

As one reads through Mangione's discussion he does get a very good understanding of the context in which the folklore material was collected, and what was to have been done with it. It was too bad that there was the initial gulf between the AFS and the Project, as this hindered some potentials for collecting material. The folklore project is an important phase in the development of folklore interest in this country. The first bibliography in the back of the book is Arthur Scharf's "Selected Publications of the WPA Federal Writers' Project and the Writers' Program," and is twenty-two pages in length, listing publications by states and by regions. Mr. Mangione's bibliography to the text appears to be quite comprehensive. Those of us interested in the history of folklore study in America will make room in our libraries for this book.

From Myth to Fiction: The Saga of Hadingus. By Georges Dumézil.
Translated by Derek Coltman.

Pp. xii + 253, index.

Chicago and London: University of Chicago Press, 1973. \$12.50 cloth.

Reviewed by Wm. F. Hansen.

When a people cease to have a divine mythology, what happens to the myths? The Romans had few or no myths to tell of their deities, but, according to Dumézil's thesis, there are correspondences between early Roman history and Indian divine mythology. Similarly, five heroes in the Mahabharata are "duplications as to their characters, their actions, and their relationships" (p. viii) of five deities in Vedic mythology: the transformation from the divine to the heroic is so detailed and ingenious that, Dumézil believes, it could only have been made by men conscious of their task. Again, Celtic mythology did not wholly fade away but was turned sometimes into history, sometimes into fiction. In none of these cases do we know who reformed the archaic myths or when the reformation occurred. In Scandinavia however the operation is less obscure, for not only is much of the pre-Christian mythology preserved in poetry and in Snorri's Edda, but we also possess the works of two men, an Icelander and a Dane, who composed "human transformations of this mythology purporting to be history" (p. x): Snorri's Ynglingasaga and Saxo's Gesta Danorum. Here one can examine the transposers themselves, or at least the very authors of the works showing the transpositions.

Dumézil thus introduces his study of a single story found in Saxo's Gesta Danorum, the story of Hadingus (Hadding), an early Danish king appearing in the so-called legendary part of Saxo's history. Hoping "to show the great importance of the Hadingus saga as a document of 'fictionalized mythology'" (pp. 7-8), Dumézil begins (Ch. 1) by demonstrating that the story is not fictionalized history. He easily refutes a suggestion of the historical school of interpretation, according to which the fictional career of Hadingus was inspired by the actual career of Hastingus (Hasting), a ninth century Viking.

Now to the myth. Nineteenth century scholars pointed out certain parallels between Saxo's hero and the Northern god Njörðr, whose myth is preserved in Snorri's Edda and Ynglingasaga, and whose antiquity as a Scandinavian deity seems to be guaranteed by Tacitus' reference (Germania 40.2-5) to a Northern goddess Nerthus. How should one account for the parallel? (Ch. 2)? Dumézil rightly rejects (a) fortuitous independent invention, leaving as alternatives that (b) the story of Njörðr derives from that of Hadingus, or (c) vice versa. He does not consider the possibility that the two narratives may be independent developments of a

common ancestor in which neither Njördr nor Hadingus figured. You are not surprised that he prefers solution (c), arguing that the themes of the story are more closely tied to the nature of the god Njördr than to the nature of the hero Hadingus, and that the elements of the Hadingus narrative are less coherent: "Thus the saga variant appears from every point of view to be a somewhat clumsy literary adaptation of what in the myth was logically linked and harmoniously constructed" (p. 36). That is not what I call a strong case; nevertheless, I think that he is essentially correct, for reasons brought out later in the essay.

