

as in "Tag," in which many variations have the Tagger called *pen*, or "alive," and the Tagged called *taj*, or "dead." The meaning here is that the tagged dies as a consequence of his earlier bad performance (not running fast enough), only to be reborn as a new Tagger, which seems to demonstrate the Buddhist idea of reincarnation. Buddhism, it will be remembered, is the national religion of Thailand.

Hence the author concludes that the world of play and games becomes the hamlet in microcosm, although this microcosm does not cover every single aspect of Ban Klang culture and is not a steady microcosm. It is, rather, something which changes fluidly, according to the cultural changes of the hamlet itself.

Through her method of pointing out the relationships between each kind of play and games and the overall culture, and through her discovery of cultural reflections in play and games, the author has satisfactorily fulfilled her aims. Work such as this will not be accomplished successfully without a thorough understanding of the society and the ability to accurately observe the children. For this reason, more than half of this book consists of the author's accurate observations of the society and a thorough and excellent description of the play and games of the hamlet. This book should be read by anyone interested in Asian games, as well as those interested in child development.

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KIS-JOVAK, JOWA IMRE. *Autochthone Architektur auf Siberut* (Autochthonous architecture of Siberut). 1980, Zürich: Organisationsstelle für Architekturausstellungen ETH-Hönggerberg. 32 pp., 71 illustrations. Paper, sFr. ISBN 3-85676-014-3 (In German).

This thin volume is part of a series of catalogues for an exhibition, "Thrones of the gods and houses of men", that represents an attempt to approach the topic of "building" not so much as a problem of art history but rather as one of ethnology. Kis-Jovak describes the main buildings used by the Sakuddei tribe on the Island of Siberut, to the west of Sumatra/Indonesia. His is a matter-of-fact description, with no attempt at further interpretation. The photos and drawings provide detailed insights into the structure of these buildings.

In addition to the description of the tribe's main types of buildings we are given a short introduction into the myths and the history of the tribe and its social organization, and finally the outlook of a rather disturbing future. These texts are adaptations from publications by Reimar Schefold. Except for the description of the *uma*, the group that dwells in the house that is called by the same name, *uma*, these texts yield little further explanation about the buildings, as, for example, about their social background. Unfortunately for the otherwise nicely produced book, one comes away with the impression of haste and a degree of carelessness, due to disturbing mistakes in grammar as well as printing.

The book will be of some value as documentation of an aspect of Sakuddei material culture but for further information one should refer to Schefold's original writings, listed incidentally as the only references.

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