(475) that is promulgated. Following the order of the festival itself, his work studies: 1) the enactment of the drama within the Draupadī temple itself, 2) the stage and precise setting for the drama, 3) the meaning of a ritual battlefied (paṭukaḷam), and 4) the celebrated firewalk (tīmiti). Following the rhythm of the "ritual battle" which proceeds through and yet impacts on all four of these intertwined arenas, the triumph of Draupadī is retold again and again, thereby inviting us to the new age of dharma which the ritual has initiated (481–82).

By concentrating on actual festivals within the context of a variety of surrounding local folk cults, many interesting insights emerge. Among them are: 1) the links between the "ritual officiants" and the local shamanistic cultic traditions; 2) the connection between the local rituals and the ancient Vedic as well as the classical epic tradition of sacrifice, which often included living victims; 3) the sexual dimensions implicit in the ritual cults; 4) the multiple connections between Draupadī and Kālī; and 5) the re-enactments of Kurukṣetra within the temple precincts as the site for "ritual battles." Hiltebeitel comments: "If Draupadī requires no *real* animal sacrifices *within* the time and space of her festival, she *allows* them—and according to the myth of Muttāl Rāvuttan and his pregnant sister, actually arranges them—on its temporal-spatial periphery, the place where Muttāl Rāvuttan is stationed at the northeast of her sanctum" (146). "By looking backward at ordinary rituals that take place within and at the boundaries of the Draupadī temple, one can work back from them to the Vedic sacrificial structures that carry the implications of a ritual of battle" (166). "Just as the *Mahābhārata transforms* the Vedic sacrifice into the 'sacrifice of battle,' goddess festivals . . . are probably most pivotal in transforming the Vedic ritual into the 'festival of battle'" (206).

Volume 2 of *The Cult of Draupadī* is a work that offers special insight into the inner tensions and workings of the lived and living traditions of popular Hinduism (*bhakti*). It presents a much needed map to identify the complex and elaborate details of Hindu cult and ritual; it focuses on the reenactments of the Draupadī cult aimed toward physical, spiritual, and cosmic renewal; and it illustrates how the folk traditions have blended and bonded with the classical tradition in so many different ways. In sum, it is a work of genuine scholarship that opens new avenues of future exploration for students of the Hindu tradition.

Volume 3 will conclude Hiltebeitel's analyses of the supreme Hindu goddess. It is to be hoped that this volume will attempt to relate the story of Draupadī to the extraordinary work on goddesses that has appeared recently. May I also suggest that a concise glossary would be a most useful addition to this final volume.

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Jason, Heda, Compiler. *Types of Indic Oral Tales: Supplement.* FF Communications No. 242. Helsinki: Suomalainen Tiedeakatemia, 1989. 101 pages. References, map. Paper, FIM 50.; ISBN 951–41–0596–6; ISSN 0014–5815.

Although type and motif indices have an important role in folklore methodology, not all of us have been enthusiastic about the practice of cataloguing the haphazard collections of variants available to researchers. This practice creates the impression of

typological stability among living folklore traditions when in fact the norm is varia-
bility, the combining of different types, and the forming of new conglomerations of
motifs.   Although the indexing euphoria of the past has waned, indices nevertheless
remain the basic reference tool in folklore studies and provide the foundation of the
international comparative efforts of folklore scholars.

The collection and preservation of folklore materials in post-Independence India
has grown with the expanding interest in folklore research.   Interest in folk narrative
surged from the mid-1960s onwards, and many collections were published in the major
regional languages of the Indian subcontinent.   Only a fraction of these are available
in English translation, as we have no means of rendering this vast treasure house of
material into the world's most widely understood language.   *Types of Indic Oral Tales*
surveys about one thousand of those tales that do have English translations, focusing
on texts that appeared subsequent to the publication of THOMPSON and ROBERTS' index
(1960).   Also included are tales that for some reason are not listed in the index.
Jason's work thus forms a supplement to it, and is correctly labeled as such.

The texts surveyed by Jason are regional, ethnic, and linguistic in nature.   The
major source for the data is the twenty-one volume collection of folktales published by
Sterling Publishers Delhi between 1960 and 1977.   These volumes represent most of
the states of the Indian Republic as well as Pakistan, Bangladesh, and Nepal.   Jason
observes that this series of publications fails to provide the sources of the texts, the
backgrounds of the narrators, or the manner of recording, thereby making it difficult to
determine the exact status of the individual texts in terms of region, ethnicity, religion,
and language.   One of the volumes, for example, is devoted to the Santals, an ethnic
tribe spread over at least three states in northeastern India, but it is not clear whether
the texts in the volume represent the Santal community as a whole or a particular re-
gional group.   However, certain of the dozen-plus folktale collections published in
English translation during the late 1970s and early 1980s do provide this type of in-
formation; it appears that these collections have escaped the author's attention.

Jason also reduces the number of texts needed to determine a type, from Thomp-
son and Roberts' four to only two.   We thus have a new type if we can locate just two
similar Indian texts.   Sometimes even one text may suffice, if "the story was known to
the present author from other sources (mostly from her experience with Near Eastern
texts)" (Introduction).   In this way twenty-eight new types were identified and added
to the Thompson-Roberts index.   Of course, if all the texts in India—regional and
tribal, in English and in the Indian languages—were surveyed, it is likely that many
new types would be identified (most of them, I would imagine, typically Indic in form).

In spite of these and other small weaknesses in *Types of Indic Oral Tales*, Jason has
done a remarkable job in her attempt to complete the task of type identification and
type indexing for folktales on the Indian subcontinent.   This scholarly work will con-
tribute greatly to the research methodology of folklorists everywhere, and should in-
spire Indian folklorists to prepare new indices based not only on English versions of
the narrative repertoire, but on Indian language collections as well.

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