

KIM T'AEGON 金泰坤·韓國巫俗圖錄 Hanguk joasog dorok [Korean shamanism, Illustrated]. 韓國巫俗叢書 3 Hanguk joasok chongsu 3 Seoul: Jibmun dang, 1982. 224 pp. Hardcover Won 10,000.

Korean shamanism has received a great deal of attention lately from a variety of perspectives and several descriptive studies as well as others of a more analytical nature have been published. Among these various efforts Kim T'aegon's research and field work have long been important. They offer a wealth of outstanding firsthand material for further analysis. Considering the importance access to such primary source material has for scholars interested in the phenomenon of shamanism, it is even more regrettable that much of it lies beyond the reach of many for the sole reason that it is published in Korean.

This book, too, is in Korean, but it is easier to approach because the larger part of it is a detailed photographic documentation of Korean shamanism, its actors, iconography, instrumentarium, and, of course, its rituals. Therefore, the sequences can be fairly well understood by anyone with some previous knowledge of Korean shamanism. The documentation is arranged according to a geographic principle following the provinces of Korea, but it does not cover the same sort of rites or other material for each province. For an explanation of such procedure it is necessary to read the short text following the documentation. The author certainly had in mind to underline the significance of local and regional forms, but by not repeating the basic features in each area he might have attempted to give as varied a picture of the forms and activities of shamans as possible.

In a slightly more than twenty pages Kim describes some of the basic aspects of Korean shamanism. Among other things he argues that a first and rough classification of the material brings to light an important difference between shamans of the south and of those of the center and the north of Korea. Where the latter exhibit the so-called classic features of a possession type shaman (*mudang*), the first is a hereditary type (*tangol*) much formalized and with a clear tendency toward folk art performance and entertainment. In accordance with these characteristics, the rituals of each type of shaman carry distinctive features, most important being the fact that the possession type shaman operates on a principle of "unidimensionality," which means that in this case the shaman becomes one with the deity during a ritual performance. The hereditary shaman, on the other hand, functions on a principle of "two-dimensionality" in the sense that here there is a clear distinction of two levels. The shaman impersonates a deity but he/she does not become the deity. Since these features show an important phenomenological difference between the two types, which further coincides fairly closely with their geographical distribution, any serious study cannot avoid taking account of this. This is even more true because Kim is able to isolate in fact two other types, one mostly limited to Cheju Island, with strong leanings towards divination (*shimban*) and another that is geographically less defined but specializes in the calling down of the spirits of dead children (*myong du*).

The discussion of types of rituals, the pantheon and the shaman's cosmology is very sketchy, often amounting to little more than a list of names and terms. However, the short discussion of the "principle of shamanism" is of considerable interest. Here Kim talks about the source of all being(s), the chaos, where everything including time and space, originates and returns after having run its course. This idea of a return to the sources lies, according to him, at the bottom of shamanistic thought. The shamanic rite overcomes the limitations of order or cosmos and leads back to the

undifferentiated source of all being, the chaos. From this return springs then a new and invigorated order. In other words, a shamanic rite leads right to the ultimate source of all being, thence transcending limitations of time and space.

At this moment we may well ask ourselves how this idea is expressed by the different types of shamans Kim tells us exist. But there is no answer to this question. Kim might be excused by the limits imposed on him by space, but if the shamanic types are of such an importance then this would almost certainly be reflected somewhat in their ideology. So we hope that this aspect will be brought into focus by further and more detailed research into the phenomenon of Korean shamanism.

Kim's highly informative and stimulating book deserves a better production, but the limited means at the author's disposition did not permit one. Although this is regrettable, it does not really detract from the book's value.

Peter Knecht

PHILIPPINES

LOPEZ, MELLIE LEANDICHO. *A Study of Philippine Games*. Foreword by Alan Dundes. Quezon City, Philippines: University of the Philippines Press, 1980. ii+500 pp., with 4 maps, 64 illustrations and 24 plates. (In the US available at The Cellar Book Shop, Detroit, MI 48221)

This book will provoke reaction from folklorists because it deals with an area of study not yet thoroughly investigated. Some of this reaction will be favorable and uncritical, because the book fills a void; and some will be negative and too stringent, from expecting too much from it. Both extremes should be avoided, however, for *A Study of Philippine Games* is a pioneer work.

It is the first attempt to collect and publish in a consolidated corpus the scattered materials of Philippine games found in various journals, periodicals and magazines. It is also the first to employ the contextual and analytical approach in the study of the games from six regions of the country and to apply to the games the internationally accepted method of folklore classification, that is, the Aarne-Thompson Tale-Type Classification. The book, then, contains strengths and weaknesses of the type usually found in ground breaking ventures. We shall discuss some of these.

Because the book is well presented it will appeal to a popular readership. And the folk games scholar will be especially pleased with the cited analogues of various Philippine games found in other countries and the extensive annotation and bibliographical data included in the book. For the scholar then, it will serve as an excellent reference tool.

Besides, it clears up several misconceptions about Philippine games. One of these fallacies is that these are simply "oddities and bizarre games of a primitive people." In the past, studies of our games were undertaken by western scholars with their particular objectives and biases. After the Second World War, when Filipino scholars wrote *The Philippine Games for Physical Education* (Manila, 1949), there was not much advance made, for the book was intended mainly to serve as a guide for teachers in the elementary levels (p. xxii). Thus its scope and usefulness were quite limited. Lopez deplors the fact that these early researchers and investigators did not realize that the games have always been played by Filipino men and women from all walks of life (p. xxi). For this reason, Lopez's book is indeed a step in the right direction.

By far the best part of the book is the corpus itself, which comprises chapters 3