

like the present reviewer, were born and bred here. It is to be hoped that the author's nostalgia will soon prevail and that she will return and write yet another excellent book about Ireland, for there are still many places to visit.

WICKLOW

A SELECTION OF ENGLISH CAROLS, edited by Richard Greene; Clarendon Press; 25s.

This enchanting collection of representative carols is far more than an abridgment of the Editor's previous great collection published in 1935. Professor Greene offers to the general reader a glossary for those whose command of Middle English is limited, detailed notes, and a full introduction of fifty pages, in which he outlines the development of the Old French carole or round dance. The social dance known as the *carole* was the favourite dance of the Middle Ages, and is still alive today in some parts of Europe: in our own country, Cornwall has preserved the May-Day celebration of the Hobby-hoss.

The carols in this collection are for the most part religious, but the editor includes a few convivial songs and the sly

Of all creatures women be best

*Cuius contrarium verum est.*

There are some magical examples of macaronic carols, both well-known and less known, including

Almyghty Jhesu, King of Blyse

*Assumpsit carmen Virginis*

and O III in One without ending

*O Deus sine termino*

The movement for 'not letting the devil have the best tunes' began long before Luther, and has continued in fields as varied as those of the early Methodists, the Salvation Army. Père Duval, Père Cocagnac, and in some recent Anglican references. The associations of the round dance, rooted as they were in pre-Christian rites and customs, often seemed to ecclesiastics at best dubious and at worst abominable, and indeed songs of a lecherous nature undoubtedly were sung in the context of the major festivals. Very few of these lewd songs survived but these few, including two which are to be found in the Cambridge University Library, show that the objectors were not being squeamish. Professor Greene shows how friars and religious, notably Franciscans, replaced such songs with pious songs which preserved the form and rhythm of the popular songs. But in the final paragraph of his introduction he also shows that this movement was much more than a ju-jitsu device for using the adversary's strength against him; it was truly a transformation more akin to baptism, and firmly rooted in the Incarnation.

The production of the book is up to the high standards of the Clarendon Press. There is one misprint: 'donner' for 'donnent' in the footnote on page 4.

MARGARET WILEMAN