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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 quererte', 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 'Amat se convenien tan forment en l'A'amat, que una actualitat 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 infu.sed science and knowledge of the beloved. The chapter closes with some of the Christian motives in the treatise.

The first sections of Chapter 3 ('Courtly Love in the Arabic world and in the treatise Llibre d'amic e amat') deal with courtesy or courtly love in the Arabic world in various periods, ranging from pre-Islamic times, through the Hijází period, eighth-century Iraq and ninth-century Baghdad, to courtly love in al-Andalus (pp. 95-102). There then follows a comparison between the amorous poetic code of Arabic 'courtly love' and Llullian mystics, with chapters on obedience and amorous service, delicious suffering, love without recompense, death of love, secret of love, communication by signs, falling in love as a result of hearing, the themes of albada (love song at daybreak), evocation of spring, the disturbing chorus of the lovers, the noisy manifestation of the pangs of love, and the wine theme (pp. 103-150).

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 'bonificativament', 'bonificablement', 'sobrecogitament' and 'sobredobladament' (pp. 160-182).

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, divine 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 agressive 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 chronologically 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 muwáshshah in an article by Tova Rosen (Chapter 7), the maqáma in a piece by the late, greatly missed Israeli scholar Rina Drory (Chapter 8), and the qasída in an article by Beatrice Gruendler (Chapter 9), a specialist on the Arabic panegyric (madā'il). Especially in Chapters 8 and 9 the Arabic Andalusian literary
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 persons distributed over the fields of Arabic (Islamic), Hebrew, Latin and Romance. A brief biography of several Andalusians is given. I will give a short characterization in order to show the different fields to which they belong: Ibn Hazm, Ibn Quzman (poet in classical and vernacular Arabic), Ibn Zaydun (Classical Arabic Poet), Ibn Tufayl (Arabic philosopher and author of a Hayy ibn Yaqzan story), Ibn Arabi (philosopher and philosophical and mystical poet), Ramon Lull (scholar who published in Arabic, Latin and Catalan) and Ibn al-Khatib (Classical Arabic literate and vizir). Part III ends with an article on architecture: 'The Dual Heritage in Sicilian Monuments' by D.F. Ruggles (p. 373).

Part IV (Chapters 20-22) is devoted to Sicily. Karla Mallette in her article 'Poetics of the Norman courts' (p. 377) mentions Arabic Sicilian poetry and a poem from the Italian Sicilian school integrated into the culture of the court of Frederick II (1194—1250). The Arabic poet Ibn Hamdis is dealt with by William Granara in his article 'Ibn Hamdis and Tawq al-Hammad', Moses Ibn Ezra (Hebrew poet and literary theoretician), Judah Halevi (Hebrew poet and Jewish philosopher), Petrus Alfonsi (translator into Latin of stories of oriental origin, Christian convert of Arabized Jewish origin, scientist), Ibn Shuwayd's ambivalent qaṣīda and Ibn al-Zaqqak's nature qaṣīda. The last chapter is followed by an excursus on architecture and explains how these courtly spaces (e.g. a summer residence for Arabic kings) are mentioned in literature: 'The Aljaféria in Saragossa and Taifa Spaces' by Cynthia Robinson (p. 233), who recently published her own book on a related subject.

Part III (Chapters 10-19) deals with individual 'Andalusi' and comprises essays about the Mozarabs by H.D. Miller and D.F. Ruggles on 'Mudejar Teruel and Spanish identity' (p. 373), the Sephardim by Samuel G. Amistead (p. 455), and Beatrice Gruendler does a good job in mentioning also Hebrew poetry in her piece on the Hebrew poets one would have expected to find Samuel ha-Nagid, Solomon ibn Gabirol or even Todros Abu'l-'Afiya. 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 Aljamiado 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

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