

which poorer peasants carried out campaigns of property destruction against their wealthy neighbors, who were condemned for their selfish behavior. The version presented was transcribed in 1863 and includes a series of related folktales which were appended to the main text by creative copyists over the decades. The final text describes a 1866 uprising in which peasants demanded reforms in domainal policy and attacked the village elite in the process. The unique feature of this tale is that it is centered on the women of the village, particularly the daughters of one of the ringleaders of the revolt.

Walthall's introduction to each text shows how the peasants sought to retell and, in a sense, recreate the past to represent their contemporary concerns and fears. She wishes to restore to light the various narratives of the underground heroes of Japan's early modern period, of men whom the ruling authorities tried to erase from popular memory. Hers is a new and exciting approach to understanding the mentality of the common people in premodern Japan.

The texts and the methods used in analyzing them should be especially instructive to students of folklore and historical anthropology. According to Walthall, folktales and histories of peasant uprisings share similar structures. Both mix facts with fiction and "provide a means to express the frustrations and resentments that seethe beneath the surface of apparent harmony" (18). Like folktales, the histories were used by peasants as a means to shape their experience. "Writing these histories was not simply an intellectual exercise to fit local happening into the literary mold of the times, but an articulation of a worldview that deliberately centered peasant life as the object of concern" (20).

In *Peasant Uprisings in Japan*, Walthall makes a major break with previous studies of popular protest in Japan. The author writes in line with affirmative post-modern theories of scholarship that stress the unsystematic, heterological, and local. Instead of the grand narrative, she is concerned with the "mini-narrative," with the experiences of people normally relegated to the periphery, and with previously disqualified modes of knowledge. A central concern of the book is to "bring peasants marginalized in the official discourse to center stage" (31).

Anne Walthall has successfully crafted her own ways of reading these texts of peasant protest in early modern Japan, but she is careful to remind her readers that she, as author, does not have the final say. The translations of peasant histories provide fascinating material that will enable scholars in a wide range of disciplines to come up with their own interpretations.

M. William STEELE
International Christian University
Mitaka, Tokyo

KOREA

HOWARD, KEITH. *Bands, Songs, and Shamanistic Rituals: Folk Music in Korean Society*. Seoul: Royal Asiatic Society Korea Branch, 1990 (second edition). xv+295 pages. Color plates, maps, figures, musical transcriptions, bibliography, glossary, list of proverbs. Paper, no price given.

This book is a musical ethnography of Chindo, an island off the southwestern end of the Korean peninsula. Based on Howard's 1985 Ph.D. dissertation, "Bands, Songs,

and Shamanistic Rituals: Traditional Music on a Korean Island" (Queen's University of Belfast), the volume deals principally with three folk genres that have been designated as Intangible Cultural Assets: *namdo tŭllorae* (rice planting songs), *kanggangsullae* (folk dance), and *ssikkim kut* (shamanistic ritual). Certain other genres are also considered, such as *nongak* (farmer's band music), *Chindo arirang* (popular song), and *tashiraegi* (comic drama accompanying funeral ceremonies). Throughout the book the author is more concerned with change and conflict than with continuity and homogeneity, a concern he explains in detail in the final two chapters of the book.

Chapter 1 provides an introduction to Chindo, outlining its geography, history, culture, and economy. In the final section, "Social Change and Music," the author notes the influence of education, Christianity, and the mass media upon the islanders' musical lives.

Chapters 2 and 3 deal with *nongak*. In chapter 2 Howard discusses the terminology and practice of this musical form and examines the occasions on which it is performed; in chapter 3 he analyzes several band groups and their musicians in terms of their leadership, teaching methods, group identity, social network, financial support, and the roles of the "actors" and dancers. I know of no finer or more detailed depiction of the organization of these groups.

Chapters 4 and 5 are both concerned with folk songs. At the outset of chapter 4 the author distinguishes two categories of this genre: *t'osok*, or local songs, and *t'ongsok*, or popular songs. In the following chapter he discusses the islanders' high regard for the *t'ongsok* style and its vocal techniques, as expressed in such repertoires as *Yukchapaegi* and *P'ansori*. As a result, this style has strongly influenced the *t'osok* songs.

