Symbolic Islamo-European Encounter in Prosody: *Muwashshahāt, Azjāl* and the Catalan Troubadours

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**Abstract**

The prosodic trajectory of *Muwashshahāt* and *Azjāl* travelling from Andalusia to Germany via Provence, Sicily and Italian cities and culminating into the domnei poetics of the troubadours, the trouveres, the Italian trovatori, the trobairitz and the German Minnesingers calls for whisking out the medieval Arab-Romance mignonette that posited itself within the modern poetics and music. Europe had waited till the twelfth century CE to be initiated into the path of love-poetry as psychic posture and a new poetic fashion, owing much to the troubadours. The courtly ideas in Europe owed greatly to the courtly ideas in Provence which were derived from the courts of Reyes de Taifa (1031–1095) of Muslim Spain (711–1492). The imprints of the hybrid Andalusian Arab-Romance philology and scansion system, best represented by the Washshāhān (Ibn Quzmān, Ibn Sahl, Ibn al-Shushṭirī, Ibn al-Labbānah, Ibn Zamrāk, ‘Ubādat al-Qazzāz, Ibn ‘Arabi and others), are to be easily found in the cansoni of respectable Catalan poets in Spain, Galicia and Midi like Alphonso El Sabio, William XI of Aquitaine, Marcabru, Jaufre Rudel, Ruben Darío, Juan Ruíz and others. The troubadours’ sensibility to the Andalusian poetic apogee in search of dulcedo or sweetness outside Boethius, Cicero and Horace warranted a practice and emulation of a poetic module embodying love, virtue and security is traced outside Latinity, in the neighbourhood, especially in the Mozarabic Spain.

**Introduction**

The Classicists of the ‘Abbāsid period (750–1258) were so enthusiastic about standard language that when a maiden of Ja’far al-Barmakī used *lahū* (incorrect speech) in songs of short verses, she was executed by the order of Ja’far himself who had strictly forbidden the use of infected language in literary pursuit.¹

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¹ Martin Hartmann, *Das Arabische Strophengedichte I. Das Muwashshah* (Weimer, E. Felber, © Dr Muhammad Hamidullah Library, IIU, Islamabad. http://iri.iiu.edu.pk/
The western parts of Arab-Muslim establishment followed the suit until and towards the end of IXth century the literati sought to taste some innovations which felt themselves liberal to some extent in observing the ever-sensitive traditional prosodic norms. The course of Arabicization of Spain (711–1492) had diverse roles assigned to different *lingual-ethnic* entities, and the chief players were the tribesmen of Yemenite, Syrian and North African Berber affiliations. It implied a local lingual-sociological dimension that encouraged the abandonment of the classical quantitative rhythm in favour of stress which was a characteristic of Romance substratum. The tendency vehemently exhibited itself in the literary genres of poets like Ibn Quzmān (d. 1160) who used a hybrid Spanish Arabic, the actually spoken Arabic of twelfth-century Cordova, sometimes bi-lingual lexicons, and employed syllabic-accentual rhythmical system. It led to a big change in the realm of prosody and scansion, the practical impact of which is abundant in the poetic genres that followed in Iberia-Andalusia. It is true that eastern poetic and cultural traditions were restored and protected by the Umayyid ‘Abd al-Raḥmān II (‘Abd al-Rahmān ibn al-Ḥakam ibn Hīshām ibn ‘Abd al-Rahmān al-Dākhil, ruled 822–852) but some reports say that the Andalusians could not understand the principles of classical ‘*urād* (prosody), until ‘Abbās ibn Firnās (d. 887) came along and explained them. When an Andalusian poet named ‘Ubaid Allāh ibn Yaḥyā ibn Idrīs attended a poetic encounter in Cairo and offered to recite verses of his countrymen, he was rebuked with these words: “But, is there in al-Andalus anyone who can make good verse?” The Andalusian poetic creations were a mixture of *jidd* and *hazal*, or the creations of serious and light natures, and the *hazal* aspect became a really serious business with many poets like Ibn Quzmān, Yūsuf ibn Ḥārūn al-Ramāḍī (d. 1013) and others gave it an aesthetic orientation in their compositions. The innovative genres of *muwashshah* and *zajal* are to be seen from in such historical-generic perspectives. In order to achieve the required farcical affects of *hazal* the poets had to make a good use of Romance or Berber terms or other declamations from non-Arabic linguistic entities, thus appertaining to the Spanish bi-lingual milieu. The physiognomy of *hazal* can never be alienated from a wide range of implications which include merriment, facetiousness, wry humour, satire, wit, waggishness, etc., besides the normal jesting or jocularity, and quite often a strong savour of obscenity. In this way the *zajjāl* poets are likened to the Jongleurs who shunned perfection and allowed irregularity or even *ametria*, as seen by

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1897), 2; Alois Richard Nykl, *Hispano-Arabic Poetry and its Relations with the Old Provençal Troubadours* (Baltimore, J.H Furst, 1946), 339.

Menéndez Pidal. But the kharja appended to the end of the technically perfect muwashshah made greater demands on the poet’s virtuosity to devise a metrical rhyming scheme which would incorporate it, hence Ibn San’a’ al-Mulk’s statement: “the condiments of the muwashshah, its salt and its sugar, its musk and ambergris.” The majority of the metrical patterns of Muwashshahat and azjil fall outside the traditional metrical system and norms codified by Khalil ibn Ahmad al-Farāhī (d. 170/790). This has been the view of many early scholars of Arabic literature such as Ibn Bassâm (d. 542/1148), the earliest writer from Santarem who provided us with information on the subject. He wrote:

The Muwashshahat are meters which the people of al-Andalus use extensively in the composition of amatory poems, such that the collars, and even the hearts, of gently nurtured ladies are torn when they hear them. According to the information I have, the first person to work out these meters of the muwashshah was the blind poet Muḥammad ibn Maḥmūd al-Qabr. He composed them on the meters of classical poetry; though he based the majority on neglected and infrequently used meters...The meters of the muwashshahat lie beyond the scope of our book, as most of them are not based on the rules of classical Arabic meters.

Al-Tifashi (Ahmad ibn Yusūf, d. 651/1253), a literary historian in the thirteenth century, too, reciprocated the distinct nature of Spanish poetry in terms of prosody. He put on the records that the people of Andalusia, in ancient times, composed lyrical poetry either on the patterns of the Christians or that of the Arab jūdāh or the lyricists of short stanzas. Ibn Bassâm’s way is still followed by the majority of Arab scholars who consider that the meters of muwashshahat could be identified as somewhat structural departure from the Khalilin prosody, though the Andalusian modified patterns nevertheless remained as recognizable and closely related to the standard Arabic prosody.

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5 Ibn Bassâm, al-Dhakhira fī Maḥāsin Ahl al-Jazīrāh (Cairo, 1942), II, 1-2.

6 Quoted by García Gómez in “Veinticuatro Jaryas Romances en Muwashshahas Árabes (Ms. G. S. Colín),” in Al-Andalus, XVII (1952), 57.
Ibn Bassām, Ibn Khaldūn and other authorities firmly see that it existed in Spain and in the East in 1100.7

The Andalusian poets of azjāl had adapted the classical Arabic prosody to the particular phonemic features of the Spanish Arabic. Corriente’s work elaborated that the substitution in the dialect bundle of phonemic stress for quantity would have led to the emergence of a local style in verse recitation in which some long syllable slots of the several feet making up each line were marked with stress while the others remained unstressed regardless of their theoretical quantity, this being of no consequence to native ears, tuned as they were phonemically to stress rhythm only. This hypothesis was to extend a helping hand to the scholars in the issues of prosodic abstractions which baffled so many scholars’ efforts in reaching an exact definition of the metrical structure of the muwashshahah compositions. He had gone for similar view that intended to bridge the gap between the theory of Hispanic origin of the muwashshahah meters of which role of stress is retained, and the classical prosodic approach. He said: “If we wish to classify the metrical schemes of the muwashshahah on a logical system...we shall have to take as our starting point those forms that are identical with the various meters of classical prosody and then go on to the other forms as they deviate further and further from these Classical patterns, until, in the end, we come to deal with completely independent formations.”8

Very common prosodic patterns in the Muwashshahāt could be identified with tawīl, mustaṭīl, madīd, hazaj, rajaz, ramal, munsarih, khāsīt, mujṭāqātīk and mutaqārīb. For example, ufrīd biḥusni, am khalqik ibtidā (Do you have a unique beauty, or your creation was an innovation) is related to tawīl meter, while mā lī shānūl, illā shajūn, mizajūla fi ʾl-kaʾs dam hatūn (My love-agonies are reflected in tears that fall like the raining) conforms to basīt. This approach is, however, vehemently opposed by the Codera-Ribera School (supported by brilliant philological analysis of scholars like Pidal, Dámas Alonso, V. García de Diego, J. Corominas, J. Oliver Asín, F. Cantera, etc.,9

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8 See Corriente, F., Gramática, métrica y texto del Cancionero hispanoárabe de Aben Quzmān (Diwan Ibn Quzmān nasa wa lughah wa ʿaćuḍ) (Madrid: Instituto Hispano-Arabe de Cultura, 1980).
which sees but a faint linkage between the classical prosody and the Spanish
Arabic poetics. The viewpoint underlining evolution of traditional prosodic
system by the local Spanish milieu with the substitution of stress for
quantitative rhythm, held by the group of European Arabists such as Stern
and Corriente, seems to favour the decision of Andalusian verse-makers in
setting themselves free from the firm grip of traditional metrical constraints on
the pretext that the theoretical quantity of a syllable would not matter as long
as the accentual structure of feet and meter was not altered. This view takes
the zajal and muwashshah patterns as freak offshoot of Khalilian prosody,
and its stress on the phonemic dimensions of Spanish Arabic, in actual terms
and textual analysis, underlined an inherent feature of creative poetic works
done in Andalusia-Iberia.10

