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as follows: 'He who loves, remains chaste, knows how to keep silent about his love, and dies.'

Galmés de Fuentes quotes a sixteenth-century Spanish sonnet 'No me mueve, mi Dios, para quererete', which expresses the idea that man longs for God not because of the threat of Hell or the promises of Heaven, but because of his love for God. This principle had more or less been developed by Ramon Llull and the Arabic poet Ibn 'Arabi (1165-1240). The latter said in a poem: 'The deliciousness of Heaven is equal to the vexations of your Hell: the love which you have in me does not diminish with the punishment nor increases with the reward, all that you prefer in me, this only I shall love, this only.'

The equation between love, the action of loving, lover and beloved coming together in the beloved is to be found with the Arabic poet Ibn 'Arabi as well as in Ramon Llull's work: 'amor, amar, amic, e Vmat se conveneja tan fortment en l'Amat, que una actuallitat són en essència' ('they are coming together so narrowly in the Beloved, that they are an actuality in essence'). Also the love for not being is a well-known theme in mystical love, present in both Ibn 'Arabi and Ramon Llull. Other themes of mystical love treated in this chapter are amorous melancholy, prayer without complaint, being clothed in shabby clothes, symbolic intention of vulgar reality, the beloved represented in me/visible things, the seas of love, the encounter with lions, the folly of love, and the pangs of love, and the wine theme (pp. 103-110).

Chapter 6 deals with a whole range of linguistic peculiarities of this Catalan treatise, for instance, the impersonal use of the second-person singular (pp. 151-159). In its second part, the style of the treatise is discussed: repetition, rhythmic parallelism, lexical creations, and strange words such as 'bonificatviament', 'bonificablement', 'sobrecogitament' and 'sobredobladament' (pp. 160-162).

Chapter 7 is dedicated to the conclusions, which are built up around the following subjects: the context of the treatise Llibre d'amic e amat, diving love and courtly love in the Llibre, style, anti-Arabic biases, the biblical 'Song of Songs', and the poetry by the Duecento Italian Franciscan poet Jacopone da Todi (d. ca. 1306). The conclusions are rounded off by saying that Ramon Llull lived on the island of Majorca which had been deeply influenced by Muslim ideas, and was — because of its location in the Mediterranean — in constant contact with the various cultural centres. This leads to circumstantial proof of the possible Arabic influence on Ramon Llull's ideas about mystical and courtly love.

We should be grateful to Álvaro Galmés de Fuentes for comparing the themes from Arabic and other literature with those of Llull's treatise. I hope it will be a further incentive for both Arabists and Romanists to read this famous treatise and to further appreciate the importance of this Catalan scholar.

Amsterdam, November 2002

Arie Schippers


This volume is not a normal volume in The Cambridge History of Arabic Literature series — and not only because all the contributors work at an American or Israeli university, as though there were no specialists in this field in Europe or the Arab world. This was, however, probably not done on purpose and was not a kind of aggressive American Academic politics.

This volume introduces a new concept of literary history, a regional rather than a linguistic one: it deals not only with the Arabic literature of al-Andalus, but also with the Hebrew, Latin and Romance literatures of al-Andalus. As an Arabist, a Hebraist, a Romanist and a specialist on al-Andalus, I appreciate this approach very much. I consider it also one of my tasks to study the medieval literatures of Spain and other southern European regions in an integrated manner.

Moreover, this volume deals not only with literature, but also with architecture, language, music and philosophy; and not only with individual literates, but also with philosophers, mystics and scientific translators. On top of that, it encompasses not only al-Andalus, but also Sicily; and not only individual literates, but also such minority groups as Mozarabs, Arabized Jews, Sephardim and Moriscos (see Part V). The two last-mentioned groups indicate that not only is al-Andalus during the period 711-1492 dealt with, but that the period after 1492 is not left unmentioned. All this indicates a new concept compared with the other volumes of The Cambridge History of Arabic Literature. However, a chronological historical overview of the literature of al-Andalus — which one would expect to find in a traditional history of literature — is not provided.

The book starts with an introductory chapter ('Visions of al-Andalus') written by María Rosa Menocal; this is followed by a piece on the Umayyad palace ('Madinat al-Zahra') by D.F. Ruggles. After almost each chapter, we find this kind of digression on architectural objects. This perhaps reflects the holistic approach employed by the editors. Similarly, Part I — which is on cultural subjects (Chapters 2-6 about the language situation of al-Andalus, music, spaces and architecture and love) — ends with 'The Great Mosque of Cordoba' by D.F. Ruggles (p. 159).

