



Reviews

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REVIEWS.

THE WHITE BOOK MABINOGION: Welsh Tales and Romances reproduced from the Peniarth MSS. Edited by J. GWENOGVRYN EVANS, Pwllheli (Subscribers only). 1909.

IN this impeccably printed volume Dr. Evans has again provided students of Welsh philology with material of first-rate importance, and as, ultimately, many questions of literary history can only receive their answer in the court of philology the student of subject-matter is also his debtor. Further, although Dr. Evans disclaims presenting reasoned hypotheses respecting the date, process of growth, and significance of his texts, he has in his preface made a number of statements and suggestions of high interest and far-reaching import. Alike the authority of the editor and the supreme importance of these Welsh tales necessitate searching examination of what he either definitely asserts or simply suggests.

As is well known, the title *Mabinogion* properly belongs only to the series of four tales, the *Four Branches of the Mabinogi*. The current explanation of the term, due to Sir John Rhys, is that "mabinog was a technical term belonging to the bardic system and meaning a literary apprentice." Thus the *Four Branches* cycle revealed itself as a summary of certain mythico-romantic themes the knowledge of which was indispensable to the bard.

I accepted this explanation in my annotated edition of the *Mabinogion*, as did Mr. Ivor John in his booklet (*Popular Studies*, No. 11). I have often enough found myself compelled to question opinions expressed by Sir John Rhys for it to be unnecessary to repel the accusation of accepting an explanation solely on his authority. I did so because, as far as I could test it,

it satisfied the historical and psychological conditions of the case. It presupposed in Wales what we know existed in Ireland,—an order of men of letters with a settled hierarchical organisation and a definite programme of studies. In view of the clear statements of the Welsh Laws respecting the attributes and prerogatives of the bard, and of the close parallelism between Goidelic culture in Ireland and Brythonic culture in Wales, such a presupposition was inevitable. But a literary class comprising teachers and learners forcedly implies text-books (or their oral equivalents). Finally we have the illuminating parallel of Snorre's *Edda*. This, avowedly a text-book for apprentice bards or *skalds*, to use the Icelandic term, contains a series of prose narratives strikingly akin to the *Four Branches*, a schematic summary of the main features and chief incidents of the mythology.

Now, according to Dr. Evans, "no evidence has been produced in support of this view" of the term *mabinog*. For him it would be "more correct to say that any narrative which treats of early life is a *mabinogi*." But unfortunately the *only* narratives to which the term *mabinogi* is applied in Wales are the *Four Branches* series, which, in no sense of the word, treats of "early life." Dr. Evans shows, indeed, that *mabinogi* occurs in mediæval Welsh as a synonym of the Latin *infantia*, but this is in the literal, not the figurative, sense. He compares the Norman-French term *enfances* as applied to a particular *genre* of story. But this comparison is far from assisting him. *Enfances*, in this technical sense, is the account of the early years, the apprenticeship, the squire-ship, of a famous warrior; it necessarily implies a secondary stage of story-telling. Primitive and early epic does not take a hero in the cradle; it is only later that the story-teller reverts to the cradle because, knowing the hero, the audience are curious respecting his origins. Nothing of the kind is to be detected in the *Four Branches* cycle.

For the present, therefore, I see no reason for rejecting Sir John Rhys' explanation, or for withdrawing the deductions from it which both Mr. John and I have made. Needless to waste a word upon the absurdity of the equation,—*mabinogi*=tale for the young,—which some scholars, who ought to have known better, have approved. Mediæval literature has no "juvenile department."

It must not be thought that this is an idle question of terminology. In default of the explanation due to Sir John Rhys, the existence of the *Four Branches* cycle cannot be accounted for in any rational way. Literature in a society such as that of mediæval Wales is the product of sociologico-psychological necessities, not, as it often is in advanced civilisations, of individual impulse. It can only exist and survive if it satisfies communal requirements, and plays its due part in the organised social scheme. The first question to be asked of any monument of primitive literature is,—what general need does it serve? Sir John Rhys' hypothesis gives a satisfactory answer to this question as far as the *Four Branches* cycle is concerned.

Respecting the chronological order of the tales brought together in Lady Charlotte Guest's collection, Dr. Evans expresses opinions which I find myself unable to accept. First, be it noted that he puts the earliest actual Ms. date of any portion of the Mabinogion, (fragments of the *Four Branches*), at about 1235. But, as he shows at length, the earliest Ms. approve themselves copies of far older originals. In fact, the "paleographic evidence takes us back at a bound to the first half of the twelfth century. . . . The *Four Branches* are therefore demonstrably a century older than any manuscript containing them, which has come down to our time," (p. xiii). In my annotated edition of the Mabinogion I assigned the composition of the *Four Branches* cycle in its extant form to the last quarter of the eleventh century. As Dr. Evans' date is that below which the cycle cannot be brought, and as he does not preclude "the possibility of composition being a century or more earlier," (p. xiii), it will be seen that so far there is no quarrel between us. But I, in common with all earlier investigators, looked upon the *Four Branches* as the oldest portion of the collection. This Dr. Evans will not allow. For him "the Winning of Olwen is the oldest in language, in matter, in simplicity of narrative, in primitive atmosphere," (p. xiv). It may seem a matter of slight importance whether one Welsh fairy romance precedes or follows another. Not so; if Dr. Evans' contention is admitted, our view of the whole development of Arthurian romance in the 11th-12th centuries is vitally affected.

Let me premise that both Dr. Evans and myself refer in our

dating of these tales to the extant form. He would, I am sure, agree with me that the substance may be, nay, almost certainly is, far older. This point of possible misapprehension eliminated, I must say that I do not think Dr. Evans has stated the case quite correctly. He says, (p. xiv),—"It is commonly assumed that nothing containing the name of Arthur can be earlier than Geoffrey of Monmouth. . . The name of Arthur, it is argued, does not occur in the Four Branches, therefore they are older than Geoffrey; the name of Arthur does occur in *Kulhwch*, therefore it is later than Geoffrey." I confess I don't quite know against whom this polemic is directed. The "common assumption" can only be that of very ignorant persons.¹ A moment's glance at Nennius would convict them of error. What I think is commonly held, is that the appearance of Geoffrey's *Historia* exercised such a marked effect on Welsh literature as to render the emergence of any body of romantic fiction independent of the Arthur cycle, or of other portions of Geoffrey's work, unlikely in the extreme. The *Four Branches* cycle stands entirely outside the Arthur legend, and in no relation to any non-Arthurian section of Geoffrey; it is therefore a fair assumption that it must have preceded the latter. But this assumption by no means implies the presumption that *all* Arthurian romance must necessarily be post-Geoffrey. That is a question to be decided on its merits in each case. Now, as regards *Kulhwch* (the Winning of Olwen), the case is a complicated one. That remarkable story is one of the finest romantic fairy tales in all literature. As a fairy tale the "matter" is early, as early probably as anything preserved in Welsh; true, also, that the "primitive atmosphere" of this fairy tale is, on the whole, kept with extraordinary skill. All this must be granted to Dr. Evans. But *Kulhwch* is not a fairy tale pure and simple; it is a fairy tale which has been woven into the framework of the Arthurian epic. Considered under this aspect it cannot belong to an early stage of that epic, neither to its spring nor its summer, but must be referred to its autumn, its decadence, in the literal

