CHAPTER VIII

EASTERN THEMES, FORM, AND STYLE IN EARLY ENGLISH LITERATURE

I. Eastern Elements in English Romance and Fiction

II. Oriental Influence on the Development of Baroque Style in Elizabethan Prose Literature

III. The Picaresque Novel: Its Origin and Development
Eastern elements, i.e., themes and characters from the various apalogues, fables and tales from Arabic literature; didactic examples from Indian and far-eastern sources; and various travel accounts and eastern romances found their way into European literature through the contact between the West and East during the Crusades; through oral transmission owing to the trade and commerce carried on between the two parts of the world during the Middle Ages; and through the Spanish and Jewish people who acted as agents in carrying many of these eastern elements to the Western regions. All these were immediately adopted in many forms in the literature of Spain, Sicily, Italy, Germany and France. These elements also infiltrated into English literature through various channels as the English people, chiefly the scholars and the literary figures among these were as eager to learn and make use of the new materials as their counter parts in the continent, right from the days of the early medieval period. Hence, we find these elements present in English literature in different forms generally from the twelfth century.

An investigation into the medieval fiction of the Middle English period shows that many of the eastern characters were taken from the French Chansons de geste and used in the English romance. We have the occasional appearance of a Saracen princess, whose main function is to rescue captive Christian Knights and to flee with them to a happier life in Western Europe. Thus the Saracen
princess Josiane in the Anglo-Norman epic Boeve de Hanmtove (CA 1200) is prompt and eager to offer her love to the handsome Christian captive, Boeve. She readily consents to pay the price of baptism in order to escape with him and finally marry him. Flosipas, the heathen princess in Fierabras, another French epic of the same period, is again adopted in the Middle English version of Fierabras incorporated in the Sowdone of Babylone, where the lady is depicted as capable of very unladylike deeds. These legendary types of amorous Saracen princesses became well established in English romantic fiction translated from the old French. Their acts and deeds were applauded chiefly because they were performed by Mohammedan girls in the interest of Christian captives.

These characters and often themes from the eastern regions are chiefly found in the early romances of courtly love beginning in the twelfth century. Here it may be noted that the cult of amorous worship for aristocratic, feudal ladies may be termed as courtly love. Commenting on its origin and development, M. Schlauch in her book The Antecedents of English Novels, observes:

Product of specific social conditions obtaining the castles of France, England, Germany and elsewhere favoured by the cultural influences emanating from Mohammedan Spain, associated with patronesses like Eleanor of Aquitaine and Marie de Champagne in the twelfth century, courtly love became a staple ingredient of medieval story telling. The net result of the new fashion was to concentrate a large part of the motivation on female characters.

Closely associated with these romances of the courtly...
love there were many other types of romantic fiction which were also introduced by the eastern people as we find many similarities between the extravagant Arab mind and the wild, inventive and extravagant mind revealed in these romances. It is for this reason that Thomas Warton argues that these elements were introduced by the Arabs into European literature immediately after their conquest of Spain. He quotes a manuscript cited by Due Cenja acquainting us with the fact that "the Spaniard soon after the erruption of the Saracens entirely neglected their study of the Latin language, and captivated with the novelty of the Oriental books imported by these strangers, suddenly adopted an unusual pomp of style and an affected devotion of diction." According to Warton, "from Spain by the communication of the constant commercial intercourse through the parts of Toulon and Maerfailles, they soon passed into France and Italy." He further points out that the first two romances about the great heroes, Arthur and Charlemaigne, have all the oriental materials in them and there are many elements which can be at once distinguished as of eastern origin. Regarding the Romance of King Arthur, Warton says:

On the whole we may venture to affirm, that this chronicle supposed to contain the ideas of the Welsh bards, entirely consists of Arabian inventions. And, in this view, no difference is made whether it was compiled about the tenth century, at which time, if not before, the Arabians from the settlement in Spain must have communicated their romantic fables to other parts of Europe, especially to the French.

Here it is significant to note the instances of
similarity between the Romance and the Arab imagination. The books of the Arabs and the Persians abound with extravagant traditions about the giants Gog and Magog. These they call Jagionge and Magionge and the caucasian wall is called the great wall of Goj and Majog. Now one of the foremost giants according to American romance was Goemagot. Similarly a no less monstrous giant whom king Arthur slew on Saint Miachel's Mount in Gornwall is said by this fabler to have come from Spain. "No European history," says Warton, "before these has mentioned giants, enchantress dragons and the like monsters in arbitrary fictions and the reason is obvious; they were written at a time when a new and unnatural mode of thinking took place in Europe, introduced by our communication with the East." 6

This similarity between many features of Eastern and Gothic literature may also be noted here. It is one of the beatitudes of the Mohammedan Paradise that blooming virgins shall administer the most luscious wines. Thus in Odin's Val-hall on the Gothic elysium, the departed heroes received cups of the strongest mead and ale from the hands of the virgin goddesses called valkyres. "Amid the gloom of superstition" concludes Warton, "in an age of grossest ignorance and credulity, a taste for the wonders of Oriental fiction was introduced by the Arabians in Europe many countries of which were already seasoned to a reception of its extravagancies by means of the poetry of the Gothic Scalds who perhaps originally derived their ideas from
Thus many of the oriental features in general and the element of romance in particular are to be noticed in English as well as other literatures of the continent; Mackail in this connection thus asserts, "As Europe owes its religion to Judaes, so it owes its romance to Arabic." 8

Middle English romances as well as other forms of belles-lettres derived materials from the eastern sources like the literatures of other European countries. Spain, being the centre of the cultural contact between the people of the East and West, Western scholars flocked there to acquire knowledge. Among the English who visited Spain in the eleventh century, Adelard, a Benedictine Monk of Bath, was one of the most celebrated. In the following century, Daniel Morley, a native of Norfolk and student in the Universities of Oxford and Paris, visited Spain, and learnt Mathematics and Arabic at Toledo. 9 Eastern materials and themes were collected by these and many other agents and were carried to England and other places to be properly assimilated into the native elements.

There were thus large sections of popular literature which contained many episodes from eastern sources. Close analogies have been pointed out between Arabic romances and the story of Isolde Blanchemain, the German Rolandslied and other northern tales. Some of these legends are obviously inspired by the struggle between Paladin and Saracen, and the spirit of the Crusader interwoven with curious tales of magic. In one such
romances William of Palerne, there is the were-wolf motif; in another, one of the most agreeable, Robert of Sicily, an angel for a while takes the place of the king in order to chasten his pride.

Richard Gour De Lion is one of the most popular works based on the eastern theme and materials. This romance was translated from the French, close to the time of Edward I, and the hero was regarded as the best warrior that any one may find in any tale. His warlike expeditions to the East give plenty of scope to the imagination of the poet, and he recounts numerous adventures which the history books have omitted. The episode of Saladin's ambassadors arriving in Richard's court with ransom for prisoners and being served by Richard with the dishes of their Kinsmen's head is described by the poet with great gusto.

More interesting as an eastern romance is the tale of Floris and Blanchefleur, which concerns the all-absorbing passion of two lovers who overcome difficulties and desperate perils, and in the end are united. It was one of the most popular stories of the Middle Ages. Originating in the East, it attained a wide circulation in the Western Christendom, probably through the agency of the Crusades. It seems to have been introduced into France about 1160 and was connected by the Jongleurs with the French cycle. The English translation made by a poet in the reign of Henry III some hundred years later reproduces from the earlier French
version the oriental air of softness and luxury, but condenses the sentimental element. This story ends in a truly romantic spirit as the Admiral forgives Balnchfleuer and permits him to wed Floris. Displaying the true eastern inspiration, this romance becomes all the more significant when we remember that it also resembles closely another charming twelfth century French romance Aucassin et Nicolette, which itself bears unmistakable witness to its Spanish Arabic provenance in the Arabic name of the hero (al-Qasim) and in several details of the setting.

These Oriental romances are chiefly distinguished for their fantastic and sentimental treatment. In their inception they are fanciful, allusive, whimsical and tender rather than stern and passionate. "Some of these" says Compton-Rickett, "became Westernised, to suite the fiercer taste of the Saxon and the more vigorous inclination of the Normans. Few of them were ever so popular as the Arthurian Romances, yet they played a part in modifying our literature, and tingeing with softer outline our own romance." 10

Besides the romance fiction there were the eastern travel literature and cosmography which infiltrated into the European literature early in the medieval period. It was almost inevitable with oral transmission that the fabulous and marvellous elements should have spread farthest. These stories of travel in the East supplied embroideries and materials for Marco Polo and Sir John Mandeville. The Travels of Sir John Mandeville, the
narrative of journeys to Palestine and China which was actually written by a French Physician, Jean de Bourgogne, was well received in England and had a great success as it immediately seized the imagination of the people, who had great fascination for the enchanting and fascinating stories from the East. "It was a work" observes E.Legouis, "which evoked countless fantastic scenes -- countries where men were fed only on serpents and kissed like them, countries of dog-headed men, or of men with feet so large that they held them over their heads as sunshades. The author himself confesses that had such things been told him he would not have believed them. He goes on his way, heaping together, pell-mell true travellers tales, bestiarmes, the scientific anecdotes of Pliny the Elder. The true and the false are closely intermingled." True or false, the success of this book only shows the great and overwhelming interest the English people had developed in the accounts, stories and themes from the East.

While discussing the literary elements of the Eastern literature and art permeating English literature, and, as a matter of fact the whole of Europe in the medieval age, one usually comes to draw an analogy between the influences exerted by oriental and classical literature respectively. Such a study will at once show that the difference between them is a difference not merely of degree, but of kind. The literature of Arabia and Persia is essentially 'romantic.' The student brought up to Greek ideals of literary excellence will find in it--
few of those qualities which constitute the perennial fascination of Greek literature. There is as full or fuller mastery of form, but it is rigid where Greek is various and extravagant where Greek is severe. The classics achieve greatness by restraint and simplicity, the oriental weaves a laborious fabric of precious and obscure language, decorated with imagery often far-fetched and fantastic. The Greek appeals through beauty to the intellect, the Arab, Persian or the Eastern art through the richness of colour to the senses and the imagination. Where the eastern artist excels is in clothing the essential realm of his thought with the language of romance.

But one would be entirely wrong if one is to proceed from this analogy to the conclusion that there is an essential antithesis between the Oriental spirit and the spirit of Europe. Prof. Gibb makes this very clear while commenting on this very problem:

The antithesis exists, but it is between the Oriental spirit and the classical spirit. Classicism in European literature has always been imposed from above; the literature of the people, especially in the North and the West—shows clear kinship with the spirit of oriental literature. Their mutual feeling of remoteness is due to their isolation and ignorance; whenever a channel has been opened between them, the flow of oriental influence has brought such an access of strength to the popular currents in European literature as to enable them to challenge more or less successfully the classical supremacy.

