

this book contains a well-argued, welcome, and effectively presented introduction to Bastian's thought and its implications. Especially welcome is her argument that we have much to learn from Bastian and his ideas. Coming from an era in which the disciplines of ethnology and anthropology were only just taking shape, and drawing on the ideas of people like Alexander von Humboldt, Bastian approached the question of human development and cultural history from an inherently interdisciplinary perspective. He also eschewed deductive, theoretical positions, held most famously by Charles Darwin and his emulators, in favor of inductive analyses based on extensive empirical work. This fundamental methodological distinction championed by Bastian (together with Virchow) caused him to disdain speculative systems. Chevron shares that derision, and she pleads for scholars today to practice an anthropology driven by greater and more self-reflective interaction between theory and practice, much as Bastian advocated. She also calls for more unity in the human sciences. She implores anthropologists to step out of their disciplinary boundaries more willingly, and she encourages them to harness the methods of philosophy, psychology, sociology, and related disciplines while engaging fundamental questions about the human condition.

This makes for stimulating reading. By arguing for the future of the discipline while drawing on Bastian's contributions to its past, she reminds us that many of the questions anthropologists face in today's increasingly globalized world are the same questions that perplexed our nineteenth-century predecessors during the age of empire. She also emphasizes that our predecessors still have much to teach us. Thus Chevron's book is notable for both her insightful excursions into a neglected area of disciplinary history and her provocative pronouncements for anthropology's future.

H. Glenn Penny

Clara van Groenendael, Victoria M.: *Jaranan*. The Horse Dance and Trance in East Java. Leiden: KITLV Press, 2008. 293 pp., CD-ROM. ISBN 978-90-6718-306-2. (Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde, 252) Price: € 39.90

Clara van Groenendael is an established scholar of Javanese performance who has published in English and Dutch. This latest book in English is a welcome contribution to the field of Indonesian ethnology and performance studies. It is an in-depth study of the Javanese horse dance (*jaranan*, also known as *kuda lumping*, *kuda képang*, or *jathilan*) based on the author's ethnographic research with two troupes, Samboyo Putro and Haswo Usodo, both based in Kediri in East Java. This regional location makes it particularly useful. East Java may have provided us with anthropological accounts of religion "in Java" in the last fifty years, but except for Bouvier's work on Madurese theatre (*La matière des émotions*. Paris 1994), there has been very little published on performance in East Java recently.

The original manuscript was completed by 1991, but "became lost," so this book is a reworking of

fragments and new data from 1992. The material is organised in three sections. Part one introduces the genre and its regional status in relation to national cultural policy during President Suharto's New Order regime (1966–1998). Part two goes in greater detail, including historical perspectives. Part three focuses on variations, with a detailed account of a performance by Samboyo Putro which reflects the troupe's unusual attention to verbal content in the form of the chanted text by a narrator-singer (*dhalang*), and considers what factors account for the troupe's success. This material is now historical; from 1997 the Samboyo Putro troupe no longer existed, although its name had been taken on by another troupe.

The analytical approach is interdisciplinary, and informed by anthropology, history, and ethnomusicology. The anthropological framework relates to Beattie (*Other Cultures*. London 1966) and Keesing (*Cultural Anthropology*. New York 1965), so theoretically we remain in the domain of structural functionalism, and it would be unwise to expect engagement with more interpretive or postmodern concepts. Ethnomusicologically, the work takes up Anderson Sutton's debates about regionalism under the New Order (*Traditions of Gamelan Music in Java*. Cambridge 1991). Trance is analysed ethnomusicologically, largely in relation to Gilbert Rouget's seminal study, "Music and Dance" (Chicago 1985). Altered states of consciousness which occur in *jaranan* are characterised as trance possession, although questions having been raised by Luh Ketut Suryani and Gordon Jensen (*Trance and Possession in Bali*. Oxford 1993) about the appropriateness of Rouget's categories for explaining Indonesian trance phenomena.

Although the book is written in a rather formal and impersonal style (despite the photo of the author with Pak Samboyo; p. 256), it provides a very useful ethnological account of horse dancing. Researchers of Asian performance will find much of interest in the detailed discussion of the dance in performance: the role of the masked characters, the relationship to the Panji story cycle, the relationship to the associated *réyog Ponorogo*, the different kinds of songs and poetry, and innovations such as *bridhèn* (break-dance). Short samples of music and singing are also provided on a CD-ROM and the speeches and lyrics are transcribed in the appendix. Disappointingly, only Javanese speakers will be able to follow these as they are not translated. This is a shame, as it will restrict the extent to which a wider readership will be able to appreciate evidence for the section of the book which discusses the verbal content of *jaranan*. The music is evocative, but it is also a shame that the author did not include any video documentation of performance.

The ethnographic account of the social context of the dance is rich and compelling, particularly in its consideration of the positioning and promotion of the genre in New Order cultural policy. Samboyo Putro was very much part of the New Order cultural agenda. It was founded in 1971 after a policeman who belonged to the government's Golkar party received divine inspi-

ration during meditation to form a horse dance troupe (43). The New Order does impinge on performance in the use of nationalist songs (207), and choreographic sequences, developed by Samboyo Putro in accordance with guidelines from the Cultural Affairs Bureau (220–230). Despite these interventions, Javanese performance is always characterised by regional variation, at the level both of generic variation and practice. And regional practices should not be taken to simply reflect government policies, and there is a revealing analysis of how government reports classify *jaranan* in a manner considerably at odds with what happens in actual performance – an analysis which will be familiar to anyone who has worked on Indonesian performance, where fluidity of performance practice tend to resist attempts to fix them in generic taxonomies.