¹ I had done my best to destroy this "common assumption" by clearly stating in my edition of the *Mabinogion*, (p. 333),—"The Arthurian legend was, of course, perfectly familiar to eleventh-century Wales, and was undoubtedly a fertile theme for the Welsh story tellers of that time."

sense of the word without implication of aesthetic or ethical inferiority. Every truly national epic passes through certain stages,—at first it is treated with, in the Arnoldian phrase, “high seriousness.” Personages and themes appeal primarily to the racial, the historic, the realistic instinct, and secondarily to the romantic, the aesthetic instinct. But there comes a time when the epic, having established a standard, becomes a convention, and the development of that convention proceeds along lines laid down more and more by appeal to the romantic instinct of the hearer, or in accordance with the individualized aesthetic impulse of the teller. Ultimately these two tendencies reduce the convention to a condition in which it can only be saved by the exercise of deliberate, self-conscious humour, and the “simple, sensuous and passionate” presentment of the epic in its heyday may end in a parodistic rendering, charming or grotesque, naïve or profound, according to the temperament and genius of the race and the artists which elaborate it. This general statement is verifiable alike in the case of the Greek and of the Irish epic. The “primitive” character of the Homeric poems has been denied on account of their surpassing literary merit, but this is due to the genius of the Hellenic race. The Homeric poems are, on the whole, “primitive” in a true sense, because, on the whole, they belong to a “primitive” stage of epic; they are conceived in a vein of “high seriousness”; they are charged with ethical intent on the part of the narrating artist, with appeal to the ethical feeling of the audience, and by these tests the *Odyssey* approves itself younger than the *Iliad*.

Now of the Arthurian epic nothing has survived “primitive” in this sense, as the Homeric poems are primitive, though much of the matter used in it may be quite as primitive as anything in the two-thousand year older Greek epic. That such a stage was once represented in Welsh literature I see no reason to doubt; the extant remains of the *Gododin*, and, though to a less extent, of the *Llywarch Hen* cycles are conceived in a realistic, serious spirit, and such a spirit shines forth through the halting Latin of Nennius in what he relates of Arthur. The *Four Branches* cycle, belonging to pre-Arthurian heroic myth, is still, though

with a not inconsiderable romantic mixture, conceived in such a spirit. If *Kulhwch* really were as old as, or older than, the *Four Branches*, its matter might be substantially the same, but its manner of telling would, I believe, be far different. In especial the distinct parodistic touch, the presence of which I have noted in it, would be absent.²

The effect of Geoffrey upon the Welsh presentment of Arthur is indicated in a phrase of Dr. Evans,—“Geoffrey changed a national into an international hero.” Rather, I should say, he completed the process of internationalisation which must have begun at least 100 years before his time, but he completed it in the most thorough and startling manner, and in so doing he burst the moulds in which, as I believe, the Welsh Arthurian epic had hitherto been confined, destroyed the serious,—realistic mode of conceiving and presenting it, and made it the sport of romanticising or humorous fancy. Of such fancy both *Kulhwch* and *Rhonabwy*, expressed in a manner modelled upon that of the Irish story-tellers of the tenth-eleventh centuries, are, I believe, examples. Thus, whilst I cannot accept Dr. Evans’ pre-Geoffrey date for *Kulhwch*, I can as little accept his date, “second half of the thirteenth century,” for *Rhonabwy*. Both tales are, I believe, products of the same school of story-telling; with the exception of isolated passages in *Geraint* and *The Lady of the Fountain*, they are the only examples of that school in Welsh literature. It may be not impossible, but it is in the last degree unlikely, that they should be separated by over a century and a half.

Of the three Welsh tales,—*The Lady of the Fountain*, *Geraint, Peredur*,—the subject-matter of which corresponds to that of the French metrical romances by Crestien de Troies,—*Le Chevalier au Lion*, *Erec*, and the *Conte del Graal*,—Dr. Evans regards the *Peredur* as the oldest, “distinctly older” than the other two “in language, more Welsh in feeling and atmosphere, less influ-

² In any case there are passages in *Kulhwch* which cannot be as early as claimed. Thus, when *Kulhwch* comes to Arthur’s court, the porter Glewlwyd speaks thus,—“I have been in India the greater and India the lesser . . . and when thou [Arthur] didst conquer Greece in the East.” This at least must be post-Geoffrey.

enced by the prevailing romances of chivalry," (p. xv). This opinion is worth recording in view of the doctrine, advocated by Professor Förster, which holds the Welsh tales to be simple abridged versions of the French poems, for the order of the latter is the reverse of that stated by Dr. Evans, and it would be strange indeed, if the German scholar were right, that the Welsh translation of a French poem finished about 1200 at the earliest should be "older in language" than that of the poems belonging to the period 1160-70. Whilst agreeing on the whole, in so far as I am competent to express an opinion, with Dr. Evans, I think his statement is too general; it neglects the fact, upon which I have repeatedly insisted, that none of the three Welsh tales is homogeneous; each is the result of a process of amalgamation, and it is quite possible that there may be not inconsiderable differences of date between the component parts. Thus the opening of *The Lady of the Fountain* is certainly older and more "Welsh in feeling and atmosphere" than the subsequent adventures; similarly, there are passages in *Geraint* which belong to the school of the *Kulhwch* story-teller. Again, in *Peredur* there are considerable sections which have no analogue in the French poem; portions of these strike me as older than anything in the *Conte del Graal*; portions again as younger. A deal of minute analysis is necessary before philological criticism has contributed all it can to the determination of the date and *provenance* of these three tales.

As stated above, I agree on the whole with Dr. Evans' chronological classification, because the points of difference between *Peredur* and the *Conte del Graal* imply, to my mind, more distinctly the priority of the Welsh tale than is the case as regards the other two Welsh tales and their French analogues. Whilst admitting certain signs of relative lateness in *Peredur*, I must still insist, as I did a quarter of a century ago, upon the fact that it presents in orderly and intelligent sequence a series of folk-tale incidents which can just be detected, but in a fragmentary, obscure, and distorted form, in the *Conte del Graal*. This thesis of the substantial antiquity of *Peredur* is supported by Dr. Evans with arguments, not only of a linguistic and stylistic nature, but implicating the subject-matter of the tale.

