

person is responsible for covering a particular journal. In this way it is possible for interested persons to make sure their favorite periodicals are abstracted, since they can volunteer to do the abstracts themselves. (By writing to the editors you can obtain guidelines and a list of journals which *APC* has on hand and need to be abstracted. At this early stage of *APC*'s development, I suppose it would also be possible to offer to abstract something not on their list.)

Other features of the intended 256 page issues are: a list of periodicals with their publishers, a periodical index, and a subject index. The alphabetical arrangement of the abstracts eliminates the need for an author index. The title index was dropped after the first issue to allow more room for the abstracts themselves.

The main disadvantage of this quarterly, as far as individuals are concerned, is its cost. Even some libraries will balk. Individuals would probably prefer to have four or five subscriptions to journals in their fields. Libraries, however, especially where there are interests in folklore, American culture, and current trends, should have it. Ideally one should have access to all the journals related to one's field. In the absence of perfection, at least this kind of abstracting gives researchers something more than a title to indicate whether they should look further and try somehow to obtain the original article. A person living in Washington, D.C., New York City, or Chicago maybe doesn't feel much of a need, but for people teaching in places like Epworth, Iowa; Greeley, Colo.; or Nagoya, Japan, the *Abstracts of Popular Culture* can be a real help.

David R. Mayer

E. Arsenio Manuel: *Tuwaang Attends a Wedding. The Second Song of the Manuvu Ethnoepic Tuwaang*. Ateneo de Manila University Press, Manila 1975. 109 pages, with 6 photos and 2 maps.

E. Arsenio Manuel is chairman of the University of the Philippines Department of Anthropology and president of the Philippine Folklore Society. Since 1949 he is engaged in much folkloristic fieldwork, especially among the Bagobo, Matigsalug, and Manuvu of the provinces of Davao and Cotabato in Mindanao in the Southern Philippines. Our journal is indebted to him for his contributions "Tayabas Tagalog Awit Fragments from Quezon Province" (Vol. 17, 1958), "Bagobo Riddles" (Vol. 21, 1962), and "A Survey of Philippine Folk Epics" (Vol. 22, 1963).

In the book under review here Manuel presents the text of an epic of the Manuvu. He stayed for fieldwork several times for longer periods in the area. The tribes living in Mindanao are the least known in the Philippines and are mostly illiterate. They have however nevertheless, a surprisingly rich and well developed folk literature. This is embedded in their material and spiritual culture. Manuel devotes almost half of his book to the preliminaries on this culture which are indispensable for an understanding of the ballads of the Manuvu. In 1957 he was able to publish "The Maiden of the Buhong Sky, a Fragment of the Tuwaang Epic Cycle" (Philippine Social Sciences & Humanities Review 22.) In 1958 this was followed by "The Maiden of the Buhong Sky, a Complete Song from the *Manuvu* Bagobo Folk Epic Tuwaang" (Manila, University of the Philippines Press). Later he found that it is more accurate to attribute the Tuwaang epic to the heritage of the Manuvu. The interrelationship of the epics of the tribes of Central Mindanao has still to be ascertained by further investigations.

Tuwaang is the hero of a cluster of epics. "Tuwaang attends a wedding" is

the second song which so far has appeared in print. In connection with his epic studies the author furnishes us with first-hand information on musical instruments and on epic singing among the Manuvu, observations which are in themselves a valuable contribution to our knowledge of Philippine culture. Manuel convincingly traces the origin of the Tawaang epic to the Kuaman River area. He could also identify the great ballad singer Inuk, who died in 1939. Some pupils of him still sing the ballads which he had immortalized. Inuk was himself a link within four generations of an epic singing transmission. It was from the circle of Inuk's pupils that Manuel succeeded in securing the text of the second Tuwaang epic. He admits however that for details further linguistic studies are needed.

The Manuvu text of the epic is given with a parallel English translation to which many footnotes are added. Whereas in "The Maiden of the Buhong Sky" a lady in distress is saved, the hero in "Tuwaang" Attends a Wedding" rescues a bridegroom in distress.

At the end of the book we find an extensive glossary of Manuvu terms used in the text and a bibliography. In the latter Prof. Manuel mentions among his many publications "Manuvu Mythology and Religion", which exists only as typescript. This concerns exactly what we needed most for a full understanding of the ballad. Let us hope that what the typescript contains will be some time made accessible in print to all interested.