Almoravid and Almohad periods (1091–1145 and 1145–1230, respectively)
saw the greatest flowering of the art. Scores of poets composed great verses of
Muwashshahāt and azjāl. Literary authorities such as Ibn Sanā’ al-Mulk (Dār al-
Ṭirāz fī ‘amal ‘al-Muwashshahāt), Ibn Khaldūn (al-Maqaddimah), Ibn Asākir
(Tawshīḥ al-Tawshīḥ fī Ṽaẓm al-Muwashshahāt), Ṣafī ‘l-Dīn al-Ḥillī (al-‘āṭīl al-
ḥālī), Ibn al-Khaṭīb (Jaysh al-Tawshīḥ), al-Maqarrī (Naḥḥ al-Tīb) and others have
furnished copious details about the poets of the genre. The prominent among
such poets were Abū ‘Abdullāh Muḥammad al-Baṭṭayṣū, Abū ‘Abdullāh Muḥammad al-Loṣḥi (died c. 1272), Abū ‘l-Fāḍl ‘Abd al-Muʾūn b. ‘Umar al-
Ghassānī (died c. 1206), Abū ‘l-Hajjāz ibn ʿUtbat al-Ishbīlī (lived c. 1252), Abū
‘l-Qāsim al-Balansī, Abū Bākr al-Abyad al-Ishbīlī, Abū Ḥayyān al-Gharnāṭī
(d. 1344), Abū Ishāq al-Dūwaynī, Abū Jaʿfar b. Hurayrah al-ʿAʾma ʿl-Tūṭaylī
(d. 1126), Ahmad al-ʿAqqād al-Ishbīlī, Ahmad al-Maqarrī ʿl-Ishbīlī, al-Aʿrābī ʿl-
ʿUqaylī, Abū ʿl-Ḥasan Ali b. ʿAbd al-Ghānī, al-Ḥuṣrī ʿl-Muhb b. al-Faras, al-
Shuṣhtārī, Abū ʿAbdullāh Ibn ʿAbd Rabbīb (not Abū ʿUmar, the author of al-
Iqd al-Fārād), Ibn Abī ʿl-Riḍāl al-Ishbīlī, Ibn al-Faras al-Qūṭūbī, Ibn Ali ʿl-
Gharnāṭī, Ahmad Ibn al-Ṣūdī, Ibn al-Labbānāh (d. 507/1113), Ibn al-Ṣābūnī,
Arqām Abū ʿl-Asbāgh ʿAbd al-Azīz, al-Muṭāṣim’s vizier, Ibn ʿAsākir al-
Maṭlūk Muḥammad (died c. 1164), Ibn Bājjah, Ibn Baqī (d. 1145), Ibn Hardūs
(d. 572/1176), Ibn Ḥayyūn, Ibn Ḥazmūn al-Mursī (d. 614 AH), Ibn Jāḥ of
Badajoz, Ibn Lābbūn Abū ʿĪsā, Dhu ʿl-Wīzāratayn, a general of al-Maʾūn who
held the castle of Murviedro, Ibn Qūz̄mān Abū Bākr b. ʿAbd al-Malik


independent poems. Ahmad Shawqi composed in 1932 Ṣaqr Qurayshī, a historical-impressionist poem of 164 verses on the Falcon of Spain ‘Abd al-Rahman al-Dakhil who had established the Umayyid caliphate in Spain, and based his song on the pattern followed by Ibn Sahl and Ibn al-Khatib. Iliya Abū Madhi composed some poems on that pattern, for example his poem matā yadhkur al-watān al-nawm? (When Motherland recollects the slumber?) and Rashid Nakhla (d. 1939) composed Nab’ al-Ṣafā to portray the purity of life in Lebanon.13

The Scansion System of Muwashshahāt

The muwashshahāt are of rhymed and unrhymed types. The rhymed type with its qufl is rather a mukhammasa and not altogether different from classical Arabic poetry. The following lines of King of Granada Yusuf III could be cited as examples for the mukhammasah type of muwashshah (Meter: ṭawil, Rhyme: BBBBA, CCCC). The King had composed the poem during the hour of need when Christians descended upon the frontier town of Antequera. They took the town in 1410:

kahalayn mahl fa ‘l-zaman kama tarā
wa la bukd min yusr ‘ala athar al-usr
fa mahma dafa sawh fa la bukd min qatf
wa mahma dajja khaba fa la bukd min fa’ir
wa alai ‘sun ‘Allahi rai’yat al-bashir.14

[My friend, go gently, for Time is as you know it to be, since there is no avoiding an easy life in spite of the present trace of hardship. For whenever a bright cloudless day becomes overcast there is no avoiding rain, and whenever a calamity becomes dark there is no avoiding daybreak, since the blessings of God’s beneficence are marvelous in appearance.]

Ibn ‘Ubada al-Qazzāz is known for a variety of metrical experiences in muwashshahāt. His daclyctical rhythmic poem bi abî ‘ilq, bi ‘lnafs ‘alīq runs on the metrical pattern of a-b-a-b-a-b-a-c m-un:

bi abî ‘ilq
bi ‘lnafs ‘alīq


hawayt hilālā
fi ʾl-ḥusn farīdā
aʿār al-ghazālā
alḥāzā wa ʾjdā
wa tāh jamālā
lam ʾabar mazādā
badr yatalaʿlā
fi ḥusn ʾtīdāl
zanah rashq
wa ʾl-qadd rashq

[I would give my father in ransom for a precious possession that clings to my
soul! I loved a new moon unique in its beauty borrowing from the gazelle its
glances and slender neck. A full moon that shone in sharp proportion was
proud of its beauty, desiring no increase. Grace had adorned him; his figure
was gracefull!]

The same poet says in another of his songs which is dactylic in rhythm
and a-b-c-d-a-b-c-d-a-b-c-d m-n-o-m-n-o:

bī ʾbī ʿl-himā
tuknīfuh
usd ghil
madhabī
rasf lamā
qarqafuh
salsabil
yastabi
qalbī bimā
yaʿṭīfuhū
idh yamil
dhū ʾtīdāl
yuʿzi ilā
dhū nʿimat thābit
fi zilāl taḥt ḥuli
qatr al-nadā bayt.15

[I would give my father in ransom for gazelle of Ḥimā guarded by a lion of the
thicket. It is my custom to drink from deep red lips, the liquor of which is

salsabil. There seduces my heart with the waist he sways when he bends down. One well shaped, descended from possessor of wealth from the tribe of Thābit, one who spends night in the shadows, under sweet dewdrops.]

Ibn Arīf Ra’suhy used the a-b-a-b-a-c m-n-o-p in the following poem with iambic-rhythm:

\[
\begin{align*}
al-\̣ud & \text{ qad tarannam} \\
bī’abda’itarnān \\
wa & shqaqat al-mazanib \\
riyād & al-basātin \\
wa & ghannat al-tyūr \\
al-\̣a’d & qudhab al-bān \\
wa & adhūn al-surūr \\
usūd & al-maydān \\
fa & kūllūnā amīr \\
bī’l-rahā wa sulṭān.^{16}
\end{align*}
\]

[The lute thrills the most wondrous melodies, and the watercourses cut through the flower beds of the gardens. The birds sing on the branches of the bān, and joy enlivens the lions of the battlefield. Every one of us is Emir and a sultan because of the wine.]

Al-‘A’mā ‘l-Tuṣayli used dactylic rhythm in the meter of a-a-a-a m-m-m in his following poem:

\[
\begin{align*}
dam & \text{ masfūh wa ǧulu’hi rār} \\
ma’ & \text{ wā nār} \\
mā & \text{ itama’ā illā li amr kūbār} \\
bi’s-mā & \text{ arād al-adhīl} \\
u’mr qāṣir wa’ na’tawīl \\
yā & \text{ zafarat naṭaqat ‘an ghalīl} \\
wā & \text{ yā dumū’ta qad a’ānat masīl.}
\end{align*}
\]

[Tears that are shed and a breast that is burned Water and Fire! Things never joined save for matters of moment! By my life, it is harsh, what the censor has said, for life is but short while love’s toils are long. O for the sighs that betray one who loves! And O for the tears that flow like a stream!]

In this poem al-‘A’mā uses the Romance kharja in the last hemistich:

\[
\begin{align*}
\text{Meu l-ḥabib enfermo de meu amar.} \\
\text{Que no ha d’estar? Nón ves a mibe que s’ha de no llegar?}^{17}
\end{align*}
\]

\[^{16}\text{Stern, S.M., “Four Famous Muwashshahs from Ibn Bushra’s Anthology,” in Andalus, XXIII (1958), 344–346.}\]
My beloved is sick for love of me. How can he not be so? Do you not see that he is not allowed near me?

Al-A‘mā composed the following poem with mixed rhythm in a-a-a-a-a-a m-n-m-n:

\[
\begin{align*}
\text{dāhik} & \ 'an \ jāmān \\
\text{sāfīr} & \ 'an \ badr \\
\text{dāq} & \ 'ah \ al-zamān \\
\text{wa} & \ ūḥāwāḥ \ šadrī \\
\text{āh} & \ minmā \ ajād \\
\text{shaffānī} & \ mmā \ ajād \\
\text{qām} & \ bi \ wa \ qa‘ad \\
\text{baṭish} & \ mutta‘id \\
\text{kullamā} & \ qult \ qad \\
\text{qāl} & \ li \ ayn \ qad. & 18
\end{align*}
\]

[Laughing out of pearls
A full moon appears
Surpassing all time
Though held in my heart;
Alas for my woe!
I pine in distress!
I danced to her tune;
A gentle assailant.
If I say: “At last,”
“How do you know?” says she.

