de ce solide recueil d'articles qui vient éclairer une question dont il n'est pas hasardeux de dire qu'elle occupera dans les années à venir une place privilégiée dans notre espace théorique.

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Menocal, María Rose. *Shards of Love: Exile and the Origins of the Lyric.* Durham: Duke University Press, 1994. 295 p.

In the same spirit of recollection that marks her book on Arab influences in the Middle Ages (1987), Menocal treats medieval lyric as an intersection of forgotten cultures, traditions and geographies. The Andalusian *muwashshaha*, a popular song, marries Arabic, Hebrew and Romance forms; the songs date from the eleventh century, but the amalgam of "languages and voices" found in the refrain (*kharja*) went undetected until Samuel Stern's "discovery" in 1948. If critics ignored the hybrid dimension of the *kharja* and the mixture of traditions in the lives and works of Judah Halevi, Ibn 'Arabi and Ramon Llull (46-48, 57-90), their oversight is traceable to "scholarly modes neatly divided among Hebraists, Arabists, Romanists" (25-26). Medievalists would do well, Menocal suggests, to challenge the "powerful bodies of scholarship" (27-28) that draw national lines through the languages and literatures of medieval Europe.

Prior to 1492, different and at times conflicting populations converged on an area stretching from the Iberian Peninsula to Languedoc. The mixed approach to lyric composition and performance had its parallels in the diversity of everyday life south of the Loire. The French variety of national philology established itself north of the river in the nineteenth century. In an academic and professional climate still dominated by the ethos of national philology, Menocal wonders if it is possible to imagine, let alone identify, the languages once spoken in the "medieval world" (45-46). The din of voices heard in marketplaces from al-Andalousia to commercial centres north of the Loire fell quiet and disappeared in the wake of numerous crusades and expulsions. 1492 and subsequent commemorations of Columbus only cap a long-standing operation to exile otherness. Menocal takes especial aim (because the tendency persists today) at Renaissance efforts to construct unified images of literary history—versions of the past of which the historicist bent in Petrarch is emblematic, chiefly concerned with narrative and *grammatica* as the highest possible values.

Contrasted with national philologies which hold *grammatica* dear above all else, Romance philology exhibits marked changes of emphasis and study. When Dante draws on his knowledge of European vernaculars for the second book of his *De vulgari*, selections and readings of love poetry, he promotes the use of everyday language in literature and life and becomes in a very complicated sense "the inventor of Romance philology" (12). Enough scholastic rigour is mustered in his readings of the vernacular to cast *variant* tongues as well as the languages of *oc* and *oil* in a favourable light (99-106).

In Menocal's reading, exile is at the root of Dante's work on the vernacular: banished in bitter fashion from Florence, Dante finds company in literary texts and languages otherwise foreign to the political and cultural landscape of his cherished city. Support for the connection between exile and Romance philology also comes in the names of Leo Spitzer and Erich Auerbach, two scholars who cross an array of borders (learned/popular, medieval/modern, European/American) and defy, in their lives and research, the limits of national philology. Menocal notes at the same time

the example of Ezra Pound and calls attention to the range of subjects treated in his *Spirit of Romance* and the lyrical ties to Dante, Vico, Auerbach and Spitzer registered in his preface (116-17).

The aspect of exile brings together Romance philology, medieval lyric composition and its more modern cousin, rock music. Eric Clapton, hardly a candidate for a conventional work on medieval literature or a likely subject for a study of exile, stands out in Menocal's analysis as a point at which "medieval Arabic tradition and American popular culture" meet (148). A celebrated Clapton lovesong, *Layla*, has much in common with a twelfth-century work by Nizami (142-54). Like his medieval counterpart, Clapton suffers from love-induced "madness" and sorrow. His exile takes the form of a flight across the Atlantic to a recording studio in Florida. With creative help from dope, drink and fellow musicians, Calpton translates his "ecstatic state" (147) into song. Menocal deems it unnecessary to discuss the privileged version of exile (freedom of movement, wealth, friends and celebrity) enjoyed by Clapton. Her interest lies in retracing over many years the important position of the Clapton/Nizami song in her own life (149); Menocal also cites *Layla* and its brand of intertextuality to introduce a seemingly rare account of the "ethos of the rock tradition" (148). But Menocal's observations lose much of their novelty because "everyone in rock" (149) as well as commentators and consumers of less pervasive forms of popular culture have long described the British rock scene in the sixties (Clapton, Brian Jones, The Who, etc.) as a crossroads of musical and literary traditions: blues, jazz, soul, country—all of which one hears in the recent and posthumous release of the Beatles. The mix of musical legacies in rock contains, as Menocal points out, an additional element, a thematic obsession with the absence and presence of lovers that has roots in medieval romance and lyric, but also, and more importantly, in today's market conditions. Of particular significance to any analysis of the origins and treatment of love in rock music is the commodification and concomitant trivialization of sentiment.

What gives rock its own voice today and what Menocal somehow overlooks even as she cites songwriters who thrive in the commercial mainstream (Don Henley of the Eagles, 185), is its singular concern with sales and profit. The role of market forces in the production and distribution of popular music makes the connection between rock and medieval Arab lyric increasingly difficult to sustain. Menocal attributes the "classicization of rock," favourite songs heard repeatedly in the media and in the hearts and minds of consumers, to "largely unconscious movements" (177), a psychological framework (what H. R. Jauss calls in a transcendent vein "anthropological constants") that is all too easily assumed to operate in medieval audiences as well. When rock promoters and performers count the tens of millions in gate revenues and spin-off dollars from the reunion tours (Eagles and Rolling Stones) of 1994-95, they might trace their good fortune to the "unconscious" responses of audiences worldwide and to the "essential anachronicity of music" (177, 182). On the other hand, we medievalists might begin to explore the possibility that the philosopher's stone lies in rock.

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