Chapters 6 and 7 are devoted to shamanistic ritual and music. Chapter 6 first outlines shamanism in Korea, then introduces the central *ssikkim kut* ritual and its accompanying instrumental music, known as *shinawi*. Chapter 7 presents the genealogy and activities of several shaman families, based on oral material. The author points out the influence that Pak 1—a male shaman-musician and a key member of the Cultural Asset Team—has had upon other musicians in the revival and reconstruction of various folk and shamanistic music genres.

Chapter 8, "Folk Music in a Diachronic Perspective," examines the historical aspect of these musical genres, with particular emphasis on *nongak*. This is an important topic to address in an ethnographic work, since historical accounts often provide the authoritative guidelines upon which specific genres are preserved and reconstructed, and since such accounts are increasingly sought by historically-minded islanders and scholars with an interest in national traditions. The author's treatment of the subject is disappointing, however, consisting primarily of theoretical discussions of the origins of certain folk genres. I was also rather dissatisfied with his explanation of the relationship between historical consciousness and reconstruction processes.

In chapter 9 the Intangible Cultural Asset system and its influence on Chindo's folk music culture are examined and criticized. The author argues that when the above-mentioned folk genres were designated as Cultural Assets they lost their function as vital parts of the local culture, and were reconstructed in a new "traditional" form acceptable to scholars and the general public. Nevertheless, through this chapter we can see that such change comprises a valid strategy for insuring the survival of folk music culture and musicians in modern society.

One very important subject that does not receive sufficient treatment in this book is the vital role played by the mass media in the evolution and reconstruction of folk music. In present-day societies the mass media and musical culture exist in an in-

timate relationship. The Cultural Asset Team, for example, is a group whose members and activities are known to other Koreans through publications, cassette tapes, and radio and TV programs; without such media exposure no one outside of Chindo would be aware of the team and its activities, nor feel part of the same Korean spiritual community and its great cultural heritage. Yet nowhere in Howard's book is this relationship adequately considered—the topic receives only passing mention in the first chapter. The present work follows the approach of most previous folk music research in restricting itself to a specific area, but this is clearly inadequate in the context of a modern, media-oriented society.

However, this does not significantly detract from the overall worth of the book. *Bands, Songs, and Shamanistic Rituals* is a good example of careful musical ethnography that considers both musical sound and social process. The wide-ranging knowledge of the author—a trained social anthropologist as well as a musicologist—makes this a work accessible not only to specialists but to those uninitiated to Korean studies and music. Scholars in various fields, including national studies, urban culture, and tourism, should find this a work of great interest and value.

UEMURA Yukio
Yokohama

SELIGSON, FRED JEREMY. *Oriental Birth Dreams*. Seoul: Hollym, 1989. 266 pages. References, index, illustrations. Paper. Korean won 7,500. ISBN: 0-930878-67-1.

A middle-aged Korean woman, a recent immigrant met in a Honolulu clinic, explained why, against her best intentions, she thought that she was pregnant: her breasts were swollen and tender, her period was late, and she had dreamt of dates and chestnuts being showered upon her lap. "T'aemong," I asked her, "a birth dream?" She chuckled because I *did* understand. She, perhaps, had been testing me. By such matter-of-fact associations, many other Korean women I know use their dreaming to make sense of their waking lives. Sharing Jeremy Seligson's enthusiasm for the sheer poetry of Korean birth dreams and for the importance accorded them as biographical insight, I found his *Oriental Birth Dreams* to be both an exasperating and an occasionally wonderful little book.

It is exasperating in its self-conscious imitation of so many "how-to" books on the shelves of occult book stores. The reader is invited to master an "Oriental" system of great antiquity and gain greater insight into the portents of his or her own dreaming. Dream texts illustrating common dream motifs—"Dreams of Heaven and Earth," "Dream Zoos," "Dream Gardens"—are presented as a reference guide, and the reader is eventually invited to interpret the practice examples of dreams provided in the final chapter. Simple interpretations are offered for each dream presented in the body of the text: "Flowers, like girls, are soft, colorful and pretty" (55), "Ginseng dreams: 82% [male], since roots are stimulating, or *yang*" (75). These blurbs often ring a hollow anticlimax to the rich and complex dreaming they purport to explicate, and the source of their authority is never specified. Are the interpretations based upon Seligson's own informed judgement? The teaching of his "Taoist" mentor? The local knowledge of his informants?

Anyone familiar with the Korean *Tale of Ch'unhyang* knows that dream interpretations are contingent; a nuanced reading by a skilled diviner subverts the seemingly