Regional variation also produces some surprising points of contrast. The East Javanese troupes are claimed not to be affected by tourism (77). This is very different from my findings in the special region of Yogyakarta, where the horse dance is called *jathilan*, and had been used to entertain tourists since the 1970s. By the end of the New Order it became one of the most popular “folk” genres, and was ubiquitous in festivals and other cultural events and projects aimed at both domestic and international tourists. It had also started to use the new *campursari* music, a hybrid of gamelan and Western scales, and was extending this hybridisation to dance-drama genres such as Ramanyana. These contemporary developments are attracting scholarly interest, and we can look forward to a resurgence of interest in varieties of horse dancing in Java, to which this book will contribute a useful grounding and stimulus to other kinds of analysis.

Felicia Hughes-Freeland

Derlon, Brigitte, et Monique Jeudy-Ballini : La passion de l’art primitif. Enquête sur les collectionneurs. Paris : Éditions Gallimard, 2008. 322 pp. ISBN 978-2-07-011948-6. Prix : € 20.00

Ces dix dernières années, la recherche en Sciences Humaines a été marquée par un regain d’intérêt pour l’étude des milieux occidentaux dits “de l’art primitif”. Ce type de recherche n’est bien évidemment pas nouveau, loin de là. Et pourtant, les quelques enquêtes menées récemment à ce sujet en France marquent un certain renouveau dans les relations du milieu de la recherche avec celui du marché de l’art “non-occidental” (voir R. Bonnain, *L’empire des masques*. Paris 2001 ; S. Roth, *De l’œil et du goût*. Grenoble 2005 ; S. Viellard-Cazaumayou, *Objets d’Océanie*. Paris 2008 et le présent ouvrage). En effet, malgré une histoire et des intérêts enchevêtrés, au cours du 20^e siècle un certain nombre de tensions se sont développées entre eux, à tel point que, dans le domaine du rapport à l’altérité, la figure de l’ethnologue a maintenant tendance à être considérée comme l’antithèse de celle du collectionneur d’art primitif, et vice-versa (voir S. Roth, *Anthropologizing Anthropologists*. UBC AGS Conference Proceedings. Vancouver 2007). C’est en empruntant cette perspective de

différence radicale entre leur monde et celui des collectionneurs que Brigitte Derlon et Monique Jeudy-Ballini peuvent approcher leurs interlocuteurs en tant que représentants d’un “monde exotique” (12), à la manière de l’anthropologie classique. Ainsi, avec “La passion de l’art primitif”, ces deux ethnologues nous proposent un portrait empirique et sensible de ces “autres” dont elles se tiennent à distance tout en travaillant à comprendre, relayer et expliciter “the native’s point of view”, comme dirait Clifford Geertz.

En effet, leur objectif est de “rendre compte des représentations circulant parmi les collectionneurs d’art primitif, expliciter leur point de vue sur le monde, leur vision de l’altérité et leur rapport intime aux objets qui en sont le support ; appréhender leurs conceptions de l’art primitif, de ses créateurs, des sociétés dont ils proviennent ; saisir le sens de leur pratique de collectionneurs, de leur attirance pour cette forme d’art et leur désir de vivre dans sa proximité” (36). Du fait de ce programme, l’accent tend à être mis sur ce qui est généralisable, permettant ainsi d’appréhender les collectionneurs et leurs rapports aux objets comme typiques d’un groupe social auquel ils appartiendraient en vertu d’une activité commune. Les rapports des collectionneurs entre eux, la manière dont s’inscrivent leurs collections et leurs façons de voir le monde dans le contexte plus large de la société française, ainsi que les interactions du milieu de l’art primitif avec d’autres univers sociaux tombent donc en grande partie en dehors du champ de cette étude. Bien que l’on puisse reprocher à ce parti pris de placer l’univers des collectionneurs dans un isolement analytique quelque peu artificiel, c’est au prix de cette focalisation que Derlon et Jeudy-Ballini sont en mesure de proposer une ethnographie riche et détaillée du sujet placé au cœur de leur enquête : les rapports des collectionneurs à leurs objets, et par là même, les rapports de ces individus à eux-mêmes.

S’agissant de recherches réalisées en France, il est difficile de ne pas penser attribuer la curiosité renouvelée des chercheurs pour le milieu de l’art primitif au moins pour partie au débat qui a entouré la création du Musée du Quai Branly. Que ce chantier présidentiel ait contribué ou non à l’intérêt de Derlon et Jeudy-Ballini pour les collectionneurs, les lecteurs de “La passion de l’art” primitif trouveront que les musées en général n’y occupent qu’une place très marginale, souvent comme contrepoint aux modes privés de collection. Ce sont en effet les praticiens de la collection personnelle qui les intéressent, et bien que certains d’entre eux finissent par léguer leurs objets à des institutions muséales, il n’est pas rare, dans le milieu de l’art primitif, d’entendre décrire les musées comme des lieux de mort pour les objets. Cette perception a en grande partie à voir avec le fait qu’un objet placé dans un musée cesse de circuler, alors qu’une importante partie de ce qui fait pour eux l’intérêt d’un objet est la richesse de sa “biographie” sociale et culturelle. Un objet qui s’immobilise peut continuer d’être apprécié pour ses qualités plastiques, mais sa qualité d’objet de désir est altérée par son statut d’objet inaliénable. Cette importance de la circulation