Like most scholars brought into contact with the fascinating mystery of the Grail, Dr. Evans has felt its alluring charm, and to *Peredur* he devotes one-third of his Introduction.

To the elucidation of the Grail problems he makes one contribution which, if well founded, is of capital and decisive importance. As is well known, the central incident of the Grail legend is the healing or deliverance of the Grail guardian by the Grail quester. In the *Conte del Graal* the latter is Perceval (the Welsh Peredur). Now in the, seemingly, very archaic Verses of the Graves found in the twelfth century *Black Book of Carmarthen*, and commemorating all the great heroes of Welsh legend, (many of whom are otherwise unknown to us), Peredur has, according to Dr. Evans, the epithet *penwetic*, which signifies chief physician. Dr. Evans maintains that this epithet carries with it the definite Grail legend in a Welsh form, and with Peredur as hero. He is thus in disaccord with the German school, which looks upon the Welsh tale as secondary and derivative, and also with Miss Weston, who holds that Gawain was the earliest Welsh Grail hero.

The stanza of the Verses of the Graves in which this pregnant epithet occurs refers not to Peredur himself, but to his son, Mor, who has the epithet *diessic* (unbruised). As Miss Weston has pointed out, this Mor seems to be the original of the Morien, son of Perceval, in a romance now only extant in a mediæval Dutch version, and of the Feirefis, son of Parzival, in Wolfram. Both of these heroes are Eastern on the mother's side, and it is conjectured that this Eastern origin is due to a misinterpretation of Mor as *Maure*. Of two things, one: the stanza of the Verses of the Graves must be posterior to the development of the Perceval story which gave him an Eastern son, *i.e.* posterior to Kiot, author of the lost French romance underlying the *Parzival*, whose date can hardly be put before 1190, and the Welsh Mor must be due to misinterpretation by the Welsh poet of the French *Maure*; or else it must be anterior, and if anterior to that, also, as a necessary consequence, to Crestien, indeed to the entire French or Anglo-Norman treatment of the legend. I do not think that even Professor Förster and his pupils, reckless and wilfully blind to evidence as they have shown themselves,

will champion the first alternative. Does Dr. Evans' contention follow then? Well, I must avow hesitation. Is it quite certain that the epithet *penwetic* necessarily implies all that he maintains? I reserve my adhesion, pending further criticism of the passage in the Verses of the Graves.

Dr. Evans alleges other reasons for holding *Peredur* to be earlier than Crestien or Kiot-Wolfram; some of these, *e.g.* the greater preponderance in the Welsh tale of an ascetic element, I must frankly say, strike me as fanciful, nay, rather to plead *against* priority. One argument, developed at length, though of interest and value in itself, is inconclusive; it is that the episode of the Witches of Gloucester is misplaced. The hero *should* receive the training the lack of which is apparent when he first visits Arthur's court from these mistresses of magic and war-craft, Welsh counterparts of the Irish Scathach, or Bodhmall. In other words, the episode should immediately follow the slaying of the Red Knight and the departure of the untrained hero, smarting under the insults of Kai, and precede the visit to the realm of the Fisher (Grail) King. But this is not so in the Welsh tale, which thus shows itself, in its present form, secondary, although it has retained the pivotal Witches episode of the original legend, and conclusive arguments for the priority of *Peredur* can only be based upon its present form. Pleas based upon what may have existed in an earlier and purer Welsh form, great as may be their measure of probability, cannot convey certainty.

Dr. Evans compares his primeval *Peredur* legend with the Achilles story. I quote his words: "Both heroes are carried early to retreats through the anxiety of their mothers to keep them from taking up arms; both are associated with females; both very early in life catch stags or hinds without help of any kind; both are introduced to the sight of arms by accident or stratagem; both immediately after take up arms; both receive careful training . . . by preternatural agencies; both sulk determinedly; both are unrelenting in their anger and revenge; both have embassies sent to them in vain; both listen to the gentle persuasion of a comrade; both are pre-eminent in the use of the lance; and the lance of each is distinguished by its size."

I am not clear in what sense Dr. Evans would interpret this

alleged parallel,—as implying community of origin between Hellenic and Brythonic heroic myth, or influence of mediæval Welsh by Graeco-Roman literature. Here again I must frankly say that many of the terms of the parallel strike me as so vague as to be altogether inconclusive, and that those which are most striking are of comparative unimportance in the respective sagas of the two heroes. If we compare the entire life-history of Achilles with that of Peredur, we fail, in my opinion, to trace any such organic kinship as obtains, for instance, between the sagas of Peredur and Finn, or of either and Cuchulinn. If it is urged that a mediæval Welsh story-teller borrowed from such versions of the Achilles story as may have been accessible to him, I believe he would in such a case, forcedly, have borrowed more and made the likeness much closer.

I trust I have made clear the pregnant significance of the few pages which Dr. Evans has given to these questions of date, origin, and nature. Acceptance of his statements would imply the existence (*a*) in eleventh-century Wales of a romantic Arthur legend which had already entered the stage of decadence, *i.e.* of humorous semi-parodistic treatment; and (*b*) in early twelfth-century Wales of a fully-developed Grail legend presenting substantially the same series of incidents as we find in the *Conte del Graal* of 1170-1200. The brief form in which these far-reaching views are stated may easily mislead concerning their essential importance; this must be my excuse for a notice which is well nigh as long as the text upon which it comments. All future Mabinogion criticism must take account of what Dr. Evans has here written.

ALFRED NUTT.

THE HOODEN HORSE. By PERCY MAYLAM. Canterbury: Privately Printed, 1909. 4to., pp. xvi + 124. 5 Plates.

THIS is an admirable piece of work, careful, thorough, unambitious, and complete in itself. Mr. Maylam has all the humour and sympathy and unfeigned enjoyment of his informants' society and doings that go to the making of a genuine collector, and adds to

them the skill in weighing and marshalling evidence that belongs to his legal training; and he has left no point untouched that could serve to throw light on his subject.