The main body of the study (Ch. 3-7) is a detailed examination of the correspondences between the stories of Hadingus and Njördr, some of which had not been perceived by earlier scholars. Here Dumézil is at his best and most convincing. His arguments are clear and frequently ingenious. Most impressive is his discussion (Ch. 7) of Saxo's "Second Mythological Digression." In the course of his account of Hadingus, Saxo abruptly breaks off the narrative to present a digression on matters of little apparent relevance to the story. Dumézil nicely shows that the digression can be explained as material from the myth of Njördr, material that simply could not be well transformed into human terms: what could not be transformed was not omitted, but was retained in the form of an irrelevant excursus in the midst of the narrative. It is here that the best evidence is presented for the derivative relationship of the Hadingus story to the myth of Njördr. The essay on Hadingus ends with an attempt to explain why the hero bears the name he does (Ch. 8), and a final chapter of conclusions: "...the saga can be interpreted as a literary structure derived from the religious structure of the myth" (p. 122). Dumézil also derives from Saxo's account certain patterns or rules of transformation which he subsequently applies to other narratives in order to work the transformation in reverse, that is, to turn various of Saxo's compositions back into their hypothetically earlier mythical forms. The main difficulties here are the implicit assumptions that the same man or men executed all of the alleged transformations, or at least that various men worked in the same ways, and that they did so consistently. I hesitate to assume that. We have learned only that an unknown man evidently transformed an old myth into a new piece of historical fiction; we know neither who the man was nor whether he operated like other such supposed transformers.

The main thesis is convincing. In the end you are likely to be persuaded that Saxo's story derives ultimately from the myth of Njördr, although not from any of the surviving accounts of the god, and even that the transformation was made deliberately and consciously by some men, whom Dumézil dubs "Saxo or his source." One misses however a fuller discussion of the relationship between the present investigation and the more general problem set forth at the beginning.

Eight appendices on various subjects follow. The first is a discussion of the themes of hanging and drowning in the North. The next three return to the theory of transformations: Dumézil argues that Saxo's account of King Gram of Denmark is modelled on the mythical career of the god Thor (App. 2); that Saxo's account of Balderus (Baldr) is a rewrite of the tradition represented in the Eddas, not the expression of an independent Danish tradition (App. 3); and that Saxo's account of Horwendillus is a transformed version of the myth of Aurvandill (App. 4). In these three essays Dumézil derives more rules of transformation in Saxo,

applying them all the while to the new material. The following two appendices are excursions into more conventional folkloristics. In an impressive essay (App. 5), he examines Saxo's strange story of the carrying about of the salted corpse of King Frotho (Frode), showing that the story, though much changed, was still told in Denmark in the last century. In App. 6, Dumézil continues investigating continuity in regional oral tradition. Here he turns to modern Scandinavian folklore in order to deal with an old problem of Northern religion: what is the relationship of the Northern goddess Nerthus, whose rites Tacitus mentioned, to the god Njördr, known from much later Northern sources? He examines a number of sea tales and observes that in the different variants a given role may be played either by a merman or by a mermaid: the role is constant, the gender variable. He then surprisingly concludes that such beings can change their sex; here Dumézil obviously errs in transferring a phenomenon of narrative comparison (either sex may play the required role in some stories) to a power of sea-beings in Northern lore (they have the power to take either male or female form). Armed with this inference he argues that Tacitus' informant told him of a female form of Nerthus/Njördr; Eddic myth told of a male deity; both survive in later folk tradition. The final appendix gives Saxo's Latin text of the Hadingus story.

No doubt some readers will enjoy and others will dislike the many untranslated words, phrases, and passages in various languages, a familiar feature of Dumézil's writing. Whatever your taste in such matters, you will scarcely take delight in the immense number of errors, trivial but irritating, in nearly every language in the book--more than I recall ever having seen in any other work of comparable size. I list here only a selection of those that I have noticed.

English. Instead of the usual adjective Faeroese, you regularly find the form Faeroes (pp. 43 n. 16, 134, 139, etc.). German (p. 53 n. 5) once appears for Germanic; corse (p. 76) for corpse; notations (p. 84) for notions (?); Gots (p. 117) for Goths; are (p. 34) for is.

