

vigorous, high pitched and strong. It is occasionally quick, flexible, and metrical.

It may be pointed out here that no one knows what were the actual tonal forms of the Baul songs at their origin, since no records are available. Although the Bauls do not believe in ceremonies, manners, and customs, and enjoy freedom in their social and religious approach, in practice they have developed certain rituals concerning their relationship with Guru and Sadhana. One must understand that the Bauls are not primarily a singing group and are not a form of gypsies. The melody of the Baul song is always very simple and in the composition it does not conform to the rules set by a classical school or established pattern. Many Baul songs exhibit only a simple "rise and fall of the tune." The Baul songs of West Bengal are of different type so far as the texts and tunes are concerned. The Bauls of West Bengal are indebted to the *Kirtana* of the vaiṣṇava. In Bangladesh the text and tune are to a great extent Sufi based.

Capwell does not elaborately discuss the effect of modernization on Baul culture as well as music. He also does not show how the Baul singing style has changed or is changing due to the effect of modernization, viz., through radio and television. In conclusion I can say that the book is indeed a valuable work about the recent past, a fine study of the Baul music of West Bengal, India.

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1975 Origin and construction of the melodies in Baul songs of Bengal. *Yearbook of the International Folk Music Council*, vol. VII: 85-89.

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EDGERTON, FRANKLIN. *The Elephant-Lore of the Hindus. The Elephant-Sport (Mataṅga-Lilā) of Nilakantha*. Translated from the original Sanskrit. Delhi: Motilal Banarsidass, 1985 (reprint of the 1931 edition). Xix+129 pages. Glossary, index. Rs 50.—, ISBN 81-208-0005-2.

Indian kings made prominent use of elephants from very early times, partly for ceremonial display, partly as one of the four recognized divisions of the army. Because of this elephantology was considered to be part of *Arthaśāstra*—the science of statecraft or government. It is natural that the elephant also played a prominent role in Sanskrit literature. *Mataṅga-Lilā* (Elephant-Sport) of Nilakantha is the best available Sanskrit work on Elephantology. The book *The Elephant-Lore of the Hindus* by F. Edgerton gives a complete translation of *Mataṅga-lilā* into English along with detailed explanatory notes, a glossary, and a general introduction to the whole topic.

To what extent does this ancient elephant-science represent actual experience with elephants, rather than mere theoretical or fanciful speculation? Edgerton is of the opinion that *Mataṅga-lilā* is an outcome of a genuine, ancient, and persistent tradition of elephant-lore, which grew up in and around the elephant stables of India potentates.

In its twelve chapters, the *Mataṅga-lilā* gives a lot of detailed information on various aspects of elephants such as the different 'castes,' physical peculiarities, favourable and unfavourable marks and the sounds. It also warns against capturing a female

elephant that is with young. She brings bad luck. The full length of life of the best type of elephant is twelve decades or a hundred and twenty years, while the 'slow' caste may be expected to live only eight decades and the 'deer' caste as few as four.

The later part of the book describes the 'character' of elephants based on physical and mental characteristics. On obtaining maturity, most of the male elephants are subject to peculiar paroxysms of excitement known as *must*. The *must* fluid flows from the temples and various other parts of the body such as eyes, palate, ears, navel, penis, trunk, nipples, and hairs of the body. The *must* fluid seems to have some sexual connection.

The book also deals with various methods of catching elephants such as catching a whole herd by an elaborate trap pen; luring individual male elephants away from the herd by tamed females; chasing them in the open and catching them with nooses, one end of which is fastened to the tamed elephant on which the hunters ride; making nooses, the ends of which are held by men in hiding; covering over deep pit falls baited with food on the surface. The last two methods could be dangerous to the elephants.

Other interesting topics include food, medicine, and elephant care for each of the six seasons of the Indian calendar. Lastly, the book deals with the character and activities of elephant managers, trainers, and drivers.

Edgerton has done a masterful job in opening up to the English reader the intriguing world of Elephantology in India. This scholarly book provides a wealth of first hand information on the age-old tradition on Indian Elephant-Sport. It will be of great value for all those who are interested in elephant-lore and the Hindu traditions of India. Therefore, it is very fortunate that it has been made available in a reedition.

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PRASAD, ONKAR. *Santal Music. A Study in Pattern and Process of Cultural Persistence.* Tribal Studies of India Series, T 115. New Delhi: Inter-India Publications, 1985. Xv+133 pages. Select bibliography, glossary, index. Hardcover US\$36.00.

The Santals are a tribal group in India, numbering more than three million today, and living primarily in Bihar, West Bengal, and northern Orissa. At present, their source of livelihood is settled agriculture; hunting was also important in the past, but game has become scarce, due to deforestation and increase in the region's population (Orans 1965).

Scholars have long been interested in the Santals. The first book on them, *Sonthalia and the Sonthals*, written by a foreigner, was published in 1867. Indian scholars began to contribute work on the Santals during the early part of the twentieth century. This book is yet another addition to the existing bibliography of songs and poetic literature of the Santal (Mukherjea 1936; Sinha 1946; Bhattacharya 1962; and Raha 1967, to add a few more to Prasad's citation on page 1.

There are numerous reasons why scholars have been attracted to the Santals: they are the most populous of the Indian tribes, the Santali language is one of the oldest tongues of India, and the Santal rebellion of 1955-1957 had historic significance. Perhaps most important, the Santal people are famous for their love of singing, dancing, drinking rice beer, and *raska* ('pleasure') (Culshaw 1949: 39; Sinha 1959: 309; Orans