

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.

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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 Much of these materials, unfortunately, have been unpublished and even ignored for many decades, although some have been on exhibit.

In view of the recent global changes, particularly among northern indigenous peoples, it is of utmost urgency for concerned researchers to restudy such unpublished materials and to compile them into appropriate forms of databases that could be accessible not only to researchers themselves but also to native or indigenous peoples, whose ancestors' archival records could constitute their own sought-after cultural identities or stimulate their cultural revitalization movements.

The Jesup North Pacific Expedition (1897–1902), needless to say, was organized by Franz Boas, the father of modern American anthropology, and was carried out with financial support from Morris K. Jesup, then president of the museum. It is said to be the most ambitious and the largest fieldwork that has ever been launched in anthropology.

Besides the results of the field research projects, which were published as *Jesup North Pacific Expedition*, in the series “Memoirs of the American Museum of Natural History,” vols. 1–11 (BOAS 1898–1930), there is a vast amount of unpublished field material kept in the American Museum of Natural History in New York. In recent years, a series of efforts has been made by researchers interested in northern Pacific Rim cultures (see FITZHUGH and CROWELL 1988; CHAUSSONNET 1995). *Drawing Shadows to Stone* is one of the results of such restudying efforts by staff members of the museum, where Franz Boas based himself for his expedition.

Drawing Shadows to Stone was published in 1997, when the conference “Constructing Cultures Then and Now: A Centenary Conference Celebrating Franz Boas and The Jesup North Pacific Expedition, 1897-1997” was held at the museum. To accompany the conference, a small-scale special exhibition was held of those photographs that members of the Jesup Expedition took in their places of fieldwork; the book under review was produced as a catalogue to the exhibition.

Drawing Shadows to Stone—the title being taken from a fieldworker's experience among native Siberians who reportedly were surprised to see negative images appearing on glass plates—is the first book to introduce unpublished photographs stored at the museum, and consists of a preface, three chapters, and an afterword.

In the preface and afterword, Laurel Kendall, curator of the museum, introduces and sums up the significance of the Jesup photographs, which vividly tell us about native ways in the North Pacific Area at the turn of the last century.

In the first chapter, Stanley A. Freed, Ruth S. Freed, and Laila Williamson describe participating field workers and point out the real hardship they encountered in the course of their fieldwork. It is interesting to note that traveling conditions in those days were rather easier in North America, with the opening of transcontinental railroads, than in Siberia, where only native ways of travels were available. Two participants in Siberia were Waldemar Jochelson and Waldemar Bogoras, both former exiles in Siberia. Their scientific reports still constitute the classics of Siberian ethnography (see also SHTERNBERG 1999, scholar working in St. Petersburg and having close relations with the two participants), and this fact brilliantly illustrates the importance of the work done by these participants.

In the second and third chapters, Thomas R. Miller and Barbara Mathe show us backgrounds of photograph-taking in the field about a century ago and what are available as museum archival materials. In those days, photographic technology was not as sophisticated as it is now, and lightweight gear was yet not developed. Transportation of the photographic equipment and related devices must have been a difficult task in a land without handy means of travel, particularly in northeastern Siberia. As one might expect, the images of many photographs are still ones, owing to the unavailability of high-speed films.

In the third chapter and elsewhere, almost eighty photographs are printed, including those of F. Boas, M. Jesup, exhibit halls of the American Museum, and the museum building

itself in the Jesup days. Among the interesting photographs are those that record the folkways of native peoples, both on the northwest coast of North America and in eastern Siberia. Especially important are photos of Koryak, Chukchee, Yukaghir, and Yakut; careful observation of these photos makes it possible to understand the material aspects of these peoples in general and, in particular, the extent of their cultural changes. The same can also be said of the photographs of native peoples on the northwest coast of North America. In one sense, these photographs give a rare opportunity for us to glimpse the rich stock of invaluable information on North Pacific Rim peoples about a century ago.

Particularly interesting to the reviewer from an Asian viewpoint is the fact that Boas's scientific concern with the Ainu was initially pursued by Berthold Laufer, a young German scholar who was first sent to Sakhalin. As suggested in this volume and elsewhere (see KENDALL 1988; REXER and KLEIN 1995, 42–45), Laufer could not endure the hard and severe living conditions in Sakhalin in those days, and, after spending only a few months there, he left Sakhalin to go to the Amur River region. Boas's concern with the Ainu culture was also shown in an unpublished letter of 1908, addressed to Arthur Curtiss James, a patron of the museum, in which Boas tried to obtain, in vain, financial support from James for B. PILSUDSKI, a Polish ethnologist who then was completing his monograph on the Sakhalin Ainu (1912).

Drawing Shadows to Stone is an initial step forward for restudying the rich archival materials of the Jesup North Pacific Expedition, and it is my sincere hope to see more such studies in the near future, especially thorough studies on ethnographic specimens and field-notes in the museum that shed more light on native cultures at the turn of the century on both sides of the Bering Strait.

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