

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 Woolen patchwork coats, however, appear to have been replaced by cotton ones a long time ago.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.

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SIPOS, JÁNOS. *In the Wake of Bartók in Anatolia*. Bibliotheca Traditionis Europaeae, 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

offers a colorful description of his own fieldwork experiences collecting folk songs throughout Turkey. This chapter also includes a discussion regarding the situation of folk music in Turkey today.

The succeeding chapter “Analogies between Anatolian and Hungarian Melodies” constitutes the volume’s core. As one would expect from such a highly empirical and detailed study, Sipos does not attempt to answer the hypothesized Anatolia-Hungary folk music connection with a simple “yes” or “no.” Instead, he analyzes in great detail a large number of melodic structures, scales, and cadence types to arrive at very specific and carefully delimited conclusions. The lament-style melody, for example, is found in both cultures (and elsewhere as well), but Sipos indicates that fundamental musical differences predominate. Similarly, disjunct construction and fifth-shifting (a section of the melody being repeated at the transposition of a perfect fifth), so common in Hungarian folksong, is revealed to be not truly a characteristic of Anatolian folksongs. On the other hand, many Hungarian tunes in a “psalmodic style” (generally pentatonic tunes based on a *do-re-mi* nucleus) are highly similar to Anatolian tunes. Besides such broad differences and similarities, numerous more sporadic analogies between Hungarian and Anatolian melodies (153–70) are indicated as well.

A short chapter on Turkish-Hungarian contact in the course of history endows the study with an important historical dimension, contextualizing the findings of the previous chapters. At the very end, Sipos adds a valuable section in which he provides the texts and English translations of over sixty songs. In its wealth of detail, its highly accurate transcriptions, and its well-balanced analysis and conclusion, this book is of interest to anyone who wishes to know more about the relationship of Hungarian and Anatolian cultures. I look forward to reading the volumes on Azeri and Kazak folk music that are apparently planned for the future. If this study is any indication, these will no doubt also constitute welcome additions to the field.

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