Rūmī, *The Sufi Path of Love*, which attempts to present the teachings of Rūmī on their own, without referencing other Sufi authors. Chittick, however, does insist that this framework, in which Rūmī is explicated by Akbarian notions, is useful as an introduction to Rūmī as well as to Sufi doctrine in general, for this was the framework that numerous Sufi writers used through the centuries. The translations of Rūmī’s verse and prose presented in this book are culled from the works of the great British Orientalists R. J. Nicholson and A. J. Arberry. While these are very competent translations, one feels that Chittick’s own translations would have added an element of homogeneity and harmony to the text, particularly as Chittick is one of the contemporary masters of the art of translation of Islamic texts into the English language. Finally, it would have been very useful if Chittick updated the footnotes, or at least added an appendix, to reflect the last three decades of Rūmī scholarship instead of opting for the complete original text with no changes. Despite these reservations, the book definitively fulfils its purpose as an introduction to Sufi doctrine and Rūmī’s teachings to the intelligent Western reader who seeks to go beyond the facile presentations of Rūmī so pervasive today.

This book is recommended for its beautiful presentation and insightful content that delineates both the fundamentals of Sufi doctrine and Mawlānā Rūmī’s teachings on Sufism and Islam. It is a welcome addition to works on Rūmī being published in America today in that it rectifies many errors, simplifications and problems common in works on Rūmī and his teachings. Its handsome design also offers an alternative to other illustrated works on Rūmī that are rife with New Age connotations that severely compromise the teachings of Rūmī. The book is to be commended on its delicate balance of intellectualty, spirituality, and aesthetics, which together make a delightful combination. All in all, it is an excellent introduction to a sage whose universal message is as timely today as when it was first enunciated.

Fuad S. Naeem


The recent past has witnessed an upsurge in the West’s interest in Islam, which is also reflected in the preoccupation of many scholars with matters pertaining
to Islam and Muslims. One area which has increasingly interested them is Islam’s representation in European, specially English literature. This is evident, for instance, from the fact that in the second half of 2003, no less than four books were published on the representation of Islam and Muslims in English literature. These included studies on such a variety of topics such as the Anglo-Saxon perception of the Islamic world, Orientalism in Chaucer, conversion to Islam in the 17th century English imagination, and Orientalism on the Victorian stage.

In early modern England the expression “to turn Turk" meant to convert to Islam, and by implication, to become a renegade of the English nation. The expression was often used by the English dramatists of the time to signify these meanings. The first scholar who took serious note of this was Warner Rice who wrote a short note on “turning Turk” in *Modern Language Quarterly* in 1931. After him we find for some time that no specific study on the issue was published except for a few references here and there. After the lapse of about 70 years, the issue was brought to the fore by Nabil Matar’s scholarly studies on Early Modern Britain and Islam. Two of his papers on “turning Turk” were published in 1993 and 1994 under the titles “‘Turning Turk’: Conversion to Islam in English Renaissance Thought” and “The Renegade in English Seventeenth-Century Imagination.” These studies were groundbreaking and thanks to them many young scholars were inspired to contribute to this field. Another important contribution to the subject came from Jonathan Burton whose paper “English Anxiety and Muslim Power of Conversion: Five Perspectives on ‘Turning Turk’ in Early Modern Texts” was published in 2002. Finally, we have the work by Daniel Vitkus which broadens the perspective on the topic.

*Turning Turk: English Theatre and the Multicultural Mediterranean, 1570-1630*, according to the flap, “looks at contact between the English and other cultures,” the “other” being mainly the “Muslim other.” The book demonstrates “that the English encounter with exotic alterity, and the theatrical representations inspired by that encounter, helped to form the emergent identity of an English nation that was fantasizing about having an empire but was still in the preliminary phase of its colonial drive.”

The book is divided into six chapters. The first two chapters deal with the general background to the era under study while the last four chapters specifically deal with the plays written between 1570 and 1630.

Chapter 1 concerns itself with the theoretical positions taken in regard to the “others” by critics like Edward Said, Homi Bhabha, Stephen Greenblatt, and Antonio Gramsci. The author, however, assumes a unique position alongside Nabil Matar by emphasizing that the Early Modern English texts, if
read in the light of post-colonial theory, may lead to some fallacious conclusions. As quoted above, the process of empire-building was just in the preliminary phase during the 16th and 17th centuries when England had little more than dreams of colonies. Secondly, it should not be overlooked that the position of the Muslims in comparison with Europe in the Renaissance era was sharply different from what it was in the second half of the 19th century.

Chapter 2 deals with the Early Modern Mediterranean, its contacts with England through trade and piracy, its representation on the English stage and the role these representations played in the formation of the English identity. According to the author, “For the citizens of early modern England, the Mediterranean world was important both as the location for formative historical events in the past and a sphere of contemporaneous economic activity” (p. 34). The Mediterranean is shown as an area where Muslims, Christians and Jews interacted with one another and this interaction provided them with an opportunity to see how different the ‘other’ was.

Chapters 3-6 discuss in detail the plays such as Marlowe’s Tamburlaine, Shakespeare’s Othello, Daborne’s A Christian Turned Turk, Goffe’s The Courageous Turk, Heywood’s The Fair Maid of the West and Kyd’s The Tragedy of Soliman and Perseda. These plays show the richness of the experience of the Englishmen in counties like Turkey, Morocco, Algiers, and Tunis. The exoticism of the region and the way the English were drawn to it and the way it stimulated and enticed their imagination, thereby resulting in the form of plays is very well-documented here. Chapter 6 is especially interesting owing to the fact that whereas there were a number of studies on the representation of Muslims and Jews in Renaissance England separately, there was no attempt to compare these representations. This chapter attempts to fill in that gap though it can be said to be the first small step in that direction.

The book is, without doubt, a very important scholarly addition to the corpus of studies on the cultural and literary relations between England and the Muslims. It would be of interest to students and scholars of Renaissance England alike and it is powerfully indicative of the direction that Renaissance studies may take in the future: studying Renaissance in the context of its relations with non-Europeans. The bibliography at the end of the book will prove a considerable help to those interested in further reading the subject and the related issues.

Hafiz Abid Masood

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