

anthology, edited by NATHAN  
Publishing Group, 2001.

Intellectually and culturally diverse  
of Arab women's poetry.  
Some of the most promising  
making a multinational body of  
She also provides a useful  
work. Many of the poems  
imagery, and remain faithful  
Handal's choice of poems is  
complex feelings of agony,

Arab women's intellectual his-  
descriptive introduction to this  
and literary salons, high-  
production in the middle  
highlights the reasons for  
international recognition it re-  
a twentieth century. Tracing  
education she undermines  
eties.

the introduction on the ba-  
the poetry in an alphabeti-  
inding the reader that the  
(p. 3) on her thought and  
Arab poet has with her 'na-  
on of that society. Such a  
childhood and family back-  
organized around Arab-  
test that a more meaning-  
the complex and diverse  
at poetry produced by Arab  
social 'Arab' label, or country  
developments within the new  
migrant perceives this new  
categorizing women's po-  
expression and the country  
poems. Indeed, if Handal  
to sacrifice sharply-defined  
anthology. Poets like Nadia  
al-Zein, Rawiya Morra, and  
live in Arab countries any-  
edison and are thus part of a

For instance, Nadia Tuani  
late distinct notions of self  
experiences. As to the second

generation American Arab poets, they use the 'native' material as instruments of tension, a domain of restlessness from which the American experience can be discovered or 'invented.' The actual Arab society does not seem to be a generative or definitive force of being.

As Handal reflected, several poets in this anthology have resisted geographical categorizations. The works they produced during the last few decades of the twentieth century amplify this feature by recasting conventional experiences of home, regionalism, identity, and self. Each geographical location emerges in the poetry either as a real lived historical space or as a place in constant need of redefinition in relationship to a distant place of native experience.

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**The Literature of al-Andalus**, edited by MARIA ROSA MENOCAL, RAYMOND P. SCHEINDLIN, and MICHAEL SELLS. (The Cambridge History of Arabic Literature) 507 pages, index. New York, NY: Cambridge University Press, 2000. \$150.00 (Cloth) ISBN 0-521-47159-1

The editors of this installment of the Cambridge History of Arabic Literature are to be commended for their broad and inclusive view of the languages and literatures of Andalusia. Covering the ninth to early seventeenth centuries, they trace some of the creative intersections and confluence of Arabic, Hebrew, and Spanish, as well as of architecture and music. They declare at the outset that *The Literature of al-Andalus* is not only for Arabic specialists, but also for a larger audience including scholars of Islam, graduate students in European medieval studies, and more.

The volume is divided into five parts, with a short excursus on architecture. The five articles in Part One, "The Shapes of Culture," suggest the tangled web of relations in Andalusia with an overview of "Language" (Consuelo Lopez-Morillas) outlining the many peoples and languages living together there. The vibrancy of this culture is elegantly conveyed in Dwight Reynolds's "Music," which notes important relationships between music, poetry, and patronage. Courtly traditions are later contrasted with more popular concerns in Michael Sells's essay "Love," which traces this central theme over a variety of poetic forms both Arabic and Hebrew, while touching on some of love's mystical, bacchic, and popular forms. The articles in Part Two, "The Shapes of Literature," echo many of these themes, paying particular attention to literary forms, especially the distinctively Andalusian "Muwashshat" (Tova Rosen). Still, classical Arabic forms are not ignored, and Beatrice Gruendler's incisive essay "The Qasida," insightfully analyzes the changing roles of this genre in Andalusia.

Part Three consists of nine separate entries on "Andalusians," ranging from Jewish poet Moses Ben Ezra (Raymond T. Scheindlin) to the master of Arabic *muwashshat*, Ibn Quzman (Amila Buturovic), to the Christian 'translator' Ramon Llull (Gregory B. Stone), to the Arab polymath Ibn al-Khatib (Alexander Knysn). Essays in Part Four, "To Sicily," address related issues of Muslim-Christian interaction, loss, and nostalgia among Muslims from Sicily, while Part Five, "Marriages and Exiles," details the hybrid communities of Mozarabs,

arabized Jews, and the Moriscos. Sells's fine translation of a poem by Ibn Zaydun concludes this eclectic volume.

Surprisingly, there is no separate entry for Ibn Rushd (Averroes) to match the fine articles on Ibn Hazm (Eric Ormsby) and Ibn Tufayl (Lenn Goodman). The editors acknowledge Ibn Rushd's "overwhelming importance" as one of Islam's greatest philosophers, but still choose to ignore him, because he has been written about extensively by Arabists and non-specialists alike (p. 19). This is a lame and unacceptable excuse. Further, this volume's mission could have been better served by adding a glossary defining such terms as *taifa*, *qawwad*, *piyyut*, and *kalam*, terms familiar to some sections of the volume's intended audience, but not to others. More useful still would have been a succinct chapter covering the political and dynastic history of Andalusia, ideally accompanied by a series of maps, since a sense of place is so central to the literature of Andalusia and Sicily. These omissions undermine the usefulness of this volume, which, nevertheless, contains a number of excellent individual essays.

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### Art, Culture & Society

**Hybrid Urbanism: On the Identity Discourse and the Built Environment**, edited by NEZAR ALSAYYAD. 258 pages, illustrations, index. Westport, CT: Praeger, 2001. \$69.95 (Cloth) ISBN 0-275-96612-7

The contributors to *Hybrid Urbanism* set out to revise our understanding of city building and identity formation. They borrow the idea of "hybridity" from post-colonial theory to challenge both essentialist and multicultural explanations of these intertwined processes. In this view, built environments and the social meanings they convey are neither the products of individual cultures nor the various creations of discrete groups. Rather, they are syncretic, the result of the constant interplay of cultures and traditions. The essays in this volume document that process effectively, particularly as it works in the realm of architecture and policymaking. The more methodologically creative among them move beyond these elite spheres to explore the ways ordinary people defined urban spaces.

One finishes this collection persuaded that cities are hybrid creations. This conclusion seems especially true of the modern era, though Thomas Gensheimer's provocative speculations on Swahili urbanism suggest global interaction shaped cities as early as the thirteenth century. Straightforward accounts of colonial dominance and indigenous resistance give way here to analyses suggesting that even in the inequitable power relationships created by Western imperialism, urban forms grew from combinations of cultures rather than the simple imposition of European ideas. The discussion of British architectural aims in mandate-era Palestine by Ron Fuchs and Gilbert Herbert demonstrates this nicely, as does Ann-Marie Broudenoux's account of the search for a Chinese architectural identity during the twentieth century. In a different context, Greg Castillo offers a fascinating exploration of efforts by the US and the Soviet Union to infuse Cold War Berlin's housing with ideological meaning.