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

ADDISS, 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

the works by Ki Baitei (nos. 14 and 15) and Suzuki Nanrei (nos. 39 and 40).

Unlike the madrigals and *Lied*, however, the haiga does not have to do with poetry as recited or sung (heard), but with poetry as written (seen). On this point, it may be in line with the poetry of China, where, in the words of Max Weber, "all phantasy and ardor fled from...the spoken word and into the quiet beauty of the written symbols" (WEBER 1951, 124). Indeed, the medium binding poetry and painting together is calligraphy or, again, the writing brush. Therefore Addiss, in his brief essay on the history of haiga, can write, "Since they are both created with the same brush and ink, adding an image to a haiku was such a natural activity that there is no direct evidence of its first occurrence" (14).

If that is true, however, why does one not speak of this particular integration of poetry and painting in China? Indeed, two specifically Japanese cultural phenomena have to be considered if we want to see the naturalness of this combination. One is the special nature of the Japanese form of poetry called haiku. Again in Addiss's words: "Haiku is an abbreviated form of poetry that evokes more than it directly states" (9); it does not express one idea but associates immediately felt impressions. It is thus essentially open-ended and naturally calls for further association in either verse (as happens in renga) or image (as happens in haiga).

The second explanatory element is the nature of the Japanese script called *hiragana*. Much more than the Chinese ideograms (which are little drawings themselves), this fluent and "spidery" script naturally goes over into drawing or painting. In view of the fact that *hiragana* was originally the script of the court ladies who were not allowed to study the Chinese characters, it may be ironic that, among the fifty-two haiga taken up in this catalogue, only one—but a truly splendid one—is from a lady's brush (no. 7).

Who, then, is Takebe Sōchō? We may be excused for not having heard his name before, since he appears to be an "illustrious unknown," to judge by the fact that I could not find his name in any of the big Japanese historical and biographical dictionaries I consulted. Could this be one more case of a Japanese artist getting recognition in Japan only after being discovered by the West? Or is it simply an illustration of the unpretentious nature of the haiga art form? The catalogue essentially tells us two things about this Takebe. "Haiku was not his sole way of life, but one of many forms of artistic expression by which he savored existence in the here and now" (20), and, "Takebe Sōchō represents both groups, the poets who painted and the professional painters who created haiga" (16). Of his skill in pure painting the book offers an impressive example in his "Portrait of Basho," reproduced on page 19.

Asking myself why I like this particular Japanese artform so much, I came up with the following reasons. One, it is open-ended, inviting the viewer to add his own images and associations (somewhat as, in the masterpieces of painting, I tend to be more impressed by the preparatory sketches than by the finished product). Two, because it is unpretentious and does not take itself too seriously, and is thus often playful and humorous. Three, because it does not require a lot of formal training and can therefore be practiced by anyone who learned to handle a writing brush.

In recommending this book warmly to all art lovers, I can only hope that they will find in it the same amount of pleasure as it afforded me.

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