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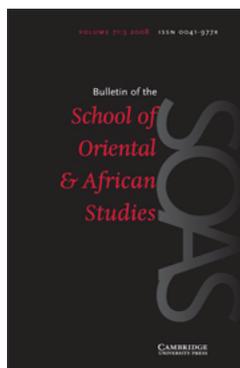
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Martin Clayton Bennett Zon *Music and Orientalism in the British Empire, 1780s–1940s: Portrayal of the East*, Aldershot: Ashgate, 2007. (Music in 19th-Century Britain.) xvii, 347 pp. ISBN 978 0 7546 5604 3. £60

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Chapter 2, “Aesthetics of Swahili verse: between the ‘old’ and the ‘new’”, discusses the traditional prosody of Swahili poetry and the introduction and reception of free-verse poetry. The thrust of the chapter is ideological: Mazrui suggests that the resistance to innovations in the form of Swahili poetry is related to the fear of losing the distinct “Swahili identity”. In chapter 3, “Religion and the boundaries of Swahili literature”, Mazrui addresses the much-debated question of whether traditional Swahili literature was religious or secular. He concludes that it was the double bias, towards the written word and the racial bias privileging Arab over African (p. 88) that gave prominence to Islamic literature. Secular topics could be found in abundance in the domain of orality.

In chapter 4, “Translation and the (re)configuration of the Swahili literary space”, Mazrui draws attention to the curious fact that translations into Swahili, from the earliest texts such as *Hamziyya* (from Arabic) to translations of Shakespeare, have become part of Swahili literature and assumed an identity independent of the original texts. A striking example is the translation of Orwell’s *Animal Farm*. Mazrui shows how the text became relevant in East Africa because of the many ways in which Orwell’s allegory applied to the political situation in Tanzania and Kenya.

In my opinion, the book suffers from being a collection of texts published elsewhere over a span of twenty years. The question of identity and its manifestations in language and literature have already been approached through the prism of hybridity in the monograph Mazrui co-authored with Ibrahim Noor Shariff, *The Swahili: Idiom and Identity of an African People* (Trenton, New Jersey, 1993; see “Introduction: the relativity of identity”). Chapter 1 is not systematic and exhaustive enough for a factographic historical overview of Swahili literature, and for a thematic or ideological discussion of Swahili literature, it abides too closely by the facts and does not develop any theoretical approaches or new insights into literary works. Chapter 2 would profit from an update with respect to the 1992 journal article on which it is based: it should mention the recent developments and innovations in Swahili free-verse poetry, such as the introduction of visual poetry by Kithaka wa Mberia. The most original contribution of *Swahili Beyond the Boundaries* is the analysis of translation (chapter 4, in part also chapter 3, containing a history of the translation of the Quran into Swahili). The numerous mistakes and omissions on the factographic side, and also a large number of typographical errors, severely diminish the book’s impact.

Alena Rettová

GENERAL

MARTIN CLAYTON and BENNETT ZON (eds):

Music and Orientalism in the British Empire, 1780s–1940s: Portrayal of the East.

(Music in 19th-Century Britain.) xvii, 347 pp. Aldershot: Ashgate, 2007. £60. ISBN 978 0 7546 5604 3.

There are elements of a patchwork quilt in this large volume. This, of course, is the nature of edited volumes, but makes for occasional frustrations. At the last

moment, for instance, the title appears to have been changed: *Portrayal of the East* is the title repeatedly referred to in the introduction, but the title has now been changed, and *Portrayal of the East* is merely a subtitle, doubling up as the section title for the first four of fourteen chapters.

The first section includes three chapters focused on representations of India, Nicholas Cook's "Encountering the other, redefining the self: Hindostannic airs, Haydn's folksong settings and the 'Common practice' style", Martin Clayton's "Musical renaissance and its margins in England and India, 1874–1914", and Joep Bor's excellent "Mamia, Ammani and other *Bayadères*: Europe's portrayal of India's temple dancers" – so, two chapters on music, one on dance. A fourth chapter, by Philip Bohlman and Ruth Davis, "*Mizrakh*, Jewish music and the journey to the East", shifts to completely different territory. Similarly, the second section, Interpreting Concert Music, consists of three chapters on the British composers Granville Bantock (1868–1946) and Edward Elgar, and a fourth on concert life in colonial South India: Fiona Richards's "Granville Bantock and the Orient in the Midlands", Corissa Gould's "'An inoffensive thing': Edward Elgar, *The Crown of India* and empire", Laura Upperton's "Patriotic vigour or voice of the Orient? Re-reading Elgar's *Caractacus*", and Ladshmi Subramanian's "Negotiating Orientalism: The *Kaccheri* and the critic in Colonial South India".

