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 - J.J. Ras, Niels Mulder, *Mysticism and everyday life in contemporary Java, Cultural persistence and change*, issued under the auspices of the Institute of Southeast Asian Studies, Singapore University Press, 1978, XIX and 150 pages.
 - Danker H. Schaareman, Tilman Seebass et al., *The Music of Lombok. A first survey*, Forum Ethnomusicologicum, Series I: Basler Studien zur Ethnomusikologie 2, Francke-Verlag Bern, 1976. 71 blz., 8 platen, 1 kaart.
 - Danker H. Schaareman, Ernst Schlager, *Rituelle Siebenton-Musik auf Bali*, Herausgegeben von Hans Oesch. Forum Ethnomusicologicum, Series I: Basler Studien zur Ethnomusikologie I, Francke-Verlag Bern, 1976. Vol I: 222 pp., Vol II: 82 musical examples.
 - A. Teeuw, Rainer Carle, *Rendras Gedichtsammlungen (1957-1972). Ein beitrage zur kenntnis der zeitgenössischen indonesischen Literatur. Veröffentlichungen des seminars für Indonesische und Südseesprachen der Universität Hamburg. Band 11* Hamburg 1977. Verlag von Dietrich Reimer in Berlin. IV und 385 Seiten.
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BOEKBESPREKINGEN

Ajip Rosidi, *Laut biru langit biru*. Pustaka Jaya (PJ 330), Jakarta, 1977.

DAVID T. HILL

For the student of modern Indonesian literature, Ajip Rosidi's latest contribution, *Laut Biru Langit Biru*, provides a timely, tidy documentation of the decade to 1977. Subtitled "Bungarampai Sastra Indonesia Mutaakhir" (An Anthology of Recent Indonesian Literature), in it, Ajip records a selection of literary achievements by over sixty contributors to the body of contemporary Indonesian literature.

The aim he set himself, to document the most important works of the post-coup decade, is by no means an easy one. Moreover, he includes all branches of the literary arts, featuring poets, essayists, novelists, short-story writers and dramatists in the impressive line-up, drawing on selected pieces to highlight each artist's capabilities. Naturally the collection is a long one — nearly 700 pages — and he still claims to have been forced by publication constraints to reduce his original manuscript by a third.

Few people could doubt Ajip Rosidi's qualifications for attempting such a task. He is a foremost critic and poet with a number of previous anthologies to his credit. These include one on modern Sundanese literature, another of Sundanese short stories and a third, a collection of Indonesian poems about Jakarta. Harry Aveling's assessment of Rosidi as "the most prolific of all Indonesian writers" (*Contemporary Indonesian Poetry*, 1975, Uni. of Queensland Press, p. XVIII) may be an overestimation, but he is still undoubtedly, as Teeuw has stated elsewhere, "one of the most able of the literary and historical critics in Indonesia" (A. Teeuw, *Modern Indonesian Literature*, 1967, Martinus Nijhoff, The Hague, p. 228). Ajip is currently the Chairperson of the Jakarta Arts Council as well as the director of the Pustaka Jaya publishing house.

His valuable introduction to *Laut Biru Langit Biru* (Blue Sea Blue Sky) encompasses the broad literary trends of the period under consideration, such as the supersession of *Lekra's* policy of "social realism" by a more liberal "universal humanism", religious motivation, the "absurdist" influence and the time-lapse link between Indonesian and world literary movements. He presents a grand over-view of such trends, coherently moving from one to another. In the anthology itself, the editor takes each writer giving a brief biography of major literary achievements and such information as overseas study, teaching, publishing or artistic experience in the field of literature. On average he devotes about 8-12 pages to the work of each writer. A sample of poems, a short story or a fragment of a novel are the more usual contributions, though essays such as H. B. Jassin's "Bangkitnya Satu Generasi" (The Rise of a Generation) are occasionally included. Rather than attempting to place

the contributors into groupings or "generations" based on peculiar similarities, the editor chooses simply to list individuals in chronological order according to the year of their birth.

Since Professor Teeuw's *Modern Indonesian Literature* still seems to be one of the most common general reference books in English on this topic, it is worthy of note that *Laut Biru Langit Biru* takes up, in a sense, where Teeuw left off. Individuals noted by Teeuw as emerging writers are covered early in the new anthology, which continues with writers born up until 1954, the last being Yudhistira Ardi Noegraha.

Aside from the general introduction, Ajip Rosidi unlike Teeuw, makes no attempt at literary criticism or evaluation of the merits of particular writers or individual works in the anthology. He proffers no judgement about the greater ability of one writer over another, neither does he attempt to qualitatively grade the contributors. What comments the editor seeks to make, he presents in the Introduction by merely placing a number of the better known figures into thematic groups sharing similar style or reflecting particular approaches to writing. The book is a presentation to the reader of Ajip's selection from the material that has been written in Indonesian during this last decade with a restrained introductory comment.