Ibn Baqi used a-b-a-b-a-b m-n-o-n in a mixed rhythm in his following poem:

\[
\begin{align*}
\text{mā} & \ li \ shamūl \\
\text{illā} & \ shujūn \\
\text{mizājahā} & \ fi \ ‘l-ka‘s \\
\text{dam‘} & \ hatūn \\
\text{lillah} & \ mā \ baddār \\
\text{mīn} & \ al-dūmū‘ \\
\text{šabb} & \ qad \ ista‘bar \\
\text{mīn} & \ al-wulū‘ \\
\text{awdā} & \ bi \ jū‘zār \\
\text{yawm} & \ al-baqī‘. & 19
\end{align*}
\]

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17 \( \text{Ihsān} \ ‘\text{Abbās,} \ (\text{ed}), \ \text{Diwān} \ \text{al-A’mā \ ‘l-Tuṣaylī} \ (\text{Beirut: Dār al-Thaqāfah, 1963}), \ 261–62. \)
18 \( \text{Ibid.}, \ 253–254. \)
19 \( \text{Ibn Sanā‘ al-Mulk,} \ \text{Dār al-Tirāz}, \ 67–68. \)
I had no wine other than sorrows mixed in the cup with flowing tears. To God be attributed the tears dispersed by a lover who wept out of deepest emotion Whom a wild fawn destroyed on the day of al-Baqi.]

Al-Abyad used the meter a-a-a-a m-m-n m-m-n in a panegyric poem with dactylic rhythm to a certain Malik al-Hasrami:

\[
\text{mā ladhāh li shurb rāḥ} \\
\text{‘ālā riyāḍ al-aqāḥ} \\
\text{law lā haḍām al-wishāḥ} \\
\text{idhā inthashā fi ‘l-ṣabāḥ} \\
\text{aw fi ‘l-aṣil} \\
\text{adḥā yaqūl} \\
\text{mā li ‘l-shamūl} \\
\text{laṭamat khaddī} \\
\text{wa li ‘l-shshimāl} \\
\text{habbat fa māl} \\
\text{ghusn al-i’tidāl} \\
\text{ḍammah burdī.}\]

[The drinking of wine is not pleasing to me
Upon the chamomile flower beds
Without the company of one who is slender wasted.
Who when he grows dizzy from wine in the morning
Or in the evening, begins to say: “Why does the fresh wine thus slap my cheek,
And why does the North wind blow so that the shapely branch contained in my cloak sways?]

The noted Andalusian philosopher Ibn Bajjah composed this beautiful muwashshahah on themetrical pattern of a-a-a-a m-m with mixed rhythm:

\[
\text{jarrir al-dhlayyumā jarr} \\
\text{wa ṣīl al-sukr minka bi ‘l-sukr} \\
\text{wa akhḍāl bi‘l-zand mink bi‘l-hā} \\
\text{min luṭayn qad ḥuff bi ‘l-ḥaḥab} \\
\text{taḥta silk min jawhar al-ḥabab} \\
\text{ma ‘aḥwar ḥaḥarr dhī shanah.}\]

[Trail the edge of your robe wherever it pleases, and add more drunkenness to your intoxication.

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21 Ibid., 360–361.
And light your tinder with flame
Of silver contained in gold,
Crowned by string of the pearls of froth,
In the company of a bright-eyed, shining, fresh lipped one.]

According to Ibn Khaldūn, the poem was recited in praise of Ibn Tifilwīt the Almoravid governor of Saragossa. The governor was enchanted on hearing the recital, and swore an irrevocable oath that the poet would walk home over gold. The philosopher-poet feared, however, that the matter would not end well, and sought a way out: he put some gold into his shoe and so ‘walked over it.’

Ibn Zūhr al-Ishbili (1113–1198) used the rhyme a-a-a m-n in his famous muwashshahā the lines of which are often quoted by historians of literature:

\[
\begin{align*}
\text{ayyūhā l-sāqī ilaykā l-mushataka} \\
\text{qd da‘awnāk wa in lam tasna’} \\
\text{wa nādim hintī fī ghurratīh} \\
\text{wa sharīb al-rāḥ min rāḥatīh} \\
\text{kūllāmā istayqaẓ min sukrātīh} \\
\text{jadhdhab al-ziq ilah waittaka’} \\
\text{wa saqānī arba’ān fi arba’.}
\end{align*}
\]

(O cupbearer, our complaints are addressed to you; we have called upon you even though you did not listen!
Many a drinking partner have I loved for this bright face,
And from his hands have I drunk wine!
Whenever he was aroused from his drunkenness
He drew the wineskin toward him, sat back on his heels, and gave me to drink four drinks from four cups.)

Ḥātim ibn Sa‘īd used the meter a-a-a m-n in one of his muwashshahā compositions:

\[
\begin{align*}
\text{shams qāranat badrā} \\
\text{rāḥ wa nādim} \\
\text{adir ak‘us al-khamr} \\
\text{anbaryyāt al-nashr} \\
\text{inn al-rauḍ dhū bishr.}
\end{align*}
\]

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24 Ibid., 45–46.
[A sun drew near to a full moon: wine and drinking companion!  
Pass round the wine cups scented with ambergris; the garden is truly joyous.  
The blowing of the breeze has decked the river in a coat of mail.]

Ibn Sahl al-Ishbili (Abū Ḥishāq Ibrāhīm al-Isrā’īlī al-Ishbili, d. 1251) was a converted Jew who wrote a large number of *muwashshahāt* with varied rhyme schemes. He used the rhyme of a-b-a-b-a-b *m-n-m-n* in the following poem which appealed to Ibn Khaldūn’s taste:

*hal dara zaby al-ḥimā an qad ḥanā*  
*qalb sabb hallah ‘an mānīs*  
*fa huw fi ṣarrr wa ḥafaq mithlamā*  
*la’ībat rīḥ al-ṣābā bi ṭ-qaḥas...*  

[Does the dawn of al-Himā know that he has kindled the heart of a lover in which he dwelt  
So that it is burning and throbbing, just as the firebrand teased by the east wind?]

Interestingly, this *muwashshahāt* of Ibn Sahl was imitated by Ibn al-Khatīb (d. 1369) in one of his poems which had fifty-two lines, and which was addressed to Muhammad V of Granada:

*jadak al-ghayth idha ‘l-ghayth hamā*  
*yā zamān al-waṣl bi ‘l-Andalus*  
*lām yakin waṣlūk ilā hulmā*  
*fi ‘l-kārā aw khalasat al-mukhtalis*  
*idh yaqūd al-dahr ashtāṭul munā*  
*nafaqul al-khuṭwā ‘alā mā tārsīm*  
*zumāra bāyn fārādā wa thanā*  
*mīthl amā yaddī ‘Ṭḥajīj al-mawsīm*  
wā ṭ-‘hāyā qad jallat al-rauḍ sanā*  
*fa thughūr al-zahr fīn hāf tbsīm...*  

[May the rain cloud be bountiful to you when the rain cloud pours, O time of love union in al-Andalus  
Union with you is now but a dream during drowsiness, or the deceit perpetrated by deceiver.  
When Time leads to the dispersion of hopes we transcribe the writings as they have traced it.]

---


Being dispersed alone and in pairs as if the Meccan places of pilgrimage beckon
the pilgrims.
Yet the rain once filled the garden with radiance so that the lips of the flowers
smiled in it.]

Ibn Sahl’s most famous *muwashshah* which was unsuccessfully imitated by
many poets is given in the following:

*layl al-hawā yaqān
wa 'l-Ḥubb tarby al-sahr
wa 'l-Ṣabr li khawan
wa 'l-nawm min 'aynī bari!*

[The night of the lover is wakeful. Love is a brother of sleeplessness. Patience is
betraying me. Sleep avoids my eyes.]

Sometimes, the *muwashshah* is composed on the *rajaz* pattern with the
rhyme of a-b-a-b-a-b *m-n-o-m-o*. See these lines from a poem of Yusuf III:

*man ramā
qalbi 'alā sahnī
lahd musīb
ṣīl musīfī
dhā muqīlat tahmī
dām'ā sakīb
man munīfī
min shādīn gharr
muḥafāf
kal ḡuṣr al-naḍīr
qad lajjī fī
bu'd wa fī hajrī...*[27]

[O you who have aimed
At my heart with the dart
Of piercing glance:
Meet one who is dying
One whose eye is shedding
Fast-flowing tears!
Who will claim justice
From an alluring fawn
Slender of body
As is the fresh green bough

---

Who has insisted
On distance and shunning?

The unrhymed *Muwashshāhāt* with their *qufil* and verses contain a word or perhaps a diacritical mark that made the type a favourite for the Spanish Romance circles and the troubadour neighbours. Masters like al-Tuṭaylī, Ibn Baqi and Ibn Quzman embellished the type in their erotic and panegyric compositions.

The strophic *muwashshāhāh* in classical Arabic, sometimes with its Romance *kharja*, and the *zajal* totally in the vernacular represented a prosodic typology generally suitable to the scheme: AA bbբAA cccΑΑ or AB cccΑΑ dddΑβ wherein the structure of the *sinṭ* corresponds exactly to that of *maṭla‘*. Accordingly, if the *maṭla‘* has a more complicated scheme, the *sinṭ*, too, will follow suit: ABAB ccABAB dddABAB or ABCB dddABCB eeeABB. The *zajal* is based on the rhymes of AA bbբΑΑ cccΑ, or in the case of a more complicated scheme of rhymes: ABAB ccABAB. According to the scheme, the *sinṭ* reproduces half of the element of the *maṭla‘*, and the *zajal* is much more rigid than that of the *muwashshāhāh*: besides the fundamental form AB ccΑΑ – on which is composed the overwhelming majority of the poems – there occur only very small variations. Above all, the *zajal* does not share with the *muwashshāhāh* that very characteristic of the *kharja*. It is panegyric in which it expresses in a condensed phrase the phrases of the person celebrated in the main portion of the poem. Eroticism characterizes the *kharja* in its sentimental and melancholic tone as the poet expresses his experiences of love and feelings of separation.

