

and on some other ritual occasions.

Yao Ceremonial Paintings is profusely illustrated with no less than 297 plates, 269 of them in full, magnificent color. Even without Dr. Lemoine's scholarly exegesis, the plates alone would make this book a collector's piece. But we have to thank Dr. Lemoine and Mr. Gibson for ensuring that it is also a significant work of scholarship. And it provides further grist to the mill for those of us who insist that upland minority peoples of the China-Southeast Asian borderlands must be seen *within* the context of the neighbouring lowland-based civilizations with whom they have interacted for countless centuries. The heritage of Yao religious painting provides us with marvellous visual proof of such interaction.

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LINDELL, KRISTINA, JAN-ÖJVIND SWAHN, DAMRONG TAYANIN. *Folk Tales from Kammu III. Pearls of Kammu Literature* (Scandinavian Institute of Asian Studies Monograph Series No. 51). London and Malmö: Curzon Press Ltd., 1984. Lxiii+325 pp. Bibliography. ISBN 0-7007-0170-2 ISSN 0069-1712.

Folk Tales from Kammu—III, like the two preceding volumes of the same series (nos. 33, 40), is a very impressive work. Unlike most other tale collections, it is evidently the result of years of thoughtful designing, painstaking efforts, and scrupulous care. Introductory chapters, analyses and comments (pp. xii-lxiii, 237-325) occupy almost as much space as the texts of folk narratives and poetry (pp. 3-236), since the latter part contains also many illustrations and a great deal of blank space. Besides the usual acknowledgement and preface, the academic paraphernalia include chapters discussing the story-teller's home village, the ethics of Kammu folktales, Kammu literature, the Kammu spirit world, and the story-teller Kam Raw. After the main texts, there are folklore comments to the stories, motifs and tale-types according to Thompson's *Motif Index* and the second edition of the *Types of the Folktale*, as well as notes to the introductory chapters, to the stories, and to the folklore comments. Included also is a bibliography. The elaborate preparation that went into the making of this volume makes almost all other collections of Asian folk narratives appear inadequate.

Since few human efforts are entirely faultless, however, three imperfections may be found in this volume. First, the title is a little misleading. Two sections of Part

II of the texts (accounts of rites, and ritual texts), important as they are to ethnographers, do not usually belong with a tale collection. Not even Mr. Eberhard, to whom this book is dedicated, has to this reviewer's knowledge ever been so liberal. The inclusion of indisputable myths, legends, and children's rhymes without obvious narrative elements (e.g., those on pp. 124–125) may also upset readers expecting to find only Märchen. However, since the two earlier volumes of the series, consisting entirely of narratives, are both entitled *Folk Tales of Kammu* in the advertisement, the present title perhaps suggests continuity in effort and may be more convenient. Second, the placing of notes and comments far from the texts may not bother a reader browsing through the volume for fun, but certainly inconveniences the serious reader looking for ethnographic and folkloric information. When reading the folklore comments on pp. 237–248, for instance, he must turn all the time to pp. 316–318 for notes. Since the stories are not particularly well told (Mr. Kam Raw, according to the information given us on pp. lv–lvii, is not exactly an unusually active, mesmeric storyteller; nor is he congenial to all types of narratives) and very faithful transcriptions of average or below-average narration with all the repetitions, inadvertent errors, etc., are apt to discourage casual readers, a format more convenient to serious readers, such as that of *Folk Tales from Kammu—I*, where all the notes are located before a text, seems preferable. Third, there are a few misprints. Although every book has its share of human errors, the statement on p. 237 that “the first part” of story no. 1. d. is parallel to “Aa 124” is regrettable since there is no such number in the *Verzeichnis* and AT 124 (Blowing the House Down) in the second edition of the *Types of the Folktale* does not fit this story at all. In fact, the reviewer cannot even find much connection between AT 123 and story no. 1. d., and hopes to be edified on this score.

The problem that especially interests this reviewer is of course the possible relationship between Kammu folklore and Chinese literature. On page xxviii, the authors declare:

In Kammu oral literature there are, indeed, many striking similarities with stories in the Chinese classics, especially the classical works outside the Confucian dogma. Surprisingly many analogies can also be drawn between present-day customs and ways of thinking among the Kammu and those of the inhabitants of China in classical times.

By “Chinese,” the authors must have meant Han-Chinese, and on this point this reviewer does not feel so sure as they do. The only example given in this book—the similarity between the myth of Pan Gu and story no. 2. a. (p. 275)—is too tenuous to be convincing. In the Chinese sources known to this reviewer (some of which quoted in Yuan Ke 1963: 22), Pan Gu increased the distance between heaven and earth as he grew taller. Only where the two remained glued to each other did he use a hatchet and a saw to separate them. This account differs substantially from the feats of Cian, who scrapes “the earth flat” first, and then “climbed up to scrape up above.” The Chinese myth of Pan Gu is said to have been borrowed from Siam (E.T.C. Werner 1961: 355), or the minority nationalities of South China (Yuan Ke, 1963: 22). Any resemblance between the Pan Gu myth and story no. 2.a. may thus be due to their having common origins. Some folk beliefs, customs, institutions, etc., described in this volume may be parallel to those recorded in the Chinese classics, but there are so many memorates, chronicates, ficts, dites, etc., in old Chinese literature that they need to be analyzed and systematized first before they can be safely used. An auspicious beginning has recently been made by Professor Y. King in Taiwan, but more efforts

of this kind are needed. It is possible that a people like the Kammu, who believe in the rain-making faculty of the dragon and the omnipresence of ancestral spirits as much as the ancient Chinese did, may indeed have much in common with the Han-Chinese in folk belief, but readers are yet to be assured.