Of course, the very selecting of writers to be included within an anthology necessitates a value judgement. Rosidi chooses not to include those figures frequently dismissed as "popular" writers, such as Marga T. and Ashadi Siregar, whom other critics would value for their stimulating effect upon the publishing industry and popular reading habits. In fact, he makes only passing reference in his introduction to the explosion of popular literature during this decade.

This attitude is, however, in keeping with the general view of those involved in what one might call "high" or "established" literature concerning colleagues who direct their work more towards the reading taste of the general public. Rosidi predictably reflects this value judgement, or prejudice, when compiling the anthology.

Those readers interested primarily in developments in the field of Indonesian drama may well be disappointed with *Laut Biru Langit Biru*. Rosidi tends to avoid including fragments of plays or other forms of dramatic expression preferring, if the dramatist also happens to be the creator of other literary forms, to publish a short story or the fragment of a novel, for example. Only when dealing with Arifin C. Noer does he select a short drama "Prita Istri Kita" (Our Wife Prita), eight pages long. Perhaps the editor felt drama lacked the appeal of prose or poetry for the general reader.

Some items seem a little out of place in the anthology. Subagio Sastrowardjo's essay "Pendekatan Kepada Roman 'Atheis'" (An Approach to the Novel 'Atheis') is one example of this. Such a long piece (nearly thirty pages), it lacks a natural integration with the totality of the collection and seems rather extraneous.

In compiling the anthology, Ajip Rosidi utilizes material from a range of sources. Though primarily based on such literary magazines as *Horison*,

Sastra and Budaya Jaya (of which he himself is an editor), he acknowledges that stencilled material, difficult to obtain and frequently produced by the writer him/herself, has also been employed. Ajip draws together all these sources into a neat package, a welcome aid for observers of Indonesian literature, more especially those living outside the country.

Since the anthology constitutes a valuable step forward in the study of Indonesian literature, one is thankful that the production quality of the book is such a credit. Hard-covered, it is sturdy and clear in print, well set out and with a comprehensive Table of Contents to enable easy location of specific material within it. Unfortunately typographical errors are not altogether uncommon, though a generally high standard is maintained. Occasionally prose material is incorrectly asterisked to indicate it being a poem, but this too is a minor oversight.

It would have been an advantage had the editor indicated more clearly the publication from which each contributor's selected items had been drawn. Are the poems quoted from the one publication or a sample from a number of sources? This information would be helpful to the reader interested in following through the works of a specific writer, perhaps consulting the particular book of poems or collection of short stories from which the examples of his/her craft are drawn.

Students at all levels frequently find it perplexing to try to keep adequately informed on the wide array of contemporary material emanating from Indonesia. In short, it is difficult to keep abreast of all the recent trends, new names and fresh material in the field of literature, just as in many other avenues of scholarship relating to the Third World. The very fact that this one book draws together such a range of writers and their material merits our attention. As a companion guide to such well-known English language material as that by Teeuw, Raffel and Aveling, it presents the student with something tangible to grasp and digest. With a Jakarta price of about 4,000 rupiah (c. \$US 10) it is a necessary addition to any library that wants to provide material on contemporary Indonesian literature.

Mildred Archer, *Indian Popular Painting in the India Office Library*, Her Majesty's Stationery Office, London 1977, 8°, 196 pp., 92 black-and-white and 6 coloured illus., £ 21.

J. E. VAN LOHUIZEN-DE LEEUW

In 1947 Dr Mildred Archer's delightful book on Patna painting was published. It was to be the first in a most impressive series of books and articles on various aspects of painting in India during the British period by both English artists and Indians working for British patrons. All have been published since 1954, while she was in charge of the Prints and Drawings Section of the India Office Library. In 1955 appeared *Indian Painting for the British, 1770-1880*, which she wrote with her husband,

Dr W. G. Archer. This was followed by *Natural History Drawings in the India Office Library* (1962), two volumes on *British Drawings in the India Office Library* (1969) and *Company Drawings in the India Office Library* (1972). The author of these important books is undoubtedly the foremost authority on 18th and 19th century painting in India for and by the British, and recently Oxford University acknowledged her outstanding contributions to this subject by conferring on her the degree of D. Litt. The sudden interest in painting in India during the British period in both Europe and America during the last ten to fifteen years is almost entirely due to Mildred Archer's research and numerous publications. Underlying all her work is the basic fact of the clash between Eastern and Western culture and the mutual influences resulting from it. Both amateur and professional British painters were as much affected by their confrontation with Indian life as the traditional Indian artists were influenced by the impact of Western culture.

