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MENOCAL, Maria Rosa, Raymond P. SCHEINDLIN, and Michael SELLS (eds.) — The literature of Al-Andalus, (The Cambridge History of Arabic Literature) Cambridge (etc.): Cambridge University Press, 2000 (IX, 507 pp.; ill.; 24 cm) ISBN 0-521-47159-1.

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 ('Madīnat al-Zahrā') 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 Gruendler (Chapter 9), a specialist on the Arabic panegyric (*madīḥi*). 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 *muwashshah* and *maqāma*, and Beatrice Gruendler does a good job in mentioning also Hebrew poetry in her piece on the *qaṣīda*, which after a general introduction is especially orientated towards Ibn Darrāj al-Qaṣṭallī's classical *qaṣīda*. Ibn

Shuhayd's ambivalent *qaṣīda* and Ibn al-Zaqāq'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 Aljateria 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 'Andalusī' 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-Ḥamāma*), 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 Quzman (poet in classical and vernacular Arabic), Ibn Zaydūn (Classical Arabic Poet), Ibn Tufayl (Arabic philosopher and author of a *Ḥayy ibn Yaqzān* story), Ibn 'Arabi (philosopher and philosophical and mystical poet), Ramon Llull (scholar who published in Arabic, Latin and Catalan) and Ibn al-Khatīb (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 'Poetries 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 Hamdīs is dealt with by William Granara in his article 'Ibn Hamdīs 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. Kassir (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, but 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 Khafāja — the most important Arabic Andalusian poet — and Ibn ʿAmmār, al-Muʿtamid, Ibn Šāra and Ibn Sahl. Among the Hebrew poets one would have expected to find Samuel ha-Nagid, Solomon ibn Gabirol or even Todros Abu'l-ʿAlīya. 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 Castilian 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.

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