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الخمرية; الأبيات ١-٦

Al-Khamriyya (Wine Ode), opening verses (1)-(6); the pre-eternal wine of divine love

al-Khamriyya, vv. 1-6 (Sharibnā ʿalā dhikri ʾl-ḥabīb)

Hekhal Targum Project (machine-assisted draft; pending scholarly review)

PROVISIONAL EDITION · MACHINE-ASSISTED · NOT YET REVIEWED BY A CREDENTIALED EDITOR

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TRADITION	islamic-sufism
LANGUAGE	Arabic
PERIOD	c. 620-632 AH (c. 1220s-1234 CE)
ATTRIBUTION	ʿUmar ibn al-Fāriḍ (576-632 AH / 1181-1234 CE)
TRANSLATION	Hekhal Targum Project (machine-assisted draft; pending scholarly review)
LICENCE	CC-BY-SA-4.0
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> What this is: a machine-assisted, provisional translation. Every rendering choice and every unresolved reading is recorded in the apparatus beside the text. If you read the original and something looks wrong, write to hekhalteam@gmail.com; corrections are credited.

The opening six verses of Ibn al-Fāriḍ's al-Khamriyya, the most-celebrated Wine Ode in the Sufi tradition. Composed in Cairo in the last decades of the poet's life (c. 1220s-1234 CE), the Khamriyya entered the Akbarian-Konyan canon through the commentary tradition of Qūnawī, Farghānī, Qayṣarī, Jāmī, and Nābulusī, who read its wine-imagery as the figural articulation of Ibn ʿArabī's wujūdī metaphysics. The opening verse stages the entire ode's pre-eternal frame: 'In remembrance of the Beloved, we drank a vintage; we were intoxicated by it before the vine was created', the drinking precedes the cosmos, the intoxication precedes the very vehicle through which wine is later dispensed.

A reliable public-domain English of the Khamriyya *exists*: R. A. Nicholson's prose translation in his *Studies in Islamic Mysticism* (Cambridge UP, 1921), pp. 184-188. The catalog wedge for this passage is therefore *not* "first reliable PD English" but the first apparatus-bearing controlled-vocabulary PD English of the opening six verses with drift / registry / citation audit, range cards on dhikr / mudāma / sukr / maḥabba / insān al-kāmil / asmāʾ / ḥaqīqa, line-level comparison to Nicholson's canonical PD predecessor, and cross-tradition analogues linking the wine-as-divine-love motif to the Christian-apophatic eros register and the Kabbalistic

shefa-yayin imagery. The Comparison apparatus tab below is the second non-empty PD-comparison surface in the Hekhal Targum catalog (after A4's Tarjumān Ode I vs. Nicholson 1911), this passage demonstrates the engine's value relative to the most-respected PD predecessor of Ibn al-Fāriḍ.

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١. شَرِبْنا عَلى ذِكْرِ الحَبيبِ مُدامَةً *
سَكِرْنا بِها مِنْ قَبْلِ أَنْ يُخْلَقَ الكَرْمُ

(1) In remembrance of the Beloved, we drank a vintage; we were intoxicated by it before the vine was created.

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

٢. لَها البَدْرُ كَأْسٌ وَهْيَ شَمْسٌ
يُديرُها * هِلالٌ، وَكَمْ يَبْدو إِذا مُزِجَتْ
نَجْمُ

(2) Its cup is the full-moon; it is itself a sun which a new moon causes to circulate. And how many stars appear when it is mingled!

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

٣. وَلَوْلا شَذاها ما اهْتَدَيْتُ لِحانِها *
وَلَوْلا سَناها ما تَصَوَّرَها الوَهْمُ

(3) Were it not for its fragrance, I would not have found my way to its taverns; and were it not for its radiance, the imagination could not have conceived it.

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

٤. وَلَمْ يُبْقِ مِنْها الدَّهْرُ غَيْرَ حُشاشَةٍ
* كَأَنَّ خَفاها، في صُدورِ النُّهى، كَتْمُ

(4) Time has left of it nothing but a last breath, as though its concealment, in the breasts of intellects, were a hidden secret.

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

٥. فَإِنْ ذُكِرَتْ في الحَيِّ أَصْبَحَ أَهْلُهُ
* نَشاوى وَلا عارٌ عَلَيْهِمْ وَلا إِثْمُ

(5) Yet if it is mentioned within the tribe, its people become intoxicated, with no shame upon them and no sin.