Icelandic. Throughout Ch. 8 you have a choice between the spellings Haddinjar and Haddingjar. Prymskvíða is misspelled prymskvída (p. 167). Icelandic words are frequently misaccented, and the letter "thorn" always appears in the lower case, never in the upper case, even when beginning proper names, e.g., þórr (p. 251) for the god's name Þórr.

Danish and/or Norwegian. Klasse (p. 25 n. 18) appears for klasse; Nordboenes Andsliv (p. 37, title of a book) for Nordboernes Aandsliv; Sagen (p. 41 n. 10) for Sagne; Folkminne (p. 41 n. 11) for Folkeminne, and Folkeminne (p. 117 n. 26) for Folkeminner; Gudebraebning (p. 149 n. 46) for Gudedræbning. The name Roskilde appears in two different ways on pp. 209-210, both wrong. You find Ellekilder (p. 223) for the folklorist's name Ellekilde; Vantrevensagnen (p. 223) for Vantrevensagner; and Jøgen (p. 223) for the Jørgen. The Dano-Norwegian letter æ is sometimes correctly given as such, sometimes as ae, e.g., Raeder (p. 160) and Naesseby (p. 224 n. 32) for Ræder and Næsseby.

Swedish. In place of namnet you read namet (p. 22 n. 13); blard (p. 26) appears for bland. The names Hyltén-Cavallius and Dag Strömbäck are misspelled several times (pp. 216, 228 n. 42, 253).

Latin. You find denuntiate (p. 41 n. 9) for denuntiat; belaum (p. 48 n. 26) for beluam; quanquam (p. 191) for quamquam; and Paulis (p. 252) for the name Paulus.

Greek. The divine name Baubo appears as Babou (p. 32 n. 33). You find hiéros gamos twice (pp. 50, 62), and hieros gamos (p. 71) and hiéros gamos (p. 252) once each: the phrase is correctly accented only on p. 229, where it is given in the Greek alphabet. Also in the Greek alphabet is the name Áotingoi (p. 117) for Ástingoi. You can choose (p. 146) between a hero's name in its Greek form of Polydeuce and, five lines later, its Latin form of Pollux. Finally, in a translation of Pindar (p. 146), the name Therapna or Therapne is rendered as Therapnes (the Therapnas of Pindar's text is genitive).

I repeat that this is only a selection. The carelessness is inexcusable, and it is a shame that this interesting and attractive book is marred by so many errors of this kind.

It remains to be mentioned that the present work is a translation of Du mythe au roman: La Saga de Hadingus et autres essais (1970), which is made up mostly of previously published essays dating back to around 1953

Pitseolak: Pictures Out of My Life. From recorded interviews by Dorothy Eber. Pp. 96, 69 illustrations. Seattle University of Washington Press, 1971. \$ 9.95 cloth.

Review note by Janet Gilmore.

At first glance, Pitseolak: Pictures Out of My Life appears to be a children's book--it has a characteristic children's book shape (9"x9"x1/2"), is rich in illustrations, has large print that rarely takes up more than half the space on any page, and the price is double what it should be. But the text has been reproduced in both English and some form of Eskimo language which is printed in a special phonetic script. The book is thus evidently meant to serve some educational purpose beyond that of a children's book.

Dorothy Eber edited tape recordings of discussions with Pitseolak about her life history into meandering, simple little reminiscences, which then were matched up with Pitseolak's drawings. Unfortunately, pictures illustrating the text are often found arbitrarily several pages away from the appropriate text (which, I might add, is an aggravating childhood experience). But injury has been added to insult: the text has been moulded into the kind of story rhetoric that prevails in children's books. The book could have been a valuable, even if brief, life history account, beautifully illustrated with pictures the narrator herself had created, both of which could contribute to an understanding of Alaskan Eskimo culture, whether the reader be adult or child. Instead, Pitseolak's pictures and reminiscences, produced in a trusting adult-to-adult context, have been condescendingly reduced to a child's level (if such is not a figment of adult imagination anyway)--as if only children can appreciate the stories and illustrations, or as if Eskimos who might be using the book to