Cook, in his finely detailed account, spends most of the time looking at European settings of Hindustani airs, only in a final section linking these in terms of pianism and harmony to Haydn's settings of Scottish folksongs. Bor takes us to touring dancers in France and England, as recorded in contemporary newspapers and other printed material. Clayton's contribution appears designed to moderate between Cook and Bor, but it does so by linking two stand-alone sections, the first and more accomplished being an account of English authors writing about India, and the second (which knowing Clayton's expertise should have been more comprehensive), comprising a see-and-tell about Indian authors. Then we have Bohlman's and Davis's pot pourri of images, hymns and posters – "Quite intentionally, we flood the surface of this chapter with images of the East that resided on the shifting surface of a new and modern Orientalism in the Eastern Mediterranean" (p. 102). The Germanic interests of Bohlman are coupled to Davis's interest in Robert Lachmann; text quotations (given in a different font) are coupled to a discussion of radio linked to images from the past. The whole chapter would work brilliantly as a multimedia presentation, but here it somehow lacks meat. Indeed, their indulgent account of Blake and Parry's "Jerusalem" (pp. 97–100) is a device to find connection where it seems not to exist, and the volume's editors might have done well to expunge it.

In the second section, neither Gould nor Upperton find much in the way of audible connection to Asia within Elgar's compositions, although Gould gets closest to doing so, by demonstrating simple binary oppositions between British Empire and India in Elgar's *The Crown of India* – a work that is usually ignored by biographers and commentators because of its pre-World War I pomp – where India is represented by chromaticism, volatile rhythms, and harmonic dissonance, but Britain by diatonicism, regularity, and order. This is seen as the trope of Kipling and others, wherein (citing Matthew Head) "one of the central justifications of Western domination was that of the unchanging and primal East, incapable of modernity or progress without the West's intervention" (p. 155). Upperton stymies herself, in respect to Elgar's *Caractacus*, as she seeks to represent druids as "Other" (that is, overtly sexual and pagan, rather than moral and Christian). Compared to Elgar's apparent

simplicity, Bantock comes as a delight. Richards' chapter illustrates how the Orient was perceived and promoted in Birmingham at the beginning of the twentieth century, and probes details of Bantock's fascination with things Oriental, using evidence from his daughter's memories of his house and study. It reads as if taken from a longer account, hence most of the musical analysis is rather cursory. To my mind Richards plays down Celtic influences that to a point obscured the Oriental in Bantock's later compositions and the persistent Germanic flavour in his writing.

The third section, Words and Music, is caught under the shadow of Said. Zon, in "Violent passions' and 'Inhuman excess': simplicity and the presentation of non-western music in nineteenth-century travel literature", sticks with the trope of Orient = simplicity, finding it within Rousseau and in Herbert Spencer's racist polemics, and in the anthropological underlay of contemporary British travel writing. It takes eight pages for Zon to turn to music, in a discussion of Edward Lane's *The Manners and Customs of the Modern Egyptians* (1836), but he quickly moves away again. True, he finds music drawn from nature that has not been "cramped by the trammels ... of education and civilization" in George Grey's 1855 account of New Zealand (p. 233), but this chapter is less about music than anthropological reflections of the savage. Sophie Fuller, in "Creative women and 'exoticism' at the last *fin-de-siècle*", trawls very different material, beginning with Oscar Wilde, and beguilingly exploring Victorian and Edwardian British music culture through a gaze that sees the distant exotic becoming more commonplace, whether in Sullivan's *The Mikado*, Frederic Norton's *Chu Chin Chow*, or the works of Samuel Coleridge-Taylor and Granville Bantock. But these are male composers, and for the majority of her chapter Fuller takes us to less regularly discussed women composers – Dora Bright, Ethyl Smyth, Adela Maddison, Maude Valérie White, and more – then to singers and musicians. Phyllis Weliver's "Tom-toms, dream-fugues and poppy juice: East meets West in nineteenth-century fiction" completes this third section, moving us from Said to Bhabha's theory of hybridity, but also from music to literature.