In this connection it may be noted that the eastern influence on European literature was stronger and more vigorous in the medieval time than during the Renaissance period. For during this period the classical elements
had not been fully explored nor had they affected the European minds. On the contrary adequate knowledge regarding the classical literature was being collected actively with the help of the eastern people; chiefly through the Arabs and the Jews the entire bulk of Greek language and literature, classical philosophy and science and classical art and social studies, were handed over to the Europeans. Hence the importance of eastern influence and eastern elements can never be overlooked or minimized during the medieval time.

England as an important country received as much of the Eastern impact as any other country of Europe. Like France and Germany, England too was close to Spain, the country which was acting as the chief centre or point of connection between Europe and the East. The Eastern world in general and the Moslem world in particular had established connection with England as early as the tenth century, and scholars and travellers from England had collected much of the eastern materials through their visits and contacts with most of the important universities in Spain like the Universities of Cordova and Granada.

But there was another fact that had brought the English kingdom closer to the eastern world during this time -- a fact which the historians of Europe have altogether forgotten and overlooked. The Arabs tried to persuade the king of England to embrace Islam as they wanted to win over the king when he was in difficulties created by the Christian clergymen.
Gabriel Rony in an article published in the Times, London, has made a startling discovery that an Englishman who was determined to hide behind the cloak of mystery and anonymity acted as Batu Khan's chief envoy, intelligence expert, and personal interpreter. He was the architect of the diplomatic drive of Batu Khan, the grandson of Chenghis Khan, who built an empire stretching from the China sea to Eastern Europe. Mr. Rony made this discovery while reading the annals of Matthew Paris, the learned St. Albans Chronicler of thirteenth century events in connection with a book.

While examining the Chronica Majoria preserved in Paris, in his quest to uncover the identity of this English man, Rony has made another significant discovery which establishes the fact that the king John Lackland of England towards the end of the twelfth century moved very close to Islam having come under Moslem influence and he made "an attempt to embrace Islam and convert England lock, stock and barrel into a Muslim country."

"With the knights," says Rony, "Thomas Hardington and Ralph Fitz Nicholas, he was sent by king John on a secret mission to Mahammad al Nassir, the powerful North African Moorish ruler with an offer of abject homage and the promise that, if England were to be received into the Arab fold, he would become the emir's tribute paying vassal." That king John had completely moved away from Christianity is also corroborated by the historical events which record John's strong wrath and indignation against the Pope and his complete disregard and contempt
for the English Church. When John, in his rage, refused to receive Langton as the archbishop-elect chosen by Pope, Innocent III, the Pope replied by putting the country under an interdict. But as recorded in history, "John cared little about the interdict and retaliated by attacking the Church property ... Finding John obdurate, the Pope excommunicated him in person, and in revenge John seized the property of the bishops. The Pope's next step was to depose John, and call on Philip to the work of deposing him." 14 All these facts must have made the king move away from Christianity to the Arabs who were close at hand during the time. Actually the attitude of the English towards Islam had changed by this time. Whereas in the earlier period the people were very hostile, contemptuously indifferent to this religion, people in the fourteenth century were either indifferent or had developed an attitude of understanding towards Islam.

This may best be seen in the attitude of John Wycliffe. In nearly all his later writings and especially from about 1378 to 1384 he had something to say about Islam. Most of his knowledge came from encyclopaedias and other accounts, but it is significant that he had read the Koran and in this he shows his desire to become acquainted with fundamental texts. He could see vice in regard to the practice of both the religions; according to him, the main characteristics of Islam were also the main characteristics of Christianity. R.W. Southern quotes Wycliffe to express his attitude on this aspect; "We
Western Mohamets though are only a few among the whole body of the Church, think that the whole world will be regulated by our judgement and tremble at our command."

"We generally see Wycliffe as one of the great destructive forces of the medieval Church, and this, as seen after the event, is no doubt right." It was this fact which perhaps made Thomas Gascoigne, an Oxford scholar of the middle of the fifteenth century, attack Wycliffe for drawing similarity between the Moslems and the Christians.

Apart from the political and diplomatic significance that their discovery makes, it chiefly shows that the Arab rulers, who had established flourishing kingdoms in Northern Africa, Spanish Peninsula and Sicily, had come close to the English crown and had also their success in making impact on the English king. On the face of this evidence it would be altogether historical error to deny or overlook the Arab influence on England during the medieval times; on the contrary we have many instances of the influence of the Eastern world on England and the development of English literature. Ample evidence of this may be found in the various literary forms and products of England in the medieval times.

The first book printed in England, The Dictates and Sayings of the Philosophers was derived from an Arabic work. This was a collection of sayings of the ancient philosophers compiled in Egypt in the eleventh century by a certain Mahashir Ibn Fatik. This was translated into Spanish under the title of Bocados de oro.
while the other western versions were made from a Latin translation *Liber Philosophorum moralium*, from which Gaillaume de Tignonville made his version *Les ditz moranx des philosophes*; this was translated into English by Earl Rivers and appeared as the first English book printed by Caxton.

One of the earlier verse romances in English known as *Seven Sages of Rome* is derived from the Arabic *Book of Sindbad* which was based on a Sanskrit Original, and is now, like the original itself, lost. This was the medieval source of a number of versions including a Syriac version (*Sindban*), from which the medieval Greek *Syntipas* was derived.

One of most important Latin works known as *Gesta Romanorum* was derived from the Arabic work *Kalila and Dimna* based on the Sanskrit version of Indian origin. It was not until 1552 that it was first translated into the vernacular by Doni. The subsequent fortunes of this original tale show that even in the full flood of the classical revival oriental literature had the power to attract English writers. Thomas North's *Moral Philosophy of Doni* (1570) was the first of many English versions. Materials drawn from other Latin and vernacular versions of the Arabic version of *Kalila and Dimna*, which has been already discussed in an earlier chapter, continued to be used for many decades by the writers of novella and even by the dramatists of the Renaissance. This may be seen particularly in Philip Massinger's play, *The Guardian* (Act III) which the playwright directly derives from the eastern elements...
There are many instances that provide evidence to the fact that Arabic works, eastern aphorisms, and moral tales were well-known to the English people in the Middle Ages. The well known Spanish work Libros delos gatos, (Book of Cats) was actually from an Arabic source through the Narration of the English monk Odo of Cheriton. This work is a collection of moral tales (examples) similar to the medieval Disciplina Clericalis. Like most of the eastern tales, these are also animal apologues or moral fables. S.E.Northup has suggested that the title gatos is a variant of the word quentos (cuentos).

Many of the oriental episodes of common occurrence in English fiction are also derived from continental sources, from models furnished by Italian and French authors of the novella and of the pastoral romance. The Southern writers in the former genre, advantageously situated for the collection of all the romantic tales afloat in the region of the Mediterranean, made good use in their miscellanies of stories relating to the Far East, the Levant, and the Barbary coasts. Boccaccio introduces the Sultan Saladin as the hero of two recitals in the Decameron; the heroine of another is the daughter of the Sultan of Babylon; in a third the Sultan of Egypt takes an important part; and in two others, more contingent events are reflected by the employment of the king of Turis as a principal actor.

Cinthio, likewise, lays the scenes of his narratives now in Persia, now in Seythia; among the
African pirates, or in the midst of the wars of the Turks. In the collection of Bandello there is a much larger percentage of tales dealing with the kind of events which Turkish depredations in the Mediterranean had made Moorish corsairs and the desperate plight of Christians captured by them figure prominently in his novels; two are concerned with wars of Moorish Kings; two are based upon recent crimes committed by Ottoman Sultans; one celebrates 'the marvellous prowess of a damsel in defending her nature place against the Turks,' while other deal with wars of the Osmanli, the fall of the royal house of Ormus, the deals of the Kings of Morocco, the Soldan of Egypt, the Emperor of Tartary, and the outrageous cruelty of a Moorish slave.

One of Cinthio's stories, in which both the hero and the heroine are captured by Moors, are sold as slaves in Tunis and finally united by the generosity of the Tunisian king, was included by Barnabe Riche as the fourth tale in his collection entitled Riche his Farewell to Militarie Profession; and the seventh of the same series is of Aramanthus, Borne a Leper, relating how Painter included in his Palace of Pleasure three eastern tales.

Similarly the fortieth novel of Painter's First Tome, telling the sad history of 'Hyerene the Faire Greeke' has its source in Bandello; the twentieth Novel in the Second Tome, concerning 'Master Thorello and Saladine' comes from Boccaccio; and the thirty-fourth in the same volume, 'The Cruell Facte of Sultan Solymon' is adapted
from the history of Nicholas as Moffan. The second and third of these stories differ widely in character, the former being reminiscent of an old legend in which the Eastern King Saladdin is presented as following:

Saladine in the habite of a Merchaut, was honourably receyved into the house of mayster Thormello, who went over the Sea in company of the Christians, and assigned a terme of his wyfe when she should marry agayne:

The latter story comes straight from the Ottoman Court as a first-hand account of 'the horrible and cruell murder of Soltan Solyman.'

Another important account among these is the tragic tale of 'Hyerenee,' which with its mixture of historical and romantic interest, sets forth a subject long popular. From this novel came the inspiration for William Barksted's Hiren or the Faire Greeke, a poem which, though little known, is a not inconsiderable example of the style made memorable by Shakespeare's Venus and Adonis and Lucrece. Of this piece the hero is Mohammed II, conqueror of Constantinople, introduced in the opening stanza:

(Stanza I)

The poet depicts the passion of the hero in a touching manner:

Thus Mahomet stands her with Cupide vaille
And this now convertite building on hope, —
Love makes folkes hardy, alas the flesh is fraile
After the completion of this eastern romance on the passion of love, the poet also reveals his future intention in the concluding stanza of the poem:

Now order my affaires for bloody warre,
For heare I voe this love shall be way last,
No more shall downy pleasure, like a barre,
Stop my designes that now at honour garts -
Shoots prophet at my forehead a blessed starre
A Tyger's fierceness, and my heart shall move
Because with Hiren all affection past,
I'le pitty none, for pitty begets love.

Hence, like the Italian authors of novelle, the writers of English fiction introduced the Oriental freely into story and romantic novel. Themes like that of the love of Mohammed and Irene served to employ the pens of poets; William Chamberlayne, taking a hint from contemporary practice, filled the plan of his Pharonnida with more than one Turkish episodes.