The book under discussion deals with the largest and most varied collection of popular Indian paintings outside the subcontinent, consisting of over 500 items now in the India Office Library. No less than 472 of these were collected by Mrs Archer and her husband, most of them during their years in India between 1931 and 1947. In the course of his duties as a member of the Indian Civil Service, Dr W. G. Archer in 1934 discovered the interesting and now world-famous wall paintings of Madhubani. A large collection of documentary photographs taken at the time are included in the Archer collection in the India Office Library. The author has made good use of the field notes made by her husband in various parts of India, and this material greatly enhances the value of this catalogue. Not only is the subject of each picture described in detail, but often even the names of the artists and their family relations are added. Moreover, the author explains the purpose of the paintings and the circumstances in which they were made. Interesting facts about the social and economic background of the artists and their environment are added, while changes in style due to local or foreign influences are discussed.

The work starts with a general survey, after which different groups of popular paintings are catalogued, each group being preceded by an introduction and a bibliography. In order of discussion these are: Jadupatua scrolls of the Sental Parganas, Bihar; Mali paintings from Purnea district, Bihar; Madhubani murals of the Maithil Brahmins and Kayasths in Bihar; paintings sold to pilgrims at Puri in Orissa and at Kalighat in Calcutta; woodcuts made in Calcutta and Darjeeling; and Gurgaon paintings of Haryana. The book is richly illustrated with 6 coloured and 92 black-and-white plates and ends with concordances, a glossary of Santali and non-Santali words, a general bibliography, an index of the various painters mentioned in the text and a general index.

Although none of the material discussed in Dr Archer's book is older than about A.D. 1800, it is obvious that some of it, such as the Puri paintings, has very ancient roots. This is proved by an analogous Rajasthani folk painting dated Samvat 1646 (i.e. A.D. 1589) recently

published by S. C. Welch in his *Indian Drawings and Painted Sketches - 16th through 19th Centuries*, p. 27.

The strangely modern qualities of many of these styles of popular painting with their bold lines and daring colours explain the considerable attention which they have attracted in recent years. The exhibitions of Madhubani paintings in the Musée de l'Homme, Paris, and the Musée Cinquantenaire, Brussels, held in 1975 and 1976 respectively, as well as the publication of such books as *L'Art du Mithila* and *Mithila - les femmes, leurs peintures et la faveur des dieux*, both by Yves Véquaud, are an indication of the popular appeal of these fascinating paintings. As a consequence, the book under review is not only highly important for scholars, but should also be of great interest to the general public.

R. C. Kwantes, *De ontwikkeling van de nationalistische beweging in Nederlandsch-Indië; bronnenpublikatie. Tweede stuk, medio 1923-1928*. Groningen, Wolters-Noordhoff, 1978. xxxviii + 783 blz. Afkortingen, woordenlijst, registers. Prijs Hfl. 120,—.

J. M. PLUVIER

Ter gelegenheid van de verschijning van het eerste stuk heb ik in dit tijdschrift (jrg. 134, pp. 378-9) al op de grote waarde van deze bronnenpublikatie gewezen voor diegene die zich verdiepen wil in de ontwikkelingen van de Indonesische nationalistische beweging en de reactie van het Nederlandse bestuur daarop. Aan dat positieve oordeel hoeft, wat dit tweede stuk betreft, niets veranderd te worden. Ook hier zijn de stukken op een overzichtelijke wijze naar onderwerp gegroepeerd zonder dat aan de chronologische volgorde al te veel afbreuk gedaan wordt.

Behandeld wordt de periode van 1923 tot 1928, een belangrijk tijdvak in de ontwikkeling van het nationalisme omdat het de overgang markeert van bewegingen met internationaal georiënteerde ideologieën (de Islam voor de Sarekat Islam, het Marxisme voor de kommunistische partij), naar partijen op zuiver nationalistische grondslag (zoals Soekarno's P.N.I., p. 691 e.v.). Ook komt in deze periode duidelijker het streven naar samenwerking of eenwording naar voren, zoals tot uiting komt in de federatie P.P.P.K.I. (p. 697).

