approaches. An allowance has to be made for this fact. A clearer perspective emerges if this book is supplemented by a reading of H. A. R. Gibb's *Mohammedanism*.

Part V is extremely important. Dr. Watt considers that the impact of Europe on the Muslim world might prove the Third Wave of Hellenism. He remarks: "What is needed is a set of ideas which is both a development of traditional theological conceptions and also relevant to contemporary problems and this relevance must go hand in hand" (p. 175).

Referring to the contemporary challenge to the great religions, Dr. Watt writes: "There are strong pressures urging men towards a unified world religion. Ideally, all that is of value in the several religions should be taken up into one religion; but it is possible that to begin with, humanity may fall far short of this ideal and in this way much of value may be lost. The new problem of Islamic theologians, as for those of all the religions (including Christianity) is to present what they see of value in their religions in such a form that it is capable of being assimilated by others. The present survey has been written from the standpoint that there is much of value in Islam and it would thus be a loss for the whole world if what is valuable is not transmuted and sublimated and so made suitable for inclusion in the unified religion for the whole world" (p. 178).

To this challenge, Muslims have to respond: and they must try to transmute and sublimate all they consider is of value in Islam.

Such books as the present one may help create consciousness among the Muslims about the critical times through which they are passing. It is the result of serious study and thought and has set a high standard for the series. For the non-Muslim reader, it is no doubt useful; but for the Muslim reader, it has an important message. It helps him develop the historical sense which is so necessary for an appreciation of what happened to Islam. It enables him to see in proper perspective the development in Islam in which he is wholly involved. This book is a welcome and a valuable addition to the literature on Islam.

KARACHI

ASLAM SIDDIQI


Although published thirteen years ago, this book by Prof. Ugo Monneret de Villard is still considered to be one of the best works on the subject of Muslim Art. A splendidly illustrated publication, it deals with a matter which was practically ignored because of the difficulty experienced by scholars and art historians in acquiring suitable reproductions and designs from the Muslim paintings of the Cappella Palatina.

Prof. Monneret de Villard has divided his work into seven chapters with over 300 notes. There are also 250 black and white illustrations taken from the same ceiling.

The first chapter describes in outline the history of Muslim monumental painting up to the Fatimid period. The author mentions the scarcity of documents and relics of the Fatimid period in Egypt. This is why this only complete cycle
of Muslim painting giving us a definite date, i.e. the paintings on the ceiling of the Palatina Chapel, are so very important to us.

In the second chapter Prof. Monneret de Villard provides small but important information concerning the Norman king, Roger the Second. For it was in his reign that the Palatina Chapel was built. Roger the Second found that in Sicily there were two great traditions, the Byzantine and the Muslim. And subsequently he tried to create a balance between the two. This period is sometimes referred to as the cosmopolitan period in Sicily. And one example of its effect can be observed in the quadrilingual inscription in Latin, Greek, Hebrew and Arabic, which is nowadays housed in the National Museum in Palermo.

The third chapter deals with the historic data of the Chapel and lists the various Latin inscriptions which were laid down at the time of the foundation of the Chapel and during restoration work done to it. The Chapel, right in the centre of the Palermo Palace of the Norman kings, was constructed in the beginning of the 12th century. The restoration work of the ceiling in the central nave started in 1478, under King John, and continued under Ferdinand the Catholic. Probably some more restoration work was done in 1798, when, for the first time, the Arabic inscriptions on the rosaces could be read.

The rest of the chapters discuss the technical structure of the ceiling, the decoration work, the iconography, and the style.

The author compares the technical structure of two other famous ceilings—one of the mosque in Cordova and the other of the mosque at al-Qayruwân—which both belong to an earlier period than the Chapel. And he comes to the conclusion that there is no connection whatsoever between the two ceilings of these mosques and the ceiling of the Palatina Chapel.

After examining still other examples Prof. Monneret de Villard remarks that there is no doubt that the Islamic motifs in the Chapel of Palermo were brought to Sicily from the East rather than from North Africa—as one would expect.

As regards the inscriptions, which were studied by Michele Amari, the explanation is more complicated and difficult. First, one must state that they have proved to be nothing more than a series of words without any specific meaning or connection with each other. Though these inscriptions are about three hundred in number, they actually contain, in all, just thirty words, among which there are certain recurring words such as "wealth", "power", "happiness" etc." These inscriptions are divided by Prof. Monneret de Villard into four groups each having different characteristics, although they belong to the same period of construction and decoration in the Chapel (1132-1143 A.C.). Hence it would seem that four separate groups of artists, who came with different backgrounds and traditions, worked in the Palatina Chapel, all at the same time. Anyway this supposition, when proved, will be of great importance to the artistic history of the Chapel.

Concerning the iconography it must be noted that the scenes which form the most important part of the paintings on the ceiling of the Chapel do not follow in regular succession to each other. Each scene must be taken by itself, and this makes the author believe that the whole work was for a purely decorative purpose,
The artists who worked on these paintings gave preference to the painting of animals, and particularly birds. And this was done in accordance with the tradition of Samarra and Egyptian ceramics, as well as Egyptian textiles. Ducks and peacocks occupy a prominent place. In order to explain this preference it is enough to recall the Palace of the Peacocks, in Baghdad, the peacock sculptured in a pluteus of St. Mark's, in Venice, and in Spain the peacocks painted on many examples of ivory work. The motifs taken from the vegetable kingdom include the recurring design of the palm tree.

Regarding the scenes from life, reproduced many times over, is the scene of a man about to drink from a cup, and for his pleasure there follow scenes of musicians, along with scenes of dancing girls, and fighting scenes.

The author ends his very interesting and lucid description of the various motifs, by suggesting that a great number of these scenes could be an idealization of the "cycle in the daily life of the gentleman," which was probably a popular theme used in Islamic art during the 10th and the 12th centuries. While considering the mythical scenes and the depictions of mythical animals, one can realize that the paintings in the Chapel do not belong to the Fatimid art alone but also to the 'Abbāsid and the Mesopotamian art.

Hence the mystery of the provenance of the artists who worked in the Chapel will not be easy to solve through iconographic analysis. But, on the other hand, what appears to be quite clear from this huge cycle of paintings is that from the 12th century the purely decorative aim of Islamic art began to be substituted by an artistic aspect where the third dimension was also shown. Old fixed ideas were abandoned, and the reality of daily life was brought out.

KARACHI

VITO SALIERNO


This is an excellent study of the political thought of the Young Ottomans, the Turkish intellectuals who were influential literary figures during the late Tanzimat period, from 1867 until 1878, and the forerunners of the Young Turks. The author is a Turk who was until recently a Research Fellow at the Universities of Princeton and Harvard. There are a number of works in Turkish on the subject, but these are lacking in objectivity and scholarly presentation. The present study is an attempt to probe into the early phase of the Westernization movement in Turkey and the ideas of the first generation of the Westernized élite who prepared the ground for constitutionalism and the Young Turk Revolution.

The importance of the subject can better be described in the words of the author: "There is hardly a single area of modernization in Turkey today, from the simplification of the written language to the idea of fundamental civil liberties, that does not take its roots in the pioneering work of the Young Ottomans. Paradoxically, any serious attempt to re-inject Islam into the foundations of the Turkish state, were it to appear today, would also have to look back to their time. This is so because the Young Ottomans were at one and the same time the first men to make the ideas of the Enlightenment part of the intellectual equipment of the Turkish reading public and the first thinkers to try to work out a synthesis between these ideas and Islam" (pp. 3-4).