Among the important English poets of the fourteenth century Chaucer, the most representative poet of his society, shows a good deal of knowledge of the history and the background of the Eastern people in Europe. In his various works derived from many different sources, he has made use of elements, sources, themes and characters which are either entirely eastern or are drawn from eastern sources. In the portrait of the first character of the Canterbury Tales the character of the knight in the Prologue is drawn chiefly against eastern background. In this portrayal Chaucer shows his knowledge of the many fights between the Christians and the Moors on the borders and his ideas regarding the English knights joining the Crusades on behalf of their country. As recorded by Pollard this is based on historical facts, for
in 1343 Chaucer's knight started off to fight the Moors, possibly accompanying Henry, Duke of Lancaster, at that time Earl of Derby, who in the spring of that year was sent on a mission to Alphonso XI of Castile and took the opportunity of doing a little fighting at the siege of Algeciras (Algezir) in Granada. Henry, however had to return to England, whereas the knight was detained in the town in 1344, "and about the same time must have taken part in raids in 'Belmarye' and 'Tranyssne,' the two provinces in Africa immediately opposite Spain from which the Moors poured over to Granada to help their kinsmen, passing back again when the tide of war went against them." Not only does Chaucer mention such important eastern places as Granada, Algozir, Lyeys, Satalye, Tramyssene, Palatye and Turkey, he also appears to have detailed knowledge of the fightings going on against the Moors in Spain and northwestern Africa as well as against the Saracens in Egypt and Asia Minor. Through the experience of his knight, Chaucer, therefore, expresses his complete understanding of the presence of the Arabs in Europe and struggles made by the European people to throw them out.

In his character of the Doctor of physic, Chaucer once again shows his knowledge of the eastern men of science and medicine and their contribution to the development of the Western Medical Science. Perhaps his portrayal of the doctor would have been incomplete had he not been well versed with such men as Haly, Razis, Avycen, Averrois, Serapion, and Damascinus along with others. As has been already mentioned in the earlier chapters, these Arabic
and eastern writers had written numerous works on medicine and physical science and they were well-known in the whole of Europe. Just about this time medical works of these Arabian experts were rendered into Latin, and Chaucer was well aware of the importance of these men in the field of medicine.

In his article The East in English Literature, Sir Richard Winstedt gives specific illustrations of India and East being used by Chaucer as themes and background in his Wife of Bath and The Knight's Tale; the author shows particularly the knowledge of the oriental world that Chaucer displays in general in his poetical works.

In Boccaccio we notice a good number of oriental tales which he derived from oral sources and inserted in the Decamerone. Chaucer took the details of many tales from Boccaccio and used them in his tales. Similarly Chaucer's Squire's Tale is an Arabian Nights' story which was probably brought to Europe by Italian merchants from the Black sea, since the scene is laid at the court of Mongol Khan on the Volga, and the story has the oriental atmosphere and background:

There dwelt a king at Sarry, in the land of Taertarye, who made war upon Russian, through which many a doughty man died. This noble king was named Lambuscam ... 

And when the king celebrated his diadem, a young prince came to his court in brazen steed and said.

"The king of Araby and Ind, my leige lord Saluteth you on this festal day as he best can and in honour of your feast sendeth you by me, this steed of brass."
The story at once presents a vivid picture of the oriental court and oriental people.

Chaucer's *The Man of Law's Tale* is also an oriental tale and is most probably drawn from Boccaccio's *Decameron*, for in its narration as well as the treatment of the theme it has close similarity with that of Boccaccio. Although Nicholas Trivete's *Anglo-Norman Chronicle* is usually cited as the source of this tale, a close comparison reveals that this tale is much similar to Boccaccio's tale in *Decameron*. Chaucer begins the tale with the description of oriental background:

> Whilom there dwelt in Syria a company of rich merchants grave and upright, that sent far and wide their spicery, their cloth of gold and rich hued-satins. 25

Boccaccio in his seventh story of Day the second in the *Decameron* tells this story in almost the same way:

> It is now a pretty while since there was a certain soldan of Babylon, by name Berminadeb, to whom in his day many things happened in accordance with his pleasure. He had a daughter who was regarded the fairest in the world and who was given in marriage to the prince of Algarve. 26 (Arabic Al-gherb, meaning the west -- a term given by Arabs to several parts of Muslim Empire.)

Boccaccio, whose tales provided source immediately to many of the writers of the fifteenth and sixteenth centuries including Chaucer and Shakespeare, has also drawn this as well as many other oriental tales like the *Story of the Three Rings*, the *Seventh Story of the Sixth Day*, the *Ninth Story of the Second Day*, and the *Fourth Story of the Fourth Day*, from various oriental sources. Chaucer who knew Boccaccio's works very well has made use of many of the themes drawn from a common
Boccaccio's influence on Chaucer was considerable. The former's fame about the year 1372 rested chiefly on his claims as a humanist and as a poet. Chaucer's indebtedness to him, as an interpreter of ancient history and mythology and the representative of oriental tales and eastern romances was quite considerable. Chaucer owed him the idea, and even several passages of those 'tragedies' which compose his Monk's Tale, and it was Boccaccio who suggested to him his Legend of Good Women. Above all, it was by translating and reshaping Boccaccio's Tesside and the Filostrato, that Chaucer appeared not only as his close imitator, but also the first poet to introduce into English poetry a richness and passion both characteristic of the great southern literature.

Professor Morsbach, therefore, ascribes the plan of the Canterbury Tales to Boccaccio's influence; R.R.Root, too, admits Morsbach's point of view as regards the general plan, though he does not believe in an imitation of all the tales. Commenting on the influence of Boccaccio on the literary works of Chaucer, Legouis observes:

When one would expect Boccaccio's name in Chaucer's verse, one discovers instead the enigmatic name of Lollius. And it was Boccaccio who, towards the middle of Chaucer's career, influenced him most strongly. He it was who supplied him with some of his most remarkable stories, and almost without exception, with the pattern for those verses which, in the English poet, are most decorative or most passionate.
Besides Chaucer shows a good understanding of the oriental elements and of oriental culture. For example Chaucer is the first English poet who gives a vivid description of the Indian game of chess:

Atle^ches with me she gan to playe
With her false daughter diverse
She stal on me, and took my fears.

Here Chaucer follows the description of the game as given by Alfonso based fully in accordande with Moslem practice. There is no Queen; her place is taken by the piece which Chaucer calls here 'Fers' (Alfonso calls it ell alferza, in Arabic al firzan, meaning the counsellor, not al-faeras, the horseman or knight). The 'Fers' could move one square diagonally, but for his first move he could jump to the third square either diagonally or straight. He is, therefore, the ancestor of the modern Queen. In this use of 'Fers' not only does Chaucer show a clear understanding of the game as introduced by the Arabs in Europe but also brings it, in its function, close to the original Sanskrit name as it was known by the term 'mantri', i.e., the adviser or counsellor.

Chaucer is also known for having made some contribution to astronomy in England by writing a treatise on astrolabe for his little son. Now the Moslems actually perfected the idea of this instrument and made it one of the most important instruments for astronomical studies. "The astrolabe," says Will Durant, "much improved by the Moslems, reached Europe in the tenth century and was widely used by the mariners till the seventeenth. The Arabs designed and constructed it with aesthetic passion making it at once an instrument of
science and a work of art." The earliest dated astrolabe known is at Oxford. Made in 984, it was the joint work of two masters, Ahrmed and Mahamad, sons of Ibrahim the astrolabist, of Isphahan. Amongst those in the British Museum is an English example dated 1260. But Chaucer's treatise on astrolabe has many features which are chiefly drawn by most of the early European astronomers from the Arabs. Merton College Library possesses the instrument traditionally associated with Chaucer who seems to have designed the whole thing on the same lines.

Many of the writers of the second half of the sixteenth century and also of the Jacobean period drew materials from eastern romances and novelle, and these elements were also used for feeding English drama. This brought drama from a purely moral field to the more secular and popular field and helped to inject into it a new spirit of secularism and pure romance. Commenting on this change Bewington points out:

The search for new secular material in the popular drama of the 1570's and 1580's led to extensive borrowings from the storehouse of narrative romance. Stephen Gosson charged popular dramatists with pilfering their plots from collections and individual romances such as the Palace of Pleasure, The Golden Ass of Apuleius, the Ethiopian History of Heliadorus, Amadis, The Romances of the Round Table, and bawdy comedies in French, Italian and Spanish.

All these oriental elements, which may be seen in the major Elizabethan writers like John Lyly, Thomas Nashe, Philip Sidney, Christopher Marlowe, Edmund Spenser,
John Donne and Shakespeare in different shapes and forms also continued to appear in other literary works of some of the minor writers of the age. Although sometimes diluted with other elements, the eastern forms and concepts did not lose their identity completely but continued to tinge the native works with foreign colour and outlook.

Of course the full onrush of classical learning, relegated the East to the background, erected a barrier and stemmed the tide of oriental influence for a while. But this lasted only for a short period, and soon after the romantic spirit was revived with greater enthusiasm. Prof. Gibb thus observes on this aspect:

The classical discipline could not last. The romantic spirit of Europe, the spirit which had expressed itself in Breton romances, in Teutonic folklore, in English drama, stifled and repressed, sought an outlet. All its creations, pastoral romance, heroic romance, picaresque novel, failed one after the other. Perrault tapped a mighty source, but as yet the folk-tale was too weak to bear the weight of the assault. Then, in 1704, appeared Galland's translation of the Arabian Nights. Recent researches have shown that this translation was not an isolated event, but the culminating moment in a long process of artistic idealization, fed by the morisco romance, the beginnings of travel and colonization in the East, the description of Indian and Persian life by Tavernier, Chardin, Bernier, and others, and the illusion of local colour created by the various eastern embassies which from time to time had dazzled Paris with their magnificence.

Eastern influence, therefore, was not an isolated phenomenon on English literature. It had as much impact on the major Elizabethan writers as any other influences
and it continued to penetrate this literature even much later when the effects of Renaissance had passed off.
II. ORIENTAL INFLUENCE ON THE DEVELOPMENT OF BAROQUE STYLE IN THE ELIZABETHAN PROSE LITERATURE

With John Lyly there developed in England in the Elizabethan Age a new prose style which is usually known as euphuism or the Baroque prose style. This is also associated with Robert Greene and some other minor writers who adopted this new style for a special mode of expression. The language of Lyly's prose is highly artificial, more or less complicated, and full of hyperbolic expressions. Other traits of the euphistic style include the gnomic saying, ornamental antithesis, alliterations, and allusions to mythologies and far-fetched legends. In short the entire feature of this style may be described as ornamental — a deliberate invention of certain artistic elements that take the language as far as possible from the natural word and natural order. With this kind of style as developed by Lyly and his followers there arose a new type of Elizabethan fiction, which was noted more for its baroque style than anything else.