Grote aandacht is uiteraard besteed aan de kommunistische onlusten in West Java en West Sumatra in 1926/27 (pp. 466-508) en aan de daardoor ontstane situatie: nabeschouwingen — waardoor is het fout gegaan? wanneer is het fout gegaan? met veel belangstelling uiteraard voor beïnvloedingen van buiten de archipel — en maatregelen (pp. 527 e.v.). Evenals in het eerste deel komt ook veelvuldig de noodzaak van optreden tegen pers-excessen ter sprake. Opvallend is overigens dat, terwijl enkele decennia later een onderscheid gemaakt werd tussen nationalist en kommunist, waarbij de laatsten niet als nationalist gezien werden, in die tijd de officiële beoordeling van beiden ongeveer gelijk liep: extremisten, revolutionairen.

De neiging om te citeren moet ook bij de bespreking — eigenlijk aankondiging — van dit deel achterwege blijven. Twee opmerkingen tot slot. Voor hen die Ambonnezen nog steeds zien als getrouwe aanhangers van het Nederlands gezag zijn de twintig bladzijden (p. 26-45) van belang die gewijd zijn aan de Sarekat Ambon: veel vrees o.m. dat deze organisatie ongewenste invloed zou kunnen uitoefenen op de Ambonnesen militairen van het KNIL. Kurieus is ook een uitgebreide nota (pp. 700 e.v.) van Ch. O. van der Plas, eind 1927, begin 1928, waarin deze, toen als hoofdamptenaar toegevoegd aan de adviseur inlandse zaken, een koers aanbeveelt ter neutralisering en bestrijding van revolutionaire propaganda. Het wordt, na lezing van dit stuk, wel duidelijk waarom de nationalist in een later tijdsgewricht Van der Plas steeds gewantrouwd hebben.

Niels Mulder, *Mysticism and Everyday Life in Contemporary Java, Cultural Persistence and Change*, issued under the auspices of the Institute of Southeast Asian Studies, Singapore University Press, 1978, XIX and 150 pages.

J. J. RAS

Mulder's book is the result of almost one and a half years of intensive fieldwork in central Java. It deals with the complex of attitudes that often operate as the mechanism directing the actions of both 'rulers' and 'ruled' in Java and, as a result of the role played by Javanese on the higher national plane, in large sections of contemporary Indonesian society.

The author began his research with his interest mainly focused on processes of modernization along the lines of the national ideological organizations: political parties and affiliated groupings. Via contacts with representatives of these organizations he soon came into touch with representatives of mystical groups (*aliran kebatinan*) and began to concentrate on the practices of 'kebatinan' mysticism as the most prominent manifestation of the Javanese world view and morality. Through this approach an analysis of Javanese culture gradually developed aimed at an understanding of the everyday behaviour of the people among whom he was living. The method of research employed was participant observation combined with the study of documentary material — a method implying interviews with a selection of persons considered as 'the cultural elite' and 'opinion leaders' of the society involved. The organization of the book reflects the development in approach and understanding which is professed by the author himself in his introduction.

The first chapter deals with the rise of contemporary 'kebatinan' mysticism in the post-Independence historical context. The author argues that the 'modern' monotheistic religions, such as Islam and Christianity, are relative newcomers which in several respects are still

felt to be alien to Java. In spite of their presence, Javanese culture and the Javanese identity have not changed much with the change of times. Awareness of this is shown by the Javanese, who are very conscious and proud of their cultural continuity. In the following chapter the author gives a description of the Javanese mystical world view, identifying its key-concepts and style of thinking. Chapter 3 describes how the mystical world view is enacted in its sustaining practice by individual mystics, mystical teachers and interested laymen. This chapter further contains an analysis of mystical reasoning, and concludes with a note on the controversy about the mystically admissible and the deviations from it. Chapter 4 investigates how the key-concepts of the mystical world view are translated into an ethics and an attitude to life. In chapters 5 and 6 the author investigates how the cultural conceptions and perceptions penetrate into everyday life, how — very often — old and deeply rooted ideas persist in novel situations and are defended in the face of structural change. These chapters are an attempt to interpret contemporary Javanese experience and behaviour within the framework of the Javanese world view, ethics and attitudes to life. In the concluding chapter, finally, the author evaluates the cultural dynamics of the contemporary social process in Java, with due regard to the function of 'kebatinan' mysticism.

It soon becomes apparent to the reader that the author had no access to source materials in the regional language, Javanese. In the initial phase his research may have been hampered to a certain extent by lack of familiarity with the social conditions and codes of behaviour in central Java, and by an as yet imperfect command of the national language, Indonesian, obviously an important medium for communication with his informants throughout his stay in Indonesia. This does not, however, detract from the fact that Niels Mulder has produced *an excellent book*, which is to be recommended not only to those readers who are interested in Javanese society and culture, but to everyone with an interest in recent developments in the socio-economic and political spheres in Indonesia in general.