The fourth section again shifts our attention, to what is subtitled "The Orientalist Stage". First, William A. Everett dissects the musical *Chu Chin Chow*, which notched up 2,235 performances in its initial West End run and established many of the practices still used by promoters of musicals today. We are treated to a detailed account of Oscar Asche, the show's writer, director and star, and some useful analysis of individual songs in which the one thing lacking appears to be any musical component that might reasonably be considered Asian (but so it should be, if we accept Everett's contention that "Orientalism provided a safe haven for musical theatre creators to offer thinly veiled depictions of Englishness" (p. 283)). Claire Mabilat then treats us to a discussion of opera libretti set by the nineteenth-century Henry Bishop – who in his time was considered perhaps the greatest English composer – focusing in on race and racial theories, and also on the noble savage, stereotypically taken away from the negative aspects of savagery since they "usually have a more European physiognomy than other natives" and they "strive for the good of their community and often aid its civilization" (p. 298). Gregory D. Booth completes this final fourth section with "Musicking the other: Orientalism in the Hindi cinema", taking us into territory that right now seems to be where every other ethnomusicologist is going (witness recent panels at conferences of the Society for Ethnomusicology and the British Forum for Ethnomusicology). His is a descriptive chapter grounded in

ethnomusicological theory and a diverse range of the available Bollywood literature.

In Booth's chapter at the end of the volume, and in Cook's at the beginning, Edward Said provides a core underpinning. *Orientalism* is interpreted and reinterpreted endlessly. Were this a single-authored monograph the theoretical underpinnings would probably have been brought together in one place, but, and this is an inherent problem of edited volumes, Said is encountered in *Music and Orientalism* in many different, partially overlapping, ways, each author quoting specific sentences from Said, or more recent commentaries by others, to situate their own contributions. Cook, for example, takes time to focus on Orientalism as a temporary move away from European identities; Everett writes how the Orient is a disguised veneer for Europe, a means of discussing ourselves. Clayton gives a fairly standard précis; Gould, Upperton and Subramanian use extensive quotations that tend to hide their own individual voices. Matthew Head (as cited above) and Derek Scott, who have published recent work that links Orientalism with music, are drawn on by six and four authors respectively. In *Music and Orientalism*, the Orient is seen by authors variously as a feminine region, full of harems (whose inhabitants the puritanical British would like to see unveiled), sexual freedom, disharmony, and the primitive. It would, if space allowed, be interesting to compare the interpretations of Said and others, particularly in light of the following comment by Joep Bor:

Only in a few articles have I found an allusion to what Edward Said calls "an almost uniform association between the Orient and [licentious] sex ... But if Said had explored Jacob Haafner's passionate love affair with Mamia instead of Gustave Flaubert's one-night stand with Kuchuk Hanem, he might have been in trouble" (pp. 69–70).

Given that Bor has so painstakingly tracked contemporary commentaries from France and England before offering this critique, he might well have a point. Why, though, was his observation not followed up in any of the other chapters? The disjunctures, in which it appears that individual authors have prepared their contributions without reference to each other, and the lack of consistency when considering what actually constitutes Orientalism, mar what would otherwise be an excellent account.

Keith Howard

SHORT NOTICES

FRANCESCO D'ARELLI:

La Cina in Italia: una bibliografia dal 1899 al 1999.

(Repertoria ac Bibliographica.) xiv, 394 pp. Roma: Istituto Italiano per l'Africa e l'Oriente, 2007. €45. ISBN 978 88 85320 53 6.

While Italian sinology has not always been on a par with Matteo Ricci's standards, the fact that most of it is written in a "minor" language helps explain its limited influence: scarce intelligibility has contributed to scant knowledge, and even to perceptions of decline. Although a single work –