

***Kharja*-LIKE ENDINGS IN HEBREW WEDDING POEMS FROM MUSLIM SPAIN**

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The *kharjas* of Hebrew and Arabic strophic poems (*muwashshahat*) from Muslim Spain have long been a fascinating, not to say contentious subject for scholars from a variety of disciplines. And no wonder: with their echoes of the spoken language of al-Andalus, and their often intriguing similarities to Galician-Portuguese *cantigas de amigos* and Troubadour love lyrics, the *kharjas* are a provocative and alluring element in the secular poetry of Muslim Spain. They are, as one medieval authority called them, the “salt and sugar” of the strophic poem, its “musk and amber.” Some of the most renowned Hebrew poets of Muslim Spain used *kharjas* to conclude Hebrew poems on the subjects of wine, love, and panegyric. But because *kharjas* were, by definition, non-Hebraic in nature, they were not included in Hebrew poems destined for the synagogue, even when other elements of the strophic form were clearly in evidence. Nevertheless, the Hebrew poets were not willing to give up their “salt and sugar” altogether, and in their strophic poems for the synagogue, at times composed *kharja*-like endings in Hebrew that resemble the true vernacular *kharjas* (in Romance and colloquial Arabic) in everything but language. This paper seeks to demonstrate the presence of these “*kharja*-like” elements in a group of Hebrew wedding poems by Judah Halevi and Moses ibn Ezra, and to analyze the affinities between these poems and the highly popular secular *muwashshahat*.