Tilman Seebass et al., *The Music of Lombok. A First Survey*, Forum Ethnomusicologicum, Series I: Basler Studien zur Ethnomusikologie 2, Francke-Verlag Bern, 1976. 71 blz., 8 platen, 1 kaart.

DANKER H. SCHAAREMAN

In kultureel opzicht is Lombok, vergeleken met Bali, nog maar weinig onderzocht. In nog meerdere mate geldt dit voor de muziek van het eiland. Hierom ook voegt het boekje van Seebass et al. iets toe aan het weinige wat wij over Lombok weten.

Binnen het geheel van een Zwitsers onderzoekproject op Bali van achttien maanden ondernam Seebass een zevendaagse reis naar Lombok

— deze reis geschiedde in samenwerking met leden van het Konservatori Karawitan te Dèn Pasar en ondergetekende — om een overzicht van het muzikale leven op Lombok te verkrijgen. Het is duidelijk, dat de zo korte duur van de reis ieder ingaan op de kulturele en maatschappelijke aspecten van de muziek volkomen uitsloot. Het resultaat is overeenkomstig: men vindt in het boekje een overzicht van de op band opgenomen ensembles en orkesten met alle technische informatie: de gebruikte apparatuur, de opstelling van de orkesten en de microfoons, de namen der musici en gespeelde stukken, de stemming der instrumenten enz. Voorts wordt, waar mogelijk, ingegaan op de speeltechniek, de geschiedenis van de orkesten e.d.

Na een korte inleiding over de geschiedenis en de wetenschappelijke bestudering van Lombok, alsook over de omstandigheden van het veldwerk, volgt een korte opsomming van de rituele functies van de muziek, voorzover deze uit de literatuur en door eigen aanschouwing bekend zijn. Genoemd worden tempelfeesten, vruchtbaarheidsriten, exorcisme, oorlogsdansen en familiefeesten, naar mijn smaak een indeling, die te onvolledig en willekeurig is om bruikbaar te zijn.

Na deze inleiding volgen zes hoofdstukken over de verschillende soorten muziek. Het eerste hoofdstuk behandelt orkesten in de eigenlijke zin van het woord (*gong gèdé, gandrung, kelenang*), het tweede de orkesten zonder centrale hoofdmelodie (*rebana, tawa²*), het derde de ritmische orkesten (*oncér*), het vierde bespreekt de muziek van het schaduwspel (*wayang sasak, gendér wayang*), het vijfde orkesten en solistisch gebruikte instrumenten, waarbij vooral de melodie (en niet zozeer het ritme) belangrijk is (*prérét, gendola, kamput, genggong, selobér, giciloka'*), het zesde hoofdstuk tenslotte de vokale muziek (*tembang sasak, tanda' en lawas, kinderliedjes, cekeprung*).

Drie appendices geven een korte analyse van enkele opgenomen stukken (vooral de kolotomie, de ritmische opbouw der stukken wordt hier weergegeven), een vierde appendix bespreekt in 't kort de verschillende toonschalen. Besloten wordt het boek met aantekeningen, een biblio- en discografie, een uitgebreide index, enkele foto's en een kaart van Lombok (waarop o.a. de bezochte dorpen).

Het boekje blijft een voorlopig iets, een inleiding, maar vooral, een uitgangspunt voor verder, uitgebreider onderzoek. Daartoe kan het gebruikt worden, ook al hadden bepaalde punten beter behandeld moeten worden. Ik mis een woord over de orthografie en uitspraak van de Sasakse woorden; we weten nu niet of het bv. *cèkèprung* of *cekeprung* is. Enkele muziekvoorbeelden hadden het geheel misschien wat levendiger gemaakt. De informatieve kwaliteit van de foto's laat hier en daar te wensen over: de instrumenten zijn niet altijd duidelijk te zien, de directe omgeving is nergens afgebeeld en er ontbreekt bij de *oncér*-foto's een opname van de dansers en danseressen. Het boekje is nu een wat droge opsomming van orkesten en technische gegevens, maar in ieder geval een opsomming, die aanduidt, dat ook oostelijk van Java en Bali nog onderzoek te doen valt!

Ernst Schlager, *Rituelle Siebenton-Musik auf Bali*, Herausgegeben von Hans Oesch. Forum Ethnomusicologicum, Series I: Basler Studien zur Ethnomusikologie I, Francke-Verlag Bern, 1976. Vol. I: 222 pp., Vol. II: 82 musical examples.

DANKER H. SCHAAREMAN

An important service which the ethnomusicologist Hans Oesch has rendered is that of making available to the public the valuable Balinese ethnomusicological materials collected by the late Swiss chemist Ernst Schlager in the years between 1940 and 1945.

