

German, French and Rumanian. The third volume is devoted primarily to Hebrew texts and essays. The subjects of these essays reflect the wide scope of Moses Gaster's scholarship and range from Rumanian folklore to Samaritan legends to Jewish Haggadah apocrypha and mysticism. Many articles have lasting value as they include texts which are otherwise unavailable; other essays have an historical significance, reflecting the state of folklore scholarship and theories during the lifetime of Moses Gaster.

Of particular interest in this reprint edition is the "Prolegomenon," by Moses Gaster's son, Theodor, who is a known scholar of the ancient Near East in his own right. He successfully maintains a balance between on the one hand a critical evaluation of his father's works, social and academic position and personal temperament, and on the other hand a description imbued with understandable sentimentality of a home of a learned man in which an endless array of books and an equally endless stream of visitors are its dominant features. Such reminiscences have their own value for the history of folklore scholarship.

There Was a King in Ireland...: Five Tales From Oral Tradition, collected and translated by Myles Dillon.
114 pp. Illustration, no index.
Austin: University of Texas Press, 1971. \$5.75.

Reviewed by Linna-Margaret Funk.

This collection of "five tales from oral tradition" was made by Dillon in the early 1930's, at a time when scholars and amateurs alike were caught by a burst of fresh enthusiasm for Irish folklife studies -- enthusiasm that would shortly result in the establishment of the Irish Folklore Commission.

Unlike many of the collectors in Ireland, Dillon has had a distinguished academic career, teaching in prominent American and British universities. His volume, however, is not in the strictest sense a scholarly one. In his brief foreword, there is a token acknowledgement of today's more sophisticated collecting techniques: he describes the circumstances of his collecting, carefully identifying informants, and then offers comparative notes for each of the tales. These notes consist largely of references to other collections in which variants of the tale appear and an occasional explanation of a Gaelic term used in the text. The references listed are not as complete as those named in the notes accompanying O'Sullivan's Folktales of Ireland and the motif breakdown is at best minimal.

Perhaps more disappointing than the sketchy documentation is the absence of historical analysis. The tales are part of the heroic and mythical cycles, comparable to Section II of O'Sullivan's book, "Kings and Warriors," which are identified by many scholars as the most significant of the large body of Irish tales because of their length and their unique tradition relative to other European tale types. The questions of pre-Christian origins and the relationship of myth and oral history are, unfortunately, not considered.

Thus, the book must stand simply as a charming collection of well told tales, full justification of Richard Dorson's comments that "no nation of the world has gathered in its folktales with the fullness, the loving care, and dazzling rewards manifest in Ireland" (Richard M. Dorson, "Foreword" in Sean O'Sullivan, Folktales of Ireland [Chicago: University of Chicago Press, 1966], p. v.). If the reader is willing to abandon his scholarly inclinations he can enjoy five full richly-embellished narratives. The lack of editorial involvement is a more commendable quality when considering the texts; the book is an eloquent argument for exact reproduction of the teller's words. Dillon translated the tales from the original Gaelic, carefully noting any alterations of the original text -- either for purposes of clarification or logical completion of the story when, as in at least one case, the dictaphone broke down. The translation is skillful, revealing an appreciation for the sound of words, as in the alliterative sentence "He put on his short suit of Indian rubber, his two curved carved shoes below his two fine Greek graceful greaves plated with Spanish silver."

Although all the tales begin with a reference to a "king in Ireland long ago," they actually center around the deeds and adventures of one of the king's sons. The texts reveal the problems inherent in reproducing in writing a man's speech -- the lapses in coherent style, the occasional introduction of a motif that is abruptly abandoned; but they also display the vigor and beauty of oral narrative. The formulae, the "runs" and conventions are recorded in full and the teller emerges with personality and style.

American Fiddle Tunes From the Archive of Folk Song, edited by Alan Jabbour, Head, Archive of Folk Song, Music Division, Library of Congress. Folk Music of the World series, Recording Laboratory L62, 33 rpm sound recording, with 36-page Introduction-discography-bibliography-discussion by Jabbour.

Washington, D.C.: Library of Congress, 1971. No price given.

Reviewed by Rodney Moag.

This long-playing record, put out by the Library of Congress, brings forth 28 field recordings made in the late '30's and early '40's from the Archive of Folk Song. Fourteen separate fiddlers are heard covering a wide range of style, place of origin, and quality of performance.

The Library of Congress, Music Division, is to be commended for making these interesting recordings available. Especially praiseworthy is the booklet which accompanies the record. Besides selected bibliographic and discographic data, it also contains sensitively-written background information on each fiddler and each tune, along with many fascinating facts or observations about fiddling in general, and style differences in particular. Any true lover of fiddling, whether professional scholar or aficionado, would approve of the thorough scholarship found here.

The style of language in which the booklet is written is, however, at times overacademic, and this detracts a bit from its overall effect. It seems somehow inappropriate to discuss such an exciting and down-to-earth sub-