Sidney's Arcadia, though written in the form of a pastoral romance, has also an elaborate and over-ornamental style and, as such, comes close to this kind of style. But generally it has the loose structure of the medieval romances, whereas Lyly's style as revealed in his Euphues, is highly artificial and elaborate, characterized by conceits, elegantly balanced constructions, circumlocutions, and allusions. This kind of writing becomes conspicuous and strikes every one for its complex and richly ornate form:
There was all things necessary and in readiness that might either allure the mind to lust or entice the heart to folly, a court more meet for an atheist than for one of Athens, for Ovid than for Aristotle, for a graceless lover than for a godly liver, more fitter for Paris than Hector and meeter for Elora than Diana.

Here my youth (whether for weariness he could not or for wantonness would not go any further) determined to make his abode; whereby it is evidently seen that the fleetest fish swalloweth the delicatest bait, that the highest soaring hawk traineth to the lure, and that the wittest scence is invegled with the sodden view of alluring vanities.

Lyly, therefore, is commonly regarded as the writer who gave vogue to this kind of ornate style, and thus a new genre of fiction began with him. This kind of new prose style is known by different terminologies in other countries. In Italy it is known as Marinism after G.B. Marino, (1569-1625); in Spain as Gongorism after Don Louis de Gongora Y Argota, 1561-1627; and in England, Euphuism after John Lyly, (1554-1606). This style is commonly supposed to be an innovation of these writers in the beginning of the Renaissance period.

Such a conclusion of the origin of this euphuistic style, however, is based on an entirely wrong assumption; objective enquiry into the development of this prose style will prove otherwise. The origin of this kind of style can actually be traced back through Spanish prose writers to some of the Arabic works of the early Medieval Age. It is essentially an oriental style — the constant use of balance and antithesis, complex schemes of alliteration, and a profusion of metaphorical comparisons — that the Eastern prose works introduced in Europe. The Spanish
writers of the medieval time were the first to be fascinated by this new style as it very well suited their taste and temperament and through these Spanish writers it came down to the Renaissance writers like Lyly and others. Such an enquiry obviously takes us back to the early days of the development of Spanish prose in the hands of those who wrote chiefly under the Arabic influence.

The influence of Oriental tales and apogues on European literature has already been shown in earlier chapters. The tales, however, had often been known for their typical oriental style -- a style based on wit enlivened with rich comparisons, that usually administered serious advice in lively and subtle humorous tone like the sugar-coated pills. This was chiefly to be found in the various eastern tales and romantic fictions dealing with heroic adventures. Commenting on the development of the Spanish prose fiction in the Middle Ages, Chandler says:

Often they were joined together rather loosely in a sort of frame-work similar to that used by Juan Manuel in El Conde Lucanor or in the well known Arabian Nights. The oriental tales were intended mainly to be didactic and usually conveyed some moral lessons, frequently a lesson to human beings in animal guises. It was these oriental apogues which Spanish authors used in their first attempts at narrative prose. These collections of stories bear little resemblance to the novel. However they contained the seed of the novel which developed not long afterwards, and were the most powerful single influence in Spain on the development of narrative prose in Middle Age. 34.

Apart from the frame-work of these eastern apogues, it was the language that mostly fascinated the Spanish and as such Don Juan Manuel and the Archpriest of Hita imitated
these and developed the new prose style that later became characteristic of Spanish style. It finally led to the formation of a school which made use of the new technique and was to influence not only well-known Elizabethan writers like Lyly but many other earlier Spanish writers like Manuel, Guevara, Cervantes, and English writers like Pettie, and Grange who are to be regarded as the forerunners of this particular style. Commenting on the influence of the Arabic language on the Moslem ruled countries of the West Louis Massignon remarks:

Through its grammar, its metric, its rhetoric, its stylistic principles, its philosophy of language, the Arab language has exercised a dominating influence upon the native languages of Islamized countries, whose characteristic mentality has little by little come to be expressed within the framework and the specific manner of presentation of Arabic. 35

But there was another genre of the eastern literature that had a decided influence on the formation of the new style of Spanish prose. In the tenth century, there evolved in Arabic literature a branch of belles-lettres called *maqamat* (Assemblies), which consisted of dramatic anecdotes written in an exquisite form of rhymed prose. The *maqamat* was at once taken as the model of a new style. It consists of independent episodes told by a narrator, as the hero of the book, a gay and unscrupulous character, a vagabond living chiefly by his wit and winning over people on his way with the charms of his clever rhetorical conversation. Its style necessarily became most ornamental, artificial, and full of devices. To the *maqamat* of Hamadani, who actually was the first to invent this branch of literature were added the assemblies of another writer,
greater than Hamadani himself known as Al-Qasim-al-Hariri. This writer produced in his maqamat, a masterpiece which was regarded for its language as well as treatment of subject as a work that could be placed only next to the holy Koran in Arabic language.

These maqamat exerted a great influence on the development of Arabic prose for centuries together, and subsequently through these, writers in Arabic finally influenced the Spanish as well as many other European writers. Nicholson has aptly pointed out "how the maqamat were prized by Hariri's followers as the unique creation of their language, antiquities, and cultures." Apart from the form of this kind of belles-lettres that led to the development of a new genre in the west to be known as the picarsque novel (discussed in this chapter in the next section), it was particularly the style that became most conspicuous and prominent for its characteristic blending of lively wit with humour and ironical scepticism. Above all, this style was essentially ornamental embellished with all kinds of artifices. Mehmet Aga-Oglu quotes Mr. T. Chenery who characterises the Maqamat by al-Hariri as "the most important work of Arabic prose literature," is so penetrating that it can be applied to artistic expressions in other fields. "The style of the Maqamat," says Aga Oglu in the words of Chenery, "is a continuous display of rhetorical artifices and is full, from beginning to end, of alliteration, assonance, rhyme, paronomasia, and what Europeans are apt to consider merely verbal conceits. As a result of this verbal embellishment, the
subject matter the central theme has been depressed and prominence is given to pedantry, so characteristic also for the type of ornamental configuration which bears rightly the name of á arabesque." 37 A brief speech from Shaikh of Seraj to the people of Tiflis very well illustrates the rhetorical style of al-Hariri:

O ye, endowed with eyes clear of sight, and vision bright of perception, does not eye witnessing despense with heresay? And does not the smoke tell of the fire? Hoariness is apparent, and Weakness oppressive and disease manifest and the inward state thus laid bare. Yet rest while I was one of those who possess and bestow, who exercise authority and rule, who grant help and gifts, who assist and assault. But calamities ceased not to subvert, nor vicissitudes to take away scrap by scrap till the next was despoiled and the palm empty, privation became raiment and bitterness my life-stay, my little ones whined for hunger and craved for the sucking of a date-stone. 38

This type of style, therefore, was the first of its kind to develop in Arabic literature from the tenth to the fourteenth centuries. From the eastern countries it reached the Moslem Spain during the time when Arabic art and culture were in the most flourishing state in the West in general and in the Spanish peninsula in particular. Just as the Moslem culture had its shaping influence on Spanish life and society, so also the Arabic literature had its influence on the development of the Spanish literature. Most of the earlier Spanish writers like Juan Ruiz, Don Juan Manuel and others imitated this style in their writings and paved the way for the proper development of this kind of style later. Besides, there were a number of wandering Arab story tellers in Spain. "Their repertory," says J.B. Trend, "would have been
considerable, even if it depended only on the books which have been already mentioned; but judging by some of their tales which are put in writing and are preserved in the library of the Escorial (e.g., the *Maqamat* of Hariri), they showed considerable originality of form and treatment and had a decided influence on Spanish popular tales of later times. 39 Mr. Trend, however, forgets to mention the typical style that developed in Spain at this time under the eastern influence, for it was in Spain that we had the real beginning of what was later known in Spanish term as Gongorism. Hume makes an explicit statement on this aspect when he says:

Thus we have in Spain, and proclaiming these through Europe, from the thirteenth century onward, a great mass didactic and proverbial literature in more immediate touch with the original oriental source than was the similar literature of the Italian Renaissance which drew its inspiration through earlier Greek and Latin adaptations. But even the Italian forms were partly coloured by Spanish Orientalism. 40

Some features of the style as adopted in the *Maqamat* and oriental apologues may also be found, though in a diluted form, in such Spanish works as *El Cavallero Cifar*, *Lazarilli de Tormes Alfarche*, *Trataconventos* and the later *novellas ejemplares*. The typical taste of lively wit and subtle humour mixed with a kind of grossness and the blended elements of irony and scepticism present in these works are all derived from the same unique style found in the later Spanish Arabic writers and story tellers who imitated most conspicuously the ornate style from the *Maqamat* of Al-Hamdani and Al-Hariri. "Finally," concludes Massignon talking of the influence of Arabic
language on those of other countries, "the highly 'condensed recitals' of Hamadani and Hariri are the prototypes of the fictionalized novellas a la Cervantes (his novellas ejemplares, are much closer to the Arabic models than to the Greco-Roman Lilesian fables)."

But the most important Spanish writer who consciously imitated the oriental style and developed it into almost a school of technique in Spanish literature is certainly Fray Antonio de Guevara. This man probably realized the full importance of the ornamental style as developed by the earlier Spanish-Arab writers and once again revived this type of style with its original features in his well-known work El Libro llamado Relox de principes (The book called The Clock of Princes, 1529), which is also known under the title El Libro aureo del emperador Maerco Aurelio (The Golden Book of the Emperor Maerco Aurelius). With its philosophical and political wisdom and moderation and its plea against corruption and for the dignity of man, it is not only one of the most popular novels of the Renaissance and the Baroque mirroring the picture of a truly ideal monarch, but also one of the first works in Spanish literature to indicate the coming vogue of baroque style. Among the Frenchmen influenced by the work were Herberay des Essarts (who translated it in 1515), Montaigne, Brantome, and la Fountaine.

Guevara thus set a new style or a new fashion that immediately caught the imagination of the Spanish people, who set out to explore the old eastern style under the
fresh inventive Spirit of the Renaissance. This led to another development in the field of poetry commonly known as the 'Development' of Gongorism in Spanish poetry. Gongora deserves to be included here as the chief propagator of that euphuistic, excessively elegant, obscure, and conceited style, which is generally known as Gongorism. Gongorism, therefore, may be defined as a deliberate invention in style in which the main features are the consistent avoidance of the natural word, and, as far as possible, of the natural order. Such tricks which had always an effect for the eastern people also were relishing for the Spanish taste, which has always been much inclined, whether in verse or prose, to verbose and ornate expression. It is, therefore, a new species of the Spanish artificiality as seen in the baroque style of Guevara, almost a national characteristic, that the Arab rulers bequeathed to the Peninsula in the period of the early development of its prose. It is interesting to note here that the similarity and the simultaneity of the baroque phenomenon occurring in various countries — Marinism in Italy, Euphuism in England, Schwulsliterature in Germany, Preciosite in France — offer a good study of this new style to students of comparative literature.