These materials were known only to a few insiders in Switzerland, and comprised for the most part numerous hand- and typewritten manuscripts which Schlager intended to publish. Unfortunately, Schlager did not live long enough to see the completion of his work. Hence Prof. Oesch undertook the task of editing the manuscripts, a task the magnitude of which may be comprehended by reading through the main body of the book, which consists of hundreds of transcriptions of music *lontars*.

In the process of editing it proved necessary for Oesch to travel to Bali several times in order to collect supplementary information with reference to parts of the manuscripts which would otherwise have remained incomprehensible, and to check both the musical transcriptions of the many wire and tape recordings of melodies collected by Schlager and his friend, the Swiss painter Theo Meier, and the *lontar*-transcriptions. The latter have been expanded by Prof. Oesch. This, in brief, is the background of the book under review here.

The result is a book that comprises a reproduction of the various original manuscripts interspersed with amplifications, emendations and explanations by Oesch; it is not always quite clear what has been written by whom. The reader should bear in mind that the book was written in the thirties and forties by a layman with a profound knowledge of Balinese music. This partly explains why the introduction by Alfred Bühler on the culture, worldview and art of the Balinese is so appropriate, even though it seems somewhat out of date. A modern ethnomusicologist would have written a different book with different accents and lines of inquiry as well as different methods and modes of explanation. The book nevertheless is of value, for it contains a most detailed and largely reliable account of old Balinese heptatonic music, and provides a useful supplement to the rather meagre chapters on this music in the books of Jaap Kunst (*De Toonkunst van Bali*, Weltevreden 1925) and Colin McPhee (*Music in Bali*, New Haven/London 1966).

After the introduction by Bühler follow three chapters on old Balinese music, i.e. the music of the *gambang*, *caruk*, *sĕlunding* and *gong luang gamĕlans*.

The first chapter deals with a theory of the origin of old Balinese music, beginning with a myth-like story about Siva bringing the Balinese an ordered musical system. It furthermore gives an explanation of the

heptatonic system, the notation of the music, the tonal modes, the relationships between melody and text, the rhythms, and the figurational techniques. In this chapter, Schlager discusses two tonal systems: the seven-tone system of old Balinese music which he calls 'conditionally absolute', and a five-tone system for 'normal' Balinese music (with two additional tones) which he calls 'relative'. The latter system is 'relative' in that every key on instruments with seven keys can assume the 'ding-function' ('ding' being the first and lowest tone of the basic seven-tone scale). The former system is 'conditionally absolute' because the 'ding-key' is always equivalent to our 'e', and 'conditionally absolute' because the tunings in the different villages differ slightly from each other. As Schlager puts it, the tonal syllables denote the locality of the tones, not musical intervals. In my opinion both systems are relative, however: although the 'ding-key' theoretically is always called 'ding', every other key can assume the 'ding-function' by way of transposition, and thus also be called 'ding'. This criticism may seem to be rather captious, but it is an important point for any musicological analysis of melodies as well as for an accurate interpretation of the seven possible five-tone modes. In this context Schlager tries to connect, and subsequently mixes up, two tonal systems: every tone of the first system may become 'ding' in the second system. My objection is that Schlager connects two systems that basically have nothing to do with each other, and that he forgets that a transposition is not the same thing as a shift in mode.

Schlager assumes the melodies of this seven-tone system to have been composed 'mechanically', in accordance with the principle that a text-syllable *pa* or *ma* etc. is expressed by the tone *dang*, *ri* by *ding* etc. Oesch refers to the mediaeval compositional practices devised and recommended by Guido of Arezzo in this connection. Schlager notes that the concordance between text-syllable and tone may be total or partial, being partial if the correspondence occurs at a certain important point in the metrical (rhyme) scheme of *kidung* texts. However true that may be, I feel that the conclusion is too readily accepted. Our knowledge of transmitted texts — which in the musical manuscripts (*lontar kidung gambang*) are often very corrupt and too short and fragmentary — and of the accompanying melodies is too meagre to admit of definite conclusions.

The most valuable part of the book is certainly provided by the two chapters on the four — *gambang*, *caruk*, *sẽlunding* and *gong luang* — ritual seven-tone musical ensembles, on which Schlager focused most of his investigations. Oesch has added a long introduction on Balinese musical instruments, classified according to their musical function in the different ensembles, and the various Balinese orchestras. In his discussion Oesch groups the orchestras according to their scales: seven-tone, six-tone, five-tone or four-tone. Strangely enough, the seven-tone *gamẽlan gong luang* has been omitted from this list, although Schlager devoted a special chapter to it.