Part II focuses on what should be the main subject of the book, and deals with such literary genres as the muwashshah in an article by Tova Rosen (Chapter 7), the maqāma in a piece by the late, greatly missed Israeli scholar Rina Drory (Chapter 8), and the qaṣīda in an article by Beatrice Gründler (Chapter 9), a specialist on the Arabic panegyric (madhī). Especially in Chapters 8 and 9 the Arabic Andalusian literary
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history is matched with that of the Hebrew counterpart, which makes sense because the ‘new’ Hebrew literature which originated in al-Andalus followed the Arabic literary themes from nearby. The two Israeli women give a balanced account of the Arabic Andalusian literature in connection with the Romance literatures and medieval Iberian Latin history is matched with that of the Hebrew counterpart, which makes sense because the ‘new’ Hebrew literature which originated in al-Andalus followed the Arabic literary themes from nearby. The two Israeli women give a balanced account of the Arabic Andalusian literature in connection with the Romance literatures and medieval Iberian Latin

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parts (not taking into account V, which is a translation) include many other subjects. The individuals mentioned in Part III should have included important poets such as Ibn Khaﬁja — the most important Arabic Andalusian poet — and Ibn ‘Ammār, al-Mu’tamid, Ibn Sāra and Ibn Sahl. Among the Hebrew poets one would have expected to ﬁnd Samuel ha-Nagid, Solomon ibn Gabirol or even Todros Abū l-‘Afīya. When listing philosophers one would have expected Ibn Rushd. When dealing with Romance literatures, it would have been equally important to mention Occitan literature, since the troubadours lived not only in Provence, but also in northern Spain and even in Toledo. And what about Galician-Portuguese and Castillian literature? An important subject in terms of the heritage of Andalusian literature is not only Ladino or Aljamia literature, but also the impact of Hebrew Andalusian literature on Provence, and then on Italy, where in the time of the Italian dolce stil novo Immanuel of Rome (1261-1328) was a Hebrew poet in the Arabic tradition and at the same time an Italian poet.

Amsterdam, November 2002

Arie SCHIPPERS

CHRISTELIJK SYRIE


Depuis les annees quatre vingt Ignacio Pein a publie plus-

ieurs articles au sujet de l’architectue et Part paleochretien en Syrie, ainsi qu’un livre (El arte cristi ano de la Sira biza-

rina, Madrid 1996). Dans son livre le plus recent il a expose

sa connaissance impressionante au sujet de la Syrie chréti-

tienne dans une forme plus compacte et arrangee autour du

theme central du pelerinage. Une photo du site repuh de

Qal’at Sem’an orne la couverture, cependant la Syrie a beau-

coup plus a offrir a ceux qui s’interessent a la tradition chre-

tienne en ce pays, qui s’est transmise sans interruption pen-

dant des siecles et qui est toujours bien vivante.

L’auteur commence par une introduction sur les interes-

sieurs du peuple syrien. Bien sur les Syriens chrétiens ont

venu des saints et saints qui étaient egalement connus autrefois dans le monde occidental, mais aussi ses saints locaux

comme, par exemple, saint Wilan de Homs. Plusieurs d’entre eux ont obtenu une importance supranationale, comme saint

Simeon, le plus celebre des moines stylites, saint Serge, qui

a ete enterré a Rassafa, et son compagnon saint Bacchus, jamais le sephard de ce dernier se trouvait a Barbagasos-Mes-

quienia. L’auteur fait un sommaire des saints veneres, avec leurs
dieux de culte, des objets et inscriptions referant aux saints

concernes, les biographiues et les notes.

Le deuxieme chapitre expose l’attitude pour les reliques, un

sujet d’un interet assez general, mais place dans le contexte

syrien a cette occasion. Le pelerinage liturgique est traité

ensuite (Ch. III) ainsi que les us et coutumes des pelerins

(Ch. IV) et les hosteries (Ch. V). La hagéie partie de ce

livre est dedie aux lieux de pelerinage eux-memes. L’aut-

eur fait une distinction entre les sanctuaires internationaux

(Ch. VI), les sanctuaires nationaux (Ch. VII) et les sanctuaires

regionaux (Ch. VIII). Le premier groupe consiste en sanc-

tuaires ou les traces physiques de leur passe ont ete presque

ou totalement effaces, comme par exemple la basilique de

Saint-Jean Baptiste et la cathedrale de Marmiyny a Damas,