**The Zajal**

The *Zajal* is closely related to the *muwashshāhāh* in their generic genesis from *musammat*, although historically the *zajal* is the earlier form. The *Zajal* became popular in 11th century Andalusia. Despite its popularity, it did not gain favour among anthologists, and votaries of standard Arabic looked down on the form because it did not meet the strict requirements of classical Arabic poetics. However, it was well-received by Jewish court circles, possibly due to the prevalence of similar forms in pre-Andalusian *piyyut* (liturgical poems). Strophic forms similar to the *zajal* were developed in various parts of Europe such as Spain, northern France (where they are called *virelais*), Italy and England. In the mid-thirteenth century, some Italian poets employed the

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schemata of Arabic Spanish poetry in their “lauda.” In general, there were forms related to more distant fashion in the poetry of the Troubadours in southern France. The zajal spread through Galicia (the eastern region of Spain) and Portugal, and developed into the cantiga in the 14th century. The Azj┐l are written in colloquial Spanish dialect, while the Muwashshahát are written in classical Arabic, with a kharja (i.e., envoi, or closing couplet) written in Spanish. The zajal usually does not have a kharja, although there is a variation which does. The poet uses strophic rhyming as in the muwashshahah itself, but that would be limited to 5–7 strophes (or stanzas), while in the zajal there may be more than 7 strophes. Thematically, both sing of love, drink and friendship.

The prosodic structure of zajal begins with a cabeza, an introductory strophe of variable length which presents the theme, while the muwashshahah opens a rhyming couplet, the matla’, or the opening line. The strophes which follow the cabeza are comprised of a mudanza (a monorhymed tercet) and a vuelta of one or more lines that rhyme with the cabeza. Multiple variations of these strophes are possible. The zajal employs the simplest of these, the quatrains, which gives the following rhyme pattern: aa bbba ccca ddda, where aa is the cabeza. The muwashshahah uses a two-line vuelta, which gives the rhyme pattern: aa bbbaa cccaa dddaa.

Azj┐l of AA, ddda – eeca pattern consisted of ten strophes: the first two are called matla’ or markaz, the respective three are the bayt, comprising of three aghşın (plural of ghşın, the branch), and the sixth is called simt (the ribbon). By this a zajal is completed (in six strophes), but may be followed by another three aghşın and the last strophe simt, again, if the zajal is of ten strophes. The


last strophe is also called kharja, and the markaz is identical to it. The Arabic markaz, ghûsn and simt correspond to Estribillo, Mudanzas and Vueta of the Spanish and Old Portuguese counterpart.31

Apart from thematic-prosodic affinities, comparative studies on muwashshahât and Romance poetry have shown semantic correspondence between the two. Brian Dutton in Some New Evidence for the Romance Origin of the Muwashshahas32 has pointed out that the term markaz (“support”) coincides semantically with the Spanish Estribillo (“little stirrup” or “support for the foot”) also applied to the refrain of a Spanish strophic poem. Qafl (“lock”) could also be a derivative of qafl (“he returned”), corresponding exactly to Spanish vuelta (Provençal volta) which means literally “return.” The ghûn (branch) corresponds to Provençal rama, rima, which means “branch rhyme.” The Arabic dawr (change) is mudanza in Spanish which means “change” from Latin “mutare.” The initial matla’ is the note, an obvious Arabism, while the kharja or the final one means “exit” in Arabic, its Spanish counterpart is salida or finida, or exit and end respectively. The bayt of the Arabs is Spaniards’ estancia or “room” from the Latin stare. The following chart explains the correspondence:33


Some Spanish *washshāhūn* have used native Spanish or Galician words and phrases in their *kharjas*. Ibn Quzmān has even used two longer phrases: *yo no os atarey fer una catibu* (*zajal* CII), which seems to mean: “I shall not tie you in order to make you a prisoner,” and: *Alba alba es da luz de una diya*, which is almost identical to certain Galician *lirica romanceada*, like the following poem from *Cancionero Gallego-castellano*:

\[\text{Al alba viide, [meu] bon amigo,} \\
\text{al alba viide.} \\
\text{Amigo, el que eu mais queria,} \\
\text{viide al alba d’el dia.} \\
\text{Amigo, el que eu mais amava,} \\
\text{viide aa luz d’el alba,} \\
\text{Viide aa luz del dia.} \\
\text{Non tragades compannia.} \\
\text{Viide aa luz d’el alba} \\
\text{Non tragades gran companna.}^{34}\]

One can identify them in a number of Arabic and Old Spanish compositions. See this example from *Ibn Quzmān*:

\[\text{Hajaranî ḥabībî, hajar,} = \text{Markaz} \\
\text{Wa lays li ba’d šabt!} = \text{Markaz} \\
\text{Hajaranî wa zād bi ʿl-ṣudūd} = \text{Ghuṣn} \\
\text{Wa intaqâm ʿalā ʿlḥusūd;} = \text{Ghuṣn} \\
\text{Fa ayyāmī min ḍajr šūd} = \text{Ghuṣn} \\
\text{Ka mithl sawād al-shaʿr} = \text{Simṭ}\]

---

[My friend became estranged,  
And I can’t patiently bear it!  
He became estranged and added aloofness to it;  
So that he is worse than an envious one:  
Hence my days are black – like the blackness of hair.]

And since he became estranged I am suffering,  
And when the storm of reproaches passes,  
My eyelids change into a rain cloud,  
And I pour out the rain of my tears!]\(^{35}\)

The homogeneity is evident in a number Old Spanish, Old Portuguese, Old French and Old Italian poems. Ramon Menéndez Pidal in his *Poesía árabe y poesía europea* had quoted from four different forms of *zajals* (of *Ibn Quzmân*), and compared them to those Spanish, Old Portuguese, Old French and Old Italian poets from Juan Ruiz, *Cancionero de baena*, and *Cantigas de Santa María* to other Old French and Old Italian poets. See this example of AA, ddda pattern:

\[
\begin{align*}
\text{Mis ojos non verán luz,} & \quad = \text{Estribillo} \\
pues perdido he la Cruz. & \quad = \text{Estrobillo} \\
\text{Cruz cruzada, panadera;} & \quad = \text{Mudanzas} \\
tomé por entendera: & \quad = \text{Mudanzas} \\
tomé senda por carrera & \quad = \text{Mudanzas} \\
\text{como [ faz al] andaluz.} & \quad = \text{Vuelta}
\end{align*}
\]

[My eyes will see no light any more,  
since I lost my darling Crux!  
Crooked Cruz! The baker’s wife,  
Whom I took to be my flame;  
Thus I took a (crooked) path for a (straight) road,  
Just as an andaluz would do.]\(^{36}\)

\(^{35}\) Nykl, Ibid., 272–273.  
\(^{36}\) Ibid., 273.
Or these two poems of Ibn Quzmān:

```
yā malīḥ al-dunyā, qūl: = Markaz
‘ālā ‘ash ant yā ibn malûl? = Markaz
ay anā ‘indak wajih, = Ghusn
yatmajjāj min wafih = Ghusn
thūmma f’ahla mà tatīh = Ghusn
tarjā’ anāsāk wasūl! = Simṭ
mur ba’d, jīduh šaraf, = Ghusn
lam yurā mithīl naṣāf; = Ghusn
w’alādhī qunlī fuṣūl! = Simṭ37
```

[Oh you, the word’s most graceful, tell me: why do you grow fickle so easily? Now you hold me in great esteem, and I, loyal to you, am moved by it; then at once haughty you grow, and then again become kind? Never mind, let him go to extremes; one likes him is never just. You will always want to go the limit, and whatever I may have said, is mere teasing!]

The following Old Spanish poem on the same pattern reinforces the common inference in this respect:

```
Vivo ledo con razón, = Estribillo
Amigos, toda sazon. = Estribillo
Vivo ledo e sin pesar, = Mudanzas
pues amor me fizo amar = Mudanzas
a la que podré llamar = Mudanzas
mas bella de cuantas son. = Vuelta
Vivo ledo e veviré = Mudanzas
pues que de amor alcancé = Mudanzas
que servire a la que se = Mudanzas
que me dara galadron. = Vuelta38
```

37 Ibid., 274.
38 See a list in Hespéris, XII, 109, N. 960, 5, and Massignon in Textes inédits.
The AA, dddaa pattern is followed in *Zajal* CXXV by Ibn Quzmān:

\[
\begin{align*}
\text{iyyāka tashawwaqni} \\
\text{likhadlik al-azhar} \\
\text{yā farḥi, yā ansī} \\
\text{yā ‘idī ‘l-akbar!} \\
\text{lays ka’annakum ḥībbāk} \\
\text{min qisū ma tuḥibbi} \\
\text{fa là darā qalbak} \\
\text{mā fi ḍamīr qalbī} \\
\text{w’Allāh laqad ḥūbbāk} \\
\text{‘āzīz ‘alā ḥubbī} \\
\text{lays ‘indi fi ṣannī} \\
\text{w’al-ḥaqq là yunkar} \\
\text{a’azz min nafṣī} \\
\text{w’uḥībbuk al-akthar!}
\end{align*}
\]

[Take heed not to make me crave, your most charming cheeks! My joy, my affection, my greatest of all feats! I shall never be loved by you, as much as you are loved by me. I wish your heart would know what is in my innermost heart! By Allah! My love for you is greater than my love of self! There is nothing, I think, (and truth can not be denied), dearer to me than my soul yet I love you still more!]

Juan Ruiz followed the same pattern in his following poem:

\[
\begin{align*}
\text{A virgin mui groriosa} \\
\text{reiña espiritual} \\
\text{Dos que ama ē ceosa} \\
\text{ca mon quer que façan mal.} \\
\text{D’est’, un miragre fresmo,} \\
\text{ond averdes sabor,} \\
\text{Vos direi, que fez a Virgen} \\
\text{madr de nostro señor,} \\
\text{Per que tirou de gran falla} \\
\text{a un mui fals’ amador} \\
\text{Que a múde cambiaba} \\
\text{seus amores d’un en ál.} \\
\text{A Virgen mui groriosa} \\
\text{reiña espiritual.}\[39]
\end{align*}
\]

---

The zajal of mixed rhythm follow different metrical patterns and a fair idea of that could be gained in the following examples:

Meters: a-b-c-b-d-b m-n-n-n, a-b-a-b-a-b m-n-n-n, m-n a-a a m, etc.

