

appendix 1. Appendices 2, 3 and 4 are added to show the beauty of folktales through some illustrative examples. Unfortunately the author does not make it clear as to which sayings, songs, and stories were collected by himself. All seem to have been taken from already published material. Although the book has aroused considerable cultural interest in the life of the ordinary people of Tamilnadu (and the whole of India as well), better work in book binding would surely have made this extremely readable book more valuable to lovers of folklore.

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WILLIAMS, JOANNA. *The Two-Headed Deer: Illustrations of the Rāmāyaṇa in Orissa*. California Studies in the History of Art 34. Berkeley: University of California Press, 1996. xiii + 210 pages. 289 b/w illustrations, 12 color plates, maps, tables, bibliography, index. Cloth US\$65.00; ISBN 0-520-08065-3.

*The Two-Headed Deer* is a beautifully illustrated case study of the tradition of visually portraying the well-known epic tale of Rāma and Sītā in a relatively small geographical region of India. Although this cross-genre case study may be too narrowly focused to appeal to a general audience, scholars of art, literature, and oral-tradition narrative in India will find a great deal to interest them in this clear and concisely written scholarly work.

As a result of the popularity of the *Rāmāyaṇa* in general and of the Vaiṣṇava inclusion of Rāma as an avatar of Viṣṇu in particular, depictions of scenes from the *Rāmāyaṇa* can be found all over India and Southeast Asia. Temple carvings in stone and wood often include one or more scenes that emphasize Rāma's connection to Viṣṇu; Viṣṇu's ongoing fight against the demons of chaos, such as Ravana, who periodically ensnare the world; or the devotional acts of Rāma's brother Bharata and of his faithful servant Hanumān. Even outside of Vaiṣṇava circles the *Rāmāyaṇa* is a popular and well-known tale.

As an historian of art, Williams is particularly interested in the artists' reasons for producing their work and in the way that they produce it. Her descriptions of the differences in various artists' representations of scenes from the *Rāmāyaṇa* are among the strongest sections of this excellent study. She demonstrates clearly that the Orissan painters and illustrators were not simply reproducers of fixed pictorial representations but were creators of visual multiforms in a manner similar to the creation of narrative multiforms by oral traditional storytellers. She concludes that the structural frameworks of the pictorial multiforms of the *Rāmāyaṇa* are based on the traditional Indian aesthetic theory of *rāsa*. *Rāsas* are the emotions and moods that are evoked in an audience by a work of visual, dramatic, or narrative art.

Williams discusses a wide range of visual presentations and performances of the *Rāmāyaṇa* in Orissa, including temple carvings, dance traditions, shadow theater, and dramatic Rāmlilā performances, but her main focus is on the sequential series of illustrations found on palm-leaf folios, in temple paintings, and on playing cards from the late nineteenth and early twentieth centuries. The principal illustrations that she discusses are seven illustrated versions of the *Adhyātma Rāmāyaṇa*, four illustrated versions of the *Lāvanyavatī* painted by the same illustrator, the temple paintings of Rāma in the Jagannātha Temple in Puri and in the Virāñchi Nārāyaṇa Temple in Buguda, three sets of playing cards that are sequenced according to suit and numerical order, and various cloth paintings. Whenever possible Williams discusses the individual artists and the ways that their styles developed and changed over time.

The title refers to a particular scene in the *Rāmāyaṇa* in which the demon Mārīcha takes the form of a golden deer as part of Ravana's plot to abduct Sitā. By causing Rāma and Lakṣmaṇa to be lured away from their forest dwelling by the magical deer, Ravana is able to avoid confronting them as he consummates his capture of Sitā. In Orissa, for a number of reasons that Williams explores, the magical deer is consistently illustrated with two heads. Such a representation is not based upon the various recensions of Vālmiki's Sanskrit *Rāmāyaṇa* and is not common in illustrations outside of Orissa. Thus the two-headed deer represents a regionally specific and nontextual convention for conveying the magical qualities of the disguised demon.

Williams also uses the image of the magical deer to illustrate what she interprets as an overarching Orissan concern with the illusory nature of the empirical world. In addition to the two-headed deer scene, Williams compares the representations of eight other scenes in the various pictorial examples she discusses. One of things that Williams demonstrates very well in her discussion of the nine scenes is the tendency for storytellers, performers, and artists to cast their particular multiform within the local context. Contextualization of the geographical setting of the tale is especially relevant to the visual material with which Williams is working. For example, the background for the pictures of Ravana's stronghold on Lañkā includes recognizable landmarks from the Orissa region. Williams also points out that the process of contextualization of the *Rāmāyaṇa* in Orissa extends to cameo appearances of local figures such as Jagannātha, the supreme regional divinity, who have no real role in the story. Part of this process of contextualization by Orissan storytellers, performers, and illustrators is the expansion and elaboration of some relatively minor narrative incidents. An example of this process that is discussed by Williams is the minor incident from the Sanskrit epic in which Rāma accepts a fruit offering from a low-caste woman named Śabarī after she has already taken a bite from it. Williams interprets this elevation of a tribal character in a story about royalty as a reflection of the ethnic mix of the Orissan population.

*The Two-Headed Deer* is a significant contribution to scholarship on the interactions of visual art and narrative traditions in India. Williams's relatively small case study has large implications for the understanding of the creative processes that have produced a wide range of cultural expressions in India.

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#### AFGHANISTAN

TIFFOU, ÉTIENNE. *Hunza Proverbs*. In collaboration with Y. Ch. Morin, H. Berger, D. L. R. Lorimer, and Nasir Uḍḍin Hunzai. Calgary: The University of Calgary Press, 1993. ix + 252 pages. Maps, tables, indices of proverbs, Burushaski and English words, proper names, bibliography. Paper US\$19.95; ISBN 1-895176-29-8.

Any scholar nowadays trying to collect proverbs in Pakistan or neighboring countries is likely to be faced with a difficult undertaking. Except for the older generation, people have largely given up paying attention to oral literature; because of the influence of the modern mass media, proverbs are no longer considered essential in life. In many cases traditional wisdom, wit, humor, and even etiquette are easily abandoned for Western consumer culture. Old guardians of traditional culture who still preserve proverbs, sayings, and riddles often take