

SCHERF, WALTER. *Das Märchenlexikon*. 2 volumes. München: Verlag C. H. Beck, 1995. 1,621 pages. Appendices, list of abbreviations, list of collections, index of types, persons, and motifs. Cloth DM 148.—; ISBN 3-406-39911-8. (In German)

Walter Scherf makes it clear from the beginning that this is a lexicon of *eigentliche Märchen* (folktales proper) (xvii). This designation means first of all “tales of magic,” but Scherf also includes animal tales, jokes, and all other categories of ordinary folktales used in the Aarne-Thompson classification as far as they use the same central motifs and exhibit the same narrative structure. Folktales proper (and especially tales of magic) are—if we follow Scherf’s interpretation (xix)—arranged in two parts. The first shows the hero or heroine of the tale as an adolescent freeing himself/herself from parental bonds and trying to find his or her own way. The first engagement with a self-chosen partner, however, invariably ends because of the protagonist’s immaturity. The second part of the tale involves some extraordinary adventures by which the hero or heroine has to prove that he or she is now mature and will become a reliable lifetime partner. As in a dream, Scherf points out, these tales combine the real and the magically unreal; from an external reality they lead across a frontier—forest, waters—to a fantastically mirrored inner reality and back again, during which process the hero/heroine slowly reaches maturity.

The lexicon treats nearly 500 tales, which can be attributed to about 150 types in the Aarne-Thompson classification. They are alphabetically arranged according to their German titles, though a copious index of the AT types lists not only those tales having entries of their own but also those mentioned only in connection with related tales. Moreover, the appendix contains a list of abbreviations and short titles, an exhaustive bibliography of compilations, a list of persons, and a list of motifs.

Needless to say, by far the greater part of the tales consists of European folktales known from books and translations beyond national frontiers; wherever possible Scherf tries to add one version known from oral transmission. There are, of course, all the popular folktales that German children, at least, know from childhood: “Aschenputtel” [Cinderella], “Dornröschen” [Sleeping Beauty], “Schneewittchen” [Snow White], “Rotkäppchen” [Little Red Riding Hood], “Froschkönig” [The Frog King], “Daumesdick” [Tom Thumb], “Frau Holle” [The Spinning Woman by the Spring], “König Drosselbart” [King Thrushbeard], and so forth—an inexhaustible hoard, it seems, of the most wonderful tales from all over Europe. But there is also no lack of non-European tales; we meet with stories from the *Pañcatantra*, the *Tuti-Nameh*, and *Siddi-Kür*, and many of the well-known stories from *A Thousand and One Nights*, from ‘Alâ’ ed-Dîn and his magical lamp, Ali Baba and the forty thieves, to the famous story of Princess Turandot. Even some folktales from China and Japan enhance the possibilities for comparison with the folktales of other languages and cultures.

Each entry consists of four sections. Section 1 gives—as far as possible—the original title of the tale, provides the names of the collector, editor, and informant, and deals with the history of its publication, reception, and illustration. Section 2 presents the content of the tale in the form of a short narrative. Section 3 points to tales of the same type in the lexicon and to other cross-connections; it also explains the dramaturgy inherent in the tale in order to enable the hearer or reader—who is supposed to identify himself with the leading figure of the tale—to better understand the emerging conflict-situations. This twofold approach, in conjunction with a comparative structural analysis, caused Scherf to propose new designations for the tale types that somewhat differ from those of Aarne-Thompson. Section 4 lists literature pertaining to the type of the tale.

The information provided in the first section may be short, depending on the tale. Thus a few lines suffice for the tale "Krautesel" (755), a story influenced by AT 567, "The Magic Bird-heart" (Scherf calls this type "Der zauberische Goldvogel"). It was told to Jacob Grimm in Vienna in 1814 and subsequently published in the second edition of the *Kinder- und Hausmärchen* as no. 122. Interestingly enough the tale has no entry of its own in the *Enzyklopädie des Märchens*. In other cases section 1 may be rather long, pointing to a long and involved history of publication and reception, as for "Aschenputtel" (41–42), the widely known tale of "Cinderella" (AT 510A), who is abused by her stepmother and the stepsisters, gets magic help, and in the end marries the prince. Here it is not only the history of the tale published by the Grimms that is interesting (they mixed several different versions for the first edition of the *Kinder- und Hausmärchen*, deleted what they had taken from Perrault's "Cendrillon," and added motifs taken from several different Hessian versions for the second edition), but also the history of its illustration by renowned painters (Gustav Doré, Moritz von Schwind) and its use in the opera (*Cendrillon* by Nicolas Isouard, Paris, 1810; *La Cenerentola* by Gioacchino Rossini, Rome, 1817; *Soluška* [a ballet] by Sergey Prokofev, Moscow, 1946) and the movies (*Cinderella*, by Walt Disney, 1950); what here can only be mentioned in passing is, in the book, painstakingly investigated and described in minute detail.

