overall performance, shifting the focus from the puppet masks themselves to the contingent processes of time, change, and human agency and to the masquerade as aesthetic and social practice. Arnoldi stresses that the masquerade is a multi-media theatrical production, meaningful only when examined and experienced with the accompanying costume, dance, music, song, and audience.

Arnoldi states that the diversity of forms and characters apparent in puppet masquerades raises a valuable and “serious challenge to the still frequent pronouncements about ‘traditional’ African arts as static and conservative” (xi–xii). She confronts this challenge by including various types of data, incorporating personal experiences and dilemmas, photography, lyrics, and audience response for a more insightful understanding of the research process. In addition to the various data included within the text, Arnoldi provides useful addenda including a list of illustrations, insightful notes, an extensive glossary of Bamana terms, a masquerade list, and a bibliography.

By sharing the research process, Arnoldi affords a more dynamic and holistic experience for readers. Arnoldi’s methodology, analytical approach, and synthesis will prove useful to scholars concerned with performance, historical memory, creative process, and cultural politics, regardless of their geographic and disciplinary concentrations.


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The idea for Shadows in the Field began at a conference titled “Fieldwork in Contemporary Ethnomusicology” which was intended to initiate “dialogue between ethnomusicology, anthropology, and other fields that involve fieldwork by addressing issues such as ethics, politics, gender, and relations with the people studied in contemporary fieldwork environments” (Barz and Cooley:vii). Using this conference as a model, the authors of Shadows in the Field examine their own approaches to ethnomusicological fieldwork, focusing particularly on postmodern, feminist, phenomenological, reflexive, and dialogic theories of the fieldwork experience. The authors do not approach this book as a “how-to” manual, but as a way of looking at fieldwork experiences and recognizing ethnographers’ presences in the “field” and the “shadows” they cast on the people they study.

Shadows in the Field is divided into three sections: “Doing and Undoing Fieldwork,” “Knowing and Being Known,” and “The Ethnomusicological Past,
Present, and Future.” The first section comprises a reflexive look at the fieldwork process, in which the authors examine their approaches to field research. Michelle Kisliuk’s article focuses on the need to create ethnographies of musical performance that present and re-present the fieldworker’s experience. Using fieldnotes, poems, and photographs from her fieldwork among the BaAka pygmies in the Central African Republic, Kisliuk illustrates the importance of ethnographies that are “fully experiential” and reflexive. Where Kisliuk is concerned with issues of experience in writing, Gregory Barz is interested in the effect of writing on experience. In his fieldwork with choirs in Tanzania, Barz noted that his fieldnotes not only “inscribe” his experience, but “reflect” and “affect” it as well.

The section “Doing and Undoing Fieldwork” emphasizes the multifaceted roles, identities, and experiences that researchers have in the field. Jeff Todd Titon uses phenomenology to examine being in musical situations and the necessity of understanding the “lived experience of people making music” (92). Titon argues that scholars typically focus on explaining sounds, concepts, and behaviors rather than seeking to understand experiences. According to Titon, this is problematic since the most “satisfying” knowledge of music-making is acquired through experience. Carol Babiracki examines the impact that her gender identity had on her research in India and the problems she had in including herself—a female, musician, and dancer—in ethnographic texts. Babiracki also points out that in written ethnography, the scholar and often the subjects that scholars study remain ungendered. Therefore, she uses reflexive and feminist theories of ethnography to explore “research methodologies and writing strategies that attempt to bridge the chasm between the field experience and writing about it” (133–34).

The last section, “The Ethnomusicological Past, Present, and Future,” details the use of fieldwork as a means for understanding the past and the future in the present. In his work with the Jewish musical past of Burgenland, Austria, Philip Bohlman emphasizes the need for fieldwork to look at both the past and the present, since in fieldwork there are always connections between these two elements. In particular, Bohlman examines the ways in which ethnomusicologists can explore the ‘pasts’ of musical practices. Kay Kaufman Shelemay’s article focuses on the effect her presence as a fieldworker had on the future of the people she studied. In her work with Jews of Syrian descent living in Brooklyn, New York, Shelemay realized that her experiences with the Jewish community were being transmitted into the future experiences of community members.

Though the ideas of Shadows in the Field are far from “new” (contrary to the implications of the title of the book), they are an important contribution to ethnomusicological perspectives of fieldwork processes and experiences. In the past, many ethnomusicologists relied on heavy description and analysis in their
work without identifying themselves in the process. As the authors of *Shadows in the Field* point out, though heavy description and analysis are valuable, the need to understand fieldworkers' experiences in the field, their identities, and their effects on the future of the people they study is also as important.

*Shadows in the Field* is a valuable resource for social science scholars—particularly ethnomusicologists—who engage in the fieldwork process as a means to understand other people, cultures, and musics. Although a few articles tend to be overly self-reflexive, occasionally sounding more like diary entries than ethnography, the overall approach of recognizing the experiences of the fieldworker is important for future scholarship in ethnomusicology. Further, the emphasis that the authors place on gender and identity roles of scholars in the field can only benefit future scholars as they approach and write about their field research.


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Although there are many studies of saints and saints' lives, relatively few of these have been from the perspective of the folklorist or based on materials collected from oral tradition; nor are traditions and beliefs about saints from non-western European traditions adequately represented. Issachar Ben-Ami's study and anthology of the folk traditions of Jewish saints from Morocco is thus a very welcome addition to the corpus of folklore-oriented studies of saints.

*Saint Veneration Among the Jews of Morocco* is divided into two parts. The first is primarily descriptive, guiding the reader through the many aspects of the Moroccan Jewish traditions about saints; their miracles, disciples, families, the traditions and ritual practices at the holy sites where the saints are venerated, and the shared Muslim and Jewish traditions. It is perhaps predictable that Moroccan Jewish patterns of saint veneration are very similar to those of Muslims, but it is only through the kind of close description and analysis Ben-Ami does that the connections, and differences, between the two traditions can really be appreciated. At times one sees the Moroccan Jewish traditions as closely connected to other Jewish traditions—for instance, many of the narratives about Moroccan saints have parallels in the Hasidic traditions of Eastern Europe—and at other times one sees that the narratives have Islamic parallels. The parallels between the Moroccan Jewish and Islamic materials, and between the Moroccan