

The Kharjas

- S128 LIU, Benjamin M., & James T. MONROE. *Ten Hispano-Arabic Songs in the Modern Oral Tradition: Music and Texts*, University of California Publications in Modern Philology, 125 (Berkeley: California UP, 1989, viii+101 pp.).

Ten interesting texts, many of the *khamriyya* (wine-song) variety, are used as evidence to sustain familiar hypotheses incorporating such startling claims as that 'the direction of the influence was from medieval Romance to Arabic music' (p.32). An English translation is given of chapters 10 and 11 of a text by al-Tifāshī (13th c.) on the art of music (pp.35-44).

- S128.1 Review by R. Hitchcock, *La Corónica*, 23:1 (Fall 1994), 79-80.

Suggests that the texts 'have been used to substantiate claims that go far beyond the evidence that they themselves could conceivably be believed to provide' (p.80).

- S129 LÓPEZ ESTRADA, Francisco. *Introducción a la literatura medieval española*, 4th ed. (Madrid: Gredos, 1979, 606 pp.). Chapter 10: 'La lírica popular y tradicional de la Edad Media' (pp.266-99).

Establishes a literary context for the *kharjas*. Useful, sober presentation, thoroughly revised from the previous editions.

- S130 — (ed.). *Poesía medieval castellana*, Temas de España, 153 (Madrid: Taurus, 1984). 'El caso de la lírica mozárabe: la muguasaja y el zéjel', pp.162-73.

Uses Sola-Solé in this presentation of this poetry to the general reader. The problems of interpretation are not, therefore, addressed.

- S131 LÓPEZ-MORILLAS, Consuelo. 'Was the *Muwashshah* Really Accompanied by the Organ?', *La Corónica*, 14 (1985-86), 40-54.

Goes beyond the question posed in the title and examines the musical performance of the *muwashshah*. Provides evidence of musical accompaniment for one Hebrew *muwashshah*, and provisionally concludes that *urghūn*, in a passage in Ibn Sanā' al-Mulk's *Dār at-tirāz*, referred to a stringed instrument rather than to an organ.

- S132 —. 'Las jarchas romances y la crítica árabe moderna', in *Actas del VIII Congreso de la Asociación Internacional*

Books and articles in European languages

de Hispanistas, Brown University, 22-27 agosto 1983, ed. A. David Kossoff et al. (Madrid: Istmo, 1986), II, pp.211-18.

Breaks new ground by bringing to the knowledge of non-Arabic readers the studies and perspectives of Arabic scholars writing in Arabic on the subjects of Andalusian literature in general, and of the *muwashshahāt* in particular.

- S133 —. 'Perspectivas árabes sobre las jarchas romances', in *Poesía estrófica* (1991), S50, pp.233-42.

Significant insights into Arabic scholarship on the *kharjas*, thus filling a notorious lacuna. A full, transliterated bibliography is supplied (pp.241-42).

- S133 bis LORENZO GRADÍN, Pilar. *La canción de mujer en la lírica medieval*, Monografías da Universidade de Santiago de Compostela, 154 (Santiago de Compostela: Univ., 1990, 244 pp.). 'Textos mozárabes', pp.22-29.

Kharjas are referred to in the thematically organized chapters.

- S134 MAKKĪ, Mahmūd 'Alī. 'Una antología inédita de *muwaššahāt* del siglo XVI', in *Poesía estrófica* (1991), S50, pp.243-49.

The virtually unknown author is the Egyptian as-Sakhāwī whose two-volume work (in separate libraries in Istanbul) contains 213 *muwashshahāt*. All the Andalusian ones are known. About 60 hitherto unknown *muwashshahāt* of Ibn Sanā' al-Mulk are recorded in the MS (vol. II). An important discovery.

- S135 MALACHI, Zvi. 'Observations on the *Harḡas* in Hebrew Poetry', in *Poesía estrófica* (1991), S50, pp.251-58.

The subjects addressed are 'the nature of the love-affair in the *kharjas*' and the presence of the *kharja* in sacred and ceremonial Hebrew poems.

- S136 *MENOCAL, María Rosa. 'The Singers of Love: Al-Andalus and the Origins of Troubadour Poetry', unpublished PhD thesis (Univ. of Pennsylvania, 1979). *Dissertation Abstracts International*, 40A (1979-80), 1456.

