

think that the leaders of the *Dejiao* associations use their organizational posts to climb the ladder of social success. But what are the main factors which attract followers to *Dejiao* associations? I suppose the answer is that the very (for the reviewer at least) "superstitious" elements, e.g. planchette divination, are the key elements. Readers of this book would like to know the details of how people believe in the validity of planchette divination, although the author seems to regard it as intellectual. I would like to ask the author whether or not the strong influence of planchette divination goes beyond the boundary of the Teochiu dialect group.

The second point of the analysis of *Dejiao* associations in this book which was of interest to the reviewer is the way they proliferate. As with other Chinese temples, the ash of the incense from an existing temple should be placed in the new temple's censer. So *Dejiao* associations proliferate like a chemical chain reaction. Tan points out that Teochiu businessmen played important roles in their development and that generally associations located in urban areas are rather successful because of the involvement of influential members. At this point a question arose in my mind. Are *Dejiao* associations really religious organizations? Can we regard them as welfare organizations with traditional Chinese religious elements? In chapter 10 Tan concludes that "the success of *Dejiao* associations depends on developing its intellectual base as well as changing the traditional religious mentality of Chinese Malaysians and Chinese Singaporeans" (73). But I think there might be another way for the organizations to develop, as welfare organizations with a traditional Chinese flavor. Should *Dejiao* associations be "truly rational" religious organizations?

Since *Dejiao* associations are still rather a developing religious organization in Malaysia and Singapore, the direction of its development might have great influence on Chinese society in Malaysia and Singapore in the future. I hope that the author will continue to develop his study of *Dejiao* associations as well as Chinese religion.

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INDONESIA / INDIA

FRANKE-BENN, CHRISTIANE. *Die Wayangwelt. Namen und Gestalten im javanischen Schattenspiel. Ein lexikalisches und genealogisches Nachschlagewerk* [The world of wayang. Names and figures in the Javanese shadowplay]. Wiesbaden: Otto Harrassowitz, 1984. 494 pages. Appendices, bibliography. Cloth DM 68.—, ISBN 3-447-02462-3 (In German).

SELTMANN, FRIEDRICH. *Schatten- und Marionettenspiel in Savantvadi (Süd-Maharashtra)* [Shadow and puppet play in Savantvadi, South Maharashtra]. Stuttgart: Franz Steiner Verlag, 1985. 102 pages. Seven drawings, 38 plates (eight in color), bibliography, index. Cloth DM 146.—, ISBN 3-515-04122-2 (In German with English summary).

Puppetry, and in particular Asian puppetry, may be studied in two different but compatible ways: as a text realized (an epic, a novel, a drama) and as an ongoing practice. Some puppet theatres, for instance the old Arabic shadow puppetry, exist only in the form of texts and hence do not occasion any study of technique or associated customs. Others, such as the Japanese *bunraku* represent such artistic refinement that their texts

belong to the history of literature and their practice to specialized performance studies. The status of the Javanese *wayang* is still unclear. There is a venerable body of texts constituting the *wayang purwa* but the puppets of the *wayang kulit* have been used to perform a much wider variety of dramas, while the *purwa* plays have been staged in other media. “. . . but no other combination of performance technique with play cycle has even remotely challenged the supreme position of the original combination of shadow-play technique with *purwa* stories” (Brandon 1970: 2). Christiane Franke-Benn has set out the *wayang* world in term of the *wayang purwa* texts.

A quote from the Javanese *wayang* scholar Pak Hardjowirogo at the front of her book epitomizes Christiane Franke-Benn’s project: so similar do the *wayang* figures seem that it is necessary to list them in a sequence the better to differentiate the one from the other. Using Pak Hardjowirogo’s *Sedjarah Wayang Purwa, 1968*, the *En-siklopedi Wayang Purwa I* published by Proyek Pembinaan Kesenian in Jakarta as well as J. Kats’ older (1923) *Het Javaansche Toneel I, Wayang Poerwa*, Franke-Benn has assembled a “who’s-who” (to use her phrase) of the *wayang*. First there is a useful summary of the *lakons*, the plot books which the *dalangs* use to cue their performances, according to Kats’ catalogue. The lexicon forming the bulk of this hefty book includes 3500 items, most of them the names of *wayang* characters. Each name is listed with alternative names of the same character (cross-indexed to the main heading), place of occurrence in Kats’ *lakons* and a brief description of the character. There are also a few names of places, landforms, weapons, thrones and the like but the animate characters dominate the lexicon as they do the *kelir*, the *wayang* screen, which *is not* listed. Nor are any of the other articles of the *dalang*’s equipment. The word “*dalang*” is in the lexicon, defined by the twelve things he must do and the six things he must avoid doing. There are no terms from the religious procedures surrounding the performance, no musical or stagecraft terms. This is strictly a lexicon of the words upon the wall of the world. Unlike Pak Hardjowirogo’s and most other *wayang* books there are no illustrations. The world is entirely Javanese. The Indian characters in the epics which provide the basis of many of the *lakons* are not indexed according to their original identities, though the major characters are cross-listed from the Sanskrit spelling. Kresna is the son of Prabu Basudewa; he is the lord of Dwarawati and an incarnation of Wisnu. Anyone looking up Krishna will be sent to this entry, which includes eighteen names used for Kresna in the *lakons*.

It is a delight to have (for instance) the names of all one hundred Korawa brothers close at hand, and it is instructive to find them not only scattered alphabetically through the lexicon but also arranged in a genealogical table situated in relation to their father Dastarastra. Franke-Benn devotes about one-third of her book to these tables showing the descent and connections of gods, demons and humans. This again is in exact fulfillment of her stated intent and title. The *wayang* world is indeed a world of pedigrees and relations. Many of the *wayang* plots hinge upon the formation and discouragement (in the case of demons coveting human brides) of genealogical continuities. The list of *lakons*, the lexicon of names and the charts of descent together form a schematic of the highly refined *Welt* (not exactly the same as the English “world”) of the *wayang purwa* (or *poerwa*).

