

Angry at his failure to win Quan's affections, the disappointed suitor decides that if he can't have him, no one can. He will lure the fellow into a drunken stupor, and then have him castrated. The conspiracy is planned (101–2) and brutally executed (104), but, consistent with the text's principle of moral if not poetic justice, the hapless victim strikes back in the end (113).

A Tower for the Summer Heat is a tour de force. The six tales succeed as adventures of romance and love-making, but also as candid studies of life behind the bamboo screens of not so ancient China. Scholars of anthropology and folklore would surely find interesting the book's treatment of customs related to courtship and marriage, and an array of practices in the context of relations between daughters, wives, concubines, and maid servants in daily life affairs.

Sincere congratulations to Patrick Hanan for another important and sparkling translation in the Columbia Asian Studies Series.

This reviewer is disappointed to find only romanization, and a complete absence of Chinese characters, even in the helpful footnotes. He is also intrigued by the beguiling cover portrait. Could not the publishers have told us the source of that beautiful painting?

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INDONESIA

BOS, PAULA R. *Biographies of Florenese Musical Instruments and Their Collectors*. Bulletin of the Royal Tropical Institute 347. Amsterdam: Royal Tropical Institute, 1999. 95 pages. Map, b/w photographs, line drawings, bibliography, appendices. Paper Dfl 19.50; ISBN 90-6832-8336.

While the major court music traditions of Java and Bali have succeeded in attaining something like "classic" status in the ethnomusicological canon, other Indonesian types of music, in no way inferior, have long been neglected by both scholars and the recording industry. This situation is not simply the result of a natural evolution of interests from the center to the periphery: Sumatra, for example, is certainly no more peripheral than Bali. Rather, the order in which Indonesian cultures have been studied has had far more to do with the political history than it has with the intrinsic interest of the cultures concerned. In particular, musicological interests have been more or less based upon the random presence of missionary headquarters, colonial government offices, merchant and trading facilities, army outposts, and marketing decisions by commercial recording companies. In the last few decades, however, as the number and influence of missionaries and foreign occupiers has decreased, musical genres of other islands in the Indonesian archipelago have begun to receive the attention they deserve. Among such areas is Flores, whose music was already admired by Jaap Kunst in the 1930s, but has rarely become a target for Western record companies. That things are beginning to change may be sensed from the fact that today at least two compact disks of the Smithsonian Folkways series "Music of Indonesia" (vols. 8 and 9) devoted to Flores are easily procured by anyone who wishes to take the time. Together with another release announced by Celestial Humanities, and a selection of field recordings from the 1950s and 1960s made by Pé (Peter) Rozing (published by Pan Records in Leiden), sound recordings are now available that offer the musicologist and the audiophile a smattering of the rich and highly varied Florenese musical culture.

Increasing amounts of scholarship, too, are being devoted to Florenese music, but for those who do not read Dutch, the list of studies is still far too short, despite KUNST's path-breaking *Music in Flores* of 1942. Paula Bos's short "bulletin" thus offers a welcome and valuable addition to the subject, especially for the Anglophone reader. Bos's study focuses on instrument collectors and the musical instruments in the Tropenmuseum (Royal Tropical Institute) collection in Amsterdam, but also provides a concise introduction to Florenese music in general. Bos knows, however, that an adequate account of all music in this ethnically and culturally diverse area is out of the question in such a short study. Instead, she attempts to demonstrate that "the social lives [of] these instruments are closely related to the social lives of their collectors" (17), thereby giving a refreshing new twist to the field of organology, historicizing and contextualizing what has usually been considered irrelevant or relegated to the periphery.

Bos treats three important collectors of Florenese instruments: Jaap Kunst; Pé Rozing, who studied with Kunst and worked as a missionary on Flores from 1946 to 1984; and Bos herself, who conducted fieldwork in Flores and collected instruments for the Tropenmuseum for some five months in 1993 and 1994. Bos's own work has focused on the *foi meze*, a large bamboo flute, examples of which were also collected by both Kunst and Rozing.

