

plicit ideology becomes the explicit meaning. These reflective few see in their earthly journey spiritual progress the of the soul . . ." (p. 298), a result not altogether astonishing in the Indian and in a wider context.

In case this well-researched book should see a second edition, its great merits would appear much more clearly if M. removed indological flaws from it.

Monika Thiel-Horstmann  
University of Bonn  
Bonn, Germany

WADE, BONNIE C., editor. *Performing Arts in India: Essays on Music, Dance and Drama*. Center for South and Southeast Asian Studies Monograph Number 21, University of California, Berkeley. Lanham, Maryland: University Press of America, 1983. Xiv+249 pp., illustrations, music and dance notation, bibliography, index. Hardbound, US \$23.50, ISBN 0-8191-2872-4; Paper, US \$9.50, ISBN 0-8191-2873-2.

The seven articles in this volume reflect the diversity of Indian professional musical, dance and dramatic traditions and of contemporary methods applied to their study. It is a fine and provocative sampler, one made coherent by a shared concern for "performance" as the epitomization of cultural values and orientations. The book provides not only a great deal of substantive information about various south Asian performing arts but a range of insights into how performances in any context and traditions might profitably be studied as well. While the book focuses on professional, primarily urban, traditions centered in court, mosque or temple, it is invaluable for the serious student of Indian vernacular traditions also. Several of the articles are quite complex, both methodologically and in terms of the arcane and complicated art forms which they represent, but the rewards are considerable and well worth the occasional struggle with highly technical prose.

Bonnie C. Wade's introduction raises the volume's shared themes quite clearly. It is a highly integrative collection, drawing together text and context, music and dance, performer and audience, professional and patron, individual and tradition. Despite their very different subjects and approaches, most of the contributors successfully deal with most of these themes, an all too infrequent accomplishment in an edited volume. In addition, each essay stands quite well on its own.

Two articles are primarily historical in focus. In "Kathakali dance drama: an historical perspective," Betty True Jones is concerned with the development of the Keralan performance form. In her account she concentrates particularly on the development of the Kathakali repertoire and its melodic and rhythmic resources; she also documents changes in performance style, which encompasses makeup, costume and iconography as well as more straightforwardly "dramatic" elements. Jones's account of the nineteenth-century decline in patronage and therefore in Kathakali performance and of its subsequent renaissance during this century is especially interesting. Her historic narrative compellingly demonstrates the interrelationships of performance style, artistic careers, modes of transmission, i.e., the Kathakali school, the nature of audiences and sources of financial and social support.

The other historical essay, by Reis Flora, is titled "Miniature paintings: important sources for music history." Flora is primarily concerned with miniatures from western India, especially between 1400-1600 A.D. One of the most suggestive kinds of data

in this article is the range of contexts in which music plays an evident role; miniatures prove to be a good source not only of organological evidence but of data on performance as well. Flora's work clearly documents music as an activity. Methodologically, the article suggests a variety of ways in which painting analysis can be of interest to researchers in performing arts; Flora also provides some important cautions as well.

Naomi Owens's article, "The Dagar *gharānā*: a case study of performing artists," focuses upon the central institution in the transmission of musical art in north India. This institution, the *gharānā*, is a "predominantly but not exclusively hereditary group of musicians who share a common musical heritage" (p. 162). In her study of the Dagar *gharānā*, an originally Rajasthani school specializing in the singing of *dhrupad*, an exceptionally demanding, slow-paced and elaborate classical form, Owens explores the teacher-student relationship in considerable detail. It is clear that in this century the rise of public audiences and the decline of patronage, as well as the development of the recording industry, have altered the world in which the *gharānā* must operate dramatically. Owens's consideration of the adaptation of the Dagers to this changed environment is particularly interesting.

The remaining three articles focus not just on individual performance genres but on particular performances. Judy Van Zile and Jon B. Higgins provide complementary analyses of a performance of *Tisram Alārīppu*, a piece of non-narrative dance in the Bharata Natyam tradition, by the renowned Balasaraswati. Van Zile's essay is a choreographic description and analysis of *Tisram Alārīppu*, while Higgins is concerned with its musical elements. Van Zile provides a detailed description of the dance in Labanotation form, as well as drawing upon Labanotated examples in the text itself; although an interpretive key is provided, these materials are somewhat intimidating for the novice reader. Fortunately her text is quite clear, and her major concerns—for Bharata Natyam movements as elements in a conceptual scheme organizing action and stillness—are well explored; underlying organizing principles are made evident even to the beginner.