"Hoodening" is a Christmas custom observed by the men employed in farm-stables in the Isle of Thanet and the adjoining district of East Kent. On Christmas Eve they go round the neighbourhood collecting money, and singing carols and other songs, accompanied by musical instruments (usually a concertina and triangle), or sometimes performing tunes on hand-bells. The distinctive local feature of this all-but-universal practice is that the men take with them a *hooden horse*. This is a wooden horse's head fixed on a pole like a child's toy "hobby-horse," and carried by a man whose body, together with the pole, is completely shrouded in a rude garment of sackcloth or other rough material, attached to the head and generally adorned with some attempt at representing the be-ribboned mane and tail. The head is decorated with "horse-brasses," and the jaws are well provided with iron nails representing teeth. The lower jaw is fixed on a hinge, and is worked backwards and forwards by the man inside, who prances and curvets and imitates the action of a fidgetty horse. He is known as the "Hoodener," and is led by another man dressed as a "Waggoner" with a long whip, who makes him show off his paces, and is accompanied by a "Rider" or "Jockey," who attempts to mount him, to the amusement of the spectators; and also by "Molly," the man in woman's clothes who commonly accompanies such rustic shows, and who here carries a birchen broom and makes a great show of sweeping. When these have sufficiently shown off their antics to the mingled terror and delight of the younger folks present, the money is collected, and in some places must be put into the Hooden Horse's jaws. The Horse is kept from year to year in the farm-stables, and has been known to be renewed from time to time when lost or worn out. On its existence, of course, depends the continuance of the custom. Mr. Maylam points out that the places in which it is observed are all in the area of the Lathe of St. Augustine, which is also the area of a distinct variety of the Kentish dialect. The natural inference from this would be that the custom took shape when the Lathe in question was still in some sense a political unit, a distinct entity with its own special features.

Discussing the origin of Hoodening, Mr. Maylam first decides against the received derivation from *wooden*, albeit this is countenanced by the *English Dialect Dictionary*; and if, as he says, the elision of the initial *w* is foreign to the genius of the Kentish dialect, we think he is right, and even more so when he dismisses the other popular etymology from Woden or Odin. He is well aware of the absurdity of trying to prove a direct connection between Teutonic paganism and hoodening, and applies himself rather to the examination of mediæval pastimes as the "proximate origin" of the custom. Here, of course, he meets with the familiar Shakspearian "hobby-horse," and the representation of the hobby-horse in the famous window at Betley Hall, Staffordshire, *temp.* Edw. IV. Perhaps the connecting link with Pagan times may be found in the well-known extract (which he quotes, p. 28) from the Penitential of Theodore of Tarsus, Archbishop of Canterbury, ordaining the penances to be performed by "any who on the kalends of January clothe themselves with the skins of cattle, *or carry about the heads of animals.*" Here we come as near as may be to evidence of similar Christmas customs in the Lathe of St. Augustine in the seventh century.

But we cannot agree with him when he derives the name of the *hooden* horse from Robin Hood. In the first place Robin Hood was an archer,¹ a footman; not a mounted highwayman with pistols like Dick Turpin. He never appears as riding but when he accompanies the King to Court or on some similar occasion. Marksmanship with the long bow, not horsemanship, is his characteristic. Then again, the Robin Hood pageant was *par excellence* a *May* game appropriate to the "greenwood" visited by the Mayers, and not a Christmas custom. Mr. E. K. Chambers (*Mediæval Stage*, vol. ii.) shows us that the festival games of the Middle Ages consisted of *three*, not two, elements:—the morris-dance, the masquerade (of Robin Hood or St. George), and the "grotesque" characters, as he calls them, who acted independently of the rest. These were usually three in number, the Fool, the

¹ On the evidence of Mrs. F. A. Milne and other spectators of the Abbot's Bromley Horn Dance in 1909, it is the crossbow-man who is called Robin Hood, not the Hobby-horse, as stated by Mr. Maylam (p. 62) on the authority of *Sir Benjamin Stone's Pictures*.

Molly or Bessy, and the Hobby-horse, though they were not all invariably present. Two of them appear in the Hooden Horse party, and, on the analogy of the feats of the circus clown, the Fool *may* be represented by the Rider or Jockey. (The particoloured costume worn by the tambourine player in Plate A resembles that frequently worn by the Fool in the mumming plays; and on page 92 is a mention of the hoodeners "knocking one another about with sticks and bladders,"—the characteristic action of the Fool). The whole affair seems to us to be a performance of these grotesques without the dancers or actors. Mr. Maylam confesses that he has found no trace of Robin Hood in Kent.

We should be inclined to connect the name "Hooden" with the covering worn by the "Horse," which, from the photographs, resembles a rude edition of the "hoods" (always so known in the stable world) worn by valuable horses on journeys etc. to protect them from the weather. Search might be made for the use of "hood" as a verb, meaning to cover or disguise (cf. a *hooded* hawk). But these are guesses. All one can say is that the genealogy of the Hooden Horse probably goes much further back than the days of Robin Hood, who, so far as Mr. Maylam's evidence goes, does not appear to have penetrated to the Isle of Thanet.

We must congratulate Mr. Maylam most warmly on an excellent bit of work. Let us hope he will be persuaded to continue his local investigations. Kentish collectors of folklore are "sadly to seek," and Mr. Maylam is a collector of the first rank. A word of praise must be added for the care he has bestowed on the paper and illustrations, so as to ensure the durability of his record; a matter which, as he remarks in his preface, is too often overlooked, thereby, as will one day be discovered, wasting all the labour bestowed on making it.

CHARLOTTE S. BURNE.

OLD ETRURIA AND MODERN TUSCANY. By MARY LOVETT CAMERON. Methuen, 1909. 8vo, pp. xxii + 332. 32 ill.

IN this unpretentious work, which modestly claims only to be a portable guide to Etruscan sites and museums and to

supplement well-known earlier works now falling out of date, Miss Cameron brings together, with numerous illustrations, what is known of the manners, customs, and religious beliefs of the mysterious Etruscan people. In her introduction she rightly praises the collection of the fast-growing material, not in huge central institutions, but in local museums, where the finds from the neighbouring ancient sites are preserved in juxtaposition and can be studied as local wholes. In her final chapter on "Links between Old Etruria and Modern Tuscany" she may perhaps insist a little too strongly on resemblances such as those between Etruscan and mediæval demons in art, on the descent of horse races such as the *Palio* of Siena from Etruscan times, and so on, but her references to the *giostra* plays in remote Apennine villages, (which sometimes have for subjects Bible stories but never Gospel narratives), and a curious folk-tale (pp. 320-1) collected by her on Monte Amiata, make one wish that she would utilize her intimate knowledge of modern Tuscan places and people to do for the folklore of the remoter districts what another member of our Society, the late C. G. Leland, did for the neighbourhood of Florence in his *Etruscan Roman Remains in Popular Tradition* and two volumes of *Legends of Florence*.

HIGH ALBANIA. By M. EDITH DURHAM. Edward Arnold, 1909.
Demy 8vo, pp. xii + 352. Ill. and Map.