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

٦. وَمِنْ بَيْنِ أَحْشاءِ الدِّنانِ تَصاعَدَتْ
* وَلَمْ يَبْقَ مِنْها، في الحَقِيقَةِ، إِلّا اسْمُ

(6) And from between the inwards of the jars it has risen, and nothing of it remains, in Reality, but a name.

PROVISIONAL DRAFT (PENDING SCHOLARLY REVIEW)

▽

An orientation

This edition sets the verbatim original-language text beside a fresh English rendering and a critical apparatus: a running commentary on the passage, notes on the controlled vocabulary and the rendering chosen for each term, and cross-references to the lexicon and to related sections. It is a provisional scholarly draft, released openly for correction and not yet reviewed by a credentialed editor.

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Zahir / batin: the wine-poem as wujūdī cosmology

Frame controller zahir-batin active across all six verses with two simultaneously-live relations: veiling and aspect. The surface (zahir) is the conventional Arabic khamriyya register, a wine-poem with cups, full-moons, taverns, jars, intoxicated tribesmen, drawing on the Jāhilī and Abbasid wine-poetry tradition (Abū Nuwās is the canonical precedent). The inner reading (batin) supplied by the Akbarian-Konyan commentary tradition (Farghānī, Qayṣarī, Jāmī, Nābulusī) maps each surface figure to a doctrinal term: mudāma = wine-of-divine-love (maḥabba), al-ḥabīb = the Real / the Muḥammadan Reality, al-badr = al-insān al-kāmil, al-ḥān = al-asmā' wa-l-ṣifāt, al-shadhā = the sphere of the Primal Intelligence, al-sanā = the human intellect as a flash of the Primal Intelligence, al-dahr = the world of change, al-ḥayy = the mystics capable of receiving illumination, al-ḥaqīqa = essential ontological Reality. The discipline of the apparatus is to preserve the surface figural language in the primary English while surfacing each doctrinal identification in the range cards and footnotes: neither flattening the figure into its doctrinal referent nor abandoning the doctrinal load. Ibn al-Fāriḍ's reputation as the 'sulṭān al-'āshiqīn' (the Sultan of Lovers) rests precisely on his refusal to choose between the two registers. *Nicholson 1921, 184-188*

(Khamriyya English + commentary footnotes); 162-183 (chapter intro on Ibn al-Fāriḍ's life and reception); *Homerin 2001, 53-79 (on the Khamriyya's reception and the Akbarian-Konyan commentaries; pending verification)*; *Scattolin 2004, introduction §3 (on the medieval commentary tradition; pending verification)*

The pre-eternal drinking: mudāma, sukr, and the alast covenant

The verse-1 'sharibnā 'alā dhikri 'l-ḥabībi mudāmatan / sakirnā bihā min qabli an yukhlaqa 'l-karmu' compresses the foundational Sufi theme of the pre-eternal covenant (alast, Q 7:172, 'am I not your Lord?') into a single grammatical move. The drinking is in the perfect tense (sharibnā) and the intoxication is also perfect (sakirnā); both happen 'before the vine was created' (min qabli an yukhlaqa 'l-karmu, with yukhlaqa as the passive subjunctive). The pre-eternal frame is a doctrinal claim: the contemplative knowledge of the Real precedes, and constitutes the ontological ground of, the cosmos itself. The sukr/ṣaḥw debate: Junayd of Baghdad championed ṣaḥw (sobriety) as the higher station, on the grounds that the intoxicated mystic cannot serve God in the legal-prophetic mode; Bāyazīd Bisṭāmī and Ḥallāj championed sukr (intoxication) as the contemplative endpoint, in which the lover is annihilated in the Beloved (fanā'). Ibn al-Fāriḍ's diwān, the

Khamriyya in particular, sits firmly on the sukr-affirming side. *Nicholson 1921, 184 (verse 1 footnotes 1-2 on the pre-eternal drinking)*; *Sells 1996, 151-160 (on Bāyazīd Bisṭāmī); 211-244 (on Junayd); pending verification*; *Massignon 1922, trans. Mason 1982, vol. 3, pp. 71-117 (on Ḥallāj and the sukr tradition); pending verification*

