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MODERN

LANGUAGE NOTES.

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MODERN LANGUAGE NOTES.

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THE REGIMEN OF wyrðe IN THE 'HISTORIA ECCLESIASTICA.'

In the account of the life of Cædmon in the Anglo-Saxon version of Beda's 'Historia Ecclesiastica,' there occurs this passage (see Sweet's 'A.-S. Reader,' p. 48): *Ða aras he from þæm slæpe, and eall þa þe he slæpende sang fæste in gemynde hæfde, and þæm wordum sona monig word in þæt ylce gemet Gode wyrþes songes togeþeodde.* In a note on this passage (p. 197), Dr. Sweet says, among other things, "*wyrþe* should govern the genitive." To deny the truth of this remark would be to ignore the habit of the language as seen in its best examples both of prose and of poetry; yet the matter seems worthy of some further investigation.

I have seen but one other note on the passage in question. Karl Körner, in his 'Einleitung in das Studium des Angelsächsischen' (Theil ii, p. 30), prints *godewyrðes* as a compound, and in a note (p. 196) he says: "*godewyrðes* liest bereits Zupitza mit einem MS; wegen des Compositionsvocales vgl. *gode-web, godé-gyld, dæge-weorc;* hierdurch wird die Bemerkung Sweets (der *gode wirðes* hat): '*wirðe* should govern the gen.' hinfällig,"

In reference to Zupitza's reading, it may be said that Smith ('Baedae Hist. Eccl.' p. 597, l. 26) prints *Gode wyrþes*, and gives no *varia lectio* for the passage; but no great importance can attach to this fact, for in his preface Smith says: "Omnes varias lectiones, quae a textu verbis differunt, ad inferiorem marginem apposuimus, rejectis quidem fere infinitis quæ literis tantum, vocalibus præcipue, sunt diversæ." In view of this statement, and after some considerable examination of parts of Smith's work, I am satisfied that the slight difference between *Gode wyrþes* and *Godewyrþes* would not, in all probability, have arrested the attention of that editor.

As to Körner's explanation of the compound form, it appears that in this instance, at least, nothing valid can be said against it. Yet it seems clear that the translator wrote *Gode wyrþes*, and not *Gode-wyrþes*, nor yet *Godes wyrþes*. The evidence that has led to this conclusion is detailed below.

I. The Latin text has "et eis mox plura in eundem modum verba Deo digni carminis adjunxit." The classical Latinist would here view *Deo* as the ablative naturally attending *dignus*; but on comparison of the Latin with the A.-S. version so many egregious blunders appear, that it is by no means sure that the translator did not regard *Deo* as a dative, especially as we find in the Latin, "dignum se congregationi fratrum æstimare non debet" (Bk. I, Ch. 27); . . . "cujus filia Earcongota, ut condigna parenti soboles, magnarum fuit virgo virtutum. . . ." (III, 8); "Qui indignum se tanto gradui respondens. . ." (IV, 1).

Let us now arrange in interlinear form the two texts of the passage under consideration —the Latin as given by Smith, 1722, and Giles, 1848. (Wheloc, 1644, has *his* instead of *eis*):

. . .	et	eis	mox	plura	
. . .	*and*	*þæm*	*wordum*	*sona*	*monig word*
in	eundem	modum	verba	Deo	
in	*þæt ylce*	*gemet*		*Gode*	
digna	carminis	adjunxit			
wyrþes	*songes*	*togeþeodde.*			

In this arrangement, the word-order of each text has been left undisturbed. If, for an instant, *Deo* may be considered as a dative, we have here a piece of literal and "*word be worde*" translation that is somewhat surprising, but which may be quite equalled by dozens of other instances from the same source, as I may some day undertake to show.

II. To illustrate further the regimen of *wyrþe* in the 'Historia Ecclesiastica,' when used to translate *dignus*, I have noted every example of *dignus* (and its compounds) that I could find in the Latin text, and compared each with the corresponding passage in the Anglo-Saxon. In many cases the word is so rendered as to make the passage valueless for the present purpose. Thus, "juxta honorem et vita et gradu ejus condignum" (Book IV, Chap. xxvi, *ad fin.*)="*æfter gerisenre are his lifes 7 his hada*" (Smith, p. 603, 1); and

"Deo dignior" (II, ix)="*Gode leofre*" (SMITH, p. 510, 33).

Of *dignus* translated by *wyrþe* and the genitive, the following examples occur [references are to SMITH (S.) and to WHELOC (W.)]:

Bk. I, Ch. vii.—dignum (*sc.* montem) . . . qui beati martyris cruore dicaretur;

— wæs þ ðes wyrþe þ seo stowe swa wlitig 7 swa fæger wære ðe eft sceolde mid ðy blode ðæs eadigan martyres gewurþad 7 gehalgod weorþan.

(S. 478, 23: W. 34, 15 *ad fin.*)

I, vii.—regni coelestis dignus . . ingressu.
þæs heofonlican rices wyrþe.
(S. 478, 43: W. 35, 26.)

III, vii.—ipse eum dignum esse episcopatu judicaret.
he hine ðæs wyrþne wiste.
(S. 530, 30: W. 188, 2 *ad fin.*)

III, xiii.—ingressu . . . vitæ perennis dignum.
ðæs ecan lifes inganges wyrþne.
(S. 539, 2: W. 195 *ad med.*)

IV, i.—indignum . . . tanto gradui [sic].
swa mycles hades unwyrþe.
(S. 564, 1: W. 254, 24).

V, xii.—episcopalem . . . cathedram condignis gradu actibus servat.
þ B [iscop] setl efenwyrþum dædum his hades . . . heold.
(S. 631, 14: W. 419, 18).
[*efenwyrþe* in Smith and Wheloc].

Of datives, these occur:

I, vii.—ecclesia . . . ejus martyrio condigna
cyrice . . . his ðrowunge 7 martyrwyrþe.
(S. 479, 7: W. 35, 2 *ad fin.*)

III, v.—dignum episcopatu
biscop hade wyrþe.
(S. 557, 38: W. 172, 14).

IV, vi.—condignam se . . . episcopo fratre . . præbuit.
he efenwyrþe he . . . ðam biscope 7 hire breþer . . . gegearwode.
(S. 574, 18: W. 276 *ad fin.*)

IV, xxiv.—plura . . verba Deo digni carminis.
monig word . . . Gode uyrþes songes.
(S. 597, 26: W. 328, 15 *ad fin.*)

V, i.—condignis gradu . . . actibus.
æfter wyrþum dædum ðam hade.
(S. 613, 13: W. 367, 11.)

V, vi.—Vitam . . . episcopo dignam.
lif . . . biscope wyrþe.
(S. 618, 30: W. 389, 3 *ad fin.*)

V, xix.—episcopatu . . . dignus.
B [iscop] hade wel wyrþe.
(S. 639. 31: W. 443 *ad fin.*)

III, xxi.—regis nomine ac persona dignissimus . . .
cyninges namon 7 hada well wyrþe.
(S. 550, 40: W. 218, 6.)

(But MS. B has: *cyninges naman hæfde 7 wæs ðæs hades well wyrþe.*)

To these may be added this instance, where *wyrþe* is not a translation of *dignus* yet is used with the dative:

IV. i.— . . . alium cujus . . . ad suscipienum episcopatum eruditio conveniret et ætas.
. . operne . . . ðe biscophade wyrþe wære . . .
(S. 564, 2: W. 245, 26).

And this example of the instrumental:

IV. ii.—me . . . hoc esse dignum arbitrabar . .
ic me sylfne . . . ðy hade wyrþ[n]e demde . . .
(S. 566, 6: W. 259 *ad fin.*)

(But MS. B has: *ic me sylfne . . , ðæs hades wyrþne dyde.*)

Finally, these examples must be taken for what they are worth, and not necessarily as authoritative. The exceeding literalness of the translation peremptorily forbids any other view of the matter. Nevertheless, the dative with *wyrþe* must at least have been intelligible to the people, else such construction could hardly have been used so frequently.[1]

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1 After this article was already in press there appeared in *Englische Studien* (vol. xv, p. 159 f.) a study of the same subject by J. ERNST WÜLFING; it was, however, thought best not to withhold Prof. PEARCE's independent and corroborative contribution.—*Eds.*

PRONUNCIATION OF R AND G IN GERMANY.

I. All of our American grammars except one, so far as I know, recommend the lingual pronunciation of *r*. Very few of these grammars even mention that there is any other pronunciation of *r*, and yet in almost all the cities of Germany, whether larger or smaller, a quite different *r* is spoken from our English *r*, or the trilled *r* as pronounced by German peasants and by actors on the stage. This *r* as usually heard in the cities is of a guttural nature, produced in the back part of the mouth by drawing the tongue back against the uvula in such a manner as to form a little groove in which the uvula can swing and vibrate freely, the tongue however remaining perfectly motionless. This vibration often resembles very closely that of the tongue-*r*, and many Germans are not conscious that there are two different *r*'s spoken in their country. However, this uvular *r* is often very feebly pronounced, or, contrariwise, is sometimes pronounced with disagreeable distinctness—in either of which cases the little groove is not sufficiently formed to allow the uvula to vibrate freely. The guttural *r* is common to all classes of the people in the larger cities, and in many smaller ones. The tongue-*r* often betrays the provincial birth of a speaker, for it rarely happens that anyone who has once learned the guttural *r* ever changes it for the lingual. It is, indeed, almost impossible for a person who has learned one of these *r*'s to acquire the other. In view of the great physical difficulty to be overcome, the extensive literature on this subject would seem to have been produced in vain, but the advocates of the lingual *r* wax hot as their cause grows hopeless.

Difficult, however, as it is for adults to master the guttural *r*, it is *very easy* for their children to acquire it. I have met a number of such cases, and in the cities have searched in vain for children who retained their parents' lingual *r*. From this it appears that in forming the pronunciation of children the influence of playmates is a more powerful factor than that of father and mother. I am here reminded of a number of students in Berlin who were trying to learn from me how to pronounce the lingual *r*. They made earnest efforts to move the tongue, but it would not budge. On the other hand, such *r* exercises were very instructive to me as to the formation of the uvular *r*, and finally enabled me to acquire it.

A comparison of the two *r*'s explains in part the rapid spread of the uvular as being due to the slighter effort required in producing it. As a rule at least, the initial *r* is trilled and often very strongly so. Many American *teachers* of German are not conscious of the great difference between this lingual *r* and our own lingual *r*. I believe our American-born teachers use generally our own *r* in speaking German. The force with which the Bavarian and Würtemburg peasants roll this *r* on the end of their tongues is surprising. This is the *r* used on the German stage. It is not clear to me why so many phoneticians take the stage pronunciation as their standard. The actor must look to acoustic effect, and besides needs and actually uses a tragic, dignified pronunciation, quite unlike that employed in ordinary conversation. He accordingly adopts this strongly trilled *r* as being the most forcible sound at his command. But, in this particular, even the warm advocates of the the stage depart from the stage pronunciation. It would be an interesting study to trace the development of the uvular *r* that has thus spread so rapidly in spite of the stage, the school, and the phoneticians. Spoken by the vast majority of people in the great centres of national life, it possesses a vitality that neither actor, school-master nor pedant can destroy. I have noticed that the uvular *r* is often spoken of as a peculiarity of North Germany, but nothing could be more erroneous. In Schleswig-Holstein the tongue-*r* is spoken, and in Vienna the uvular *r*. The rule is that the guttural *r* prevails in the cities, and accordingly, if the whole truth may be told, the tables ought to be turned and the lingual *r* be called the provincial.

II. The pronunciation of *g* has also drifted away from the standard of the stage, which requires the hard *g* as in *good*. It is stated in one of our best grammars that *g* final is pronounced on the stage as *k*, yet I did not hear this pronunciation in any theatre; in my experience it was uniformly given the same as

initial *g*. However, in common conversation in North Germany six different sounds are heard for the one *g* of the written language, according as it is initial, medial or final: (1) initial *g* has the hard sound of *g* in *good;* (2) medial *g* after *a*, *o*, *u* and *au* (back vowels) has a sound not heard in English, being a sonant guttural spirant; (3) medial *g* after *i*, *e*, and umlauted vowels (front vowels) is a sonant palatal spirant, similar to *y* in *yes*; (4) final *g* after back vowels, like *ch* in *Bach*; (5) final *g* after front vowels, like *ch* in *ich;* (6) *g* in the combination *ng*, when not followed by a vowel, has the sound of *k*. The sound that is the least general of these is medial *g* after front vowels. In foreign words, as *regieren* etc., and often in German words in declamation and reading, the *g* is pronounced hard (as a sonant stop), but in ordinary conversation the sound described above under (3) is more common.

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APROPOS OF 'LA NAISSANCE DU CHEVALIER AU CYGNE.'

IN his extended and highly instructive review of 'La Naissance du Chevalier au Cygne' (*Romania* xix, pp. 314–340), M. GASTON PARIS submits the constitution of the text to a searching examination. Most of the emendations there offered need only to be seen to be accepted, several of the most satisfactory elucidations bearing upon difficulties on which I had in vain exercised my ingenuity; a few, however, of the suggesten emendations are not so obviously convincing, and may warrant some further consideration.[1]

Into the textual portion of the review have crept a certain number of typographical errors, which it will be desirable to rectify before proceeding to the cases in question. The misprints are as follows:—

Page 328, l. 28, for 232 read 242.
" " " 30 " 238 *en carger* read *encarger*.
" " " 31 " 245 read 345.
" " " 32 " 365 " 366.
Page 328, l. 33, for 430 read 429.
" 329 " 11 " 1314 " 1354.
" " " " " 1370 " 1358.
" " " 13 " 1469 " 1479.
" " " 15 " *Sacié* l. *Sacie* read *sacié* l. *sacie*.
" " " 18 " *en son mes garder* read *en son mesgarder*.
" " " 24 " 2185 read 2186.
" " " " " 2187 " 2189.
" " " 25 " *le queis*, l. *l'egueis* read *le gueïs*, l. *l'egueïs*.
" " " 26 " 2220 read 2221.
" " " 27 " *Quele* " *Qu'ele*.
" " " 36 " 2786 " 2787.
" " " 38 " 2846 " 2845.
" " " 44 " *canter* " *cante*.
" 330 " 1 " 3380 " 3350.
" " " 2 " *enanstes* read *en anstes*.
" " " 3 " *Rin* read *rin*.
" " " 31 " *Enbrivement* read *Enbrievement*.

A word as to one or two of the more general considerations which controlled the editor in his mode of dealing with the text. It was recognized, in the first place, that the *punctuation* is one of the most significant as well as delicate tests that can be applied in criticising the formal side of an *editio princeps*. The reviewer, while commending the "ponctuation intelligente" as a whole (p. 328), takes exception to a particular feature of it: "2550 (et souvent ailleurs) il faut une virgule devant *si*." Verses 2550 and 2551, with two examples of the case in question, well illustrate the issue here raised. It is a point to which especial attention was given in the work of editing the text. I will quote the lines:

2550 Sus lieve *si* s'en va ens el palais plus grant
A son segnor parler, *sel* troeve la seant
Sor une keute painte de paile escarimant.

In this passage a comma was intentionally set before the *si* (of *sel*) in verse 2551, but intentionally omitted before *si* in verse 2550. A similar discrimination was made as carefully as possible throughout the entire text, to mark respectively the closer or looser coördination of a "*si* clause" with its antecedent. The distinction is one which seems to me to have been well worth the making.

It is a constant embarrassment to the editor

[1] Not many of the proposed emendations turn upon the correctness of the MS. readings, but I have availed myself of an opportunity of collating questionable passages on the original MS. since the appearance of the review.

of an ancient manuscript to decide how far to normalize the text with which he is dealing. My own preference is to lean toward the conservative side in cases involving a *peculiarity* rather than a mere blunder of author or scribe. Thus, the author of the 'Naissance' uses both *esperis* (Church Latin SPIRITUS) and *espirs* (verbal substantive from *espirer* SPIRARE), choosing the one form or the other according to the requirements of the rhythm. In a single instance however (v. 1272), the scribe has introduced the form *esperis* where he could by no possibility have intended to use a trissyllable, and where, accordingly, *espirs* would have been in place:

Morte est belle Elioxe, *l'esperis* s'en est alés.

In other words, the scribe has so far confounded the two forms as to treat *esperis* as if it were a dissyllable. The case is noteworthy, first because the word actually became dissyllabic in Mod. Fr. *esprit*, and secondly, because its only occurrence as a dissyllable in this text is in immediate proximity to *angeles*, regularly employed in O. Fr. as a dissyllable. The preceding verse is:

As sains *angeles* del ciel, se vos en puis proier,

so that it is scarcely straining the point to infer that the scribe, as he wrote, consciously associated in his mind his dissyllabic *esperis* with the dissyllabic *angeles*. In view of all this, I preferred to allow *esperis* to stand in the text, but in a note called attention to its peculiar use as a dissyllable. M. PARIS remarks: "1271, *l'esperis* corrigez *l'espirs*."—So again, p. 329, l. 36, M. PARIS remarks: "2814 il paraît inutile de faire un seul mot de *l'atre an*. Here not only is it the scribe who has connected the two words, but in so doing he has brought the phrase into a natural analogy with the similar compounds *antan* and *ouan*; I accordingly felt justified in "following copy." GODEFROY has only one citation for the word, in the form *autriant*.—One more instance may be noted. In line 3106 (cited by M. Paris, p. 329, two lines from below) I have allowed *fort païsant* to remain in the text, while indirectly indicating the more correct form in the notes (p. 118, l. 5). GODEFROY cites several instances of similar peculiar orthography of the word.

P. 328, l. 29, "252 *raïner* n'a pas de sens; je lirais *rainner* (A *regner*)." The passage runs:

Vostre linages ert espandus outre mer,
Et jusqu'en Orient le verra on raïner.

The reading of *N* is clearly *rauner*, "your posterity shall be spread abroad beyond the sea, and shall [some day] be seen *reunited* in the distant East." The sense is doubtless not so good as that of MS. *A*, but as a natural offset to *espandus* in the preceding verse, is sufficiently plausible to account for *N*'s reading.

"751 *e il*, l. *cil*.—This emendation requires the insertion of a comma before *cil*.

"1265 *li sains*, c. *el sain*."—Correct further, to accord with this change, *Abrahans* to *Abrahan* (genitive limiting *sain*).[2]

"1341 *de lor liu*, l. *desor lui*."—By using the word *lisez* rather than *corrigez*, M. Paris evidently implies that this is merely a misreading of the editor. The MS. however has plainly *de lor liu* (with the *i* for *liu* indicated by a stroke). The emendation is none the less valid.

"1566 *anons ités*, c. *aversités* (la note est à effacer)."—M. PARIS has here overlooked the fact that according to his reading the construction would require the oblique case *aversité*—a second departure from the reading of the MS. which to my mind still further detracts from the probability of this emendation. The case is sufficiently interesting to warrant its re-presentation here. The passage is as follows:

1561 "E! las," ce dist Lotaires, "de grant dolor plenier
A fait mon cors avoir qui ço m'a fait nonchier;
Or avoie grant joie, or ai grant destorbier.
Ne se puet nus el monde longement leecier,
Qu'en la fin de se joie ne l'estuece estancier
Aucune *auons ités* qui fait son cuer ploier.

In the last line the MS. has *anonsites*, which GODEFROY (who has utilized this unpublished text in the preparation of his 'Dictionnaire') regards as a single word, treating it as a ἅπαξ λεγόμενον, and defining it as *aversité*. On

2 It is curious that this emendation should not have occurred to me, in view of my own note to 2964, which reads: "*l'ort S. Abrahant*. Godefroy, s. v. *hort*, cites Chanson d'Antioche 'Dans *l'or* S. Abraan.' From the Scripture parallel of Lazarus in Abraham's *bosom*, S. Luke xvi, 23, one would expect to find 'le *sein* S. Abrahant.'"

the contrary, I regard *anons* as *anonce* and *ites=itels*, translating (in the note to the passage): 'No one in the world can long be happy without having, at the end of his joy, to endure some news such as causes his heart to sink." M. PARIS (p. 330) takes exception to this rendering, apparently on the sole ground that *anons* for *anonce* is unwarranted; but it is suggested, in the note, that we may have here a simple case of elision (*anonce ités*). The use of *anonce* in this connection might perhaps seem somewhat unnatural, were it not for verse 1562, where an unhappy "announcement" is offered as precisely the cause of the king's sad reflection ("qui ço m'a fait *nonchier*"). I prefer still to stand by this rendering.

"1702 *Al mostre* l. *Al nestre:*" an emendation so certainly correct that I fully expected to find *Al naistre* on reconsulting the MS., and was surprised to discover that it was the scribe, and not the editor, who had misread the word *naistre*.

"2158 *qu'il*, c. pour la mesure *que il.*" The MS., as my collation discloses, has *quil le*, which is better. Insert comma before *qu'il.*

"2186 *rivier*, c. *vivier.*"—The MS. has *rivier*, and though v. 2160 reads *les oisiaus del vivier*, yet inasmuch as the same word reappears 2411,

> Dont en va as fontaines, droit al cor des *riviers*
> Ki la sorgent et corent dessous les oliviers,

where it is used with reference to the same spot as in 2186, the weight of probability seems to incline in favor of *rivier*; in other words, I take this to be an illustration of the familiar maxim of textual criticism, *difficilior lectio potior*, though here it is the scribe, and not M. PARIS, who has avoided the pitfall of the *facilior lectio.*

"2459 *li* c. *tel.*" The passage reads in the MS.:

> Je vos ferai *le* plait que mellor recovrier
> En arés vos par moi, car en bien l'ai molt cier.

This I have emended to: "*Je vos ferai* LI *plait.*" rendering, "I will make a plea for you *to him*, so that you will have," etc. M. PARIS, in turn, would read "Je vos ferai *tel* plait," and would still, apparently, render *vos* "for you," "I will make for you *such* a plea," but in view of the ambiguity of *Je vos ferai*, in this latter reading, it appears to me preferable to emend as I have done.

"2721 *en son ciel* l. *ens ou ciel.*"—The emendation is clearly correct, though the reading of the MS. is *sō.*

"2989 *dist la pucele*, l. *ço dist li rois.*"—My brief note on this clause is, "*la pucele*, dative," which I believe M. PARIS will be ready to approve on second consideration. The passage stands: [Li rois]

> Porvint a la pucele et conjoïe l'a:
> "Fille," dist la pucele, "benois soit qui vos a
> Nourie jusq'a hui."

"3391 ajoutez pour la mesure *je* avant *l'une.*"—Here *je* is presumably a misprint for *jo*, since M. PARIS could not have overlooked the fact that in the verse

> Et .ii. nes dont avrai je l'une a mon devis,

je would stand in the feminine cæsura and would accordingly count for naught in the measure.

"3487 *riu* l. *rin.*—Apropos of M. SCHELER'S note on *rin* (verse 2260 of his edition of BEUVON DE COMARCHIS entitled 'Beuves de Commarchis'), M. PARIS speaks (*Rom.* v, 118) of "le mot *rin*, qui est certainement a effacer de la langue et a remplacer par *riu* comme l'a déjà remarqué M. Tobler (*Gött. gel. Anz.*, 1874, p. 1044)"; and as lately as 1889 (*Rom.* xviii, 118), in his review of BARTSCH and HORNING, 'La Langue et la litt. fr.,' M. PARIS says: "*Rin*, 'canal'; il faut *riu.*" But in the same volume of *Rom.* (p. 508, note), at the end of MUSSAFIA'S rectifications to the same work, he writes: "Je profite de l'occasion pour rétracter ma remarque sur *rin*; ce mot, au sens de 'cours d'eau,' quelle qu'en soit l'origine, existe réellement en ancien français et est attesté par des rimes."[3] The word *rin* is apparently not treated in KÖRTING'S new 'Lateinisch-romanisches Wörterbuch,' and I am not aware that any etymology has been proposed. Germanic *Rinne* (cf. Anglo-Saxon *rinne*) naturally suggests itself.

P. 330, l. 24 ff., M. PARIS remarks, in speaking of the editor's attempted explanation of O. Fr. *caure*: "*Caure* est expliqué par CALŎREM et chaleur par CALŌREM; c'est ingenieux,

3. The note last quoted appeared after the publication of 'La Naissance.' In the MS. it is impossible to determine whether the scribe wrote *rin* or *riu*.

mais comment s'expliquerait CALŎREM? *Caure*, mot propre au N.-E., représente, à mon avis, un lat. vulg. CALŎRA formé sur le type de FRIGŎRA." I believe that the question is incidentally solved by SUCHIER in GRÖBER'S 'Grundriss' i, 638: "das Nebeneinander von *caure* und *calor* im Altfranzösischen, die freilich nicht mehr wie verschiedene Kasus desselben Worts, sondern wie zwei selbständige Wörter fungieren, deutet auf ein längeres Fortbestehen der lateinischen Flexion zurück."[4]

P. 331, l. 20. "La *Table des noms propres* n'est pas essez complète."—This criticism is most just. Being obliged, by unavoidable exigencies of publication, to print this vocabulary without revision of my cards, I should have made a point of begging indulgence beforehand for any omissions or defects.

In conclusion, I may be pardoned for pointing out that my doctor's dissertation, the edition of the 'Panthère d'Amours' for the *Société des anciens textes français*, did not appear in 1880, as M. PARIS has here, and in his 'Littérature française au moyen âge' p. 277, inadvertently remarked, but in 1885 (although assigned to the "exercice" of 1883 in the Society's accounts and bearing the latter date on the title-page). Nor will it be out of place if I call attention here to an error in M. PAUL MEYER'S report of vol. iii. of MOD. LANG. NOTES in *Rom.* xviii, 186: "M. Todd avait imprimé le dit des trois morts et des trois vifs dans la préface de son édition de la *Panthère d'amours* sans se rappeler que ce même opuscule avait déjà été publié par M. de Montaiglon." As a matter of fact, it will appear from a reference to the work in question that M. DE MONTAIGLON'S edition was collated by me on the original MS. in the Bibliothèque Nationale, as a result of which comparison various rectifications were made.

H. A. TODD.

AN EMENDATION IN THE ANGLO-SAXON GOSPELS. Luke i, 5: of Abian tune.

THE meaning of the phrase *of Abian tune*, Luke i, 5 of the Anglo-Saxon version of the Gospels, should be obvious from the record in I. Chron, xxiv, of the determination by lot of the twenty-four courses of priestly service; the eighth course fell to Abijah. However in this instance the translator did not, as it appears, have this history well in mind, for he was by some means led to commit a mistranslation, which in its turn has occasioned a train of curious consequences in the Anglo-Saxon lexicons. The interest of the matter lies in this, that a special definition of *tún* ('enclosure, town,') extending through a long tradition in lexicography, has been based solely on this isolated occurrence. This special definition is 'course, turn,' as first recorded by SOMNER (1659), *in v. tūne*, who also adds, after his reference to Luke i, 5, the illustration "*comeð tō tūne*, vicem vel locum obtinet sive capessit; taketh place, takes his turne." SKINNER ('Etymologicon,' 1671) does not cite this meaning of *town*; nor does SPELMAN ('Glossarium,' ed. of 1687). although he refers to Luke xvi, 4 and 8, for *tūnscipe* and *tūngerēfa*. BENSON (1701) repeats the two themes of SOMNER: "*tūn*, sepimentum, villa, hortus, territorium," and "*tūne*, vice, sepes, territorium." In the 'Etymologicum Anglicanum' of JUNIUS as edited by LYE (1743), only the usual definitions of *town* are found, but in LYE'S 'Dictionarium' (1772) the special meaning 'classis' is deduced from the phrase *of Abian tune* with the translation "ex Abiæ classe," and this is followed by an expansion in citations, in the manner of SOMNER, to show how *tūn* as 'vicis, locus' is employed in expressions like: "*cyman tō* vel *on tūne*, venire ad vicem, vel in vice sua"; "*bringan tō* vel *on tūne*, adducere ad vicem, vel in vice sua"; "*fēran on tūn*, ire ad vicem suam"; "*sīgan tō tūne*, tendere ad vicem suam"; "*ðæs ðe lencten on tūn geliden hæfde*, ex quo ver ad vicem suam appulisset." These citations are all from the Anglo-Saxon "Menologium." BOSWORTH (1838), under the fourth definition of *tūn*, "a class, course, turn," appropriates LYE'S article —without acknowledgment—but inserts the opinion of Mr. CARDALE, that *tūn* or *tūne* in the expressions cited from the "Menologium" "is a mere expletive." We next come to ETTMÜLLER (Vorda Vealhstód,' 1851), to be surprised by another unacknowledged reproduction of the details in LYE, with no change

4 VAN HAMEL, vocab. to RENCLUS DE MOILIENS, derives *caure* from infin. CALĔRE.

except a slight grammatical rectification: "*tō tūne* vel *on tūn*."

Turning to the correction of this tradition we may adopt the inverse order, and first dismiss the evidence drawn from the passages in the "Menologium." This has indeed been done by FOX (1830) and by BOUTERWEK (1857) as editors of that work. FOX expresses an indebtedness in his preface which, in connection with what we have observed in BOSWORTH, enables us to attribute to Mr. CARDALE the note on *ūs tō tūne* (l. 8.); the expression is here treated as "an expletive" "frequently met with in our old poets," with the following familiar quotation:

> *Lenten ys come wiþ loue to toune,*
> *wiþ blosmen & wiþ briddes roune,*
> *þat al þis blisse bryngeþ.*

BÖDDEKER: "W. L." viii.

