

Using these five categories the author constructs an index of types that would take into account the characteristics of the Mongolian tales. He assigns a number to each tale and to its important variations and provides crossreferences to the numbers of the tales in the first part and also to the numbers in the Aarne system. Furthermore, he reorganizes them into groups according to similarities of plot or actors, with the effect that the order in this third part is slightly different from the one in the first part. And since he expects other collections of tales to be published in the near future, he chooses to leave some space open between certain numbers, but unfortunately he never tells us the reason why he does this here and not there or why he keeps space for several numbers here but for only one there. He further does not tell us why he dropped about 25 tales at all in this hypothetical index, although he had found them important enough to give them an independent number and place in the first part. Are they possibly the casualties of this catalogue which after all is designed to cater to the characteristic situation of the Mongolian tale but still does not really succeed in freeing itself enough from Aarne's shadow?

The bulk of the material collected and analyzed here comes from three regions, viz. Inner Mongolia, the Mongolian People's Republic and the Buryat ASSR. Tales that have appeared among the Kalmucks after the twenties of this century are disregarded as having undergone too much foreign influence.

This book is the fruit of a laborious effort of more than ten years. As a whole, after reading through it, one has to say that it raises more problems than it offers answers, but in spite of the above criticisms I do not think that this is a weakness which would hamper the importance of the book. The author himself does not understand it as a definite answer but rather as a first step and guide, we therefore should take it as such and see it as a much needed start in the right direction. It surely fulfills this purpose reminding us at the same time that the study of tales has still a long way to go. In view of its efforts to categorize the Mongolian tales in their own right and apart from the Aarne system, I wish the book the wide readership and close attention it deserves.

#### REFERENCE CITED:

Thompson, Stith, transl., 1961. *The Types of the Folktale. A Classification and Bibliography*. FF Communications No. 184. Helsinki.

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LINDELL, KRISTINA; SWAHN, JAN-ÖJVIND, and TAYANIN, DAMRONG. *Folk Tales from Kammu, II: A Story-Teller's Tales*. Scandinavian Institute of Asian Studies Monograph Series, No. 40. London and Malmö: Curzon Press, 1980. Paper. 185 pp., Bibliography.

Though slender, this is an extremely rich volume; its eighteen stories contain a surprisingly large number of motifs and tale types. It is annotated and carefully indexed, and should prove useful to folklorists working in nearly any tradition, but especially to those in the Asian field. The stories were all collected from one master narrator, a man identified as "Mr. Cendii," said to be well known among the Kammu people in the border area along Northern Laos for his talents. If he is indeed as popular as the writers say—and the tales themselves would seem to constitute ample evi-

dence for his talent, at least, if not popularity—one would probably be justified in taking these stories as quite representative of the Kammu tradition.

The tales here are particularly striking to the specialist in East Asian folklore, as many of the motifs and incidents they include are remarkably similar to those found in Japanese and Chinese folktales, and in that the editors (not surprisingly) do not show much familiarity with East Asian traditions, I will in this review note a few points of comparison. Works such as the one under review will eventually make a broad comparative study of Asian folklore possible.

There is in this book a very good version (Story 2, "The Bird Maiden," pp. 43–49) of Aarne-Thompson type 400, "The man on a quest for his lost wife," incorporating motif D361.1, "The Swan Maiden," a favorite motif in both China and Japan. This story is the only "direct" correspondence I know of between this volume and East Asian folktales, but the mere fact that it is here should serve as a warning to those who believe this story "originated" in China and was imported directly to Japan. It clearly has a more complex history than this.

There are other tales in the book very similar to Japanese stories. In one of these (story 14, "The Governor's Son," pp. 112–117) we find the account of a rooster which brought riches to the hero but which was killed by the hero's jealous elder brothers, and was made into a comb, then a toothpick, and finally was swallowed in the form of a small piece of ash by the hero. In the hands of the hero these objects produce wealth but for his brothers they produce only trouble. The hero finally swallows the last bit of ash from the toothpick and receives the ability to break wind fragrantly; when this action is imitated, the brother fouls his trousers and is killed. A Japanese story, "The Old Man Who Made Flowers Bloom," has a similar account of an object (in this case it begins in the form of a dog) which brings wealth to its owner and grief to evil imitators, and a separate tale cycle ("The Old Man Who Broke Wind") features people who are able to break wind in an unusual manner. In the Japanese stories the old men are being rewarded for their kindness and the imitators are punished for their cruel treatment of the objects (they beat the dog to make it show the location of treasure, etc.), but in the Kammu tale the hero has "stolen" a secret in order to obtain the rooster, and his brothers are being punished for their cruelty to him, for having driven him from their house.

