

order to satisfy various emotional and probably social needs of Ibn Taymīyah's followers—whether educated or laymen. *Al-Kāfiyah al-Shāfiyah* helped these people reshape and strengthen their communal identity by telling (or reciting) a martyrological narrative. According to this narrative, the followers of Ibn Taymīyah are the successors of previous generations of adherents to the Quran and the Sunnah, who suffered a great deal at the hands of the intellectual elite. The last round of the battle between the adherents of the Quran and Sunnah—the traditionalists—and the rationalistic elite was the *miḥan* of Ibn Taymīyah. The battle between good and evil is not yet concluded, but the poem promises its audience that victory awaits, and in any case, the brave warriors of the Quran will receive their full recompense in the afterlife.

Ibn al-Qayyim uses the vehicle of the highly artistic *qaṣīdah* to its fullest: he succeeds in expressing such a wide range of emotions throughout this so-called “Taymīyan creed in verse” by skillfully using various rhetorical and poetical devices that the artistic value of the poem can no longer be dismissed. All these devices are invested in the goal of arousing in the audience a sense of self-victimization. The martyrological narrative overshadows to some degree the theological aspects or layers of the poem; however, these aspects are indeed the lion's share of the poem, and should not be neglected. Ibn al-Qayyim's success in building a poem in the guise of a theological treatise, which hides between its lines the kind of verses that are meant to unite individuals into a community facing a mighty enemy, is indeed impressive. The reception of the poem in Ibn al-Qayyim's times and after is the matter for a different line of investigation.¹⁰⁸

¹⁰⁸ See my “*Tashbih*, *Ḥashwiyya*, and *Takfir*.”

