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Mantle Hood. *The Evolution of Javanese Gamelan. Book 1, Music of the Roaring Sea.* International Institute for Comparative Music Studies, Berlin; Pocketbooks of Musicology, 62. Wilhelmshaven: Edition Heinrichshofen, 1980. (U.S. distributor, C. F. Peters Corporation.) 229 pp.; 8 black-and-white photographs. Paperbound, DM16.80.

One of several publications by Mantle Hood devoted to the origin of the Javanese gamelan (large gong-chime ensemble), this volume contains the first of a projected three-book study, preceded by an overview of contemporary Indonesian culture (the overview includes an insightful twenty-six-page orientation course, written by an anonymous Javanese, that was distributed in 1958 to Westerners arriving in Java for employment by the government). In the general preface, Hood states that the "nature of the material . . . divided quite naturally into three parts or 'books,' and each one seemed to require its own peculiar [*sic*] emphasis and style of presentation" (p. 10). Presumably, therefore, one is justified in reviewing this volume as a separate publication.

Hood, whose principal research activity has been the Javanese gamelan and its music, says that in this work he seeks an orientation broader than just that of the closely related arts (p. 9), an approach more humanistic than just a review of the archaeological literature (p. 55), and a readership greater than that already interested in the subject (p. 10). The style, unusual for a scholarly work, may have suggested itself during Hood's residence in Honolulu when James Michener's historical novel *Hawaii*¹ demonstrated how effectively a popularized presentation could stimulate increased interest in a society and culture of a former period.

Book 1 begins with six short chapters written in a style suggesting oral narrative. The tale is set soon after 300 B.C. and blends "facts, where they were known, with imagination, where it seemed justified" (p. 125). It centers around a set of eight tuned, cast-bronze Dongson (Dong S'on) kettle-drums: the taking of the set, by a king of Java, from the captain of a ship from an unidentified mainland Southeast Asian kingdom that tried unsuccessfully to invade; the establishing of the set in the Javanese king's palace; and the initial processes of developing a musical repertory significant to life in his palace. Thus Hood ascribes to the spoils of war the introduction of an advanced Bronze-Age culture into neolithic societies in Indonesia, claiming that "there is a high probability that some such incident actually took

1. James Michener, *Hawaii* (New York: Random House, 1959).

place" (p. 127). Immediately following his tale, Hood states that during centuries of retelling, details were changed until "the real origin . . . became transformed into a godly act of creation" (p. 121)—a statement that allows a reader to rationalize the differences between his story and the traditional Javanese legend, which may be found in Hardja Susilo's "Indonesia: Central Java, Classical Music" in volume 9 (p. 190) of *The New Grove Dictionary of Music and Musicians*.

The tale includes a passage in which some of the Javanese king's men learn from the surviving invaders how to cast small bronze objects, and realize that they will not be able to cast large bronze drums. The latter is important to Hood's theory that it was because of frustration with this inability that, after some six hundred years of experimentation, the Javanese invented the process of hand-forging large kettles such as those in the three-toned gamelan Munggang (which he considers the oldest type of gamelan in Indonesia). Hood's belief in a continuity from the events as described in his tale to present-day Javanese performance practice is apparent in several ways: the title of his book is based on the name of the gamelan Munggang in the palace of the Sultan of Jogjakarta, "His Royal Excellence The Venerable Roaring Sea"; the name "Lokananta"—the only repertory item played on this gamelan and only on very sacred occasions—is incorporated in the name he gives to the captured cast-bronze drum set in his tale; and the music for that drum set is obviously derived from that of "Lokananta."

In a long chapter (45 pp.) following his tale, Hood provides a critique of it, comparing its details to data in published sources. As cited (bibliographic data are provided only in footnotes), the publications range in date from 1902 to 1977; however, the two dated after 1970 are current editions of earlier publications, Jaap Kunst's *Music in Java* (1949)² and Hood's own 1954 work, *The Nuclear Theme as a Determinant of Patet in Javanese Music*.³ It would have been helpful to have cited W. H. Rassers's study on the Javanese kris in its English translation (1959)⁴ rather than the 1938 original in Dutch, and Andrew Toth's translation of the study on gong manufacture

2. Jaap Kunst, *Musica in Java: Its History, Its Theory, and Its Technique*, 3d ed. (The Hague: Nijhoff, 1973).

3. Mantle Hood, *The Nuclear Theme as a Determinant of Patet in Javanese Music* (Groningen, 1954; reprint ed., New York: Da Capo Press, 1977).

