

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.

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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

more of a problem in the third essay, "The Study of Proverbs" (1939). In this essay, Whiting and his committee point to areas needing further study. It is a stimulating work for 1939, but decades later, of what use is it without some editorial commentary showing the areas that have been studied and those that remain open to investigation? Are readers to infer that no progress has been made in the field since 1939? Are these essays to be read merely as reflections of the state of research in those days?

The annotated bibliography is fine. From it we can appreciate Bartlett Jere Whiting's significant work in the area of the proverb. Indeed, some of those essays, or a theme selected from the three proverb dictionaries, may have stood alone better than the three essays reprinted in this volume.

In summary, the essays themselves are insightful but show their age. Had they been furnished with introductory essays and notes, this would have been a valuable book. As it stands now, it is a mere memorial gesture to a fine scholar who deserves better representation.

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#### JAPAN

ADISS, STEPHAN. *Haiga: Takebe Sōchō and the Haiku-Painting Tradition*.

Honolulu: University of Hawaii Press, 1995. 136 pages. Select bibliography. Paper US\$19.95; ISBN 0-8248-1750-8. Cloth US\$30.00; ISBN 0-8248-1749-4.

This book is the beautifully done catalogue of an exhibition of haiga originally held at the Marsh Art Gallery of the University of Richmond, 3 March through 16 April 1995, and consequently shown at several other universities and art museums in the United States. In its pages one finds, besides reproductions of the works shown, a general introduction to the special Japanese art form called haiga and an essay on the artist around whose works the exhibition was organized, Takebe Sōchō (1761–1814). Besides works by Takebe (nos. 18–33), it contains haiga by other poet-painters, among which we may single out one each by the great haiku masters Bashō (no. 1), Buson (no. 11), and Issa (no. 34).

At this point I imagine that the reader is asking himself two questions: "What is a haiga?" and "Who is Takebe Sōchō?"

As to the first question, let me briefly introduce what I (an amateur in both senses of the word: not well versed in, but fond of, haiga) learned from the Introduction. A haiga, although it has variations, is basically a brush-written haiku to which a generally modest or "sketchily" painted image is added. Thus the origin of the word: the *hai* comes from *haiku*, and *ga* is the Japanese word for painting. The writer of the introduction, Stephen Addiss, defines the haiga as "a unique artform in which poetry, calligraphy, and painting add to each other's creative expression" (9); he further writes, "In a fine haiga, the poem does not just explain the painting, nor does the painting merely illustrate the poem. Instead, they add layers of meaning to each other" (9).

Haiga is, thus, an integration of different artforms and, as such, might be compared to the medieval madrigals or the German *Lied*, which integrate poetry and music. Like all integrated art forms, haiga lie between two poles, depending on the basic leanings of the artists: those produced by persons who are basically poets, and those produced by people with a formal training in painting. The clearest examples in the catalogue of this second genre may be