WHAT is the literary gift? As well ask why does one here and there win your confidence by a smile, but another not by a service. All things are big with jest, said George Herbert, if you have the vein; what bores one to death makes a charming tale for another. Miss Durham has the vein; she has the gift; she has also any amount of pluck, and wins everybody's confidence,—her readers' also. What a treat for one of our Society, which can so easily fall into priggishness! Not that Miss Durham takes her task lightly. Far from it, she uses all pains to get at the truth, her curiosity is insatiable, and down it all goes in the book. Here we have not a transcript of life, which must have been as dark as life itself can be, but a picture of life, the lights and shadows

brought out and unity in the design. It is impossible to quote from the book; as soon as we begin one anecdote the eye catches another, and there is nothing for it but a self-denying ordinance. You must buy the book, there's an end of the matter. But I will just note a few of the topics it deals with. Here are descriptions of the face and form or the dress of the people, with sketches to show how they shave their hair. Headdress and headwraps are not too insignificant for Miss Durham; she learns that the headwrap is said to date from the battle of Thermopylae! Then there is the blood-feud, which is not only explained in detail, but comes again and again into the story with great effect; our readers will be interested to hear about the Old Law, as it is called. Politics appear,—not as hatched by callous and greedy men in chancelleries, but as they affect the people. How they hate the Turks! Miss Durham asked one how long a certain village had been Moslem: the answer was,—“They have stunk for seven generations.” It was not want of washing; Islamism stinks. Here again is the local telegraph; news is shouted from hill to hill, and any one who hears it sends it on. How much does a wife cost? Twelve Napoleons in Vulki, where they are cheap. Charms and the evil eye come in on occasion; one man made a bunch of grapes shrivel by looking at it. Excellent folk-tales appear. And that unhappy “Constitution,” hailed with such joy, but practically stillborn! Some of us know what a Turkish constitution means; but not in England. “It was not until I came to London,” says Miss Durham, “that I met people who really believed in the ‘Konstituzion.’” The Albanians still say you cannot trust a Turk. But Miss Durham ends thus:

“I cannot write

FINIS

for the END is not yet.”

So I have quoted after all. Never mind. What does consistency matter? I am still consistent, anyhow, in saying that this is a delightful book.

W. H. D. ROUSE.

WITH A PREHISTORIC PEOPLE. The Akikûyu of British East Africa. Being some Account of the Method of Life and Mode of Thought found existent amongst a Nation on its first Contact with European Civilisation. By W. SCORESBY ROUTLEDGE and KATHERINE ROUTLEDGE (born Pease). Edward Arnold, 1910. Ryl. 8vo, pp. xxxii + 392. Map and cxxxvi Ill.

THIS is a book to be cordially welcomed by anthropologists,—using that elastic word for convenience' sake in its widest sense. Of the thorough way in which Mr. and Mrs. Routledge have done their work, and of the excellence of their methods, it is superfluous to speak,—since we cannot improve upon Mr. Marett's estimate (pp. 357-8). We have here a large amount of unimpeachable first-hand information, presented in such a way that even the non-specialist can read the book, (or the greater part of it), with interest.

The Akikûyu, it may not be superfluous to premise, are a (probably) Bantu tribe dwelling in the country between Mount Kenya on the east, and the Aberdare Range on the west, and extending south as far as the Athi River and the Uganda Railway. They consider themselves an offshoot of the Akamba: this statement was made to the authors in at least five different localities. Sir Charles Eliot is of opinion that they are "a comparatively recent hybrid between the Masai and Bantu stock."

The work before us does not, so far as we can see, lend any support to this theory, and we may remark, in passing, that it seems strange if the men of a race containing a strong infusion of Masai blood should, as a rule, attain no greater stature than 5 feet 4 inches (see p. 19). Their language is undoubtedly Bantu;—but language, as we know, is not invariably a criterion of race, and we learn that "they possess another language in addition to that in common use." It is of the utmost importance that this form of speech should be investigated and its affinities determined,—if, indeed, it is a real language and not an artificial jargon like the *kinyume* of Zanzibar, or the "secret" languages taught to the *Nkimba* initiates on the Congo. Perhaps the relationships of the Akikûyu and Akamba are to be sought in the as yet imperfectly

known Wasandawi, Wambugu, Wambulunge, and Wataturu of German East Africa.¹ We gather that the hair of the Akikûyu is not woolly but curly (pp. 19, 26, 27); but this is scarcely evident from the photographs,—except Plate CXII. It must be said, however, that most of the heads shown are either shaved or elaborately dressed, so that it is difficult to tell. This important racial characteristic would certainly seem to tell in favour of a Masai mixture.

We own to a doubt of the etymology suggested on p. 19. It is contrary to all analogy to find *ki-* as a locative prefix; and the fact of *A-* being prefixed to it, shows that *ki* is part of the root; otherwise the people would be called Akuyu. True, we sometimes find double prefixes (e.g. *Wa-nya-ruanda*), but *-ki-* does not seem to occur in this position. Mr. H. R. Tate² asserts, on the authority of Dr. Henderson, that the name should be written as *A-Gikuyu*, as *k* before another *k* (and several other consonants) becomes *g*. It may seem hypercritical to add that, while the authors have in the main followed sound principles in their spelling of native names and words, we can see no reason for the retention of the apostrophe after initial *m* or *n* (e.g. *M'kikuyu*, *n'guo*), and "*Ké-ny-a*" is surely misleading. The *y* is consonantal and *nya* makes but one syllable,—otherwise we should write—"Ke-ni-a." In the division of words, the rule that all Bantu syllables are open has been persistently ignored: thus, on p. xxiii., "*Wa-nan-ga*" should be "*Wa-na-nga*," "*Ka-ran-ja*" should be "*Ka-ra-nja*" etc. The unnecessary *r* inserted in *mali* on p. xxiv., suggests a doubt whether "*N'jarge*" should not read "*Njäge*": the *r* sound occurs in Kikuyu, but is unlikely before any consonant,—except possibly *w*.

Mr. Tate, in the paper just referred to, gives the legend told by the "Southern Gikuyu," (*i.e.* Kinyanjui's people in the country N.W. of Nairobi), to explain their own origin and that of the Akamba and Masai. As it is different from any of those recorded

¹ See Meinhof, *Linguistische Studien in Ostafrika*, x., xi., in *Transactions of the Berlin Oriental Seminary* for 1906 (Dritte Abteilung: *Afrikanische Studien*, pp. 294-333). The volume for 1909 contains a Sandawi vocabulary: *Versuch eines Wörterbuchs für Kissandani*, von Hauptmann Nigmann (pp. 127-130). This language has several clicks.

