in a specific way (111–113). It is here where the individual and the structural world are becoming interlinked and innovation is turning into an important instrument based on individual imagination. In Classic Maya terms such a process, however, happens between humans and gods and relies on a particular production logic: "creation is vested in the supernatural and everything is or can be animated" (115). Later on in the book the author provides examples for innovation such as the use of petrified wood for polishing or drilling despite other kinds of drilling instruments already existing (127). Chapter 5 not only addresses power and status but tries to show that all members of a society are involved and may control different resources. Here the author addresses the "free-will" of the individual and his ability to intervene. For instance, there is the practice of some elite people form Copan, Honduras, who adorn their houses either by royal ballcourt's signs like a skull-shaped, or macaw-shaped stone axe (called *hacha*, another well-known ball play instrument), or other signs like the so-called mat motive (142–148). Chapter 6 addresses the question of how innovation changes social structure. It is here, where the author centers on the so-called war-owl icon and *ajaw* sign that stand for rulership (178–184). For objects to be able to signal a type of status, it is prerequisite that their value, at least, be understood. Thus, not any kind of object but only certain items were susceptible to innovation and change. Eberl states greenstone ornaments, jaguar furs, and marine shells, which are findings of his archaeological studies conducted at the two aforementioned sites near Aguateca (165). Thus, many of the changes that scholars suppose to have taken place in the course of Maya history, seem to signal social rather than technological innovation. The final chapter 7 summarizes the findings and the thesis of the book.

Daniel Grana-Behrens

Friedl, Erika: Folksongs from the Mountains of Iran. Culture, Poetics, *and* Everyday Philosophies. London: I. B. Tauris, 2018. 230 pp. ISBN 978-1-78831-017-8. Price: £ 59.00

History and poetry are opposite and intertwined. The unfolding of history is made of discontinuities, poetry instead, especially when recited, aspires to turn occasions into moments of eternity, repositories to be activated when in need of words to comment on a situation, to express affects, to mark a life (birth, marriage, death). This is how the relation between history and poetry has been thought of since Vico's "New Science": poetry offers a language to make sense of a people's history, while history sediments the metaphors of poetry into a logic if not a metaphysics. A similar approach emerges from the pages of Erika Friedl's remarkable book presenting a collection of 616 songs in Luri language along with translation, commentary, introduction, and glossary. Friedl collected the songs during her long-term research (1965–ongoing) in the Southwest of Iran, in the mountainous region of Boir Ahmad, mostly in the town of Sisakht. The volume is the newest in a series Friedl has devoted to an "inventory of a Lur community" (3) and is a companion to her other volumes about proverbs and tales of the area.

Though Friedl is cautious in delineating any strict ethnic identification, and though her song commentaries can be read as a history of this community's relationship to the outside world, the term folk in the title frames the idea that the poetry in this book embodies the ethos of a distinct people with a distinct language and worldview (or "everyday philosophies" as she terms it). Friedl describes the drastic changes this community underwent in the last fifty years, from absence of state infrastructure to pipes and tourism, from tribal conflicts to the Islamic Republic, from no literacy to mass higher education, but one gets the sense that Lur inhabit a world of their own.

Materializing the link between poetry, people, and ethos, the book's format is the outcome of two complementary lines of scholarship. On the one hand, the book follows the anthropological tradition developed by Boas and Sapir of turning ethnographic encounters into written texts, constituting a collective cultural and linguistic archive: the songs are anonymous and we are not told who sang them, though Friedl often describes the occasion or year of their performance. On the other hand, the volume is in dialogue with the genre of folklore studies promoted by Iranian intellectuals throughout the 20th century and dedicated to catalogue everyday forms of life of the rural and nomadic populations living on the Iranian plateau. As Fazeli highlighted in his research on the history of anthropology in Iran, these folklorists were celebrating the diversity of the peoples of Iran. While constituting rural populations as an object of research and wonder for educated and urban middle classes, they were also contributing to renew a sense of belonging among these communities in a rapidly changing world. This commitment is evident in Friedl's pages that offer an archive of Lur resilience and creativity.

When a song is extracted from the event of its performance and put into a different medium, its articulation changes drastically in ways that should not be celebrated, nor dismissed as inauthentic. What matters is to reflect on how media transformations modify the conditions of possibility for reception. In this case, the songs' sounds, colors, and affects, but also the everyday circumstances of their often improvised performance, are substituted by the black and white space of a book page, with lines in Latin script and Stone Serif font: italics for Luri, bold for the English translation, and regular style for Friedl's commentary. Each song is numbered.

