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 'Ali Qoli Khu'i 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'di*, Vā'ez Kāshefi's *Anvār-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 lithograpy, 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 (*shīsheķārī*) and on tile (*ķāshiķārī*).

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'di'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 *Lalerokh*, 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.

Kinga Ilona MÁRKUS-TAKESHITA
Sagamihara-shi, Japan

NEAR EAST

FREMBGEN, JÜRGEN W. *Kleidung and 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

wears woolen clothes, *suf*. Accordingly, one commonly speaks of Sufism. A mystic is generally known as a dervish, a term of possibly Persian origin, or—in a more narrow sense—as a *faḳir* mainly in Turkey, Iran and Central Asia, and as an *aḳh* (pl. *iḳhvan*) "brother" in much of northern Africa.

There are numerous mystical orders or "schools" with remarkably different ideas as to how to find one's way (*tariqa*) into the mystic experience of spiritual truth and the love of God, or identity with God, and how to lead one's life accordingly. The most important among the schools are the Qadiriyya (founded in the twelfth century), the Mevleviyye (thirteenth century), the Bektashiyye (thirteenth century), the Naqshbandiyya (fourteenth century), and—among the itinerant mendicants—the Qalandariyya (thirteenth century). Many of them seek that experience by performing in groups certain rites, *ziḳr*, with or without music, and in some schools also with dance (such as the Mevleviyye). Some believe in individual approaches leading a more normal, married life, whereas others prefer the life of ascetic, celibate mendicants, and dress in a way which clearly distinguishes them as outsiders. Dervishes may imitate what is believed to be the looks of the prophet Mohammad by wearing long hair and a beard, while others shave their heads in specific ways.

All the dervishes wear and possess certain items which generally identify them as belonging to certain schools. The leading object among them is the hat worn by members of the more established and organized schools. The best known item is the begging bowl, *ḳashḳul*, which is the most important object carried by the mendicants, such as the Qalandars (found mainly in Afghanistan, Pakistan, and northwest India). In addition, there are numerous other objects which are used by the dervishes while praying, meditating, or practicing certain rituals, for adorning or identifying themselves, and also for defending themselves.

The study by Frembgen, a leading expert on Islamic mysticism, deals exactly with those objects under the stated title, in translation "Dress and Accoutrements of Islamic Seekers of God: A Contribution to the Material Culture of the Dervish Phenomenon"—thereby filling a great lacuna in the available information on Sufism. Accounts of Sufism generally neglect to refer in some detail to that material culture which, naturally, makes the "dervish phenomenon" very visibly different to the appearance of mainstream Islam which often develops an hostile attitude towards it, such as recently shown by the Taliban. Tellingly, only some of the sufi objects are described in the Encyclopedia of Islam, and nowhere one finds therein a general overview regarding them and their use in daily sufi life and/or ritual.

There are eighty-four objects presented in the catalogue's eleven sections, consisting of the following items: patchwork coats (two items); cords of goat's hair (two), used as "belts" or—somehow—as turban-like head covers; hats and caps (ten); begging bowls (eighteen) made of metal (brass or tinned copper) or Seychelles nuts, mostly profusely decorated and inscribed, some of them dated to the nineteenth century; supporting sticks (three), used for resting the front-head or arm while meditating, and a weapon-like stick (a crudely disbranched young tree) with metal plates and an iron point; weapons (fifteen) including eight clubs, one of them ending in a horned demon's head, others featuring also a dagger-like point, four one- and two-bladed axes, three halberds, and a double-pointed dagger made of a buffalo horn with iron points that is probably Indian; blow horns (four) used to signal something; a variety of musical instruments (seven) consisting of a lute (*ginbri*) from Marokko, a bowed lute (*sarud* or *sarinda*) from Afghanistan used particularly by Qalandar dervishes, a pair of clappers, a tambourine (*daf*) of the Qaderi dervishes in Iran, inscribed with the ninety-nine names of Allah, and an Iranian flute (*ney*); rosaries (four); jewelry, amulets, and typical signs of dervishes (eleven); an extraordinary Iranian prayer rug (a "Farahan") showing a variety of items carried by dervishes; and finally several small items (five) comprising two carrying bags, a scourge, a wooden implement to scratch one's bag, and a cigarette holder. Most of the objects are from the Museum of Ethnography in Munich, some

from museums in Leipzig, Hamburg and other public collections in Germany, and a few items are privately owned.

Each of the eleven sections of the catalogue is introduced with general statements, enriched by additional illustrations of dervishes (from miniatures and photos) and relevant objects. Of particular interest are Frembgen's notes on the dervish coat which originally was mainly made of wool, and whose term gave the name to the whole phenomenon of Islamic mysticism. Woolen patchwork coats, however, appear to have been replaced by cotton ones a long time ago. The introduction to the section of hats describes the importance attached to those dress items by many of the dervish brotherhoods. Hats of the Mevleviyye, Qadiriyya and Rifiyya brotherhoods are shown on countless grave stones in cemeteries in Istanbul, as also shown in the book. The notes on begging bowls, standards and sticks, weapons, rosaries etc. are equally of great value. To give a last example, one learns of a great variety of rosaries counting 41 or 99 or 100 or 301 or 999, 1000, 1001 and more beads, in some cases even 5000 beads. Accordingly, rosaries may measure several meters in length, even 920 centimeters like the object # 64 in the catalogue, featuring 1355 glass and stone beads, acquired some eighty years ago in Teheran by the German diplomat O. V. Niedermayer and then by the Museum of Ethnography in Munich.

Frembgen's clearly structured and well written, richly annotated and illustrated study is a most welcome addition to our knowledge on the dervish material culture and its looks and roles in the different brotherhoods. His special first-hand acquaintance with the situation in Pakistan and northwest India adds additional insights. Last, but not least, one likes the book due to its conservative-academic layout and good binding.

Max KLIMBURG
University of Vienna

SIPOS, JÁNOS. *In the Wake of Bartók in Anatolia*. Bibliotheca Traditionis Europeae, vol. 2. Budapest: European Folklore Institute, 2000. 221 pages. Photographs, musical examples, references. Paper, n.p.; ISBN 963-00-3672-X; ISSN 1419-7901. (With CD)

It has long been known that Turkic ethnic groups have played an important role in the emergence of Hungarian ethnicity, culture, and folk music. From at least the 1930s, when Béla Bartók investigated the folk music of the Volga region and Anatolia, numerous Hungarian ethnomusicologists have exhibited interest in Turkic folk music, not just in order to understand better the culture of Turkey but to shed light on their own land as well. In the study under review, János Sipos builds on the work of these pioneers to present what is probably the best documented and most comprehensive discussion of the Turko-Hungarian musical connection available today. Sipos's goal, simply put, is to detect similarities in tune types in Hungarian and Anatolian folk music and to discern the meaning of such resemblances.

Sipos began his project while teaching at the Department of Hungarology of Ankara University, Turkey, from 1988 to 1993. While residing in Turkey he succeeded in collecting some one thousand five hundred tunes, beginning his collection roughly where Bartók had stopped his. In addition, Sipos has also taken into consideration some three thousand more tunes by consulting extant Turkish recordings and publications. The volume under review is thus the product of a vast collection of fieldwork and other musical material. Fortunately, the publication of an accompanying CD allows the reader to hear many of the tunes that are transcribed and analyzed in the book.

Sipos begins his study with a section in which he concisely sums up Bartók's conclusions regarding the relation of Turkic and Hungarian folk songs. In the following chapter he