M.E.

Felixberto C. Sta. Maria: *The Philippines in Song and Prose Ballad*.
Manila 1976. 142 pages.

The foreword to this book was written by Prof. E. Arsenio Manuel. He calls the book a step forward in the direction of building up a complete compendium of a Literature of Filipino Folksongs and Music. In his own preface the author points out that nowadays a tendency towards urbanized ways of life has set in also in the Philippines, so that only in rural areas the cultural context still exists in which folksongs originated. Scholars and educators who hold themselves responsible for fostering a sound national consciousness and identity endeavor to save all manifestations of folk life from falling into oblivion. A praiseworthy endeavor indeed!

The contents of the book are presented in two parts. Part One gives the geographic, ethnic, linguistic, and cultural background of Philippine singing, dancing and music making. Part Two contains 49 ballads and songs of all categories, the majority of them being in Tagalog.

Chapter One is a little essay on the peopling of the Philippine Islands, their cultural and political history. It is stated that the Filipinos had already their own songs, dances and musical instruments when they came in contact with the Spaniards, and that the songs can be classified as religious, warlike, funeral and festive. Singing and dancing often went together. A section is devoted to the impact that the colonisation by the Spaniards and later by the Americans made on the Filipinos.

Chapter Two deals with Filipino ethnomusicology. This nation is gifted with the talent for singing and music and likes to express its ideals, moods and emotions in melodies and rhythm. In Chapter Three the songs are classified more in detail, namely: in 1) ballads, 2) work songs, 3) love and courtship

songs, 4) moralizing songs, 5) festive songs, 6) nonsense songs, 8) war and patriotic songs. Chapter Four informs us about the structure of the songs and other features of them.

Part Two: "The Songs and the Ballads" presents forty-nine typical examples from the various categories, with the native text and a smooth English translation. Charming to read! Finally, five songs are given with musical notation. A map shows us the language groups of the Philippines. Every reader anxious to understand the people of the Philippines will be rewarded by a sympathetic reading of this well written book.

M.E.

Viggo Brun. *Sug, the Trickster who Fooled the Monk*. A Northern Thai Tale with Vocabulary. Scandinavian Institute of Asian Studies Monograph Series, No. 27. Studentlitteratur, Lund (ISBN 91-44-12961-0), Curzon Press, London (ISBN 0-7007-0095-1), 1976, 180 pages. £3.50.

The contents of this small volume are almost equally divided between the original tale with its English translation, and an extensive vocabulary, which "includes all the words in the tales" (102). The text itself is layed out in such a way that one finds the original and the translation on opposite pages, so that the student who is versed in Thai, will find it convenient to check the original at any time he wishes to do so. Also, anybody who has not mastered Thai, will find this tale to be not only pleasant but also illuminating reading.

Certainly, it is no easy task to translate the atmosphere and the circumstances of the situation where the stories were told into the cold printed text. The author makes an attempt by adding the remark "laughter", whenever the listeners reacted to the story by laughing. Sometimes it is not easy to see exactly why people laughed, but in the majority of cases this simple remark enlivens the text considerably. One will find almost no notes except in cases where the two Thai assistants disagreed on the sound of a particular word in the Thai original, or where the foreign reader might not understand an expression without the help of some further explanation.

In the introduction a very short sketch of the setting, in which the tales have been told, is given. Certainly, the aim of the author was to edit the original and add a translation, but at times one really looks for more information of a cultural nature in order to grasp better the implications of the story. For example, there are ceremonies mentioned, which for the Thai listener almost certainly have a very distinct appeal in close relation with the story. But this is only weakly transmitted to the reader with a one-sentence short explanation or with a literal translation which is almost as enigmatic as the Thai term itself, e.g., 'tie-the-wrists' ceremony for *mád myy*.

The introduction does not, however, provide much of a literary analysis. Neither does the division of the tale into three main parts or chapters, since they were already explicitly given by the narrator himself. However, we find it important that the author explain the circumstances of his recording of the tales. In fact, he states, that he never came across "a situation where people would gather with the purpose of telling of or listening to stories" (9); rather he had to create certain opportunities himself. The result, nevertheless, gives a rather na-