Gongora was an Andalusian from Cordova, the city which had been the capital of Arab Spain and which still contained all the Oriental background that had made it a famous centre of the Eastern culture in the past. His poetry illustrates a good deal of the arabesque style that characterised many of the Arab-Spanish poets. This may be
seen in one of his famous poems Soledades (Solitude).
The most immediately striking thing about this poem is the extreme artificiality of the language. For Gongora poetic composition meant the creation of an artificial world, and as such the reader has to push through an intricate jungle of metaphors and a well of mythological allusions. A considerable part of the Soledades is thus made of long involved metaphors. A pine tree for example, is spoken of as 'treading clumsily underfoot a stream which is like a trodden snake, spitting liquid pearl instead of venom, hides in its twists (that are not complete circles) flowers which the fertile breeze gave in exuberant birth to the variegated bosom of the garden, among whose stems it leaves behind the silver scales it had put on. Here we have an instance of the rich, involved style - a twisting and interrupted surface is the effect to be achieved - so that in between the more elaborate images we get short conceits and flourishes, play on words, antitheses and so forth, designed to prevent any breach in the texture. As examples of these, a road is said to be 'more tired than the person travelling on it; 'sunset is 'the hour when Dawn permits the antipode to greet the roses on her brow,' and birds are 'cithers featured cithers' or esquillas dulces de sonora pluma, sweet sheep - bells with sonorous plumes. '
'There is so much of Arab poetry in his allusive, rapier-like romances that we simply wonder if the poet has forgotten the natural environment in poetic creation. "We may note," says Brenan commenting on this aspect of Oriental element in Gongora's poetry, "the similarity of such style to that of the Spanish Arab poet of the eleventh and twelfth
centuries and also its analogy of Baroque facades and retablos." A simple example from al-Hariri's *Makamat* expressing the deceptive quality of the gold coins will immediately show the similarity in the use of artificial figures, the brilliant wit and the device of antitheses used by the Arab and the Spanish poets:

Pie on this deceiving piece,
Which has two faces like a cheat,
And presents at the same time:
The shining colour of the beloved's garment
And the pale complexion of the suffering lover.

This style as achieved by Guevara — the style that simultaneously developed in the continent under the oriental influence exerted by the Turks in the fifteenth century may also be taken into consideration here. With the fall of the Constantinople in 1453 and other events, the Turks as well as the oriental art had assumed great importance during this time as a result of which the Turks particularly left the greatest impact upon the literature of the Baroque. These events aroused a new interest in the East and there began particularly in England an early scholarly study of the Eastern history and society which created a fascinatingly exotic atmosphere. *A General History of the Ottoman Turks* by Richard Knolles (1603) and Sir William Davenant's *Siege of Rhodes*, a work which practically founded the English Opera (1656), deserve to be mentioned here as works of immense significance in this connection.

It was chiefly the influence of Guevara that spread swiftly from Spain to England and other places in Europe. In the beginning the exchange of literary thoughts, forms
and fashion was rather slow and limited between Spain and England, but after the marriage of Henry VIII with Catharine of Aragon, the English Court was more frequented by Spaniards, and, thanks to this fact and the general prominence of Spain in the eyes of contemporary Europe, Spanish manners, whether of person or expression, were regarded as a proper subject of emulation by gallants and beaux spirits. This imitation extended far into the reign of Elizabeth.

English writers of the early Renaissance period were the first to catch the new style as developed in Spain with Guevara and his followers. The Dial of Princes, later known as the Golden Book of Marcus Aurelius was considered in England as the fine quintessence of political subtlety, and its maxims were collected and repeated in the court of Elizabeth by everyone who aspired to have literary taste. The first man of note to set the fashion of Guevara was lord Berners, who translated the Book of Marcus Aurelius through a French version in 1534. This book caught the imagination of the people, and many allusions were made to it in Elizabethan court as well as English literature. For example, in the curious chronicle of Henry VIII written by a Spanish merchant, then resident in London, the author makes a particular reference to this book. Mr.Martin points out how such important works of the early Renaissance period as The Prince of Machiavelli, The Cortegian of Castiglione, and The Maxim of State of Botero, had all in them Spanish inspiration which was again to be seen in such English works as Instruction of a Christian Woman (published in English by Hyrde in 1540), and The Introduction to Wisdom (Translated
by Morysre). The works displayed the same spirit and taste for the typical style as noted earlier in the Spanish works. Guevara's familiar and well known letters were also much admired and read in England. He actually influenced the style of English prose and with him began the Euphuistic style. The proverbial philosophy in terse maxims or epigramms influenced immensely the artists of the Elizabethan time. His extravagant and artificial style chiefly based on the Eastern art of ornamentation, as has been discussed earlier, was the principal attraction which finally led to the development of the school known as Euphuism. Tucker makes special mention of the influence of Guevara's letters which, according to him "combined the characteristic proverbial philosophizing, often tediously platitudinarian, of his nation with its almost equally characteristic straining after uncommonness of phrases. Indeed it would seem that the Elizabethan England caught from the Spaniards a taste for apophthegmatic wisdom which reached some among the best of its writers, including no less a person, than Bacon. Indeed, Guevara's influence on England in the direction of obscurity and involution of style was great as any one who reads the letters of Queen Elizabeth and her imitators may see. As pointed out by Tucker this influence very well be seen in Bacon's apothegms, Lord Burghley's Maxims for the guidance of his son, Sir Walter Raleigh's Maxims of State, Sir Francis Walsingham's Legacy, and a dozen of other similar works of the time. Thus the fashion for the new style set by Guevara in Spain
came to exert a great influence on the literary world of England which is summed up in the following word by Hume:

Europe had been pervaded by the fashion of the maxim and aphorism, which Spaniard, had derived from the Hebrews and Arabs of the Peninsula. In England, especially late in the sixteenth and earlier seventeenth century, the sententious form was considered the best literary fashion of the day. 46

Besides Guevara's influence, there was another Spaniard, a contemporary of Guevara, who closely imitated the ornamental style and exerted an equal influence on the literary men of England during this period. This man was Antonio Perez, the exiled favourite of Philip II. He spent much of his time at Essex House, where he wrote his books and letters. These had an equal influence upon the current English literary fashion. *Cartas de Antonio Perez* was a volume of great interest for the social history of Elizabethan England, containing the correspondence of Antonio Perez who is said to have been the original of Don Adriano Armado in Shakespeare's *Love's Labour's Lost*. His witty sayings were the fashion in England and France from 1591 to 1598. He became the pet of the cultured set of which Essex and Bacon were the bright stars; and Shakespeare himself was, in the words of Martin Hume, "not oblivious of the mingled charm and absurdity of Antonio Perez," to the extent of caricaturing him in one of his plays.

Perez who carried the influence of Guevara a step further in England had actually escaped from Spain on many charges. In addition to the charge of political intrigues against John of Austria and the Flemish States, there was that of the dangerous amorous intrigues with
his friends' wife, the princess of Eboli, Philip's mistress. In 1593 he arrived in London, where he succeeded in acquiring a certain popularity at the court of his sovereign's enemy, Queen Elizabeth, and his acquaintance with Lord Essex ripened into an intimate friendship. In time, however, he abused every friendship and sold every friend.

But, apart from the influence of the style of the brilliant letters and aphorisms of Antonio Perez, the real inspiration came from the fashion set by Guevara and his followers in Spain. Although John Lyly is usually regarded as the person who gave a start to this new style in English prose, there were a few more Englishmen who actually introduced the new features of this style in England and thus paved the way for Lyly to form almost a school of this new style.

Foremost among these is George Pettie whose collection of twelve novelle alliteratively entitled A Pettie Pallace of Pettie his Pleasure, appears most stylized in language. With good reason it has been looked upon as the main creator of the Euphuistic style chiefly under the influence of Guevara's Libro Aureo. Like Guevara and his oriental predecessors, Pettie's state also abounds in antitheses, sententiae, patterns of paronomasins, and allusions to fabulous natural history, as when one virtuous heroine writes discouragingly to her lover comparing him "to the caterpillar which cleaveth only on good fruit", or "to the Moth which most of all cateth the best cloath", or "to the canker which commonly breedeth in the fayrest Rose" or "to the Woulfe which by his wile will kill the fattest sheep." Such a style speaks for
itself and gives a fine taste of ornamentation.

Another man who preceeded John Lyly was John Grange, who contributed to the development of this style in English prose. He issued his *Golden Aphroditis* just a year before the publication of *Euphues*. The *Golden Aphroditis* was a full-length romance which may be regarded as the initial example of the whole school; John Grange calls it 'a discourse' and the term appropriately indicates the predominant importance of rhetorical elements contained in it. There are hyperbolic letters and speeches cast in a familiar form, there are set pieces of description for palaces and the like. The euphuistic traits of Grange's style include the usual gnomic sayings, ornamental antitheses, alliterations, allusions to mythology, and the pseudo-scientific love of stories of animals. But the sentences, however, are far less compactly organised than Lyly's. They are often obscure and when pretending to periodic structure are often without plan. The efforts at rhythmical prose often slip into regular verse incongruously disguised as prose. The total impression, however, is the same that we get of such artificial and ornate style characterizing the works of Guevara and his imitators.

John Lyly's *Euphues* (1578) appeared when the people of England were well acquainted with the ornate and fashionable prose style of Guevara and his followers. Guevara's work, *The Dial of the Princes*, had become the most fascinating book of the period. By the publication of his *Euphues*, John Lyly established a new genre of prose
fiction in England and thus the school known after his work became so popular throughout England. All the features of this style are not only imitated most consciously by Lyly, but these were also used with a greater sense of ornamentation and stylistic polish. With all these features putting emphasis on nothing but the use of thousand and one tricks and devices of language, Lyly's work gained the same importance that Guevara's had acquired in Spain; as such, all the other works that followed Euphuues were characterised, chiefly from the stylistic standpoint, as written in the main tradition of Euphuism. A passage from Lyly's well-known work will give a better account of its stylistic features than any description of the same. The old man in Naples thus advises Euphuues:

One drop of poison infecteth the whole tun of wine, one leaf of colliquintida mareth and spoileth the whole pot of porridge, one iron mole defaceth the whole piece of learn. Descend into thine own conscience and consider with thyself the great difference between staring and stark-blind, wit and wisdom, love and lust. Be merry but with modesty, be sober but not too sullen, be valiant but not too venturous. Let thy attire be comely, but not costly - Thy diet wholesome but not excessive; use pastime as the word importeth to pass the time in honest recreation. Mistrust no man without cause, neither be thou credulous without proof, be not light to follow every man's opinion nor obstinate to stand in thine one conceit. Serve God, love God, fear God and God will so bless thee as either heart can wish or thy friends desire. And so I end my counsail beseeching thee to begin to follow it. 48