For each of the four orchestras Schlager first discusses the organology,

and then describes the different playing techniques of the individual figurational instruments. Each orchestra comprises two groups of instruments, one of which plays the melody (*pokok*), which is written down in the musical manuscripts, and the other the figurations (*oncangan*). These figurations have not been recorded in *lontar*, but are transmitted orally. Whereas the melodies are often very similar in each village, the figurational styles may differ considerably. Each village with one or the other orchestra has its own playing technique, and it is these techniques which are analysed by Schlager in these two chapters. Each technique discussed is illustrated with a transcription, most of which have been checked by Oesch. These transcriptions have been removed from the original manuscript and published as 'musical examples' in a separate companion volume.

In most cases the transcriptions were made direct from the live performance of the music, as Schlager only had occasional access to recording equipment (wire or normal tape recorder). Nevertheless, the transcriptions are quite accurate, as far as I was able to judge from comparison with my own transcriptions, based on recordings made with modern equipment in 1973.

Apart from these musicological notes, the two chapters also contain various ethnographic data, especially on the context in which the music is played in each of the villages. Since the context is usually some temple festival, there are lengthy descriptions of the different temple rituals. These descriptions, though not always very accurate, are useful in as far as they illustrate the extent to which music is a necessary and ritually central component of the ritual.

The next chapter contains 100 (!) pages of transcriptions of musical manuscripts. These *lontar* were copied by Schlager during World War II, and were later checked and emended by Oesch. Also included are the *lontar* copied by Jaap Kunst in the twenties. As far as I am able to judge from my own experience in Bali, this part of the book is quite exhaustive. The collection includes melodies for the ritual seven-tone *gambang*, *sëlunding* and *caruk* orchestras, as well as in part the *gong luang*. This may enable us to analyse and compare melodies which may have the same titles but nevertheless slightly differ from village to village. Texts, where available, may facilitate a comparison of melodies that are not completely identical, and may prove relevant to the study of relationships between texts and melodies. The transcriptions are in Roman script — *i* for the tone *ding*, *e* for the tone *dèng* etc. — so that Westerner and Balinese alike may be able to read them. This may be of special interest to Balinese whose (in the case of *gambang* clubs) musical *lontar* have been lost or stolen. Today there is considerable interest in Bali in recovering original melodies which now are available exclusively in this collection.

The final portion of the book contains a list of names of melodies, notes, an index of Balinese words, a list of Balinese villages mentioned in the text, and a bibliography.

From the cultural anthropological point of view the book has the

many obvious shortcomings mentioned earlier in this review. Moreover, the truth of conclusions about the interpretation of rituals or parts thereof and about meanings of Balinese ritual concepts is often too readily assumed, without these always being based on 'hard data'. This may be due in part to a lack of theoretical background in cultural anthropology — which would be most understandable, considering the academic situation in Switzerland during the forties —, and in part also to an insufficient knowledge of the Balinese language. German translations of Balinese concepts are often slightly misleading, since they fail to fully describe their precise content, and do not cover the entire range of meanings. Some knowledge of the extensive Balinese religious literature might also have made for a better understanding of the relationship between music and text on the one hand, and between text and ritual on the other.

The reader should note that the old Indonesian spelling system has been retained throughout, although the new orthography has been in official use since 1972. As regards the Balinese words, there are too many misspellings, probably because most of the words were recorded by ear. So we have 'kinanti' instead of 'ginanti', 'djinawa' instead of 'ginada', 'mebunin' instead of 'mabunin', etc. The important difference between é, è and ë in the Balinese language has not been consistently indicated. With regard to the musical examples, these have been copied down in normal European musical notation, which may make for easier reading. What is missing, however, is an indication of the equivalent Balinese notation, which would have facilitated a retracing of the different figurations.

It is to be hoped that the materials presented in this book will stimulate further research on this strange but beautiful music, and on its meaning within the complex whole of Old Balinese temple rituals.

Rainer Carle, *Rendras Gedichtsammlungen (1957-1972). Ein Beitrag zur Kenntnis der zeitgenössischen indonesischen Literatur*. Veröffentlichungen des Seminars für Indonesische und Südseesprachen der Universität Hamburg. Band 11 Hamburg 1977. Verlag von Dietrich Reimer in Berlin. IV und 385 Seiten. Preis DM 29.—.

A. TEEUW

This book is the first volume of a study of the poetry of Rendra, one of the most remarkable and outstanding poets of present-day Indonesia. The second volume is projected to deal with the "systematische Betrachtung bildsprachlicher Formen und Motive" in this poetry (p. 1).

An introductory chapter deals with the study of modern Indonesian literature in general and that of Rendra's poetry up till now in particular. It also provides a short biography of the poet, together with a survey of his artistic development.