In the written, silent medium of the book, semantics (what does it mean?) take precedent over semiotics (how does it mean?), while the relationship between history and poetry is reconfigured. The song-events turn into monuments: their muted lines are given a chance to endure through time as products of the culture and history of a people, but they loose their immanent space-

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time, except in those cases when they are recontextualized by Friedl's commentary, elaborated together with her Luri interlocutors. For example, the apparently existential considerations of the song "I'll go to God with a complaint. / I want to know what is my purpose in this realm" (15) – Friedl explains – are "a complaint-verse" of a 19th-century Boir Ahmad's leader caught up in war, but the same lines, when jokingly recited by a mother in 2015, are instead a complaint about her educated but unemployed son hanging around with other idle friends. Here the historicizing commentary makes meaning literal, while also highlighting the power of poetry to remake situations and be remade by them.

In other instances it is affects, body parts, things, animals, plants, and place names that jump out from the black and white page and make poems resonate in the new format: desire, anger, pain and grief, eyes, legs, hands, mixed with skirts, buttersacks, shoes, pans, Brno rifles, cradles, roses, ibexes, mountains, Mamasani, Abadan, Shiraz. At times, these combinations effect a story suspended from time and place but no less powerful: a secret love, a difficult marriage, a good hunting.

Friedl organized the Luri songs in thematic chapters covering spheres of social life in Sisakht, though as she admits, songs in one chapter could often have been located in another (the one quoted above, for example, fits several categories). The reader is presented with a complex picture of social life, with particular attention devoted to relationship between women and men, mostly portrayed from men's perspective: even if women sing more than men, "[r]arely do we hear a woman's bona fide opinion of her relationships" (115). This caveat notwithstanding, Friedl is careful to explain that the songs are dialogical in the full sense of the word, many entailing dialogues but also encapsulating a multiplicity of views. One gets the sense that the volume as a whole is equally dialogical, the product of fifty years of conversations. This is poetic history.

Setrag Manoukian

Han, Min, and **Se Yin** (eds.)**:** Anthropological Perspectives on History, Culture, and Museum. Theoretical Practice in Japan and China. Osaka: National Museum of Ethnology, 2018. 383 pp. ISBN 978-4-906962-62-4. (Senri Ethnological Studies, 97)

As explained by the authors in their foreword, this volume contains the proceedings of the international symposium "Theoretical Renewal of Anthropology and Ethnology in China and the Development of Field Work" jointly organized by the National Museum of Ethnology (Minpaku 民博) of Japan and the Institute of Ethnology and Anthropology（IEA）of the Chinese Academy of Social Sciences (CASS) on November 18th–19th, 2013, in Beijing. It was part of the achievement of the research project "Generation and Dynamism of Discourses on Family, Ethnicity, and State in China" (coordinator: Han Min 韩敏, April 2012-March 2015) which belonged to the core research project "Anthropological Studies of Inclusion and Autonomy", sponsored by the Minpaku.

All contributions are published in Chinese with English abstracts. Eighteen articles by anthropologists from Japan and China are assembled in three sections. Additionally, an "Introduction" and "Afterword" by the editors Min Han and Se Yin 色音provide contextual information on the symposium. 14 authors are from Japan, including 3 Chinese scholars who are working and living in Japan, namely Han Min, Haiquan Li 李海泉, and Xing Zhou周星. Alongside the thematic contributions, there are an "Appendix" with two addresses of the director of Minpaku, Ken'ichi Sudo 须藤健， on the opening of project conferences held in Osaka respectively in 2012 and in 2014, and an "Index" of approximately 160 Chinese ethnological keywords. Altogether, this volume demonstrates strength and achievements of actual sino-ethnological research in Japan, and it seems to express the intention of Japanese sino-ethnologists to enforce intellectual exchange with their Chinese counterparts.

Six chapters make up the first part of the volume "Anthropology, Fieldwork, and Museum." The initial contribution by Michio Suenari 末成道男 reviews his fieldworks in Japan, Mainland China, Taiwan, Korea, and Vietnam with methodological reflections. Since 1922, comparative cognition, paying attention to social and cultural relevance, long-term stay in the field, using the local language and participant observation have become generally accepted methods of ethnographic fieldwork. According to Suenari's experiences, the decisions of how fieldwork is carried out, e. g., how long the stay is, whether a re-study should be done, and how deep the investigator involves himself in participant observation, depend on the researcher himself and the concrete situation he faces. In respect to the duration of stay in the field, repeated short-term visits are sometimes more effective than one long-term stay and may also produce great achievement. However, the difference between varied investigation models and their influence on research results should be pondered and discussed from the viewpoint of anthropological methodology.

Three articles focus on the topic of ethnological museum. Min Han evaluates the history and methods of Japanese anthropological research on China since 1884 when a group of young Japanese scholars discovered and established anthropology as a research field. She then takes Minpaku as example to show how it conducts research on China through collecting, exhibiting, and research projects. While in the 1980 s, research interest focused on Chinese ethnic boundaries and the cultural relevance between Japan and Chinese ethnic minorities, it turned to ethnic transferability and representations in the 1990 s. In the new century, the themes of joint research projects with China were extended to include varied topics, e. g., revolution and continuity of traditions, socialistic modernity, globalization and localization, cultural symbols as resource, etc., while the study on ethnic groups in southwestern China remains as a

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