The longest chapter, and for many readers no doubt the most useful, is the fourth (35–67), which presents an outline of musical instruments of Flores, specifically those in the Tropenmuseum. Besides presenting information on construction and geographical distribution, Bos briefly describes how these instruments are played, who collected them, in what contexts they were used or collected, and in some cases how their function has changed in recent years. Twenty-six black-and-white photographs are included, helping the non-Indonesianist in imagining what is being discussed.

The all too brief fifth chapter of Bos's study is devoted to the *foi meze* and its performance context in the village of Rowa, where Bos completed most of her fieldwork. In this area, this flute accompanies songs that are heard only in a coming-of-age ceremony when a young girl has part of her upper front teeth and incisors filed away. This ritual, as Bos explains, is of great importance, for if a girl "comes close to a man before her teeth have been filed, she will disturb the harmony between the cosmological and the human world. Such an encounter will result in a long dry period and a bad harvest for the whole community. This can only be undone by sacrificing a buffalo, one of the most valuable possessions in Florenese villages" (70). Though this painful mutilation practice is thankfully gradually dying out (today sometimes the filing is only symbolic), the music accompanying it is unfortunately also being lost. Nevertheless, Bos was able to hear and record some ten songs in the *foi meze* repertory. Three song texts are provided (72–73) in both the original and translation, but alas, no transcriptions accompany what is after all a song, not simply a poem. For hints on the nature of the music, the reader must rely on footnotes (notes 20–21, pages 74–75), which present a general (verbal) description of the principles governing performance practice and fingering. Despite this shortcoming, *Biographies of Florenese Musical Instruments and Their Collectors* is bound to be welcomed by anyone with an interest in the musical culture of Indonesia.

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Book citation

KUNST, Jaap

1942 *Music in Flores: A study of the vocal and instrumental music among the tribes living in Flores.* Leiden: J. Brill.

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INDIA

DANIEL, VALENTINE E. *Charred Lullabies: Chapters in an Anthropography of Violence.* Princeton Studies in Culture/Power/History. Princeton: Princeton University Press, 1996. xii + 252 pages. Maps, illustrations, glossary, bibliography, index. Cloth US\$49.50; ISBN 0-691-02774-9. Paper US\$15.95; ISBN 0-691-02773-0.

Since 1983, Sri Lanka has been experiencing a storm of terrorism as never before. In the past seventeen years, an incumbent president, a presidential candidate, and a number of influential politicians have all been murdered during election campaigns; reverberations of the terrorism even led to the murder of the former President of India, Rajiv Gandhi, in Tamil Nadu. Moreover, scores of soldiers of the Sri Lankan army as well as Tamil guerrillas—many of them mere teenagers who had a future to look forward to—lost their lives in the fighting. This current state of affairs has resulted in a serious depletion of the population to the extent that even if the fighting stops immediately, the manpower needed to support the future of the country will be lacking.

The present volume is an ambitious attempt to build an anthropological theory of violence based on the unfortunate interethnic struggle in Sri Lanka. The author, Valentine Daniel, is an anthropologist born in Sri Lanka but active mainly in the United States. His earlier work, *Fluid Signs* (1984), about his complicated upbringing as the child of a Christian English mother and a Hindu Tamil father, attracted attention as a trenchant work that broke the mold of traditional anthropological monographs with its unique use of description and reflection. The present work will also attract attention for being controversial. Any controversy that may arise, however, I hope will not undermine serious consideration of the author's deep sympathy for the Tamil minority of Sri Lanka and his sharp criticism of modern Western civilization.

The neologism "anthropography" in the book's subtitle is a term the author purposely uses to distinguish his work from "ethnography." A distinction is important to the author because for him "ethnography" would "parochialize violence, to attribute and limit violence to a particular people and place" (7). This choice of words reflects the author's strong desire not to dismiss the violence occurring in Sri Lanka as a phenomenon characteristic of a non-Western society. On the contrary, the author is committed to uncovering and criticizing the occasions of violence in modern Western civilization in light of the situation in Sri Lanka.