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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 l’amat se convenen tan fortment en l’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 love, the encounter with lions, the folly of love, and the infused science and knowledge of the beloved. The chapter closes with some of the Christian motives in the treatise.

The first sections of Chapter 5 (‘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 Hijâzí 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 albarda (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. 103-180).

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 ‘bonificatiment’, ‘bonificablement’, ‘sobrecogiment’ and ‘sobredoblament’ (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 Duecènto Italian Franciscan poet Jacopone da Todi (d. ca. 1306). The conclusions are reached 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 Àlvaro 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.
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 "muwashshah" and "maqamah," and Beatrice Gruendler does a good job in mentioning also Hebrew poetry in her piece on the "Al-Ta'ai," which after a general introduction is essentially orientated towards Ibn Darraj al-Qastalli’s classical "qasida," Ibn Shuwayd’s ambivalent "qasida" and Ibn al-Zaqqāq’s "nature qasida." 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 Alifaería 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’ 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 (Islamic jurist and author of the "Tawq al-Hamāma"), Moses Ibn Ezrā (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 Quzmān (poet in classical and vernacular Arabic), Ibn Zaydūn (Classical Arabic Poet), Ibn Tufayl (Arabic philosopher and author of a "Hayy ibn Yaqzan" story), Ibn ‘Arabi (philosopher and philosophical and mystical poet), Ramon Llull (scholar who published in Arabic, Latin and Catalan) and Ibn al-Khattāb (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 the poetry of nostalgia’ (p. 388), while Thomas E. Burman occupies himself with ‘Michael Scot and the translators’ (p. 404). Part IV ends with the usual architectural digression by D.F. Ruggles on ‘Mudejar Teruel and Spanish identity’ (p. 413).

Part V (Chapters 23-26) is entitled ‘Marriages and exiles’ and comprises essays about the Mozarabs by H.D. Miller and Hanna E. Kassis (p. 417), the Arabized Jews by Ross Brann (p. 435), the Sephardim by Samuel G. Amistead (p. 455), and the Moriscos by Luce Lopez-Baralt (p. 472); Part V presents a translation into English of Ibn Zaydūn’s famous ‘Nūniyya’ (poem in N) by Michael Sells (p. 491). The book ends with an index of names and subjects.

The book certainly fills a gap in the sense that hitherto there was no written history of Andalusian literature which dealt with the Arabic Andalusian literature in connection with other Andalusian literatures, such as Hebrew Andalusian literature, the Romance literatures and medieval Iberian Latin literature; also the references to the courtly setting of literature by means of the many architectural digressions are an original and useful idea. My impression is that the concept behind this book is a worthy one; that this procedure has led to many lacunae. The section which is exclusively devoted to Arabic (and Hebrew) literature is Part II. The other 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 Khaḍẓā — the most important Arabic Andalusian poet — and Ibn ‘Amrām, 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-‘Alīya. 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 literatures, 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