and clarity: the fluctuating commitment to the study of material culture, linked to the collection of artifacts and myths of different peoples (often housed or exhibited in the anthropological museum); a turn to fieldwork with its holistic analysis of societal forms and meaning constructions among indigenous peoples across the globe; the declining interest in the comparative method, cultural morphology, cultural history, and applied anthropology; the emergence of new perspectives and approaches that struggled to gain an academic foothold; and the uneasy engagement with theory by ethnologists, which Haller in part attributes to the abuse of anthropology during the Nazi era. While German anthropology was implicated in Nazi politics and genocide, Haller notes the apparent disconnect of ethnology from the violent past: a "postwar amnesia" (58) seemed to exempt ethnologists from political scrutiny. Only the most explicit racialist and biological foundations of ethnology were expunged or silenced. This fact promoted an undesirable continuity of professional hierarchies: former National Socialists were soon reappointed as university faculty.

After reviewing past entanglements and new beginnings, Haller's work moves toward an eloquent examination of the subsequent postwar political, ideological, and economic contexts, that impacted the recovery of ethnology in the Federal Republic of Germany. During the era of "consolidation" (1955 to 1967), the cultural engagement with the past remained evasive. Although the Federal Republic's reentry into the theater of foreign relations enhanced the standing of the ethnological enterprise, the political quest for ethnologists as consultants in development projects with the emergent elites in former colonies found little resonance among German academics, who resented the political misuse of scholarship for purposes of "publicity and propaganda" (117). Until the late 1960s, German anthropology showed little concern for critical social theory and remained committed to the dehistoricization of its ethnographic objects. This should change in the following decade (1967 to 1977), when the political culture in the Federal Republic underwent radical introspection. Discontent with the status-quo of German ethnology, with its dated methodologies and anti-theoretical stance led to a reexamination of the preoccupation with exotic peoples overseas (*Naturvölker*). Inner-political and anticolonial liberation movements as well as overt everyday racism (*Alltagsrassismus*) against immigrants in Germany led to a disciplinary breach with old-guard ethnologists. In West Berlin, Heidelberg, and Göttingen, students demanded scholarly engagement with the ongoing genocides of indigenous peoples by abandoning the ethnographic study of traditional lifeways (201–211). Student-initiated protests against conventional thinking led to shifts in research and theory toward critical, problem-oriented projects. A new focus on health and gender enriched the ethnological field. By the 1990s, as Haller shows, the ethnological obsession with faraway worlds gradually shifted to include research on immigrant communities in Europe. "Innovative and original approaches emerged" but "did not find accommodation in German institutional ethnology" (245). Particularly interesting is the author's documentation of the academic detours imposed on Hans-Peter Duerr, Fritz Kramer, Hubert Fichte, and Dieter Haller himself by a field not particularly open to innovative interdisciplinary forays. An Europeanist approach did not make much headway in ethnology. Likewise, ethnomedicine, ethnolinguistics, and ethnopsychiatry failed to gain a foothold. The dialogic, hermeneutic, and reflexive anthropological approach only gained gradual acceptance.

In the twenty-first century, transnational forms of cultural integration and Europe's loss of a privileged status have altered ethnological engagements. In the postcolonial and postmodern era, a plurality of theoretical approaches have gained acceptance. Under globalization, as Haller notes, "everything has become fluid, mobile, discursive" (325). The public interest in the immediacy of difference and otherness has intensified. The German anthropological museum has in turn transformed into an "event center" (319). Ethnological research has, however, become reinvigorated. According to Haller, field research bundles the quest for the exotic, the immersion in otherness as a search for the negated self, and celebrates an enthusiasm for the plethora of human possibilities. In tracing the ethnological field through a span of sixty years, Haller, however, also observes that institutional matters have not changed much: German academic practitioners have remained "white" and primarily male (19). As an insightful and critical writer, Dieter Haller has composed a most informative and in part brilliant study of the course of German ethnology from 1945 into the contemporary era.

Uli Linke

Herman, Marilyn: Gondar's Child. Songs, Honor, and Identity among Ethiopian Jews in Israel. Trenton: The Red Sea Press, 2012. 316 pp. ISBN 978-1-56902-328-0. Price: £ 24.99

Marilyn Herman's welcome contribution to scholarship on the ever-changing phenomenon of Ethiopian-Israeli musical life opens with a straightforward objective: the "presentation of Beta Israel music, dance and culture in true translation, but without conversion into something outside itself, primarily by allowing the ethnographic data, as far as possible, to speak for itself" (18). The question of whether ethnography can ever provide "true translation" of culture is a thorny one, but "Gondar's Child" makes an admirable attempt at multifaceted representation by drawing upon historical overview, ethnographic interviews, participant observation, musical transcription, and analysis. The powerful intervention of this book is its sensitive exploration of continuity and change among an ethnic group new to Israel and still forging its own identity within the complicated Israeli sociopolitical landscape. Much has changed in the two decades since Herman carried out her fieldwork with the quasi-traditional Beta Israel musical ensemble Porachat HaTikva (Blossoming Hope), and Herman's research may have been strengthened by follow-up fieldwork among second, third, and even fourth-generation Ethiopian Israelis. Yet without question, the themes that Herman foregrounds – honor,

group identity, self-representation, and the shifting nature of "tradition" – continue to resonate as powerfully today as they did in the early 1990s.