BOUTERWEK'S note on the same line may also be added: "*ūs tō tūne*, i. e. ad nos, in terram nostram; idem valet quod '*ūs tō wīcum, ūs tō geardum*,' quæ loquendi formulæ infra leguntur." No further comment on the interpretation of this formula as distorted in the lexicons is necessary, except to say that—as already implied—it must be regarded as attributable to an effort on the part of SOMNER and LYE to elucidate the phrase from Luke. That *tūn* should mean 'course' or 'class' is simply impossible. The nearest approach to such a meaning would be that represented by the gloss: "*Cors, numerus militum, tuun* (HESSELS, C. 670), which has no application here; whereas a comparison of the fifth and eighth verses of the first chapter of Luke supplies the easy proof of a mistranslation in the Anglo-Saxon version. Putting *in ordine vicis suæ* (ἐν τῇ τάξει τῆς ἐφημερίας αὐτοῦ) of the eighth verse by the side of *de vice Abia* (ἐξ ἐφημερίτς Ἀβιά), shows that while *vicis suæ* is correctly translated by *his gewrīxles*, some accident has attended the translation of *vice* in the fifth verse. Though surprising in a translator of the Gospels, this accident was the mere inadvertence of reading *vico* for *vice*. The emendation *of Abian gewrīxle*, is thereby made necessary (cf. also *uuehsale Abîases*, 'Tatian,' SIEVERS' ed. p. 68; the A. S. *gewrīxl* and the O. H. G. *wehsal* represent a variation of the same root). In the order of discovery it is now to be stated that MARSHALL, in the second printed edition of the Anglo-Saxon Gospels (1665), has a note (p. 561) which, we must believe, has hitherto escaped the notice not only of the lexicographers but also of the subsequent editors of the text: "Existimo interpretem legisse *vico* pro *vice*." That BOSWORTH in his edition of the Gospels (1865) gives no attention to this opinion, is not what one would be led to expect from his occasional reference to MARSHALL'S "Observationes." MARSHALL confirms his suggestion by four instances in Mark (i, 38; vi, 36, 56; viii, 26) in which *tūn* corresponds to the Latin *vicus*. In Luke *vicus* does not occur, but *tūn* always translates *villa* (viii, 34; ix, 12), which is significant in connection with Mark vi, 56, where *on wīc oþþe on tūnas* corresponds to *in vicos vel in civitates;* in this case *civitates* is not translated, and *tūnas* therefore corresponds to *villas*, not to *vicos* as MARSHALL would imply. The three remaining cases in Mark are however clear examples of the rendering of *vicus* by *tūn*.

Two interesting facts in this connection remain to be noted. The first is that the "Durham Book" and the "Rushworth MS." define *vice* and *vicis* at Luke i, 5, 8 by *lond*, though this has not excited the suspicion of any of the editors of these texts. It is, moreover, a confirmation of the above argument to observe that these Glosses also define *vicus* by *lond* in the four passages in Mark. The second fact is one of coincidence, and has therefore the weight of a confirmatory presumption. It is the discrepancy in the Gothic version, between the translations of ἐφημερία of the fifth and eighth verses of Luke's first chapter. Here, as in the Anglo-Saxon version, the eighth verse is correct, but ULFILAS, apparently, also overlooked its connection with the fifth verse, for his editors are agreed that the ἅπαξ λεγόμενον *afar*, of the fifth verse, is due to mistranslation; whether or not this word is rightly explained as corresponding to the Anglo-Saxon *eafora*, does not affect this judgment.

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CORRECTIONS TO THE SIXTH EDITION OF SUPER'S FRENCH READER.

The sixth edition of SUPER'S 'French Reader' (Boston: D. C. Heath & Co. 1890. Half leather, 12mo, pp. 240) is, in its new binding, a very neat and attractive volume. The vocabulary has been rewritten, and many typographical errors have been corrected in the text. A perusal of the book and a comparison with earlier editions suggest the following corrections:

Page viii, dates of XAVIER DE MAISTRE, for 1802 read 1852.—P. 121 ll. 2–3, for *le cosaque* read *la cosaque* (the dance); same remark for the note on p. 177.—P. 131. In the first stanza on this page the sixth line is wanting; it should read: *Je cherche partout mon ami.*

In the vocabulary the gender of a number of substantives is not indicated. They are: *arpeggio*, *Égypte*, *geôlier*, *grand' mère*, *grandpère*, *jouet*, *milieu*, *ouest*, *reconnaissance*, *richard*, *seigneur*, *sillon*, *spleen.* Also in *louis d'or* and *tombée de nuit* no gender is indicated.—*Derrière*, given as fem., should be masc.—The following words should be marked as having aspirate *h*: *héros*, *honteux*, *horde.*—*Outrage*, given as fem., should be masc.—*Se passer*, not in vocabulary, should be given to cover p. 60, l. 10.—For *sein* (p. 226) read *sien.*—For *trone* read *trône.*—Instead of *tour* (p. 230) read *trou.*

Further criticism would suggest that the pronunciation of words like *indemnité* be indicated in the vocabulary (that of *solennel*, etc., being represented).—"Words of which the spelling and meaning are alike in French and English" having been inserted in this edition (cf. *conversation*, *distance*), *six* should be given to cover p. 97, l. 10.

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SEMITIC AND OTHER GLOSSES TO KLUGE'S *Etymologisches Wörterbuch der deutschen Sprache.*—II.

Kaftan might have been treated; the German is from the Polish kaftan, this from the Turkish qaftān, a dress, cf. DOZY, l. c., pp. 107–117.—With reference to Lat.-Greek cacare =caccare=κακᾶν=κακκᾶν (s. v. Kacken) see O. WEISE, 'Lehnwörter,' pp. 26 and 76; for M.H.G. *quât*, bad, evil, reference should have been made to 'Otto den Quaden.' In Lithuanian we have szikù and in Old-Irish cacc.—*Kaffer*, we are told, means 'ungebildeter Mensch,' properly a student-expression from the Arabic Kâfir 'infidel'; but WEIGAND ('Wörterbuch,' i, 832) has it better: Kaffer= Talmudicrabbin. Kaphrî, a villager, a peasant, from the Hebr. kaphâr, a village.—The noun *Kaliber*, Engl. caliber, is omitted; from the Greek καλυπόδιον=καλοπόδιον<καλάπους, a shoemaker's last (i. e. a wooden foot); so POTT and others, while some derive it from the Arabic qâlab, a model (SKEAT, s. v.)—The Lat. calx(s.v. *Kalk*) is derived from the Greek χάλιξ; see WEISE, 'Lehnwörter,' pp. 19, 50, 157 rem. and 195. FICK compares Church-Slav. skala, stone, and Gothic skalja, a tile, a brick. SKEAT, s. v., is very unsatisfactory.—For *Kalmank* let KLUGE consult DU CANGE, 'Glossarium,' ii, 44; we have the Greek καμελαύκιον, a kind of cap made of camel's hair.—Greek κάμηλος (camel) occurs for the first time in AESCH, 'Suppl.,' 285. According to LAGARDE Nominal-formation in the Semitic languages (*Götting. gelehrt. Abh.*, vol. xxxv, pp. 20 and 49) the Semitic gâmal, camelus bactrianus, is derived from a verb gámala, he compensated, he took revenge; attention is called to the fact that the Greek authors called this animal μνη σίνακος and it is stated that "die wesentliche Eigenschaft des Kamels Rachsucht ist." For Gothic ulbandus=*Kamel*, LAGARDE (ibid., 221) says: "die Gothische Form is anerkanntermassen=ἐλεφαντ-, bedeutet aber nicht den Elephanten, sondern das Kamel und zwar nicht bloss bei den Gothen, sondern auch bei den Niedersachsen, so gewiss die Herrn von Kröcher als Besitzer von Olvenstedt ein Kamel im Schilde führen." There may have been in the mind of our Teutonic forefathers some confusion in terms.—The German *Kamin* is from the It. caminata, this from Lat. caminus, which, again, is derived from Greek κάμινος (R. καίειν, to burn).—If the authors of our two dictionaries would consult LAG. 'Arm.,' §1089, they would find that Greek καμάρα, whence *Kammer*, chamber, is an Êrânian loan-word, a

"fact of great importance for the history of architecture."—Under *Kampfer* it would be better to omit the last words "oder von dem Hebr. kôpher, Pech, Harz"; SKEAT's treatment is more satisfactory.—All the modern words, as Engl. cane, cannon, canon, canal, Germ. *Kanel*, etc., go back through Lat.-Greek-Phoenician to the non-Semitic (Akkadian) gi, gin 'reed.' From this Akkadian word was borrowed the Assyrian qanû, Hebr.-Phön. qanêh, Greek κάννα=Latin canna, etc.—Why has KL. omitted *Kapital* or *Kapitäl*, from Lat. capitellum; cf. It. capitello, Engl. capital, the head of a column, pilaster; and *Kapital*, plur. *Kapitalien* from Late-Latin capitale=money?—Very deficient are the articles *Kapores* and *Koffer* (SKEAT, s. v. coffer, is not more satisfactory). *Kappores* is a special term in Hebrew, denoting the ritual performance among the Jews on the day preceding that of the great atonement; this rite consists in killing a cock or a chicken, pronouncing at the same time a prayer that the fowl may suffer for man as an expiatory victim, a kappârâh, what otherwise he would have to suffer for the sins committed during the past year; whence arose the phrase 'kappores gehen'=to be destroyed, to be killed; instead of the fowl, money was sometimes offered. In the Pentateuch the kaphoreth was the ark of the covenant, and upon its lid the expiatory blood was sprinkled by the high-priest on the great day of the atonement. From the same word, meaning a chest, an ark, is derived the French coffre, whence Germ. *Koffer* and Engl. coffer; the noun kaphoreth is derived from the verb kaphár, he covered. (see also LAGARDE, 'Nominal formation,' l. c., p. 237 and 231.)—On *Karat* let KLUGE read LAG., 'Abh.,' 32, l. 31; SKEAT, s. v. carat: *Zeitschrift für Völkerpsychologie* xiii, 240; S. FRAENKEL, 'Aramäische Lehnwörter im Arabischen,' pp. 200–1.—I miss the word *Karnies*= Engl. cornice=Fr. corniche, It. cornice, Lat. coronis, Greek κορωνίς a wreath.—KL. has *Kardätsche*, but why not *Kartätcshe*? from It. cartoccio, Fr. cartouche (cf. Engl. cartouche, cartridge), from It. carta=Lat. charta, paper, from Greek χάρτης; from the same has been borrowed the German *Karte*, Eng. card.—Why have we not *Kassierer*, Engl. cashier, Fr. caissier, from the Arabic ḫazna, treasure? Cf. magazin.—The paragraph *Kastanie* is taken from SKEAT, s. v. chestnut; the usual derivation of καστανέα from the city Καστανα, is but a popular etymology.—LAG. in an article on *Kastanie* (*Götting. Gelehrt. Nachr.*, 1889, 299–307.='Mittheilungen' (iii, 206–214; see also LAG. 'Arm.,' § 1115) shows that Greek καστανέα is a word borrowed from the Armenian kaskeni=chestnut-tree, and this is from kask=chestnut; *Kask* is an Armenian word=ἀλλᾶον=Avestan q-'a-s (LAG., 'Arm.,' §§ 1114 and 1791); from this is derived the noun kask, "weil die Kastanie wie in der Provence zur châtigna (Mehlbrei), so in Armenien zu einem Muse zerrieben, genossen wurde. Armenisches kask ist nicht bloss Kastanie, sondern auch geschrotene, reine Gerste und ein Geköch von Gerste und Weizen, gleich einem Muse, einem Breie.' Armenian kask (=Persian kask) passed into Arabic as kisk (cf. E. W. LANE, '1001 Nights,' ii, 424) =Greek πτισάνη=Semitic ᶜarisa (whence Hirsen-mus, Hirse; cf. above). Armenian Kask-eni=Greek καστανέα (for κασκανέα, a case of dissimilation)=chestnut-tree; termination -eni=Avestan -aêna=Greek -ανεος; Latin castanea vesca. The result of LAGARDE's investigation is: Die castanea (vesca) trägt einen érânischen Namen und ist zu einer Zeit, deren sich die Alten noch entsannen (cf. PLINY, xv, 23) über Lydien nach Griechenland gekommen.—Not better is the article *Kattun*. The word goes back to Arab. quṭn, quṭun, cf. al-quṭun, M.H.G. der alcotton, O.Fr. auqueton (see ALW. SCHULTZ, 'Das höfische Leben,' etc.,[2] ii, 38–40).—Greek κάττα=Lat. catta, *Katze*=felis domestica (MART. xiii, 69) came from Egypt.[10]—With reference to *Kerker* KL. should remember that Sicilian-Greek κάρκαρον is from Latin carcer and for cicer, whence *Kicher-erbse*, see LAG., 'Arm.,' §1996; cicer is from the Armenian sisern (pea).—I miss *Klavier*=piano, from Fr. clavier; and and this from Latin clavis.—*Klepper* is a N.H.G. word; according to GRIMM's 'Wörterbuch,' it is used of horses as well as of human beings;

10. I hope that the fifth edition will have a word on 'Meerkatze,' for the etymology of which KLUGE may refer to the London *Academy* of 1889, Nos. 816, 918 and 919, pp. 322, 341, 373 and 388.

such being the case, an etymology from the Hebrew keleb (dog) suggests itself at once. This Hebrew word is used of human beings in a contemptible sense, and from it may have come the noun *Klepper* used of both human beings and horses.—Under *Knaster*, Engl. canaster, it should have been remarked that tobacco is so called from the rush-basket (Sp. canastro, It. canestro, Lat. canistrum, Greek *κάνα-στρον*) in which it was originally shipped from South America.—"Knauser (Engl. miser) masc. erst N.H.D. wohl kaum aus M.H.D. knûz keck, verwegen, (gegen Arme) hochfahrend." (KLUGE). But *Knauser*, Low-Germ. knûser (verb knûsern and knûsen) is of Jewish origin; cf. the Jewish kinûs, kᵉnûs =the heaping up (of money), from the verb kᵉnás, to heap up, to gather, to hoard. At the time when the word was coined, 'knauser' and Jewish usurer were to the people synonymous terms, the money-changers and usurers belonging almost exclusively to that nation—so at least the common people thought.—I miss a reference to *der Kneif*, a hedging-bill, a clasp-knife; Du. Knîf, a curved knife; cf. Engl. knife; Fr. canif; in Middle-Germany we say provincially 'der Kneip.'—One of the worst mistakes in the dictionary is the treatment of *Kneipe*. KLUGE says: 'Erst N.H.D., dunkeln Ursprungs'; but continues, 'verwantschaftiche Beziehung zu kneipen [to nip, to pinch] lässt sich nur vermuten, da eine ältere vermittelnde Bedeutung für Kneipe 'Schenke' [tavern] fehlt; ursprünglich war Kneipe eine gemeine Schenke. Steht es in Beziehung zu ndl. (Du.) knijp, 'Enge, Verlegenheit'? eher zu ndl. (Du.) knip 'Vogelfalle, Bordell'?—Another scholar, HERMANN RÖNSCH (*Berliner Philol. Wochenschrift*, 27 Feb. 1886, cols. 259-260), derives it, by way of popular etymology, from the Greek *καλύβη*, a hut (cf. *καλύπτειν*); calyba, according to him, became canaba, owing to its similar sound to chalybs (*χάλυψ*; for the change of *υ* to *α* he quotes calix (*Kelch*) from *κύλιξ*, and for the change of *l* to *n*, he compares Lat. lympha from Greek *νύμφη*; cf. also O. WEISE, 'Lehnwörter,' p. 62 rem. 2. Let KLUGE study Psalterium memphiticum (LAGARDE), p. 155, where we read: ḫânûtha Syris idem est quod hališka=*ἡ λέσχη* Regn. iv, 23, 11; Ezech. 40, 44, Hebraeis et *ἡ ταβέρνα* Act. 28, 15 (unde nos Zabern, Engl. tavern effinximus) Graecis; vocabulum ad Armenios migravit (LAG., 'Onomastica,' I, 229; *id.*, 'Arm.,' p. 64, No. 966)= kanoüo=*ἐργαστήριον* (EUSEB. 'Histor.eccles.,' iv, 15, 29). The Syriac noun is derived from a verb ḫanáh, to rest, also=to stay over night; ḫânûthâ is the noun with the article; ḫânᵉwâ the same without the article; this passed over to the Arabians as hânuwat=ḫânuwa, whence Italian and Spanish cánova; from the Syriac ḫânᵉwâ we have Latin canipa, canapa and canaba (cf. German *Kanape*, Fr. canapé=sopha); from canipa we have the German *Kneipe*; see also LAG. 'Mitth.,' ii, 363 ff.; S. FRAENKEL, l. c., p. 172; LEVY, 'Modern-Hebrew Dictionary,' ii, 60, a; LAGARDE, 'Symmicta,' p. 59. In former days most of the lower taverns were kept in Germany by Jews; such is even now the case in the Eastern part of the Empire and in Poland; and this accounts for the fact that *Kneipe* originally denoted a low tavern. Every one acquainted with the history of German student-life, knows that, especially during the sixteenth and seventeenth centuries, such taverns were the chief resorts for students; among these the word *kneifen* for *kneipen* was coined.—Latin corallium is borrowed from the Greek *κοράλλιον* (Dioscorides)—and coriandrum from Greek *κορίαννον*, ARISTOPH., 'Equ.,' 676; cf. It. coriandro, coriandolo, Sp. culantro.—With reference to *Kot* observe that we say in German also *die Kate*; for *Kreide*, that the Island of Crete does not contain chalk.—Polish karczma, inn (whence *Kretschem*) is from the Arabic ḫarâdj, tribute, through the medium of Turkish khardjamaq, to spend, to consume, khardjama expenses, especially for food and drink at an inn. The German *Kretschmar* or *Kretzmer* is formed from Polish karczmarz, inn-keeper.—KLUGE should have known that Lat.-Greek cumînum, *κύμινον* (*Kümmel*) is from the Semitic kammôn; cf., for example, LAG., 'Arm.,' p. 122, § 1780; *id.*, 'Nominal-formation,' p. 89.—We might have expected a word or two on *Gummi*, Engl. gum, from Lat. gummi or cummi, Greek *κόμμι*, from Egyptian kamî; or on *Koumis*, Polish kumys, a beverage of milk from Tataric coumîz.—*Kumpest*, KL. says: 'aus M.H.D. kumpost, auch kumpóst, Eingemachtes, be-

sonders Sauerkraut, aus dem Roman. (Ital. composto).' This is not an etymology. There are two words used in German, *Kumpest* or *Kumpóst* and *Kompótt*; the latter is of Indo-Germanic origin (cf. compotere); the former is Semitic. In Aramean we have the verb kĕbaš (Hebr. kabâš), borrowed from the Ninivite-Assyrian kabašu (properly to tread down); this passed into Arabic as kábasa, with the meaning of conserving, putting up fruits (cf. Dozy, 'Supplement aux dictionnaires arabes,' ii, 439). From this we may derive the Italian compósta (cf. Levy's 'Modern-Hebrew Dictionary,' ii, 290 f.; S. Fraenkel, l. c., p. 37). The insertion of an *m* before *b* or *p* is not infrequent.[11] Arabic kábasa=mariner, tremper dans le vinaigre, conserver qqch.; kabsu=conservation des fruits.—To *Kuppel* let Kl. add It. cupola, from Late-Latin cupula=fornix rotundus; this from Latin cupa, Greek κουπήιον =καμάρα ἡ ἐπὶ τῶν ἁμάξεων γινομένη; and this perhaps from the Hebr. qubbâh, a tent, a chamber ("Numbers," xxv, 8); cf. Arab. qubbatun tentroof, vault, tabernaculum; κουπήιον is mentioned in Hesych., ii, p. 525, No. 3834 (edit. Moritz Schmidt); also compare al-qubbu=Alkoven.—Greek γλυκυρρίζα became in Latin liquiritia, after the analogy of liquere, whence Lakritze.—Laterne for Lanterne, cf. M.H.G. *lantërne* from Fr. lanterne, from Lat. lanterna, which is borrowed from Greek λαμπτήρ.—*Lecken*(2)=to kick, to beat, is compared by Professor Paul Haupt with Engl. to lick some one (to thrash one).[12]—Kl. might have mentioned *Letter=Emporkirche* =gallery in a church, from Late-Lat. lectorium, and *Lettner*=reading-desk in a church, pulpit, from Late-Lat. lectionarium.—An etymological note on *Lilie*, lily will, have to consider now *Götting. Gelehrt. Nachrichten*, 1886, p. 141 ff.=Lag. 'Mitth.' ii, 23. The Latin lilia is from the Greek λείριον, and this from the Egyptian ḥrḥr (by dissimilation ḥrḥr),from a verb meaning to unfold; cf. Persian lâlêh. 'Rose und Lilie: ῥόδον und λείριον stammen nicht—wie V. Hehn 4 202 meint—von Central-Asien, sondern die eine von Persien, die andere von Egypten, wenigstens die uns aus Egypten zugekommene weisse Lilie.—For *Losen* compare the noun *der Loser*=Ohr des Wildes.

To the article '*Malve*' let Kl. add that malva is borrowed from the Greek μαλάχη (cf. Lottner, KZ., vii, 164); some have derived the Greek form from the Hebrew malluaḥ, for example, Benfey, O. Schrader, etc., but see L. Fleischer's remarks in Levy's 'Modern Hebrew Dictionary,' ii, 568, a, and Lœw, 'Aram. Pflanzennamen,' §§ 190, 308.—*Mampfen*=to stutter, seems to me to be of an onomatopoetic origin.—Why have we not a word on *Mammon*, which has become naturalized on German soil? See *Götting. Gelehrt. Anz.*, 1884, 278 f.=Lagarde, 'Mitteilungen,' i, 229; also Lag., 'Nominal-formation,' p. 185; E. Kautzsch, 'Aramäische Grammatik,' pp. 10 and 173; Duval in the *Revue des études juives* (1883) 143. And C. Bezold, London *Academy* (1888), p. 416.=*Mandel*(2)<Greek ἀμυγδάλη which became in Latin amygdala. Later on this was changed into amandola, based on a popular analogy to mandere, to chew; for Engl. almond compare Sp. almendra.—The Latin massa (Plaut. 'mil. glor.' 1065) whence German *Masse*, is not a genuine Latin word; it stands for maza and this from the Greek μάζα dough (from μάττειν to knead dough).—I miss *merzen*, *ausmerzen* to reject, to remove; cf. *das Merzschaf*; and *Metall*, another thoroughly Germanized word<Greek μέταλλον; this, according to many scholars, from a Semitic verb máṭala to forge; see, for example, *Bezz. Beitr.*, ii, 535; O. Schrader, 'Sprachvergleichung und Urgeschichte' 2 222-3; others derive it from the Greek μεταλλᾶν, to seek, to dig for something, for example, L. Fleischer in Levy, l. c., ii, 309, b. But μεταλλάω means only to seek, to look for; see also Kvičala in *Berichte der histor.-philologischen Klasse der Wiener Academie*, 1879, p. 89; A. Fick and A. Müller in *Bezz. Beitr.* i, 203 and 335; *ib*; ix, 134;

11 Cf. Ἀμβακοῦμ=Hebrew Ḥabbᵉqûq; ambubaiae (Hor., 'Sat.' α, 2, i) from Syriac ăbūbā; and often in Assyrian; for example imbû they called for ibhû; çumbu for çubbu, etc.

12 Also written löcken, for example 'wider den Stachel löcken,' Acts ix, 5 'Es wird dir schwer werden, wider den Stachel zu löcken'=it is hard for thee to kick against the pricks. It is the Greek λάξ, λάγ-δην and λακ-τ-ίζειν, to kick with the foot. Curtius, 'Grundzüge,'5 No. 534 has to be corrected accordingly. Skeat does not mention to lick=to kick.

BÜCHSENSCHÜTZ in *Zeitschrift für das Gymnasialwesen*, 1875, p. 248.—To find the real etymology of *Meute* (1) and (2), the user of KLUGE'S 'etymological' dictionary is compelled to consult such books as BRACHET, 'Dictionnaire étymologique de la langue française, p. 352.—*Miene*, we are simply told, 'erst N.H.D. aus frz. mine.' That does not help us. German *Miene* and Engl. mien are from the French mine<It. mina<Lat. mina=mena (features); *Miene machen*=to threaten, from Latin mina, minare, and *Mine*, a mine, should also be mentioned.—Speaking of *Milz*, Engl. milt, KL. says: 'diese Bezeichnung der 'Milz' ist spezifisch germanisch.' Let him seek better information in LAG., 'Arm.,' p. 98, §1412, where Armenian malz occurs=German *Milz*.—For *Maurus*: Μαῦρος=μέλας, *Mohr*, see DU CANGE, s. v.—For *Mutter*, cf. also *Essigmutter* from Du. Moder=Bodensatz, sediments, grounds, with *t* for *d*.[13]

The Greek νάρδος whence Latin nardus and German *Narde* goes back to Hebrew nērd and this to Skt. nalada. Cf. for example, I. LOEW, 'Aramäische Pflanzennamen,' §316; *Götting. Gelehrt. Nachr.*, 1886, 145 ff.=LAG., 'Mittheilungen,' ii, 25 ff.

Oase has become a good German word, from Greek ἄϋασις (STRABO) or ὄασις (ULP., 'Dig.'), which according to some is the Coptic ouahé, and according to others the Arabic ŭadi, a valley, a plain.[14]—For *Oel* and *Olive* KLUGE should have noticed that Latin oleum was formed from Greek ἔλαιον on the analogy of Lat. olere, to emit a smell, to smell of anything. On 'oil, olive, and olive tree' see *Götting. Gelehrt. Nachr.*, 1889, 307 ff.=LAG., 'Mitth.,' iii, 21 ff.; the home of the olive tree is Armenia. Oil in Armenian is ιυλ or ευλ; modern Armenian ελ, which in its pronunciation seems to be older than the written ευλ, ιυλ (cf. LAG., 'Arm.,' § 207); ιυλ, ευλ and ελ are connected with ἔλαιον, which cannot be explained as grown on Greek soil, as an original Greek word (G. CURTIUS, 'Grundzüge'5,359 is entirely in the wrong with reference to this point). The Gothic and Litho-Slavic forms have no connection with, nor relationship to Greek ἔλαιον, because there were no olive trees in those countries. The Greek ἔλαιον is borrowed from the Armenian:

'Der Oelbaum stammt von der Südküste Klein-Asiens, ebenfalls aus érânischem Gebiete, ist von da den Griechen (als ἔλαιον) von Stammverwandten der Armenier zugeführt worden. Die Kultur des Oelbaumes is nach Fenestella in Italien nicht älter als das siebente Jahrhundert vor Christo. Zum Schlusse, says Lagarde, mache ich aufmerksam, dass die bei den Israeliten und Juden umlaufende Fluthsage den Oelbaum nach Armenien setzt, da die aus der gestrandeten Arche Noe's ausgesandte Taube doch wol das berühmte Oelbaum-blatt aus keiner andern Landschaft als Arârât (H. Kiepert's Ἀλαρόδιοι) geholt hat.'

Packe dich! after the Lat. apage<Greek ἄπαγε.—For a better etymology of palma let KL. read BLAU'S article in ZDMG, xxv,542 rem. 1, and O. WEISE, 'Lehnwörter,' p. 136 rm. 2.—The users of our 'etymological' dictionary must think that Lat. panther, panthera is "die letzte Quelle" for the word panther; SKEAT, s.v., says: 'Origin unknown.' Panther is from the Skt. puṇḍârika; this would be on Greek soil πυνδήριακα. The panther being a wild animal (θήρ), the -δηρ- was changed into -θηρ- and the termination -ιακα, so rare in early Greek, dropped; this give πύνθηρ; πυν-, however, gave no sense, while παν- was a well-known form; thus πύνθηρ was changed into πάνθηρ which, also gave rise to the M.H.G. pan-tier, a secondary popular etymology.[15]—Under *Panzer* reference should be made to Latin pantex, the paunch, the bowels, whence It. pancia.—*Paper*, KL. says, is from the Lat.-Greek papyrum -πάπυρος. But the latter is not a Greek word. See *Götting. gelehrt. Anz.* (15 April, 1887), p. 311-312.=LAG. 'Mittheilungen,' ii, 260–261, where the author says:

Konnten gewisse Salzfische und gewisse Turbanbinden Bûrische heissen, weil sie aus Bûra (bei Damiette in Egypten) stammten, so konnte auch das aus den Rohren des bei Bûra gelegenen Menzale-sees gefertigte Schreib-

13. The French aumuce, Spanish almutsa (English amice, *American Jour. of Philol.* x, 221) point to an Arabic origin of the word *Mütze*. SKEAT'S etymology is very improbable. If Father LAMMENS, in his 'Remarques sur les mots français dérivés de l'arabe,' Beyrouth 1890, has not treated aumuce, I hope that Professor LAGARDE or some other Semitist will favor us with a discussion of aumuce—Mütze.