The Kharjas

- S137 —. 'Close Encounters in Medieval Provence: Spain's Role in the Birth of Troubadour Poetry', *Hispanic Review*, 49 (1981), 43-64.
A thought-provoking and ultimately favourable review-article on Roger Boase, *The Origin and Meaning of Courtly Love: A Critical Study of European Scholarship* (Manchester: UP, 1977). Ranges ethereally through the realms of Spanish Arabism, touching on many of the major literary controversies of the century. Lengthy bibliographical footnotes on the *kharjas* and on Hispano-Arabic poetry (p.52).
- S138 —. 'The Etymology of Old Provençal "trobar", "trobador": A Return to the "Third Solution"', *Romance Philology*, 36 (1982-83), 137-48.
A scholarly study, firmly espousing an Arabic etymon, and thereby vindicating Ribera (S173).
- S139 —. *The Arabic Role in Medieval Literary History: A Forgotten Heritage* (Philadelphia: Univ. of Pennsylvania Press, 1987, xvii+178 pp.).
A remarkable and passionate, though at times uncomfortably phrased, book in which the nature of the *kharjas* and the polemic they have inspired play a prominent role (p.19; chapters 3 and 4, pp.71-113). A stimulating and provocative *point de départ*.
- S140 —. 'Bottom of the Ninth: Bases Loaded', *La Corónica*, 17: 1 (Fall 1988), 32-40.
Compulsive reading, if only to determine the relevance of the title. Raises a number of pertinent and fundamental questions, whilst lamenting that students of *kharja* studies (a phrase here subjected to scrutiny) appear to persist in shooting themselves in the foot. An earlier version, 'What Do we Do Now: Beyond *Kharja* Studies', was delivered to the MLA Convention in 1987.
- S141 MILETICH, John S. 'Early Medieval Iberian Lyric and Archaic Croatian Folk Song', *La Corónica*, 19:1 (Fall 1990), 83-95.
Fascinating and pioneering comparative study opening the way for further research. The *kharjas* quoted with sentiments similar to those found in Croatian songs are nos 33, 39, 42, 45, 40b, and 25b.

Books and articles in European languages

- S142 MINKARAH, Eleanor C. 'A Note on the Origin of the *Zéjel*', *Studies in Medieval Culture*, 10 (1977), 111-20.
Examines succinctly the known theories, and concludes that 'of all the poetry offered as possible sources of the zejelesque form, only the Arab tradition offers complete poems which fit the form' (p.11). Provides transliterated text (78 lines) of a hitherto unrecognized 'pre-*muwashshaha*'. Limited bibliography.
- S143 MONROE, James T., ed. & trans. *Hispano-Arabic Poetry: A Student Anthology* (Berkeley: Univ. of California Press, 1974, xviii+402 pp.).
An epoch-making and influential assemblage of representative texts in Arabic script of selected poems by prominent Hispano-Arabic poets with facing-page versions in English, footnotes, glossary, and introductory essay. The collection includes several *muwashshahas* and *zejels*, one, by Al A'mā al-Tuṭūlī, with Romance *kharja* (pp.248-50, *kharja* 21).
- S143.1 Review by M. A. MANZALAOUI, *Medium Aevum*, 49 (1980), 288-91.
Dwells mainly on Monroe's opinions of Hispano-Arabic strophic verse, and on the whole favourably.
- S143.2 Review by J. Derek LATHAM, *Islamic Quarterly*, 18 (1974), 103-06.
Counsels caution for potential users of this anthology. The translations should not be accepted without question. Judgments on the *muwashshaha* and *zajal* may need to be changed 'before long'.
- S144 MONROE, James T. 'Studies on the *Ḥarḡas*: The Arabic and the Romance *Ḥarḡas*', *Viator*, 8 (1977), 95-125.
Listed provisionally as 162. The transliterated texts of 44 Arabic *kharjas* are provided, 35 drawn from the *Jaysh at-tawshih* of Ibn al-Khaṭīb, together with English translation, Spanish calque and rhythmic parallel culled from Spanish popular poetry, where located. An instructive research instrument, although the bold claim that 'the metrical system of these poems, like that of the Romance *kharjas* [...] is predominantly of the Romance type' (p.125) has not gone unchallenged.