In section 3 the reader is made familiar with the newest research findings. Essential elements of the tale contained in early literary productions, or in folk traditions other than the folktale, are given in detail, as well as ample references depicting the manifold cross-connections with other tales, and cross-references leading to related tales with entries of their own (in the case of "Aschenputtel" [43–45] the reader is led to "Cendrillon" as well as "Einäuglein," "Zweiäuglein," "Dreiäuglein," "Erdkühlein," "Die Aschenkatze," "Finette Cendrillon," "Die drei Federn," and "Die böse Stiefmutter"). If section 1 for the tale "Krautesel," mentioned above, is short, section 3 (756–58) gives more interesting and exhaustive information about relations and connections of this tale with many different versions of "The Three Magic Objects" and the "Wonderful Fruits" [Fortunatus] (AT 566), beginning with a story in the *Gesta Romanorum*, its transformation into a society-critical *Volksbuch* (*Fortunati Glücksäckel und Wunschhütlein*) at the beginning of the sixteenth century, its "orientalization" two hundred years later in France, and its recasting into a satire ("Rolands Knappen") by J. K. A. Musäus between 1782 and 1787 (this satire has its own entry in the lexicon).

These are only two representative examples. The many tales found for the first time in collections like the *Siddi-Kür* or *A Thousand and One Nights* present the opportunity to learn not only about the early translations and publications of the tales themselves but also much about the collections as such. The same holds true for tales from such collections as *Piacevoli notti* by Gianfrancesco Straparola (1550) or the *Pentamerone* by Giambattista Basile (1634 and 1646), to name only two.

The long list of secondary literature in alphabetical order in section 4 leaves no desire unfulfilled—whoever wishes to work on the tale concerned is well served. Thus sections 1, 3, and 4 provide ample material for those who want general as well as specialized (and, most important, reliable) information.

Section 2, however, will delight anyone who is looking for the tales as such. Though given in an abridged form, the tales are so well told that while on the one hand they induce the reader to look for the original, they also provide the experienced narrator with enough material to amplify and retell them in their own words. It is a pleasure to skip through the book, reading here and stopping there, and while doing so it is all too easy to forget the passing of time....

I must return to section 3. Here, in addition to the cross-references and other things mentioned above, Scherf displays his special approach to the folktale, the explication of the

dramaturgy of the tale. Scherf is an excellent psychologist. His way of getting the reader (or hearer) to follow the tale while identifying himself/herself with the hero or heroine, leading him/her through the experiences suggested by the tale, seems especially appealing to young people, as I had occasion to witness during an afternoon seminar at a congress of the Europäische Märchengesellschaft. It was astonishing to see how eagerly the young men and women there took up Scherf's suggestions for finding their own psychological explanations and solutions for the situations in the given tale. I am too inexperienced in this, and my own interest in the folktale lies in quite another direction, so that I am not able to give this approach the full evaluation it deserves. Still, as an outsider in this special field, I may perhaps be allowed some questions.

In a tale like "Die vier kunstreichen Brüder" (AT 653, The Four Skillful Brothers; 1273–76), which seems so important to Scherf that he includes several different versions, Scherf concludes that there is only stagnation, that no one is brought to maturity, and that this is the reason why all four brothers have to abandon their dream of marrying the princess. Indeed, each of them attains such mastery of his profession that it is impossible to decide which is to be preferred. Hence it is not a tale of magic in Scherf's sense, despite the abundance of magical elements. He attempts to resolve the problem by proposing that an original tale—in which three brothers leave home in order to save a princess and the youngest succeeds because of his extraordinary gifts—has been transformed to serve other purposes. This may be so. But why should the process of maturation be restricted to courtship and marriage, or simply to sexual experience as in the Norwegian tale "Es hat keine Not mit dem, in welchen alle Weiber verliebt sind" (AT 580, Beloved of Women; 280–83)? Is it not also a process of maturing to attain mastership and to realize that all professions are of equal value provided they are truly mastered?