14. This latter derivation, according to Professor LAGARDE, is "sicher falsch."

15 "Physiologus in all editions for English readers; Jesus Sohn des Parders, bei Eisenmenger 'Entdecktes Judentum.'" Paul de Lagarde.

stoff als (Koptisch) Pa-bour (das Burische) bezeichnet werden. Bura, near Damiette, was a well-known centre for paper-manufacturing. See also LOEW, 'Aram. Pflanzennamen,' § 30. —Latin pardalis, pardus, whence German *Pardel*, *parder* (cf. *leopard*) is borrowed from the Greek *πάρδαλις*, *πάρδος*, which is the Skt. pṛidâku, pṛidakú.—Why does KL. omit *Patsche patschen*, *patscheln* and *patsch*? (1) Handschlag, from Fr. battre, schlagen; (2) breit auftretender Fuss; aufspreitzende Flüssigkeit, in die man tritt, aus Fr. patte, Pfote. The etymologies of battre and patte are given by BRACHET, l. c.—If *Pauke* goes back to Latin bûcina, it should be remembered that the latter is a contraction from bovi-cina (from bovem+canere), whence Greek *βυκάνη*; cf. also Engl. bugle; there should be a cross-reference to *Posaune*.—Latin poena, whence *Pein*, is borrowed from the Greek *ποινή*; cf., for example, O. WEISE, 'Lehnwörter,' p. 545; and pelicanus (*Pelikan*) is from the Greek *πελεκᾶνος* and this, according to WEISE, *ib.*, p. 110, from an Egyptian source, as the bird's home is Egypt.—For *Pelz* cf. also *pelzen*, M.H.G. *belzen*=in die Rinde pfropfen, from Fr. pel, peau<Lat. pellis.—*Petschaft* and *Pitschieren* (for *Petschieren* after the analogy of *Pitsch*) are from the Hebrew pittuḥim *Gött. Gelehrt. Nachr.*, 1882, 402; LAG., 'Nominal-formation,' p. 85); and Lat. piper (whence *Pfeffer*) is borrowed from the Greek *πέπερι*; this from Skt. pipala; cf. also the Arabic babary. LOEW, 'Pflanzennamen,' §§ 259 and 316.—Under *Pflaume* from Lat. prûnum, Greek *προῦνον* and *προῦμνον* notice the dialectical form *Prumme*.—German *Plage* cannot be etymologically explained from Lat. plaga, unless we know that this is borrowed from the Greek *πληγή* a blow, a stroke, from the verb *πλήττειν*, to strike.—French plan, whence German *der Plan*, goes back to Latin planum. *Plan* being given, we expect a word on *die Plane*: coarse linen (*grob-leinenes Tuch*) cf. *Planwagen*, from the plural of *Die Blahe*=M.H.G. *blahe*; *grobe Packlein wand*, coarse pack-cloth; cf. the provincial *Bläbe*=curtain.—*Platz* (2) M. 'Dünner Kuchen,' M.H.D., nur im md. platzbecke= Fladenbäcker, ob zu platt? oder aus poln. placek 'flacher' Kuchen (KLUGE). But why not from the Latin placenta, with a leaning towards *Platz* (1)=square; placenta, again, is borrowed from the Greek *πλακοῦς*, a flat cake, after the analogy of 'placere,' to please, to satisfy.—*Plüsch*, 'M. erst N.H.D. nach gleichbedeutend. fr. peluche (it. peluzzo),' so KLUGE; but where is the etymology.? Fr. peluche from It. peluccio, this from Lat. pilucciis, a derivative of pilum; the change of *i* into *e* is regular for atonic syllables.—Under *Posse=Zierrat* (ornament) reference should be made to bosseln (2); *Bosse*, *bossieren* (Fr. bosseler) cf. M.H.G. *bôzen* to strike, and Amboss (anebôz). "Dazu," says KLUGE, "Engl. bosh, Schein, Anschein"? Engl. bosh, oh bosh., is from the Turkish bosh, idle, vain, and was brought to England by the English soldiers during the Crimean war (MIKLOSICH, l. c.).—Why does KL. omit *Potz* (in imprecations) for *botz=Bocks*, cf. M.H.G. *helleboc*=devil; *Potztausend*,cf. *βόμβαξ*; while *Potzteufel*=Gottes-teufel (cf. corbleu=corps de dieu; sangbleu=sang de dieu).—An 'etymological' dictionary should at least state that *prophezeien* (M.H.G. *prophezîe*, *prophetîe*) has its 'letzte Quelle' in Greek *προφητεία* (this from *προφήτης*, the noun to *προφάναι* to say before-hand, to foretell, originally to pronounce.—Could not *Pumpe* have some connection with Greek *πομπός* a (water-) conductor, an instrument by which the water is sent up to the surface (from Greek *πέμπειν* to send)? —*Putzen* (verb) from the late M.H.G. *butzen* 'to decorate' (so KLUGE); but why not, for the sake of etymology, add that *putzen* is derived from the noun *Putz*, which is borrowed from the Latin putus, clear, bright? An entirely different word is *Butze*, *Butz*, (M.H.G. *butze*) *Polter*=and *Klopfgeist*, a ghost; then also a disagreeable object, from M.H.G. *biezen*,to strike, to beat.—Speaking of the etymology of *Quitte*, Engl. quince, from the Lat. cotônea, KLUGE says: 'der Zusammenhang dieses Lat. cotônea, (Nebenform cottanum) mit gr. *κυδωνεα* ist unklar. But there is a Cyprian form *κυδωνεα=μῆλα κυδώνια=ὄὔκα χειμερινα'* which answers to the Lat. cotonea; the change from *d* to *t* being not so rare. see Also LOEW, 'Aram. Pflanzennamen,' §§ 103 and 279. The Greek is from the Semitic.

Why not refer under *Rahmen* to Latin ra-

mus, a branch, a twig?—For *Rain* bear in mind *Rain-farn*, changed from M.H.G. *Rainevane=Grenzfahne*, ein Doldengewächs.—There are two German words *Rang* (1) in 'den Rang ablaufen,' from *ringen*, for original *Rank*, still found in the seventeenth century; later on *Rank* was no longer understood etymologically and changed to *Rang* after the analogy of *Rang* (2)=*Reihe*=row.—If I am not mistaken, there is a M.H.G. *ranz*=fight, dispute, whence the N.H.G. *an-ranzen*; this *ranz* may be connected with the M.H.G. verb *rensen*=*ransen* or *ranzen*=to stretch out one's limbs, to behave in a boorish, impudent manner (sich zuchtlos benehmen).—*Rappuse.* KL. should study in *Götting. Gelehrt. Anz.*, 1885, p. 59=LAG., 'Mitth.,' iii (toward the end), where we read:

Rappuse stammt nicht von dem aus irgend einer Kinderschule aufgelesenen Zeitworte: weg-rapsen (wie das Register zur Revidirten Lutherbibel, 1883, uns weis macht) sondern ist das Französische—von Fr. Diez nicht gedeutete—grabuge; grabuge war noch 1839 ein beliebtes Kartenspiel.

KL. might have inserted *Rate* (F.) from Fr. rate, Latin rata (pars) a fixed share, portion; cf. Engl. rate.—For *Rauschgelb* see LAG., 'Arm.,' §757 and 'Semitica,' i, 64.—*Reis* (1) goes back to Skt. vrîhi and Old-Persian brîzi; see LAG., 'Arm.,' §431, and LOEW, 'Aram. Pflanzennamen,' §306.—A good German word =citizen by this time—though not yet recognised by KL.—is das *Revier* from O. Fr. rivière (bank of a river), Sp. ribera, from Late-Lat. *riparia (a derivative of ripa, bank, shore); Revier became a neuter in German, after das Ufer.—For *Rhabarber* compare Greek *ῥᾶ βάρβαρον*, and study LAG., 'Abh.,' p. 82, No. 213.—I should like to see the following paragraph in the fifth edition: *Ried* (n.) (1) ausgerodeter Boden, M.H.D. riet (riedes), A.H.D. riot, neben echt M.H.D. riute, A.H.D. riuti= Riet oder Reut, von M.H.D. riuten, reuten; cf. Beckenried, Schussenried, Winkelried; Baireuth, etc.; und roden, sowie die Städtenamen: Rodheim, Romrod, Wernigerode; Roth und Neuroth, etc. (2) Low-German for Riet, q. v.—There is in German another word *Riemen*='an oar' from the Latin remus, and this from Greek *ἐρετμός*.—*Ries*, from Late-Latin and Italian risma, may go back to Latin rismus, from the Greek (ἀ)ριθμός.—The article *Rose* does not give an etymology of the word; everybody knows that the German is from the Lat. rosa; 'rosa ist den Griechen abgeborgtes *ῥοδέα* mit assibilierung, wie Clausus statt Claudius, Ital. orzo=orge (=hordeum)' PÓTT in KZ, 26, 140. Greek *ῥόδον* (Archil. frgm 29)=*Fρόδον*=Aeolian *βρόδον* is the Armenian. vard, whence Modern Persian gul, and Aramean vardâh; Coptic vert, ourt. (ABEL, 'Koptische Untersuchungen,' i, 208); see also, *Zeitschr. der deutsch. morgenl. Gesellsch.*, vii, 118 ff., and xiii, 390; KZ, x, 490, and xxiii, 37; LAG., 'Arm.,' p. 143, §2106 and *idem.*, 'Abh.,' 75,6, and see s.v. *Lilie*; LOEW, 'Aram. Pflanzennamen,' §88; O. WEISE, Lehnwörter, p. 21, *bel*; SPIEGEL in KUHN and SCHLEICHER'S *Beiträgen*, i, 317 derived it from the Skt. vridh, to grow.

'Salamander (M.) aus M.H.D. salamander. M.—Fr. salamandra; der Ursprung der studentischen Salamander, der erst in die 30er oder 40er Jahre unseres Jahrhunderts fällt, ist sehr umstritten.'

So KLUGE, but this is, to say the least, very confusing. The fifth edition, let us hope, will change it into something like the following: *Salamander* (M.) (1) a lizard, from Fr. salamandre<Lat. salamandra<Greek *σαλαμάνδαρ* <Arab. samandar<Persian samandar-dur-daldul; from Persian samand=red as fire; (2) in *Salamander reiben*, an expression first heard toward 1840 at the University of Bonn. *Salamander reiben* originally means 'to drink one another's health.' Every German student knows how fond our *commilitones* were and still are of using foreign words for greeting, etc. One of the commonest is the Arabic salâm (ṣalaika), health (to thee). I believe that the origin of the *Salamander reiben* is the following: *Salamander* stands for Salâm einander zutrinken; this was contracted after the analogy of the name of the lizard, into *Salam* (*ein*) *ander zutrinken*, as is the case in many other expressions; for example, *Salmiac* for sal-ammoniac, bos'n for boatswain, to'gal'nts'ls =topgallantsails and cf. WM. D. WHITNEY, 'Language and the study of language,' p. 72f., etc. The original meaning was soon lost sight of, and, as the ceremony before drinking one another's salâm consisted in gently rubbing the glass of beer over the surface of the table, the

expression arose *einen Salamander reiben.*—The Latin salmo, whence German *Salm*, is of Celtic origin=salmo, according to O. WEISE, 'Lehnwörter,' p. 13.—The Greek form whence comes Latin sarda and German *Sarder*, is not σάρδιον but σάρδη.—KL. might have mentioned *Schabracke* (F.) from the Tataric čaprak (a cover), a word much better known than *Pekesche*, etc.,—or *Schablone* (from Middle-Du. *schampelion*, exemplar, pattern)<Fr. champion (cf. Engl. champion); Late-Latin campio, one who engages in any contest, also standard weight (*Muster-Gewicht*), from Lat. campus.—*Schach* should refer to 'matt' for *Schach-matt*= Engl. checkmate=Fr. échec et mat.—*Schachern* being given, we should expect also *schächten*, a Modern-Jewish word, from Hebrew schaḥáṭ to butcher, to slaughter.—*Schafott*, KL. says, (N.) erst N.H.D., mit (oder vermittelst?) ndl. schavot aus frz. échafaut, älter chafaut. But where is the etymology of the word? *Schafott* is from Fr. échafaut (O. Fr. chafaut)<It. catafalco (cf. German *Katafalk*)<Old-Sp. catar to look (from Lat. captare) and It. palco=balcony (from O.H.G. *dër palcho*=Balken, the beam, rafter), also see BRACHET, l. c., p. 192.—Greek σκῆπτρον (1. *Schaft*) should have a cross-reference to *Zepter*, and *Zepter* to *Schaft*; so also *Psalter* and *Salter*, etc.—The Lat. calamus, whence *Schalmei*, is borrowed from the Greek κάλαμος, a reed; a good rational etymology of the word is given by BRACHET, l. c., on p. 192, s.v. échalotte.—The French chancre, whence Germ. *Schanker* is from the Latin cancer, an ulcer.—*Schanier* and *Scharnier* (N.) has become a good German word; from Fr. charnière<Lat. cardinaria; this from cardo, cardinis, a hinge.—*Schielen* KLUGE refers to *schel*; correct it into *scheel*, q.v., and observe that *scheel-sichtig* is from *scheel sehen* and *scheelsüchtig* from *Scheel-sucht.*—The M.H.G. *slûr*, mentioned under *Schlaraffe*, is to be connected with Engl. to slur, Germ. *schlüren*, *schlören*, *schlürren*, etc., to do something negligently or slovenly.—*Schlipfrig*—*schlüpfrig* (so KLUGE); but is not *schlüpfrig* from M.H.G. *slüpfen*<*sliefen*, while *schlipfrig* is the O.H.G. *sliph*=*schlipf*, abrutschen <*schleifen*, M.H.G. *slîfen*?—*Schoppen* is borrowed from the Latin scyphus and this from the Greek σκύφος (which is the same as κῦφος, Lat. cūpa); cf. O. WEISE, 'Lehnwörter,' p. 8.—Latin scŏla, whence *Schule*, should be referred to Greek σχολή and Lat. scutula, scutella, whence *Schüssel*, to Greek σκυτάλη.—Between *Schütz* and *Schwach* I would insert *Schwabe*=*Mehlkäfer*, M.H.D. *swarbe*, von *swirben*=*sich wirbelnd bewegen*; and after *schwarz* a note on *Schwarzkunst* (F.) Engl. necromancy. Greek νεκρομαντεία became through a misunderstanding on the part of the Late-Latin translators nigromantia, assimilating it to Lat. niger, black, dark; nigromantia translated into German gave *Schwarzkunst.*—*Schwein* should mention *Schweinigel*, whose second component part appears to be=*nickel* (a small horse, a pony, then also an insignificant, contemptible fellow); cf. Du. *negge* and Engl. nag.—*Seide* should refer to Engl. satin;—The Latin Sapo, *Seife*, is the Greek σάπων and Fr. céleri, whence *Sellerie*, is from the Italian seleri, which, according to BRACHET, is 'une forme piémontaise.'—*Sittich* from Lat. psittacus, Greek σίττακος, goes back to the Armenian ծուȝակ; cf. LAG. 'Arm.,' §868.—Under *Skizze* mention might be made of Eng. sketch, and Fr. esquisse; all go back to Greek σχέδιος.—Smaragd: gelehrtes Wort nach lat. smaragdus (so KLUGE); that is no etymology. Lat. smaragdus is from the Greek σμάραγδος=μάραγδος and this from the Skt. marakata, which also passed into Hebrew as bârëqëth, with assimilation to bâráq, it shines, it flickers; cf. LAG. 'Arm.,' §785-6. BEZZ. *Beitr.*, vii, 171; KZ. xxx, 85 and 440f.—For *Socke* let KL. read O. WEISE, 'Lehnwörter,' p. 20 and rm. i.—I miss the word *Soda* from the Lat. solida: firm, compact (aus der festen Asche von Strandpflanzen gewonnen); and *Spalier* from Fr. espalier<It. spalla<Lat. spatula, a diminutive of Lat. spatha. which is borrowed from the Greek (σπάθη); see also *Spaten.*—In studying *Spargel*, bear in mind that Lat. asparagus is borrowed from the Greek (ἀσπάραγος), and this from the Zend çparegha; cf. Lith. spurges and also Engl. asparagus.—*Spelunke* (F.) might have been quoted; from Lat. spelunca, which is borrowed from the Greek σπῆλυγξ, a grotto, a cave.—Under *Spiegel* reference sould be made to Fr. espiègle, roguish, explaining the name *Eulenspiegel.*—*Stoff*, KLUGE says, (M.) erst nhd. mit

ndl. stof und Engl. stuff; aus dem Roman., vgl. frz. étoffe; ital. stoffa (F.); deren Ursprung unaufgeklärt ist. BRACHET, l. c., p. 220 says: Fr. étoffe<O. Fr. estoffe and It. stoffa, from Germ. stoff; while SKEAT, s. v. stuff, derives all the modern forms from Lat. stupa, stuppa, the coarse part of flax; he forgets, however, to add that this Latin word is borrowed from the Greek στύπη=στύπτη, as does also KLUGE, s. v. *Stöpfel* (see O. WEISE, 'Lehnwörter,' p. 26, above). In Arabic we have a noun çaub, çôb=dress, clothing; Semitic ç being transliterated in the European languages by *st*, as I have shown above s. v. Alabaster, an Arabic origin of this word (stoffa <çôb) would not be very strange. I will add here that Professor LAGARDE doubts this etymology, and I hope that soon another and better one will be proposed.—For *straucheln* cf. Engl. to struggle.

Tappe I would take to be an onomatopoetic word, just as *mampfen*, q.v. above.—*Teppich* is 'traced' back as far as Lat. tapetum! Lat. tapetum is from the Greek τάπης, τάπητ(ος), a carpet, a rug, a woven piece of cloth; from a verb, found in modern Êrânian as tab: to spin, to weave (cf. New Persian tâftah, tâftik and toftik, TOMASCHEK, 'Studien,' ii, 142). 'Indessen,' says O. SCHRADER KZ, xxx, 484, No. 39, 'wäre es wol möglich, dass in τάπης ein schon homerisches Lehnwort aus iranischem Kulturkreis vorliegt.' Also cf. O. SCHRADER, 'Sprachvergleichung und Urgeschichte,' 477. —*Thran*: train-oil may perhaps be the M.H. G. *trahen*, contracted into *trân* (=drops). —Fr. trousse, whence Germ. *Tross*, is from the Late-Lat. trossa, a noun to the verb trossare, to pack, which is connected with Lat. torquere.—We have in German not only *der Trupp*, but also *die Truppe* from Fr. la troupe and this from Lat. turba.—The Lat. turris, whence *Turm*, is, again, borrowed from the Greek τύρρις=τύρσις.—For οἶνος=vinum=*Wein* (wine) see, e.g., LAG., 'Arm.,' p. 35, No. 484 and LAG. 'Mittheilungen,' ii, 356 and 356; *idem* in 'Nominal-formation,' p. 104, rem. 2; KZ, xxiii, 82 and xxiv, 233; BEZZ. *Beitr.*, i, 294 and FLECKEISENS *Neue Jahrbücher*, 1888, p. 264.

For *Zelter* compare the Span. Zelt=*Passgang*.[16]—The Arabic noun for *Ziffer* is çifr, pl. açfâr.—The Greek κίνναμον, whence Zimmet, is from the Semitic, and was imported from Phœnicia.—*Zither*, Greek κιθάρα goes back to the Persian ciar (four)+tar (side).—For *Zitrone*, whose origin according to KLUGE is unknown, compare LAGARDE, 'Semitica,' i, 56 (*Götting. Gelehrt. Abhandl.*, vol. xxxiii, 1878):

'Citron war wol ein Missverständnis des aus italienischem citrolo rücklatinisierten citrullus, des mittelalterlichen Namens der Arbuse oder Wassermelone.'

The Modern-Arabic name for *Zitrone* is laimûn or limûn, whence our Engl. lemon.

In conclusion, I would again cheerfully acknowledge the great merits of KLUGE's work in the field of Teutonic etymology and phonetics. It has been said with great justice: "Etymology is both the most important and the most difficult member of the sciences which cluster around the study of language." The absence of references to etymological literature has been noted as a serious defect in C. H. BALG's book, 'A Comparative Glossary of the Gothic Language'; the same criticism applies still more forcibly to KLUGE's dictionary. Let him read the last paragraph on p. 101 of the *American Journal of Philology*, xi. The influence of Modern-Hebrew on the German language has by no means yet been fully recognized; it would be a valuable and useful work, if some Teutonic scholar of Jewish extraction were to examine the word-stock of the German language from the point of view of Modern-Hebrew.

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SIR THOMAS WYATT.

Sir Thomas Wyatt and his Poems. Presented to the Philosophical Faculty of the Kaiser Wilhelm's University at Strassburg for the Acquisition of the Degree of Doctor of Philosophy by WILLIAM EDWARD SIMONDS. Boston: D. C. Heath & Co., 1889.

Dr. SIMONDS divides his monograph on WYATT into two parts,—a biography, and a discussion of the poems. The biography, which fills about a quarter of the book, is a

16 See also Professor H. WOOD in *American Journ. of Philol.* x, 221.

very satisfactory piece of work. To the material long ago brought together by Dr. NOTT the author has added a good many important facts, gleaned from the 'Calendar of State Papers,' so that we now have some information about the poet for almost every year from 1515 to 1542, the year of his death. Unfortunately, PAUL FRIEDMANN'S notable book on ANNE BOLEYN[1] seems to have escaped the eye of Dr. SIMONDS. Whether or not we are ready to identify WYATT with the *gentilhomme de court* of whom CHAPUIS tells a scandalous story (1, 46, 121, 190), FRIEDMANN'S theories are worth considering (see especially 11, 260, 349). His new date for the birth of ANNE (1502 or 1503 instead of 1507),[2] if accepted, would modify the statement of Dr. SIMONDS (p. 127) that the queen was three years younger than the poet. On the whole, however, there is little to criticize in Dr. SIMONDS's biographical sketch. He is puzzled by the record of the Cotton MS. Claudius C. iii: "Sir Thomas Wyatt, dubbed on Easterday anno 28, the 18 day of march, 1536." "Anno 28," he says, "would indicate the year 1537, not 1536, as Henry began to reign April 22, 1509, and March of 1536 would fall in *anno* 27 of Henry's Reign" (p. 36). Apparently he forgets that the legal, ecclesiastical, and civil year began not on January 1, but on March 25, so that by March 18, 1536, the MS. *means* March 18, 1537[3] according to the historical calendar. His statement that Sir HENRY WYATT died in 1531 (p. 13) is doubtless a mere misprint, for elsewhere he puts his death in 1538 (p. 11), and speaks of his writing letters in 1536 (p. 32). There can be little doubt that Sir HENRY died in 1536, soon after his son's release from the Tower (see 'Calendar of State Papers,' HENRY VIII., xi,[4] nrs. 1026 and 1492; cf. p. 208).

The second part of the monograph falls into two chapters—the text, and the interpretation. In his discussion of the text, the author compares, in selected passages, the MSS. used by NOTT with the printed version in TOTTEL'S 'Miscellany.' He is disposed to look with suspicion at TOTTEL'S readings, believing them to be due in some cases to the smoothing hand of NICHOLAS GRIMALD. He might, perhaps, have strengthened his case by calling attention to the shape in which CHAUCER'S famous "Flee from the press" appears in the 'Miscellany' (ed. ARBER, pp. 194–5).[5]

The interpretation of the poems takes up rather more than half of the whole dissertation (pp. 64–143), and it is this part of the work that most clearly challenges criticism. With few exceptions, WYATT'S love-poems appear to Dr. SIMONDS to be the record of actual experience. To him they tell a coherent story of pursuit, fancied success, and final renunciation. The hero of this romance is of course the poet; the heroine is the unfortunate ANNE BOLEYN. Accordingly, he arranges these poems (leaving some early copies of verses out of account) in five groups: I. Protestation or Entreaty; II. Prosperity or Attainment; III. Disappointment or Deception; IV. Disillusion and Recovery; V. Later Love Poems. When the poems are once grouped in this fashion, it will be found, he thinks, that the arrangement stands such tests of external and internal evidence as can be applied to the determination of their chronological order. The later love poems (group v) form no part of the romance.

It will be instructive to observe the grounds on which the love-verses of group v are set aside as later poems having nothing to do with groups i–iv. These grounds are: (1) "The almost entire lack of the strong personal element which stamps upon each production [of groups i–iv] the impression of a definite purpose and a specific address"; (2) "the deepening of sentiment"; (3) "the increased facility of expression"; and (4) "the freedom from the turbulence of the earlier productions." Of these criteria, the second is nowhere clearly explained and is too vague to be serviceable; the fourth is almost equally inconclusive; so that the first and the third alone need be seriously considered. The first test certainly fails. "Madam, withouten many

1 'Anne Boleyn. A Chapter of English History.' London, 1884.

2 ii, 315.

3 Though even then "Easter Day" would not fit.

4 This volume had not been published when Dr. SIMONDS wrote.

5 Among the poems "by uncertain authors." Oddly enough ARBER (p. ii.) does not include this piece among those of which "the authors have been as yet ascertained."

words" (p. 76,6), assigned to this group as being "evidently a mere exercise of fancy," has a far more genuine sound than a score of frigidly conceited copies of verses admitted without question to groups i–iv. The same is true of "And if an Eye" (p. 159), as to which Dr. SIMONDS remarks (not observing that his words may readily be used against him): "The situation may as easily be an artificial as a real one." As for the criterion of "increased facility of expression," it is hard to see on what stylistic principle such poems as "Mine old dear en'my" (p. 50) and "*In æternum*" (p. 189) are rated as more facile than "Forget not yet" (p. 235), "And wilt thou leave me thus" (p. 219), "Accused though I be" (p. 75)—all three referred to group iii,—or "Once as methought" (p. 21) and "After great storms" (p. 156)—both referred to group ii. We are left to suppose, then, that group v was formed from the necessities of Dr. SIMONDS's theory —to receive such poems[7] as were too good to range among the juvenilia but which could not conveniently associate with the inmates of groups i–iv.

In forming groups i-iv, also, Dr. SIMONDS seems not always to proceed on safe grounds. Thus in group iii (the Period of Disappointment or Deception)—a group which implies the preceding period (that of Prosperity or Attainment)—no less than thirteen poems are included which indicate that the lover has as yet received no recompense for his "service." These evidently belong in group i (the Period of Protestation or Entreaty); but some of them are so mature in style that we may doubt if Dr. SIMONDS would be content to refer them thither. Again, group ii includes poems quite inconsistent with each other in the situations that they presuppose. Thus "Once as methought" (p. 21) and "After great storms" (p. 156) represent the lover as happy in the affection of his mistress and unimpeded in his love; while "I love, loved" (p. 211) shows us the pair kept apart by some preverse "causers," and 'The heart and service" (p. 214) implies that the lover has not yet been rewarded by the favor of his mistress. It is this group ii on which Dr. SIMONDS particularly relies as a means of attaching the whole Romance to the person of ANNE BOLEYN. "In the compositions of this period," he says, "the lover expresses himself as happy in the love of his lady, but forever harassed by the necessity of concealment; the affection is mutual, but disclosure of the relationship would be fatal to the happiness of both. This motive binds the group of poems unmistakably together, strongly attests the fact that here is the record of a real experience, and casts a most important light upon the personality of the heroine" (p. 82). Obviously Dr. SIMONDS feels that his theory stands or falls with the integrity of group ii. Let us see how far the poems bear out this announcement. Of the nineteen poems included in this group, one ("I am as I am," p. 262) is not a love-poem at all, and *fifteen* have no hint of concealment in them. Of the remaining three, "I love, loved" seems rather to refer to two lovers in the situation of Pyramus and Thisbe than to a concealment necessitated by the existence of a powerful rival; "The heart and service" (p. 214) has nothing to the purpose,[8] and "Take heed by-time" (p. 208), if addressed to a lady at all, treats the theme of secrecy in too merry a fashion to serve Dr. SIMONDS's turn. The tenuity of the evidence to be derived from this group is now apparent.

It is impossible in this place to examine all the details of the author's elaborate and highly interesting argument. Proof one could hardly expect in such a case, but I do not think that Dr. SIMONDS has made it appear even probable that most of WYATT's love-poems were addressed to the same lady, or that they are the expression of a serious passion. Still less has he proved that ANNE BOLEYN was the lady addressed. That WYATT's name was coupled with ANNE's by common fame, is well known;[9] but there is no satisfactory evidence of so long and desperate an affair of the heart as Dr. SIMONDS's theory requires. The famous

6 I cite by the page of NOTT's edition.

7 Of course I do not here refer to poems that may have a date assigned them on tangible evidence. Such are, for example, "Tagus, Farewell" (p. 71), and "So feeble is the thread" (p. 56).

8 Its "to be your servant secretly" has in it nothing but the lover's commonplace of not blabbing (cf. *Am. Journ. Philol.* x, 18–19).

9. Dr. SIMONDS sums up most of the evidence in a very interesting way. At this point FRIEDMANN's book would have stood him in good stead.

"Noli me tangere" sonnet, which Dr. SIMONDS says is "perhaps the most convincing argument we have regarding the identity of the poet's mistress" (p. 109), is written in too light a tone, as has been often remarked, to pass for anything but a *jeu d'esprit*. Besides, as Dr. SIMONDS neglects to mention, it is in part a translation from PETRARCH or from ROMANELLO, or from both. This very significant fact was pointed out by NOTT (p. 571),[10] who printed the whole of ROMANELLO's version. "Noli me tangere, for Cæsar's I am," says the hind in WYATT's sonnet; "Toccar non lice la mia carne intera, Cæsaris enim sum" are the words in ROMANELLO. The importance of distinguishing between translations and original poems in investigations of this kind seems not to have impressed Dr. SIMONDS. At any rate, he neglects to warn his reader of the fact of translation or imitation in "So feeble is the thread" (NOTT, p. 56), "My heart I gave" (p. 15), "He is not dead" (p. 73), "Venomous thorns" (p. 73) —all cases in which NOTT made proper notes. More important are "Perdie I said it not" (p. 40), and "Will ye see" (p. 259) where arguments are founded on translated passages. Still more striking is the case of "Mine old dear en'my" (p. 50). Though the poem is a pretty close translation of PETRARCH's "Quell' antiquo mio dolce empio signore," as NOTT (p. 551) long ago pointed out, yet Dr. SIMONDS, ignoring this fact, says that "the piece probably gives a comprehensive sketch of this whole episode" (i. e., the WYATT-BOLEYN romance), and appeals to

> "That by my [sc. love's] means in no manner of wise
> Never vile pleasure hath him overthrown" (v. 115)[11]

as evidence that "no unlawful intercourse ever stained the friendship of WYATT and the queen." No one will deny that WYATT may have addressed some complimentary verses to ANNE, but the two or three poems that are usually associated in this category will prove little more, even when reinforced by court gossip and the record of GEORGE WYATT. The tendency to find biography in amatory poetry seems to depend on the false assumption that such poetry can be written only by a lover.

Altogether, Dr. SIMONDS's book, whether one agrees with its theories or not, is an interesting and valuable contribution to the literary history of a neglected period. No student of WYATT can afford to pass it by.

A few notes on matters of detail may, for convenience, be thrown together here.

P. 58.—In his note on "the first moving (first *and* moving, TOTTEL) heaven" ("Song of Iopas," v. 11) Dr. SIMONDS is not quite clear. "It seems improbable," he says, "that this insertion [the *and*] was made by the poet. All the 'heavens' of which he speaks are *moving* heavens; he merely designates this as the first of the series." Of course WYATT is merely translating the Latin *primum mobile* (CHAUCER's "firste moevyng cruel firmament").

P. 86, l. 3: "this is" is clearly to be read as a monosyllabic *this'*. "Compare SHAKSPERE and CHAUCER."—P. 88. Th' en'my of life is surely interpreted amiss. *Death* (not *jealousy*) is the enemy of life (so, for example in another poem in TOTTEL's 'Miscellany,' ARBER, p. 150). Even the assault of death merely makes the lover love the more. The imagery, though forced, is not more unnatural than a hundred things in WYATT (see the poem, p. 67, ed. NOTT). [12]

P. 91. The interpretation of that charming poem "It was my choice" (NOTT, p. 91) is forced, in order to make it fit the theory. *Right* and *truth* are not confounded or identified in the poem.—P. 97. *Hase* in v. 10 of "It may be good" (NOTT, p. 29) is not "coined as an abbreviation of *hazard*," but is merely *has*, the third person singular of *have*. The

10 Cf. also E. KOEPPEL, "Studien zur Gesch. des engl. Petrarchismus im 16ten Jahrh.," *Romanische Forschungen*, v (1889), 66. KOEPPEL's essay had not appeared when Dr. SIMONDS wrote.