A comparative study of the main features of this style with those found in the work of Guevara will immediately reveal how close the two authors are in the field of stylistic achievements, although they belong to
altogether two different nations and environments. A further comparison of the main features dominating the style of these authors with that of their medieval Spanish predecessors like Juan Ruiz and, to move back still further, with that of the early medieval oriental writers like Al-Hariri will throw all the more surprising results, for it can very well be seen that the basic features, e.g., the conscious ornamentation, the use of all kinds of tricks for making the language attractive and fascinating, the artificiality of their construction, the device of antitheses, and the deliberate implementation of all kinds of rhetorical elements are almost the same in the original Arabic prose of this kind as they are in the works of Guevara and John Lyly. The Shaikh in al-Hariri's *Maqamat* advises the people thus:

Work ye, may Allah have mercy upon you, the work of the pious, exert your selves towards your return (on the resurrection day) with exertion of the sound, curb your lusts with the curbing of enemies, make ready for your departure with the readiness of the blissful - Put ye on the robes of abstinence, and put away the ailings of greed, make straight the crookedness of your dealings, and resist the whispering of hopes - Portray ye to your imaginings the vicissitudes of circumstances and the alighting of terrors, and the attacks of sickness and the cutting off from pelf and kin: - be think ye yourself of death, and the agony of its throwing place, of the tomb and the awfulness of that which is sighted these, of the grave-ditch and the loneliness of one deposed in it. Of the angel and the frightfulness of his questioning and of his advent- Look ye at the fortune and the basenes of its onslaught and the evil of its deceits and cunning - How many road-marks has it effaced, how many an honoured king has it overthrown - Its striving is to strike deaf the ears, to make flow the ear-founts, to baffle desires, to destroy the songster and the listener to the song. Its decree is the same for kings and subjects, for the lord and the hunchman, for the envied and the envier, for serpents and lions- It enriches not but
to turn away, and reverse hopes; it bestows not, but to outrage and cut into limbs, it gladdens not but to sadden and revile and injure; it grants no health, but engender disease and frighten friends—fear ye Allah! fear ye Allah! May Allah keep you. 49

In the medieval period the very concept of the function of language changed in Europe chiefly under the Oriental influence of such decorative and ornamental style of speech and expression as set in fashion by Arabic writers like Al-Hamadani and Al-Hariri in their Maqamat and later on by their imitators, chiefly the Spanish Arabs and their followers. Language which was hitherto used as chiefly the vehicle of expression and the art of persuasion as was conceived by Aristotle, was now made a medium in which all kinds of stylistic and ornamental features could be exhibited. Harding Craig comments on this particular change that took place in the medieval times:

Rhetoric had abandoned in the Middle Ages its Aristotelian importance as the art of persuasion and had narrowed its ground to mere ornamentation. It had ceased to be responsible for ideas and had devoted itself to words and figures. 50

Language under this changed concept came to be regarded as essentially a skill, and a composition of sentences with all kinds of balances and symmetrical devices in order to achieve a kind of uniqueness in style. Most of the writers and men of letters of the Middle East had this concept of the function of language in the medieval period. To Ibn Khaldun, one of the most important oriental philosophers and critics of social history and philosophy of the fourteenth century, the chief function of language is the achievements of stylistic perfection:

Know then that all languages are skill, similar to crafts. For they are skills of the tongue
used to express meaning, the meaning being more or less successfully expressed according as to whether the skill is more or less perfect. And the skill applies not to the individual words but to the system and construction of sentences. 51

Such a concept of language as a skill or craft immediately brings to our mind the great Renaissance writer Bacon, who not only conceived of the function of the language in the same way but also wrote very much in the same fashion as a result of which many of his writings are characterized by this sort of typical apopthegmatic style. While analysing the factors that wrought this significant change in the use of language, Bacon too admits how language became a skill or craft of human expressions:

This grew speedily to an excess, for man began to hunt more after words than matter; more after the choiceness of phrase and the round and clear composition of the sentence, and the sweet falling of the clauses, and the varying and illustrations of their works with tropes and figures, than after the weight of the matter, worth of subject, soundness of argument, life of invention, or depth of judgment. 52

It is significant to note how two philosophers belonging to the different periods and different cultures have thought alike regarding the function and concept of language.

Hence the typical stylistic features as achieved by John Lyly and other great Renaissance writers like Bacon, the apopthegmatic wisdom expressed in the most witty and compressed language, and the brilliant decorative devices of the language, were not the Renaissance phenomena as some people may think. All these features that culminated in establishing a genre of fiction in the Renaissance known
as the enpulsive novella, were the traits which appeared in Spain as early as the twelfth and thirteenth centuries under the eastern influence and began to develop into a particular type of prose style and finally reached England and the continent through Spanish writers like Guevara and others.
III. THE PICARESQUE NOVEL: ITS ORIGIN AND DEVELOPMENT

In the later half of the sixteenth century there appeared in England an anonymous classic *Lazarillo de Tormes* written in Spanish language which proved to be a work of great significance and finally led to the development of what is known as the picaresque novel. It is usually believed that this type of novel is based on the Spanish innovation and has been entirely influenced by the Spanish originals. While it is true that the early English picaresque novels were written under Spanish influence, it is entirely wrong to say that the Spanish work that exercised this kind of influence on English and subsequently other European writers were original. Actually the early Spanish writers of such works borrowed the essential characteristics and the outline of the hero from the Hispano-Arab literature, which had left a deep and ineffaceable impression on the medieval Spanish writers and poets.

The picaresque novel is chiefly distinguished for its type character usually known as the anti-hero. This type of novel is essentially the reverse of the traditional romance of chivalry with a rogue or a picaro replacing the chivalrous hero, and realistic farce replacing romantic adventures. "The plot is usually a series of miscellaneous incidents strung on a slender thread." 53 Somewhat incoherent interrupted by protractedly trigid and irrelevantly moralising passages, the plot is held together by the journalistic variety of interest and an autobiographical strain along with good humoured audacity of satire and
concrete realism. Among other characteristics of this kind of works are "practical joking, interest in travel, and the supplanting of chivalrous heroes, romantic love and supernatural occurrences by scamps and their realistic adventures." 54

A close and comparative study of the early picaresque novels of the Spanish writers and of the early Hispano-Arab writers of the medieval period will reveal how all these characteristics and the general frame-work of the hero can be traced to the Arabic literature of the medieval Spain. These had their influence on French and Italian literature and finally reached the English writers of the Elizabethan era.

In the eighth and ninth centuries the intense intellectual life of the Islamic society promoted Arabic prose literature and gave birth to a new literary form called adab, or belles-lettres. This term literally means a way of dealing gracefully with a topic not too seriously or dryly, but in an urban and sophisticated way. The credit for first raising Arabic prose to heights of elegant expression goes to Abu Uthman Amr ibn Bhar al-Fuqaimi al-Basri al-Jahiz (776-869), a bold thinker who was deeply interested in all the sciences and who inspired a sect of rationalists.

Jahiz touched upon numerous subject and sowed the seeds for the growth and development of many forms in Arabic prose. Among his numerous works are: The Books of Eloquence and Exposition on rhetoric, The book of Animals, The Guide Book on the Conduct of Sovereigns containing

In many of these works Jahiz relates stories and scenes of adventure from contemporary life in an ironical style and with a humorous wit and tone and combines them with realistic description. These led to the birth of light literature in Arabic prose. In the book of animals he tells the story of a judge of Basra called Ibn Sawar, who sat in the court silent, grave and imperturbable, not making the slightest movement unless absolutely necessary. He gave his orders by signs, and when words were necessary, he used the fewest possible words. At one of the solemn sessions of the court the room was filled with people, and the judge sat on his seat, serious, feared and respected. Suddenly, a fly landed on his nose, crawled over his face, and near his eyes; he lost his poise throwing the entire court into gales of laughter. With the narration of such episodes Jahiz makes the beginning of a type of prose form which was to take the form of a distinct genre later. In another of his works he relates the experiences of travelling with a boy in a story entitled the Taghlabi Lad and his Stick, a story in which he reveals the great feats that the lad performs with his stick from which he would never part; this is thus described by the narrator:

He continued to sing the praises of stick while I laughed and paid no heed to him. When we set off on our donkeys, the donkey man remained behind, my companion's mount went well, and when it showed signs of stooping, he drove it on with his stick whereas mine would not go, well knowing that I had nothing in my hand to use on it. The boy
arrived at our night's halting-place long before we had time to rest himself and his ass, while I had to wait for the donkey man to come up. I said to myself, 'That is number one!' 55

Finally, the narrator discovers that he has been in the company of a jovial young lad who is a Christian:

I had been involved with a real devil, the cleverest, the most urbane and best educated of men. I told him that I had kept count of the virtues of his sticks, after having been tempted to throw it away. 'Were I to start telling you about the virtues of the stick,' he cried, 'the night would be too short.' 56

Here we have the earliest miniature sketch of the literary rogue who was to develop later on into a type character of a genre of fiction, a clever and most sophisticated fellow who lives on his wit pointing out all the time the follies of others. This style of narration with a character possessing extraordinary cleverness and humour chiefly portrayed for the amusement of public continued to be imitated by scores of Arabic men of letters in the following centuries.

In the tenth century there appeared in the literary scene another important literary figure, Abu Ali al-Muhasin al-Tamekhi. The son of a learned Muslim Judge from Basra, Tanukhi, apart from being a well-known judge, made his reputation as a writer compiling three collections of literary sketches. These "suggest the variety of personality types and the divergent ways of pursuing happiness that urban life in the Abasid society offered. A light witty style made his works popular in his own time. Even in translation, Tanukhi's words convey an educated man's tolerance of, and perhaps pity for, the foibles and weakness
In his *Ruminations and Reminiscences* are narrated many episodes and stories dealing with social, political, and religious trickeries performed by a few characters who take great delight in deceiving the simple and naive people and thereby earning their livelihood. One of his reminiscences is thus related by Abih-Tayyib Ibn Abd al-Mumin, one of his characters of the above mentioned work:

An accomplished knight of industry went from Baghdad to Hims, accompanied by his wife and when he got to the latter place, he said to her: 'This is a foolish and wealthy town, and I wish to bring off a stunner (a phrase used by these people whereby they mean a great piece of knavery) for which I want your help and endurance - She accorded it willingly ... She agreed, and then he produced a turban and breeches of wool which he had brought, and a veil to put over his head, and took up his station by a pillar in the mosque before which most of the people passed. Here he remained praying the whole day and the whole night, except at the time wherein prayer is forbidden, and when he sat down to rest he kept counting his beads and did not utter a word.

Thus within a year he was taken as one of the holiest saints people had ever seen. Thereafter he made his wife appear and collected a huge sum of money from the people of the city on a false charge of the murder of her son by this man. When his wife had gone to a safe distance, he quietly decamped one night. "When he was sought the next day he could not be found nor was he heard of until a long time after when they discovered that the whole affair has been a plot."

