

The Arab section of the survey follows the pattern of the main portion as closely as feasible. As *entrée en matière* we have the impressions made by the Cordovan court upon John of Gerze, envoy of Otto I; there follows a survey of historical and literary developments from the Moslem conquest of Spain to the abolition of the Cordovan caliphate. At this point comes a discussion of the *Dove's Neck Ring* of Ibn Hazm—one of the few pages of this section which recall the perceptive critical passages (such as those on the *Rhythmus of Modena* and on *Ruodlieb*) which, earlier in this volume, enliven the drier factual manner of the bulk of the exposition. With the courts of the *reyes de las taifas* — the nearest equivalent to the feudal signorial courts — the author is able to return to the identical method of regional survey which he uses in the earlier sections. This portion ends with an account of the two strophic forms of Spanish Arabic poetry, the *muwashshah* and *zajal*, followed, very abruptly, by a page on Sicily. It is a very great boon to have, after this, a bird's-eye view of the arguments for and against Arab influence upon mediaeval courtly literature. This includes a history of the controversy, beginning as far back as the sixteenth century, with Barbieri's supposition that rhyme is of Arabic provenance. Professor Bezzola divides the question into the study of genres, themes, and motifs on one hand, and of verse forms on the other, and ends with a carefully balanced judgement of his own.

It is often said that a reader is impressed by a work of synthesis until he comes to the topic he knows something about — when his eyes open to the deficiencies. If I say that this happened in my own reading of this volume, I must immediately qualify this criticism by emphasizing that the Arab portion of the work is marginal to the whole scheme. This may be the least sound portion of an impressive work, but it is not the weakest link in the chain, since it is only a pendentive to it.

It is stimulating to have a view of a fragment of the literary history of Arabic as seen by a comparatist with a general interpretation of cultural developments in mind; but, perhaps inevitably, there are distortions of vision which irritate. It is not clear if the purpose of this survey is pure comparison, or whether it is intended to throw light on the question of influences; in either case, one calls in doubt the delimitations and proportionate treatments of the topics discussed. Arab

Europe was not culturally a separate entity in the Arab world; as much as any other portion, it shared the heritage of Islamic civilization, and such new developments as affected Arab culture in general in the centuries reviewed. Professor Bezzola, by dealing only with the specific contribution of Spain, without filling in the background into which it fitted, gives it a false emphasis.

This does injustice to the Arab literature of Spain itself; thus though he accords it the priority for fully developed stanzaic verse, he does not (as Pérès and others have done) recognize the particular emphasis given in Spain to specific themes such as the description of gardens, and the use of flower symbolism. He does not sufficiently bring out the way in which Arab Spain made for itself out of the culture of the eastern Caliphate the stimulus of an admired and emulated model — thus though he does broach the subject (pp. 169 f.) as well as mentioning some of the comings and goings of texts, traditions, and scholars between Spain and the east (pp. 159, 163, 167, 170—71). This is regrettable, because the Spanish situation would throw light upon Bezzola's own view that classical culture played a similar rôle in mediaeval European secular developments. Presumably in an attempt to justify the ending of the survey with the eleventh century, we are told that 'La grande période de la littérature, de la philosophie et des sciences arabes en Espagne ira du xe au xie siècle.' Yet Bezzola himself reminds us that Ibn Quzman, in whom he is particularly interested, lived to 1160, and the statement ignores three giants: Averroes (1126 — 98), Ibn 'Arabî and Mûsa ibn Maymun (Maimonides), to whom no one, surely, will deny the status of an Arabic philosopher. Professor Bezzola, like so many western observers, fails to understand the peculiar way in which Islamic civilization was at one and the same time so heterogeneous in its elements, and yet so uniquely itself; thus one cannot consider Ibn ul-Qūtiyyah's history as representing a 'non-Arab' point of view (p. 171) simply by reason of the historian's being the son of a descendant of Witiza. The respected position which a poet was accorded at Arab courts is emphasized (p. 175), but although Professor Bezzola, in this same context, recognizes the existence of poetic taste among the middle classes, he reveals no awareness of a prime difference between