Higgins's article on the musical content of *Tisram Alārīppu* focusses primarily on rhythmic organization, as little melodic material is present. Contributing to the rhythmic structure of the piece are the dancer's movements and the sounds of her ankle-bells, patterns played on the *mridāṅgam*, a large, double-ended drum, cymbals and *solkaṭṭu*, rhythmic syllables recited by the *naṭṭuvaṅṅar* or dance master. Higgins focuses on the relationships among these elements, which interact in fairly fixed ways throughout the piece. While this article is not as opaque notationally as Van Zile's, it is still a very dense piece and requires some sense of confidence in south Indian music. Together the two essays give a remarkable complete and clearly drawn picture of performance; they are at times a struggle, but ultimately a quite rewarding one.

Regula Burckhardt Qureshi's essay, "*Qawwālī*: making the music happen in the Sufi assembly," is an exceptionally exciting piece, and one with great value for folklorists as well as ethnomusicologists. The article focusses upon the performance of *qawwālī*, a Sufi devotional song form, as a musical occasion and draws upon Qureshi's longterm fieldwork with professional *qawwāls* at Delhi's Nizamuddin Auliya shrine. As religious performers, *qawwāls* are concerned both with inspiring appropriately heightened emotional responses on the part of their audience and with receiving as large an offering as possible. In detailing the performance of one Hindi song, Qureshi explores the range of styles and strategies available to singers, the ways in which they read and respond to their audience, and the kinds of musical, textual and gestural vocabularies with which they work. It is one of the clearest and most provocative discussions of performance practice I have ever read, a truly integrative view of music,

religious sentiment, worldly concern and individual artistry. It is also a very suggestive model for scholars working with performances of any type.

Altogether this is a fine volume. It holds together much better than most such collections and is full of information and insight. While focussed upon "cultivated" traditions, it is a very rich resource for folklorists as well.

Donald Brenneis  
Pitzer College  
Claremont, CA

MINISTRY OF EDUCATION AND CULTURE. *Our Cultural Fabric. Puppet Theater in India*. Publication No. 1354. New Delhi: Ministry of Education and Culture, Government of India, 1982. 41 pp. Two photographs. India Rs. 7.25 P.; Foreign £0.85 or US \$2.61.

During a recent visit to Cochin, Kerala, South India I chanced to pass a striking display of shadow puppets hanging against the tan crust of a plaster wall full face to the tropic sun. They were shabby relics, their edges tattered, their color just a tint, zigzags of sewn and taped repair making each seem a manuscript of its own history rather than a puppet. The proprietor of the antique store inside the building announced himself and asked me if I would like to see more puppets. He guided me to the back of his shop and clearing a lot of ivory figurines off a cracked teak chest opened the lid and lifted out puppet after puppet. Rama, Hanuman, Ravana, Sita, demons and heroines, all scuffed and ripped, some burned by being played too close to the lamp, all emerged into that dark little space until my lap was covered with shaking armless forlorn puppets. The chest was bottomless. A red horse puppet followed an ithyphallic clown. The dealer said he had purchased these shabby gems from a destitute Tamil puppeteer. He cannot have given the puppeteer anything near the sum he demanded for even one of them. I haggled with him but it was no use: the man had measured in rupees the Euroamerican passion for exotic wallhangings. I walked away treasuring the experience but not a single puppet. I wanted to leave the puppets where they were to face the peaceful death of slow dismemberment by sun and spiders. I wondered what had become of the man who had made them live.

Davi Lal Samar at the outset of the first of the four articles in this Government of India pamphlet, tells a more heartening story, how for 50 rupees he was able to redeem all the puppets belonging to an impoverished Rajasthani showman. The grateful puppeteer's performance inspired Samar to travel about India viewing a variety of puppet shows. His object was to locate traditional puppeteers and learn their techniques, but he gained little due to the puppeteers' "superstition and lack of education." Ultimately he helped arrange two All India Puppet Festivals. Samar's article sounds no call for the ethnological study of puppetry or the preservation of puppet theaters as such. The traditional techniques have great potential for use in education and "healthy entertainment." "The traditional puppeteers should be given proper training by experts and modern plays should be produced in their techniques without undermining their quality." Indian puppetry must help fulfill the social and educational goals of the developing Indian nation.

The next two articles simply describe traditions which exist. Seltmann, who has conducted notable field studies of several South Indian puppet theaters, contributes a piece on the Kerala shadow puppets which is essentially a summary of his fine 1972