11 PETRARCH's words are:

> "Da mill' atti inonesti l'ho ritratto:
> Che mai per alcun patto
> A lui piacer non poteo cosa vile."

Similary the Rachel and the Leah of 'Perdie I said it not,' in whom Dr. SIMONDS sees real persons, owe their existence to Petrarch's "Per Racel ho servito e non per Lia" (canz. 15 (34), st. 7).

12 Since writing this defence of the old interpretation I have received the last number of the *Anglia* (xiii, 1. Heft), containing a short article on WYATT by KOEPPEL. KOEPPEL has discovered the source of the poem in question. A comparison substantiates my criticism of Dr. SIMONDS's note.

first person is what we should expect, no doubt, but *seeketh* in the preceding line shows the same confusion as to person, which, besides, is not uncommon: compare "Good my Liege, I come: And I beseech you heare me, who professes My selfe your loyall Servant, your Physitian, Your most obedient Counsailor: yet that dares Lesse appeare so," etc., "Winter's Tale," ii, 3, 52 ff. (Folio), where most modern editions read *profess* and *dare*. (*Hazard* would not by any means suit the sense.)

P. 101. SIMONDS attaches too much importance to the lines:

> "I was unhappy, and that I prove,
> To love above my poor degree."
>
> ("Alas! poor man," st. 7, p. 218).

"WYATT's position was not a base one," he says, "nor was his family of inferior rank," etc. He argues that the lines must therefore refer to ANNE BOLEYN. But this self-abasement is sometimes a mere convention. The most striking instance I remember is in the 'King's Quair,' where Venus says to the lover:

> "And ȝit, considering the nakitnesse
> Bothe of thy wit, thy persone, and thy myght,
> It is no mach, of thyne vnworthynesse
> To hir hie birth, estate, and beautee bryght:
> Als like ȝe bene, as day is to the nyght;
> Or sek-cloth is vnto fyne cremesye;
> Or doken to the fresche dayeyse."
>
> (St. 109, ed, SKEAT, p. 28; cf. st. 110).

In this case the lover was the King of Scotland; the lady, JOAN BEAUFORT, daughter of the Earl of SOMERSET.—P. 111. "Ye old mule" (p. 148) can hardly be regarded as "expressive of the lover's feelings." It is merely WYATT's coarse handling of the disagreeable theme of HORACE's "Parcius junctas quatiunt fenestras' (i, 25). Dr. SIMONDS is wrong in supposing that the epithet *mule* is "used only of a woman of degraded character." WYATT himself applies it to the ugly but apparently respectable widow of his third satire: "Let the old mule bite upon the bridle" (p. 93, ed. NOTT).

P. 134. "Brunet, that set my wealth in such a roar" (p. 6). Whatever we may think of this perplexing poem, the change of reading seems to have been with an eye to VIRGIL, Ecl. i, 32 ff.—P. 142. It is hardly probable that "the advent of the new system of COPERNICUS" made WYATT break off the "Song of Iopas." The way in which the poets clung to the Ptolemaic system of astronomy is well known. Besides, WYATT died in 1542 and the great work of COPERNICUS was not printed till 1543, though a prodromus had appeared in 1540. It is very doubtful if WYATT ever heard of the theory.—P. 137. The "Court of Love" is inadvertently spoken of as CHAUCER'S.[13]—P. 142. Dr. SIMONDS dismisses WYATT's satires with a very few words. COLLIER's article in the *Archaeologia* xxvi, 456, he does not mention.

GEORGE LYMAN KITTREDGE.

Harvard University, June, 1890.

*BUCHHEIM'S JUNGFRAU VON ORLÉANS**

It is always pleasant to welcome another German classic annotated by Prof. BUCHHEIM's industrious pen. All teachers feel their indebtedness to him not only for the books themselves, but still more for doing so much toward the enlightenment of publishers' minds, and toward the doing away of the old tradition that a German classic may properly be used merely as material for drill in the language. He has brought nearer the day to which every lover of literature looks forward, when the great masters of thought and expression will not be put into the purgatory of schoolboy hands merely because they used their mother tongue. Such editions as the present one foster the appreciation of these masterpieces as literature, and the realization that, to read them with any profit, a student must bring to them a fairly easy command of the language—a command that can be gained to much better purpose from narrative prose. Therefore we regret that Professor BUCHHEIM has counteracted in part this tendency of his work, by providing so freely very elementary notes.

Certain grammatical difficulties and all peculiarities due to individual style, to the metrical form, or the imaginative contents, are proper

13. Cf. MOD. LANG. NOTES, Vol. v, p. 238 f.

* *German Classics, edited with English Notes*, etc., by C. A. BUCHHEIM, Ph. D., F. C. P., etc. Vol. x. SCHILLER'S 'Jungfrau von Orleans.' (Oxford; 1890.)

subjects for annotation. But to use GOETHE'S pregnant or SCHILLER'S musical lines to illustrate a principle of grammar or to increase a scholar's vocabulary, is a prostitution of genius that we wish were less common. The student that does not know that the present tense is often used in German where we use a future. should confine himself still to his HAUFF, HEYSE or FREYTAG; one who is ignorant that *cherubim* is the plural of *cherub*, or that "to mow down" is used of the slaughter on a battlefield, should study his mother tongue. We wish, moreover, that there was far less paraphrasing of lines and idioms; or, if that must be, would ask for more marked felicity in the renderings. We refer not so much to the phrases which an idiom renders obscure, as to many where the student can scarcely be in doubt as to the meaning, though it may be difficult for him to find a fit English equivalent. If such are to be translated, it should be in order to give in the English something at least of the poetic charm—of the *style*—of the original; and this Prof. BUCHHEIM does not often do. For example, *ins graulich düstre Geisterreich* (l. 87); as to the *meaning* of the phrase, a boy advanced enough to read SCHILLER'S dramas at all, will be involved in no perplexity that the lexicon will not clear up. To its poetic suggestiveness he may,to be sure, remain deaf; but his ears will hardly be unstopped by the rendering "into the fearfully gloomy realm of spirits," which is wofully feeble and commonplace.

And what is worse, the translation is often misleading, if not positively wrong.—*Heben* (l. 23) does not mean "remove" nor "lighten," but as usual 'lift.' In l. 43 it is surely unnecessary to read a future meaning into *Hochzeit machen*, unless the present is to be limited to the passing instant; say, "are getting married." *Was Höh'res zu bedeuten* (l. 78) is ill-represented by "to be some lofty being" (which is the thought of the next line); it is simply: 'to have a loftier significance.' Why lose the poetic *grau* (l. 97) from *der grauen Heidenzeit*? "Ancient" is both tame and inexact. *Segenreich* (l. 109) is not "blissful" but 'blessed.' In line 215 there is surely a clear and sound distinction between *dunkelnd* and *dunkel*.—Since *Mannen* (l. 225) "means 'vassals,'" why "say 'warriors'"? *Dirn'* (l. 328) has *not* the "more dignified sense of the word," nor is it to be rendered "maiden." The father is speaking somewhat contemptuously of his child's exalted mood and calls her 'wench,' 'girl.'

The list of such errors could easily be lengthened. Of more serious blunders we have few to note.—The emphatic position of *wohl* (l. 195) seems to bar the sense 'indeed'; *wohl* is to be connected with the verb.—In 203 we must still prefer to take *bedeckt* as the participle, with the auxiliary omitted.—*Was* (l. 254) is ill-explained by saying it is "often used in the sense of 'those.'" In 642 *nach deiner Krone* ("for the benefit of thy crown") is wholly misunderstood. Agnes is telling him to cast everything "after his crown," which is to be understood as having gone with the other *überfluss'gen Schmuck des Lebens*, that is, as having been exchanged for soldiers.

The historical and critical introductions are full, and well adapted to the learner's needs. The crux of the drama—the scene with the Black Knight (iii, 9), and in conjunction with it the Lionel episode—is briefly discussed, but, as it seems to us,the deeper significance of the scene and its importance as a turning-point in the subjective progress of the drama, is overlooked. SCHILLER strikes here the keynote of all that follows. One may perhaps doubt the propriety of grafting a drama of subjective character on one, up to this point, so purely objective in its interest; but if it is to be done, some such interlude, calling attention (as a Chorus might do) to the transference of interest from the external to the internal world, to the *moral* significance of the succeeding incidents, is in place. The scene may well have been suggested by iv. 3, of "Julius Cæsar," where the ghost of Cæsar appears to Brutus as his "evil spirit." Joan had no past that could furnish her the embodiment in visual form of her "evil spirit"; *her* apparition is her lower self—a self that has been overwhelmed and lost in the flood of her inspiration, but which, taking courage from the approaching temptation to earthly love, gains audience in the shape of vague distrust and dread of the future. The scene serves a twofold purpose. It marks (1) the transference of the real drama

from the stage of history to that of the individual soul; it is the prologue of the character-tragedy whose course SCHILLER traces in the rest of the play. And (2) it immediately prefaces the succeeding scene with Lionel, suggesting in symbolic form the human love which there lays hold on her, and which is the germ of her bitter self-reproach and of the tragic conflict. Line 2482 puts in words the curse which falls on her, symbolized again by Lionel's bearing away with him her consecrated sword. Thenceforth the dramatic interest hinges on Joan's consciousness of faithlessness to her mission in admitting human love to her soul. The Black Knight is her Evil Self and her Fate in one.

The unfamiliarity of the average student with history might have warranted reference, in more definite shape than foot-notes or incidental allusion, to books in English or in French which deal with the epoch. A list of such books and essays would have been useful. One of the most sympathetic, subtle and —for all its simplicity—profound estimates of Joan of Arc, and incidentally the most luminous commentary on the character as SCHILLER conceived it, is to be found in SAINTE-BEUVE's 'Causerie du lundi' (19 août, 1850).

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ROMANCE VERSIFICATION.

Über den Ursprnng der romanischen Versmasse. Habilitationsschrift vorgelegt der philosophischen Facultät der Albrecht-Ludwigs-Universität Freiburg, von PH. AUG. BECKER. Strassburg: Trübner. 1890: 8vo, pp. iv,54.

Essai comparatif sur l'origine et l'histoire des rythmes par MAXIMILIEN KAWCZYNSKI. Paris: Bouillon. 1889. 8vo, pp. 220.

Nearly a quarter of a century has passed since the origin of Romance versification was made the subject of investigation by MM. LÉON GAUTIER and GASTON PARIS. The interchange of views which took place at that time remained without important additions up to the appearance of a new generation of philologists. General interest in the question was renewed by the studies of W. MEYER (of Speyer) on the prevalence of accent in classical Latin poetry and on the origin of Latin and Greek rhythmical poetry (in the Proceedings of the Munich Academy, 1882–1886). Following MEYER came the papers of V. HENRY ('Des origines du décasyllable.' Paris, 1886) and of R. THURNEYSEN (*Zeitschrift für rom. Phil.* vol. xi, p. 306 ss.) on the Latin type of the French decasyllable. To prove the whole by a part, or to assume a model in Latin for each Romance verse, was not only hazardous for general conclusions, but also limited unnecessarily the range of arguments to be employed. It was necessary, therefore, to take the whole field under survey, to adduce all supporting proofs which it contained, and consequently to treat Romance versification as a system derived as a whole from some previous system of verse. This is the object of Dr. BECKER's article.

The starting point of such an investigation must be entirely theoretical. It is not possible to trace back the poetry of the Middle Ages to the source of its versification, owing to the fact that when vernacular poetry appeared, at least as we have it in the manuscripts, it was already fixed so far as its structure was concerned. The general features also were the same in each Romance country, and these leave little ground for belief that the origin of the system is to be found elsewhere than in Latin poetry existing before the rise of Romance. The theory proposed by M. GAUTIER was that Romance poetry is derived from Latin rhythmical poetry, and that each Latin rhythmical verse represents a corresponding Latin metrical verse. To which M. PARIS[1] replied that Romance versification is derived from the rhythmical verse of the Latins, but that the origin of Latin rhythmical poetry is wholly popular and has nothing to do with the literary metre—which it indeed afterwards corrupted.[2]

BECKER in his Introduction enters immediately on this mooted problem. He assumes

1. This is not at present the opinion of M. PARIS, and a statement of the changes his views have undergone will be awaited with interest.

2 M. PAUL MEYER, in a course of lectures on Romance versification given in 1885 at the Collège de France, summed up his position on this point as follows: "La poésie rythmique n'est pas la mère du vers roman mais sa soeur aînée."

that the probable source of Romance poetry is in the Latin post-Classical poetry, and makes the latter the subject of a concise and interesting historical sketch. Proceeding to the examination of Latin Christian poetry, which begins with AMBROSE and PRUDENTIUS, he finds this poetry, written at first in the strictly Classical metres, tending more and more towards the rhythmical verse of the populace, already known through inscriptions and the didactic poems of COMMODIANUS (iii.c.). A psalm by ST. AUGUSTINE openly assumes, at length (a. 393), the popular form. Now rhythm linked to quantity is often found in the Classical period of Latin verse. At a later date it frequently prevails over quantity and has especial influence at the cæsura and cadence of the verse, making the cadence trochaic as a rule, the hexameter showing almost invariably the ending –⏑⏑–⏑. From these facts BECKER sees in the metrical verse certain elements of self-destruction, which were reënforced in the decline of Classical literature by the increasingly prevailing power of accent, in the popular ear, over vowel quantity. These tendencies changed in time the entire scheme of the verse, but without introducing as yet a new system. Thus the conclusion arrived at by BECKER is that rhythmical poetry is the natural development of the metrical, and accented verse of the quantitative. Among the people this accented poetry prevailed, though in obscurity, until the great Latin literary revival of the eleventh century.

Directly concerned with the transition from metre to rhythm was the verse-form known as the *sequence*. In the East the church service was early varied by intoning the Psalms in recitative and by intermingling later with the liturgy song-phrases, the *tropes*. These latter, at first in prose, afterwards in rhythm, were finally united into strophes. In the West however, under the influence of metrical-rythmical poetry, the prose recitative was much restricted in the church ceremonies, and an evolution of liturgical songs took place, which ended in the *Te Deum* and the *Gloria*. Thus was prepared the way for the Eastern prose sequences, which responsive chanting developed in time into definite prose rhythms. These reached their fulness under the influence of the musical genius of NOTKER, the monk of St. Gall. The eleventh century witnessed their evolution into the form of strophes with rich rimes.

Having based Latin rhythmical poetry on the metrical verse of Classical times, BECKER proceeds to trace the modifications of the latter under the influence of the popular current. Already in the poets of the first centuries, the old strophic system had given way to new groupings, the cæsura was made to recur at a regular place in the verse, and the members of the verse were made independent. The cæsura was also required in all verses of more than eight syllables. Later a tendency towards a fixed number of syllables in the verse showed itself, the variable metres fell away, and the hymns are found to be made up of new though simple strophes. The rime began to exercise on the verse-structure an increasing influence. At first monorime, it later became peculiar to a tirade, or *laisse*. The couplet appeared, developed from rimes in the middle of the verse, and compelled the formation of new strophes, which came down through the sequences to the *lais* and the *descorts*.

While metrical poetry thus underwent internal change, it offered to the popular choice certain metres which especially met the demands of the ear for accented verse. The trochaic tetrameter, the verse of the soldiers' songs, became a favorite of rhythmical poetry and was early made into strophes by the Christian writers, while it afterwards formed the basis of the later sequence. Among other important metres retained in general use were the iambic dimeter, the catalectic trimeter, and the various forms of hendecasyllabic verse, particularly the phalæcean. The modification of these metres and others of less vogue, resulted in the formation of a new and uniform system of versification, distinguished by a fixed cæsura in verses of more than eight syllables.

The final victory of accent over quantity completed the adaptation of rhythmical versification to popular use. With the disuse of Latin among the people and the growth of the Romance idioms, this transformation of the accented verse went on ever increasing, but

from the seventh to the tenth century its progress is not to be traced with texts in hand. When the accented verse finally reappeared as Romance poetry, it had already passed the uncertain stage and had become established along the essential lines which it retains today. Yet during the centuries of its seclusion, while the accent, now the determining force, had not altered the verse system, it had told powerfully on the rhythm and had brought about the alternation of atonic and tonic syllables. And also at the cadence the changes in language had developed a sharp distinction between the Romance poetry of the North and that of the South, the latter showing the *piano* and *sdrucciolo* rimes of the Italian, and its cæsura. In the Northern poetry, on the other hand, the verse endings had been shortened to the so-called masculine and feminine rimes, the verse having also a masculine or a feminine cæsura. Thus, as a general conclusion, Dr. BECKER finds that the individual Romance verse is not necessarily the modification of a single Latin model, but rather that the Latin metres were so confounded and fused as to form a new system, which again separated naturally into parts.—An appendix to the article contains a restitution of "Ste. Eulalie" according to the rhythmical scheme of the author, and also a rhythmical arrangement of the prolog of "La vie de S. Alexis."

A review of M. KAWCZYNSKI's 'Essai comparatif' would both rectify and complete the paper of Dr. BECKER. Yet the former is so far-reaching and affects so directly the system of ancient versification, that a detailed account of it cannot properly come within the scope of the MOD. LANG. NOTES.[3] Accordingly only those points directly in question and those touching on the different forms of the perfected Romance verse, will be here considered.

M. KAWCZYNSKI begins his investigation with the study of the principles which underlie all civilisation. These he determines to be the product not of popular autochthonous evolution but of the superior minds of some one people, which loaned them in varying degrees of perfection to its neighbors. Thus on the one side we have the few intellects, the inventors, and on the other the crowd of imitators and borrowers. As an illustration, Germanic mythology is claimed to be the reproduction, in new surroundings, of Greek mythology and the tales of the Trojan war. So poetry, music and the dance had an artistic origin, and that in Greece. They all issued from the "verbal proposition," which gave birth, first to the syllabic verse, then to the rhythmical verse—the metre being at first only the measure of the rhythm. The three Greek accents gave rise to the three chords of the ancient lyre, and the dance is but a pantomine of the thought in the proposition. So the rhythmical measure, having to fulfil these three duties, became an abstract conception which gradually led to a separation between the measure of *verse*, the metre, by which (owing to the fixed character of poetry) the original rhythm is really preserved, and the measure of *song*, the so-called rhythm, which, thus freed from the restraining influence of the word-phrase, of the accent, took on greater and greater liberty. This in Greek art,—for the Romans, averse by nature to irregularity, subjected the rhythms they received from the Greeks to laws of metre also.

Having thus established the learned origin of verse and reached the period of Latin poetry, where Dr. BECKER's research begins, M. KAWCZYNSKI looks about for influences exerted on the later verse, both metrical and rhythmical. Certain of these influences came from orations and treatises on rhetoric. The one class contained rhythmical periods, as CICERO and QUINTILIAN both attest, while the other class, the treatises, not only urged the use of such periods but considered rime also and alliteration to be adjuncts of style. These doctrines were handed down through the schools of rhetoric, so flourishing in Romanized Gaul, to the monastic schools, the birth-places of mediæval civilisation. Meanwhile the difference between rhythm and metre arose again among the Romans in spite of the transformation of the Greek rhythms into metres. The law of beats in rhythm was more and more insisted upon, a law which allowed all manner of substitution, provided the meas-

3 A full review has just appeared in the *American Journal of Philology* Vol. xi, No. 3.

ure of the beats was kept. Again, in Rome song freed itself from the text and modulated the syllables to suit the effect desired. Thus the neglect of metre is not at all due to the corruption of language, though the notion of quantity held back for some time the rhythmical innovators; but in fact a given rhythmical scheme is based on a given metrical. The decline of the notion of quantity saw the rise as early as the third century of the law of the number of syllables.

The great richness of rhythmical forms in mediæval Latin poetry is due to the imitation of minor Latin poets (who exercised themselves in other metres than are found in HORACE and SENECA), to the stichic use of metrical verses, and to new strophic combinations. Of the most important rhythmical verses, M. KAWCZYNSKI derives the octosyllables from the iambic dimeter, the decasyllable with cæsura after the fifth syllable from the anapæstic trimeter, and that having the caesura after the fourth syllable from the dactylic trimeter hypercatalectic, which had originally no cæsura. In deriving one form of the hendecasyllabic verse from the phalæcean, M. KAWCZYNSKI states that the latter had no cæsura, contrary to the view of Dr. BECKER,[4] who here, as elsewhere, follows the opinion of W. MEYER. The accent in all these verses was required only at the cæsura and cadence.

Passing to a consideration of the influence of Greek mediæval rhythmical verse on the Latin, M. KAWCZYNSKI refutes the well-known theory of W. MEYER that in Semitic versification lies the source of rhythmical poetry, and studies the character of the *trope*, in which he differs from the opinion of Dr. BECKER by considering it a timid imitation of the lyric song. When it reached the West, as the *sequence*, the Roman sense of order reduced it to the forms of Latin rhythmical verse.

Thus the foundation of Romance versification was laid in Greece at two different periods, the Classical and the Byzantine, and it was the latter period which furnished, in the sequence, the larger share of Romance strophic forms. The administrator of these bequests from the literature of antiquity is France—a disputed position, but one which seems to receive here a satisfactory confirmation. M. KAWCZYNSKI points out how even the Italian hendecasyllable, in allowing but not counting the post-tonic syllables, save one, is a compromise between the genius of the language and the law due to French pronunciation, forced on Italy by France,—a definite statement to be offset against the vagueness of Dr. BECKER, as shown above.—He also claims that the hendecasyllable has no cæsura, since it does not increase or diminish the number of syllables according as the word terminating the first 'colon' is a proparoxytone or an oxytone. The only Italian verse having a cæsura is that of CIULLO D'ALCAMO (so-called) and JACOPONE DA TODI. Hence he draws the conclusion that the standard Romance verse increases or diminishes the number of syllables as the cæsura is feminine or masculine.

In the same manner the Spanish long verse, that of the "Cid," is modelled on the Alexandrine (the view also of M. PAUL MEYER) and counted as in French, the varying number of syllables being due to the number of post-tonic syllables in the words at the cæsura and acdence. Didactic Spanish poetry employed, as is known, the French octosyllable, while the seven-syllable verse (French six) is frequent in the fifteenth century. But in the second period of Spanish literature Italian influence prevails, and the verse is counted as in Italian measures, that is, one post-tonic syllable is counted. In this period the hendecasyllable is the favorite verse, while the octosyllable, counted as in Italian, is used in the *romance*. Still another stage, that of transition, is presented in the fifteenth century, when the hendecasyllable, borrowed from Italy, is counted as in France. This compromise is found in the 'Dança general de la Muerte' and in CASTILLEJO. It differs from the Alexandrine in that it is less regular, and is grouped in strophes.

Not less interesting is the evolution of the various forms of Romance lyric from the regular Latin lyric of equal strophes and verse, and from the sequence in its manifold forms. The latter generally began with a poem and ended with an ephymnium. From the sequence came the *chanson* and the *canzone*,

[4] Though later in date, Dr. BECKER's paper makes no use of M. KAWCZYNSKI's volume.

showing the model in all its stages of transformation, while the notion of uniting the strophes in pairs by the same rime is often preserved (see BARTSCH 'Chrestomathie prov.' col. 27 ss.). The envoy of the chanson corresponds to the ephymnium of the sequence, which is addressed as a direct invocation to the saint. Further, the independence of the Italian canzone is due to an imitation of the original form of the sequence, after the French and Provençal poets had adopted the model of the transformed sequence. So also the *pastourelle* derives probably from the sequence, while the *ballade*, supposed to be certainly of popular origin contains often, as in CAVALCANTI, a proem and an ephymnium. It is a recorded fact that there were dances in honor of the Virgin, and the close connection which is above revealed between the religious and the profane lyric receives additional support in the etymology assigned by M. GASTON PARIS to *trouver* (TROPARE). The *lai*, long since admitted to be derived from the sequence, is probably a masculine doublet of the word *laisse*, both words meaning 'a bundle of verses.'

The regular Latin lyric type, having equal verses and strophes, and a refrain, gave rise to the French *romance*. This type, conformable to the law of regularity, was often extended to the pastourelles and chansons, even to the addition of the refrain. From the chanson the ballade differed in having two additional and equal strophes, the one before (*réponse*) and the one after (*tornada*), like the proem and ephymnium of the sequence. But sometimes instead of the réponse a second tornada was added, and thus two tornadas of three verses each close the poem, one being the envoy. Supposing the poem composed of two quatrains, the two tornadas added would build the *sonnet*, an explanation supported by the two airs of the ballade and of the sonnet, and rendered plausible by a quotation from ANTONIO DA TEMPO, who calls the tornadas *volte*, the name of the strophes of three verses in the sonnet.[5]

So also the *rondeau*, which consisted of a réponse, strophe and envoy, was modelled on the sequence. The réponse was finally reduced to a single line beginning each of the three parts, as illustrated by DA TEMPO. The rondeau had but a single melody. The *aubade* seems to be also a form of a sequence, the "matins" of the monks while the *motet* has an apparent likeness to the *frotola*.

Delaying a moment on the subject of the refrain, M. KAWCZYNSKI notes its appearance first in the choruses of ÆSCHYLUS. The Romans gave it a precise form, and thus the formation and etymology of the *romance* are explained.

As is seen from the above summary, the views of M. KAWCZYNSKI are both logical and ingenious. His whole work is remarkable for its concise and systematic development, and while his main positions are sure to provoke a determined opposition, his explanations of the types of Romance verse and poetry seem too strongly entrenched to be seriously undermined.

F. M. WARREN.

Johns Hopkins University.

5 The popular evolution of the sonnet from the strambotto, supported by BIADENE, was reviewed in the MOD. LANG. NOTES, vol. iv. cols. 302-309. BIADENE argued along the lines of the autochthonous theory everywhere disputed by M. KAWCZYNSKI.

CORRESPONDENCE.

MATERIAM SUPERABAT OPUS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In your March number Prof. J. P. FRUIT proposes a quotation from OVID—*materiam superabat opus*—as "a good motto for æsthetics." He also speaks of a "test question" and a "handy rule," and asserts unqualifiedly that it is "the workmanship and not the material that constitutes art."

With the merits of the accompanying dictum upon art I am not now especially concerned, but I do most earnestly protest against any such summary attempt to pack the whole science of æsthetics into a single abstract formula. For my own part, I have been accustomed to conceive of æsthetics as a department of knowledge having a distinct history and dealing with a well-defined range of subject-matter, as a science, in fact, almost or quite coördinate in extent and importance with ethics, logic, psychology or political economy. That it is a branch of homiletics, as your correspondent implies in his 'modest exception' to Prof. FRUIT'S article (MOD.

LANG. NOTES vol. v. col. 252), or that it is a kind of vague, unscientific groping in the dark, as Prof. GUMMERE appears to assume in the Introduction to his 'Handbook of Poetics' (page 4), I have never been able to believe. The science of æsthetics presents a range of facts, principles and conceptions as definite at least as are those of philology; and, I may add, the necessity for 'preaching' is about as obvious in the one department of knowledge as in the other. Assuredly if the specialist in philology would gasp and stare at an attempt to explain the origin of writing by, let us say, the principle involved in OVID, 'Epist.' iv, 10, the specialist in æsthetics may be pardoned a similar breach of manners when he sees a whole body of scholarship upon which he has expended considerable time as student and instructor suddenly dwindle into the tail of a dogma. Why should the scholar be less scrupulous about the scientific character of his working basis when he is discussing the existence of a movable accent in O. H. G.?

I do not, of course, wish to be understood as questioning the scholarship of Prof. FRUIT or of any one else, but simply as protesting against the common assumption that complex problems in aesthetics may be solved out of hand by the application of a 'handy rule' or a 'test question.'

FRED N. SCOTT.
University of Michigan.

BRIEF MENTION.

LECTURES BY PROFESSOR BELL.

We take pleasure in calling the attention of our readers to the following circular letter of Dr. HARRIS, Commissioner of Education:

DEPARTMENT OF THE INTERIOR, BUREAU OF EDUCATION, WASHINGTON, D. C.

December 10, 1890.

To Presidents of Colleges and Universities in the United States:

It is assumed that language instruction in colleges and universities, so far as it relates to living tongues, is based on the system of "visible speech," invented by Mr. Alexander Melville Bell, and that by its aid the pronunciation of a dialect can be conveyed in writing by one who has learned the sounds, to another person who has never heard the sounds, with reasonable accuracy. The object of this letter is to state that a rare opportunity is now presented to a limited number of higher educational institutions to avail themselves of the direct teaching of Mr. Bell through a lecture in elucidation of visible speech. All teachers of comparative philology understand this system, but, perhaps, can learn something in regard to the method of teaching it, by seeing the method employed by Mr. Bell himself. I may state that the inventor of this system does not require any compensation for his lecture, but is willing to engage during the coming season, January to June, 1891, to give a free lecture on the subject named. Applications should be addressed to Mr. Alexander Melville Bell, 1525 Thirty-fifth street, N. W., Washington, D. C.

W. T. HARRIS,
Commissioner.

N. B.—In reference to the annexed letter, Mr. Bell begs to state that, for Colleges, etc., near, and to the south of, the District of Columbia, early dates should be selected, and immediate application made, in order that visits may be serially arranged.

In a course of lectures announced by Mr. THOMAS DAVIDSON, 239 W. 105th St., New York, we note the following subjects which are of special interest to workers in modern languages:

i. *On mediæval subjects:* 1. The Revival of Thought in the Thirteenth Century; 2. The Teachers of Dante; 3. The 'Convivio' of Dante; 4. Dante's Guides in the Spirit World; 5. The 'Nibelungen Lied.'
ii. *On modern subjects:* 1. Shakespeare's World and its Limitations; 2. Orestes and Hamlet; 3. The Ballads of Scotland (with Readings); 4. The Present State of Thought.

