part of his life in Seville and Córdoba (Alves 1991, p. 71);

33- Abú al-Walīd Ismā’il ibn ‘Umar al-Xawwāx, (?-1173). Born in Silves, poet and writer, he taught the Koran, the Arabic language, and literature. He died in the city of Marrakesh (Zekri 2002, p. 29);

34-Abú-l-Walīd Hīasam ibn Mohāmede al-Qaīs ibn at-Tallā as-Silbī (1082-1156) Born in Silves, considered a man of great culture and extremely pious (Alves 1991, p. 119);

35- Abú-l-Hasan Sālih ibn Sālih as-Santamarī (12th century) Born in Faro, he had the profession of official secretary (Alves 1991, p. 99);

36- Abú Bacre Mohamed ibn Ibrahim al-Amāri al-Kurasi (12th century) He lived in Beja in the Almoravid period after having studied in Silves (Alves 1991, p. 135);

37- Abu-l-Hakam Malik ibn ‘Abbot aī-Rahman ibn ‘Ali ibn al-Murahhal (1207-1299). From a family originally from Santa Maria (Algarve), he was born in Malaga due to forced exile. Poet, grammarian, and jurisconsult, he was the secretary in Fez, where he died (Alves 1991, p. 97);

38- Abú Amr ibn Harbūn (Late 12th/13th century). Born in Silves, he lived in the Almohad period, in the period of the second *taifas*. He polemized with the celebrated Valencian poet Ar-Rusafi (Alves 1991, p. 87);

39-Abú Amr ibn Taifūr al-Bāji (Late 12th century - mid 13th century). Born in Beja, from a family that ruled Beja and Mértola (Alves 1991, p. 117);

40-Abú ‘Imrān Mūsā ibn Husain ibn Mūsā ibn ‘Imrān al-Qaisī Al-Mirtulī (12th century-1207). Born in Mértola, his life was marked by holiness and, from the age of 60, he lived in permanent recollection dedicated to meditation, imbued with the sūfi mystique (Alves 1991, p. 143);

41-Abú Bacre Mohamed Ibne ar-Ruh (12th century). Born in Silves, the poet lived in the Almoravid Garbe (Alves 1991, p. 169);

42- Abú-l-Rabî Sulayman ibn' Isa al-Kutayyir (13th century) Born in Loulé (al-'Uliã). Expelled from his homeland due to his irreverent personality as a man of letters, he went into exile, having resided in Seville, Bugia, and Menorca; (Alves 1991, p. 137).

43- As-Silbîa (13th century). Born in Silves, he lived during the Almohad period, where he enjoyed great prestige, having managed to protest through a poem and have the sovereign Ia'qûl Almaçor met with the burden of taxes. It is a representative example of the importance acquired by women in Hispanic Islam (Alves 1991, p. 173);

44- Abú Bacre Mohammed ibn Sidrã 'Abbot al-Wahab ibn Wâzir al-Qaís (13th century). Born in Silves, he was governor of Alcácer-do-Sal, having fought sporadically with the Portuguese during the Almohad rule (Alves 1991, p. 123);

45 - 'Abbot Allah ibn Mohammed ibn Ibrahim ibn al-Munahhal al-Xilbî (13th century). Born in Silves, where an illustrious writer and poet, he was known as Abû Mohâmed; (Zekri 2002, p. 35);

46- Abade Allah ibn Wazir. (13th century). A descendant of a Bejense family, son Mohâmede ibn Wâzir, lived in the final phase of the Almohad period in Garbe, having been governor of Alcácer-do-Sal. (Alves 1991, p. 123).

### 3 LUSO-ARABIC POETRY

We present some poems and excerpts, just by way of example.

Almutânid ibn 'Abbot, the poet-king who ruled Silves and was king in Seville, where he ruled for a short period of 22 years (1069-1091), and his court was the paradigm of the civilizational apogee of that time, synonymous with the 1st Renaissance, which, due to its importance Adalberto Alves designates it as "Século de Almutâmide" (Raposo 2020, p. 39).

In these, we find the presence of the power of love and also the longing:

#### Power

My smell is your delicious scent  
and your face lord of my eyes,  
for being mine, even after goodbye,  
is that everyone calls me powerful  
(Raposo 2020, p. 41).