² *Journal of the African Society*, April, 1910, p. 237.

by Mrs. Routledge (pp. 283-4), and involves a point of great interest, I make no apology for quoting it:—

“In the beginning the father of our people, named Mumbere, came out of his country and travelled day after day until he came to the sun-rising. Upon his arrival there the sun asked him, “Where do you come from?” He replied, “I do not know; I am lost.” Thereupon he asked him, “Where are you going?” and was answered “I do not know.” Then the sun said to him, “Because you have seen where I come from, out of the ocean, which no man is supposed to do—if you do not want to die you must call me “Kigango.”” This means “The most high,” or “The Great Over-all.” Moreover the sun gave him a strip of meat, telling him to eat a tiny piece each day as he travelled many days’ journey towards the sun-setting, and that this would be sufficient food for him until he arrived at the country where he was to dwell. When the food was finished he had arrived at the country of the Mbere, near Mount Kenya.

There he found a woman, married her, and had born unto him three sons and three daughters. When they grew up, the father called them together, and placing on the ground before them a spear, a bow and arrows, and a cultivating stick, told them to choose. One chose the spear, and his children became the Okabi, or the Masai tribe; the second chose the bow, and his children became the Kamba; while the third chose the cultivating stick, and his children are the Gikuyu. Afterward, when the Masai wanted vegetable food, they came to the Gikuyu for it, giving them in return sheep and cattle; it is thus we have flocks and herds like the Masai, and also carry spears like them as well as our own swords.

After Mumbere had lived to a great age, he called his descendants together, telling them to bring him meat and receive his blessing, as on the second day following he was to die. Accordingly on that day he called the sun by its customary name ‘riua’ and died.”²

The word for “sun” given in Mrs. Hinde’s *Kikuyu Vocabulary* is *njua*, but the forms *erua* and *erua* occur elsewhere; cf. also the Yao *lyuwa*. I can find no indication as to whether any of the Akikuyu use the word *kigango* for the sun at the present day. This notable example of tabu, whatever may be the real facts covered by the legend, (no doubt an attempt to explain a local prohibition for which the reason had been forgotten), may help to throw some light on the differentiation of words in the Bantu tongues. There is a remarkable uniformity, all down the eastern side of the continent, in the use of the root *juba* (or, according to Meinhof, *yuba*), varying locally according to well-ascertained phonetic laws,

² *Journal of the African Society, loc. cit., p. 236.*

—but with such remarkable exceptions as the Zulu *ilauga* and the Chwana *tsatsi*, which are probably to be accounted for in a similar way, perhaps by the existence of a chief named Juba, which caused the word to be interdicted among his subjects.

It is worth noting that the sun is looked on as the moon's husband, and the stars as their children, because the opposite sex is very generally attributed to the moon among the Bantu, at any rate on the eastern side of the continent. The evening and the morning star, (no one, of course, supposing them to be one and the same), are thought to be the moon's wives,⁴ the Anyanja of the Lake even having names for them,—Chekechani and Puikani.

The Akikuyu say (p. 3) that, when they first settled the country, they now occupy, the Ndorobo (whom they call *Asi*) were living there. This is curiously borne out by the Masai tradition which postulates the Ndorobo as having been there from the beginning. "When God came to prepare the world, he found three things in the land, a Dorobo, an elephant and a serpent."⁵

With regard to the clans, the list given on p. 21 is nearly (but not quite) identical with that obtained by Mr. Tate among the Southern Akikuyu. Some of the differences are probably mere matters of local pronunciation (as *ih* for *z*). As Mr. Tate gives some details not mentioned by Mr. and Mrs. Routledge, and as their list seems to clear up some difficulties in his, we quote the passage in question.

"(1) *Clans of the Gikuyu*.—1. Achera. 2. Anjiru. 3. Agachiku. 4. Aithiageni. 5. Amboi. 6. Agathigia. 6a. Airimu. 7. Angare. 7a. Aithekahunu. 8. Aichakamuyu. 9. Aithaga. 9a. Ambura. 10. Aitherandu. 11. Angui.

If the three clans, Airimu, Aithekahunu, and Ambura are identical with those that precede them under other names, the Gikuyu clans are 11 only in number. If separate they are 14.

Formerly (probably until the European invasion of British East Africa) the first five clans were the most powerful, and were constantly engaged in fighting with one another over property.

⁴ Note made at Blantyre in 1894; the names are given in Barnes, *Nyanja-English Vocabulary*, p. iii., s.v. *mwezi*. The appended explanation shows that the Anyanja have observed the heavens with sufficient accuracy to connect the new moon with the evening star and *vice versa*.

⁵ Hollis, *The Masai*, p. 266.

They lorded it over the smaller tribes and appear to have bullied them more or less. Blood money owed to the latter was not usually paid by the five "cock" clans.

There are five recognised heads of these clans to-day, but the importance of being chieftain of a clan is not what it was years ago. Some of these men, however, are Government headmen to-day (Kinyanjui is head of the Achera), and have thus a dual standing in the District.

The Agathigia and remaining clans are said to have never had any recognised head, the five big clans being paramount.

The origin and derivation of the names of clans are unknown for certain. My informants cannot say whether the names come from the first head of the clan or from the ridge or district in which they formerly lived. The first is probably the correct solution and has been endorsed by information given to Europeans other than myself."⁶

If Mr. Tate's "ga Ambura" corresponds to "6. Akiuru or Mwesaga or Mburu," (the first two names, apparently, do not occur in Southern Kikuyu), we are right in counting it as a separate clan. The same is the case with the Agathigia and Airimu; but, on the other hand, the "Angari or Aithekahuno" are taken by Mr. Routledge as one, so that the total number is thirteen.

We must conclude this necessarily very incomplete and inadequate survey, of a book which has permanently enriched the records of ethnology, by a glance at the folk-tales. Two points of special interest emerge here,—the rainbow-snake⁷ and the *ilimu*. The story called "The Giant of the Great Water" represents the former being as eating "the father and the young men, and the women and the children, and the oxen and the goats, and then he ate the houses and the barns, so that there was nothing left." Subsequently all the lost were recovered when the sole survivor of this destruction made an incision in the giant's middle finger, just as Masilonyane's cows (Jacottet, *Contes Pop. des Bassoutos*, p. 51) came out of the old woman's big toe. But in *Masilo et Masilonyane* this point is scarcely of the essence of the story, which belongs to a very widespread type in which the jealousy of one brother (or sister) leads to murder, and the murder is discovered by means of some part of

⁶ *Journal of the African Society*, April, 1910, p. 237.

