

(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.

Roland MISCUNG
University of Hamburg
Hamburg

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

this form of musical drama throughout Malaysia and Indonesia, within Malaysia itself there are at least four distinct traditions. This book focuses on the music of the tradition known in Malaysia as *Wayang Kulit Siam*. Found in the northern Malaysian states of Kelantan and Kedah, *Wayang Kulit Siam* is the most popular and widely performed style of traditional Malaysian shadow puppet theater. The book begins with a brief introduction to *Wayang Kulit* in Malaysia and presents an overview of general performance practice. The description of the "Dalang Minda Prologue" provides an interesting example of how the process of learning and performing can be combined. In the *Wayang Kulit Siam* tradition the prologue to the performance is handled entirely by a student puppeteer and is presented as a capsule summary of the entire performance that is to follow.

The book then gives a concise description of the instruments and provides some background information on the performers. Most of the remainder of the book is devoted to its primary focus: a description and analysis of the music of the *Wayang Kulit Siam*. This includes information on how the music is used within the context of the performance to highlight and emphasize the dramatic aspects of the play.

This book is a welcome addition to the literature dealing with Malaysian performing arts. The text is complemented by very useful photographs of performers, instruments, performing areas, and puppets. Since the book is in fact a slightly modified and updated version of the author's 1980 doctoral dissertation in ethnomusicology, the various musical transcriptions, although presented clearly and logically, may be too technical for the average non-ethnomusicologist reader.

Although the book's coverage of its principal subject matter is well done, I found myself wanting more information on several topics. I think more general background on other forms of Malaysian *Wayang Kulit* and more information about the performers themselves would have been useful for readers less interested in the technical musical aspects of *Wayang Kulit Siam*. Also, Malaysia has undergone tremendous economic and cultural changes in the more than fifteen years since Matusky conducted the initial research for her dissertation. Accordingly, more updated information on how *Wayang Kulit* is used and viewed in today's Malaysian society would have been a welcome addition (for example, how has the rise in Islamic fundamentalism affected *Wayang Kulit*?). The book's epilogue tantalizes us with a brief mention of some of the changes that have taken place, but I would have liked to have learned much more.

Nevertheless, this is an excellent and important book that provides information not available elsewhere. It should prove useful to anyone interested in the traditional performing arts, folk literature, or cultural history of Southeast Asia.

James D. CHOPYAK
California State University
Sacramento