The second chapter, entitled "Schwerpunkte der thematischen Entwicklung", comprises the core of the book. After a very useful and necessary identification and chronological ordering of Rendra's poems (for which the author was able to make use of the poet's own documentation as well as of a large number of other, not easily accessible, sources such as newspapers, magazines, etc.), it presents a survey of the thematic development in Rendra's oeuvre by way of a systematic discussion of the successive collections of poems and individual poems.

Chapter 3 contains a short but extremely useful survey of Rendra's 'philosophy of rebellion', in which the concept of *pemberontakan*, which is so fundamental to Rendra's life and work, is elucidated in the light of Rendra's essays and his other activities. In addition the full text of the revealing document *Perkemahan Kaum Urakan* [Camp of the nonconformists], written as the program for the meeting of the *kaum urakan* of October 16-18, 1971, is reproduced, along with a German translation.

Chapter 4 deals with formal (punctuation, line and stanza structure) and linguistic aspects of Rendra's poetry, in so far as they are of direct relevance to the understanding of the thematic development.

After a brief résumé follow 140 pages of notes and appendices, some of them very important. So there is one appendix giving a complete list of Rendra's poems, together with the date of their completion and the date and medium of their first appearance. Another one gives a fragment of a concordance of words in Rendra's poems which concentrates on what the author in another context has called *Signalwörter*, being such words as have a key function in the poetry concerned.

The book, originally written as a doctoral thesis for the university of Hamburg supervised by professor Hans Kähler, is an excellent and valuable piece of scholarly research. The author starts from the premise that a thorough thematic analysis of this poetry is an essential prerequisite for further analysis of Rendra's poetic language in the broadest sense of the word, and that such a thematic analysis should primarily be based on an intrinsic analysis of the poetry concerned, although he has no fundamental objections to the extrinsic method using external materials (biographical, literary-historical, essayistic) if this proves helpful for a better understanding of the poems. It is also obvious from Dr. Carle's book that in actual fact a complete separation between the study of the thematic development and the analysis of the poetic language is unfeasible. In this book itself there is (fortunately) a continual interaction between the two approaches, even though the main focus is indeed on the thematic aspects.

I consider the book one of the most important studies on modern Indonesian poetry so far (another one being a Sydney dissertation by Keith Robert Foulcher, "*Puisi Baru: the Emergence of a Non-Traditional Malay Poetry in Pre-War Indonesia*, 1974, which to date unfortunately remains unpublished). The author has fully succeeded in his attempt "Lyrik in der B.I. exemplarisch zu erläutern" (S. 21). The book is indeed exemplary to the extent that it combines sound

literary (and in places even philological) scholarship with an excellent understanding of Bahasa Indonesia as well as great sensitivity and strong affinity for Rendra's poems. As a result of the careful preparatory research into the chronology of this poetry, Carle has been able in his interpretation to avoid the pitfalls into which other less careful predecessors were bound to fall in view of the rather complicated chronology of Rendra's collections. Because of his excellent command of Bahasa Indonesia he has succeeded in giving adequate (if not always very poetic) transpositions of poems or fragments into German, at the same time correcting mistakes and misunderstandings of earlier translators. And through his sensitive analysis he has facilitated access to Rendra's poetry for other readers. I for one have already greatly profited from this book.

There nonetheless remain problems to be studied and tasks to be completed. One is the problem, so far neglected, of the linguistic background of this poet, the problem of a Javanese writing in Bahasa Indonesia, giving rise to such questions as: what are the advantages and disadvantages of this kind of situation for a poet, or what limitations and what reductions are forced upon him as a result of restrictions of choice? The problem is a very general one in present-day Indonesian poetry, and it is to be hoped that in his second book Dr. Carle will also tackle it in an "exemplary" way. The other intriguing question for anyone who has followed Rendra's development so far, I think, is how to evaluate and deal with his most recent poetry, namely his hitherto unpublished protest songs going under the collective title *Pamphlet Penyair*, which he reads with such overwhelming success to large audiences of young people. Do these poems represent a definite break in Rendra's poetic "Werdegang", or is there enough continuity to allow us still to speak of a development? And, closely connected with this point, do they admit of the same scholarly and critical approach which has been so successfully applied by Dr. Carle to Rendra's earlier work?

It is obvious that we may look forward to Dr. Carle's next study with "great expectations". Meanwhile, I am happy to compliment him, his supervisor and his university, on this outstanding contribution to the study of contemporary Indonesian literature. It is to be hoped that ways and means can be found to make this book available and accessible to the many Indonesian readers who are interested in Rendra's poetry, but for whom the German language is an insurmountable obstacle.