Arab and European culture at that time — the importance of cities in the first of the two. Ibn 'Abdi Rabbihi published (p. 166) 'tout un recueil composé de vers érotiques toujours suivis de poésies religieuses', Al-Zubayrī is known (p. 168 n 2) for religious and moral poems as well as poems of *fin' amors* : but the Arabic secular tradition was altogether very much more closely knit with religious considerations than such passing remarks show — as closely as it was also with linguistic studies, which receive scant treatment. Ibn Hazm not only, like Andreas Capellanus, ends his treatise with a *retraccioun*, but also begins it with one, using — as Chrestien de Troyes does in his *Lancelot*, words which lay some responsibility for the work upon the person who requested it. If the *Dove's Neck Ring* can be looked upon as a study in 'comparative love', is it entirely fortuitous that its author, a totally 'committed' Moslem theologian and a keenly observant humanist, should have written, in his *Kitāb ul milāl wan-nihal*, one of the world's first works on comparative religion ?

The details of literary and political history are not always exact, and are sometimes not stated in the clearest fashion. A reader not familiar with Arabic history will be puzzled by the incomplete reference on p. 156 to the 'premier Umayyade [sc. first Umayyad ruler of Spain] Abd el-Rahman Ier (776 — 788)', especially as the next page refers to him as the nephew of the 'dernier calif umayyade [i.e. of the East], Marwan II (1750)', while p. 165 speaks of Abd ur-Rahmān III as the first Umayyad [i.e. of the West] to adopt the title of caliph. Well may Professor Bezzola warn us at the outset (p. 153 n 1) that the transliteration of names follows no uniform method : we have *rechez* for *rajaz* (p. 159), *Asdi Ibn Hani* for Ibn Hānī' al Azdi (p. 168), *Amoish* for Al-Mu'izz (p. 168), and, throughout, the impossible form *Ibn 'Abd al-Rabbihi* for Ibn 'Abdi Rabbihi. The title of the *Sakuntala* is spelt in two different ways within the space of four lines (p. 190 n. 3). Misprints which would normally be unimportant can in a work of such a nature be a trap to the uninitiate: among names, titles and expressions misspelt are Ibn Yahyā (p. 169), *Siraj ul-muluk* (p. 167 n. 1), Ibn Bajja (p. 179), Ja'far (p. 182) and *ribatī* (p. 192). On p. 172, it is said of Ibn Hazm's grandfather that he was 'converti au christianisme': this surely should be

'converti du christianisme' ? There are double references to the same works and persons under different forms of the names, as well as in translated forms : thus Abū 'Alī ul-Kālī (167, 170), *Al 'iqd ul farīd* (pp. 164, 166) and *Siraj ul-mulūk* (pp. 167 n. 1, 179) are each twice introduced as new to the reader; p. 163n1 contains no sign that two of the works referred to in it are translations of the same book.

This type of error is not confined to matters of special knowledge, but threaten the common-sense of the exposition. We are given a general supposition that Ar-Ramādī 'devait être un poète d'amour raffiné' for Ibn Hazm to have singled him out as the perfect lover (p. 169); two pages later we are given a much more specific reason (his poems to a woman whom he had only glimpsed once in his life). On the same page we are told twice over that Hishām II's mother was a Basque; Amari's work on Sicily and Bloch's on feudalism are each referred to in full twice (pp. 182 n.1 and 185n.2; pp. 192n.1 and 198n.1). In an important footnote (p. 185 n.6) listing motifs, item no. 34 has dropped out. Ariaga's tract criticizing the theory of Arab influence is dated (p. 188 n. 6) "Venise, 1791"; the copy which the present reviewer owns was published in Rome in the same year : were there two impressions of it ? Sometimes the footnotes somewhat alter the argument in the text : thus the original Latin text of Alvaro's *Indiculus hammosus* (p. 161 n.1) makes it less indubitable than Dozy's translation (in the body of the text, p. 161) that it is Moslem (and not classical pagan) works which were distracting the attention of this ninth-century bishop's flock.