Another story which includes motifs found in several different tale cycles in Japan is story 7, "Miss Sænlooy," pp. 79–83, which is about a woman who marries a snake. This snake eventually becomes a handsome man, and the woman prospers; an imitator is eaten by a snake and perishes. This tale closely resembles a very popular cycle of snake husband stories in Japan, but in the Japanese tales the woman inevitably avoids the marriage (with the exception of one sub-group, in which the woman is unaware she has been courted by a snake and must find a way to avoid giving birth to the snake's children). In another cycle of stories in Japan ("The Snail Son") we find a magic disenchantment of the animal husband, with the wife's assistance, which would bear comparison with the disenchantment of the husband in the Kammu story. There is also yet another cycle of tales concerning women eaten by snakes or other water deities.

The fact that all these elements are present in both the Kammu and Japanese stories, albeit in somewhat different forms, is thought-provoking, and one wishes for some discussion of the religious practices of the Kammu and surrounding peoples in the annotations to the stories. Another story, "The Abandoned Child," pp. 97–102, seems to clearly indicate the presence of a strong shamanistic tradition among the Kammu, but this goes unmentioned by the editors. Speaking strictly from a layman's perspective, it seems that the editors have relied too heavily on the Kammu's minority

position in the countries they inhabit to explain elements in their tales. While I would not doubt that this social reality is important, I nonetheless suspect that there are religious practices which underlie many of these tales, and would like to have had more information about them in this volume.

A trivial but annoying problem should be mentioned. The proofreading of this book has left much to be desired. There are numerous spelling, grammatical and typographical errors throughout the text (excluding grammatical errors in the tales, which were left as they were told), in addition to some confusion of order in the footnotes to the annotations to the tales. Hopefully, these problems will be corrected in any subsequent edition.

The English translations of the tales are pleasing to read, and the illustrations are interesting. This book is a mine of information and is a significant volume on many levels; it is to be recommended highly.

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*Kinaadman* (Wisdom), A Journal of the Southern Philippines, Volume II, 1980. Paper, 380 pp. US \$9.50. (Distributed in the Philippines by Bookmark Inc., P. O. Box 1171, Manila; in the US by Cellar Book Shop, 18090 Wyoming, Detroit, MI 48221)

This journal<sup>1</sup> is a joint publication of the Ateneo de Davao, Ateneo de Zamboanga, and Xavier University. It is edited by Miguel A. Bernad, S. J. who launched Philippine studies many years ago. The second volume of *Kinaadman* offers again samples of recent work of Philippine scholars, e.g., contributions of Ambassador Romualdez, of A. Pido on "Filipinos in a Mid-Western City, USA," Aida Ford on "The People of the Boondocks," and Francisco R. Demetrio and J. Patrick Gray, "A Note on Diversity in Filipino Religious Values," as well as fifty-one pages of book reviews of current Filipiniana.

A major contribution to Asian Folklore is made by publishing a Suban-on folk epic, "The Guman of Dumaliniao" in its entirety, with transcription and translation on facing pages. The 4,062 lines of the epic have been collected, transcribed and translated by Esterlinda Mendoza Malagar in 1970-71.

The Suban-on, once a numerous tribe, are now a cultural minority, living in the highlands of northwestern Mindanao. The name "Suban-on" (also written Subanon, Subanun, Subano or Subanu) means "dwellers of the river" and has been derived from the Cebuano word for river, Suba.

The *Guman* is the best known of all Suban-on tales. Dr. E. Arsenio Manuel, the father of Philippine folklore, counts the *Guman* among the nineteen ethnopeics in the Philippines. Charles Franke, who studied social organization and shifting cultivation of the Suban-on in Western Mindanao, also mentions the *Guman* as one of the epics of Mindanao. It is said that Franke taperecorded the *Guman* as it is sung among the Suban-on of the Sindangan area, however, so far no transcription or English translation has been published. Because many other versions have been reported, the version published in Volume II of *Kinaadman* has been called, "The Guman of Duma-

1. See AFS XXXIX-1, p. 132 for a review of *Kinaadman*, volume I.