Within the domain of the folktale, with which this reviewer is better acquainted, there is evidence that some types very popular and perhaps originating among the Han-Chinese have reached the Kammu. The following examples are drawn not only from this volume, but also from the two earlier volumes which are abbreviated as *KT-I* and *KT-II*:

1. Type 503E (The Dog Plows Farms) in my book (Ting 1978)—no. 7. b. with the magic dog replaced by a singing stone.
2. Type 613A (The Treacherous Brother and the Providing Object) in Ting 1978—*KT-I*, no. 3, with the bird or monkey carrying off the lone grain (fruit) replaced by the spirit of heaven, and the magic providing object replaced by a magic bird.
3. The Han-Chinese redaction of AT 1640 (especially I and V) in Ting 1978 — *KT-II*, no. 6.
4. Type 1520 (Forceful Breaking of Wind) in Ting 1978—no. 8. e. preserving only I.

A comparative study can easily show how far the Kammu versions have strayed from the Han versions. In borrowing tale types from the Han majority, the minorities in China are apt to take a great deal of liberty and weave in wild fantasies; so evidently are the raconteurs of Kammu.

It is with the minorities in Southwest China, in fact, that the Kammu people clearly share a common pool of folk narratives. One conspicuous example is the story of the war between the monkey and the grasshopper, in which the monkey cudgels himself to death (type 291A in Ting 1978; no. 9A. c.). Another animal tale furnishing strong evidence is that of the crow being painted black by another bird, often through his own stupidity or negligence (type 232A* in Ting 1978; no. 6. c.)—a tale type which is known also in other parts of Southeast Asia, as Dr. Lindell has pointed out in pp. xxv–xxvii. A chain tale centering around animals in *KT-II*, no. 4, displays very strong resemblance to the one designated as type 2032* in my book. Equally remarkable similarity can be found in a tale that also has an animal (a tiger) for a principal character. Since his opponent is a tricky man, some components of the tale have come from the Stupid Ogre group. The best-known example from China that I can remember hails from the Miao (*Minjianwenzue* May 1957: 25–29). Placed side by side with the Kammu versions (*KT-I*, first part of no. 5; *KT-II*, no. 3; no. 3. a.), the Miao version lacks the introductory episodes of the quail and the parent's threat to abandon the child to the tiger (Ikeda, Type 75*), but possesses also such episodes as type 21, a variant of 1059* (or 1052), and the trickster disguised as somebody else to misdirect the tiger. To this reviewer the close resemblances suggest genetic relationship. The best-known and most often discussed example is of course the flood story. There are two flood stories in China. One, often whimsical and sometimes humorous, has been included in my book as type 825A. The other, circulating among the national minorities in South and West China, is much more serious in tone. It often starts with the thunder god, whom the minorities in China fear as much as the Kammu, deciding to punish men with flood because he has been tricked by a culture hero. The survivors were often a brother and a sister, as in the Kammu versions (no. 1. a.; Kristina Lindell 1976: 183–200). They sometimes also escaped in a big drum. Returning to the depopulated earth, the brother and the sister would be married after being convinced of the inevitability of the union by miracles, one of which was also running in different directions

only to run into each other. The union resulted often in a big ball of flesh, out of which emerged infants who were to become the founders of different races, again as in the Kammu. Then there sometimes follow the exploits of a culture hero, the ways in which his people learned farming, hunting, husbandry, etc., their migrations to strange lands, and so forth. Before the Cultural Revolution, more than twenty versions of this type were recorded in Chinese. In the last few years, so many other versions in verse and prose have been appearing in China that this reviewer has not been able to keep track of them. That the Kammu flood stories belong with this group of quasi-national epics appears indisputable. The above examples, this reviewer hopes, are enough to show the relationship between the narratives of the Kammu and those of the minorities in South and West China.

In conclusion, the Scandinavian Institute of Asian Studies deserves commendation for its investigation of Asian folklore. Whereas most of the graduate programs in Asian studies in the other lands have concentrated on political problems and economic developments in East and Southeast Asia, the Scandinavian Institute has gone *inter alia* into a more basic, and therefore more permanent aspect—the folklore. These collections of the narratives of one segment of the racial complex in Southeast Asia will surely benefit not only Asian folklorists, but also folklorists of other parts of the world as well, because of the comparative approach and the adoption of generally accepted AT type numbers and Thompson's motif numbers.

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TAN SOOI BENG. Ko-tai: *A new form of Chinese urban street theatre in Malaysia* (Research Notes and Discussions Paper No. 40). Singapore: Institute of Southeast Asian Studies, 1984. V+69 pp. Glossary and appendices. Paper US \$4.50 ISBN 9971-902-67-2, ISSN 0129-8828.

Tan Sooi Beng's work on Ko-tai is a timely study of a modern Chinese street theatre in Penang. Ko-tai, literally "song stage" is a combination of popular songs and comic sketches. It emerged at the time when the traditional forms of street theatre, such as opera and puppet shows, had decreased in popularity among the younger generations of Chinese in Malaysia. In 1970, Ko-tai was included in the religious programs to be part of the "entertainment of the gods" and has since been successfully attracting large