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by al-Ḳā'im bi-amr Allāh [q.v.]. Encouraged by the news of the former's death, Mūsā b. Abi 'l-Āfiya enlisted the aid of one Ahmad al-Djudhāmī and succeeded in regaining Fās (325/935). His triumph was short-lived: within a few months, al-Ḳā'im's forces were beneath the walls of Fās, led by a *fatā* named Maysūr, and Mūsā was obliged to flee as the Fāsīs themselves came to terms with the enemy and agreed to recognise al-Ḳā'im. The victory of the latter's troops marked the end of Mūsā's political career. The precise date, place, and manner of his death are matters which our sources make hard to determine. One account (in *Rawḍ al-kirfās*) has it that, as soon as Maysūr had finished with Fās, he pursued the fleeing Mūsā, who fought a series of losing battles, in which the Idrīsids—now re-established in the Rif and north-western Morocco with new loyalties—played a prominent part, that after a life of wandering through the desert and such territories as remained under his control from Adjarsif, i.e. Garsif [q.v.] (Guercif) to Nakūr, he met his end somewhere in the Malwiyya region; that the date of his death was either 328/939-40 or 341/952-3; that, as ruler, he was succeeded by his son Ibrahim (d. 350/961), who was in turn succeeded by his son 'Abd Allāh (d. 360/971), the "dynasty" disappearing with the death of the latter's son Muḥammad in 363/973-4 or, according to one chronicler, the death of al-Ḳasim, Muḥammad's son, in 445/1055. However, for the date of Mūsā's death and the name of his immediate successor, if not for a number of other matters, by far the most reliable source is Ibn Ḥayyān's *Muḫtabāṣ V*—available to us only since 1979. From it we can, with a high degree of certainty, take it that Mūsā's death occurred in Shawwāl 326/August 938 and that he was succeeded by his son Madyan, one of just three sons—the other two bearing the names Abū Munkidh and Muḥammad.

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(J.-D. LATHAM)

MŪSĀ B. 'AZRA, Abū Hārūn Mōshē ben Ya'kōb b. 'Ezra, Judaeo-Arabic literary theorist and Hebrew poet in Muslim Spain. He probably lived from ca. 1055 to ca. 1135-40. He was born in Granada and was a pupil of Yishak b. Ghayyāth (Ghiyāth) in Lucena. His education must have comprised all kinds of learning including Hebrew and Arabic literature. His Classical Arabic was of a high standard. He

apparently had an important administrative function in Granada because he bore the title *shāhib al-shurfa* ("head of the police" or "captain of the guard"); this title, however, is to be considered perhaps as purely honorific. Among his pupils during his time in Granada we find Yehudah al-Lewī (d. 1141), whom he encouraged in composing poetry.

In 1090 Granada fell into the hands of the Almoravids [see AL-MURĀBĪTŪN. 4.], who were intransigent towards the Jews; their arrival meant the destruction of the Jewish community. Most of the members of the Ibn Ezra family left the city. Moses ibn Ezra, however seems to have remained in Granada for a while; perhaps he did not have the necessary funds to flee. Finally, he succeeded in escaping to Christian Spain (Castile). He did not return to his native city and considered himself in exile for the rest of his life, although his family and friends invited him to return there. We know little about the conflicts which he had with his family; he had some disagreements, it seems, with his brother Yosef and with his own children.

He wandered around, dependent on the gifts of munificent patrons. Some of his patrons are mentioned in the Arabic dedications of his poetry, like Ibn Muḫājir (Abraham b. Me'ir, who served at the court of the 'Abbādid king al-Mu'tamid [q.v.]), to whom his *Sefer ha-'Anak* ("The Book of the Necklace") is devoted. This *Sefer*, entitled in Arabic *Kitāb Zahr al-riyād* ("Book of the flowers of the meadows"), contains a collection of Hebrew poems, each rhyming on *taḏjīnīs tāmm*, i.e. words identical in sound, but different in meaning. Moses Ibn Ezra's other poetry bears witness to his many letters to colleagues in Muslim Spain, which compensated for the loneliness of the poet in Northern Spain. He lived in towns like Saragossa, of whose inhabitants' low intellectual status other contemporaries also complained, such as the Arabic poet Ibn 'Ammār [q.v.] and the Hebrew poet and philosopher Solomon ibn Gabirol (d. 1058 or 1070).

Moses ibn Ezra's two important Judaeo-Arabic works are the *Kitāb al-Muḫāḍara wa 'l-muḫāḍara* ("Book of Discussing and Memorising") and the *Maḳāla bi 'l-Ḥadiqa fi ma'nā al-maḳāz wa 'l-ḥaḳīka* ("The Book of the Garden on Figurative and Literal language"). The *Muḫāḍara* is a treatise on rhetoric, dealing mainly with the question of how contemporary Hebrew Andalusian poets should compose their poems according to the laws of the poetics of the Arabs. This book must have been written in old age, when he was in exile; a possible suggested date is ca. 1135. The book is divided into eight chapters, being apparently answers to a friend who posed him eight questions about the nature of the poetry of the Hebrews and the Arabs. The book is unique in the sense that it is the only Judaeo-Arabic treatise about poetics. The book is mainly of interest from two points of view: it contains a chapter (no. 5) with a historical survey of contemporary Hebrew Andalusian literature, and chapter no. 8 (covering about half of the book) deals, amongst other subjects, with twenty-three traditional Arabic figures of speech, quoting examples from the *Qur'ān*, Arabic poetry, Hebrew Scripture and contemporary Hebrew Andalusian poetry. In his presentation of the figures of speech, Moses ibn Ezra was above all influenced by al-Ḥātimī's [q.v. in Suppl.] *Hilyat al-muḫāḍara*, and to a lesser extent, by Ibn Rashīk's [q.v.] *Kitāb al-'Umda*.

The *Ḥadiqa* deals, amongst other subjects (such as the position of man in the universe, the unknowability of God, and the intellect, following a Neoplatonic

orientation), with the metaphorical interpretation of the anthropomorphic passages about God in the Hebrew Scriptures, perhaps considering God in somewhat the same way as the Muʿtazila [q.v.] did earlier (“It follows from the absolute unity of God that the Divine Essence cannot be comprehended by the human mind, but only described by metaphor”). The book contains some references to Arabic poetry. It is perhaps of interest in the light of recent research on the *ḥakīka* and *madjāz* terminology in early works on Qurʾānic *tafsīr*. The *Ḥadīka* has not yet been edited. Being part of the Sassoon collection, it came into the possession of the Israel National Library in 1976.

Moses ibn Ezra also composed some fifteen Hebrew *muwashshahāt* [q.v.] in which he imitated Arabic examples, and adopted Arabic and Romance *kharadjāt*.

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