It comes as no surprise that Scherf does not regard the stories belonging more or less to AT 333, "The Glutton" [Red Riding Hood], to be full-fledged tales of magic (998). In the original version of "Red Riding Hood" (997) the girl dies, and there are versions like the Chinese tale "Der Panther" (928–30) where there is no rescue of the persons already devoured. Here, in my opinion, Scherf's explanation points, at least partially, in the wrong direction. The mythical scene behind this narrative speaks of the inevitability and inexorableness of death. This is an experience that the folktale, in accordance with its special character of having all end happily, tries to soften—the death-demon is destroyed. A look at Japanese mythology shows the true relations: the right mother at the beginning of the tale and the wrong mother, the demon in disguise, are one and the same, since Izanami, the First Mother, dies the first death and thus turns into the Great Deity of the Land of Darkness, the world of the dead. Likewise, the tiger in the Chinese folktale (for which the panther is a substitute) is originally an ambivalent divine being, the giver and the destroyer of life. To be sure, the mythic truth of the tale is, overtly, long since forgotten, but covertly the old pattern may still be lingering somehow and somewhere. The existential anxiety that necessarily looms when finally the demon is recognized has to be soothed. Does not the folktale provide a mental strategy for conquering the original anxiety, a means of escaping the danger—if only by ignoring or covering up the mythical truth? (Incidentally, the fact that in the Chinese tale "Der Panther" the mother wants to visit her mother has little to do with a special mother-child relation—within Chinese society the mother is the person any married woman would first call on.)

The printing and binding of the two volumes are excellent. There is only one very small matter that, in my opinion, could be improved: the abbreviations. These are not only complicated, but for nearly all of them one is further referred to the list of compilations. To put them all, as far as possible, under the name of the author and year of publication would have been more practical for the reader.

Someone might ask why, given the availability of the *Enzyklopädie des Märchens*, this two-volume lexicon was necessary. One reason is that it will still be many years before the *Enzyklopädie* will be completed, even though the first volume was published twenty years ago. Furthermore, Scherf's lexicon has many merits of its own. It is an accomplished work from the hands of an individual whose erudition, attention, and precision one can only admire. There are no dry or tedious parts and no superfluous words; all is to the point, and all is written in a pleasant, literary style. And, to my surprise, the information is as extensive as in the *Enzyklopädie*. I am sure that this new *Märchenlexikon* will become a standard reference tool for all involved in folktale research, and that, moreover, it will serve as an excellent handbook for everyone who likes to read and enjoy folktales.

Nelly NAUMANN
Sulzburg, Germany

WHITING, BARTLETT JERE. *When Evensong and Morrowsong Accord: Three Essays on the Proverb*. Edited by Joseph Harris. Cambridge: Harvard University Press, 1994. Frontispiece. vii + 130 pages. Cloth US\$14.95; ISBN 0-674-95109-3.

When Evensong and Morrowsong Accord is a disappointing book. The topics are important, the author is knowledgeable, the style is gracefully incisive. Disappointments set in soon, however. The book lists editors, but the text seems to have been photocopied from the original articles, page numbers changed for the book, and printed. In the first essay, "The Origin of the Proverb" (1931), there is an in-text reference to a topic mentioned previously on "p56–58 above," but we are at page 39 at the time. If the editors had added an introductory essay, changed some of the vocabulary (or at least explained the usages in a note), and eliminated certain paragraphs, they would have preserved the values of this essay. As it stands now, it is embarrassing.

For example, though Whiting states that it is not accurate to speak of certain peoples nowadays as primitive (24), throughout the essay he refers to groups of people as "the lowest type of humanity" (31), "savage peoples" or "savages" (34, 43, 45, and three times on 49), and "primitive peoples" or "primitives" (36, 45, 46, three times on 47, and 49). Phrases on pages 26 and 42 are likewise out of place. Several paragraphs (43–46) showing the pious excesses of the missionary collectors of proverbs would have been worth eliminating. These paragraphs are in contrast to the eleven lines devoted to the collectors of the bawdy (42), but add nothing to the argument. One paragraph would have sufficed. Also, since Whiting makes reference to areas just in the process of exploration at the time and wonders about what will be the state of their proverbs in a hundred years, some comment about studies in the past half century would have been appropriate.

Concerning the second essay, "The Nature of the Proverb," I have to say that, while the definition of a proverb is important and Whiting has a crisp way of making clean distinctions as he moves from classical literature to the present, one wonders if his final formulation is actually so significant. Again, editorial evaluation would have been appreciated, though in this case those interested in proverb study can make their own conclusions based on Whiting's argumentation. The main problem with reprinting this essay is that it is filled with Latin and Greek quotations. Did the editors expect most readers to follow the argument through these languages?

Failure to mention the scholarly work of the past sixty years in the first essay becomes