Badr and hilāl: the cosmology of disclosure

Verse 2's astronomical imagery (al-badr the full-moon as cup, al-shams the sun as the wine itself, al-hilāl the new moon as the cup-bearer, al-nujūm the stars appearing on mingling) is the Akbarian wujūdī cosmology compressed into a four-element image. Nicholson 1921 p. 184 note 3 supplies the canonical Nābulusī reading: the full-moon is the Perfect Human (al-insān al-kāmil) in whom the Real discloses Himself completely; the new moon is the gnostic still veiled by individuality who 'displays and makes known to others the Names and Attributes of God' (the circulation of the wine = the dispersal of theophanic disclosure through the asmā'); the stars that appear when the wine is mingled with water are the spiritual guides who appear to the seeker when 'pure contemplation is blended with the element of religion.' The full-moon / new-moon contrast is the Akbarian gradient of disclosure: the Perfect Human as the unmediated locus, the still-veiled gnostic as the mediated locus. The cosmological figure is not decoration but the Akbarian doctrine of the hierarchy of disclosure (compare

Fuṣūṣ al-Ḥikam's Bezel of Adam on the human as locus of total disclosure). *Nicholson 1921, 184 (verse 2 footnote 3)*; *Chittick 1989, 30-46 (wujūdī cosmology); 366-380 (al-insān al-kāmil); pending verification*; *Takeshita 1987, passim (on the Perfect Human doctrine); pending verification*

The taverns as Divine Names, and the historiographical caveat

Verse 3's al-ḥān (taverns) is read by Nābulusī (cited Nicholson 1921 p. 184 note 4) as al-asmāʾ wa-l-ṣifāt, the Divine Names and Attributes. The wujūdī cosmology: the taverns are the cosmological loci through which the wine of love is dispensed, and the Akbarian doctrine names those loci as the divine Names through which the Real discloses Himself in differentiated form. Nicholson notes that 'N.'s commentary on this verse is characteristically recondite' (p. 184 note 4) and observes, significantly, that Nābulusī 'brings in philosophical theories that belong to Ibnu 'l-'Arabī rather than to Ibnu 'l-Fāriḍ' (p. 184 note 4). This is the well-known historiographical caveat: Ibn al-Fāriḍ himself was not a philosophical Sufi in the Akbarian-Konyan technical mode; the technical-metaphysical reading is what the Konyan school (Qūnawī, Farghānī, Qayṣarī, Jāmī) and Nābulusī after them imposed on the Cairene poet. The Targum's apparatus preserves the wujūdī reading because it is

the dominant Sufi reception of the poem and the reading on which the cross-tradition apparatus becomes legible, but the historiographical caveat is named here so the apparatus is not silent about the reading's status. *Nicholson 1921, 184 (verse 3 footnote 4 on Nābulusī + the caveat)*; *Homerin 1994, 55-75 (on Ibn al-Fāriḍ's reception in the Konyan-Akbarian tradition); pending verification*

Ḥaqīqa as the ontological residue

Verse 6's 'wa-lam yabqa minhā fī 'l-ḥaqīqati illā ismu' performs a wujūdī teaching in compressed form: when the wine has vanished from its jars, what remains in the order of essential Reality is precisely a name (ism). On the Akbarian doctrine of the asmā' as cosmological-mediating loci, the ism is *not* a deficient residue (as the conventional reading 'nothing remains but a name' would imply, with 'name' carrying the connotation of empty word) but the operative locus of continuing theophanic efficacy. The Real continues to disclose Himself through the Name even when the experiential intoxication is past; the dhikr-discipline of verse 5 (uttering the wine's name in the tribe → the tribe becomes intoxicated) is the practical correlate of this teaching. The capitalization of 'Reality' in the primary English signals the ontological load; Nicholson 1921 renders 'in reality' adverbially without capitalization. Compare the Akbarian doctrine of the asmā' as the operative middle term

between al-Dhāt and the created order (Fuṣūṣ al-Ḥikam throughout). *Nicholson 1921, 185 (verse 6 English)*; *Chittick 1989, 33-46 (on the asmā' as cosmological mediators); pending verification*; *Izutsu 1983, 99-152 (on the wujūdī ontology of the divine Names); pending verification*

Colophon

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