

Das Buch richtet sich an Leser, die sich über Gegensätze und Widersprüche hinweg eine Meinung bilden. Dieser Hinweis mag bei der wissenschaftlichen Buchrezension eher fehl am Platze sein. Doch angesichts eines weiterhin kontroversen Themas, bei dem Gegner wie Befürworter gelegentlich mit apodiktischen Positionen aufwarten, mag diese Bemerkung erlaubt sein. Aber nicht nur in diesem Sinne ist "Anthropology and Climate Change" ein wichtiger Sammelband. Er legt auch den aktuellen Forschungs- und Diskussionsstand der (überwiegend nordamerikanischen) Kulturanthropologie zu kulturellen Implikationen der Erderwärmung dar. Er bietet einen hervorragenden Überblick und ist sicher nur der Einstieg in eine Thematik, die uns weiterhin beschäftigen dürfte.

Lioba Rossbach de Olmos

Daboo, Jerri: *Ritual, Rapture, and Remorse. A Study of Tarantism and Pizzica in Salento.* Bern: Peter Lang, 2010. 284 pp. ISBN 978-3-03911-092-6. Price: € 44.00

Anthropologists have long studied the phenomenon of tarantism in southern Italy (*tarantismo* in Italian), best described as the dance ritual performed to cure someone purportedly bitten by a tarantula. After falling ill from a "spider bite," a group of musicians gathers around the bitten one and plays variations of the *pizzica*, an indigenous form of music, until the person begins to respond in dance. Over several hours or even days, the dancer (known as *tarantato/a*) performs specialized dances, as if in a manic trance, until s/he feels well again and is "cured" of the spider bite.

Jerri Daboo's study, "Ritual, Rapture, and Remorse. A Study of Tarantism and *Pizzica* in Salento" brings a long overdue analysis informed by performance studies to the scholarship on tarantism. By foregrounding the body-mind, or the psychophysical unity of body and mind, Daboo is able to treat tarantism as both process and event. Acknowledging the dance ritual as socially constructed, she writes "the actual transformation process, the nature of the efficacy, lies within the actualising, the presenting or presence-ing, of an act of performance through the body" (40). To study such a dynamic, nonlinear process, Daboo smartly breaks it down into individual moments, which can be situated in their specific cultural contexts. For instance, she interweaves historical moments of scholarship with her own ethnographic moments in the field. Daboo is careful to build upon Italian and Anglophone anthropological literature on *tarantismo*, demonstrating intimate knowledge of the most important works in the field (i.e., Lüdtkke 2009; Del Giudice 2005; Horden 2000; Di Nola 1998; De Martino 1959). The innovative result is a genealogical montage that reveals the evolution of tarantism, both performative and scholarly, in the Salento region of Apulia.

The book is divided into four chapters, each composed of myriad moments that constitute the larger picture of tarantism as both process and event. The first chapter, "Embodying Pasts and Presence," explains the theoretical foundations of the study and introduces social scientists to the conceptual vocabularies of performance stud-

ies. Daboo argues that culture becomes inscribed through the performer's body: "it is not just about the embodiment of culture, but embodiment *is* and *as* culture" (62). The oft-debated notion of "presence" (and its corollaries: presentness, presenting, presence-ing, etc.) is another concept Daboo introduces from performance studies. It signifies the moment when a performer is notably focused. She writes, "The live presence of the performer connects the inner and outer, past and present, the lived experience of the body with the socio-cultural-political positionings in which the performer is situating, revealing how these mutually generate each other" (63). Here, "presence" articulates a methodology that enables Daboo to study constellations of performers and performances – constellations that comprise what might be called a culture of *tarantismo*.

Chapter Two, "Whose History Is It? Examining the Historical Records of Tarantism," provides an historical overview of tarantism and shows how the phenomenon became subject to medicalization, Christianization, and feminization in the scholarship over the past six centuries. Because scholars have approached the ritual as an object, in Daboo's opinion they have ended up silencing the voices (and performances) of the *tarantati* themselves. She attempts to recuperate these voices with her methodological approach, in particular with her study of tarantism's contemporary revival. In this chapter, Daboo traces the historical origins of tarantism to the *mousikē* of ancient Greece, or the union of song, dance, and spoken word named for the Muses. She then explores the controversial status of dancing within the early Christian church, which saw it as a vestige of paganism, and how the "pleasurable enjoyment of music became associated with sin" (98). Tarantism emerged, in part, as a phenomenon that opened up a space for autonomy and rebellion against inflexible societal structures.

Other studies of tarantism between the fourteenth and twentieth centuries also reinforced social hierarchies by transforming the ritual into a medical, Christian, and feminine condition. Tarantism came to connote a state of mania, hysteria, and/or psychosis (*folliā*) as well as an excuse for immoral behavior, particularly among women. According to the physician Giorgio Baglivi writing in late seventeenth-century Lecce, some women faked their spider bites in order "to enjoy the agreeable diversion of music," which was otherwise forbidden to them (139). By the eighteenth century, however, the ritual became Christianized and the figure of St. Paul inscribed as the symbol of *tarantismo*. According to Daboo, he became both "agent and cure of the condition, in that he could cause the illness as a means of punishment, but also heal the victim in a miraculous act of intercession" (150). Tarantism had been on the wane between the nineteenth and early twentieth centuries, driven underground by the church and its shaming of folk practices, until it was studied by Italian anthropologist Ernesto de Martino in the late 1950s.