Franke-Benn’s book cannot initiate a reader into the performance of the *wayang* nor can it provide a good overview of the forms and varieties of *wayang* within Java, not to mention the Malay and Balinese *wayang* puppetries. It is a textual and a text-bound study which acknowledges but does not express the life of this theatre. A frame of *wayang* “classicism” surrounds the enterprise. The compendium form intrinsically downplays the improvisatory and accidental elements in performance, the presence of

the audience, village or city life. Franke-Benn's is a *wayang* of words without the clown scenes and the crying children. *Die Wayangwelt* cannot be faulted for the quality of its lexical accomplishment. But the exhaustiveness of the textuality cannot be taken to exhaust the vitality of the Javanese *wayang*.

Far from being known only in its texts the puppetry studied by Friedrich Seltmann demands recognition for its struggle to continue in performance. For fifteen years now Seltmann has published the results of his fieldwork on puppetry traditions in Andhra Pradesh, Karnataka, Kerala, Orissa and Tamil Nadu, as well as a regional comparisons of puppetry forms across South and South-East Asia. The present volume, Seltmann's first book-length monograph, concerns a group of shadow puppet and marionette performers in Maharashtra.

Seltmann heard of shadow puppeteers in Maharashtra at the beginning of his researches into Indian puppetry but had some difficulty locating the single group who still gives performances. At one time, he found, these Thakars (or Thakurs) were Marathi-speaking Hindu nomads who performed various entertainments in the royal city of Savantvadi from at least the eighteenth century onward, and eventually settled in the vicinity as regular performers during temple festivals. They showed both shadow puppets and string puppets, and exhibited painted scenes from the epics.

Seltmann describes the construction of the playing hut, the characteristics of the puppets, the play text (based on the Rāmāyaṇa) and the performance technique, comparing them to the shadow puppetry of neighboring regions (Karnataka, Kerala) he has studied. While the Savantvadi theatre resembles others in its general traits (the style of presentation, the importance of the clown figures, the source of plots), its differences are all the more striking. The puppet figures (catalogued, described and illustrated in black and white and color photographs) stress the single-eye profile and are rather more uniform from character to character (the demons, for instance, are more human in appearance) than the shadow puppets of the other regions. This, the peculiarities of the musical instruments, the absence of women from the performances and the associations with religious rituals have lead Seltmann to conclude that the Savantvadi shadow puppetry retains ancient features and may be anterior to the other theatres. The string puppets, given a much smaller portion of the book, seem to confirm the antiquity of Thakar practice and to connect them decisively with Rajasthan.

This monograph is a culmination of Seltmann's work in that it holds potential of organizing his previous studies around a center. While he makes no such suggestion it is apparent that his demonstration of the antiquity of the Savantvadi puppets fixes a point centrally enough located and of sufficient age to serve as a locus of diffusion further south and west. At the very least Seltmann's may be a description of a puppetry which preceded and strongly influenced the more recent forms of Karnataka and Kerala. In this Seltmann seems to be constructing a cultural history of the Indian shadow theatre which enhances and corrects the arguments of Georg Jacob (1907) locating the origin of all shadow theatre in India.

Despite the differences in materials, technique and results both Franke-Benn and Seltmann are engaged in *Formenforschung*, a research into the qualities and connections of forms which yields a sense of specific and general patterns. Franke-Benn's research is purely textual; Seltmann's purely ethnographic. Neither yields to the play of the human figures who fashion the puppets and make them move. Neither offers much biographical data on the puppeteers. That is not occasion for complaint. These two excellent studies arise from a tradition of research which, like the puppetry traditions they themselves examine, must be fully appreciated in its own context.

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INDIA

BHURIYA, MAHIPAL. *Folk-Songs of the Bhils*. Indore / Madhya Pradesh: Mahipal Publications, 1979. Xiv+174 pages. 12 line-drawings, 1 photograph, glossary of Bhili terms. Hardcover Rs. 55/—; US\$5.00; £2.50.

The Bhils, who, according to the Census of India, 1971, number more than 5.25 million people, count among the most ancient tribes of the Indian subcontinent. Consisting of numerous independent endogamous subsections, they inhabit large areas of Gujarat and Rajasthan as well as the western parts of Madhya Pradesh and the northern parts of Maharashtra.

As extensive research has been conducted on the Bhils in the past, we are in possession of excellent monographs [Koppers and Jungblut 1976; Naik 1956; Hermanns 1964]. Apart from these exhaustive descriptive accounts which the interested reader may consult for detailed information, there is an already impressive and ever increasing number of anthropological publications, articles as well as books, on various aspects of the culture of this tribe, which account for the attraction the Bhils have exercised on scholars of the field. A considerable number of these publications include also specimens or small collections from their rich folklore heritage which embodies myths, epics, ballads, folk-tales, folk-songs, proverbs, riddles, etc. However, a fairly comprehensive collection of specimens of one of these folklore genres in English translation has hitherto not been attempted. It is very much to the credit of Mahipal Bhuriya who is a Bhil himself, that we are now provided with a rather representative compilation of Bhil folk-songs comprising 201 items in all. According to Mahipal Bhuriya, the songs were collected "mostly from the Jhabua District of Madhya Pradesh" (xii), the origin of the rest of the songs, however, not being indicated. Unfortunately, the compiler also fails to give particulars with regard to his informants and the circumstances of recording (viz., name, sex, age, village, time of recording, etc.)—data the mention of which would have increased the value of the book.