#### Eclipse

she got up and hid  
the sunshine in my eyes.  
so stay hidden from bad luck!

she knows it's a moon.  
and what better to hide the sun

but the face of the moon itself  
(Raposo 2020, pp. 41/42). (Sung by Janita Salomé in  
Tão pouco e tanto)

#### I'timâd

(acrostic poem)

Invisible to my eyes,  
I always carry you in my heart  
I send you goodbye with passion  
and tears of pity with insomnia.  
You invented how to own me  
and I, the indomitable, how submissive I am  
becoming!  
My desire is to be with you always.  
May this wish come true!  
Assures me that the oath that binds us  
distance will never make you break.  
Sweet is your name  
and here it is written in the poem: I'timâd.  
(Raposo 2020, p. 40).

#### Evocation of Silves

Salute for me Abu Bakr,  
The beloved places of Silves  
And tell me if you miss them  
It's as big as mine.  
Salutes the Balcões Palace  
From those who never forgot them.  
Abode of gazelles and lions  
Rooms and shadows where I  
sweet refuge found  
between opulent hips  
And so narrow waists!  
Nivea and brunette women  
crossed my soul  
like white swords  
And dark spears.  
Oh, how many nights did I stay,  
There in the backwater of the river,  
in the games of love  
With the curved bracelet  
Like the meanders of water  
As time passed...  
And poured me some wine:  
The wine of your eyes  
Sometimes the one in your cup  
And others from your mouth. (...)  
(Raposo 2020, p. 43).  
Ibne Amar, a friend of the Prince, when he  
ascended to the throne, appointed him governor of  
Silves and later his vizier (prime minister) in Sev-  
ille. He is the author of the poetry of exquisite ele-  
gance, where we find tremendous poetic proximity  
with the Camonian lyric. This similarity appears

both in the theme – platonic love, nostalgia, destiny, the supreme beauty, and the use of stylistic resources, using metaphors and figures of style.

### To the beloved

My soul loves you with passion  
even if there is torture in it  
and joyfully goes in the eagerness of the search

how strange that our connection is difficult  
if the wishes of both agreed!

that I would want more my heart,  
to desire to seek you in vain,  
if my eyes saw you and loved you? (...)  
(Raposo 2020, p. 46).

### Of love

Look how great is the passionate love  
Which is vice and delight and blazing fire.

Do not seek for love a dominated  
Be rather slaves by your law  
And so you will be free at last.

They said: “Love made you suffer intensely!”  
“I like your feathers!” that’s what I said.

The heart wanted disease for the body to dress us

The freedom of choice I gave you. (...)  
(Raposo 2020, p. 44/45)

We present by Luís Vaz de Camões Amor é fogo  
que arde sem se ver, for comparative analysis

Love is a fire that burns yet burns unseen,  
A wound that injures, yet without distress,

A happiness that is not happiness,

Sorrow that is no sorrow yet is keen;

‘Tis rather not to love than love, I ween;

To wander among men companionless,

To deem no blessing that which still doth bless

And count that gain which but our loss hath been.

Love is a voluntary imprisonment,

Service to one who is not victor rendered,

Loyalty to one upon our death intent.

Yet since love to itself hath not surrendered,

How can its favour breed in men content,

Or in their hearts find service freely tendered?  
(Camões, 1925, p. 298)<sup>1</sup>

Ibne Sara, the Assantarini because he was born in Santarém, witnessed the troubled period from the passage of the first *taifas* to the consolidation of Almoravid power. Here the force of Nature is in conjunction with love.

### Orange tree

It is the flaming oranges that show their colors on  
the branches

cheers

the faces that loom

between the green curtains of the palanquins?

Are the branches that sway or delicate shapes  
for whose love I suffer what I suffer?

I see the orange tree that shows us its fruits:  
look like red-colored tears  
by the torments of love.

They are frozen, but if they melted, they would be  
wine.

Magical hands molded the earth to form them.

They are balls of carnelian on topaz branches, and  
in the zephyr hand, there are  
hammers to hit them.

Sometimes we kiss the fruits  
others we smell your  
scent and so are alternately  
maidens’ faces or perfumed apples.  
(Raposo 2020, p. 49/50).