⁷ For the rainbow-snake in West Africa, cf. Dennett, *At the Back of the Black Man's Mind*, p. 142. The Zulus seem to retain traces of a similar conception, but the story in the text is the first I have met with which connects it with the swallowing story.

the victim's body, which takes shape as a living being.⁸ The big toe incident, which in *Masilo et Masilonyane* is combined with this *motif*, really belongs to the type represented in Suto and Chwana by "Kamma and Litaolane," and found in numerous variants,—one of the most interesting being the Shambala one, where a pumpkin grows to an enormous size and swallows all the people of a district, except one woman, who afterwards gives birth to a boy. This boy, when grown up, cleaves the pumpkin with his sword and releases the people. It is found among so many different Bantu tribes, as well as some on the West Coast,⁹ including some with whom our acquaintance is comparatively recent, that it does not seem feasible to trace it, as some have done, to a Christian origin.

As for the *ilimu* (*irimu, irimu*), he is our old friend the Zulu or Suto cannibal (*izimu, modimo*), with perhaps rather more of monstrous and abnormal characteristics. He is known to the Duala as *edimo*, and just survives in Swahili folklore as *zimwi*, though usually Arabicized into *jini*. In many places his character and attributes are becoming shadowy, but with the Akikuyu, though evidently a very variable quantity (p. 315), they are tolerably distinct. A comprehensive study of the traditions concerning this being, embracing the whole Bantu field, would be well worth undertaking.

To conclude,—Mr. and Mrs. Routledge have given us a book which is of the greatest value, not only to students of *Völkerkunde* in general, but to all who have any practical concern with the welfare of our subject races. It would be beside the present purpose to enlarge on this point, but I cannot refrain from quoting a sentence or two which every colonial administrator would do well to bear in mind:—

"The present and avowed object of the East African Judiciary is to suppress native justice altogether as derogatory to the dignity of the British Courts. Even allowing for all the imperfections of

⁸Traces of one variant occur in "The Forty Girls," p. 324.

⁹Cf. Dr. George Thomann's *Essai de la Manuel de la Langue Néouolé* (Né tribe of the Ivory Coast), Paris, 1906, p. 144 ("La calabasse enchantée"); also, for the toe incident, the preceding story, "La jeune fille, La Mort, et le vanneau."

primitive methods, this shows a point of view at which it is hard to arrive. . . . Theoretically, also, it is an obvious absurdity to speak of raising the natives, and at the same time deprive them of the best means of education, namely self-government" (pp. 220-221).

A. WERNER.

VOLKSKUNDLICHES AUS TOGO. Märchen und Fabeln, Sprichwörter und Rätsel, Lieder und Spiele, Sagen und Tauschungsspiele der Ewe-Neger von Togo. Gesammelt von JOSEF SCHÖNHÄRL. Leipzig: Kochs, 1909. 8vo, pp. x + 204.

FOLK STORIES FROM SOUTHERN NIGERIA WEST AFRICA. By ELPHINSTONE DAYRELL. With an Introduction by ANDREW LANG. Longmans, Green, & Co., 1910. 8vo, pp. xvi + 159. Frontispiece.

HERR SCHÖNHÄRL'S book is an important addition to the scanty records of the folklore of the Ewe-speaking peoples. It comprises 28 tales from Togoland, half a dozen from Dahomey, 200 proverbs,—(Ellis gives only 120),—176 riddles and parables, 119 *trinknamen*, 11 games, 3 sleight-of-hand tricks with maize grains, and 25 songs (with the music of 20). Beast fables, combining keen observation of animals' ways with a full disclosure of native ways, are the most popular of West African tales, and there are numerous specimens here, as well as tales of origins,—how death came (28), why women have breasts (15), why foxes chase hens (23), why a mosquito buzzes in one's ear at night (25), etc. The trick played by the hare in the fourth tale, (in which the crocodile suckles the same young one four times in succession, mistaking it for the three other children already slain and eaten), and the similar trick played on the leopard by the wicked twins in the thirteenth story, are the same as that played on the leopard by the jackal in a Hottentot story,¹ and there are numerous other resemblances to Bantu as well as Negro tales. In Togoland, as elsewhere amongst the Ewe, the spider (*Eyevi*) is the superior of all animals, as the possessor of the inventive

¹Vaughan, *Old Hendrik's Tales*, p. 117.

cunning adored by the native. In the twelfth and seventeenth stories, however, Eyevi is the name of a human trickster,—an example probably of anthropomorphizing tendency, as the person tricked is, in the former story, a dove. No. 16 is an inconsequent story in which the fiercer animals appear as slave-dealers, and in the next story a king's daughter is stolen as a slave. The few comparative notes given are chiefly from German Kamerun and East African collections, and could have been extended very usefully.

The proverbs and riddles are an unusually interesting gathering of negro wit and wisdom; the riddles are especially welcome, as such devisings are commonly dismissed with much less notice than they merit as products of the black man's mind. The *trinknamen* (*ahanoñkwo*) are names, or rather sentences (and generally well-known proverbs), which, to the number of 5, 10, or 20, are attached to a palm-wine drinker. He cries out these "names," or has them cried at him by a friend, as an encouragement in times of difficulty or war. They may refer to his weak side as well as to his more heroic qualities of body and mind, and personal names may be chosen from them. Several Togo variations of the wide-spread game of *mandala* are described, with figures, and other games resemble European games with tops, ninepins, etc. Unlike the lower Congo natives, the Togos prefer "sit-down" games to those requiring much bodily exertion. The songs are said by the natives to have been borrowed from the Tshi, and a curious tale ascribes the origin of drum-beating and singing to the natives of a Fanti seaside town who learnt them from the sea. Forty pages are devoted to a painstaking account of Togo music and songs.

District-Commissioner Dayrell's volume of forty stories has the advantage of a ten-page introduction by Mr. Lang (who indicates in his usual delightful fashion the surprisingly numerous variants in ancient myth and European *märchen*), but the tales themselves are on the whole less varied and interesting than the Togoland collection. About half of them refer to Calabar or its immediate neighbourhood, or are dated by Calabar kings, and many of these contain references to the Egbo society. The number of these stories of which variants have already been recorded from elsewhere

in West Africa is not large. In the second tale a hunter disposes of his creditors,—the cock, bush-cat, goat, leopard, and another hunter,—through their successive slaughter of each other from a trick like that in a Hausa tale.² In the eighth story a vain and disobedient daughter marries a skull from spirit land, who borrows parts to make up a complete body from all his friends there, and returns them on his way home after the wedding; this is a version of a story found also in Sierra Leone³ and amongst the Yoruba.⁴ The twenty-fifth story (“Concerning the Leopard, the Squirrel, and the Tortoise”) is a completer form of a story collected in Jamaica,⁵ and the twenty-ninth (“How the Tortoise overcame the Elephant and the Hippopotamus”) has a variant in a Hausa tale.⁶ In the beast fables the tortoise is the chief animal, as amongst the Yoruba, and the only reference to the spider seems to be in the third story, in which an old childless king marries one of the spider’s daughters because they always had plenty of children. Unfortunately one does not feel sure that the tales are close and unornamented renderings from the originals, and this doubt is strengthened by comparing Mr. Dayrell’s versions of No. XXIII. and an incident in No. XII. with Calabar versions taken down from a native by Mr. C. J. Cotton.⁷ Moreover, there are no particulars given of the narrators or their localities, and such humorous “morals” as “always have pretty daughters, as no matter how poor they may be, there is always the chance that the king’s son may fall in love with them, . . .” are not obviously native. Nevertheless, this is a book for the folklorist to buy, as the body of the tales is undoubtedly native.

