

who is manifested in the form of a bird or beast. The narrative may relate to totemic alliances, as well as to beliefs that certain families and clans are descended from particular animals (foxes, ravens, crows, etc.). These ancestral marriages convey upon their descendants magical powers and skills, and at the same time underwrite traditional alliances, rights, and privileges. It would seem from what Wrigglesworth has observed that something of this nature is at work in the story's variations included here, but she does not provide an adequate social or cultural context on which to base further study.

The matter of the stories' meaning and function within their communities is thus deftly skirted. Wrigglesworth is content merely to present the material data. It may well be unfair to take the editor of this volume to task for failing to do what she had not, after all, intended. Her aim was to identify and classify, not analyze and interpret. But the data alone raise questions as to the editor's aims and methods. At the very least, however, the book provides both linguists and ethnologists with interesting material that bears second reading.

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THAILAND/LAOS

DAMRONG, TAYANIN and KRISTINA LINDELL. *Hunting and Fishing in a Kammu Village*. Studies on Asian Topics 14. Scandinavian Institute of Asian Studies. London: Curzon Press Ltd., 1991. 160 pages. Map, b/w photographs, line drawings, appendices of vernacular texts, glossary, bibliography. Paper £11.99; ISBN 07007 0227 X; ISSN 0142 6028.

The Kammu (Khmu) are a highland minority group that inhabits the mountainous borderland between northern Thailand and upper Laos. Speakers of a Mon-Khmer language, they are commonly regarded as members of the "autochthonous" population of mainland Southeast Asia, i.e., as having been resident in the region long before the arrival of the presently dominant Tai, Vietnamese, and Burmese.

Because of recent research activities by Scandinavian scholars (among whom Kristina Lindell figures most prominently), Kammu culture is far better documented than the cultures of the Kammu's mountain-dwelling neighbors. Nevertheless, the present booklet—despite its apparently marginal topic—is an outstanding contribution to Southeast Asian ethnography in that it was written by a native Kammu. Kàm Ràw

(Damrong Tayanin is his official Lao name) had already co-authored several monographs on various aspects of Kammu culture when, at the suggestion of the late Karl Gustav Izikowitz, he set out to write the present book. The result is a very personal account of one of the most emotionally important activities in the life of the Kammu male. The role of Kristina Lindell was restricted to that of advisor, editor, and translator of the Kammu manuscript.

Kàm Ràw's vivid descriptions introduce the reader not only to the technical details of Kammu hunting and fishing, but to the accompanying social and ritual activities and the underlying views and knowledge of the animal world. The chapter titles provide a good outline of the book. Beginning with "Learning to Hunt," "Preparations for Hunting and Fishing" (including divination), and "Hunting Feasts," the main part of the book moves on to "Hunting with Cross-Bow or Gun," "Traps" (about half the volume is dedicated to this topic), "Glue for Catching Birds," "Collecting Edible Insects," "Fishing," and "Catching Frogs by Torch-Light." Technical details are illustrated with numerous carefully rendered drawings by the author. The vividness of the text is greatly enhanced by accounts of the author's actual experiences during his life as a hunter, which not only supply context but also provide the reader a sense of the decision-making processes involved in Kammu hunting. Those interested in "traditional" Southeast Asian religions will find much of value in an appendix containing magic formulas connected with hunting (in the original language with interlinear translation).

This small book is highly recommended not only for specialists in traditional hunting and fishing but also for those readers who wish to gain some insight "from the native's point of view" into a fascinating tribal minority culture of highland Southeast Asia.

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MALAYSIA

MATUSKY, PATRICIA. *Malaysian Shadow Play and Music: Continuity of an Oral Tradition*. South-East Asian Social Science Monographs. Kuala Lumpur: Oxford University Press, 1993. xiv+149 pages. Figures, map, plates, musical examples, appendices, glossary, bibliography, index. Hardcover RM76.00; ISBN 967 65 3048 4.

Traditional shadow puppet theater is found in various forms in both insular and mainland Southeast Asia. These forms range from large-scale productions associated with classical court traditions to relatively small-sized folk-art productions in small rural villages. With a history going back several hundred years, this multifaceted performing art tradition combines music, drama, literature, and storytelling with movement and dramatic visual effects.

Most of the previously published materials on this subject deal with Indonesia (primarily Java and Bali) and to a lesser extent Thailand. The Malaysian shadow puppet tradition can be considered a bridge between the Indonesian and Thai traditions since it shares certain characteristics with both.

Although *Wayang Kulit* (literally, "leather puppet play") is the general term for