

certainly represent an unusual chapter in the history of the discipline as well as a unique research source.

The final section of the book gives the reader some ideas on the inception of the idea for a scholarly document center (by Brückner and Beitzl), a brief look at the plans of the center to publish an historical lexicon of folklorists as well as a contemporary bio-bibliographical listing of those active in the field (by Martischnig), and finally a presentation of a similar undertaking by German scholars of English and American studies (by Thomas Finkenstaedt).

The book is certainly valuable for the detail which it offers on individuals, institutions, publishers, etc. Perhaps it is too much to expect from the proceedings of a symposium, but the promise by Brückner in his opening remarks that the German folklore and folklorists would be treated as part of the "great intellectual developments, scholarly educational programs, cultural changes and political developments," is true in only a very few cases in this volume. Even more disturbing is the failure on the part of good scholars to address the problems of the last fifty years, particularly the fascistic intrusion in the discipline and the post-war refusal to deal with it, both of which are unfortunately very much a part of the history of the discipline. What the book offers, however, is a useful collection of papers which treat the early history of the discipline of folklore in the German-speaking world, and a few unique insights into the research potential of archives of publishers, societies, and university departments. Like so many other German undertakings, this one too promises to result in a research locale and a multi-volume lexicon of individuals and institutes, but there is little real discussion here of intellectual and social history.

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CARNES, PACK, editor. *Fable Scholarship. An Annotated Bibliography*. Garland Folklore Bibliographies. Alan Dundes, general editor. Xvi+382 pages. Name and subject index, index of fables, tale type index. Hardcover US\$65.00, ISBN 0-8240-9229-5.

The volume under review is intended for the folklorist, but it should be welcomed by scholars in other disciplines, as well. Readers of this journal should be warned that the reviewer is not a trained folklorist: my qualifications derive from having at one time been obliged to prepare myself to teach a freshman comparative literature course on "fairy tales and fables." Locating critical and historical writing about fairy tales presented few problems, so long as one did not ask that it make sense; but finding information about fables was a slow and frustrating business, for lack of precisely that sort of bibliographic guidance which Carnes's work offers. I am, therefore, very much aware of the difficulties encountered by the novice in this field. The work is not as convenient to use as it might be; its value and utility are nevertheless undeniable, and they far outweigh its shortcomings.

The book consists chiefly of approximately 1450 bibliographical entries, each accompanied by a paragraph of summary of the contents of the work in question. In accordance with the purposes of the series, the summaries often include evaluative comment. Unfortunately, it is not invariably clear whether a closing sentence represents the author's conclusions or Carnes's comments on them; vague and slovenly

language is in fact a recurring problem throughout the book. Arrangement of the entries is alphabetical, by author. Such arrangement involves the minimum of labor for the compiler, but for the user who is not already a specialist, some arrangement by topic, however imperfect, would be preferable. The "Name and Subject Index" which follows the main section is not a fully satisfactory remedy: there are, for example, 201 reference numbers under "La Fontaine, Jean de", so that the user in search of e.g. a discussion of that fabulist's sources will need great patience. The lists of reference numbers in this index are not entirely free of error (e.g., under "Steinhöwel, Heinrich", for "948" read "949" and for "1309" read "1310"). There is also an "Index of Fables" and a "Tale Type Index." Cross-references follow some summaries and are helpful.

The book begins with a preface by Alan Dundes, the general editor of the series of bibliographies. It gives a brief definition of the fable genre and says, if one may paraphrase, that Pack Carnes is a swell person. The introduction by Pack Carnes says, similarly, that Alan Dundes is a swell person; it also briefly outlines some criteria for selection of entries. Carnes states that his "base line . . . is Aesopica as found in the monumental *Aesopica* by Ben Edwin Perry." If he has sometimes ventured afield, into the *Panchatantra*, for instance, or the modern fables of James Thurber, "the center of gravity . . . is set, four-square, on the traditional corpus of Aesopica" (p. xiii). Carnes is a professor of German in Arizona who has a generous background in other modern languages (on which, more below) and has done graduate work in classics. His bibliography includes work in a number of European languages, from an impressive variety of sources, including dissertations and some journals so obscure as to induce amazement. He stresses that his selection is a "personal" one.

In addition to proofreading, which is both critically important and hardly ever perfect in works of this nature, the following problem areas are suggested for the attention of the editor and compiler, should a revised edition be planned in the future.