The Andalusian and North-African poets of muwashshahât and azjâl have used different metrical patterns in their composition. Equally significant is the fact that we find thematic variance, as poets have dealt with different themes, both profane and sublime. Poets like Shaykh Muḥi ‘l-Dīn IBn ‘Arabī (d. 1240) and al-Shushtarī (Abū ’l-Ḥasan ‘Abdullah al-Numayrī ‘l-Fāsi, d. 1269) have left to the posterity some fine examples of mystic muwashshahât. Ibn Arabī’s voluminous mystic writings made him one of the most celebrated Sufis, and the imprints of his ascension (of, especially, al-Futūḥat al-Makhkkiyâh and Rîsâlat al-asrâ ilâ maqâm al-îsrâ’) are no longer a subject of debate after the well-known volumes produced by Orientalists themselves such as Miguel Asín Palacios in his La escatología musulmana en la Divina Commedia, but equally important is his composition of Sufi muwashshahât. Al-Shushtarī was a disciple of Qâdî Muḥyi ‘l-Dīn al-Shâṭībi and IBn Sab‘īn al-Ghâfīqī, and a friend of the well-known mystic Shaykh Shihāb al-Dīn al-Suhrawardī. His anthology consists of a number of Sufi muwashshahât and azjâl poems.42 The refrain in the following zajal of al-Shushtarī is a good example how a seemingly profane song could be transformed into mystic poetry.43 We can have a number of examples from Ibn Qozmân to substantiate the point. But what the significance al-Shushtarī’s song yields is the fact that its refrain was adopted by Raymond Lull who rendered it as “What care I/What will men say.”44 Al-Shushtarī says:

\[
\begin{align*}
\text{shuwaykh min ardi miknâs} \\
\text{wasâd al-aswâq yughanni} \\
\text{ash ’alîyyâ min al-nâs} \\
\text{wa ash ’alannâsî minnî} \\
\text{ash ’alîyyâ ya šâhib} \\
\text{min jami’ al-khalâq} \\
\text{alladhi hawâ nahwah} \\
\text{huwa khalîq wa râziq}.
\end{align*}
\]

41 Ibid., 89–91.
42 See Analectus sur l’histoire, I : 570–81.
43 See Lovis Massignon, “Investigaciones sobre Shushtari,” in Andalus, XIV (1949), 3 and v. I.
[A little sheikh from the land of Meknès sings in the middle of the marketplaces:
What have I to do with men, and what have men to do with me?
What, O friend, have I to do with any creature
When he whom I love is a Creator, a Provider?]

In another zajal, al-Shushtari used mixed rhythm on the metrical paradigm of a-b-a-b-a-b m-n-m-n:

\[
\begin{align*}
\text{zārānī ḥibbi} & \text{ wa tāḥat awqātī} \\
\text{wa sāmi‘ī Ṭḥāhib} \\
\text{wa 'a书法 an jāmi‘} & \text{ zallātī} \\
\text{‘alā gḥaῑq al-raqīb} \\
\text{zārānī munyātī} & \text{ wa zal al-ba’s} \\
\text{wa sāmi‘ bi ‘l-wiῑl} \\
\text{wa ḥḍar ḥḍrati} & \text{ wa dār al-ka’s} \\
\text{wa balaght al-‘amāl.}^{44}
\end{align*}
\]

[My beloved has visited me and my moments have become sweet. My beloved
listened to me.
And forgave all my sins, despite the spy’s wrath.

The goal of my hopes visited me and all harm ceased. He gave news of the union.]

Ibn ‘Arabi depicted the Sufi mental attitudes in the following strophes of
muwashshāhāh:

\[
\begin{align*}
\text{sarā‘ir al-a’yān} \\
\text{lāḥat ‘alā ‘l-akwān} \\
\text{lī ‘l-nāzīrin} \\
\text{wa ‘l-‘āshīq al-ḥayrān} \\
\text{miῑn dhāk fi harān} \\
\text{yubdī ‘l-anīn} \\
\text{yaqūlu wa ‘l-wajd} \\
\text{aḏnāh wa ‘l-bu’d} \\
\text{qd ḥayyarah} \\
\text{lamnā danā ‘l-bu’d} \\
\text{lam adrī miῑn ba’d} \\
\text{man ghayyarah} \\
\text{wa ḥayyama ‘l- ‘Abd} \\
\text{wa ‘l-wāḥid al-Fard} \\
\text{qd ḥayyarah!}
\end{align*}
\]

---

44 Al-Shushtari, Diwān, 89–91.
The mysteries of essences appeared in things created to the onlookers; and the jealous lover feels restive and sighs because of that. He says when love has made him ill and his being far away from the beloved threw him into confusion: When avoidance approached I did not know who changed it so that the slave became passionately loving, and the One and Only chose him.

The poets of zajal have adopted a linguistic eclecticism in their compositions. Apart from the last hemistich being in Romance, the poets have sometimes used Romance words in the inner sector of the poems. Ibn Quzmán in one of his longest zajal songs (with 90 lines) has used the words vino, vino, buqún (volcón) and conejo, which are wine, the emptying of cups and rabbit in Spanish. See these lines from the poem which is on the Meter: m-m a-a a m, with a mixed rhythm:

\[
\text{nahni} \text{ 'umrī fi 'īkhankarah wa mūjūn} \\
\text{yā bayādī khālī bādīt an nākū} \\
\text{innamā an nātūb anā fa muḥāl} \\
\text{wa baṣṣāyā bilā shuraybah dālāl} \\
\text{bin bin wa dānī mmīnā yuqāl} \\
\text{inna tārk al-khala'at 'indī junūn}....
\]

[My life is spent in dissipation and wantonness! O joy, I have begun to be a real profligate! Indeed it is absurd for me to repent When my survival without wee drink would be certain death. Vini, vini! And spare me what is said; Verily, I go mad when I lose my restraint!]

Some Spanish washshāţûn have used native Spanish or Galician words and phrases in their kharjas. Ibn Quzmán has even used two longer phrases: yo no os atarey fer una catibu (zajal CII), which seem to mean: “I shall not tie you in order to make you a prisoner,” and: Alba alba es da luz de una diya, which is almost identical to certain Galician lírica romanceada, like the following poem from Cancionero Gallego-castellano:

\[
\text{Al alba viíde, [meu] bon amigo,} \\
\text{al alba viíde.} \\
\text{Amigo, el que eu mais queria,} \\
\text{viíde al alba d'el dia.}
\]

---

Amigo, el que eu mais amava,
viide aa luz d’el alba,
Viide aa luz del día.
non tragades companhia.
Viide aa luz d’el alba
Non tragades gran companhia. 46

The Zajal in Spanish poetry

The zajal pattern has been followed by many a Spanish poets in Medieval and Modern times. We have numbers of examples from the Concioneros. Poems from Juan Ruiz the Archbishop of Hita (d. 1350), especially his Amor (In praise of love) from his celebrated Libro de Buen Amor (Book of Good Love), to the serranillas of Iñigo López de Mendoza Marquis of Santillana (d. 1458), the popular ballads of Jorge Manrique (d. 1474), especially his Coplas por la muerte de su padre (Ode on the death of his father), the love elegy of Garcilas de la Vega (d. 1536), the mystical poems of Fray Luis de León (d. 1591), the most inflamed mystic poetry of Sa Juan de la Cruz (d. 1591), the epic and amorous themes of Fernando de Herrera (d. 1597), the Prince of Sighs whose love is of Provençal and Petrarchan origin, the Epístola Moral of Andres Fernández de Andrado (c. 1600) — all are characterized by the features and fervour of Andalusian Muwashshat-zajal genres. A number of Spanish poets who represent Romanticism in Modern times have composed poems on zajal pattern. Canción del Pirata (Pirate’s Song) of José de Espronceda (d. 1842), Herosura (Beauty) and Duerme, Alma Mia (Sleep, My Soul, Sleep) of Miguel de Unamuno (d. 1936), Amanecer de Ontono (Autumn Dawn) of Antonio Machado (d. 1939) and a number of Juan Ramón Jimenez (b. 1881) such as No era nadie (There was no one), Amor (Love), Luz Tú (You Light) and others, are beautiful examples of Spanish zajal songs. José de Espronceda says in his song:

Navega, velero mío
Sin temor,
Que ni enemigo navío,
Ni tormenta, ni bonanza,
Tu rumbo a torcer alcanza
Ni a sujetar tu valor.
Veinte presas
Hemos hecho
A despecho
Del inglés,

Y han rendido
Sus pendones
Cien naciones
A mis pies. 47

[Sail on, swift dark, at my command, go brave and bold. No warship by your foremen manned, nor storm, nor calm, nor any force shall turn you from your chosen course, nor daunt your hardy soul. A score of ships we have seized aright and this despite the English fleet. And I have forced a hundred lords to lay their swords beneath my feet.]

Miguel de Unamuno’s Hermosura starts with these lines:

Aquas dormidas,
Vedura densa,
Piedras de oro,
Cielo de plata. 48

[Sleeping waters, dense verdure, stones of gold, silver sky.]

Antonio Machado’s Amanecer de Otoño is a typical zajal:

Una larga carretera
Entre grises penascales,
Y alguna humilde pradera
Donde pacen negros toros. Zarzas, malezas, jarales. 49

[A highroad’s barren scar among the grey rock-spires and a humble pastures far, where strong black bulls are gazing. Brambles, thickets, briars.]

Juan Ramón Jiménez’s Luz Tù (You Light) is another typical zajal example:

Luz vertical,
Luz tò;
Alta luz tò,
Luz oro;
Luz vibrante,
Luz tò.

