Review

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Source: *The Celtic Review*, Vol. 8, No. 32 (May, 1913), pp. 359-360

Published by:

Stable URL: <http://www.jstor.org/stable/30070261>

Accessed: 01-03-2016 20:29 UTC

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interesting in most cases, illuminating always. To the notes Mr. Maclean has added two *excursus*, one on what is called *vocalic auslaut*, on which is based the law of Initial Aspiration, and the other on *nasal auslaut*, which explains the phonetic feature known as *eclipsis*, a feature more common in Irish than in Scottish Gaelic. The contents close with a Vocabulary which will be found serviceable by many readers. The volume is in every way suitably got up, and no one who desires to study Dugald Buchanan with intelligent comprehension can afford to be without it.

So far as one can judge from a somewhat cursory reading, the volume is, for a first edition, singularly free from error. But a more careful examination would no doubt trace a few. Mr. Maclean writes the title-page in English, 'The Spiritual Songs of Dugald Buchanan.' The title of the 1767 edition is in Gaelic, 'Laoidhe Spioradail le Dùghall Bochannan.' The word *laoidh* of old meant 'lay,' secular or sacred, but since the middle of the eighteenth century at least, the meaning in Scottish Gaelic is restricted to religious verse.

DON. MACKINNON.

Teutonic Myth and Legend. By DONALD A. MACKENZIE. London: The Gresham Publishing Company. 7s. 6d. net.

The author re-tells and reviews the mythological and heroic stories of the Teutonic peoples, beginning with the Icelandic Eddas and Sagas, and then passing to Beowulf, the Hamlet of Saxo, the Volsung tales, the Nibelungenlied and the Dietrich lays. An interesting introduction deals with the origin and growth of the various legends and poems, and provides the necessary historical settings. Like his raiding ancestors, Mr. Mackenzie invades Teutondom occasionally to claim some of its treasures. He holds that the Grendel part of *Beowulf* is not Teutonic at all. It is not found in the North German circle of romance, but resembles closely a type of story very common in Scotland. The hero slays a male monster (Grendel), and then has to deal with the mother (the Cailleach Mhor). Similarly 'Finn-mac-Coul' and other Celtic heroes have frequently to fight the demon-mother after slaying the demon. 'The inference is,' says the author, 'that the poet who gave the epic its final shape in England had a British mother, or, at any rate, came under the influence of British intellectual life. Like Shakespeare, who utilised old plays, he may have refashioned an earlier Anglian poem, appropriated its geographical setting, and infused the whole with the fire of his genius.' Mr. Mackenzie also challenges the Teutonic claim for the 'Seven Sleepers' Legend which Rydberg was supposed to have traced to a Scandinavian birthplace. He shows that there are 'Seven Sleepers' legends in Scotland, of which Rydberg had no knowledge, and points out that they resemble the Arabian type more closely than the Scandinavian. Finn-mac-Coul is contrasted with Sigurd, and an illustration from an old wood carving shows the latter biting his thumb to obtain knowledge. The author finds many points of contact between Celtic and Teutonic

folk-lore, but emphasises the fact that the former is mainly of matriarchal character, while the latter is patriarchal. 'The deities of the Teutons are controlled by a Great Father, and their elves by a King. The deities of the Celts are children of a Great Mother, and their fairies are ruled over by a Queen.' Students of comparative mythology will find much to interest them in this volume, and to those unfamiliar with the distinctive giant lore of Scotland, Mr. Mackenzie's review of it will be welcome, especially as he considers that it differs from both Irish and Norse material in essential particulars, and belongs to the class of lore once prevalent throughout the British Isles.

D. M'C.

Sea Tangle. Edited by Mrs. KENNEDY FRASER and KENNETH MACLEOD.
London and New York: BOOSEY and Co. 5s. net.

This charming volume is a further instalment of the treasures of Hebridean song collected by Mrs. Kennedy Fraser and Kenneth MacLeod. The first volume, the *Songs of the Hebrides*, met with an immediate and well-deserved success, and the present book, consisting of about half a dozen songs, is not merely a supplement to the earlier volume, but is meant to be the first part of the second volume of the *Songs of the Hebrides*. We extend to it and to its two editors a very hearty welcome.

The songs are chiefly of the heroic ballad type. To the musical archæologist these old airs, now fortunately recovered, will have a powerful fascination. They have come down from the days when the folk really believed in the old Celtic mythology, — when the heroes and heroines of their sagas were not, as in later times, mere misty, vague forms, but real awe-inspiring personalities; and when wedded to their simple native airs, as here, these old ballads have a powerful, romantic charm and an irresistible appeal, not to the Celt only, but to all lovers of the truth and sincerity that generally characterises the art expression of primitive races. It has been widely believed that the old Celtic heroic ballads were sung to monotonous and uninteresting chants, but here we find that quite on the contrary these ballads have much force and fire, and remarkable artistic fitness in the wedding of air to words. Deirdre's lament is a most powerful musical setting of the old poem in Dr. Carmichael's *Deirdre*, where the heroine anticipates evil from the apparently friendly message of the Irish King, by instinctive apprehension of tragedy to come. Naoise, in each alternate verse, tries by gay words to dispel her dark Cassandra-like forebodings, but all in vain. Many composers and poets have tried well, but with indifferent success, to recreate the Deirdre tale of old-world sorrow: here is the real article, for truth and inevitableness of phrasing, both in words and music, far superior to halting modern efforts. We suppose the explanation is, that the folk singers and composers believed what they sang of, and so gave their efforts the note of sincerity and moving power. The *Sea Tangle* song is of more recent date than the heroic ballads. The subject is parallel with the theme