ference between a mosque and a madrasa in the Mamluk architecture of Tripoli.

The reader of this book should not expect to be shown an evolution of the architecture of Tripoli throughout its Mamluk history, but rather to find valuable documentation. Salam-Liebich's approach is more descriptive than historic, and this book presents a detailed and clear picture of the architecture of an interesting city with a rich medieval heritage. It is a great contribution to our knowledge of Mamluk architecture and history.

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Specialists in the field of Near Eastern miniature painting have long been well acquainted with brilliant works by Norah Titley. The present volume is her most recent book, which, we hope, will be followed by many others. In a way, the book goes beyond the topic outlined in its title, for it is actually a history of miniature painting in the countries of the Middle East—Turkey, Iran, Central Asia, and India. This broader cultural context is helpful in revealing the role of Iran in the formation of miniature painting in these countries from the fifteenth to the eighteenth century.

This book examines all schools of Iranian miniature painting from the fourteenth to the nineteenth century and illustrates the process of their formation and progress. The author dwells, although briefly, on the problem of Jewish-Persian illuminated manuscripts and the influence of the Isfahan school on some seventeenth-century Georgian manuscripts. There follows a concise but very informative survey of fifteenth- to nineteenth-century Turkish miniatures.

Two chapters deal with the history of miniature painting in India during the reign of the Muslim monarchs. The first, entitled “The Sultanate Period of India and Influence of Persian Art, Fifteenth to Mid Sixteenth Century,” is of greatest interest, as it sums up the research of recent decades, which has reconstructed the growth and development of Indian book illustration in the fifteenth and sixteenth centuries.

The next chapter, “Mughal India,” gives an account of a much more familiar and remarkable period in the history of the Indian miniature. The fourteenth chapter of the book, “Methods and Materials,” investigates the creative methods and media used by medieval Near Eastern painters. This kind of information is extremely rare and adds value to Miss Titley’s work,
notable for a profound insight into the process of miniature painting. This chapter also discusses manuscript illumination and binding, the latter being a separate branch in the art of manuscript production. The inclusion of such a chapter is highly pertinent. The last chapter, "History, Tales, Legends and Fables—The Artist’s Treasure," introduces the reader to the sphere of pictorial imagery used by the painters.

The choice of illustrative material and the quality of printing are both excellent. For both the specialist and the layman, the book is sure to be an invaluable gift.

I would like to make some minor critical remarks. First, concerning the Gulistan codex (Or.5302) mentioned on pages 89 to 90 and 190 to 191, the colophon dated 975/1567–68 contains the name of the calligrapher Mir ‘Ali al-Husaini al-Sultani (d. 951/1544–45). Yet, as Professor G. M. Meredith-Owens once wrote me, the colophon starts with the words: “wafiqa bi kitabatiha . . . ,” that is, “the copying of it [the manuscript] is verified . . . .” The following interpretation of the text may be suggested. In 975 A.H. the Gulistan Ms. by Mir ‘Ali was copied in Bokhara, thus the date refers to the copy, not to the original manuscript. The painter’s name should be read Shaykhum. This rare name may be found only in tadhkirah of Hasan Nithari “Mudhakkir-i-ahbab.” Secondly, the Shah-nama manuscript (1642–51) in the Leningrad Public Library collection (Dorn 333) contains some miniatures by Afzal al-Husaini and Pir-Muhammad al-Hafiz (some of the unsigned miniatures may be ascribed to Riza-i musavvir), not by Mu’in musavvir and Muhammad-Qasim.

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As he writes in his conclusion, Yudkin is here dealing with “the fiction of the Israeli person in his social context” (p. 173). He provides the reader with a rich panoply of Israeli literature, singling out particular writers but also situating groups of writers within periods and general literary trends.

Chapter 1 asks whether Hebrew literature today is confined to the Israeli province or is the product of a world-wide Jewish community in exile. Yudkin traces the role of the Jewish writer in the Diaspora. By 1918, Hebrew activity was becoming centered in Palestine. But in the sixties there was a reaction against the imposition of social expectations as the writers began to create their own worlds separated from the state. The writers affirmed that although there was no unitary, there was at least an aspirant, Jewish culture with “Hebrew as its subject and object” (p. 17). Chapter 2 is a historical and analytical discussion of the language of modern Hebrew