Y yo la negra, ciega, sorda, muda sombra horizontal. 50

48 Ibid., 344–45.
49 Ibid., 384–85.
[Vertical light, you light, golden light, you, tall light, vibrating light, you light. And I, the black, the blind, the deaf, the dumb horizontal shadow.]

The fact is that all phases of Spanish poetry have abundant zajal songs. In the Baroque period, different Letrilla songs of Luis de Góngora (d. 1627), Trébolo and Cantarillo de la Virgen of Lope de Vega (d. 1635), Cantar de mio Cid and Letrilla of Francesco de Quevedo (d. 1645) represent the zeal of lyricists to wield not concepts, but realities. The priest Góngora created images in arabesque forms through which he communicated ideas and emotions dubbed as exceedingly pagan by Turnbull. Lope de Vega is regarded a precursor of modernism because of his moral, emotional and aesthetic instability. His thematic treatment of love that moves in all directions produced poetry not of refined love of mystic fervor, but that of a sinner in Spain, as sin is the foundation stone of the whole concept of man. The moralist Francesco de Quevedo was a tormented conscience in a crumbling world. A great poet of death and passage of time, his outlook of life was pessimistic in which he saw nothing but confusion, for a poor and turbid river that the black sea swallows with engulfing waves. Even the Portuguese Gil Vicente (d. 1536), who is credited with composing most simply beautiful song of all Spanish literature, followed the zajal pattern in his celebrated poem:

Muy graciosa es la doncella,
cómo es bella y hermosa!

Digas tú, el marinero
que en las naves vivías,
si la nave o la vela o la estrella
e tan bella.

Digas tú, el caballero
que las armas vestías,
si el caballo o las armas o la guerra
en tan bella.

---

50 Ibid., 416–17.
52 Turnbull, Ten Centuries, 300–301.
53 Ibid., 128–129.
Digas tú, el pastorico
que el ganadico guardas,
si el ganado o las valles o la sierra
es tan bella.\(^5\)

[Grace and beauty has the maid, could anything lovelier be? Sailor, you who
live on ships, did you ever see any ship or sail or star as beautiful as she?
Knight of war, in armor clad, did you ever see horse or arms or battle-field as
beautiful as she? Shepherd, you who guard your flock, did you ever see cattle,
vale or mountain range as beautiful as she?]

**Miscellaneous examples from villancicos:**

In a detailed and well-documented study of the *Dār al-Ṭirāz* of Ibn Sanā’ al-
Mulk, Emilio García Gómez has elaborated upon the metrical aspects of the
*Muwashshahāt* contained in that book and the comparative dimensions
involving the Andalusian genre and the Romance poems from the *villancicos*.
The following examples actually help us evaluate the situation:

1. Ibn Sa’d says in a *muwashshahāt*:
   
   \[
   \text{qad ra’a’ytuk ‘ayyān,}
   \]
   
   \[
   \text{ash ‘alayk satadrī:}
   \]
   
   \[
   \text{sa yatlī ’l-zamān}
   \]
   
   \[
   \text{wa satansi ḍikrī.}
   \]

   In the *villancicos*, lots of poems are found on the pattern. See this example:
   
   El criado antogo
   que antes me servía,
   si por mi pasaba
   no me conocía.

2. Abū ’l-Husayn (of Seville) says:
   
   \[
   \text{fuzt bi ’l-amānī}
   \]
   
   \[
   \text{mā jād biyāsīnī}
   \]
   
   \[
   \text{sāḥib al-madinah}
   \]
   
   \[
   \text{‘alā, Ilah tambūna!}
   \]

   In the *cantígas* and Romance *jaryas*, we find the following:
   
   Non podo prender nun
   ca morte uergonnosa

\(^5\) Ibid., p. 269; *Las Soledadas*, Ed. D. Alonso (Madrid: Cruz y Raya, 1936); Francisco Gómez de
Quevedo y Santibáñez Villegas (1580 –1645), *Obras Completas*, Juan y Isabel Giménez, eds.
(Madrid: Aguilar, 1932).
aquele que guarda
a Urigen gloriosa.

Mamma, ayy ḥabibi:
So l’yummellà šaqrella,
el-quwello albo
e bokella hamrellas.

3. Ḥātim ibn Sa‘id says:

\[ La\'alla lah údhra
\wa ant talūm \]

This corresponds to the following in the villancicos:

Ellas por se venfar
pasíbanlo mal.

3. Ibn Zuhr says:

\[ ḥabibi ant jārē
\darak bijamb dārī
\wa tahjurn\]

A poem in the villancicos reads as follows:

Ya esta hecho lo medio:
Porque, aunque ella no quiera,
Yo ya quiero.

5. 3. Ibn Zuhr says:

\[ bi’llāh, yā ṭayrā mudallal
\wa murabba fi ‘l-qafar!
\iyāk!
\ţuyūrūk fi ‘l-adā
\tāmī sujayrah fi ‘l-darā! \]

This amorous ḟarya has something identical in the following:

Avecica que con mimo
en el desierto criara!
Guarda,
no tomes costumbre
de echar chinitas en casa!

6. An anonymous Arab poet says:

\[ astawdi’ man wadda’t rabbī
\wa as’alu an uṣabbir qalbi
\‘alā nawāḥ
\āḥ! \]

SYMBOLIC ISLAMO-EUROPEAN ENCOUNTER IN PROSODY
In a cantiga castellana Alfonso X says (in Cancionero Colocci-Brancaut)
Hermanos e primos e tyos,
todo lo yo por vos perdy;
se vos non pensades de my fy.

7. Ibn al-Labbānah says:
law ra‘aytum ayy miql
nasal bidārī wa waqaf
bi jambi
wa lamma ra‘a ‘lmihñāb
shawā janaḥay wa inṣaraż
bi qalbī.

Jorge Manrique says:
Si fuese en nuestro poder
tornar la cara fermosa
corporal,
como podemos fazer
el ánima gloriosa
angelical.

8. Ibn Baqī says:
ḥabībī maḏā ‘anīnī
matā naṭami‘

In the Cantigas we find that popular poem:

Ke tuéllene ma alma
e ke kitad ma alma!

........

Deus, que mui ben barata
quen pola Urígen cata.

........

Ándeme yo caliente
y riase gente.

10. Abū ‘l-‘Abbās al-A‘mā says:
alghażal shaqq al-ḥariq
wa salāliq tarhaq,
ma ḥuzni illā hurr yradā
Compare it with the canción of Gil Vincente:

Digas tu el marinero
que en las navas vivias
si la nave o la vela o la estrella
es tan bella.

11. Abū 'l-'Abbās al-A'mā says:

\[\text{atla'ah al-gharb}\]
\[\text{fa ari nā mithla yā mashrīq}.\]

San Juan de la Cruz says:

Barquero, barquero,
que se Ilevan las agues los remos.

12. An anonymous Arab poet says:

\[\text{yā nasīm al-riḥ min baladī}\]
\[\text{khabbīrī 'l-ḥabb kayf hum}\]

A poem in villancicos reads as:

Échate a dormer tras una mata,
que en un dia se pasa la pascua.

13. Ibn Baqī says:

\[\text{wā ḥasratī wā mā qad jarā līl}\]
\[\text{lā'btuh fāmazzaq dālī}\]
\[\text{wa dālālī}.\]

Compare it to the cantiga and nune:

Santa María, ualed' ai Sennor!
er acorred' a uosso trobador
que ma-lle uai.

.........

Amiga, des que meu amigo vi,
el por mi morr' e eu ando des i
namroda.

14. Ibn Baqī says:

\[\text{bālḥayān, yā 'abda'l-ḥaqq,}\]
\[\text{yarā 'l-qadar,}\]
\[\text{fa 'l-shawq 'indīy lá yubqi}\]
\[\text{wa lá yazar}.\]
Rubén Darío says:
Tú que estas la barba en la mano,
medit abundo,
has dejado pasar hermano,
la flor del mundo?²⁶

15. An Arab poet says:
qult lahüm Allah Akbar
lays natiq minha 'ala akthar:
idh nurid masjid al-ajdar
tamṣli 'ad bir 'an nūsaymah.

Don Dionís says:
Que trist' ojé meu amigo,
Amiga, no seu coração!
Ca no pôde falar migo
Nen vêer m' e faz gran razon...

Joao de Avoim says:
Amigo, pois me leixades
a vos ides allur morar,
rogu' eu a Deus, se tornades
aqui por comigo falar,
que non ajades, amogo,
poder de falar comigo.

Alfonso X says in cantiga No. 116:
D'esto uos quero contra
miragre uerdadeiro,
que quis a Uírgen mostrar
gran por un mercadeiro
que aa feira mercer
con un seu conpanheiro
de Salamanca fora .....²⁷

16. Ibn Quzmán (zajal 46):
yá qalbi, w'ish bik | min at-tajāni ?
matā 'an'a nat | lub al-ṣālah ?
hūrman fi dāk | al-ladī hajarnī
mīn-hū taṭir en | tā bi-ljanāh.

