opening up new vistas, challenging antiquated theories, and raising new problems. On the other hand, the in-depthness of Ashkenazi's study can also lead to a sort of "intellectual exhaustion"—this is not a book for mere entertainment. Indeed, even "festivity" sometimes becomes tiresome! *Des Guten zuviel?* But then another try after a short rest helps one overcome the fatigue . . . .

Only a few critical remarks. Ashkenazi's use of macrons for the Japanese terms is not always correct. For example, *gu* (a suffix attached to certain shrines) and *guji* (the chief priest of a shrine) should be *gū* and *gūji*, respectively (or are Ashkenazi's pronunciations part of the local dialect?). The same applies to certain personal names, where macron use is sometimes inconsistent. Also, few Japanese sources outside of translations are mentioned in the reference section—a short bibliography of the main works on *matsuri* by Japanese scholars would have improved the volume. Finally, notwithstanding the great amount of detail in the book, I would have been grateful for a bit more information concerning the unexpected role of a Buddhist priest in one of the rituals (twice mentioned), since the relationship between Shinto and Buddhism in Japanese religion is—at least in the eyes of this reviewer—an issue that can never be sufficiently discussed. In any event, this is an excellent study and is warmly recommended.

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INDOCHINA

Catlin, Amy, guest editor. *Selected Reports in Ethnomusicology, Volume 9. Text, Context, and Performance in Cambodia, Laos, and Vietnam.* Los Angeles: University of California, Department of Ethnomusicology, 1992. ISBN 0–88287–050–5.

Although ethnomusicologists often claim that their field encompasses all the world's musics, a look at current publications shows that several specific areas of the globe are receiving by far the greatest portion of ethnomusicological attention. Among the musics that Western scholars have largely overlooked are the genres from Cambodia, Laos, and Vietnam that form the subject of the most recent volume of *Selected Reports in Ethnomusicology.* This volume is therefore a most welcome contribution, presenting a wealth of material that greatly supplements our sketchy knowledge of musical traditions as rich and certainly as interesting as many that have already found their way into the ethnomusicological canon.

The volume begins with an introduction by the editor, Amy Catlin, and then presents studies by fourteen authors grouped into four large sections: 1) tribal minorities, 2) Cambodia, 3) Laos, and 4) Vietnam. Attempting to unify the theoretical approaches of over a dozen authors with as many ethnic and intellectual backgrounds is certainly not easy, and in her introduction Catlin makes the best of the impossible by outlining a text/context approach broad enough to cover all the studies in the volume. Close reading will show, however, that each contributor has a somewhat different idea of what exactly a text/context approach is. As a result, the nature of the "context" against which the music is analyzed varies greatly from study to study. For some authors, context is largely political or cultural history; for others it is social psychology; for yet others it involves linguistic factors. This plurality of approaches is, however,

not necessarily a shortcoming, for most of the authors have succeeded in constructing a "context" that allows the reader to gain much insight into the music under discussion.

The first section, on ethnic minorities, begins with an illuminating study by Frank Proschan, who examines parallelism (the ordered interplay of repetition and variation) in Khmu song texts. John F. Hartmann then offers a short analysis of performance practice in the Tai Lue antiphonally sung narrative poetry known as *khàp Lue*. In the following study Amy Catlin attempts to discover why Hmong sing during interactive courtship rituals. Her study provides much interesting information on such rituals and the attendant sung genres, even if her conclusion is something of a disappointment: the Hmong, it seems, sing for the same reasons that all other humans sing, "in order to arouse feelings of connectedness in their listeners and themselves" and to "express emotions beyond the means of mere linguistic communication" (57). The first section concludes with a study by Herbert C. Purnell, who writes of the relationship of linguistic tones and musical pitches in a wedding song of the Iu Mien Yao (one of the highland minority peoples of northern Southeast Asia).

Section two, on Cambodia, begins with a provocative if perhaps methodologically dubious psychoanalytic study by Paul Cravath, who examines the Great Goddess archetype in Khmer classical dance. Dance ethnologists will be pleased by Chan Holy Sam's detailed analysis of Muni Mekhala dance, one of the most ancient and sacred dances of the Khmer court dance tradition, but which at present has lost much of its original significance as a fertility dance for the royal court. In the final study of this section Sam-Ang Sam considers Khmer shadow play. Sam notes that this genre is now dangerously threatened by political upheavals and the forces of modernization. One may hope that the recent events in Cambodian politics will provide a more stable context for nurturing this tradition than has been available over the last few decades.