Professor Bezzola's work, in brief, though it is magistral in its broad lines, remains in parts something of a patchwork of which the tacking threads have not yet been removed.

For the readers of this book the survey of the debate on Arab influence upon European literature will be the most interesting part part of this section. Its value would have been greater if it had been more systematic : the very fact that it is so detailed makes it look more on the one hand, the valid arguments are scattered among arguments scarcely worth notice, and on the other hand, the valid arguments had caught up on the work

A few examples of lacunae and weaknesses of different types may be cited. After Thomas Warton (p. 184) it would have been welcome to see a reference to Joseph Berington's *Literary History of the Middle Ages* (1814), especially since this work set out to do, in its leisurely and unprofessional manner, very much what Professor Bezzola has succeeded in giving us today. Complete with an appendix 'On the Arabian or Saracenic Learning', it is the work of a Bezzola of the Napoleonic period. There is no reference to the recent theory that Gerbert, who justly figures prominently in the main portion of this volume (e.g. pp. 52, 53, 58n.4, 74 n.5) studied Arabic thought and philosophy at Rippoll: this, if true, brings forward the effect of Arab learning on Europe by over a century (cf. p. 192 n. 3). The indebtedness of the *Divina Commedia* to Islamic eschatology is a notion that should not have been readily dismissed in 1960, some years after the *Liber sculae* had been published. Arab influence on the fine arts and music may safely (*pace* Bezzola p. 183) be classed together with influence on the sciences, medicine, and philosophy, as 'un fait prouvé'. No attempt is made to adduce the evidence of indisputable influence upon European writers, such as is seen, later than the period covered, in Ramon Lull's use of *Kalīlah wa Dinnah*. In the discussion of parallel motifs in courtly literature, no comparison is made with oriental analogues (probably due to a much earlier wave of transmission) in popular romances such as *Herzog Ernst*.

Over stanzaic schemes there is some confusion. A distinction should be made between the overall scheme of the *muwashshah*, in which crossed rhyme occurs, and the usually monorime schemes of the *kharjah* of the *muwashshah*, which has a rough equivalent, in Middle English prosody, in the short-lined *wheel* at the end of a section of verse. There is certainly some reason to suppose that the *kharjah* is borrowed from lost Romance songs; but there is a 'proto-muwashshah' attributed to an eastern Arabic provenance and to the ninth century. (For recent contributions to this controversy, no fewer than three articles in one number (vol. xxi, fasc. 2) of *Al-Andalus* for 1956 may be adduced.)

Professor Bezzola's survey, which comes to no dogmatic conclusion regarding the transmission of verse-forms and the cult of *fin' amors*, should persuade any reader that the parallels between Arabic and European literature are, on these two points, too striking for a scholar of the European tradition to dismiss Arabic literature as 'exotic' to his theme. Even with no influence proven, the religious and cultural similarities (Bezzola, p. 199) are illuminating; but when a king of Seville, and patron of poetry, is shown to be descended both from a Yemenite tribe and from the Wisigothic rulers (p. 164), signs of inter-penetration must surely be carefully considered. A student of western love-literature who is at all interested in the interplay between faith and the emotions, the tender nostalgic sorrow with which a believer who is also a 'humanist' folds away the second-best raiment of his being, will inevitably take in at one glance the closing stanzas of Chaucer's *Troilus*, the last book of Andreas's *De arte honeste amandi* and the final sections of *The Dove's Neck Ring*, a book of which Professor Bezzola (p. 173) writes :

Le moule ovidien du 'Livre de la Colombe' est encore reconnaissable, mais le genre didactique à base sceptique s'est transformé, par l'inspiration d'un vrai poète et philosophe platonicien, en une charmante suite de scènes non seulement bien observées et décrites, mais profondément vécues. A côté du *Tawq al-hamama* d'Ibn Hazm, l'*Ars amandi* d'Ovide, malgré son raffinement formel tout pénétré de la sensualité la plus cynique, et le *De arte honeste amandi* d'André le Chapelain, dans la sécheresse de son exposition et de sa casuistique, font assez piètre figure.

MAHMOUD MANZALAOUI