Herman opens with an overview of status issues that have historically shaped the consolidation of Beta Israel identity in Ethiopia, in particular the Christian Amhara view of Beta Israel as a people "without honor" (35), a conception tied to their Jewishness as well as to prohibitions on their ownership of land. Herman rightly notes that Beta Israel Jewishness has been a topic of much scholarly debate, and she makes a valid methodological point in prioritizing Beta Israel self-definitions over and above academic theories of origin (31). In her brief review of scholarship by Pankhurst, Kaplan, Shelemay, and others, however, Herman may gloss over some of the groundwork and evidence that these key studies actually provide for one of her own guiding assertions: that Beta Israel Jewishness is a fluid construct, evolving in dialogue with the forms and forces of broader society. The real strength of Herman's opening section lies less in its attempt to problematize existing scholarship than in its historicization of the Beta Israel cultural values explored in subsequent ethnographic sections of the book. In particular, Herman's discussion of the ways in which Beta Israel have traditionally "turned around" discourses of impurity and dishonor in Ethiopia deepens our understanding of the Beta Israel concept of *cavod* (Heb.: honor) in relationship to other Israeli ethnic groups.

Much of Herman's work is an account of how Beta Israel constantly reframe and redefine honor and tradition in terms of their desire for group advancement in Israel. According to Herman, this objective is complicated by the public perception of Beta Israel as simultaneously pleasant and "primitive," welcome yet mistrusted, "extra-Jewish … and insufficiently Jewish" (54). At the heart of "Gondar's Child" lies the Beta Israel project of negotiating this liminal social status via the expressive forms of music and dance. Herman aims to present the Band of Porachat HaTikva as "a microcosm of Beta Israel society, displaying … concerns with honor, advancement, and also the conflict between traditional Beta Israel values, and the apparently incompatible values which are adopted by a significant sector of Beta Israel youth" (80). Her ethnographic portrait of the band succeeds in several respects, most fundamentally by illustrating the complex and contingent nature of "tradition" itself in a diaspora context.

Herman offers several engaging transcriptions of songs in which traditional Beta Israel themes of military prowess and agricultural life are adapted to the Israeli context via lyrical references to the Israel Defense Forces and Zionist labor rhetoric. Here, Beta Israel musical structures undergird the lyrical innovations, representing a kind of continuity of tradition in the face of social change. Yet as Herman writes, "there was much in the conception and functioning of the band that contravened Beta Israel traditions," perhaps most significantly its very existence despite the absence of an historic precedent for performing ensembles in Beta Israel musical culture (103). Other explicit departures from tradition include the participation of women in the band and the increasing prominence of electric piano alongside "folk" instruments. The ways in which band members account for and legitimize these departures using Beta Israel rubrics of honor, *busha* (Heb.: shame) and "getting ahead" powerfully demonstrate how "the untraditional becomes traditional" (103). For a sampling of Porachat HaTikva's repertory, listen to Herman's excellent field recordings on CD or at <africaworldpressbooks.com/gondars-child.html>.

Herman devotes significant attention to the band's opinion that Beta Israel music and dance is "no different from that of Ethiopian Christians" (103), primarily because both repertories employ the Amharic language. The band's position on this issue raises provocative questions about the nature of self-representation, suggesting that the Beta Israel link with Ethiopia can trump their Jewish identity within Israeli society while retaining enough Beta Israel "authenticity" to serve as "a medium for the pursuit of honor" (257). Herman puts pressure on the band's claim that their music is fundamentally Christian Amharic, yet her conclusion that Beta Israel *secular* music has no correlation with Christian Amharic *liturgical* music "in terms of intervallic sequence, tonality and mood" (211) seems to miss the point; comparison among secular musics may have been a more appropriate intervention. Moreover, her brief review of Shelemay's work flattens the remarkable precision with which Beta Israel liturgy maps onto the Ethiopian Christian monastic office. Overall, Herman valuably interrogates the notion that Beta Israel expressive culture is somehow "non-Jewish"; in doing so, however, she draws piecemeal from a wide body of research in which she may not be entirely fluent.

"Gondar's Child" is an ambitious work of ethnographic scholarship, revealing multiple dimensions of experience among a fascinating social group. We come away with the impression that being Beta Israel means negotiating between divergent and sometimes conflicting ideocultural forces: this group is Jewish and Ethiopian; Israeli yet "foreign" to Israel; traditionally "landless" yet deeply connected to the notion of homeland in both Ethiopia and in Israel. Herman also touches on the provocative and complex Beta Israel relationship to "blackness," describing a bifurcated sense of solidarity with and distinction from other Afro-diasporic groups worldwide that continues to animate Ethiopian-Israeli discourse to this day. Hermann's ethnographic work with the Porachat HaTikva ensemble infuses every aspect of this text, demonstrating the potency of music and dance to express the nuances and complexities of multifaceted Beta Israel identity.

Sarah Hankins

Hesselink, Nathan: SamulNori. Contemporary Korean Drumming and the Rebirth of Itinerant Performance Culture. Chicago: The University of Chicago Press, 2012. 201 pp., CD-ROM. ISBN 978-0-226-33097-6. Price: $ 27.50

In February 1978, a four-piece percussion band called "SamulNori" (literally, "Four Things Play") gave their debut performance in a little venue in Seoul; what they boldly sought to achieve was, as Hesselink puts it, "the