Of these suggestive topics, "The Teachers of Dante" is perhaps the most important, since the writer here endeavors to ascertain just what authors the poet had read and who had exercised a special influence on him. In connection with the growing interest in the study of the *altissimo poeta* in America, we may remark that Mr. DAVIDSON'S lectures on Dante last winter at the Brooklyn Institute were attended by an average of three hundred persons, and that a meeting for the organization of the American Dante Society was held at Columbia College, N. Y., on the 28th of November (1890), when Dr. THEODORE W. DWIGHT, President of Yale University, made an address, which was followed by addresses from Drs. M. R. VINCENT, W. T. HARRIS,

PHILIP SCHAFF and Prof. VINCENZO BOTTA. The following announcement preliminary to the meeting was sent out:

For the last twenty-five years, and especially since the appearance of LONGFELLOW's translation of the *Divine Comedy*, there has been manifested a growing interest in Dante and his works, as well as in the principles and history of Mediæval Christian Civilization, which he tries to sum up in the greatest of these. In order to give depth and direction to this interest, it is proposed to organize an American Dante Society, having its domicile in New York, and chapters or branches in other cities and towns. This Society will endeavor, by means of lectures, discussions, printed publications, etc., to encourage the study of Dante and his world, its religion, art, ethics, politics and philosophy. It is proposed that the Society shall consist of Members and Associate-Members, the former paying $10.00 a year and forming the directive and executive portion of the Society; the latter paying $3.00 and enjoying all its benefits, but without a voice in its management. It is further proposed to collect a Library of Dante-Literature, and to dispose it in some public institution, so that it may be accessible to all students. Lastly, it is proposed to publish a Year-Book (somewhat similar to the *Jahrbuch* of the German Dante Society), containing all the important lectures given before the Society, along with original articles and notices of all new Dante-Literature. Of this each member and associate member will receive a copy. About *one hundred and fifty* persons, chiefly from New York and Brooklyn, have already offered to become members of the Society, and it is hoped that it will begin work this winter in these two cities with a series of lectures by distinguished Dante scholars. The following gentlemen, among others, have expressed their willingness to aid the Society: Hon. SETH LOW, LL.D., President of Columbia College; Hon. WM. T. HARRIS, LL.D., Commissioner of Education, Washington, D. C.; Rev. PHILIP SCHAFF, D.D., Union Theological Seminary, New York; Rev. M. R. VINCENT, D.D., Union Theological Seminary, New York; Rev. B. B. TYLER, D.D., Church of the Disciples; Rev. R. HEBER NEWTON, D.D., All Souls' Church; Prof. J. C. MURRAY, LL.D., McGill University, Montreal, Canada; Prof. NICHOLAS MURRAY BUTLER, Ph.D., Columbia College, New York; Prof. H. N. GARDINER, Smith College, Northampton, Mass.

On Dec. 5; the newly organized Dante Society elected the following officers :—President, Dr. Theodore Dwight; Vice-Presidents, Dr. M. R. Vincent, Professor Vincenzo Botta, Dr. Philip Schaff, Dr. Wm. T. Harris, James MacAlister, Superintendent of Drexel Institue, Philadelphia, and Miss Katherine Hillard; Secretary, Thomas Davidson; Treasurer, Miss Charlotte F. Daly; Directors, the President, Secretary and Treasurer (ex-officio), Dr. Vincent, Dr. B. B. Tyler, Lucius C. Ashly and Irving P. Boyd.

All communications regarding the Society should be sent to the Secretary, Mr. THOMAS DAVIDSON, whose address is given above.

In its program for the season 1890–91, the "Lecture Association of the University of Pennsylvania" have announced a course of six lectures by HJALMAR HJORTH BOYESEN of Columbia College, on "English Poets": Keats, March 17; Shelley, March 20; Byron, March 24; Tennyson, March 27; Robert Browning, March 31; Swinburne and the later Lyrists, April 3. We learn with regret that JAMES RUSSELL LOWELL will not be able to give his course of suggestive lectures on the "Old English Dramatists" as announced by this Association.

The firm of G. J. Göschen have added to their series of school-classics a volume entitled LESSING'S 'Philotas and the Poetry of the Seven Years' War,' edited by Professor O. GÜNTTER. For the purposes of a more extended course in German literature the selections from the poetry of GLEIM, E. V. KLEIST, RAMDER, WILLAMOW, A. L. KARCH, LICHTWER and SCHUBERT, as well as LESSING'S Odes to GLEIM and KLEIST and the Volkslied on the battle of Prague, will be found very useful.

The same firm have published a 'Graphische Litteratur-Tafel' or 'Die Deutsche Litteratur und der Einfluss fremder Litteraturen auf ihren Verlauf, vom Beginn einer schriftlichen Ueberlieferung an bis heute, in graphischer Darstellung,' by Dr. C. FLAISCHLEN. German literature is here delineated as a river with many smaller streams representing foreign material and foreign forms flowing into it. It is, of course, impossible to represent adequately, by a combination of lines and colors, such a complicated process as the growth of a literature, and all attempts in this direction must in a sense be failures, if for no other reason than on account of the practical difficulties of indicating the indirect and permanent effects produced by temporary tendencies. Within the possibilities of graphic representation, however, Dr. FLAISCHLEN has done his work extremely well, while the mechanical execution is excellent and very pleasing to the eye.

PERSONAL.

MAX POLL, Ph. D., last year instructor in German in Norwich Academy, Conn., was at the end of the year appointed instructor in German at Harvard University. After studying Germanic languages and literature in Berlin and Leipsic, Dr. POLL finished his studies at Strassburg in 1887, presenting for his degree a dissertation on "Die Quellen zu Ofeffels Fabeln."

Prof. T. W. HUNT (Princeton College) has in the past two years contributed to the *Homiletic Review* (N. Y.) papers on Old English Ethical subjects; these will be followed this year by discussions of the following topics: 1, CYNEWULF'S Christian Verse; 2, The Ethical Element in CHAUCER; 3, RICHARD ROLLE of Hampole; 4, WILLIAM CAXTON, the First English Printer.

CLARENCE C. FREEMAN, for two years a graduate student of English at the Johns Hopkins University, is now Professor of English and Modern Languages at the Southwestern Baptist University (Jackson, Tenn.). Mr. FREEMAN is a graduate of Kentucky University, (A. B. 1883; A. M. 1888), and previous to his course at the Johns Hopkins University he spent five years in teaching; for two of these years he was connected with Georgetown College (Kentucky).

Mr. EUGENE W. MANNING (cf. MOD. LANG. NOTES, vol. i, p. 129) has resigned the instructorship in French at Cornell University to which he was called a year ago, and has been appointed to the chair of modern languages in De Pauw University, Greencastle, Ind.

Mr. ROBERT A. KING has been called to the chair of French in Wabash College, Crawfordsville, Ind. Professor KING was graduated from Hamilton College, N. Y., in 1886, and spent the following year as teacher of the classical department in the Delaware Literary Institute (N. J.); he then attended the Union Theological Seminary in New York for one year, after which he worked for two semesters (1889–90) at the University of Berlin.

Mr. FRED. W. BOATWRIGHT has been appointed professor of modern languages in Richmond College, Va. Prof. BOATWRIGHT was graduated from Richmond College with the degree of Master of Arts in 1888, after which he went abroad for a year to continue his studies at the universities of Leipsic and Halle.

Mr. E. VON FINGERLIN has been appointed professor of modern languages in Furman University, Greenville, S. C. Prof. VON FINGERLIN was graduated from the University of Rome (Ph. B. degree) in 1864, since which time he has acted, successively, as instructor in Latin in South Carolina College, professor of modern languages in Columbia Female College and in Adger College, and professor of Italian and Latin in the Round Lake Summer Schools.

Mr. HOWARD B. EDWARDS (cf. MOD. LANG. NOTES, vol. i, p. 61) has been called to the chair of English and modern languages in the Agricultural College of Michigan (Lansing).

Mr. ROBERT W. MOORE has been called to the chair of modern languages in Colgate University, Hamilton, N. Y. Prof. MOORE was graduated at the University of Michigan in 1887, and the following academic year was spent in teaching Latin and French at Georgetown College, Ky. After this he went abroad, where he continued work for a year in French and German at the Universities of Berlin and Strasbourg, and at Paris.

We are glad to notice that Wesleyan University (Middletown, Conn.) has followed the effective method of Cornell University, in dividing between two Professors the work of the English department. Professor WINCHESTER'S duties are now restricted to the classes in English Literature, and Professor MEAD has established courses in English Philology. The Wesleyan University *Bulletin* supplies the following personal note:

WILLIAM EDWARD MEAD, elected Associate Professor of the English language, is a graduate of Wesleyan in the class of 1881. The year after his graduation he remained at Wesleyan as a graduate student and assistant librarian. From 1882 to 1887, with the exception of intervals of travel and study in Europe, he was engaged in teaching, first in Ansonia, and later as vice-principal and then principal of the High School at Troy, N. Y. In 1887, he entered the University of Leipzig for the

purpose of studying Anglo-Saxon and Germanic Philology. In 1889 he received the degree of Ph. D., *magna cum laude*, from Leipzig. After taking his degree, he spent one semester in further study at Berlin. For several months he was at the École des Chartes in Paris, studying paleography and the Romance languages, and engaged in researches at the Bibliothèque Nationale on the French manuscript sources of the Romance of Merlin, for the Early English Text Society. In 1890 he went to London and studied in the British Museum and the Library of the Inner Temple. Here he prepared for publication by the Early English Text Society a double text of Robert of Brunne's Chronicle, using in preparation the two existing manuscripts, one of which has never been published. In addition to several articles in the *Academy* (Boston), he has published his university thesis, entitled, "The Versification of Pope in its Relations to the Seventeenth Century," (Leipzig, 1889).

OBITUARY.

JOHN G. R. McELROY.

Professor JOHN G. R. ECELROY, of the University of Pennsylvania, died on November 26, after a severe illness of several months. Professor MCELROY was born in Philadelphia in 1842, and was graduated from the University of Pennsylvania with high honors in 1862. Subsequently he went to Chicago, where he became an instructor in the High School of that city. In 1867 he was called to the University of Pennsylvania as Assistant Professor of Rhetoric and History; he was transferred to the Adjunct Professorship of Greek in 1869, and in 1879 was elected Professor of Rhetoric and the English Language.

The most important published work of Professor MCELROY is a text-book, 'The Structure of English Prose,' which has been deservedly popular, being used at Cornell University, the University of Pennsylvania, the High Schools of the Dominion of Canada, and elsewhere. His 'Essentials of English Etymology' has also met with considerable favor. Prof. MCELROY was a frequent contributor to *Shakesperiana*, the MOD. LANG. NOTES, the Philadelphia *American*, the *Academy* (Boston), and other journals; his articles are invariably characterized by careful scholarship, originality of thought, and an admirable style. His more recent studies have been largely in Early and Middle English, and only last summer he was invited by Dr. FURNIVALL to undertake the "Variorum" Glossary of CHAUCER, which has so long been meditated by scholars, and for which Prof. MCELROY had been gathering material for several years.

Prof. MCELROY's professional life has been completely identified with the University of Pennsylvania, and his voice has ever been raised in behalf of her progress. The institution owes much to his active, conscientious and fearless performance of duty, and rarely has a teacher combined the qualities of a scholar and a gentleman in the exercise of so wholesome an influence upon the students under his care.

FELIX E. SCHELLING.

ALEXANDRE CHATRIAN.

ALEXANDRE CHATRIAN, whose death occurred in September last, was the younger of the literary partners who always signed themselves ERCKMANN-CHATRIAN. Born at Soldatenthal in Alsace in 1826, he followed in Belgium his family trade, that of a glass-worker. A dispute with a fellow-workman resulting in the injury of the latter, CHATRIAN left his task, went to Phalsbourg, and took the place of monitor in a local school, with the intention of devoting himself to literature. It was during his leisure hours that he met at the tavern ERCKMANN, son of a book-seller of Phalsbourg. Joining their forces they went to Paris, and tried for some time the vein of fantastic stories in the style of HOFFMAN and POE. Success was slow in coming, and it was not until 1859 that 'l'Illustre docteur Mathéus' fixed on them public attention. Meanwhile CHATRIAN had entered the service of the Eastern railway and ERCKMANN had returned to Alsace. In 1862 they hit upon their peculiar inspiration, that of depicting Alsatian life, of which "le Fou Yégof" was the first product. This was followed by the well-known stories of the Revolution and the First Empire, "Madame Thérèse," "Waterloo," "le Blocus" and others, which did much to impair the military enthusiasm of the French. After the Franco-Prussian war their attitude changed somewhat, as is seen in "l'Ami Fritz" and "Les Rantzan." Their reputation was further heightened by their dramatic successes in "le Juif polonais" and "l'Ami Fritz," but to the last they retained their aversion to publicity and their simplicity of mind. In the production of these novels, stories and plays, it is probable that the labor of composition fell more heavily on ERCKMANN, who, when the plan of the work had been decided upon, would write out in his retreat the volume and submit it to the inspection of CHATRIAN, at Paris. Their close union and complete accord had become proverbial in France, when last year witnessed their disagreement in regard to a work, which gave rise to a mutual recrimination in public. These differences, however, were adjusted before the death of CHATRIAN, and remain the only painful episode of their long friendship.

F. M. WARREN.

JOURNAL NOTICES.

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MODERN LANGUAGE NOTES.

Baltimore, February, 1891.

"DON SANCHE D'ARAGON" AND "DON GARCIE DE NAVARRE."

THE play of MOLIÈRE which met with the least favor from the public was "Don Garcie de Navarre." In it he attempted to divert the natural bent of his genius to a style of drama much in vogue at the time, the tragi-comedy; but the public, judging its author better than he judged himself, refused to listen to "Don Garcie," and after a few performances before empty seats MOLIÈRE dropped from the bills the unsuccessful candidate for favor, and profited by his failure to forsake true comedy. And at the present day this decided rebuff has still deterred students of literature from the mere perusal of the play, much more from a critical examination of it. The conclusions of their more adventuresome colleagues have been easily accepted, and have been repeated as well-established facts by one writer after the other. The same holds true of the possible sources of the play. The models which MOLIÈRE might have used in elaborating "Don Garcie" have hardly been scrutinized, while his other works have been pored over and analyzed time and again.

In fact, the only suggestion of a comparative study of "Don Garcie" is found in MOLAND'S 'Molière et la comédie italienne' (Paris, 1867). In this volume, as is seen by its title, the author looks at the career of MOLIÈRE through Italian glasses, and finds striking resemblances between "Don Garcie" and a comedy of the Italian CICOGNINI, "Le Gelosie fortunate del prencipe Rodrigo." The latter, according to MOLAND, would thus be the source of the former. Succeeding writers have repeated these statements, making however some reservations for a supposed Spanish comedy, which would be the original of the Italian and which MOLIÈRE might also have seen—apparently the opinion of so distinguished a scholar as R. MAHRENHOLTZ, in his 'Molières Leben und Werke' (Heilbronn, 1881). Thus matters stood until the publication of vol. x of the 'Œuvres de Molière' in the series of the "Grands Ecrivains." In this volume, which is made up entirely of the biography of MOLIÈRE by M. PAUL MESNARD, is found (p. 237) the following passage: "Onze ans avant Don Garcie, Corneille avait fait représenter son Don Sanche d'Aragon, que Molière, dans son Prince de Navarre, nous semble avoir eu présent à la pensée." In a review of the book in the *Revue Critique* for Feb. 17th, 1890 (No. 90) M. A. GAZIER comments on this remark of M. MESNARD as follows: "On ne lira pas sans intérêt les observations qu'il a faites relativement à don Garcie de Navarre, ce pastiche si curieux du don Sanche d'Aragon, de Pierre Corneille; l'imitation est même plus directe que ne l'a dit le nouveau biographe et elle mériterait une étude à part." Having often conjectured, not only from the title of the two plays but also from the similarity of their lists of characters, that there might be some connection between them, I take the opportunity of presenting here the results of a somewhat detailed investigation of the case.

I.

In comparing the works of two master-minds, where the question of the imitation of the one by the other is raised, a great difficulty presents itself at the outset. Is a man of talent conscious of direct imitation? And if so, how far can he allow himself to go, without feeling the loss of his independence? The problem is further complicated in the present instance: that of a playwright who is also an actor, a genius who is not only familiar with the plots of his contemporaries and predecessors, but who has been obliged, in the practice of his profession, to learn their lines even down to the very commas. That such an author should have borrowed much without being distinctly aware of the loan, and should have mingled material derived from every source, is not at all surprising. The success of the new production would justify his conscious plagiarism, much more his unconscious. On the other hand, the difficulty of assigning indebtedness is offset by the reverse side of the same principle. That is to say, when in the works of a genius the new creation does not present the spontaneous fusion of its constituent elements,

but rather allows them to be traced like the veins of a mine, continuous or interrupted, the probability that he is consciously following a model is all the stronger. He feels more keenly than the minds of smaller calibre the irksomeness of restraint, and the result on his works is seen in the unevenness of his inspiration.

MOLIÈRE is known to have borrowed many of his plots. "Le Médecin malgré lui" is a fortunate example, "La Princesse d'Élide" an unfortunate one—as is also "Don Garcie de Navarre," admitting the plot to be borrowed. To test the truth of this last assumption I have compared the essential plot of "Don Garcie" with what I can gather concerning the plot of CICOGNINI'S play without having the original at hand, and I regard the assertion of MOLAND as justified beyond a doubt. Both plays represent the jealousy of a prince (the princes have each a Spanish name), and both use as motive forces of the most powerful scenes the same devices: the letter torn in half ("Don Garcie" Act ii, sc. 4–6), and the woman disguised as a man ("Don Garcie" Act iv, sc. 7–8). Whether these features were taken by MOLIÈRE from CICOGNINI'S comedy, or from some like play, is immaterial to our purpose here. I would offer, then, as an hypothesis, that MOLIÈRE was present at a performance of such a piece, that he was struck by the leading episodes in it, and that he carried them away in his mind, together with the theme of the play and the name of its hero, or perhaps merely the vague notion that its hero had a Spanish name. This latter characteristic, coupled with the spirit of the original play, resembling tragi-comedy rather than comedy, would determine MOLIÈRE to give his plot the usual setting of tragi-comedy among Spaniards and in Spain, and would lead him to study the tragi-comedies of the most prominent dramatists then before the public, CORNEILLE and ROTROU, the latter of whom was still in favor.

By means of this stepping-stone we reach at once the main position of our inquiry: assuming that MOLIÈRE turned voluntarily to a previous model, was that model CORNEILLE'S "Don Sanche d'Aragon" rather than any play of ROTROU? A hasty glance at the plot of the latter's tragi-comedies is sufficient to show that they have no connection with "Don Garcie." It is necessary therefore to analyze "Don Sanche," and to compare it, as a whole and as separated into episodes, with "Don Garcie."

II.

1. A rapid reading of "Don Sanche" for the purpose of comparison shows that a good share of this play, also, touches on the topic of jealousy. The princess Elvire is jealous of the queen Isabelle ("Don Sanche" Act ii, sc. 1; Act iii, sc. 1) and Isabelle in turn is jealous of Elvire (Act iii, sc. 6; Act iv, sc. 5). This jealousy, while not of the violent type pictured in "Don Garcie," is still noticeable enough to have fixed MOLIÈRE'S attention in his search for a model among the tragi-comedies having a Spanish coloring.

2. Furthermore, this jealousy is anticipated at the outset in "Don Sanche" by the part which Carlos is made to play. The whole of Act i is given up to an exposition of the love which both princesses bear to him, and Act ii entire reveals his halting conduct in regard to them.

3. MOLIÈRE has evidently profited by this theme, for we find in "Don Garcie" (Act i, sc. 1) that Elvire is the object of the affections of both Garcie and Sylve, but that she prefers the former, as Carlos finally prefers Isabelle ("Don Sanche" Act iv, sc. 5).

4. There is also a second close correspondence on this point between the two plays, in that Sylve is known to Elvire as having a first love in Ignès ("Don Garcie" Act iii, sc. 2, v. 40), just as Alvar in "Don Sanche" is known by Isabelle to love another (v. 590; vv. 861–865).

5. The solution of this subordinate plot (3. and 4.) is brought about in both plays without prejudice to any one, by the relationship revealed (that of brother and sister) between Carlos and Elvire in "Don Sanche," and between Sylve and Elvire in "Don Garcie." The ascertained kinship allows in all cases the true love to meet its deserts: Carlos and Isabelle, Alvar and Elvire in the one play; Garcie and Elvire, Sylve (now Alphonse) and Ignès in the other.

6. This relationship was unsuspected in

both plays on account of the disguise unwittingly assumed by the princes, who distinguished themselves each in neighboring states by deeds of arms and thus attracted the attention of the public.

7. The manner in which their disguise was removed is strikingly similar in the two plays. It was known in each case to a guardian, Raymond in "Don Sanche" (Act. v, sc. 7), and Louis in "Don Garcie" (Act. i, sc. 2), for again

> Dom Louis du secret a toutes les clartés,
> Et doit aux yeux de tous prouver ces vérités
> (vv. 1750-1).

Yet in bringing about this climax the method of CORNEILLE, which explains the steps and adduces the proofs, is far superior to the unexpected and brief statement deemed sufficient by MOLIÈRE. The latter does not even present Louis to the audience, whereas Raymond appears on the stage. Do we see here a conscious attempt to restrain the natural and forcible imitation of a most important scene through fear of dwarfing before his hearers the principal character?

8. This remarkable likeness between the plays, which results from the similar interdependence of the characters and the parallel working out of their relations to one another, is made more striking when we consider the assumed political setting of the plot in each. The heroine of "Don Garcie," Elvire, is a princess (of Leon) dispossessed by an insurgent (Mauregat) (see "Don Garcie" Act. i, sc. 2). In "Don Sanche" Elvire is also a princess (of Aragon) dispossessed by an insurgent (Garcie) (see "Don Sanche" Act i, sc. 1; Act ii, sc. 4). The exile of both had lasted the same length of time:

> Nous allons en des lieux sur qui vingt ans d'absence
> Nous laissent une foible et douteuse puissance:
> Don Sanche, vv. 13-14.
>
> Ce généreux vieillard a cru qu'il étoit temps
> D'éprouver le succès d'un espoir de vingt ans:
> Don Garcie, vv. 177-178.

The recovery of their territories was to be accomplished through the brother, whose identity had been concealed since his infancy and whom the princesses expected their lovers to aid:

> Oui, Madame; et ce frère en Castille élevé
> De rentrer dans ses droits voit le temps arrivé.
> Don Garcie, vv. 165-166.
>
> On investit Léon, et dom Sylve en personne
> Commande le secours que son père vous donne.
> Ditto, vv. 187-188.
>
> Ses soins précipités vouloient à son courage
> De cette juste mort assurer l'avantage,
> Ditto, vv. 1550-1521.

Compare with these verses the following from "Don Sanche":

> S'y voyant sans emploi, sa grande âme inquiète
> Veut bien de don Garcie achever la défaite,
> Don Sanche, vv. 81-82.
>
> Plus que vous ne pensez la couronne m'est chère;
> Je perds plus qu'on ne croit, si Carlos est mon frère
> Ditto, vv. 1481-1482.

But citations are not neccessary to prove the complete identity of this conception in the two authors.

These points of contact, by which is demonstrated how, apart from the essential theme of MOLIÈRE'S work, its whole construction is permeated by the leading conceptions of CORNEILLE, I consider sufficient to prove that MOLIÈRE wrote "Don Garcie" having "Don Sanche" in mind as a pattern. To the objection that the latter piece had not been played for years in Paris I would bring forward, as evidence that it was known, the four editions in which it appears between 1653 and 1656 (not to mention the three of 1650), and the words of CORNEILLE himself, found in his *Examen* of "Don Sanche":

> Le refus d'un illustre suffrage dissipa les applaudissements que le public lui avoit donnés trop libéralement, et anéantit si bien tous les arrêts que Paris et le reste de la cour avoient prononcés en sa faveur, qu'au bout de quelque temps elle se trouva reléguée dans les provinces, où elle conserve encore son premier lustre ('Œuvres de Corneille,' "Les Grands Ecrivains" vol. v, p. 415).

This was written for the general edition of 1660. Now MOLIÈRE was at the head of a troupe of actors which had recently returned (in the autumn of 1658) to Paris. That this company, without doubt the best which was playing outside of Paris, may have given "Don Sanche," and thus occasioned the apology of CORNEILLE, is probable; for we know that MOLIÈRE, though he did not produce "Don Garcie" until the 4th of February, 1661, nevertheless had it in manuscript as early as 1659, since SOMAIZE speaks of it in 'Les Véritables précieuses,' which was printed the

7th of January, 1660. This would indicate on the part of MOLIÈRE not only a desire to cultivate serious drama for a Parisian audience, but also a long hesitation to put on the stage a play which resembled in so many particulars one he had acted elsewhere.

III.

If then it be granted that MOLIÈRE in "Don Garcie" followed as model a play which he had merely seen or read, we have a key to the explanation of many minor coincidences which otherwise would have but a doubtful bearing:

1. It would explain the part played by Alvar in "Don Garcie." The one side of CORNEILLE'S Alvar is represented in MOLIÈRE by Sylve (see 4. above), but the other side, that of the reasonable man, the "raisonneur," is shown in his namesake of "Don Garcie" (compare "Don Sanche" Act i, sc. 5; Act iii, sc. 2 with "Don Garcie" Act iv, sc. 1; Act v, sc. 1). He is also the personage who in "Don Garcie" (vv. 165–188) speaks of the prince concealed since infancy, and in "Don Sanche" (vv. 1711–1717) brings the tokens of Carlos' royal birth.

2. Again, the sentiment expressed in "Don Garcie" (vv. 235–240), where the lover rejoices that the brother is found but is reminded that the success of his suit does not depend on the brother, resembles the lines of "Don Sanche" (vv. 1485–1490).

3. In these verses of "Don Garcie":

> Je ne saurois souffrir l'épouvantable idée
> De vous voir par un autre à mes yeux possédée
> (vv. 848–949),

there seems to be the actor's reminiscence of the affirmation of Carlos in "Don Sanche":

> Je ne puis, sans mourir d'un désespoir jaloux,
> Voir dans les bras d'un autre, ou donne Elvire, ou vous
> (vv. 1415-1416),

since it is an exaggeration in the former, Sylve talking to the woman he does not love, while Carlos is excited by the presence of his true mistress.

4. The same argument can be advanced for these lines of Elvire:

> Je ne vous dirai point si le Comte est aimé;
> Mais apprenez de moi qu'il est fort estimé
> (Don Garcie v, 1026-1027),

evidently suggested by Isabelle in "Don Sanche":

> Soit que j'aime Carlos, soit que par simple estime
> Je rende à ses vertus un honneur légitime
> (vv. 289–290).

5. In like manner there can be found in "Don Sanche":

> Vos ordres sur mon cœur sauront toujours régner
> (v. 71),

the thought of Elvire in "Don Garcie":

> Il ne veut rien devoir à cette violence
> Qu' exercent sur nos cœurs les droits de la naissance
> (vv. 1716–1717).

6. The notion of the revolt against the usurper by the people at large seems certainly borrowed by MOLIÈRE. Compare "Don Sanche" vv. 1538–1540 with "Don Garcie" vv. 1730–1733.

There are other points of resemblance, on which, however, I would not insist, since they might indeed be due to accident alone. Of such a nature are the passages cited by DESPOIS in the notes for 'Don Garcie':

> Et fais dessus moi-même un illustre attentat
> (Don Sanche v. 95):
> Fait sur ses propres vœux un illustre attentat
> (Don Garcie v. 791).

> Le rang que nous tenons, jaloux de notre gloire,
> . . . . . .
> Jette sur nos désirs un joug impérieux
> (Don Sanche 121, 123):
> Et ne permettez pas que ce coup glorieux
> Jette sur moi, Seigneur, un joug impérieux
> (Don Garcie vv. 1702–1703).

These passages might indicate that MOLIÈRE had acted "Don Sanche," and the second series may be regarded as significant, since the passages in question are taken from a discussion of the same subject in both plays. Yet a couplet in "Don Garcie" (vv. 1232–1233) seems in fact *borrowed directly* from ROTROU'S "Bélissaire," which MOLIÈRE in no respect imitates.

The same reservation might be made in regard to the correspondence in the proper names of the plays. Of the nine names of characters in "Don Sanche" three are found again in "Don Garcie." The name of the hero of the latter piece occurs also in the text of the former, where he is the usurper (see vv. 82, 650, 678, etc.). On the other hand, Léonor, name of the dowager queen of "Don Sanche,"

is found in a servant of "Don Garcie" (see vv. 602, 607). Inasmuch as theatrical names were conventional, this would prove nothing by itself, but in connection with the previous demonstration and assumption it may have a certain weight.

The question of style in the two plays I will not enter on. The indebtedness of MOLIÈRE to CORNEILLE in this particular has been too often indicated to require notice here. And besides, it would be unfair to claim that "Don Sanche" had influenced the style of "Don Garcie" any more than had "Nicomède" or "Le Menteur." A memory filled, as was MOLIÈRE's, with the best lines of his great predecessor, would betray its dependence only where similar sentiments demanded expression.

IV.

My conclusions in regard to the composition of "Don Garcie" are then as follows: MOLIÈRE got the main idea of his piece and certain episodes from a play resembling that of CICOGNINI, but not necessarily from "Le Gelosie fortunate." On this theme he constructed a tragi-comedy after the one most familiar to him, "Don Sanche," imitating the situation, rank and relationship of the characters of CORNEILLE—borrowing the main outlines of the latter's plot, and filling in the various gaps in the action with scenes resembling those of "Don Sanche." Thus his own originality is allowed but little scope. The character of Don Lope, peculiar to "Don Garcie," is superfluous, and is dropped after the second act. The attitude of Elvire and Garcie toward each other contains the greater part of what belongs exclusively to MOLIÈRE, and that he was conscious of this is seen by the use which he afterwards made of their sentiments in "Le Misanthrope," "Amphitryon" and other comedies. The failure of "Don Garcie" is thus seen to result from the timidity of its author, who, entering on a road which, he doubtless felt, led him away from the trend of his inborn talent, relied too confidently on an imposing model and failed to assimilate and make his own the method of another—a method which rather embarrassed than aided his natural inspiration.

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THE HISTORICAL HERNANI.