²⁶ Ibid., 300–301.
²⁷ Ibid., 128–129; Poesía de la Edad Media, D. Alonso, ed. (Buenos Aires: Losada, 1942), Gómez,
Emilio García, “La lírica hispano-árabe y la aparición de la lírica románica,” Al-Andalus, XXI,
Fasc. 2 (1956), 323.
Alfonso X (Cantiga 15):

Todos los santos   | que son no ceo
                    | de seruir muito | an gran sabor
Santa María,       | a Uírgen Madre  |
de Ieso-Cristo,    | Nostre Sennor. |

Villancico:

Lo que demanda el  | romero, madre,
lo que demanda     | no se lo dan. 38

CALVI VI CALVI    CALVI ARAVI

The Spanish men of letters and poets whose literary and poetic aptitudes were largely shadowed by the indigenous hybrid Andalusian-Arabic-Romance lexicological and metrical genres are of the ranks of Unamuno, Rubén Darío, Juan del Encina, Lope de Rueda, Jerónimo Bermúdez, Baltasar del Alcázar, Sor Juan Inés de la Cruz, Juan Ramón Jiménez, García Lorca, Alberti, Aleixandre, Miguel Hernández, etc, in the post-medieval times. 58 The big names in the Spanish literary and poetic scene in the middle ages include the celebrities such as Alfonso X, Juan Ruiz and others. “CALVI VI CALVI CALVI ARAVI” is an erudite and famous canción left to us by the literary history of Spain. It was authored by none other than Rey don Alonso Rey mi señor, or Alfonso X. In the Salamanca MS and the Salamanca edition (which appeared in 1592) the canción is named CALUI UI CALUI CALUI ARAUI. According to García Gómez, it is QALBI BI QALBI QALBI ARABI (My heart is with a heart. My heart is an Arab). 60

The line also has been used in the famous Libro de Buen Amor of Archbishop of Hita as cabel el orabyn:

El rrabe gritador con la su alta nota,
cabel el orabyn tanjendo la su rrota,
es salterio con ellos mas alto que la mota,
lavuela de pendola con aquesto y ssota.

60 See, García Gómez, “Calvi vi Calvi/Calvi Arabí,” Al-Andalus (XXI, 1956), Fasc 1, 1–18.
Gil Vicente used the same as Calbi ora bi in the *Comédia de Rubena*:

> A criencinha despida,
> também Val-me Lianor
> e De pequeno matais, Amor
> e Em Paris estava Don ‘Alda
di-me tu, senora, di
> vamonos dijo mi tiao
> e tambén Calbi ora bi.

Likewise, the line appears in *El Baile del Perico* as Calui ui calui, Calui arabi.\(^{61}\)

The Almerien poet of the XIVth century Abū Ja’far Ahmad ibn Fāṭimaḥ present to us in his *Diwān* some unique verses characterized by specific strophic, phonemic and rhythmic-structural dimensions which stem from typological prosody in Arabic known as *badī’i* lafziyyah, or structural figuratives, like laff wa nashr, tawriyyah, tajnis, etc.\(^{62}\)

In other anthologies such as as *Fi ‘l-Mīlah wa al-Fukhāt* and *Kitāb Rā’iq al-taḥliyah fi Fā’iq al-Tawriyah* with some seventy-five poems and plenty of textual examples, we find at our disposal a variety of compositions whose phenomenal imprints on the Romance poems of a number of Spanish poets could be substantiated in any comparative study. The texts provided by Dámoso Alonso in 1944 with the title *Versos plurinembrés y poemas correlativos* (Madrid, 1944) serve as valuable source for information and critical assessment.\(^{63}\) In this respect, comparative studies were conducted to find out the textual and figurative similarities of the Arabic and Romance compositions. Some well-known pieces of poetry and literature in the XVII and XVIII Spain, especially the *novela* of Castillo Solórzano *La quinta de Laura* and poems of Alonso de Alcalá, Juan del Encina, Garcilaso, Lorca, et al., were treated as special examples of comparison. Andalusian Arabic poetry has abundant examples of the sort. See these lines composed by Ibn Fāṭimaḥ using

\(^{61}\) Cf. Ibid., 15–18.


\(^{63}\) Dámoso Alonso., *Versos plurinembrés y poemas correlativos* (Madrid : Sección de Cultura et información, Artes Graficas Municipales, 1944). Also see: Una colección de Tawriyas de Aby Ja’far Ahmad ibn Fatima in *Études d’orientalisme dédiées à la memoire de Lévi-Provençal*, Paris 1962, pp. 543–557. The MS of Kitāb rā’iq al-taḥliyah fi Fā’iq al-tawriyah is with the Biblioteca del R. Monasterio de El Escorial, Derembourg, No. 419; Paris, B.N., No. 5.749, vide Cat. de Blochet, and in Rabat, cat. 1.958.
This pattern has been in vogue in the Arabic literary and poetic milieu, and even García Gómez has substantiated it in his *Studia philologica*, II (Madrid, 1961) *al-Mughrib* of Ibn Sa‘id gives plenty of examples of such poets who have treated the pattern in their respective creations. According to Juan Díaz Rengifo, who in his *Arte poética Española* (1759) has written about this pattern, has concluded that the pattern was difficult, and that it required a great deal of perfection on part of the poet. A number of Spanish poets have composed poems on this pattern. Such poets include Juan del Encina, Lope de Rueda, Jerónimo Bermúdez, Baltasar del Alcàzar, Sor Juan Inés de la Cruz, Juan Ramón Jiménez, García Lorca, Lope de Vega, Baltasar del Alcazar, Sor Juana Ines de la Cruz, Rubén Darío, and others.

Juan del Encina says in one of his poems:

_Aunque yo triste me seco,_
_eco_
_retrumba por mar y tierra:_
_yerra,_
_que a todo el mundo importuna:_
_una_
_es la causa sola de ello,..._66_


66 Ibid., 105.
Gauthier has also quoted these lines from a poem dedicated to Santa Teresa de Jesus:

Dios que al que mundo desampara ampara
Viendo de amor a su querida herida,
Con tanto gusto en su manida anida
Como si el cielo le labrara ara..., etc.  

68 Ibid., 109–110.
71 Jaufre Rudel, Bernart (de Ventadorn), Canzoni (Napoli: Morano, 1949).
73 Margaret L. Switten, The Cansos of Raimon de Miraval: A Study of Poems and Melodies (Cambridge, Mass.: Medieval Academy of America, 1985); Peire Vadal: D’Arco Silvio Aualle,
Goit and the troubadours of Ussel. There were Galician troubadours like Afonso X, o Sabio (Alfonso El Sabio), Airas Nunez, Bernal de Bonaval, Don Denis, Don Duarte, Joao Garcia de Guilhade, Meendiño (xoglar), Martín Codax, Paio Gomez Charinho, Paio Soares de Taveirós, Pero Amigo, Pero da Ponte, Pero Meogo and Xohán de Cangas. In the 12th–13th centuries, the troubadour phenomenon flourished and spread to the northern parts of France introducing new form and content of love poetry. By then, troubadour poetry began to be written in the language of medieval northern France or langua d’oil. This new type of poems was called trouvères. The French trouvères in the langue d’Oïl formed a powerful school with the well-known members like Blondel de Nesle, Chastelain de Couci, Colin Muset, Gillebert de Berneville, Philippe de Remy and Thibaut IV, King of Navarre (d. 1253). The Arras group of the trouvères included the likes of Adam de la Halle (c. 1240–88), Guillaume le Vinier, Audefroi le Bastart and Moniot d’Arras (fl c 1250–75). The French born king of England Richard the Lion-Hearted (1157–1199) was a lover of trouvères and Bondel de Nesles was one of his faithful friends. The trobairitz or female troubadours constituted a poetic class of their own who composed, wrote complicated verses, and performed for the Occitan noble courts. They are exceptional as the first known female composers of Western secular music: all earlier known women composers wrote sacred music. The trobairitz generally were part of courtly society, as opposed to their lower class counterparts the joglaresse.

Although troubadours frequently came from humble origins — Bernart de Ventadorn may have been the son of a castle’s baker— the trobairitz were generally nobly born. The most important trobairitz we know of in Chansonniers included, among many others, Alamanda Castelnau (d. 1223), Azalais de Porcairagues, Comtessa de Dia, Guillelma de Rosers, Maria de Ventadorn and the celebrated Marie de France.

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Troubadours are never to be thought of in any air of indifference to the Spanish trajectory of Muwashshāt and azjāl which constituted the most significant Arabic contribution to the European poetry in the middle ages. Both the muwashshāt and azjāl won the admiration of the Mediterranean islanders (of Palermo and Southern Italy) and mainlanders up to Rhine and Danube. This is well-illustrated in the German Minnesang with a sizable list of German Minnesinger poets in the Middle High German literature (1050–1350) that includes, among many others, the names of Dietmar von Aist, Der Kürenberger, Friedrich von Hausen, Kaiser Heinrich VI, Heinrich von Veldeke, Albrecht von Johansdorf, Gottfried von Strassburg, Hartmann von Aue (d. between 1210 and 1220), Heinrich von Morungen, Reinmar von Hagenau (d.1210 ca.), Walter von der Vogelweide, Wolfram von Eschenbach, Friedrich von Sonnenburg, Gottfried von Neifen, Heinrich von Meissen (Frauenlob) (d.1318), Neidhart von Reuenthal (1st half of the 13th century), Reinmar von Zweter (died after 1247), Ulrich von Liechtenstein (d.1275 ca.), Johannes Hadlaub (d.1340) and Muskatblüt.  

The nineteenth-century Romantic poet Walter Scott celebrated the troubadour in his poem entitled “The troubadour” in the following way:

Glowing with love, on fire for fame,
A Troubadour that hated sorrow
Beneath his lady’s window came,
And thus he sung his last good-morrow:
‘My arm it is my country’s right,
My heart is in my true love’s bower;
Gayly for love and fame to fight
Befits the gallant Troubadour."

Even England did not remain unaffected by the trajectory. According to Bowra ‘In England where the ruling classes spoke Norman French, about 1250


there is a sudden outburst of vernacular of what looks like spontaneous song. ... What had begun in southern France became a truly European movement, and France did what she was to do more than once in later centuries by setting a standard of poetry which caught the imagination of other countries and inspired such emulation in them that to write in any other manner looked dowdy and provincial. 79

Troubadour poetry, though not widely read in English, has had a profound impact on modern Western art in general, and particularly love-poetry. 80 Modern notions of idealized romantic love can be traced back to a certain extent to the Troubadour love poets in southern France in the 1200s. 81 The Troubadours lauded love, especially the sweet pain of unattainable love, as embodied by an idealized Lady. The Troubadours had emerged in southern France at the height of the Albigensian Cathar movement and immediately following their slaughter in the Albigensian Crusade. 82

Many of the Troubadours may have themselves been Cathars or at least influenced by Cathar notions which rivaled the Catholic Church in Southern France. Eventually they were declared heretical and ultimately driven

79 Maurice Bowra, Medieval Love Song, 143.
The celibate vegetarian Cathar Elect upheld notions of non-violence, and had a rich mystical and spiritual affiliation. Certain historical links have been suggested between the Cathars and Sufi groups in Spain and Palestine. The ideal in courtly love was to embody the archetypal forces of Lover and Beloved wherein the Beloved, the woman, was to embody the ideal of the Divine Feminine, Sophia or Divine Wisdom.

