

Composition of Epics, Epic Traditions in India, Epic and History, Integrating Oral and Written), with an introduction on oral and semi-literary epics by Lauri Honko. In section one, Lauri and Anneli Honko develop the concept of multiforms in epic composition, John Miles Foley examines the “rhetorical” persistence of traditional forms in oral epics, and Minna Skafté Jensen returns to Albert Lord’s concept of transition in relation to the Homeric epics.

The second section focuses more specifically on Indic materials, with Heda Jason comparing Indian and Euro-Afro-Asian epic traditions, John Brockington reviewing the evidence for formulaic expression in the Sanskrit *Rāmāyaṇa*, Mary Brockington exploring the “two brothers” (AaTh 303) in the *Rāmāyaṇa*, and Wadley again contributing on oral and written versions of the Hindi *Dholā*.

Section three is the briefest in this collection, with a contribution by Doris Edel on the Irish *Táin Bó Cúailnge* and Isaac Olawale Albert on a royal Yoruba historian. Finally, in section four, Lauri Harvilahn presents the poetic “I” as an allegory of life, Kirsten Thisted reports on oral and semi-literary Greenlandic traditions, Jiāngbiān Jiācuo provides a brief sketch on the Gesar cycle in contemporary Tibet, and Jia Zhi looks at the central role of the minstrel in understanding oral epic.

With the exception of the last two papers by the Chinese scholars mentioned above, the second volume under review here is, in general, more complete in terms of editing and scholarly apparatus than the first volume. Both volumes, while highly informative descriptively and theoretically, could have been strengthened by eliminating the brief “report” papers included therein, for they take away from the strength of the other, more complete essays included in the collections. But perhaps the decision to leave them in was determined in the spirit of proceedings’ volumes in general; namely, to include all of the papers presented at the conference. This is a minor quibble, but more vexing is the lack of an index for either volume. Including indexes would have made the volumes even more user friendly than they already are. It is my hope that future ISFNR volumes retain the thematic-volume approach, but that they refine the editing even more to include indexes in each of the separate volumes.

#### REFERENCES CITED

KOROM, Frank J.

- 1999 Review of *Folk Narrative and Cultural Identity* (Arts Populaires, 16-17, Budapest Eotvos Lorand Tudományegyetem, 1996), edited by Vilmos Voigt. *Journal of American Folklore* 112/443: 100–102.

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#### IRAN

MARZOLPH, ULRICH. *Narrative Illustrations in Persian Lithographed Books*. Handbook of Oriental Studies, Volume 60. Leiden: Brill Academic Publishers, 2001. xii + 302 pages. Illustrations, list of sources, indexes of names mentioned in the sources, bibliography. Cloth €93/US\$109.00; ISBN 90-04-12100-5; ISSN 0169-9423.

Marzolph, an expert on Persian narrative tradition, has made an exhaustive study on illustrated lithographed books of the Qajar (1794–1924) period. Lithography as an early form of printing technique started to flourish from the middle of the nineteenth century and replaced

the more costly and time-consuming art of manually produced books. Marzolph sums up well the history of the development of the lithography as an art form and traces successfully the development of the technique and the style of various individual artists, among whom a certain Mirzā 'Alī Qolī Khu'ī stands out. Marzolph conducted extensive research work in both European and Iranian libraries to list and arrange his materials thoroughly. The first chapter is an introduction which surveys the history of printing in Iran, with a detailed bibliography on the subject, including the history of book illustrations. The second chapter is a review of the genres of illustrated lithograph books, such as classical literature like the *Kolliyāt-e Sa'dī*, Vā'ez Kāshefi's *Anwār-e Soheili*, and other poetical works. Religious literature, such as the genre of *rouze-khāni* and other types of Shi'a martyrologies and stories of prophets were also very popular subjects. The third category of illustrated lithographed books were the romantic epics and popular narratives, like the Arabian Nights, the *Eskandar-nāme*, and *Romuz-e Hamza* on the one hand, and the numerous adventure stories of Amir 'Arsalān, Hoseina Kord, and their like on the other.

The third chapter contains a careful study of the illustrators and their works. The fourth chapter focuses on the peculiarities of lithographic illustrations. The brief fifth chapter, which is a summary of the history of lithography, is followed by the long sixth chapter which consists of one hundred and fifty pages of samples of various Qajar lithographic illustrations. In the remaining chapters, he gives brief explanations about their contents and additional data on their sizes and on their authors. The style of these illustrations show close ties with the justly famous Iranian miniature painting and the less known iconographic tradition which are often related to the various episodes and heroes of the Iranian Book of the Kings (*Shāhnāme*) and the Shi'a religious cycle about Kerbela and related events. They are naive and graceful pictures and show strong ties with the contemporary art form of coffeehouse painting, paintings on glass (*shishekāri*) and on tile (*kāshikāri*).

All in all, we must be very grateful to Marzolph for providing these rare materials for the educated public, and taking painstaking care in their documentation. But it is sometimes frustrating that not enough information is given on some of the tales which are less commonly known, such as *Khusrau-ye Dēzād*, or some editions of Sa'dī's *Omnia Opera* with its illustrations. On page 251, among the list of sources which rather compactly sums up the knowledge relevant to the illustrations, I came upon an item called *Laleroḵh*, a narrative allegedly translated from the English. It must be the once famous epic poem *Lalla Rookh* (1817) by Thomas Moore (1779–1852). It is a quaint example of how some poetical works of Western Orientalism were actually welcomed by the Qajar intellectuals.

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## NEAR EAST

FREMBGEN, JÜRGEN W. *Kleidung und Ausrüstung islamischer Gottsucher. Ein Beitrag zur materiellen Kultur des Derwischwesens*. Studies in Oriental Religions 45. Wiesbaden: Otto Harrassowitz, 1998. xi + 276 pages. B/w illustrations, bibliography, indexes. Cloth €75.67; ISBN 3-447-04184-6. (In German)

Mysticism in Islam is a well-known and well-studied phenomenon that is present virtually everywhere in the Islamic world, to a greater or lesser extent depending on the area. It is called *tasawwuf* in Arabic, derived from the radical *s-w-f* denoting especially someone who