ON the evening of the first representation of "Hernani," the following note was distributed on hand-bills among the spectators:

Il est peut-être à propos de mettre sous les yeux du public ce que dit la chronique espagnole de Alaya (qui ne doit pas être confondu avec Ayala, l'annaliste de Pierre le Cruel) touchant la jeunesse de Charles-Quint, lequel figure, comme on sait, dans le drame de *Hernani*.

"D. Carlos, tant qu'il ne fut qu'archiduc d'Autriche et roi de'Espagne, fut un jeune prince amoureux de son plaisir, grand coureur d'aventures, sérénades et estocades sous les balcons de Saragosse, ravissant volontiers les belles aux galants, et les femmes aux maris, voluptueux et cruel au besoin. Mais du jour où il fut empereur, une révolution se fit en lui (*se hizo una revolucion en el*) et le débauché don Carlos devint ce monarque habile, sage, clément, hautain, glorieux, hardi avec prudence, que l'Europe a admiré sous le nom de Charles-Quint." (*Grandezas de Espana, descanso* 24.)

Nous ajouterons que le fait principal du drame de *Hernani*, lequel sert de base au dénouement, est historique. Cf. BIRÉ, 'V. Hugo avant 1830,' p. 490.

It is plainly seen from V. HUGO's testimony, as quoted above, that there exists some historical incident which he remodelled in the composition of his play. In publishing the following study into the sources of the drama, the writer is aware of the unsatisfactoriness of the results gained; but he is actuated by the hope that some one more favorably situated than himself may be led to compare these results with the sources which were utilized by our poet. Long and unsuccessful search makes it appear probable that the Spanish chronicle of Alaya, which would presumably contain the desired information, is not to be found in this country.

Before proceeding to the main point of our inquiry, it will be in order to consider a few questions of minor importance. In the preface to "Hernani" occurs the following passage:

'Il [V. Hugo] n'ose se flatter, que tout le monde ait compris du premier coup ce drame, dont le *Romancero general* est la véritable clef. Il prierait volontiers les personnes que cet ouvrage a pu choquer de relire *le Cid*, *Don Sanche*, *Nicomède*, ou plutôt tout Corneille et tout Molière, ces grands et admirables poëtes. Cette lecture, si pourtant elles veulent bien

faire d'abord la part de l'immense infériorité de l'auteur d'Hernani, les rendra peut-être moins sévères pour certaines choses, qui ont pu les blesser dans la forme ou dans le fond de ce drame.'

Here the query arises, Why did VICTOR HUGO mention the above four names as giving the veritable key to his drama? The following, though of course conjectural, would seem to form a reasonable explanation. From the *Romancero general* are taken those touches of local coloring in which the play abounds, and which give to the dialogue its general atmosphere of reality. The "Cid" would naturally suggest itself on account of the similar quarrel to which it gave rise in the seventeenth century. "Nicomède" is a tragedy of which the author (CORNEILLE) says, "Je ne veux point dissimuler que cette pièce est une de celles pour qui j'ai le plus d'amitié." Its plot is taken from Roman history, and has nothing in common with "Hernani." Though called a tragedy, tenderness and those passions which were held to be indispensable in a tragedy, have no part here; the dominating note is the exaltation of courage and of the proud disdain for misfortune. The *dénouement* is not tragic, but rather agreeable, and thus it appears that although the play partakes of the nature of tragedy on account of the sublimity of its conception, it violates the 'rules' by its composition. There is still another consideration which might have prompted VICTOR HUGO to cite this play in the perface to "Hernani," viz., its language. Almost all of CORNEILLE'S plays were severely criticised for the reason that he departed from the so-called 'style noble,' and in an edition of his works, 'Théâtre de Pierre Corneille avec des commentaires,' Paris, 1764, the foot-notes containing such criticism are especially numerous to the play in question. Indeed, it is surprising to note how many turns and phrases especially condemned there, reappear in "Hernani."

As for "Don Sanche," it may have been selected for still another reason. Space does not permit the insertion of the plot; but one might be led to see some vague relation between the two plays, for here as well does the *dénouement* turn upon the discovery of a prince of Aragon in the person of an adventurer who believes himself to be the son of an obscure fisherman and has entered, as such, the service of the King of Castile. The play itself belongs to the class of the tragi-comedy, which is defined by DESMARETS as 'une pièce dont les principaux personnages sont princes, et les accidents graves et funestes, mais dont la fin est heureuse, encore qu'il n'y ait rien de comique qui y soit mêlé.'—For this and further characteristics of this distinctive class of dramatic composition, cf. PETIT DE JULLEVILLE, 'Théâtre en France,' p. 98 et seq.

The name 'Hernani' is not historical. It is the name of a picturesque little village in the province of Guipuzcoa in the north of Spain. When in the year 1811 Mme. HUGO, the mother of the poet, went with her children to Spain to join her husband, at that time attached to the service of Joseph Napoleon, whom Napoleon I. had named King of Spain, the first stop in the journey after leaving France was made at that village, and the young poet was greatly impressed with its romantic aspect (cf. 'V. Hugo raconté par un témoin de sa vie,' vol. i, p. 146).

The following is the story of Hernani as we gather it from the drama. Hernani is descended from a branch of the house of Aragon. His family and that of Don Carlos have, for thirty years been engaged in a bitter feud (v. 98), when finally Hernani's father is taken prisoner by the father of Don Carlos, condemned to death, and executed upon the scaffold (v. 89). Hernani, born in exile (v. 1728), is by virtue of his birth a grandee of Spain (v. 1735), and has a right to the titles of duke of Segorbia and Cardona, marquis of Monroy, count of Albatera, viscount of Gor, his real name being Juan of Aragon, Grand Master of Avis (vv. 1724–1730). Pursued throughout Spain (v. 131), he finds at length a hiding-place in the mountains of Catalonia (v. 134), where, under the name of Hernani, he becomes the leader of a band of outlaws, all of whom, like himself, have some grievance to avenge (v. 128). True to the spirit of his race, he has sworn deadly vengeance on the son of the man who wronged his father (v. 95). With his lawless band he infests the neighborhood of Saragossa, and contrives to enter the city unknown. While there he gains the love of Doña Sol, fiancée of don Ruy Gomez, duke

of Pastraña. During one of his visits he finds a stranger in her rooms (Act i, scene 2), whom he discovers later (v. 280) to be Don Carlos, King of Spain and prospective Emperor of Germany. He now has a double reason for seeking revenge (v. 391). In conjunction with Don Ruy Gomez he joins the so-called '*sacro-sainte*' league, whose object it is to assassinate Charles rather than allow him to become emperor of Germany. But Charles frustrates their plans, discovers the conspiracy, and threatens to execute all the *noble* conspirators (Act iv). Hernani now discloses his identity (vv. 1719–1734), Charles pardons all the participants (v. 1781), and unites Hernani to Doña Sol (v. 1757).

The history of the time furnishes us with no scene similar to the one which forms the plot of our drama. Charles was elected Emperor of Germany after the death of his grandfather Maximilian, upon the recommendation of the elector Frederick the Sage, of Saxony. If any opposition was made to his election, it was merely upon the ground that it was dangerous to raise to the imperial throne a monarch already so powerful. But the threatening Turk, who was pressing closely upon the eastern boundary of the empire, was a danger clearly enough recognized to cause internal ambitions to be put aside. It was urged that the possessions of Charles were so exposed to the invasions of the Turks that it would be in his own interest to make a vigorous defence. This reason was found to be convincing, the advice of Frederick the Sage prevailed, and the election of Charles V. was nearly unanimous. There was no league (*ligue sacro-sainte*) to crush the imperial eagle in the egg.

After his grandfather's death, Charles was at once proclaimed King of Castile, and Cardinal Ximenes assumed the regency till the arrival of the young King from Flanders in 1517. He brought with him a number of his Flemish favorites, who enriched themselves at the expense of the Spanish people. The discontent grew stronger and stronger, and when Charles was elected emperor of Germany (1519), revolt and rebellion were rife in every part of his domains. These civil wars found their centres of activity in two leagues. One was the "Junta," a conspiracy of the nobles of Castile, who wished to extort certain privileges from the King. During the lifetime of his mother Juana, they openly advocated depriving him of his royal title, while some even went so far as to desire a marriage between the queen and the prince of Calabria, the heir of the Aragonese King of Naples, who had been detained in prison since the time when Ferdinand had dispossessed his ancestors of their throne. The other league was the "Germanada" (or Brotherhood) of the cities and common people, an association whose origins date back as far as the thirteenth century, and which had for its object the protection of the rights of the people against the nobles. These domestic disturbences had free play from 1520 to 1522, when Charles was absent in Germany for his coronation (1520) and on account of the troubles incident to the Reformation (1521). The following is an episode belonging to the civil wars which raged during those years in almost every part of Spain.

The revolt was especially violent in Valencia. The rebels had been defeated at Oroposa by the duke of Segorbia, and the viceroy, Ferdinand, brother of Charles, had summoned all the nobles for a desperate onslaught. He directed his operations with so much skill, that finally all the cities were subdued with the exception of Xativa and Alcira. In the former city there arrived one day (according to the 'Anales de Aragon desde el Año de 1520–1525,' by Sayas Rabanero y Ortubia, Zaragoza, 1667) a man who was

"Membrudo, pelo castaño, pocas barbas y rojas; rostro delgado, ojos zarcos, nariz aquilina, manos cortas, y carnudas; y con major excesso los pies; boca chiquita, las piernas cortas y el, de veinte y cinco años. Su habla castellana pura; y llena de cortesanías y de urbanidades. Vestia una bernia, ô manto, capote y calzones de Marinero; y cubriase la cabeza con una galleruza. Su calzado era de abarcas: una de cuero de buey, y otra de piel de asno."

This person appeared one evening at the house of a man who was accustomed to receive such people. He showed himself to be a very agreeable companion, and when asked for his name said he was called 'el hermano de todos.' He took part in the battles against the Moors, and one day in a

skirmish he killed twenty of them, while he himself came off unwounded. By such deeds, and by preaching in the public square concerning the day of Final Judgment, which he said was near at hand, he acquired great fame. Finally he called the people together in the public square, spoke of the importance of the 'Germania,' and designated as public enemies those who opposed its aims. When by such means he had gained a sufficient number of friends on whose support he could rely, he brought forward the claim

"Que era hijo del Principe Don Juan y de Madama Margarita de Austria: Pero infeliz en averle negado la cuna que merecia. Porque quando le pariô la Princesa (despues de muerto el Principe que la dexo preñada) el Cardenal Don Pedro Gonçalez de Mendoza, que la tuvo a su cargo, diô a entender, que avia sido hija, y que falleciô luego; imbiandole a êl a Gibraltar, para que se çriasse humildemente y no conocido, en los pechos de una Pastora. Todo porque heredassse estos Reynos de España el Archiduque Don Felipe el hermoso. Que su Nudriza le solia dezir: Hijo, cree que tu nombre es Don Enrrique Manrrique de Ribera, y que te aguarda una gran dicha. Este impossible a la razon, creyeron los sencillos, y aprobaron los maliciosos. Entre los quales huvo alguno, que para consequencia del caso, acordava el tiempo en que vieno Margarita; muriô el Principe; y pudo ser el parto; diziendo: Yo tengo memoria, que por Março del año mil quatrocientos noventa y siete el Almirante de Castilla traxo a Madama Margarita; y que por Octubre murio el Principe Don Juan en Salamanca: de manera, que segun la edad de Don Enrique, y lo que dize y haze, el es su hijo sin duda."

He was no longer called 'hermano,' but Don Enrique, or 'el Rey Encubierto.' The people established for him a palace and all the paraphernalia of a royal court. He was economical and very modest in his bearing, and became a great favorite with the people. "Se hazia tan bien visto, como si fuera su verdadero Principe. Veinte cavallos suyos y a su costa, todos los dios (a la primera luz) espiavan la huerta, y corrian los contornos de la Ciudad; porque no se le escondiessen los designios contrarios." When the viceroy heard of this, he proposed at once to use all means in his power to kill or capture the pretender. He succeeded one night in concealing himself with his soldiers in the woods around Xativa. During the day he provoked the 'rey encubierto' and his followers to a battle, in the course of which the false king himself was wounded, and more than two hundred of his party were killed. He escaped, however, to Alcira, and the city of Xativa passed into the possession of the viceroy. When the impostor king had recovered from his wounds, he entered into a conspiracy with some of his friends in the city of Valencia, the object of which was to surprise the garrison and to place himself in possession of the city. He entered Valencia by night and laid his plans. His accomplices were on the following night to open one of the city gates to him and his followers. But the conspiracy was frustrated, and the impostor taken prisoner and executed.

In order to keep alive the revolt, the leaders of the 'Germania' found another person, who resembled the 'rey encubierto,' and gave out that the latter had not been killed. They instructed this new impostor what to say and how to act, and the people were deceived. But some friend of the government betrayed his hiding-place, and he was promptly taken prisoner and met the fate of his predecessor. ('Anales de Aragon,' l. c., Chaps. lviii and lxviii).

The infante Don Juan, whose son this impostor claimed to be, was the eldest son of Ferdinand and Isabella, born in the year 1478. In 1497 he was married to the princess Margarita of Austria, but died in the same year, leaving the princess *enceinte*, and she was soon after delivered of a stillborn child. When Isabella died, only Juana remained as the sole successor to the throne of Castile and Aragon. History tells of no foul means by which Philip or his son had usurped the title and possessions of the son of Juan, as one might be led to think from "Hernani" v. 568.

If V. Hugo had in mind this incident of the history of Aragon, we should have in the 'rey encubierto' the prototype of Hernani, the bandit who claims to be John of Aragon. He has merely changed his name (Don Enrique) to that of the prince from whom the impostor claimed to be descended.

There is still, however, another point which calls for explanation. Hernani gives as

reason for seeking vengeance upon Don Carlos, that the father of the latter has caused his (Hernani's) father to be executed on the scaffold (vv. 118, 567, 1728, 1729). It is possible that the following incident in the history of Aragon served as the basis of this feature in the play of "Hernani."

The King Juan II. of Aragon in the year 1476 had given to Don Alonso, his natural son and hence half-brother of Ferdinand the Catholic, the *baronia* of Arenos in the kingdom of Valencia; and Don Jayme of Aragon, nephew of the latter, duke of Gandia, count of Ribogorza and Denia, put himself in possession of Villahermosa, chief town in the abovementioned baronage. His father had been dispossessed of Arenos, but Don Jayme advanced a claim that this province belonged by right to the first-born of his family, and that if his father had committed deeds for which *he* had been justly deposed, these reasons could in no wise attach to him. Don Gomez Suarez de Figueroa and other captains hastened to the spot, to oppose him in the name of the king. Don Jayme was declared a rebel and condemned to death. His title was taken from him and given to Don Alonso of Aragon, who was created duke of Villahermosa. Don Jayme defended himself for a long time, but want of food and drink finally forced him to surrender. He was taken to Barcelona and publicly executed as a notorious rebel (1479). His title and possessions were given to Don Juan of Aragon, son of the duke of Villahermosa. (ZURITA, 'Anales de Aragon,' Zaragossa 1610, vol. iv, libro xix, cap. lxi; and libro xx, cap. iv.)

Allowance being made for the liberty of the poet, the above episodes may be regarded as furnishing the key to VICTOR HUGO's remark above quoted, "que le fait principal du drame de *Hernani*, lequel sert de base au dénouement, est historique." Hernani is the 'rey encubierto.' In the play he calls himself John of Aragon, and does not claim to be the son of the infante Don Juan, but that of Jayme of Aragon, the only prince of Aragon to my knowledge publicly beheaded during the time demanded by our drama. The father of Charles V. is not taken into account at all, and for Don Alonso, to whom the possessions of Don Jayme were granted, is substituted his half-brother Ferdinand, at the time king of Aragon, who condemned Don Jayme to death. To be sure, the names of the play differ from those of history, but V. HUGO himself changed his mind in regard to them during the composition of the play. Among the variants of the *édition définitive* occur the following lines:

> Ce Hernani, dit-on, n'est autre que don Jorge
> D'Aragon, se disant duc de Segorbe, né
> Dans l'exil, fils proscrit d'un p re infortuné
> Qui, pour avoir aimé la reine comme une autre
> Finit sur l'échafaud sa lutte avec le vôtre.

Here the name *Jorge* is employed as a suitable rhyme with *forge* in the preceding line, and the cause of the father's death is changed as well. The play now merely says,

> 'Les pères ont lutté sans pitié, sans remords
> Trente ans.'

From this, it follows plainly that such minor divergences may be disregarded, in attempting to determine the historical basis of the plot.

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NOTES ON AMERICAN PRONUNCIATION.

IN October, 1890, I sent to all the members of the Modern Language Association and the American Dialect Society, and to some other persons, a circular containing questions about their usual pronunciation of certain English sounds. My object was not dialect study in the common sense of this term: what I wished was to ascertain some facts regarding the pronunciation of educated Americans in various parts of our country. The dictionaries, which, as a rule, simply copy one another, afford little or no clue to our actual speech. An investigation in this line is, therefore, in my opinion, necessarily the first step in the work of a society devoted to phonetics. Such research will be doubly useful if it helps to remind Americans that they have a native language, and that they can better acquire a good pronunciation by listening to cultivated American speakers than by making an oracle of the dictionary.

Of the 180 responses that I received to my 500 circulars, I left out of account, for obvious reasons, thirteen very interesting ones from foreigners; and, as many persons who replied to the circular omitted some of the items, the average number of registered answers to each question is only about 155. They come from 25 States and Nova Scotia. New York and eastern Massachusetts make a very satisfactory showing; Virginia, Pennsylvania, Ohio, Maine and Connecticut are fairly well represented; the returns from other parts of the country are rather scanty. Readers should bear these facts in mind while examining the figures that follow.

The answers were, in nearly all cases, apparently made with perfect frankness and with the greatest care. As they were often accompanied by explanatory notes, I have been able to gather much useful information in addition to the facts for which I was searching. I have now nearly ready materials for two more circulars. The combined results of these three investigations will, I think, throw some light on the principal variations in the speech of well-bred Americans.

The characters I use in this report are those of the American Dialect Society: *a*=*a* in 'father,' *ɐ*=*u* in 'hut,' *æ*=*a* in 'hat,' *e*=*e* in 'pet,' *ë*=*u* in 'hurt,' *ə*=*e* in 'butter,' *i*=*i* in 'hit,' *î*=*ea* in 'heat,' *o*=*o* in 'hot,' *ô*=*o* in 'hole,' *ȯ*=*o* in New England 'whole,' *ɔ*=*au* in 'haul,' *u*=*u* in 'pull,' *û*=*oo* in 'pool.' To these I have added *ĭ*, representing a sound intermediate between *î* and *i*; and *ĕ*, denoting a vowel between *e* and *æ*. By a "rounded" vowel I mean one pronounced with the corners of the mouth closed. I designate by the term "Middle States" New Jersey, New York and Pennsylvania; my "West" consists of Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Ohio; my "South" comprises Alabama, Georgia, Kentucky, Louisiana, Maryland, North Carolina, South Carolina, Tennessee, Virginia.

1. American Vowels.

ɐ.

Among all my correspondents I find only eight who seem to have the "back" *ɐ*, which is, I suppose, the usual one in England. They are all from Massachusetts or further north. It may, perhaps, safely be said that our ordinary *ɐ* is pronounced further forward, and is more akin to *ë* than is the *ɐ* of England.

æ and e.

Out of 153 persons thirty, twenty-five of of whom are from New England or the Middle States, say that they do not make a very great distinction between *e* and *æ*. They probably use *ĕ* for *e*. This is, according to Sweet, the case in North English and Scotch.

ë.

It appears that 75% of us round the *ë*. The unrounded *ë*'s seem to be rather evenly distributed through the States. Virginia, however, has but one unrounded *ë* out of eleven. I can find in Sweet no mention of a round *ë* in England.

o.

In the greater part of the United States *o* (as in 'hot'), which in England seems to be always round, is usually unrounded. In New York I find only two cases of rounding, out of 23. From this State to Maine there seems to be a gradation: in Connecticut, western Massachusetts and Vermont unrounded *o* appears to prevail; while in Rhode Island, eastern Massachusetts, and Maine rounding is evidently the rule. The returns are as follows: for rounded *o* 70% in New England, 16% in the Middle States, 19% in the West, 26% in the South.

oi.

On the question regarding the first element of the diphthong *oi* (as in 'boy'), the percentages in New England and the Middle States are: *ȯ* or *ô*, 36%; *ɔ*, 55%; *o*, 9%. The West and South are almost unanimous for *ɔ*. In England, according to Sweet, the sound is a "wide" *ô*, sometimes an *oɪ*.

2. Vowels before r.

According to my answers, *r* before a consonant is regularly pronounced as *r* by 81% of the careful speakers in the West, 64% in the Middle States,[2] 37% in New England, and 24% in the South. It is, however, probable that many of the New Englanders and Southerners

1 Professor Lanman, of Harvard, tells me that the vowel he heard from Englishmen in India was regularly *o*.

2 *R* is, I think, pronounced almost universally in western and central New York and in southern New Jersey.

who report themselves as pronouncing the *r* really sound it only occasionally. In calculating the following percentages, I have assumed that persons who habitually pronounce *r* before a consonant pronounce final *r* also.

ɐ or ë before r + vowel.

English accented *ɐ* before *r* + vowel is pronounced *ë* by many Americans. For the words containing this combination (I added 'squirrel' to the list) the returns are as follows: *ɐ* in all the words, or all but one, 42%; *ë* in all, or all but one, 40%; *ɐ* in some, *ë* in others, 18%. In New York the figures are 40, 40, 20. In eastern Massachusetts and, apparently, Pennsylvania and New York City about two-thirds of the people give an *ɐ*; the South inclines toward *ë*, which is decidedly the favorite in the West. The one word that forms the exception in the first two classes is in 21 instances 'squirrel,' in a few scattering cases 'borough,' 'thorough,' or 'worry.' Eight of my correspondents (six of them from Boston) say *skwiril*, probably an artificial pronunciation.

ë.

I have already given the general figures for the rounding of *ë*. It remains to be seen whether the vowel is affected by the presence or absence of the *r*: *ë* is rounded, where *r* is pronounced, in 69% of the cases; where *r* is not pronounced, in 78%. It does not, however, necessarily follow that the insertion or retention of *r* is the cause of this difference.

e, ĕ, or æ before final r.

In words riming with 'there': *e*, 20%; *ĕ*, 26%; *æ*, 54%. In Massachusetts, New York and Ohio the proportions are about the same as in the general average; in Virginia seven-elevenths of the answers show *æ*, in Pennsylvania only three-elevenths. Where *r* is pronounced as *r* we find: *e*, 22%; *ĕ*, 25%; *æ*, 53%; where *r* is sounded *ɔ*: *e*, 14%; *ĕ*, 24%; *æ*, 62%.

î, ĭ, or i before final r.

In words riming with 'here': *î*, 31%; *ĭ*, 38%; *i*, 31%. Massachusetts favors *ĭ*, New York *i*; nobody has reported an *î* from New York City. In the Carolinas and Louisiana the pronunciation of 'here' is stated as *hyv*; one Virginian gives the same thing. Another Virginian, one contributor from South Carolina, and two from Maryland give *hyeɔ*.[3] Where *r*=*r* we have *î*, 34%: *ĭ*, 32%; *i*, 34%; where *r*=*ɔ*: *î*, 25%; *ĭ*, 48%; *i*, 27%.

ò, ô, or ɔ before final r or ər.

In derivatives from words ending in *ô* (as 'blower,' from 'blow') all my contributors but two give *ô* or *ò*.[4] In words like 'core,' 'door' I find that *ɔ* is regular in New York City and common in the vicinity of Boston, but rare in the rest of the country. From all the West and South I have received only three cases of *ɔ*, two of them from Maryland and one from Indiana.

ò, ô, or ɔ before r+vowel.

Those who pronounce *ɔ* in words that rime with 'door' generally give the same sound in derivatives from such words (as 'flooring', 'gory' 'roarer' 'storage'), and about half of them pronounce *ɔ* before *r*-+ vowel in words that are not felt to be derivatives (as 'chorus', 'story'); other persons have, with only one or two exceptions, *ô* or *ò* in both sets of words.

ò, ô, or ɔ before r + consonant.

In words like 'court,' 'fort,' 'source,' the general average is: *ôr* or *òr*, 40%; *ôə* or *òə*, 43%; *ɔr*, 5%; *ɔə*, 5%; *ɔ*, 7%. Persons belonging to the last category make no distinction between 'court' and 'caught.' Those who pronounce *ɔr*, *ɔə*, *ɔ* are chiefly from the vicinity of New York City and Boston. The South, except Maryland, is almost unanimous for *ôə*. The West favors *ôr* or *òr*.

ɔ before r + consonant.

For words like 'sort' we have: *ɔr*, 46%; *ɔə*, 23%; *ɔ*, 31%. It appears that in eastern Massachusetts, New York City and the South about half of the cultivated people say *ɔ*, making no distinction between 'sort' and 'sought.'

3 During a journey through Maryland, western Virginia and eastern and central Tennessee I heard *yîə*, *yiə*, *yë* and *yv*, but very seldom any form with *h*. The commonest pronunciation seemed to be *yë*.

4 In my circular I made no endeavor to distinguish between *ô* and *ò*, as I feared that such an attempt would merely confuse most readers. I therefore chose as a key-word 'whole,' which, in the greater part of the United States, admits of two pronunciations, *hòl* and *hôl*.

Pennsylvania and the West are almost unanimous for *ɔr*.

ôr and ɔr before consonant: distinctions.

Of the persons who answered my circular 73% make a distinction between 'borne' and 'born,' 77% between 'coarse' and 'corse,' 81% between 'hoarse' and 'horse,' and 81% between 'mourn' and 'morn,' the first word of every pair being pronounced with *ô* or *ɔ̂*. About half of those who make no distinction are from the neighborhood of New York City or Boston, and more than half always pronounce *ɔ* before *r* (unless a vowel follows).

Out of some 160 persons only five distinguish between 'course' and 'coarse,' 10 between the second syllable of 'afford' and 'ford,' four between 'forth' and 'fourth,' 29 between 'hoard' and 'horde.'

û, u, ô, ɔ̂, or ɔ before final r.

'Poor' is, perhaps the best example to use as a type of words ending in *ur*. The general percentages are: *û*, 61%; *u*, 30%; *ô*, *ɔ̂*, *ɔ*, 9%; where *r=r*: *û*, 76%; *u*, 23%; *ɔ*, 1%; where *r=ə*: *û*, 54%; *u*, 30%; *ô* or *ɔ̂*, 16%. In the South, where the popular form of all these words seems to be *pôə* (or *pô*), etc., we find: *û*, 48%; *ô*, 48%; *ɔ*, 4%.

For 'sure' the returns are: *û*, 54%; *u*, 39%; *ô*, *ɔ̂*, *ɔ*, 7%; in the South: *û* or *u*, 59%; *ô* or *ɔ* 41%.

For 'your' the results are somewhat different: correspondents from the West all give *û* or *u;* from the Middle States all but three give *û* or *u;* from Connecticut all give *û* or *u;* but from the rest of New England 67% are for *û* or *u*, 33% for *ɔ̂* or *ɔ;* and from the South, 8% for *û*, 84% for *ô*, 8% for *ɔ*. The general percentages are: *û*, 40%; *u*, 30%; *ô* or *ɔ̂*, 20%; *ɔ*, 10%. The *ə* seems to be particularly common in the vicinity of Boston.

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SOME PECULIARITIES OF GENDER IN THE MODERN PICARD DIALECT.

CHANGES in gender in the Romance languages have been produced chiefly by two causes: the influence of words having a like sound or of words of which the termination has a like sound, and the influence of words having a meaning such that they call into the mind at the same time other words through the principle of association of ideas. Briefly stated, the two influences are those of sound-analogy and association of ideas. These two principles explain most of the gender changes in Picard. *Malice* in French became masculine through the phonetic influence of *vice* and other masculine words ending in *-ice*; *étude* in French became feminine through the influence of other feminines ending in *-ude*. Through the influence of the association of ideas *mer* became feminine by affiliation with *terre*; under the same influence *minuit* became masculine, through association with *midi*.

The words in the list I give, may be divided into two classes: (1) dialect words corresponding to French words which also at some period changed their gender, and (2) words which have changed in Picard but not in French.

The following words are feminine in Picard:

ɛ̨spaš—SPATIUM. Examples are given by LITTRÉ[1] of its use in the feminine in the French of the fourteenth, fifteenth and sixteenth centuries. DARMESTETER and HATZFELD[2] also give examples from MAROT and CALVIN of its use in the feminine. The change in gender is due to the influence of words of like termination, such as *plaš*, *faš*, *grimaš*, etc.

ɛ̨gzɛ̃p—EXEMPLUM. An example of this word used in the feminine is cited by LITTRÉ from the eleventh century. D. & H. give an example of its use in the feminine by MONTAIGNE, and also cite VAUGELAS as authority for the statement that it was generally of that gender in Paris in his time.

évãžil—EVANGELIUM. This is found also by LITTRÉ used in the feminine in the thirteenth century, and by D. & H. in the sixteenth. The change in gender is due either to the influence of words of like ending, such as *pile*, *ville*, *pupille*, etc., or to association with *Bible*.

1 When LITTRÉ is mentioned in this article his 'Dictionnaire de la langue française,' s.v., is referred to.

2 When D. & H. are referred to, it is their work on 'Le seizième siècle en France,' pp. 246–250, that is cited.

ǫnœr—HONOREM. In French this word was always feminine till the sixteenth century, i. e., till the time of the movement of the grammarians to change all words from Latin nouns ending in -OREM back to their original Latin gender. The dialect has remained true to the usage of the early French.

ǫfiš—OFFICIUM. An example of its use in the feminine is given by LITTRÉ from the fifteenth century, and one by D. and H. from the sixteenth. In French it is also used in the feminine with the meaning *pantry*. In Picard, however, it is feminine in all significations. The change in gender is due to the influence of the large class of words derived from Latin abstract nouns in *-ɏtia*.

