

masculinities. *Technology and Gender*, which presents its rich material in a lucid fashion, will certainly attract a wide readership, and one hopes that it will encourage further work in this fledgling field.

REFERENCES CITED

BRAY, Francesca

1984 *Biology and biological technology: Agriculture, vol. 2. Science and Civilisation in China*, vol. 6, ed. Joseph Needham. Cambridge: Cambridge University Press.

KO, Dorothy

1994 *Teachers of the inner chambers: Women and culture in seventeenth-century China*. Stanford: Stanford University Press.

Christian DANIELS

Tokyo University of Foreign Studies
Tokyo

PU, ZHONG-YONG. 浦忠勇. *Taiwan Zou zu minjian geyao* 台灣鄒族民間歌謠 [Folksongs of the Tsou of Taiwan]. Fongyuan: Taizhong xianli wenhua zhongxin, 1993. 256 pages. Photographs, music scores. Paper. Not for sale; ISBN 957-00-2511-5. (In Chinese)

This book by Pu is on the various kinds of tradition oral folk songs among the Tsou people. The author himself is a Tsou who teaches music at a local school. In the course of his fieldwork, he collected sixty-one Tsou songs, including ritual songs, war songs, love songs, children's songs, labor songs, drinking songs, etc. He recorded these melodies in musical notation with original Tsou lyrics. These songs are translated into Chinese except for some old songs containing archaisms.

In the first part of the book, the author outlines traditional Tsou songs and their cultural background. Oral traditions about the origin of their folk songs and the relationship between songs and religion are introduced briefly. The specific melodious features of Tsou songs are explained in accordance with previous ethnomusicological studies. This introduction helps readers to gain a general understanding of Tsou folk songs and their cultural characteristics. The author also adds some short analyses and supplementary explanations to each song.

Although the author is not a professional ethnomusicologist, he has expertise in recording musical notation. He was well educated by the modern Chinese education system in Taiwan. He made the best possible use of his linguistic ability in both Tsou and Chinese when editing the results of his field research on folk music. It is important to recognize that modern Tsou society has produced a native researcher of its folk music.

Since the later half of the 1980s, the development of a democratic society in Taiwan was accompanied by an accelerating aboriginal movement for the preservation of traditional ethnic cultures. Native peoples have become proud of and taken more interest in their own ethnic cultures. The author's effort to record Tsou folk songs is one example of this recent movement.

Ethnomusicological studies of Taiwan indigenous peoples, including the Tsou, began during the Japanese occupation and were mainly conducted by Japanese scholars. SAYAMA 1915, KUROSAWA 1973, and other scholars gathered traditional Tsou songs. After World War II, Taiwanese ethnomusicologists started to study aboriginal songs. Most of these studies, however, concentrated on ritual songs. Pu's collection, on the other hand, contains modern songs, children's songs, comical songs, etc.; these were overlooked or neglected by previous researchers. Songs collected in this book supplement important data that will make up for the

deficiency of previous studies.

I do not deny the significance of this book, which provides rich ethnological and ethnomusicological field material of Tsou culture. Nevertheless, I should point out that it is regrettable that Pu follows the system of the Christian churches for the romanization of the lyrics of Tsou songs, as this is in not the best method. Generally speaking, the system has some linguistic problems and lacks unification in its transcription of Taiwan aboriginal languages. In order to provide accurate linguistic data, it is necessary to follow international phonetics in transcribing original languages.

If the author lacks linguistic expertise, he might ask linguists for help to transcribe words according to the International Phonetic Alphabet, or at least provide a table showing differences between the International Phonetic Alphabet and the Christian churches' system of romanization. Without such information, the reader unfamiliar with this system cannot know the pronunciation of Tsou lyrics. Linguists may feel that these collections are inconvenient for academic use.

Recently, quite a number of nonprofessionals in Taiwan have joined cultural and linguistic research on aboriginal oral traditions. I greatly welcome this trend. In view of this current trend, it is, however, necessary that these researchers realize that their field data always have the potential to acquire real academic significance, provided they are arranged and described in the correct way. Recognizing the value of this book, I nevertheless wish to take this opportunity to call people's attention to this problem.

REFERENCES CITED

SAYAMA Yukichi 佐山融吉

1915 *Banzoku chōsa hōkoju sho : Sou zoku* 藩族調査報告書:曹族 [Aboriginal research report: Tsou]. Taihoku: Rinji Taiwan Kyūkan Chōsa Kai.

KUROSAWA, Takatomo 黒沢隆朝

1973 *Taiwan Takasagozoku no ongaku* 台湾高砂族の音楽 [Music of Taiwan aboriginal peoples]. Tokyo: Tōkyō Yūzankaku.

SHIMIZU Jun
Nihon University
Tokyo

SIBERIA

KENDALL, LAUREL, BARBARA MATHE, and THOMAS ROSS MILLER. *Drawing Shadows to Stone: The Photography of the Jesup North Pacific Expedition, 1897–1997*. New York: American Museum of Natural History, 1997. 112 pages.

Generally speaking, the period from the mid-nineteenth century to World War I was a time when first-generation modern anthropologists and ethnologists were dispatched from major natural history museums to various parts of the world to carry out fieldwork. These efforts were substantially supported by growing industries in Europe and America, and, as a result, a tremendous amount of research material, such as written fieldnotes, correspondences, photographs, sketches, audiovisual records, ethnographic specimens, and so on, were collected and stored in many museums and institutions all over the world. Much of these materials, unfortunately, have been unpublished and even ignored for many decades, although some have been on exhibit.