

his hedonistic lifestyle and mystical poems. Alongside their predilection for the homoerotic epigrams they sent to each other, they both composed vernacular poetry.

Although most biographers express admiration for Ibn Lu'lu's poetry, no copies of his *dīwān* (collected works) have survived. Ibrāhīm Lāshīn collected Ibn Lu'lu's poems from various biographical and historiographical works and published them in 2004 in a putative *dīwān*. The greater part of Ibn Lu'lu's poetry consists of *qaṣīdas* and two-line epigrams. He also composed *dūbayts* (poetic quatrains with a distinctive metre) and one *zajal* (a colloquial verse form) which was an emulation (*mu'arāḍa*) of a famous *zajal* by Ibn Muqātil (d. 761/1359). Thematically, panegyrics and love poems constitute the major part of Ibn Lu'lu's work, followed at some distance by defamatory, elegiac, mystical, and riddle poems.

Like many other poets of his time, Ibn Lu'lu' was fond of the *tawriya*, a stylistic device that resembles the double entendre. Ibn Hījja (d. 834/1434) recognised the quality of Ibn Lu'lu's *tawriyas* and singled them out as models in his work *Khizānat al-adab wa-ghāyat al-arab* ("The store of literature and the utmost fulfilment of desire") and his treatise on rhetorical devices of double entendre, *Kashf al-lithām 'an wajh al-tawriya wa-l-istikhdām* ("Removing the veil from the face of the rhetorical figures of *tawriya* and *istikhdām*").

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HAKAN ÖZKAN

Ibn Madā'

Abū l-'Abbās (or Abū Ja'far, or Abū l-Qāsim) **Ibn Madā'**, Aḥmad b. 'Abd al-Raḥmān b. Muḥammad b. Sa'd b. Ḥārith b. 'Aṣim al-Lakhmī (d. 592/1195),