Section three, on Laos, starts with a study by Katherine Bond and Kingsavanh Pathammavong that offers much valuable information on Lao instrumental music of the palace at Luang Prabang. This music is shown to have relied to a significant extent on musicians from a nearby Lue tribal village. Next Carol J. Compton offers a brief discussion of continuity and change in several traditional verbal arts in Laos. Terry Miller then analyzes melodic and textual elements in Lao Buddhist chant and its relation to secular song. Finally, Houmphanh Rattanavong offers two brief articles, one on *lam lüang* (a popular Lao genre of song and dance) and the other, of introductory nature, on Lao musical instruments.

In the final section, on Vietnam, Stephen Addiss presents a highly informative and enlightening contribution on *hát a dào* (Vietnamese sung poetry), analyzing musical, textual, and historical-contextual factors. This is followed by Phong T. Nguyen's short introduction to Vietnamese Buddhist chant and its accompanying instrumental music.

In sum, this volume, though something of a hodge-podge, is a highly valuable addition to the literature on the field, with something in it for nearly everyone. By and large the analyses thankfully avoid the faddish trend of reducing music to symbols or metaphors of group identity, gender, or whatever. Readers who are tired of the anti-music, anthropology-takes-all attitude of recent American ethnomusicology will be pleased to find that this volume contains more pages of musical examples than (for example) the last half dozen issues of *Ethnomusicology* combined. Song texts, too, are generally given in both the original language and in an annotated translation.

Much more remains to be done in researching and documenting the musics of Southeast Asia. Hopefully the studies found in this volume will inspire others to

analyze in more depth the great number of musical traditions that exist in this area of the globe.

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NEPAL

MUMFORD, STAN ROYAL. *Himalayan Dialogue: Tibetan Lamas and Gurung Shamans in Nepal.* Madison, Wisconsin, and London: The University of Wisconsin Press, 1989. xii+286 pp. Cloth US$40.00; ISBN 0-299-11980-7.

This remarkable book is the result of two and a half years of anthropological research in the northern Nepalese village of Tshap between 1981 and 1983. Tshap is one of the villages in the Gyasumdo region established more than a hundred years ago by Tibetan immigrants from southern Tibet and from ethnically Tibetan areas of Nepal. Their neighbors are the Gurungs of Tapje village on the other side of the river; the Gurungs also claim to have Tibetan origins dating back centuries ago.

Tshap is a stronghold of Tibetan Nyingmapa Buddhism, while Tapje is a stronghold of the Gurung shamanism that probably represents a continuation of the pre-Buddhist tradition of Tibet. The meeting of the immigrant Tibetans with the indigenous Gurungs instigated a contemporary clash between Buddhist lamas and Gurung shamans, which testifies to the centuries-old dramatic dialogue between Tibetan Buddhism and the pre-Buddhist Tibetan religion. The existence of this dialogue was a well-known fact, but its process remained rather obscure because of the fact that our only evidence was literary. We must therefore thank Stan Royal Mumford for his field study, his careful description, and his sagacious analysis.

The two conflicting but closely related religious systems that met in Gyasumdo both attempt to serve the same purpose: ensure the well-being and happiness of the people. The ideological and ritual realization of this purpose is dialogical, but becomes controversial as soon as the unbound shamanic tradition and the loosely bound village-Buddhist traditions are challenged by bound Buddhist orthodoxy.

For example, until the early 1960s the Buddhists took part in the shamanic spring sacrifice of a deer. The rite is meant to ensure fertility and security by pleasing the ancestral deity of the Gurung nobility and the serpentine *klu* spirits of the underworld. The Tibetans of Tshap village were subservient to the lords of Tapje village, and thus could not avoid participation in the rite despite Tibetan Buddhism's condemnation of ritual killing (*dniarmchnd*, "red offering") as the most serious form of transgression. This attitude of compromise became impossible after the arrival of Lama Chog Lingpa from Tibet soon after 1959. He strongly repudiated the "red offering," replacing it with an annual fertility rite in the Tibetan Buddhist manner according to a ritual text composed by himself (facsimile and English translation: Appendix A). In this text, Lama Chog Lingpa explicitly identifies himself with the famous Lama Padmasambhava, who acted similarly in eighth-century Tibet. In both cases the purpose of the original ritual—material gain, such as a good harvest—was supplemented by a religious goal, i.e., the propagation of Buddhism.

There were other life rituals that had a common ground but became exposed to