Buthayna, in this poem, asks permission from her  
father, exiled in Agmat, permission to marry the son  
of the merchant who bought her as an enslaved  
person.

### The capture of the princess

They do not deny that I was captive.

I, the daughter of a king of the Bani’ Abbad,  
a sublime king, of an era ended.

Times are decadent.

1. Original text: Amor é fogo que arde sem se ver/é ferida que dói, e não se sente;/é um contentamento descontente,/é dor que desatina sem doer.  
É um não querer mais que bem querer;/é um andar solitário

entre a gente;/é nunca contentar-se de contente;/é um cuidar que ganha em se perder.

É querer estar preso por vontade;/é servir a quem vence, o vencedor;/é ter com quem nos mata, lealdade.

Mas como causar pode seu favor/nos corações humanos amizade,/se tão contrário a si é o mesmo Amor

At the moment when God wanted to separate us  
and make our life sad, let hypocrisy arise around  
my father and the separation was inevitable.

I left to run away and a man arrested me.

He sold me how slaves are sold.  
a man bought me and protected me from every-  
thing except for sadness.

He asked me to marry with your son, a good and  
pure son.

Your agreement, father, is necessary, you are the  
one who is going to tell me the good way  
(Zekri, p. 48).

As-Silbía, like the daughter of Almutâmide, is  
another example of the importance women would  
have in the society of their time, a particularity of  
Hispanic Islam that would not happen in the Chris-  
tian world then and many centuries later. Due to her  
prestige in the Almohad Silves, As-Silbía rebelled  
against the tax burden that harmed her city, present-  
ing his protest in a poem to the sovereign, which he  
would have granted.

For the palaces to cry, the time has come  
For the stones themselves mourn.  
O thou who goest where Mercy dwells,  
Hoping to put an end to the hurts that torment,  
Tell the Prince when you arrive at his gates:  
Shepherd! Look at your almost dead sheep  
Who have no meadow to graze;  
You left them at the Mercy of many beasts.  
A paradise, my Silves, you were.  
Tyrants cast you into hellfire  
Allah's punishment seems to despise:  
However, nothing is hidden from the eternal  
(Alves 1991, pp. 173/4).

### 3 CONCLUSION

From the survey carried out, we verified the existence of 46 poets who lived and were born in Garbe al-Andalus - in the case of Luso-Arab descent - the western region of the peninsula Santarém to Faro; they left a permanent mark with their poetics. These poets lived between the end of the 10th century/beginning of the 11th century and the 13th century. Even delimiting the period between the 11th and 13th centuries, we find 42 poets who marked this historical period. Moreover, if this enormous poetic production was known and admired by Fernando Pessoa at the beginning of the last century concerning Luís Vaz de Camões (1514-1580), we do not know to what the extent of his knowledge of the Luso-Arab poets of Garbe was al -Andalus. Even so, Luís de Camões had known influences from the Italian humanist Petrarch (1304-1374) and was one of the precursors of the Italian Renaissance.

Nevertheless, we find tremendous poetic proximity, whether in the theme - platonic love, nostalgia, destiny, the supreme beauty, and stylistic resources, with metaphors and style figures presenting opposing ideas. The approximation of things that seem distant to explain a concept as complex as love, thus find a certain verbalism with abundant explanatory phrases, personifications, antitheses, and apostrophes, between the author of the *Lusiadas* and Ibne Amar (1031-1086). They preceded him by about 500 years, and it is clear where they came from if there were influences.

We are aware of the influences on what is considered the Prince of Portuguese poets, Luís Vaz de Camões. However, it is mainly his poems, with their splendor, that gave rise to the First Renaissance in the Iberian Peninsula and, due to their perpetuity and relevance, will have made it possible for them to be sung by contemporary interpreters and musicians in the 20th and 21st centuries, such as Janita Salomé, Paulo Ribeiro, Eduardo Ramos, and others.

The word and its valorization through poetic art, a striking element in Islamic civilization in the Mediterranean space, thus assumes a central role as an element of our shared heritage (Alegria 2004, p. 43). We are also aware that in the areas of nautical navigation knowledge, in 1498, Portugal arrived in India by sea, initiating the global economy and globalization itself.

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