šimtjęr—COEMETERIUM. It was also used in French in the feminine in the fifteenth century, and, in the sixteenth century, it was used in both the masculine and feminine.[3] At that time the form *cimterre* is found, and there can be little doubt that the change in gender is due to popular etymology. The popular mind associated it with *terre*. The change in gender probably arose first in the Eastern dialects, where TERRAM became *tierre*, and where also the termination -ERIUM of CŒMETERIUM gave *-iere*. The form *tierre* had penetrated into Picard, and is found in the 'Dit dou vrai Aniel' (40).

sętim—CENTESIMUM. LITTRÉ remarks that it is a common fault to use this word in the feminine in French. The change in gender is due to analogy with words ending in *-ime*; e.g., *lime*, *cime*, most of which are feminine.

klęržé—CLERICATUM. This word has followed the analogy of nouns formed from Latin abstract nouns with the ending -TATEM.[4]

ęr—AËR. The change in gender in the dialect is due to the influence of words derived from Latin forms in -ARIA.

uvraž—OPERATICUM. LITTRÉ cites an example of its use in the feminine from the fifteenth century, and D. & H. give one from the sixteenth. The change in gender is probably due to association with *œuvre* (or perhaps with *rage*).

[3] D. & H., p. 246.

[4] SUCHIER in GRÖBER'S 'Grundriss,' vol. i, p. 647.

ǫrdjęl—O.H.G. URGUOL. There is no mouillation of the *l* in this word in the modern Picard, and it has become feminine after the analogy of feminine nouns from Latin forms in -ALEM.

ręm—RHEUMAM. An example of its use in the feminine is cited by LITTRÉ from the sixteenth century. It has followed the analogy of words in Latin having the termination -UMAM.

apǫtęm—APOSTEMA. This has followed the analogy of feminine words ending in *-ęme*, such as *crème*.

supiręl—SUSPIRACULUM. There is no mouillation of the *l* in this word in modern Picard. The change in gender is due to the same cause which produced it in *ǫrdjęl*.

ǫrg—ORGANUM. This word is feminine in both singular and plural in Picard. In French the word has fluctuated between the masculine and feminine at different periods. Formerly the Academy considered it feminine in both numbers, but the last edition of its dictionary gives it as masc. in the singular and fem. in the plural. The patois avoids this clumsy usage.

artik—ARTICULUM. I find no example of this in any text in the feminine. Final *l* after a consonant is dropped in Picard. After the fall of the *l* the gender changed after the analogy of words from Latin forms in -ĪCAM, such as *brique*, *boutique*, etc.

œl—OCULUM. This is feminine in the singular in Picard, and masculine in the plural—when it is pronounced *iœ*. The change in gender in the singular is due to the influence of words whose ending represents the Latin termination -OLAM.

The following words are masculine in Picard:—

ǫm—UMBRAM. In the Middle Ages it was used in both genders in French, but in the sixteenth century it was always feminine. (cf. LITTRÉ. s.v. *ombre*).

Kravat. This word is of historical origin. In French the word was originally applied to a Croat horse, and then to a cavalry soldier; afterwards, with a change of gender from the masculine to the feminine, it was

applied to a neck-tie of a particular kind worn by the Croats. The word has kept in Picard the same gender which it had in French before its latest change in meaning. JOUANCOUX[5] finds the word used in the masculine in an inventory made at Amiens in 1670.

gartjęr—Celtic GÂR. The word is also found in the masculine in FROISSART,[6] and JOUANCOUX also cites an example from the 'Evangiles des Quenouilles.'

dẽ—DENTEM. Many examples of its use in the masculine are cited by LITTRÉ from the twelfth to the fifteenth century. It is also used in the masculine in 'Aucassin et Nicolète' (xii, 22) and in the 'Roman de Carité' (iii, 8).

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SPANISH AMERICAN WORDS.

AN exhaustive and accurate study of the Spanish elements which have in this country entered our language, would be an appropriate task for some member of the American Dialect Society. This article may suggest something of the interest of the subject.

In the region of the Southwest, where the English civilization has not overpowered and nearly obliterated the Spanish civilization, the use of the Spanish language has had a decided influence on the English tongue and has added not a few words to our common speech. Here two dialects of the Spanish language have been spoken, and consequently the influence on our own language has arisen from two sources. The first source is the old Castilian language, still used by the few remaining aristocratic families of pure (?) blood. I say *old* Castilian, for several centuries of use in the provinces have changed it but little from the form in which it was introduced into the colonies from the continental Spanish. Even now it differs but little from modern continental Spanish, for the Spanish language, as compared with other modern languages, changes but little from century to century. Indeed we are told that the language spoken by the people in the rural districts of Old Spain is retained through its constant use in the commercial contact of these people with the better classes of the towns. However, it seems that the literary language of Old Spain has changed far more than the language of the provinces, and in an entirely different way. But this only illustrates a well-known law, that old forms of speech are retained in the colonies and remote parts of a nation, while more rapid changes are to be noted in the intelligent and progressive centres.

Thus, we find in the provinces that the *ll*-sound loses its force and is used as a long *i*-sound, or more properly as a long *i*-sound with a slight breaking. Also, that the *ñ*-sound so prominent in continental speech, is in the provinces suppressed to a smothered *n*-sound. Likewise the *b* is used interchangeably with *v*, with a tendency to substitute the *v* for the *b*. (It has been maintained that these changes are noticeable in a comparison of the language of the rural districts of Spain with those of the centres of intelligence.) The old Castilian families using this speech are rapidly disappearing from the country: their great estates have passed into the hands of others and their prominent position in society is gone.

It is chiefly through the second source, the Mexican dialect, that words have found their way into the common speech of our country. It is through the language of the common people, through the Spanish language clipped and degraded by the commingling of unlettered Spaniards with an inferior race, that words find their way into English. It was the policy of Spain to amalgamate conqueror and conquered into one homogeneous nationality, and the results of this attempt are plainly visible in the nature of the language produced. The Mexican dialect is quite extensively used in New Mexico and California by the great majority of the people of Spanish blood and their native converts to Christianity. This language is also quite commonly used as a matter of convenience by those associated in business with the Mexican race. But what concerns us most in the consideration of this topic is the fact that this dialect is furnishing the English language with words, some of

5 'Glossaire du Patois picard,' s.v.

6 Cited by LITTRÉ, s. v.

which are to be used as a matter of convenience for a time, and others to be permanently incorporated into our common speech. I will mention a few of the latter class which seem to admit of universal use and appear indispensable to an intelligent expression of thought; afterwards I shall refer to others in common use in certain sections of country by certain classes of people.

Adobe. Prominent in the first class is the word *adobe*, meaning sun-dried brick. The greater number of the primitive houses and public buildings of the Spanish colonists were constructed of this material. It is not uncommon to see these old buildings, some of them at present over a hundred years old. By those familiar with this style of architecture the word *adobe* is used without question as the only term that will exactly describe it. It is frequently used as a substantive, as "an old *adobe*."

Cañon. No other word will express just what the word *cañon* does, so long as the mountains on the western half of the continent retain their present structure. It is indispensable, for the words gulch, valley, gorge, fail to convey the exact meaning. It is of universal use as applied to a channel with high walls formed by an upheaval or by the erosion of water, or probably by both. Its specific meaning is apparent to one familiar with western mountains. In common speech it is frequently applied indiscriminately to a valley or gorge of any description whatever.

Tules. This is a common expression for a rush or water-reed that grows along the bays and rivers of California. The word was in common use by the Spanish population and has continued to be about the only designation for this species of rush. BRET HARTE in his 'An Apostle of the Tules' speaks of the "ague-haunted *tules*."

Bonanza. It is difficult to determine whether this much-used word will obtain a permanent place in our language. It found a ready use in mining times as an expression of good fortune in the discovery of a rich mine. Originally it meant "fair weather at sea," but now it is applied indiscriminately to a treasure of any sort. Its specific application to the great silver mines of Nevada has tended to give it a prominence in use.

Fandango. This word has been long used in America. It is the name of a dance brought into the West Indies by the negroes of Guinea. It has been frequently used to designate any sort of a dance of a low order, but should be applied to a dance of the common people written in three-eight time. The dance is practiced to such an extent by the Spanish-Americans that it has been nationalized.

As the Spanish and English speaking people mingled at a time when the tending of flocks and herds was the chief occupation, many of the new words adopted refer to this industry. A few of this class will be mentioned.

Corral. This word originally meant a circular yard formed by setting posts in the ground and fastening them together with thongs of raw-hide. The *corral* is essential to the herder as a place where his stock may be collected for the purpose of protection or for sucessful handling. If the *ranchero* wishes to capture a certain horse to ride, the whole band is driven into the *corral* and the *vacquero lassoes* the one desired with his *lariat*. The *corral* is one of the first structures built by the herder on his arrival in a new territory. The farmer of the far west never says "cow-pen," "barn-yard" or "farm-yard," he says *corral*. The word is applied indiscriminately to any small enclosure for stock.

Vacquero, according to its strict etymology, means 'cow herder' or in more common English, 'cow-boy.' However, this is not its better use, although it is frequently so applied. The *vacquero* is pre-eminently a horseman and a horse trainer. He is frequently employed to tend stock, but his chief business is to manage wild horses or to tame *broncos*. The horses of a *rancho* frequently run at will, unfettered by bit, bridle or even halter, until they are desired for use. Here is the difficult work of the *vacquero*. He drives the band into a corral, captures the one to be ridden, succeeds in getting a bridle or *jácquima* on his head, blindfolds the animal, puts the saddle on, mounts for the ride, and then removes the blind. Then begins a series of antics on the part of the animal, and the rider is fortunate if he keep his seat through

them all. This process must be repeated from day to day until the animal is domesticated. Sometimes the *vacquero* finds steady employment at a single *rancho*, and sometimes he goes from one to the other plying his trade as there is need.

Ranch is from the word *rancho* and was first used in connection with the land-grants to the Spaniards in the Indies. It is of Spanish American origin. The word ranch needs no comment. It sounds a trifle inelegant in contrast with the long accustomed word 'farm,' but it has succeeded in entirely replacing this word in many sections of the west. It is doubtful if it will retain this prominence as the large ranches are broken up into small farms and a diversity of agriculture is introduced.

Rodeo. It is in connection with the rearing of stock that this word is commonly used. In pastoral territories all stock runs somewhat at large, consequently the property of different individuals is widely scattered and commingled. To sort the stock and accredit each owner with his property, the annual or semi-annual *rodeo* or "round up" is held. Each owner sends one or more representatives to the *rodeo*. The cattle are "bunched" in the open field, and the *vacqueros* proceed to separate from the band each owner's stock. This requires great skill of the horsemen. In the olden time a judge (*huez de campo*) presided over the field-assembly and judged of the rights of each according to customary law. The word *rodeo* comes from the Spanish *rodear*, 'to surround, to compass.' Its vulgar pronunciation is "rodeer."

Loco is a good old Spanish word meaning insane, crazy or crack-brained. It is specifically applied to horses and cattle afflicted with a strange disease accompanied with variations of insane and idiotic symptoms. It is a common belief that the disease is caused by eating a plant called "loco-weed," of the family *Leguminosae*, genus *Astragalus*. But this has not been proved, and there are many different theories concerning it, some attributing the cause to the use of bad water, some to poor food, and others to too much food, etc. The animal afflicted with the disease stops, trembles, staring all the while in an insane mood, snorts and springs suddenly to one side as if dodging a blow. It apparently sees things that are not, and is a victim to strange hallucinations. Becoming useless, it is turned out to take the chances of partial recovery or final death. The term has a wide application in common use. A person not quite sound in mind or rational in thought is said to be *locoed*, or is "loco," as the term is frequently applied. It is quite curious that the plant is also called "rattle-weed" from its peculiar properties,and that the term "rattled" is derived from the idea of its effect on animals. Consequently the word "rattled" designates a mild form of locoism.

Bronco is the name applied to a wild or untamed animal, as a *bronco* colt or a *bronco* horse. Sometimes it is applied colloquially to an unruly boy.

To pass to the words of the second class, there are a multitude of those which are used by persons of certain sections or by special classes. I will mention a few: *sombrero* 'hat,' *lariat* 'raw-hide rope,' *jácquima* 'head-stall' or 'halter,' *reata* 'rawhide rope,' *hacienda* 'estate,' *compañero* 'companion,' *vara*, a Spanish yard-stick, etc.

There are many short phrases in common speech which are temporary in use, such as *mucho frio*, *mucho caliente*, *poco tiempo*, *muchas gracias*, *si Señor*, etc. Their chief influence is exercised in detracting from the use of good English. But to the student of institutions nothing is more interesting than the names of places which so copiously illustrate the former domination of another race. As the Roman, Saxon, Dane and Norman have left their monuments in England, so we find in the names of the mountains, rivers, towns and political divisions of the land evidences of a preceding civilization. In most cases the names have been carefully selected and doubtless will remain unchanged. The country is still full of the names of the saints, patrons of early expeditions and enterprises. Santa Barbara, Santa Fe, San Diego, San Francisco, Los Angeles and Sacramento bring vividly before us the labors of the religious orders and of the *padres* who attempted to establish a civilization in a new land. Pioneers they were who broke the virgin soil and settled a new state. So too in *Alameda*

'the grove,' *Fresno* 'the alder,' *Alcatraz* 'the pelican,' *Lobos* 'the wolves,' and in a thousand other words, we have evidences of a Spanish nomenclature without a Spanish civilization. Likewise *Puebla* reminds of the village common, and *alcalde* of the chief officer of the town. We need not omit from this medley of words "Monte del Diablo," and the legend of the appearance of the wearer of the cloven hoof, with the tradition of strange sights accompanied by the noise of clanking chains.

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THE FRENCH TENSES.

Grammaire de la langue française d'après de nouveaux principes concernant les temps des verbes et leur emploi par le docteur I.-M. Rabbinowicz. 2me édition. Paris: Bouillon. 1889. 8vo, pp. xxxi, 207.

Tout est dit et l'on vient trop tard après deux cents ans qu'il y a des hommes et qui . . . . écrivent des grammaires françaises. Such is the natural feeling on opening the 'Grammaire de la langue française d'après de nouveaux principes concernant les temps des verbes et leur emploi,' by Dr. Rabbinowicz. But a careful perusal of the work has convinced me that it is truly entitled to the claim set forth, —that the element of novelty is indeed present (albeit there is some difficulty in detecting the principles), and that if the author has embodied in his other works—ranging as they do from Grammars of the French, Latin, and Hebrew tongues to Scripture History, *via* treatises on English pronunciation, on the civil and criminal legislation of the Talmud, and on "Les Poisons de Mainonide"—as much observation and acumen as in his "Grammaire française," he is indeed a conspicuous illustration of the great powers and versatility of the race to which he belongs.

Dr. Rabbinowicz, although claiming novelty only for his theory of the use of verbs, has included his treatment of this subject in a complete grammar. The wisdom of this course is hardly obvious, as on all but the verbs he has little to say that is not far more exhaustively treated by other grammarians, with here and there a clever way of putting a rule (p. 130, 1st par.); here and there an innovation that is scarcely an improvement, such as the substitution of the terms *ante-verbal* and *post-verbal* for *conjonctif* and *disjonctif* (pp. 57-58); here and there a totally inadequate exposition, as in the case of the declension of the relative pronouns (pp. 60–61). But, with the exception of the Appendix (on the orthography of the nasal syllable *ã*, and on the orthographic doubling of consonants), which seems to me of small usefulness, it is by his treatment of the verbs that our author would be judged, and to that we will turn at once.

The first thing that meets the reader is a complete remodelling of the nomenclature of the French tenses, founded on uses of them that are not covered by the theory implied in their names. Because the tense called *plus-que-parfait*, for instance, is not unfrequently used without the past action to which it is prior being stated, Dr. Rabbinowicz rejects this name. Again, he is at a loss to account for the fact that the tense named *passé défini* in French is called "past indefinite" in Italian, and he might have added in Greek.—Now it does not take a John Stuart Mill to be dissatisfied with names, since their connotation is ever changing: but it is well to make sure that you realize what can be said in their defence before you throw them out, otherwise it might be argued that a fuller understanding would have won them more regard. The names that obtain in French grammars for the tenses of verbs are unsatisfactory, mainly because they are too special to the French language and do not point clearly enough to the correspondence of the French tenses with the tenses of other languages—a thoroughly characteristic French defect; but that they have a very definite and clear meaning must be understood by whoever wishes to reform them, if he would not weaken his entire argument. Thus, Dr. Rabbinowicz would have improved his position, if he had shown that he fully realized the force of the present nomenclature, and yet was equal to the suggestion of a better: if, for instance, he had given a more substantial reason for his dissatisfaction than the following (p. 4, note):

Les grammairiens français donnent au present-parfait le nom de passé indéfini. Les

motifs de cette dénomination sont évidemment mauvais, puisque tous les grammairiens italiens donnent à cette forme le nom de passé défini. Je crois donc que les Italiens ont raison de rejeter la dénomination française: les Français ont raison de rejeter le nom italien, tandis que moi j'ai deux fois raison en rejetant l'un et l'autre.

This one touch of humor in the whole book seems singularly misplaced, as there was afforded by this anomaly a most useful opportunity of showing how the same thing may be differently viewed. That tense which is always made definite in point of time by an external indication, whether explicit or implicit, the Greeks and Italians call "past indefinite," since it has always to be accompanied by this external indication, and is consequently not definite by itself: the French view is that, as it is always so accompanied, it is always definitely used, and may be called "definite." In the same way, if a statesman has to be protected by a posse of private detectives wherever he goes, he may, according to the point of view, be called the safest, or the most unsafe, of men.

Is the nomenclature proposed by Dr. RABBINOWICZ such as to cover the ground more completely than that which it seeks to displace? His nomenclature hangs mainly on the use of the two names *narratif* (or tense 'that can only occur in narrative') for the past definite, and *figuratif* (or tense 'that can only be fixed by an artist,') for the imperfect. Now the former of these terms has to be very carefully explained (p. 2, note), before it can be made to exclude the imperfects. Why do these not belong in an equal degree to the narrative category? It is as much a part of my story if I say, "The sun shone brightly," as it is to say, "I sallied forth." The name *narratif* has no less to be defined than its predecessor, the name *historical tense* (given by many to the "past definite"), by saying that it is the tense that carries on the thread of the incidents of a story. And even so, we find the imperfect not unfrequently doing that duty (p. 79). Thus the name *narratif* is far from being wholly satisfactory.—As to *figuratif*, why could not a painter depict an action described by a past definite quite as well as an action described by an imperfect?—*Jésus pria*: surely a HOLMAN HUNT could paint a sublime companion to his "Behold I stand at the door and knock," with no other epigraph than those two words. Is indeed the famous picture by Munkacsy, "Christ before Pilate," anything but a pictorial representation of Matt. xxvii, 11–14, where all the tenses are past definites?—Thus neither of the two new names by which our author proposes to replace the old ones is free from the same reproaches that he levels at the accepted nomenclature.

By this, however, I do not wish to be understood to imply that I undervalue this attempt to put the real force of the tenses in question in a clearer light. Very far from it. Whether or not this nomenclature be the best available (none can be perfect and adequate to all requirements), Dr. RABBINOWICZ has done extremely useful service by enforcing, in the strongest possible manner and with a most praiseworthy wealth of illustration, a point on which too much stress cannot possibly be laid. And for this the thanks of all students and teachers of French are due to him.

His point is that the past definite, or *narratif* as he calls it, "witnesses the beginning of the action expressed by the verb." [*Le narratif*] he writes, *indique un changement d'état ou le passage de l'état qui précédait l'action à l'état nouveau indiqué par ce verbe, ou le passage de l' inaction à l' état d'activité, ou le passage d'une autre activité a celle indiquée par le verbe.* This is excellent, and so is part of the definition of the imperfect, or *figuratif*, which follows: *Le figuratif . . . . n'indique pas le commencement*" (p. 77). There is nothing new about this statement: we have seen above that the old name "historical tense" meant just this; but there is much novelty in the extreme prominence that is given to it, in the elaborate deductions drawn from the principle implied, and in the profuse illustrations with which it is supported. Pages 77 to 107 are the most interesting reading I have encountered in French grammar. In these pages Dr. RABBINOWICZ draws from the definitions above given the following deductions. The *figuratif* is used:

1. To describe repetition, habits, disposition, inherent qualities, general state or condition.

2. To describe actions taken subjectively, i. e., *quand l'action est prise au point de vue du sujet de la proposition, tandis que le narratif s'emploie quand l'action est prise dans un sens objectif, c.-à-d. considérée en elle-même, abstraction faite des circonstances ou des dispositions d'esprit du sujet qui ont pu l'amener à agir ainsi* (p. 78).—The best illustration of this occurs under another head (foot of p. 105): *A cela près, il était et il fut en toute chose équitable, intelligent, etc.* (Under this head, too, is brought in, without much appropriateness, the use of the imperfect to introduce a philosphical idea, or a quoted epigram.)

3. To comment upon or give the causes of the action expressed by the *narratif*.

4. Between parentheses, or in parenthetical clauses.

5. Instead of a participle present.

6. To give the contents of a letter, etc.

7. In *oratio obliqua* after *verba sentiendi et declarandi*.

8. Alternately with past definites for the following purposes:

a. To contrast the subjective with the objective presentation.

b. To contrast opinions and feelings with actions.

c. To express priority of time.

d. [This paragraph refers irregularly to the difference between the pluperfect and the past anterior.]

e. To express a result more forcibly as a state.

f. To pause in a narrative, and describe the state reached.

g. To give the preamble or preliminaries to an action which the *narratif* completes.

h. To give relief to the *narratifs*, which become stronger in consequence.

With the exception of the last paragraph (pp. 105–107), there is nothing here but is as sound in theory as it is full in statement. The last paragraph, however, is, I submit, wholly inadequate, and leads me to the mention of what I consider a grave omission on the part of this grammar. Dr. RABBINOWICZ takes absolutely no notice of the force so universally attributed to the *past definite*, of marking the *completion* of the action described by the verb. Now, were it only on the ground of its wide acceptance, this view deserved notice. But there is a further reason for its consideration —the reason that the Latin tense from which the *past definite* is derived most unquestionably possessed the function just indicated, and the French derivative could hardly help inheriting the same. "*Troja fuit*," "*Dixit*," etc., are typical examples of this use; in French, such passages at once suggest themselves as "Esther" II, 1:

> "Je veux qu'on dise un jour aux siècles effrayés
> Il *fut* des Juifs: il *fut* une insolente race . . ."

or: "La poutre cédait, cédait; enfin elle *céda*."

But Dr. RABBINOWICZ seems to be at special pains to avoid any reference to the historical development of the language, and thereby throws away the only philosophical key to the problem of its growth. This is the defect alluded to at the beginning of these remarks. In vain may one search for the principles that warrant, for instance, our author's derivation of the tenses (p. 6). The subjunctive present he derives from the indicative present, and illustrates as follows: "Indicatif, *nous avons*, subjonctif, *que nous avions*"(!!). The present participle he derives from the imperfect indicative, or the converse—whichever you prefer—and appends this remarkable note: *Cela revient au même, si on fait abstraction du développement historique, et qu'on ne pense qu'à la manière dont les étrangers et les enfants qui n'ont pas encore entendu prononcer toutes les formes d'un verbe, font dériver une forme de l'autre.* The result is a most arbitrary scheme of derivation, involving, in the account of the uses of the *narratif*, the omission of that function which is more especially to be referred to its Latin prototype.

As a matter of fact, the *past definite*, in the immense majority of cases where it occurs, is used in French—like the Latin perfect, like the Greek aorist (in one of its frequent functions), like the Italian *past indefinite* so-called—to introduce a *new* action, to witness its beginning: while the *imperfect* takes no cognizance of a beginning. This will at once solve most difficulties, and especial by the following conundrums: —*Paul avait vingt ans à Pâques—Pierre eut vingt ans à Pâques.* Which is the younger?

—Pierre, of course, since he reached that age then and not before.—*Le lendemain le mur eut trente pieds de haut.* What is the context implied?—That the wall is building, since it reached that height on that day. *À six heures du matin je sonnai* (or *sonnais*)*à sa porte.* I am earlier if I use the *imperfect*, since at 6 A. M. I am no longer beginning to ring the bell.

But then, most actions are not spread out over an extended period of time, and it follows that their inception and their conclusion are mostly spoken of in one breath: to do a thing, is to have that thing "done." This use of the participle "done" is very instructive. It shows how the inceptive idea can merge into the completing idea. This twofold connotation is in reality that of the *passé défini*. The mistake hitherto made has been either to underrate or to ignore the inceptive force; the mistake, I submit, that Dr. RABBINOWICZ is here making, is that of ignoring the completing force.

So true is this, that the *past definite* is used in French—in spite of what is so frequently stated by grammarians (and indeed by Dr. RABBINOWICZ hinself, p. 77 et passim), viz., that the *imperfect* is exclusively the tense that expresses "duration"—whenever the action is viewed from such a standpoint as admits of its being *considered in its entirety, from beginning to end, as one action;* the "duration" has nothing to do with the matter, and may be of exceeding length. For instance: *Pendant cinquante jours la peste sévit.—Louis XIV régna plus de soixante ans.—Le Moyen-Age dura près de dix siècles.* In each of these, cases, and in all similar ones, it is the idea of one action lasting continuously from its inception to its conclusion that the *past definite* expresses; and to this explanation I would refer the examples given by Dr. RABBINOWICZ in the first paragraph of his division "*h*" (pp. 105–106). *Napoléon était un grand général* differs from *Napoléon fut un grand général*, inasmuch as the latter views, or better reviews, his whole career as one continuous period of action, while the former does not, but refers us back to a point of time contemporary with Napoleon himself, whence of course his career could not be viewed to its end. In such a case, Dr. RABBINOWICZ merely says that the past definite "donne plus d'énergie à l'action."

To sum up the uses of these two tenses:

1. The *past definite* introduces a new action in the past; the *imperfect* states the action as being in progress.

2. The *past definite* expresses any past action, however long in duration, that is continuous during a stated or implied period of time; the *imperfect* is required whenever the action is a repeated one, instead of being continuous.

It would be interesting to follow Dr. RABBINOWICZ through his theories of the *past anterior*, which he would call *past posterior* because there is generally some action mentioned before it, and of the subjunctive, in which he ignores the subjective force, ascribing to it purely a connotation of vagueness or doubt (although there is not much doubt about the action in such cases as *Je regrette que vous ayez échoué*, and *Il faut qu'il meure*). Perusal of these chapters (37–41) will well repay the reader: they will make him furbish up his ideas, even if they do not compel him to alter them.

In conclusion, this little grammar may be heartily recommended to all who are concerned with French syntax. The language is remarkably good French for an author who has also published in the German tongue, although there are occasional turns that betray the foreigner; e. g., p. 47, l. 24; p. 51, l. 11 et passim (abuse of *avant* for *devant*); p. 73, ll. 6, 7; p. 75, l. 15; p. 106, l. 10; p. 121, l. 15; p. 65, l. 3; p. 173, l. 15. It is only to be regretted that so careful a work, especially a second edition, should be marred by misprints, of which an undue number are to be found.

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GERMAN LITERATURE.

Deutsche Literaturgeschichte auf kulturhistorischer Grundlage, for Universities, Colleges and Academies. By CARLA WENCKEBACH, Professor of the German Language and Literature in Wellesley College. Book I, to A. D. 1100. D. C. HEATH & Co., Boston. 1890. Small 4to, pp. xiv+101+95.

"THE 'Deutsche Literaturgeschichte' is designed for advanced students in universities,

colleges, academies and German-American schools, who purpose to make a thorough and scientific study of the German language." This is the opening sentence of the preface to the first of three books which are to treat respectively of the three most significant periods of German literature. The undertaking is a difficult one. On the one hand, there is danger of adding still another to those superficial treatments of the period which contain scarcely more than a dry list of names of authors and their principal works; or else the work will become unwieldy, and thus frustrate the very object had in view. Let us examine the book before us, and judge it by the standard here established.

This first of the three volumes (to 1100 A. D.) treats of the oldest epoch in German literature, an epoch usually omitted from works of this class. It is a period far removed from us in culture and thought, and therefore requires careful, sympathetic treatment if the subject is to be made interesting and instructive to students. Professor WENCKEBACH appreciates this and has given special care to the preparation of her introductory volume. She considers the German literature as a monument which the German nation has been erecting to itself from the earliest days—and a monument thoroughly intelligible only to those who study it as a whole. Not esteeming the historical treatment sufficient for a full and complete understanding of the subject, she has added *Musterstücke* of the oldest literature, which are intended to complement the descriptive portion of the work. The book is also intended to be used in connection with KÖNNECKE's 'Bilderatlas zur Geschichte der deutschen Nationalliteratur' (Marburg, 1887), a highly commendable work which ought to be in the hands of all teachers. On page ix we have an "Übersicht über die deutsche Literaturgeschichte," which affords an excellent tabular view of the *Sprach-Perioden*, *Literatur-Perioden* and *Weltgeschichts-Perioden* in parallel columns, so that at a single glance one can trace the growth of the German language, literature and civil government. Page x gives the "Entwicklungsstufen in der deutschen Literatur," and deserves a careful examination before the formal study of the first epoch is entered upon. SCHERER'S happy idea that the current of German literature has advanced in three great successive tidal-waves is suggestively depicted in the diagram on page xi, while on page 1 of the body of the work appears a very comprehensive tabular view of the relationship of the various Aryan races.

The Introduction immediately arouses our interest by its lively description of Old German life, drawn chiefly from TACITUS, the main features of whose account are clearly and concisely reproduced. Here the author shows her skill in animating and enlivening her subject in such a way as to chain the attention, though passing rapidly from one topic to the next. The most engaging chapters of the book are: "Heidentum und Christentum," "Die Klöster und die Missionäre," "Das fränkische Reich unter Karl dem Grossen," "Der Sänger und der Spielmann," "Die lateinische Kloster- und Hofdichtung des 10. und 11. Jahrhunderts," "Roswitha von Gandersheim und die Frauenbildung im 10. und 11. Jahrhundert," and "Ruodlieb." Constant reference to the customs and manners of the times is one of the most valuable features of these chapters, and we should not willingly miss *das Kulturhistorische* from a work in which we are now enabled to follow the intellectual, social and civil growth of the German nation.

