

INDIA

DEVA, CHAITANYA. *Musical Instruments in Sculpture in Karnataka*. Delhi: Motilal Banarsidass, 1989. viii+77 pages. Plates, bibliography. Cloth Rs100; ISBN 81-208-0641-7.

Many books about the musical instruments of India have been published before now (for example, KRISHNASWAMI 1971 and DAY 1977), and many papers about ancient and historical sculptures in India have been issued. However, it is rare to find a work in which these two fields are combined and treated together, as in this book. Another special feature is that the region of research is limited to only one district, that of Karnataka.

This unusual book, which is only 77 pages long, shows a new approach to the study of the musical instruments in India. Although we can find some books that make mention of the musical instruments in ancient sculptures in India, most of them are written to explain the origin of modern Indian musical instruments. The author, who is a Hindustan vocalist and musicologist, has a profound knowledge not only of musicology but also of some neighboring fields such as history, literature, and folklore.

The contents of the book can be divided into three parts. First, in chapter 1, the author gives an outline of architectural sites in Karnataka from a historical viewpoint. Although Karnataka, which is a part of South India, appeared in history a little later than other regions such as Tamil Nadu, Kerala, and Andrapradesh, we can find in it many sites of architecture richly decorated with sculptures. Focussing on the period covering the Kadamba, Chalukya, Hoysala, and Vijayanagara dynasties (5th to 16th centuries A.D.) and the geographical area constituted by present-day Karnataka, the author systematically explains the history of Karnataka and its abundant sites, all constructed by feudal lords.

The sources in organology that form the main part of the book are mentioned in chapter 2. To study the musical instruments depicted in sculptures, some subsidiary elements are needed. The author lists six important items: folk literature; literature in general; literature pertaining to music; epigraphic records, etc.; visual representations (paintings, sculptures, reliefs, etc.); actual surviving specimens. Naturally, visual representations in sculptures are very important for knowing what kind of musical instruments existed at a certain time; available materials do not, however, always describe the objects very accurately. To offset this defect the author has introduced the above six items. We are fortunate that he is well acquainted with so many types of literature.

The third part, consisting of chapters 3 to 6, contains a remarkable explanation of the musical instruments found in sculptures by applying a traditional Indian classification of musical instruments in the four categories of: *Ghana vadya* (idiophones); *Avanaddha vadya* (drums, membranophones); *Sushira vadya* (wind instruments, aerophones); *Tata vadya* (stringed instruments, chordphones), a system that shares the same idea found in the modern classification method systematized by Curt Sachs and Erich von Hornbostel.

In these chapters the author gives many examples of musical instruments in the sculptures of Karnataka and describes them with the help of sources of evidence mentioned in chapter 2. In chapter 3, for example, an extremely interesting instrument called a scraper, rasp, or stridulator (*kirikittaka* or *suktivadya*) is described, and we can trace the development of this instrument stage by stage. In chapter 4, drums are classified by their types, and some are arranged in historical order. In chapter 5, which consists of only four pages including notes and references, fewer kinds of

instruments are treated than I would have expected: no reed instruments are mentioned. In chapter 6, only a single type of stringed instrument is treated, and, as the author admits in the last chapter, there is no sample of polychords.

As I mentioned at the beginning, the book has a unique approach. There are, however, a few points that bother me. First of all, neither the author's motive for undertaking this research, nor the conclusion he draws from it, is given; as a result, the author's purpose is not clear. Chapter 7, "Review," is only one page and four lines long. Secondly, limiting the source of materials to Karnataka State is too restrictive; reference must naturally be made to the many sculptures in other districts, such as Ajanta and Ellora (as the author admits).

This small but unique book provides a wealth of systematic information on the musical instruments of India.

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KRISHNASWAMI, S.

1971 *Musical instruments of India*. Revised edition. New Delhi: Publications Division, Ministry of Information and Broadcasting, Government of India.

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FUCHS, STEFAN. *Das Leben ist ein Tanz. Lieder der indischen Ureinwohner* [Life is a dance. Songs of the tribals of India]. *Klassiker der östlichen Meditation—Spiritualität Indiens*. Zürich: Benziger Verlag AG, 1990. 206 pages. Illustrations, glossary, bibliography. Hardbound SF26.—; ISBN 3 545 20709 9. (In German)

The Indian sub-continent has always been famous for its folklore. Ancient collections of stories and fairy tales, like the Pañcatantra or the "Ocean of Stories," have been translated into many languages and have greatly influenced Arab and European literature; modern authors are publishing stories collected among different Indian communities. Indian folks-songs, on the other hand, have been badly neglected by scientists. We must therefore be grateful to Stefan Fuchs for having given his attention to this branch of the oral lore and for having collected a great number of songs among four Indian tribes. Many of the songs are dancing-tunes, but some of them are sung as well at other occasions.

Through the medium of the songs in his book, Prof. Fuchs gives us the opportunity of getting to know these four groups of *adivasi* (aborigines), i.e., the tribes of the Bhil, Gond, Korku, and Baiga, in a very personal and intimate way that is different from the knowledge gained by reading an ethnographic description. It certainly adds a lot to the liveliness and accuracy of the translation that Fuchs knows the tribal languages and could himself translate directly from them into German. Another point has to be taken into consideration: many of the songs collected by Fuchs are songs of women, and we thus get a chance to hear Indian village-women articulate themselves. It has often been pointed out that in India women are part of the "little