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Review

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libel,' yet we share her hope that 'it may be possible once more to rejoice the hearts of our English folk with a restored and modern rendering of the *Geste of Syr Gawayne*, even as Bleheris told it wellnigh a thousand years ago.' It would do 'our English folk' a great deal of good—provided they were able to appreciate it!

KENNETH MACLEOD.

*Caniadau Cymru*. Selected and Edited by Professor W. LEWIS JONES, M.A.  
Bangor: Jarvis and Foster.

All lovers of poetry must welcome with pleasure Professor Lewis Jones's new edition of *Caniadau Cymru*—the songs of Wales. That the book supplied a long-felt want in Wales is amply proved by the fact that a second edition was required so soon, and it says much for the love of the Cymric people for beautiful poetry, a commodity supposed to be a drug in the market over Offa's Dyke. In compiling this collection Mr. Lewis Jones has done a real service to Welsh literature. The anthology gives us the very best examples of the lyric poetry of Wales in chronological order from 1450 to 1887, and the editor with unerring good taste, and sound judgment, has not admitted a line throughout the book which could be in any sense termed offensive. In this Mr. Lewis Jones has set up a standard which many of us would do well to follow, and perhaps that may be one among many reasons why his anthology is so much appreciated. What Professor Palgrave did long ago for the English poets when he compiled his *Golden Treasury*, Professor Lewis Jones has done for the poets of his own land, with the result that we have in this book the freshness of the mountain air, the beauty of the heather bloom in all its dainty colouring, and the glad carolling of the lark intermingled with the songs of the thrush and the blackbird. For right well did the old Cymric poets love mother earth in all her changeable moods. In reading the book it is impossible not to be sorry that the charm of such poetry seems to fight so shy of the translator. Here we have a collection of Welsh poetry that will compare favourably with the lyric poetry of all other nations, yet so dependent upon the native tongue to set forth its beauty; having a sort of native aroma which is lost in a foreign setting. May be the outpouring of the soul in song because the singer could not help singing whether it was in praise of the loved land with its old time glory, for love of a maid, or perchance the beauty of the modest wildflower, is not easy of translation, for they lack the charm of association when not in their native air. But to the Welsh student, and to those who have realised that we are not without a literature, because it is not written in the English language, the book *Caniadau Cymru* will be a never-failing delight. Nor should any reader omit reading the preface, which in itself is a valuable literary contribution to the discussion of the characteristics of lyric poetry.

The publishers have also done their share; the artistic and tasteful form in which the book has been issued will commend itself to those of us who for years have been so ashamed of our paper bound, badly printed, and altogether hideous volumes, the very sight of which begged the question

of our neighbours 'Can any good come out of Wales.' But Messrs. Jarvis and Foster have produced a book equal to the best of metropolitan firms, and the songs of Wales can be taken with us as a delightful companion at home and abroad, without fear of having to apologise for our national publishers. The editor and his publishers deserve our gratitude for such a book.

GWYNETH VAUGHAN.

*Songs of the Hebrides.* Edinburgh: Pentland. 2s. net per part.

Mrs. Kennedy-Fraser's *Songs of the Hebrides*, of which several numbers have now appeared with music, Gaelic words and English versions, are notable from the musical standpoint as reproducing with great accuracy the genuine traditional manner of singing. Mrs. Kennedy-Fraser has herself visited the Outer Isles, and there secured phonographic records direct from the native singers. She is now engaged in going over these, and publishing them from time to time. The result is that her songs of the Hebrides are exactly what they profess to be, showing a freshness and originality not to be found in versions edited into consonance with the artificial rules of alien musicians.

The work is to be issued in volume form by Boosey.

*Táin Bó Cúalnge. Enlèvement [du Taureau Divin et] des Vaches de Cooley.*  
Traduction par H. D'ARBOIS DE JUBAINVILLE. Paris: Honoré  
Champion. 3 fr. 10.

This is the first volume of a work on the *Táin Bó Cúalnge*, which M. d'Arbois de Jubainville calls the oldest epic of Western Europe. In the main it is a collation and translation, but there is also a very valuable introduction. He points out some differences between the version of the *Táin* given in *Leabhar na h-Uidhre* and that in the Book of Leinster, especially those bearing on the position of the Druids. He says the Druids were an institution peculiar to the Celts of the British Isles and of the part of the Continent situated west of the Rhine. But in their other religious ideas the doctrines of the Irish epics resemble in general those of the Greeks of the Homeric period. Their religion is not a copy of the Greek religion, but supposes at its base the same conceptions. Cuchulain is an instance.

As a demigod his exploits are justified. M. d'Arbois points out that the transcriber, probably a monk, of the text preserved in the Book of Leinster cannot admit that Cuchulain, the greatest hero of whom Ireland can boast herself, was the son of a pagan god, and consequently a demon like these false gods. Taking the *Iliad* first, Cuchulain corresponds, says de Jubainville, to Heracles. Like the Greek demigod he visited the land of the dead, but to the Celts that is also the land of the gods. Like Heracles he fought, and like him he triumphed; but his journey was much more pleasant than that of the Greek hero. The Celts do not place the second life of the dead in an obscure, underground region, but in a western land brightened by the sun. There was no terrible Cerberus, but instead a pretty and charming goddess who was already in love with Cuchulain. There are thus important resem-