De Martino's famed study, "La terra del rimorso" (The Land of Remorse, 1959) revived academic and popular interest in tarantism. It is still the most important study of the phenomenon to date. The title is, in fact, a double en-

tendre: it means both the land of remorse (*rimorso*), connoting the poverty-stricken land of Apulia, and the land of the re-bitten (*ri-morso*), referring to the spider bites of *tarantismo*. Daboo rightly dedicates her third chapter, “Remorse, Transformation, and *Scazzicare*. De Martino Revisited,” to this important work and its legacy. For de Martino, tarantism marked a “crisis of presence” among the peasant class in the Salento. On one hand, magic rituals excluded these subalterns from the modern world, and on the other, these rituals allowed them to reclaim their sense of history, place, and being in the world (165). Through tarantism, subalterns became agents in themselves. Daboo enriches de Martino’s “crisis of presence” by integrating her observations of the bodymind as it transforms during *tarantismo* performances. The bodymind narrates individual and collective experiences, particularly that of *la miseria* (misery) common to southern Italy. The dance becomes a way to throw off the collective weight of *la miseria*, as well as a release from the rigid (sexual) norms and values governing Apulian society.

Chapter Four, “Revivals, Roots, and Raves: The Performance of *Pizzica* in Contemporary Salento,” considers the rebirth of *tarantismo* in the late-twentieth and early twenty-first centuries. Based on the author’s fieldwork in the Salento, this chapter covers the transformation of the *pizzica* by the Sud Sound System; instances of staged authenticity in the contemporary *tarantismo* performances; and her own subjective relationship to the ritual as a dancer, performer, and scholar. Of all chapters, this one lays some rich groundwork for future research – for instance, a more detailed study of the touristic commodification of *tarantismo*, or the intersection between alternative medicine and the *pizzica*, or a study of shifting gender roles within contemporary *tarantati*. In sum, Daboo’s study makes accessible the conceptual vocabularies of performance studies to anthropologists, and future studies of *tarantismo* would be wise to integrate her inventive methodologies.

Stephanie Malia Hom

Daniels, Timothy: *Islamic Spectrum in Java*. Farnham: Ashgate Publishing, 2009. 191 pp. ISBN 978-0-7546-7626-3. Price: \$ 99.95

“Islamic Spectrum in Java” is a vivid and ethnographically rich description of how Islam is practiced, lived, and understood on that island. It is a book refreshing to read that not only deals with a specific group, a certain variation of, or especially influential feature of Islam but one that also focuses on various forms Islam takes in public space. Major Islamic organizations are discussed as important influences upon the way in which Islam is construed, lived, and formulated, but they are not prioritized as the only or main actors. This book explores the religious-political landscape that developed after the fall of Orde Baru, the regime headed by President Suharto that dominated Indonesia from 1965 to 1998. The era of *reformasi* (reformation) developed in the late 1990s, when the regime dissolved, and the early twenty-first century brought about expectations of political and religious freedom. The media became open to new influences and plu-

ralism was asserted not only in ideological rhetoric but also allowing new actors to enter the public debate. The emergence of this novel public space sparked new forms of power play about who would gain control over the definition of such phenomena as religion, democracy, nationalism, and equality. The book endeavors to understand the public forms of Islam that emerged at this time and to examine the debates within which these became meaningful, contested, or hegemonic.

The point of departure for Daniels’ exploration is the Central Javanese city of Yogyakarta. Historically this city has functioned as a centre for Javanese kingdoms and as a dynamic meeting point for Hinduism, Islam, and Buddhism. It is also well known for its art production and its many renowned universities. For centuries Yogyakarta has been a “hub” for global networks of information, ideologies, debates, and political and religious movements that either oppose or embrace globalization. The city is saturated with vibrant debates about Islam, nationalism, and democracy. This makes it an ideal place to study how public, cultural forms of Islam interact with such concepts as identity, democracy, and equality. The bulk of the data in this book comes from events such as “ceremonies, festivals, cultural arts and popular culture” (9) through which we learn about society through rituals that are presented as “metasocial commentaries” (9) and we also see how these events influence people’s daily lives with regard to health and identity, and in construing contemporary reality.

The book is divided into an introduction followed by seven ethnographic chapters and a concluding chapter. The first two chapters introduce the site of research and Islam in Indonesia, while the next five deal with specific cultural forms of Islam such as healing, art, the *dakwah* movement of Muhammadiyah, theatre, and the Maiyah community.

In the introduction, Daniels addresses the issue of how to relate local practices to globalization. He proposes that a relativistic or contextual understanding of the concepts of religion and democracy may be valuable for opening up new perspectives and for challenging Western ownership of them. Instead of unquestioningly accepting these concepts as analytical tools or political goals, Daniels presents them as ethnographic categories that are continually reformulated, reinterpreted, and reinvented, and he notes that local actors reinforce or challenge certain aspects of them.

The first chapter deals with the royal celebrations in Yogyakarta. These are highly public events that are meant to both display a religious and cultural history of the region and to manifest the powers of the Sultanate. However, the rituals struggle with the notion of Taman-mini-ization (described in detail by, for example, John Pemberton in his book “On the Subject of ‘Java’”. 1994). During its administration, Orde Baru developed a form of identity and cultural politics in which “tradition” became a theme of museum exhibitions in the way that served the regime in its quest for establishing an Indonesian national cultural heritage. Traditions became frozen into objects and thus lost their former ritual power. Many traditional cul-