4. W. H. Rassers, *Pañji, the Culture Hero: A Structural Study of Religion in Java*, Koninklijk Instituut voor Taal-, Land- en Volkenkunde, Translation Series, vol. 3 (The Hague: Nijhoff, 1959).

by Jacobson and van Hasselt (1975)⁵ rather than the 1907 original in Dutch and German.

Music of the Roaring Sea, most of the published sources for which were written by Europeans, may be a precursor to an expanding interest in the bronze drum stimulated by recent archaeological work in northern Thailand, northern Vietnam, and southern China. To my knowledge, at least two important books that report work by Chinese scholars have been published since 1980: *Yün-nan ch'ing t'ung ch'i lun ts'ung*⁶ contains twelve articles on excavations in Yunnan (Yün-nan), two devoted entirely to bronze drums and a section of another devoted to the music and dance of the people of the Lake Dainchi area; and *Ku tai t'ung ku hsüeh shu t'ao lun hui lun wen chi*,⁷ described in its English-language synopsis as "a useful reference book for researchers in archaeology, ethnology, history, music, art and metallurgy," contains twenty-six of the forty papers presented at the 1980 national forum on ancient Chinese bronze drums.

Archaeological work in progress in Vietnam is being reported in Vietnamese journals, and in an article in the April, 1984, issue of *Scientific American* that presents the design on the head of a recently excavated bronze drum (possibly dating back to 400 B.C., give or take 150 years), part of the design is described as "a row of four drums of increasing size and, seated above them, four drummers."⁸

The eight illustrations, all photographs taken from other publications, are necessarily small (the book measures $7\frac{1}{8} \times 4\frac{1}{4}$ in.), and some are not very clear. Of the eight, four are different views of a second-century B.C. bronze artifact excavated in Yunnan, which Hood refers to both as a ceremonial drum (pp. 150 and 154) and as a money coffer (p. 211). This object, which is ornamented with a three-dimensional representation of a scene that includes a set of sixteen bronze drums, is shown in many publications, including Hood's "The Effect of Medieval Technology on Musical Style in the Orient,"⁹ several books on Chinese arts, and (in an artist's ren-

5. Edward Jacobson and J. H. van Hasselt, "The Manufacture of Gongs in Semarang," trans. Andrew Toth, *Indonesia* 19 (1975): 127-52.

6. *Yün-nan ch'ing t'ung ch'i lun ts'ung*, compiled by "Yün-nan ch'ing t'ung ch'i lun ts'ung" pien chi tsu (Beijing: Wen wu ch'u pan she, 1981).

7. *Ku tai t'ung ku hsüeh shu t'ao lun hui lun wen chi*, compiled by Chung-kuo ku tai t'ung ku yen chiu hui (Beijing: Wen wu ch'u pan she, 1982).

8. C. F. W. Higham, "Prehistoric Rice Cultivation in Southeast Asia," *Scientific American* 250, no. 4 (April, 1984): 146.

9. Mantle Hood, "The Effect of Medieval Technology on Musical Style in the Orient," University of California at Los Angeles, *Selected Reports* 1, no. 3 (1970): 156.

dition) Wilhelm G. Solheim II's "New Light on a Forgotten Past."¹⁰ The photograph of the gamelan Munggang also appears in the article "Indonesia" in *The New Grove Dictionary* (vol. 9, p. 194).

Neither glossary nor map, both of which would have been helpful to nonspecialist readers, is provided. For a scholarly work, the book has an unusually large number of errors in quotations and references as well as in spelling (most of which are only briefly disconcerting, although a few could cause misunderstanding), suggesting poor editing or typesetting, and certainly inadequate proofreading.

A reader interested in an imaginative presentation of a speculative theory of the origin of the Javanese gamelan and its music will enjoy this book; a reader interested in a concise, factual presentation is advised to refer to Hood's "Indonesia: General, Historical Perspective" in *The New Grove Dictionary* (vol. 9, pp. 169–71).

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10. Wilhelm G. Solheim II, "New Light on a Forgotten Past," *National Geographic* 139, no. 3 (March, 1971): 336.

Corrigendum. The following typographical error in vol. 10 (1984) of this *Journal* should be corrected: on p. 137, the word *justly* should be deleted from line 29, so that the passage reads "(instead of 'therefore they could be called inexpensive quiet, soft crumhorns')." "