(1) The present introduction may be adequate for the specialist but it offers almost no help to anyone else—and it is usually the "anyone else" who asks the librarian to be shown a bibliography. Everyone is familiar with individual fables, but the fable genre as a topic for research is strange territory even for many interested scholars. One ought to be told where to begin. It is all very well to read in the introduction that the persons connected with the compilation of the bibliography are well-liked and of good character, but what is desperately needed, particularly in view of the unhelpful arrangement of entries noted above, is some outline or listing, however brief, of the principal issues that occupy specialists in the field and of the most important written texts with which they concern themselves. Indeed, a large proportion of Carnes's summaries of contents will be virtually unintelligible to the novice for lack of this essential information. Who are Babrius and Phaedrus, one imagines the beginner asking himself; and most likely he will conclude wrongly that they are characters in a fable.

(2) The bibliography is stated to be one "Of scholarship, of secondary materials" (p. xv), and thus it cannot be expected to list editions or translations of collections of fables. Any attempt at a complete listing would constitute a book-length bibliography in itself, of course. Some volumes published as "translation," however include much scholarly or pseudo-scholarly commentary on which it would be helpful to have Carnes's expert opinion.

(3) With one exception, the bibliography does not mention any work either in the Japanese language or on the Aesopic fable in Japan. The one exception is its #627, Hiroko Ikeda, *A Type and Motif Index of Japanese Folk-Literature*, originally a

dissertation at an American university; the summary there mentions a fable “ potentially attributed to the late sixteenth-century translation into Japanese of the Aesopic collection.” The omission is a sore one, in that Dundes’s preface speaks of Carnes’s “ fluency ” in Japanese and of the fact that Carnes was a teacher of English at colleges in Tokyo for four years and author of “ numerous textbooks on modern conversational Japanese . . . ” (p. x). Thus, the reader might well be led to think that Carnes would be familiar with Japanese scholarship on his chosen subject and that the reason that none is mentioned can only be that none exists. Japanologists, however, know how easy it is to be inadvertently blind to major aspects of Japanese culture; it is unfortunately also not unusual for foreigners resident in Japan who speak Japanese easily but are illiterate in that language (as I assume Carnes may be) to lack any curiosity about what they cannot read. In fact, *Isoho* (or *Isopo*) *monogatari*, the translation cited without title in the quotation above, enjoys an interesting history; had Carnes been moved to investigate, he would have discovered, for one thing, that it is based largely on the “ Esopus ” of Heinrich Steinhöwel, the subject of his own dissertation (#171 in the bibliography). Both to Carnes and to readers of this journal can be heartily recommended Kobori Keiichirō, *Isoppu gūwa: sono denshō to hen’yō*, a very thorough volume covering the history of the Aesopic fable in Europe to the time of Caxton and in Japan into the twentieth century; a bibliography (273–276) lists studies in Japanese as well as in Western languages, including studies by Japanese authors on Western Aesopica.

(4) Better copy-editing is needed, with attention to those amenities of punctuation and syntax which aid communication. It is annoying to the reader, and should be embarrassing to the author, to encounter such howlers as:

“Apparently an attempt to make the point that a lack of common sense might cause the superior-gifted to appear to be stupid by means of a telling of P226 ‘Tortoise and Hare’ . . . ” (#635)

and

“The classical tradition is treated in detail during which the ape never achieved a clear-cut definition of character . . . ” (#652)

These are not isolated instances.

REFERENCE CITED

KOBORI Keiichirō 小堀桂一郎

1978 *Isoppu gūwa. Sono denshō to hen’yō* イソップ寓話, その伝承と変容
[The fables of Aesop. Their tradition and transformation]. Tokyo: Chūō
Kōronsha.

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DAY, MARTIN S. *The many meanings of myth*. Lanham, New York, London:
University Press of America, 1984. x+564 pages. Index. Hardcover
US\$25.75, ISBN 0-8191-3821-5; paper US\$20.75, ISBN 0-8191-3822-3.

The table of contents of this book promises an overall covering of anything concerning myth: basics about myth as well as every kind of theorizing about myth from “ the beginnings ”; myth and religion, myth as a mirror of society, functionalism, ritualism, structuralism, psychology grappling with myth, Jungian archetypes, geomorphology,