Schippers, A.

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Between the two, crops up more than once. Balbas's 'Cities Founded by the Muslims in al-Andalus' (p. 265), and Leopoldo Torres Balbas's 'Cities Founded by the Muslims in al-Andalus' (p. 265). The theme of continuity between late Roman and Islamic urban structures, and whether there was a break between the two, crops up more than once.

Mikel de Epalza's 'Four Questions in Connection with Ibn Hafsun' (p. 291) deals with the rebellion of Ibn Hafsun, which was considered by Manuel Acien Almansa as an expression of the resistance of the Visigothic feudal lords to Muslim administration, and deals with questions of feudalism and ethnicity. Alberto Canto García's article 'From the Sikkat al-Andalus to the Mint of Madinat al-Zahra' (p. 329) deals with numismatics and currencies. Then there are two articles on the development of cities in al-Andalus: Alfonso Carmona González's 'From the Roman to the Arab: the Rise of the City of Murcia' (p. 205), Sonia Gutierrez Lloret's 'From Civitas to Madina: Destruction and Formation of the City in South-East al-Andalus' (p. 217), and Leopoldo Torres Balbas's 'Cities Founded by the Muslims in al-Andalus' (p. 265). The theme of continuity between late Roman and Islamic urban structures, and whether there was a break between the two, crops up more than once.

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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 Lull 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 Lull's work: 'amar, amar, amic, e Amat se convenen tan fortment en l'A-mat, 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 Lull. 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 the 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 Lullian 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 themes (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 'bonificatивament', 'bonificablement', 'sobrecogitament' and 'sobreobladament' (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 Jacobone da Todi (d. ca. 1306). The conclusions are rounded off by saying that Ramon Lull 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 Lull'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 Lull'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 Marranos (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 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 ('Medinat 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 *meerwaaduh* in an article by Tova Rosen (Chapter 7), the *magâma* in a piece by the late, greatly missed Israeli scholar Rina Drey (Chapter 8), and the *qasida* in an article by Beatrice Gruendler (Chapter 9), a specialist on the Arabic panegyric (*modih*). Especially in Chapters 8 and 9 the Arabic Andalusian literary