Similarly in another story entitled *Crime and Fraud* Tamukhi deals with a novel method adopted by a thief in order to commit theft and thereby run scot free. The
narrator similarly records another device adopted by one such thief:

He informed me that he knew of another whose plan was to enter the residences of families, especially those in which there were women whose husbands were out. If he succeeded in getting anything, he would go away; if he were perceived and the master of the house came, he would suggest that he was a friend of the wife and some officers' retainer; and asked the master to keep the matter quiet from his employer for the sake of both; displaying a uniform, and suggesting that if the master chose to dishonour his household, he could not bring him before the Sultan on a charge of adultery. However much the master might shout 'thief!' he would repeat his story and when the neighbours assembled they would advise the master of the house to hush the matter up. When the master objected they would attribute his conduct to marital affection and help the thief to escape from his hand. Sometimes they would compel the master to let the thief go. Likewise the mere the wife denied and swore with tears that the man was a thief, the more inclined would they be to let him go; so he would get off and the master would afterward divorce his wife, and part from his children's mother. This thief thus ruined more than one home and impoverished others.

With the inclusion of such themes narrated in a witty, light and ironical style, Tanukhi actually contributed to what might be called the literature of roguery. In all these episodes we have the portrayal of a character who is witty, clever, cunning, and most crafty in deceiving simple people.

The Arabian Nights also contributed, to a great extent, to the development of the literature of Roguery in Arabic literature. There are tales like The Young Woman and her Five Lovers, which may be classed as belonging to this type of literature. But there are other tales which contain the basic elements of the picaresque novel and the traits of its type hero. In the story of the Tale of the
Hunchback, we have the character of the cunning barber. He survives all the trials and misfortunes, helps a young man of the city falling in love with the Cadi's daughter, and saves all his six brothers from their misfortunes by his calculated and timely intervention. Finally he simply takes the king by surprise by bringing the dead hunchback to life and provides great mirth and laughter to all. Although the barber remains just a character that provides amusement in the story, he possesses certain traits which go to make up the total character of what is called the antihero. We notice his great wisdom, cleverness, wit, understanding and his keen power to detect follies in others. Although he appears most foolish and apparently shows his follies, there is always lurking underneath these a great sense of realism and true wisdom. He usually comes from humble stock and occupies a very low position in the society, a Taghabi lad with a stick, a clever thief, a poor knight who plays religious tricks upon the naive people. Even the kings and the judges forgive them for their clever tricks which send them to hilarious laughter.

It was towards the end of the tenth century that another Arabic literary figure known as Badi' al Zaman Hamadani composed his assemblies in Nishapur which brought into vogue a new branch of belles-lettres known as Maqamat. A master of epistolary art himself, he was the first person to popularise a kind of rhymed prose, the form of which became most popular in Islamic literature and also influenced the Syrian Christians and the Spanish jews; thereafter it served as a model of style for more than nine hundred years.
Hamadani is the first literary man in Arabic prose to recognise the importance and the dramatic significance of the miniature sketch of the hero of the earlier literature of roguery and light character. He seizes this character-sketch and introduces it with further development in his *Maqamat*. This character becomes now the central figure in his assemblies and usually appears as a gay, unscrupulous character, living primarily on his wit and deceiving the naive strangers he comes across in his tours of the world. Thus one of the chief characteristics of the picaresque novel is the use of one hero associated with a series of adventures.

The *maqamat* of Hamadani has one narrator or rawi who introduces his *maqamat* related to him by Isa Ibn Hishan, who actually tells of his experiences at different places through the narrator. The various adventures are associated with Shaikh Abul Fath al Iskandari; and each adventure is narrated here separately in a *maqama* dealing with a different subject. The various maqamat deal with such subjects as (a) the maqama of Poesia (b) The maqama of the date (c) the maqama of Balkh (d) The maqama of Sijistan (e) the maqama of Kufa(f) the maqama of the lion and so on. Thus the salient features of Hamadani's *maqamat* are the presence of one hero associated with a series of adventures, the constant association of the hero with another personality technically known as the rawi or the narrator, and the hero chiefly living on his dissimulation and clever tricks which he displays with great craftiness. In all these he becomes the first example of an anti-hero in Eastern and later on in Western literature.
In one of the *maqamat* of Hamadani the narrator comes across, in a district of Ahwaz, a crowd assembled around a man and listening to him with utmost attention. The man said:

Gentleman, my back is curved under the burden of debts. The companion of my bed asked for a divorce and is claiming her dowry. After being brought up in the midst of wealth and abundance, I am obliged to live in the desert and poverty is my persistent companion. Is there among you some generous soul who can help me against the inconsistency of fate? Poverty overcame my patience and the veil which guarded my honour has been torn away.

Isa the narrator found his heart almost bleeding with pity at the appeal of the old man and instantly gave him a piece of gold coin. But on suspicion the narrator followed the man when the crowd had dispersed and finally discovered that this man was none but the old trickster Abul-fath Iskandri who told the former to keep his secret and follow him in his show of stupidity, for according to him, there is nothing more profitable and reasonable than pretension of folly. He also explains to his friend that a man is never sure of his destiny and as such he has chosen to live a chameleon, as it is much easier to live by exhibiting folly than by displaying wisdom and reason which the people would question a thousand times before they accept it. Here actually we have the philosophy of the earliest anti-hero in Eastern literature to appear later as a type character in Spanish as well as other Western writers.

But the greatest writer who established the *maqamat* form in Arabic literature was Al-Hariri of Basrah, who appeared in the twelfth century. In his set of *maqamat*
he introduces his rawi (narrator) as Al-Harith ben Hemmam who is in reality the author himself and begins his count by saying that he was in a mosque with a group of learned people when a traveller entered and introduced himself as Abu Zayd Serug. He told them that his home town had been captured and plundered by the Byzantines, that he had been expelled but his daughter remained a captive of the invaders. His eloquence so impressed Harith that, on the same evening, he began to compose his magamat.

Thus Abu Zayd appears as the hero of Hariri. He is an old man, wise and experienced, but unscrupulous and inclined to favour the pleasures of life and to meet all of its hazards with irony and detachment. A clever trickster, who appears in many situations and guises to display his talent, he is also, like the hero of Hamadani's stories, an opportunistic adventurer. Besides, as in the case of his predecessors, Abu Zayd has been presented by Hariri as a crafty old man, full of genius and learning, unscrupulous and full of artifices, which he uses to effect his purpose and reckless in spending in forbidden indulgences the money he has obtained by his wit and deceit.

Although after a century, al-Hariri makes unabashed imitation of the work of Hamadani, his magamat clearly surpass those of his predecessor in all respects. In his skill of characterization as well in the narrative style Hariri is revealed as the most matured and consummate artist in Arabic language. There are sections composed exclusively of words with double meanings, series of sentences ending in rhyming syllables or with regular combinations of consonants throughout and poems utilizing
only certain letters of the alphabet.

In one of the manamat of Hariri, the narrator Al Harith relates how once, while in Samarcand, he went to attend the Friday prayer in the Cathedral mosque. After the prayer was over, a preacher rose and delivered a passionate sermon in the most illuminating and pleasant style. Thereafter Al-Harith, son of Hamam, said:

Now when I saw the sermon was a choice thing without a flaw and a bride without a spot, the wonderment at its admirable strain urged me on to look at the preacher's face, and I began to scan it narrowly and to let my glance range over him carefully, when it became clear to one by the truth of tokens that it was our Shaykh the author of the assemblies - There was no help from keeping silent for the time being; so I withheld until he had left off praying and the dispersing on the earth had come. When I turned towards him, and hastened to see him, and when he spied me he quickened his pace, and was profuse in doing me honour bidding me to accompany him to his abode and making me a confident of the particulars of his intimate affairs. Now when the wing of darkness had spread, and the time for sleep had come, he brought forth wine flasks secured with plug, whereupon I said to him; 'Dost thou quaff it before sleep, and thou the prayer leader of the people? But he replied: 'Hush! I by day am preacher, but by night make merry!' and presently he said - 'Listen to me!':

"Weep not for a friend that is distant, nor for an abode, but turn thyself about with fortune as it turns about.

"Reckon thou all mankind thy dwelling-place, and fancy all the earth thy home.

Forbear with the ways of him with whom thou dealst, and humour him, for it is the wise that humours.

Miss thou no chance of enjoyment, for thou knowest not if thou live a day, or if an age.

Know thou that death is going round, and the moon halo circles above all created beings."
Swearing that they will not cease chasing them, as long as morn and even turn and return.

How then mayest thou hope to escape from a net from which neither kisra escaped nor Dara. 62

It is in these expressions that Hariri makes a realistic statement of the philosophy of the anti-hero — the person who makes the truth stand on its head with a good deal of scepticism and irony. One can also discover a deep note of realism and worldly wisdom running under the follies and viles that he displays to the society.

Apart from the presence of an anti-hero as found in Maqamat of Hamadani and Hariri, there appears another element which exerts a greater influence on the future writers. This is the depiction by both Hamadani and Hariri of the common life of the time. In almost each of the Maqamat we have a situation which presents a very common and realistic aspect of life and thus emerges what can be termed as realism soon to be seen not only in Arabic literature but also in the writings of Spanish Arabic and pure Spanish writers. This element of realism finally paves the way for the Spanish picaresque novels. As R.A.Nicholson points put, the Maqamat are prized by Hariri's country men as "the unique moment of their language, antiquities, and culture." 63 Commenting on the influence of the Maqamat on medieval literature H.A.R. Gibb says,

It may be added that the maqamat found immitators among the Spanish Jews and that "EL Cavallere Cifar" besides showing other oriental affinities, contains in at least one of the adventures of the Ribaldo -- the first Spanish Picaro -- an episode from the purely Oriental cycle which is associated in the Arabic version with the character of Fuha. 64

Juan Ruiz, the Archpriest of Hita, is one of the most
important Spanish writers in whom we may note very distinctly the influence of Arab culture and literature with its distinctive quality. Born probably at Alcal a de Henraes, soon after 1280 he became a very significant writers in the sense that in his poem Libro de Buen Amor he was able to give a Christian meaning to Moslem literary forms. Hence his book, an interweaving of Islam and Christianity as well as teaches. He is able to achieve the centurian combination of the two modes of life. His song book is not an Arabic work but a Christian-Arabic harmony. A comparative study of Ibn Hazm, one of the most prominent poets and philosophers of Spain and the Archpriest of Hita reveals many parallel themes, many problems treated by both the writers almost in the same manner.

