

linked images from the Song of Songs and other biblical models to popular Turkish songs. These, in turn, changed as they left the host culture and were subjected, in the synagogues and study rooms of Eastern Europe, to misprision and revision.

The close mimicking of Turkish models led to controversy and polemics, particularly when the Shabbatean heresy of the mid-17th century attempted to spread its ideas through the medium of Spanish and Italian love songs. The rites of Ottoman Sufism also influenced the burgeoning field, particularly in the Sufis' embrace of the romantic notion of the mystic's slavery to God. Thus, the Safed kabbalist Eleazar Azikri ended his widely circulated poem *Yedid Nefesh* with the adjuration that his lovesick soul would be God's "handmaiden forever." Such a notion was so foreign to the parlance of European Judaism that today congregations singing this hymn on Friday night beseech God for "eternal joy," substituting *simḥah* (joy) for the original *shifḥah* (handmaiden).

These and many other issues are brought out through the collaboration of these two authors, which includes theoretical introductions from both the Hebraic and the Turkish perspective, as well as a collection of incipits in which Hebrew hymns are traced to the Turkish originals that served as their models.

This study has much to recommend it to scholars of the literature of this period and of Jewish mysticism in general. It provides an opportunity, the author's lament notwithstanding, to "hear the music" of this sublime tradition for the first time.

ERRATUM

COSROE CHAQUERI, *The Soviet Socialist Republic of Iran, 1920–1921: Birth of the Trauma*," reviewed by Fakhreddin Azimi, *IJMES* 29, 1 (February 1997).

Due to a printing error on page 152, on line 11, the word "destructure" should read "destructive."