The Sufi poetry, especially of Muslim Spain, North Africa and Palestine exercised some influences on the love-ideals of the troubadours. The Fideli di Amore mingled with spiritual uneasiness in the Italian trio (Dante, Petrarch and Boccaccio) has been interpreted with references to Arabian Hubb and Hamāšah, especially that of the 'Udhrite School of love (Jamil-Buthaynah, Kuthayyir-'Azzah, Tawbah al-Humayyir, et al.). St. Francis of Assissi (d. 1226), a great lover of French Troubadour songs and traditions who spoke the Provençal language, represented certain elements of Cathar and Troubadour spirituality. His poetry is very close in nature to the poetry of al-Rūmī. About 1224, St. Francis composed his Cantico del Sole —Song of the Sun. Jalāl al-Dīn Rūmī, the greatest poet of Persia, wrote numerous poems dedicated to the Sun, the Sun of Tabriz. The Saint’s crusading missions in Morocco, Damietta (Egypt), Syria and Asia Minor (chiefly aiming at converting Sultan al-Malik al-Kamil to Christianity) have possibly made him aware of the Sufi traditions of Islam. The Sultan had admiration for the man’s unusual qualities, and gave him full permission to preach to his subjects, and an entreaty that he would frequently return to visit him. The Laudes Creaturarum (known as Canticle of the Sun), sometimes hailed as the first-ever Italian poem, was composed after the saint’s journey to the East. In his early days Francis was the leader of the young troubadours of Assisi. The Odes of St. Francis, Ibn al-Fāriḍ (1181–1234), al-Shushtarī (d. 1269), Rūmī (d. 1273) and Ibn ‘Arabi, when studied comparatively, would reveal similar shades of idiosyncrasies.


Conclusion

The Arabic zajal and the Mozarabic, Spanish and Old Portuguese Jarchas as well as Old Provençal poetry have clear lines of similarities. The beginning with amatory compliments, the taghazzul, and passing smoothly into praise, the common rhyme, like that of aab, where a represents aghsan (plural of ghun), the branches, and the asmat (plural of sim), the ribbons; the similar number of strophes varying generally between five to seven, and some times five to ten in muwashshahat, corresponding to the usage among the oldest troubadours of Aquitania; the Leys d’amors wherein five to seven strophes for the canso, and five to ten strophes with one or two tornadas for the vers are used; the markaz of muwashshahah corresponding to estribillo (refrain) of the jarchas, consisting of one to four lines, and the exact case of the tornada (finida) of the troubadours are some of the most prominent points of similarities.85

Other elements of resonance include the typical personages: gadador (quirbauts), lauzenqier, qilos, envejos, vezi of the troubadours are analogous to raqib, wâshi, hâsid and gharr of the Arabs; the fictitious names (senhal) such as: Bon Vezi, Bel Esper, Mon Desir, midons, etc. of the troubadours corresponding to kinayah, such as: amali, munyatî, bughyatî, gharri, sayyida, mawlây, etc. of the Arabs: Employing a confidant or go-between as a messenger using a ring (Arabic khâtam, Old Provençal anel) as identification, and total submission of lover to his beloved, besides the beautiful ambience of poetry: spring atmosphere, gardens and flowers, beautiful birds singing in green foliage, scenes of dew, clear waters covered with water lilies, moonlit nights, glittering stars, shadows of trees, curtains, etc. Resemblance is also found in the use of diminutives (Arabic taqhûr) with the peculiar Spanish flavour, such as nusaymah, ghuzayyal, shufaifah, zughayyal, ‘umawwad, ghuwayyar, nuhaydah, duraysah, ‘uzaymah, nuwaysah, duwayrah, huwayjah, shûraybah, etc. strongly renews one of alamilo, gacelito, becito, zajalito, trabajit, pequeñito, pechitos, huecesitos, dientecillos, mujerzuelas, casitas, cosita, vinillo, etc. The prosodic-thematic trajectory had the same labyrinth of time, since both the Troubadours (Galician, Spanish, Occitan, Italian and German) and the washshahin of Muslim Spain and Syria flourished about 1100 AD, and themselves composed the melody and the words. Ready examples are Guillaume IX,86 Cercamon, Marcabru and those who followed them in


composing at first the verses and than the cansos.\textsuperscript{87}

The troubadour poetic fraternity was branded as failures or mediocrity on generic or thematic grounds.\textsuperscript{88} Nor it could be branded as archaeological treasure that would require paleographical tools to determine its aspects of beatitude (in the backdrop of post-modern troubadours, finally).\textsuperscript{89} Poetry is, as seen by Ezra Pound, a sort of inspired mathematics which gives us equations, not for abstract figures, triangles, spheres and the like, but equations for the human emotions.\textsuperscript{90} Someone who has inclined to magic rather than to science, would prefer his arcane incantations over the scientific tantrums. Every art and science has its own gods, demigods, monsters and pygmies which are sometime pigmented in usual or unusual ways. The trochaic poetry of the troubadours kindled the torch of refined love: someone who never loved must love tomorrow, and someone who has loved, must continue to love tomorrow. Be it L’aura amara of Arnaut Daniel which made Dante praise him in \textit{De Vulgari Eloquentia} (II, 2), or Rudel’s love for Countess of Tripoli, or love poems of Guillaume IX, Marcabru, Lope de Vega, the stilnovisti poets, or the Andalusian poets of \textit{Muwashshahat} and \textit{azjāl} (the celebrated Ibn Baqī, al-A’mā l-Tuṭayli, Ibn Zamrak, Ibn Sahl, Ibn Quzmān, et al.) the psychology has a common value with more or less degrees of sensitivity towards humanization of divines or divinization of humans, besides the lively topological edifice which has never been fossilized in history. If \textit{zajal} pattern’s being in vogue still today, even in English itself,\textsuperscript{91} is not to be interpreted in apologetic tunes or recondite phrases. The truth is simply a sheer beauty in emotions and words. That beauty gives history a sense of continuity and completeness, and any disregard for it would mean a falsification of universal human emotions which characterize us as humans who have a basic instinct to


\textsuperscript{88} Gregory B. Stone, \textit{The Death of the Troubadour: The Late Medieval Resistance to the Renaissance} (Philadelphia: University of Pennsylvania Press, 1994).

\textsuperscript{89} California poets David Meltzer, Roger Kamenetz, David Brink, et al are examples of Postmodern troubadours.

\textsuperscript{90} Ezra Pound, \textit{The Spirit of Romance} (London: Peter Owen, 1952), 14.

\textsuperscript{91} In English we have several examples of \textit{zajal} poems, like those composed by Notlob and Mick Green. See my \textit{The Arab-Romance Parnassus} (Aligarh: Department of Arabic AMU, 2006), chapter \textit{A trajectory on traverse}... 224–310.
love and express the feeling in beautiful words and phrases.\textsuperscript{92} History, especially the literary history of humankind, could be understood \textit{sans} any outhonoring others (the \textit{valer mas} of Spanish ethnologist Julio Caro Baroja.\textsuperscript{93} The amalgamation oomph of a powerful literary lyceum that finds itself located into an upward looking society of intermingling races seldom devoid of iconoclast frenzy, hardly oozes away. And even condemned to annihilation by some onerous acts of dogmatic onanism, the time span runs into generations, and the result is a non-evading feeling of perfidiousness. A rhapsodic literature with its placatory role in humans when enjoying plain sailing has an inbuilt tendency to outsmart the existing plaintiff sculpturesque norms, but unfortunately this phenomenon is interpreted in some sickish scrunching terms, and proves to be sitting duck for the brainwashed posterity. The tasks aimed at literary sociometry snowballed into some sagamore proportions are treated as simulation by the watercolorists of future. Here arises the question of a trover that does not shrivel before the voluminous racial and ideological maneuverings.

In the given background of Spanish Arab composers of \textit{Muwashshahāt} and \textit{azjāl}, the Hebrew poets of \textit{Muwashshahāt},\textsuperscript{94} the Occitan and Catalan troubadours, the trouvères of langue d’oil, the Italian trovatori and German Minnesingers, one finds Madame de Staël’s distinction between \textit{littératures du nord} and \textit{littératures du sud} just gone out of fashion.\textsuperscript{95}

Notwithstanding the poetic pedagogies of, say, Ovidian lineage, and prosodic and rhetoric advocacies in the name of \textit{vulgari eloquentia} (Dante),\textsuperscript{96}

\footnotesize
\textsuperscript{93} Baroja, Julio Caro., \textit{La ciudad y el campo} (Barcelona: Alfaguara 1966), 74.
\textsuperscript{96} See Dante Alighieri, \textit{De vulgari eloquentia}, edited and translated by Steven Botterill. Cambridge: Cambridge University Press, 1996. Music is discussed in conjunction with Dante's treatment of structural features of the \textit{canso} in the \textit{De vulgari} Book II, sections vii–xi. In section iv of the same book, however, Dante gives the following definition of poetry in its essence: “[Poesis . . .] nihil aliud est quam fictio rethorica musicaque poeta.” This can be translated, “Poetry is none other than an invention poetically expressed according to rhetoric and music.”

\normalsize
conpondre dictatz (Raimon Vidal), and speculative works of other modistae in Latinity, the practical poetics in non-adulterated vulgaria turned to the trajectory fathered by, say, Ibn Quzmán and his fellowmen in Andalusia.