

in Korean and Japanese as well as western languages, but there are innumerable mistakes in transcription and the romanization of names and words. Just to mention a few cases, the name of a well known Japanese scholar is transcribed as *Hakutori*, but it should be *Shiratori*. Not even Akamatsu's and Akiba's names are spelled correctly although their work is most often referred to in the book. And for one and the same person's name different spellings are used, e.g. *Nam-sun* and *Nam-són*. Let us stop here, because there would be too many points to raise. I would hope, however, that in the event of a second edition of this book, its bibliography would receive the benefit of a thorough check.

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At last, there is a book on Chinese shadow theatre, a field heretofore largely neglected by Western scholars. To readers interested in Chinese theatre, this book should be a welcome addition to the very few existing English publications.

Part of a monograph series published by the Ethnographical Museum of Sweden in Stockholm, the book is entirely based on a collection of Chinese shadow theatre paraphernalia which is housed at the museum. It is mainly a detailed description of the collection, which includes figures, props and musical instruments, as well as the written texts for the shadow plays.

The first part of the book provides information about the general background of the Chinese shadow theatre: the use of introductory settings; the character types; colors used and their meanings; the physiognomy and the different styles of hair, beard, head-dresses; garments and footwear, and the scenery used to accompany them. There is a list of titles for all the plays in the collection. The text of one play, *The Chain-plot*, is reproduced and a full English translation is provided, although there are some technical errors. Probably the most serious of these is the rendering of *i-fu* (義父 p. 38) as "father" (p. 34), when it is really a fictive kinship term. No Chinese would ever refer to his real father as "the old thief," as Lü Pu does to his *i-fu*. The translation is accompanied by a commentary to help readers understand better the play.

The rest of the book is a detailed item-by-item description of the collection, with photos. There is both a bibliography and a list of Chinese characters at the end. Both the photography and the calligraphy of the Chinese characters are exceptionally well done, and the book as a whole is handsomely printed and visually quite pleasing.

This book serves a very practical purpose, in that it enables readers to get to know the collection well and be able to identify individual figures in it. One hopes that this book will stimulate more interest in the field of Chinese shadow theatre and that it will lead to an analysis of its history, cultural and social context, and the symbols and meanings expressed in the texts and their performance.

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SIBUNRUANG, J. KASEM. *Thai Folk-tales*. Bangkok, Thailand: Praepittiya Co., LP., 1976. 168 pp., illustrations.

SIBUNRUANG, J. KASEM. *Wessandorn the Charitable Prince*. Bangkok, Thailand: Praepittiya Co., LP., 1975. 66 pp., illustrations, glossary.

These two slender volumes, by one of Thailand's most active collectors of folklore, should be of interest to those who desire a general introduction to Thai folktales. They were not intended for the specialist, and the professional folklorist will have to use them with some care, as no information is provided about the initial narrators or the extent to which the author has rewritten or changed the stories. As general introductions for the non-specialist but interested reader, however, they meet their goals admirably, and it is as such works that they should be approached.

Wessandorn the Charitable Prince is a book somewhat removed from actual folklore, being a translation of the *Vessantara Jataka*, one of the many tales of the existences of the Buddha before he became the Buddha. The hero of the tale goes through many trials and tribulations because of his extreme charity, eventually giving away both his wife and his children when asked for them, but, of course, triumphs in the end, being reunited with his family and seeing his son's success. Although the text itself is not a "folktale," it contains many folktale motifs and provides a sterling example of the ways in which the Buddhist religion merges with local tradition. One's attention is especially drawn by the role of guardian spirits and creatures of the forest in the story.

The book also contains a glossary of Pali terms, and is handsomely illustrated, and in general makes pleasurable and educational reading.

Thai Folk-tales, as the title suggests, is a collection of stories, fifteen to be exact, all of which offer possibilities to the comparativist. Here we find, for example, the tale "At the Country of the Bird Women," which is an interesting variant of Swan Maiden (Motif D361.1) as it appears in Type 400, "The Man on a Quest for his Lost Wife." This version contains a long introduction to the tale proper, an introduction that centers around the role of a *naga*, or serpent deity, in the development. There are many other differences in this version from the tale as it is found in other parts of the world (including, in my limited knowledge, other parts of Southeast Asia) that make the version potentially a valuable resource to those interested in international comparisons of motifs and types.

It is unfortunate that the very purpose of the book—that is, its introductory character—has made it unadvisable for the editor to insert notes as to the distribution