A. R. WRIGHT.

² *Ante*, pp. 211-2. A better-told version from Calabar,—of a worm, cock, wild cat, leopard, and hunter,—appears in the *Journal of the African Society*, vol. iv., pp. 307-8.

³ Cronise and Ward, *Cunnie Rabbit, Mr. Spider and the other Beef*, pp. 178-86 (“Marry the Devil, there’s the Devil to pay”).

⁴ Ellis, *The Yoruba-speaking Peoples etc.*, pp. 267-9.

⁵ P. C. Smith, *Annancy Stories*, pp. 51-4 (“Paarat, Tiger an’ Annancy”).

⁶ *Ante*, p. 203.

⁷ *Journal of the African Society*, vol. v., pp. 194-5.

THE GAROS. By MAJOR A. PLAYFAIR. Introduction by SIR J. BAMPFYLDE FULLER. (Published under the orders of the Government of Eastern Bengal and Assam.) Nutt, 1909. 8vo, pp. xvi + 172. Illustrations and maps.

THIS account of the Garos forms one of the excellent series of monographs on the tribes of Eastern Bengal and Assam which we owe to the Government of that province.

The Garos, the first of the wilder forest tribes which came into contact with the British, inhabit a range of hills forming the southern boundary of the Brahmaputra valley, and numbered at the last census 160,000 souls, divided into two branches,—one, the more primitive group, occupying the hilly tract, and the other newcomers settled in the districts of the plains. They are members of the Tibeto-Burman stock, emigrants from the trans-Himalayan plateaux, their connection with which is proved by some interesting survivals,—their matrilinear social organisation, portions of their vocabulary, their reverence for the yak (*bos gruniens*), and their habit of collecting gongs, which are highly prized. They have now to a great extent abandoned the predatory habits which formed the subject of repeated complaints against them in the older reports, and they have settled down to agriculture, cultivating cotton and other staples with much success. Their economical position is thus superior to that of the neighbouring tribes.

Major Playfair has given a detailed account of the religion, ethnology, traditions, customs, sociology, and folklore of this interesting tribe, which it is impossible to summarise or discuss in detail.

Their religion is of the animistic type, a number of departmental spirits being supposed to control all the spheres of human activity. Thus Tatara-Rabuga is the creator of all things; Chorabudi the benign protector of crops; Nostu-Nopantu the fashioner of the earth; Goera god of strength and causer of thunder and lightning; Kalkame, brother of Goera, holds in his hands the lives of men; Susime gives riches, and causes and cures blindness and lameness; and so on. Ancestor worship plays a leading part in the funeral rites. The main elements of the worship of this pantheon are

sacrifices of animals and birds, and drinking, usually accompanied by ritual dances.

The spirit occupying the bodies of men, when released at death, wends its way to Mangru-Mangram, the ghost world, identified with certain neighbouring hills, and regarded as a place of purgation through which good and bad alike must pass. The way to it is long and dreary, and for the journey the soul must be provided with a guide in the shape of a dog or the night-jar bird, money, and eatables. On the way lurks the monster Nawang, who covets brass earrings, which the spirit flings before him and, while the demon is busy collecting them, takes the opportunity to escape. Hence such ornaments are commonly worn by all classes. If a sick person becomes comatose before death, it is supposed that Nawang has seized him. Hence the corpse is so rapidly put away that it is supposed that premature cremation not infrequently occurs. The period of probation in Mangru-Mangram depends partly on the cause of death and partly on the sins committed during life. The suicide is reincarnated as a beetle, and one slain by an elephant or tiger in the form of the animal which caused the death. The spirit of a murderer is detained for seven generations before regaining human form. A wrong-doer is often reborn as an animal, but when it dies human shape may be regained after a second period of purgation. The Garo recognises no distinction between the souls of men and animals, both being supposed to go to Mangru-Mangram.

Many of their feasts are devoted to the expulsion of the powers of evil. An annual rite is performed to protect the tribesmen from the dangers of the forest, sickness, and other mishaps. The sowing season, the time of first-fruits, and harvest (at which a representation of the head of a horse is paraded and subsequently flung into water, apparently with the intention of dispersing evil influences), all have their appropriate observances.

Among other beliefs the trust placed in prognostication from dreams is noteworthy. When an evil vision is seen, the tribal priest collects a bundle of reed-like grass, repeats spells, and strikes the dreamer with the stalks. Then the priest and patient sacrifice a cock on the bank of a stream, letting some of the blood fall into a miniature boat made of the stem of a plantain, which is launched

into the water, carrying the evil with it. The cure is completed by the patient bathing.

A small collection of folk-tales, among which is a good case of animal metamorphosis, concludes this excellent account of a remarkable tribe.

W. CROOKE.

SHORT NOTICES.

The Races of Man and their Distribution. By A. C. HADDON.
Milner & Co., 1909. Large crown 8vo, pp. 126.

DR. HADDON has accomplished with a large measure of success the difficult task of compressing within a small handbook the main principles of Anthropology. He describes the physical characteristics on the basis of which attempts have been made to classify the human race, and he gives a succinct account of the various peoples of the world. The matter is, of course, very closely compressed; but the author has used the latest authorities. So far as it goes it may be safely recommended as a useful summary of a wide subject, and a valuable introduction to more comprehensive treatises on Anthropology.

W. CROOKE.

A Worcestershire Parish in the Olden Time. Reprinted from the
Worcester Herald. Worcester, 1910. Pp. 41 + ii.

This sixpenny pamphlet on the recently transcribed accounts of St. Andrew's Parish from 1587 to 1631 indicates the useful results which could be obtained, by a systematic investigation of such accounts, both for future volumes of *County Folklore* and for study of the origin and continuity of customary folklore. Such annual events as the beating of the bounds, the communion on Low Sunday, and the bell-ringing instituted after the Gunpowder Plot, are all reflected in the accounts, and the revival of old practices after the Reformation appears in the payment in 1621 of 1s. "for singing the carrall on Christmas Day," and in 1629 of 2s. 2d. "for Hollie, Ivy, Rosemary, and Bayes against Christmas."