

It can be said in conclusion that in Schroeder's book the subjects of the encounter of two worldviews and the origin of power have been established as themes in the study of religion.

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HABOUCHA, REGINETTA. *Types and Motifs of the Judeo-Spanish Folktales*. Garland Folklore Library, volume 6. New York: Garland Publishing, Inc., 1992. xxvii+965 pages. Bibliography, indices of compilers, types, and motifs. Cloth US\$135.00; ISBN 0-8240-9727-0.

*Types and Motifs of the Judeo-Spanish Folktales*, the book version of Haboucha's 1973 dissertation for John Hopkins University, is the first comprehensive description of the Judeo-Spanish oral folktale. Altogether it indexes 619 Judeo-Spanish texts located by the author (xxii); Haboucha writes in her introduction (xxi) that she did some collecting in Israel, but unfortunately these texts are not included in the corpus. These are indeed genuine oral texts, but as the book contains no text critique of the sources we do not know the degree of authenticity of the corpus indexed. It is a pity that the author did not avail herself of the large Israel Folklore Archives collection of Sephardic tales (approximately 1,600 texts), at least as a comparative background—619 texts is a rather meager corpus, and is surely not enough to adequately describe the tradition and its repertoire. Again, the question should be asked: What is the minimal size of a meaningful corpus for analysis?

The book is of awe-inspiring size: at 965 pages and 1.29 kilograms it takes up 5.6 cm of shelf space. Let me repeat that only 619 texts are indexed in this number of pages. For comparison, AARNE's index of Finnish tales (1911) listed 21,000 texts in only 163 pages; the Irish index listed 43,000 texts in 347 pages (O'SÚILLEABHAIN and CHRISTIANSEN 1963); and the Latvian index of ARĀJS (1977) listed 67,000 tales in 242 pages. So what went wrong? Is everything printed in these 965 pages really necessary, and does it add useful information?

The work contains five parts: 1) a detailed tale type and motif index, with summaries of tales (3-723); 2) a bibliography (725-46); 3) the indexed texts listed according to the order of their publication, with the indexing values (747-65); 4) a repetition of the type index in short form (767-92); 5) a repetition of the motifs (here arranged according to their order in Thompson's motif index), which have already been listed in the detailed motif index (there arranged according to their order of appearance in the texts) (793-965).

Of these five parts, part 3 is a very welcome innovation; one hopes it will be adopted for every index. Parts 2, 4, and 5 contain the essential information that a tale-type and motif index must have. Part 1 (720 pages!) reproduces the author's working process (such as the summarizing of tales), which is usually not included even

in the dissertation, much less the published version. One wishes that part 2, the bibliography, had been more carefully made. It contains both nonexistent publications (e.g., "Jason, Heda, 'IFA Tales in Print'" [742]) and faultily quoted entries (e.g., "Noy, Dov, ed. *Midor le-dor* [Tel Aviv 1967]" [738] and "Baharav, Zalman, *Mi-Dor le-Dor* [Tel Aviv, 1968]" [734] should be "Baharav, Zalman, col., *Midor ledor*, annotated by Dov Noy [Tel Aviv, 1968]"). The transcription of the Hebrew and Cyrillic alphabets into the Roman alphabet is in dire need of professional examination. It seems that scholarly standards on the two sides of the Atlantic differ somewhat.

There are many small problems that make the index somewhat odd and awkward to use—it is unfortunate that the author, herself a scholar of Spanish literature, had no better guidance in matters folkloric. For example, indices are quoted by page number and not by type number; they are also quoted by code word and not by the publication year (the publication year enables the user to immediately judge the relations between various indices). Types designed in the various indices for IFA materials are not distinguished, and so it is difficult for the user to find the type (the author uses three such indices; five had been made as of 1988). A gentle warning: the author quotes type descriptions from other indices, but not always exactly and in full, so that everything should be checked against the original publication. No descriptions are given of types for which the author devised new numbers; thus they cannot be used for further typing (as is well known, a summary of a tale is not a type description). Among the "sources" ("sources" for or of what?—they are really parallel versions) we find the IFA plus a list of countries. It is not clear where the author gets these data from—the reviewer was not able to find their source, and as no IFA manuscript numbers are given the data cannot be verified. Nor does the reader know how many texts are involved. Additions of numbers are oddly marked. For example, "\*\*\*1540 B\*" means that number 1540 does not exist in the basic AARNE and THOMPSON list (1961) (this, incidentally, is incorrect). The names of the authors of other indices used here are not put into parentheses, which results in small oddities (for example, "\*1718 Boggs Revenge of the Tailor's Apprentice"; is this a misprint for "Bogg's Revenge . . ." or for "\*1718 (Boggs) Revenge . . ."?).

Motif indexing is a very laborious process and the scholarly community is grateful to anybody who undertakes it. Yet some economy may be useful: the listing of chapter headings (especially when hundreds of them are involved) does not add information but simply inflates the list. The reviewer found it curious that not a single text was found that is a conglomerate of several AaTh types, nor was a single text left without a type value. A little reading revealed that both conglomerates and typeless texts are hidden under the author's new type numbers, thus obscuring the picture.

In conclusion, this work demonstrates once more that the investigation of oral and folk literature requires special training. This is not to deter philologists from doing indices, but to encourage them to seek professional advice when they do so.

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