Juan Ruiz describes many aspects of love and in his descriptions of the third unsuccessful love pursuit he encounters the god of love who advised him to pursue women with the help of a bawd. Thus in his pursuit of a young, rich, and beautiful widow called Dona Endrina he secures the service of Trotaconventos, an old hag of the type recommended. Dona Endrina and Trotaconventos, come to life as vividly as any other character in the medieval literature and the Archpriest's hopes and fears are movingly portrayed. The most impressive feature of this work is the descriptions of Trotaconventos' wiles and the wonderful way in which she plays upon the feelings of the two lovers. Here we discern two important features which appear to have been taken directly from the Arabic literary works. First of all, the hero of this work is a man who, in his
pursuit of women and art of deception, is fashioned according to the principles of the anti-hero. Secondly, the character of Trotaconventos, with all arts and wiles, is the direct descendant of Ibn Hazm's meddlesome old woman who shuttles between the gentlemen and ladies in the Harem. This book in its mixture of the comic and the serious, satirical and touching themes, is intensely juglaresque and oriental. Another important feature of the book is the autobiographical element which permeates the book along with a light sense of realism expressed throughout. The entire work of the Archpriest may be regarded as a novel which, as shown later, becomes the direct ancestor and inspirer of one of the greatest of all early novels in Spain, namely *Le Celestine*.

This great Spanish work, written in the technique stated above appeared in 1544. The novels is important for the character of Celestina who in her philosophy of life betrays the same attitude or anti-heroic quality as does the anti-hero of 'Hamadani.' Moreover, Celestina lives chiefly though her conversation, and she talks her way throughout the novel with the results that her character depends on her listeners for its success. In other words we again notice here the same autobiographical strain which, however, has been dramatized in the form of dialogue. *With Celestina* which appeared almost at the beginning of the sixteenth century, and which was followed by that highly original genre of realistic fiction, Spain saw the beginning of a new literary from to be later knows as *Picaresque* or *Picaroon* novels.

The first and best of these books is *La vide*
de Lazarillo de Termes which appeared anonymously in 1554. It is an extremely short book and narrates in the form of an autobiography a series of adventures in the life of a boy who came from one of the lowest families in Salamanca. Its three principal episodes describe his life as servant to a blind, to an impoverished and miserly priest, and then to a squire in Toledo.

The design and the general structure of this book closely resembles those of the maqamat written by the earlier Arabic writers. The book is essentially Spanish in spirit revealing at the same time the influence of Hispano-Arabic literary forms existing in Spain during this time. Lazarilo, the hero of the novel, is actually the anti-hero believing in the same philosophy of folly as propounded by Hamadani. He thus belongs to the small group known in Spain as meaning light hearted vagabonds of easy conscience, not necessarily sinister in character. Involved in various situations he reveals a distinctive character of his own. He always shows himself warm hearted as well as sharp-witted, and very observant with his eyes and ears. The use of sustained dialogues and set speeches makes it a book of significance in as much as it imitates the old design of the hero assuming all importance for himself and also wishing to be heard with all interest by others or at least by his admirers. Finally its autobiographical form adds a sense of unity to the book inspite of its loose construction. Commenting on the universality of theme and unity of structure, Norma Louise Hutman says that the sustained unity is achieved chiefly by the autobiographical element. She further suggests,
"obviously the unknown author of the Lazarillo did not invent these characters, but fused qualities present in various literary types of his age." 65

Norma Louise Hutman further comments on the theme of hypocrisy associated with the character of Lazarillo. After having known and come across various instances of hypocrisy, it is Lazarillo who at the end of the novels, becomes a more successful hypocrite. The self-satisfaction that Lazarillo shows at such hypocrisy actually reveals the element of reality to be found in the philosophy of folly. "That Lazarillo rises above his environment gives himself added reality, that he sinks to its level only reflects how well he has learned from his discovery 'Saber leshemmbres subir Siende bejes.'" 66 This actually reveals the element of satire that the anti-hero strikes at the society of the age. Such were the prevailing social conditions in Spain and other countries that an honest man found it difficult to make any impression on the society with heroic qualities; on the contrary, a parasite with all kinds of unheroic quality, could do very well and earn his livelihood only because the society in general did not have the desire to detect the real shames and cheats existing during this period. The hero of the picaresque novel, therefore, deliberately adopts folly to make free with rich men's generosity and luxury. Explaining the implication of the philosophy of folly in the context of social conditions, N.L. Hutman observes:

Spain, as is well known, was suffering from the paradoxical curse of too many riches notoriously ill distributed and improductively applied; from the burden of an exceptionally large number of parasitic members of society, clerical and aristocratic, living upon the
toil of greatly impoverished peasants and craftsmen. Hunger and beggary existed side by side with a great contempt for manual labour in wide circles of the community. The expulsion of Moors and Jews from Spain late in the 15th century deprived the country of two important cultural communities which had not succumbed to the aristocratic contempt for socially productive work. Only in the light of the prevailing attitude can one really grasp the satirical portrait of the impoverished proud hidalgo whom Lazarillo serves as third master.

The novel *Lazarillo de Tormes* proved very popular and went into many editions, but no other picaresque novel followed till 1599. It was in 1599 that *Guzman de Alfarache* appeared. It was written by Mateo Aleman who had a chequered career and who had to remain in prison for a long time for his delinquencies.

Though written in the picaresque form, *Guzman de Alfarache* is very much unlike *Lazarillo*. It is full of commentary and has been written in a moralistic strain with the result that the novel is humourless and drab. The novel has, however, a series of incidents associated with the life and experience of Guzman and it is this autobiographical element in the story which gives a sense of unity in spite of the maze of commentry.

Thus there developed a non-romantic or un-chivalric literature in the shape of *Celestina* - - a tale of intrigue and delightful pleasure. All the subsequent works written in this line kept up the same form of a narrative associated with autobiographical element. The protagonist in such works would actually be an anti-hero in principles as his entire character is based on the philosophy of folly. With these elements interesting changes took place in the history
of the Spanish novel of common life, the change from knight-errant to the rogue-errant was of particular interest. The appearance finally of *The Life of Lazarillo de Tormes* (1554), and Guzman de Alfarache established a distinct type of picaresque novel.

England has hardly escaped the impact of literary changes in the form and fashion that have appeared in the European countries from time to time. The impact of the Spanish picaresque was also felt in England as early as the 1570's. Commenting on its influence, J. Schlauch observes:

Into the hot-house atmosphere of artificial Hellenistic narrative, as represented by the schools of Lyly and Sidney, there blew a fresh wind of influence emanating from Spain in the 1570's. Its prime source was the anonymous calassic Lazarillo de Tormes, a vigorous adventure story written in an autobiographical form (first printed in 1544) which was translated into English byavid Rouland of Anglesey and published several times beginning in 1576. 68

The effect of the picaresque novel first appears in the 'Jack Milton' of Thomas Nashe who was well acquainted with Spanish and whose choice of this form is merely a concession to contemporary English tastes and interests.

At the surface level Nashe's *Jack Milton* appears to differ from the Spanish novel. Jack Milton, the young narrator, serves one master throughout, and there is a great strain of realism running throughout the novel. But a closer analysis of this book reveals that in spite of these dissimilarities, not only does the book resemble the Spanish novels, but, curiously enough it comes closer to
the earlier Arabic *Magamat*, in its form, structure, and characterization. Like that of the hero in the Arabic *Magamat*, the adventures of Jack Milton are variegated because they take place in several countries of the European continent. There is also a historical background like the Arabic *Magamat* as Nashe has placed the action of his story in the reign of Henry VIII and has also introduced authentic historical personages like the Earl of Surrey and Erasmus. Moreover, the book has been written in the same autobiographical form, and the various adventures are strung together with the personality of one man.

The most significant picturesque element in the novel is the hero himself. The character of Jack Milton is drawn on the model of the anti-hero. Jack Milton is closely associated with a master who is superior to him in position and status. The master, here the Earl of Surrey, provides the comic 'motif' to Milton who derives all his inspiration from his master for further adventures. Thus the hero lives on the silent admiration of his master who tolerates with a great sense of mirth and laughter all the adventures of Milton. Jack Milton speaks the typical middle class language which adds to anti-heroic atmospheres; the comic element associated with this character can be seen in such speech as, "Why should I go gadding and fishgigging after firking flintado amphibologies, wit is wit and good will is good will." 69

Jack Milton's endeavours to meet the various difficult situations in life are noteworthy. Like the traditional anti-hero he tries to defeat his adversaries by his pleasant wit and frolicsome devices. In this connection his
imprisonment by Juliana, the countess of Rome, and his intrigue with Diamante, the maid servant who is finally won over by Wilton, remind us of Hispano-Arabic heroes in the earlier works. Wilton returns triumphant to England with this courtesan and all the money and jewels that they robbed in Rome, and he thus describes his happy Voyage: "To Bologna with a merry gale we posted, where we lodged ourselves in a blind street out of the way, and kept secret many days. But when we perceived we sailed in the haven - we boldly came abroad." Jack Wilton then escapes the most difficult and hazardous situations and comes out successfully only by his wit, sustained sense of humour, and his art of deception which have been the conspicuous traits of his earlier models. In most of the situations Jack Wilton appears what the hero of Hamadani says about himself 'Abu-galamour' (I am a chameleon).

Nashe's 'Jack Wilton' resembles the Arabic and Spanish works on yet one more point. Nashe has depicted very well the common life and realistic aspects of the world. The book gains a lot of realism and gives a powerful realistic account of his age. Likewise both Hamadani and Al-Hariri depicted the common life of their time and so also did their Spanish successors in the picaresque novels.

All these factors show the influence of the Spanish picaresque novels on Thomas Nashe. Curiously enough, such an analysis also reveals how closely Jack Wilton resembles the Arabic characters like Abul-Fatah Iskandari and Abu Zayad. The form too of 'Jack Wilton' has a good deal of resemblance with the Hispano-Arabic and pure Spanish
works of this nature. In all these works we notice the use of the autobiographical form, a historical background and the presence of a dominating personality, which gives a sense of unity to the whole novel. These are some of the common features of the form and structure of Nash's Jack Wilton, the Spanish Lazarillo and the Arabic Maqamat.

In order to trace the actual literary origins of such important literary figures as Lazarillo and Jack Wilton, one has to move beyond the limited frontiers of nations and arbitrary divisions of countries. Thus an analytical and comparative study of the characters of Jack Wilton and the earlier Spanish ancestors as El Cavallero Giffar, Lazarillo, Celestina, and Trotaconventos finally brings to our knowledge the entire gamut of the influence of Arabic and Arbo-Spanish writers on the successive writers of this kind of literature. This also reveals the interesting literary phenomenon of the emergence of a type character which, having originated in the medieval Arabic literature, finally appears in the literary works of the Elizabethans paving the way for an entirely new genre of fiction known as the picaresque novel.
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