

*du Khanat de Khokand*, Paris 1889; L. J. Newby, *The empire and the khanate. A political history of Qing relations with Khoqand c. 1760-1860*, Leiden 2005; V. M. Ploskikh, *Kirgizy i Kökandskoe Khanstvo*, Frunze (Bishkek) 1977.

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## Muwashshah

**Muwashshah** is a genre of strophic poetry composed mainly in formal Arabic that originated in al-Andalus at the end of the third/ninth century. While *muwashshah* is the name of the genre; a single poem in that genre is called a *muwashshaha* (pl. *muwashshahāt*). It is held that the *muwashshah* spread to the East of the Islamic world in the fifth/eleventh century. The *muwashshah* cannot be qualified as a literary genre only. From the beginning music and performance have been two of its most distinctive, if not constitutive, features. The *muwashshah* should therefore be considered a “musico-poetic form” (Reynolds, 35) or genre.

### 1. THE MUWASHSHAḤ IN AL-ANDALUS

The Andalusī *muwashshah* tradition reflects the very fluid cultural, linguistic, and ethnic fabric of the Peninsula. It also brings together women’s and men’s voices, the learned and the less educated, the vernacular and the non-vernacular, the religious and the secular, and music and poetry, as well as written and oral culture. Although the genre is rooted in the Arabic literary and musical tradition, it was readily adopted by poets composing in other languages, especially in Hebrew by Andalusī Jews.

According to the poet and historian Ibn Bassām (d. 542/1147), the genre was

invented by the blind poet Muḥammad b. Maḥmūd (or Ḥammūd) al-Qabrī, also known as Muqaddam b. Mu‘āfā l-Qabrī, the court poet of the Umayyad *amīr* of Córdoba ‘Abdallāh b. Muḥammad (r. 275–300/888–912). Another tradition, also relayed by Ibn Bassām, has it that the poet and anthologist Ibn ‘Abd Rabbih (d. 328/940), author of the encyclopaedia *Kitāb al-‘iqd al-farīd*, was the first to create such a poem. No *muwashshahas* by either of them appear to have survived. The earliest preserved *muwashshaha* was composed by the Sevillian grammarian Abū l-Qāsim Ibn al-‘Aṭṭār (d. 387/997; Jones, *Tenth*, 232). The form was probably practiced earlier, but at first authors were wary to include *muwashshahas* in their written works. For this reason, textual evidence may not be a reliable criterion for establishing a date for the emergence of the *muwashshah* in al-Andalus.

One of the early practitioners of this art was Ibn Mā’ al-Samā’ (d. c.421/1030), who was active during the first period of the *mulūk al-ṭawā’if* (“party kings”), in the fifth/eleventh century. Ibn Bassām describes him as an excellent *washshāḥ* (“*muwashshah* poet”). Other famous *muwashshah* poets from this period are Ibn al-Labbāna (d. 507/1113), who worked as court poet at the service of al-Mu‘tamīd b. ‘Abbād of Seville (r. c.461–84/c.1069–91), and Muḥammad b. ‘Ubāda al-Qazzāz (fl. second half of the fifth/eleventh century), a prolific *washshāḥ*. For the latter, seventeen *muwashshahas* are extant. Some of al-Qazzāz’ *muwashshahas* were falsely attributed to Ibn Mā’ al-Samā’. Two *muwashshah* poets stand out from the Almoravid period (454–541/1062–1147): Ibn Baqī (d. 540/1145–6 or 545/1150–1) and his idol al-A‘mā l-Ṭūṭīlī (d. 525/1130–1), who were revered by their contemporaries and