

SAYYIDA SALME/EMILY RUETE. AN ARABIAN PRINCESS BETWEEN TWO WORLDS: MEMOIRS, LETTERS HOME, SEQUELS TO THE MEMOIRS, SYRIAN CUSTOMS & USAGES (Arab History and Civilization. Studies and Texts, Vol. 3.). Ed. with an Introduction by E. van Donzel. Brill, Leiden, 1993. Pp.559. 60 illustrations. Gld.250.00 (HB). ISBN 9004 096159.

In many ways this looks like classic Orientalist scholarship, but the dedication to Hurgronje and the exotic first plate, showing Emily Ruete in Hamburg in 1868 garbed in her royal Zanzibari dress, belie the painstaking and dispassionate detail into which van Donzel has gone to reconstruct Ruete's life – one is tempted to say lives – and texts. Indeed, this volume is augmented by the editor's annotations in an elaborate, user-friendly critical apparatus; the restoration and improvement of the English translation (in its fourth edition); lavish illustrations; the inclusion of hitherto unpublished miscellanea; a comprehensive bibliography; and, perhaps most important of all, a 142-page Introduction, almost one third of the entire volume.

Emily Said-Ruete, née Princess Salme (Sulaymah) bint Sa'īd ibn Sulṭān al-Bū Sa'īdī (1260–1342/1844–1924) was born in Zanzibar to a Circassian wife of the Sultan of Oman and Zanzibar, whose commercial empire included much of the East African coast and a substantial part of the Arabian peninsula. About 1282–83/1865–66, the orphaned Salme became involved with Rudolph Heinrich Reute, a Hamburg merchant. Her family tolerated her liaison but in Rabī' II 1283/August 1866 she nonetheless fled to Aden where, in Sha'bān/December she gave birth to a child. The following Muḥarram/May, Ruete joined them. Salme was baptized Emily on Muḥarram 26th, 1284/May 30th, 1867 and wed the same day. Shortly thereafter, the three left for Germany where Emily gave birth to two more children. Three years later, in 1287/1870, Herr Ruete died as the result of a tram-car accident. Emily's attempts to claim her inheritance, in theory no longer her due as an apostate, met with repeated failure in spite of appeals to the English and German governments, and to her brother, now Sultan, when he made a state visit to England in 1292/1875. These appeals trapped her in the Anglo-German struggle and scramble for Eastern Africa and did not advance her cause. It was after her brother's visit that she wrote most of her memoirs but they were not published until 1304/1886, a year after she had visited Zanzibar; she visited it again in 1306/1888. Up to the eve of the Great War, she lived in Beirut and Jaffa and thereafter in Germany. In 1340/1922, the Sultan of Zanzibar arranged a paltry but symbolic stipend of £100 for her. She died in Jena on Rajab 23rd, 1342/February 29th, 1924.

Van Donzel's Introduction is divided chronologically and succeeds in contextualizing Ruete's narrative: I. The Memoirs and other writings of Princess Salme bint Sa'īd ibn Sultan/Emily Ruete. II. Sayyida Salme in Zanzibar, 1844–1866. III. Emily Ruete in Hamburg, 1867–1872. IV. Emily Ruete, Germany and England during the Bismarck period: (a) 1872–1883, (b) A letter of Emily Ruete to Sultan Barghash, 1883, (c) The first voyage to Zanzibar, 1888, (d) The second voyage to Zanzibar, 1888. V. Emily Ruete in Syria and Germany, 1889–1924. VI. Rudolph Said-Ruete. Regarding this last section, van Donzel writes: 'It does not seem out of place to add an impression of the career of Frau Ruete's only surviving

son [unclear, as he died in 1946] Said Ruete, later Rudolph Said-Ruete' (p. 109). This is especially so as he married a young woman of Jewish descent and became involved in the Zionist cause, adding another dimension to an already complex sociogram.

Emily Ruete's writings, especially as collected and expertly edited in this handsome if pricey volume, amply repay attention. Her observations on the upbringing of Zanzibari princes and princesses is enlightening. Although she says that she had to learn to write 'secretly, as women never received writing lessons' (p. 186), Ruete dispels many of the absurd European Orientalist notions about the lives of Muslim women.

Ruete's writings are important for social historians, for historians of colonialism, for students of 'that still thinly covered era of Middle Eastern women's history, where primary, inside sources are so scarce' (B. Melman in *Intl. J. of ME Studies*, 26:3 [Aug. 1994], 525), and are a storehouse of information about later 19th-century Zanzibar. They are brought together in a volume that is an excellent piece of scholarship – but that is to be expected from an editor of the *Encyclopaedia of Islam*.

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MUSIC IN THE WORLD OF ISLAM: A SOCIO-CULTURAL STUDY. By Amnon Shiloah. Scholar Press, Aldershot, 1995. Pp.243. £39.50 (HB). ISBN 0 85967 961 6.

Although some *Hadīths* and the *Sharī'ah* generally condemn music very strongly, especially instrumental music, singing and dancing as potent sources of evil and immorality, this prohibition has never been absolute. There were festive occasions such as 'īds and weddings where the Prophet, upon whom be peace, allowed it. In one *hadīth*, the Prophet was reportedly singing while digging the trench for the Battle of the Ditch. In another *hadīth*, when the Prophet praised Ja'far (the brother of 'Alī) as most similar to him in looks and character, Ja'far was so happy that he danced in his presence and the Prophet did not forbid it. The Prophet also instructed his followers to adorn their Qur'ānic recitation with beautiful voice. Although on the authority of the Prophet, leading jurists and theologians condemn music almost to the point of absolute prohibition, if all music is really banned in Islam, historically and culturally, excepting the observance of a few puritans, *it has never been observed by Muslims*. In every Muslim country, including Arabia itself, music of all kinds has flourished continuously among Muslims of all ethnic groups from the earliest times to the present day. Despite interpretations of *Sharī'ah* condemning music, Muslims of all ethnic origins have developed extraordinarily rich indigenous musical traditions.

It is that cultural heritage which is the subject of this book. Throughout, it emphasizes Muslim practice with regard to music and not *Sharī'ah* prohibitions. The bulk of the book is devoted to Islamic civilization at its height in medieval times through to the colonial period. The survey begins with pre-Islamic Arabian music and its enthusiastic patronage by nearly all Muslim monarchies (Umayyad, 'Abbāsīd, Fatimid, Safavid, Mughal and Ottoman) with the conspicuous exception of *Khilāfah*