Miss WENCKEBACH has by no means sacrificed accurate and thorough scholarship in the interest of the merely facile or popular. The chapter on "Heidentum und Christentum," for example, gives us a penetrating as well as lively description of the conflict waged between these two contending forces. ROSWITHA VON GANDERSHEIM is treated with the most perfect sympathy, and her importance signalized in the following words:

"Roswitha ist die erste deutsche Dichterin und der erste Dramatiker der christlich-germanischen Welt. Sie überragt alle männlichen Zeitgenossen des frühen Mittelalters an dichterischer Kraft und Gestaltungsgabe, an positiven Kenntnissen und an heiliger Begeisterung für die Ideale der Zeit. Sie ist ein herrliches Beispiel dessen, was ein weiblicher Geist bei freier Bethätigung angeborener und geschulter Kräfte zu leisten im Stande ist."

Pertinent remarks, and explanations which explain, accompany every author or selection

presented, and the student's attention is carefully directed to peculiarities of language, thought and style. At the end of each chapter, under the head of "Litteratur," are cited the best sources for the further study of the period discussed; and foot-notes often point the way still further in the direction of advanced or special investigation. Last, but not least important, are the *Aufsatzthemata* at the close of interesting epochs, of which the following may serve as specimens:

"Schilderung altgermanischen Lebens nach Tacitus, Beowulf und dem Hildebrandsliede," "Vergleichung der Hildebrandslieder nach Inhalt und Form," "Worauf beruht die besondere Teilnahme, welche wir für die Gotenhegen?" etc. Such themes will afford students a stimulus to independent thought and work, arouse their enthusiasm, and inspire them with a genuine love of the German literature.

In the matter of etymologies, Miss WENCKEBACH has had the ill-fortune of adopting certain that are now generally discarded, though once favorites all. As to the much-etymologized *Germani* (p. 2), whether they were the "Neighbors," the "Shouters," the "Spear-bearers," or whatsoever else, the most that can as yet be said with certainty of their name is that it is Keltic; cf. MÜLLENHOFF, 'Alterthumskunde ii, pp. 203, 206.—*Barditus* (p. 6) has long been a puzzle. A glance at the text of the *Germania*, iii, 4, would have revealed a so-called "better reading" *baritus*, which is probably from the Low German *barian* 'to raise the voice'; cf. MHG., *bar* 'a song.' This seems the most reasonable derivation of the word, though many others have been proposed. Of course the *carmina* of TACITUS refer to the battle songs of the Germans. I am afraid the expressions *Bartrede*, *in den Bart murmeln*, have nothing to do with *barditus*, though MÜLLENHOFF sanctions this etymology. These expressions refer rather to an indistinct mumble than to battle shouts.—*Bier* (p. 11) is another unfortunate etymology. KLUGE would have been a safer guide than GRIMM. It is probably not even related to the Latin *bibere*, but is purely German, that is Teutonic.—There is no certainty about the etymology of *Goten* (p. 36), and the meaning is still obscure. Those who connect it with *gut* are merely guessing. A comparison of the forms in the Teutonic dialects will show but little or no relation to the root of *good*. GRIMM ('Zur Geschichte der deutschen Sprache' i, 303 ff.) leaves the word a riddle. I know of no reason why it should be connected with *gut*. It is more often referred to the Gothic *Gudans*, but that is also very uncertain. On page 40 *die Franken* are called *die Freien*. It is true the Franks were free and that *frank* now means *free*, *open*, *ingenuous*. But the best authority is on the side of the derivation from the name of the weapon they carried. The Latin form, taken from the earlier German, is *framea* 'spear, javelin.' MÜLLENHOFF derives it from the preposition *fram* (*from*), hence the verb *framjan* 'to press forward,' whose present participle would signify that which presses forward; the original form of the word is *framica*. *Francisca* is a derivative meaning 'Wurfbeil,' which we can translate 'tomahawk.'—The meaning of *Leich* given on page 70 is misleading. LACHMANN ('Über die Leiche der deutschen Dichter des 12. und 13. Jahrh.' p. 325 ff.,) should be consulted. The *Leiche* were not necessarily sung by several, but might be. The form or system according to which the strophes are constructed distinguishes the *Lied* from the *Leich*.

The statement on p. 48, "Unter romanischen Sprachen versteht man also diejenigen Sprachen, welche aus einer Mischung des Vulgärlateins mit dem Germanischen hervorgingen," calls for qualification. The Germanic element constitutes so small an admixture in Romanic speech, that it should not be included so prominently in a definition of the Romance languages, though of course requiring consideration in a history of these languages. With as much truth might one define German as a mixture of the Teutonic and the Romance tongues.

The proof-reading of the work has been done with praiseworthy accuracy. The only misprint detected is *Mose* for *Moses* (p. 39, l. 2).

In conclusion, we would highly recommend the book as one that can be used with excellent results in the class-room. It will certainly be welcomed by all as an advance on the existing text-books in this field.

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SCANDINAVIAN ANTIQUITY.

The Viking Age. The early history, manners and customs of the ancestors of the English-speaking nations, illustrated from the antiquities discovered in mounds, cairns, and bogs, as well as from the ancient sagas and Eddas, by PAUL B. DU CHAILLU. New York: Charles Scribner's Sons. 1889. Two vols., 8vo, pp. xix, 591 and 562, with map and illustrations.

THIS work has been so generally criticised on the ground of its extraordinary argument with regard to the Scandinavian settlement of England, that one is surprised on reading it to find only twenty-six pages, together with a brief appendix, devoted to this portion of the subject. On the weakness of the argument no extended comment is necessary. Mr. DU CHAILLU absolutely fails in his attempt to discredit the account of BEDE and the 'Chronicle,' which has been accepted for so many years. While this account is by no means complete or consistent in all its details, it must pass current until some better be offered. The Frankish Annals, to which our author attaches so great importance, are of slight historical value so far as they relate to England, while the conclusions drawn from the Latin writers on this subject are but little better than wild guesses. The argument, too, that Britain must have been conquered by the Scandinavians, because the Germans were not a seafaring people, takes altogether too much for granted. A few of DU CHAILLU's conclusions, chosen at random, may serve as specimens of his manner of work: "The Veniti, a tribe who inhabited Brittany and whose power on the sea is described by Cæsar, were in all probability the advance guard of the tribes of the North" (p. 8). "We must come to the conclusion that the Sueones, Franks and Saxons were seafaring tribes belonging to one people" (p. 12). "The conclusion is forced upon us that in time the North became overpopulated and an outlet was necessary for the spread of its people" (p. 13). Such hasty, ill-considered conclusions do not deserve serious attention. The old question of the *Litus Saxonicum* is answered in a way favorable to our ingenious author, but contrary to the generally accepted opinion. The derivation of the word England itself is assailed, the town Engelholm, in Sweden, being suggested as the real origin of the name. The claim of the identity of the early language of England with the *norrena tunga*, referred to in several of the sagas, is also produced as satisfactory evidence, although no mention is made of the fact that the statement to this effect in the "Ormstunga" is a later insertion. The facts adduced here and elsewhere show simply that the English and the Scandinavian languages are cognate, not that the former is derived from the latter. From the linguistic side no arguments can be deduced to prove that English is other than a Low German tongue, showing in its northern dialect a close resemblance to Norse. The best answer to DU CHAILLU's claim is found in the following words taken from his own work: "The description of the settlement of a country must be founded on facts which will bear the test of searching criticism, if they [*sic*] are to be believed and adopted." Furthermore, the title of the work contains a statement that cannot be allowed to pass unnoticed. By the Viking Age is understood the period between 800 and 1000 A. D., when the Northern freebooters are known to have ranged over England and Normandy and the neighboring lands. The new nomenclature is necessary in connection with the author's theory, but this uncertain ground is the only one on which it can be defended. No reason, however, is given for extending the limit of time to the middle of the twelfth century.

It must not be concluded from what precedes that the book is without value. While DU CHAILLU probably does not pretend to have written a deep or scientific work on Scandinavian antiquities, he has performed a real service in making known much of interest that has hitherto been inaccessible to English readers. In his translations from the sagas he has given a remarkably complete picture of Scandinavian life in the olden time, while the illustrations, over fifteen hundred in number and admirably selected, distinguish this work from all similar ones in our language. The translations are in the main well done, although one may in many cases question the wisdom of disregarding the earlier renderings,

notably of "Njála" and much of the poetry. The least creditable piece of work, from a poetical standpoint, is the "Sonar-Torrek." A few lines, contrasted with Prof. BOYESEN'S translation, will suffice to show how entirely the spirit of the original is lost:

"It is very difficult	"Mute meseemeth
To move my tongue,	My tongue in my mouth,
Or the heavy air	Heavy to move
Of the steel-yard of sound."	The airy weight of sound."

Why the division into stanzas is preserved is a mystery, for of poetry there is not a trace. The translation of the "First Song of Gudrún" is equally unpoetical, and, in some few instances, differs from VIGFUSSON'S admirable rendering in the 'Corpus Poeticum.' The prose translations are far superior to the poetical ones. Their great number has rendered a full comparison impossible, but a careful examination of all the extracts from "Njála" and "Egla" reveals few grave errors, while the English is very creditable. The temptation to use English obsolete words and forms, of which WILLIAM MORRIS is a terrible example, has been bravely resisted, and the few Icelandic words introduced are judiciously chosen. The chief fault in this portion of the work is the orthography of proper names, which is quite inconsistent. Especially is this the case with the long vowels, which are sometimes written with, sometimes without, the accent. Thus, we find both *Njál* and *Njal*, *Gudrún* and *Gudrun*, *Thóra* and *Thora*, *Thórólf*, *Thòrolf*, *Thorólf* and *Thorolf*. In the same paragraph (ii, 6) we find both *Thóris* and *Thoris*, and several other similar cases occur. *Grágás* and *Landnáma* are frequently printed without the accents, while *Hávamál* is invariably given in the correct form. Many of the Icelandic words that occur in the text suffer in the same way; as *idrottir*, *mal*, *rum*, *skuta*, *utburd*, *vadinal*, etc. Sometimes the Icelandic plurals are given, but most frequently the English. These variations are probably in the main the result of careless proof-reading, and perfect accuracy is almost impossible. To the careful reader, however, they cannot fail to be annoying, and it is to be hoped that in a later edition they will be corrected. The endings of proper names, a pitfall for all translators, are also very irregular. Especially is this true of names ending in the assimilations *ll* and *nn*, which are sometimes given correctly in the accusative form, as *Ketil*, *Eystein*, *Thorstein*, sometimes in the nominative, as *Heimdall*, *Thorfinn*, *Thorsteinn*. *Nes* generally occurs in the correct form, but at ii. 362 we find *ness* and *Thórsness*. It may seem almost hypercritical to dwell upon such minor points in connection with a strictly popular work, but the evil is so widespread that no opportunity should be lost to utter a protest. It is not to be wondered at that an amateur should fail where specialists are by no means free from fault.

In his choice of extracts and the conclusions drawn from them, our author frequently displays a lack of discrimination, giving equal weight to the statements contained in the minor sagas and those of "Njála" and "Egla." The account of Gunnhild's stone hall, cited from "Njála," is, further, an anachronism, as the first stone building in Scandinavia was erected in 1123. Here again, however, we must be lenient, as it is quite impossible for any but a close student of Icelandic to gain a critical knowledge of the sagas.

After disposing of his unfortunate theory, DU CHAILLU gives a synopsis of Scandinavian mythology, without, however, any reference to BUGGE'S work in this direction. As the presentation consists chiefly of extracts from the Eddas, no comment is necessary. The account of the different ages is particularly valuable for the thirty or forty pages of illustrations with which it is accompanied. These are taken from various Danish and Swedish archæological works and are well executed. The account of the runes is brief and in the main correct. The description of the "risted bone" must be taken with a grain of salt, and in the alphabets some few false forms occur. The inscription on Gorm's Stone (I,) should read, in the latter part: "Harald who won Denmark . . . . . to Christianity." The description of the bog finds and the graves consists in large part of illustrations. Curiously enough, the famous account of Egil's landing in Iceland is not mentioned in connection with the superstition regarding the high-seat pillars. The account of the superstitions and of the social state of the North is

particularly good, the former being fully illustrated from the literature, and the class distinctions being clearly marked. An extract of the various laws follows, and the position of the lawman is defined. No clear distinction, however, is made between the Icelandic and the Norwegian laws, which leads to much confusion in the minds of ordinary readers. The description of the houses of Scandinavia is correct according to the authorities published at the time the book was written, but the later investigations of GUDMUNDSSON give many new results, notably in connection with the halls. Buildings belonging to different countries and periods are sometimes confounded, especially as regards the interior decorations. The statement (ii, 251) that the "high seat was often wide enough to hold two or three persons," is not carried out by the translation following, which should read, "King Sigtrygg sat in the middle, *on* the high-seat," not "*of* the high-seat." The illustrations of seats and door-jambs, of which several are given, do not properly belong here, as they are without exception from a period later than 1150. A similar objection may be made to the illustrations of antiquities from a period preceding the limit assumed. This, however, is a fault that is the more readily pardoned, since the story gains thereby in completeness.

The work as a whole may be regarded as a decided popular success, well deserving the favor with which it has been received. In point of accuracy and fulness it is notably superior to any of its predecessors, and it may be cordially recommended to the general reader. In many respects, too, it will be found of value to the serious student.—This notice should not be concluded without a word of acknowledgment to the publishers, by whose liberality and enterprise the work is given so fair an appearance.

DANIEL KILHAM DODGE.
Columbia College.

þe Desputisoun bitwen þe Bodi and þe Soule herausgegeben von WILHELM LINOW. Nebst der ältesten altfranzösischen Bearbeitung des Streites zwischen Leib und Seele herausgegeben von HERMANN VARNHAGEN. Erlangen und Leipzig. A. Deichert. 1889.

THE publication which bears the above title forms a valuable contribution to the literature of a subject which Prof. VARNHAGEN has made peculiarly his own.

As its title sets forth, the work consists of two parts. The second part, which we owe to Prof. VARNHAGEN himself, furnished us for the first time with complete materials for the study of the oldest French version of the debate between soul and body ("Un Samedi par nuit," of the beginning of the twelfth century), the editor having in this place published the texts of four out of the five existing MSS.—the variants of the fifth, which bears an extremely close relationship to one of the other four, being recorded at the bottom of the page. Of the four texts of this interesting poem which we have here printed side by side, only one, and that not the best, had been published before. I refer to the text of the Cotton MS. (Cott: Jul: A 7, or C-text, using Prof. VARNHAGEN'S abbreviation) edited with many errors and in an inconvenient form by THOMAS WRIGHT in the appendix to his 'Latin Poems attributed to Walter Mapes,' p. 321 ff. (Camden Society's Publications, No. 16). With reference to the various texts which Prof. VARNHAGEN here enables us to compare with perfect facility, it is interesting to note in the four now edited for the first time the fact that, omitting those portions which the editor justly regards as additions of a later date, the speeches of the soul and of the body form each a continuous whole, whereas according to the C-text, on which WRIGHT'S edition was based, these speeches were each broken into two, and, being distributed in the form of dialogue, seemed to indicate a progressive movement in the disputation, which, in reality, does not exist. The division of the C-text, moreover, introduced the manifest absurdity of the body's raising itself from the bier only at the beginning of what there appears as its second speech. These incongruities have no place in the MS. which Prof. VARNHAGEN has now made public.

The first division of this publication, a dissertation by LINOW undertaken at the suggestion of Prof. VARNHAGEN, is no less important for the study of the chief Middle English version of the debate between soul and body (for period of composition see LINOW p. 19) than is the second division for the study of the chief

version in Old French. Four out of the six MSS. of this version ("Als y lay in a winters night"; see especially MÄTZNER, 'Altenglische Sprachproben' i, 90 ff.) which are known to be extant are here printed side by side, with variants of a fifth. The Royal MS. 18 A x. having been already published by Prof. VARNHAGEN himself (*Anglia* ii, 229 ff.) there was no need of reproducing it here. Notwithstanding this seemingly ample material for a critical edition of the M. E. version, circumstances such as the existence of considerable *lacunae* in the most trustworthy MSS. and the fact that the dialect of the original composition, although evidently Midland, has not been more nearly fixed, have deterred LINOW from the undertaking.

As to the problem respecting the relation of each version to others treating the same theme, a problem of peculiar interest in the case of these debates, the M. E. poem presents fewer difficulties than others of the class. It is obviously based upon the Latin 'Visio Philberti' (see E. DU MÉRIL, 'Poésies populaires latines,' Paris, 1843, p. 217 ff.), although LINOW (p. 10 ff.) is doubtless right in connecting individual touches here and there with passages in the 'Un Samedi par nuit.' The parallelisms, to be sure, are not so close as to make necessary the hypothesis of direct exploitation of the Old French original.

In this connection, as bearing upon the whole subject of the origin of debates between soul and body, we may further remark Prof. VARNHAGEN'S very important discovery (p. 1 ff.) of a short passage in the Talmud in which a Roman Emperor is reported to have said that, at the final judgment, body and soul might each lay the blame of sin upon the other, inasmuch as the body might say: "The soul committed these sins: since I have been separated from the soul I have been lying in the grave like a lifeless stone"; and the soul might say, for its part: "The body committed these sins: since I have been separated from it, I know no passion and soar as free as a bird in the air." LINOW observes a very just caution in hesitating to assume at once a connection between this passage and the versions of Western Europe. It is not at all improbable that no relation of dependence exists between them; nevertheless, Prof. VARNHAGEN'S discovery is not the point of least interest in this valuable dissertation.

It only remains to be noted that Sir THEODORE MARTIN'S fine paraphrase in modern English (Spenserian stanzas) of the M. E. version according to the Auchinleck MS., is here reprinted, as an appendix, from the publication in which it first appeared, viz., 'The Song of the Bell and other Translations from Schiller, Goethe, Uhland and Others' (Blackwood and Sons, 1889).

J. D. BRUCE.

Centre College.

CORRESPONDENCE.

THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—All persons interested in the study of pronunciation are invited to become members of the Phonetic Section of the MODERN LANGUAGE ASSOCIATION of America by sending a dollar to the Secretary. Unless twenty-five or thirty dollars are subscribed, the Phonetic Section cannot carry on its work of investigation.

C. H. GRANDGENT,
Secretary.
19 *Wendell St., Cambridge, Mass.*

CORRECTIONS IN VOL. V.

Col. 450, l. 18, *for* Merovæus *read* Meroveus.
" 452, " 20, " gems " germs.
" 452, " 29, " Chlodowig " Chlodoving.
" 453, " 1, " Hinglaucus " Huiglaucus.
" 456, " 16, " presented " preserved.
" 457, " 3 (bottom) *for* Charlemagna of tradition gathered, etc., *read*: The Charlemagne of tradition gathered up the glory of his predecessor and endowed the gathered glory with, etc.

BRIEF MENTION.

Dr. C. H. OHLY'S 'Manual of German Composition' (London: Williams & Norgate) contains a general introduction of about 100 pages dealing with the most common difficulties which a beginner in translating from English into German is likely to meet, and about 100

pages of material suitable for translation, provided with a vocabulary for each extract. The introduction is characterized by the stress which is laid on all matters of real importance and by the absence of unnecessary details, as well as by well chosen examples illustrating each rule. The first part of the material for translation consists of a number of short anecdotes—which gives rise to the question whether such anecdotes with constantly varying vocabulary and the point of the story often hinging on the correct idiomatic translation of a single phrase, are really easy material. The second part consists of extracts from MACAULAY'S "Frederic the Great." Upon the whole, the book appears to be, in general plan and in execution, an improvement upon its predecessors.

Of M. HEYNE'S 'Deutsches Wörterbuch' (see MOD. LANG. NOTES v, p. 28) the second *Halbband* has appeared, thus completing the first volume. As a curious omission we notice *Frühzeitigkeit* 'precocity' ('andere Frühzeitigkeiten in Abricht auf Gedächtnis und Kombination,' Goethe, 20, p. 33, which, strangely, may be found in several of our smaller English-German school-dictionaries. It is to be hoped that the remaining parts of the work will follow as promptly as this issue.

Prof. SUPER adds to Heath's "Modern Language Series" an edition of ALFRED DE MUSSET'S 'Pierre et Camille,' accompanied by judicious notes.—The same house sends out ANATOLE FRANCE'S 'Abeille,' with notes few in quantity and of inferior quality by Mr. C. P. LEBON of Boston. This text, which will be welcomed by those who have charge of children's classes, serves, unless we are mistaken, to introduce this entertaining author to the American school-room.

It is with pleasure that we call attention to "School Document No. 14" (1890) of the Boston High Schools, containing a "Synopsis of French and German Instruction" as prepared by the Director, Prof. C. H. GRANDGENT, 19 Wendell St., Cambridge, Mass. The "General Remarks" preceding the program of the three years courses for French and German are so excellent that we give them here in full:

In modern language courses the efforts of teachers are naturally directed mainly toward enabling pupils to translate French and German at sight, and, ultimately, to read these languages without the interposition of English.

In order to gain the necessary vocabulary, a great deal of ground must be covered: reading must therefore be rapid. A mistaken idea of "thoroughness" may cause the waste of much valuable time. Sight translation should begin at the very outset of the first year's course, and should always form an important part of the work; it should proceed as briskly as possible, the teacher lifting beginners over hard places, and showing them how to find their own way through the rest. All passages of an abstruce or technical nature should be skipped, or translated by the instructor: not a moment should be lost in contending with difficulties that have no necessary connection with the language. As long as English versions are made, teachers should insist upon idiomatic English. Pupils often think that their foreign author is "silly": this opinion is generally due to the fact that they see him only through the medium of their own stilted or meaningless prose. Every endeavor should be made to interest scholars in the subject-matter, to make them regard their text-books as literature, not as language-mills; if a story or play moves in an unfamiliar sphere, the surroundings (including the influence of foreign customs and ideas) should be briefly but intelligibly explained beforehand; references to matters unknown to the class should be made clear; the beginnings and ends of lessons should coincide with natural breaks in the narrative. The chief object of our modern language courses is, as has been said, the ability to read French and German; but to do this reading intelligently, the student must know more than the definitions of the words he sees; he must be able to imagine the phrases coming from the lips of a Frenchman or a German—he must know how they sound to a native hearer, and how they put themselves together in the mind of a native speaker. Something that approaches this knowledge can be acquired by practice in pronunciation, conversation, and composition. Aside from set conversational exercises, the foreign language should be used as much as possible in the class-room. In the first year the pupil can catch by ear the names of familiar things and many common phrases; during the second he ought to form sentences himself; and in the third the recitations should, if the instructor has a practical command of French or German, be conducted mainly in that language. In teaching foreign sounds great care must be taken lest the scholar confirm himself in bad habits: uncorrected pronouncing is as bad as none. As often as may be, the beginner should speak the sentences immediately after

the teacher; a very little careful practice of this kind will do more good than any amount of original pronunciation by the pupil. The reading aloud of the French or German text should, in the lower classes, follow rather than precede the translation; otherwise it will be done blindly. A thorough acquaintance with the leading facts of grammar is, of course, a necessary element in the acquisition of a foreign tongue. Grammatical abstractions should, however, not be forced upon the pupil too early. Difficulties can best be overcome by taking them one at a time. In studying language the three enemies that the novice must encounter are pronunciation and spelling, vocabulary, and grammar: singly they can be mastered; united they are likely to prove too strong. Teachers are, therefore, advised, during the first third of the beginners' year, to devote the recitation hour mainly to sight reading, calling attention to the most important points of grammar as they occur. For his prepared lessons the scholar would meanwhile be learning by heart the inflections of the language, and reviewing the translations made in the class. The rules of grammar and the exercises illustrating them should not be formally studied until the pupil has, by some three months' reading, gained a little insight into his French or German. Grammar exercises consisting of German or French sentences to be translated into English are to be done with the books closed, the scholar repeating the original sentence after the teacher, and then turning it into English.

For details in practically carrying out these suggestions, teachers should communicate with the Director, whose address is given above.

In its monthly publication the *Open Court*, the Open Court Publishing Company of Chicago has presented to the public numerous articles touching the fundamental problems of speech-life, from the psychological point of view, which are of deep interest to the special readers of MOD. LANG. NOTES. These papers, when they constitute a series, have been frequently collected and re-issued in a handy book form that makes them suited to a wider range of individual tastes than that to which the journal as a whole may appeal. We have already noted some of these issues, such as 'The Psychic Life of Micro-Organisms' by ALFRED BINET (cf. MOD. LANG. NOTES, vol. iv, p. 223), 'The Science of Thought' (*ibid.* pp. 93–94), and 'Three Lectures on the Science of Language' by F. MAX MÜLLER (*ibid.*, vol. v, pp. 61–2); and we have now before us another publication in the same series: 'The Psychology of Attention' by the well-known investigator of psychic phenomena, TH. RIBOT, of the Collège de France. The researches as given in this little volume (octavo, pp. 121, price 75 cts.) bear upon the the mechanism of attention, which is regarded as simply "the subjective aspect of the physical manifestations that express it." The author examines into the genesis of general ideas, discusses the morbid forms of attention—the most interesting chapter of the work—and places before us a clear and succinct outline of a subject that has hitherto been neglected by psychologists. Compare in connection with this work an interesting article on "The Physiology of Attention" by CH. FÉRÉ, in the *Revue philosophique* for October, 1890.

Prof. C. M. GAYLEY of the University of California, and Prof. F. N. SCOTT of the University of Michigan, have published in the form of "Library Bulletin No. XI" (Univ. of California) 'A Guide to the Literature of Æsthetics.' It is a systematized bibliography of Æsthetics, based on the works accessible in the libraries of the Universities to which the compilers belong. The titles of the chief divisions adopted are: (1) "Æsthetic Doctrines," (2) "Subject-matter of Æsthetic Theory," (3) "The Fine Arts [except Literature]," (4) "Literature," (5) "Criticism," (6) "Miscellaneous." The usefulness of these lists is obvious, and many teachers will be glad to know that the "Bulletin" will be supplied by the librarian at Berkeley, Cal., at the nominal price of five cents per copy. Teachers of Rhetoric are also to be made aware of another guide prepared by Prof. SCOTT: 'The Principles of Style: Topics and References' (Ann Arbor, the Inland Press, 1890). The "Prefatory Essay," on the principles of style, and the "Notes" heading the biographical lists, are to be commended for the exposition of the true end of such study, and for indications of how best to proceed in the case of particular topics. Constructed on a similar plan is the third pamphlet of this series, 'Æsthetics, its Problems and Literature' (The Inland Press), which is also written by Prof. SCOTT.

RYLAND'S 'Chronological Outlines of English Literature' (Macmillan & Co., 1890) illustrates the successful execution of a good plan. The "annals" of English Literature are here arranged in parallel columns, and in chronological order from the earliest times to the year 1889. The compiler may be said to have drawn a "map" of the chief events in this long history; his work is, moreover, clearly and conscientiously done, the special care and study bestowed on the determination of dates particularly deserving thankful acknowledgment. The "heads" of the parallel columns are explanatory: "Year; Works Published; Biographical Dates; Foreign Literature; History; Annotations." This first division of the work is followed by an alphabetic list, embracing more than one hundred pages, of "Authors and their Works," which serves the double purpose of an index and a supplement to the "Outlines." The teacher and the student of English literature will find that this book justifies the use of the much-abused expression, that a real want has been supplied.

DE VIGNY'S 'Le Cachet rouge,' edited with Introduction and Notes by PROF. ALCÉE FORTIER, is the latest number of "Heath's Modern Language Series" (Boston: D. C. Heath & Co.). It consists of some thirty-three pages of text, taken from the author's 'Servitude et grandeur militaires' (an episode of the volume on the duty and honor of the soldier) and of eighteen pages of notes. The latter are of the kind rapidly growing in favor—less grammar and more translation—and are indeed to be blamed, if at all, for translating too much. The tendency will be, in this tacit agreement of editors to leave the syntactical difficulties to the instructor in the class-room, to encroach on the province of the lexicon, through the desire to carry the student over as much ground as possible. To modify this bent we can recommend the occasional treatment of points in historical grammar, such as Prof. FORTIER has given. (Paper, 20 cts.)

"Das Studium der Romanischen Philologie" (Zürich, Orell Füssli & Co., 1890, 8vo, pp. 48) is the title of an interesting *Antrittsrede* by Prof. HEINRICH MORF on his entering upon the duties of the chair of Romance languages in the University of Zürich, to which he was recently called from Berne. The writer has treated here especially the language side of his theme and placed himself on record with reference to certain fundamental questions of principle and method which must present themselves to every one who is leading others into lines of independent linguistic work. He passes briefly under review the teacher's relation to the *Principienfragen der Sprachwissenschaft*, to the subject of phonetics (including pronunciation), dialect, Folk-Latin and the predominant study of older forms of speech (here Old French) to the detriment of that of the more modern products.—For the first point the writer supports strongly the doctrine of SCHUCHARDT,[1] PAUL[2] and others, "dass die Sprache nur im Menschen und zwar nur im Individuum wirklich existirt, und dass alle sprachlichen Vorgänge sich nur im Individuum, in der Individualsprache vollziehen."[3] After urging that every teacher should be sufficiently familiar with the physiological production of sound to be able to analyse the sounds of a foreign language and compare them with the corresponding sounds (if such exist) of his own language, the author shows how important a factor of living speech the correct imitation (pronunciation) of the foreign phonetic elements must be:

"Da 'ein Wort unrichtig aussprechen' heisst: mit dem Begriffsbild desselben ein falsches Klang- und Bewegungsbild verbinden, und da Klang- und Bewegungsbild einen integrirenden Bestandtheil des Wortes ausmachen, so verletzt also ein Aussprachefehler ein vitales Interesse der Sprache." With this philosohic view of practical phonetics the writer's emphasis of dialect study stands in close relation, and he takes again[4] the opportunity of pressing here the claims of a subject which he declares to be "die beste Schule in angewandter Phonetik," and adds with reference to the combined in-

1. 'Vokalismus des Vulgärlateins' 1, 98.

2. 'Principien der Sprachgeschichte' 17.

3. In opposition to this view, cf. the criticism of this discourse by GASTON PARIS, *Romania* xix, 637: "le langage est une fonction sociale, et le parler individuel n'est qu'une transaction et une fusion perpétuelles entre des éléments internes et externes."

4. "Die Untersuchung lebender Mundarten und ihre Bedeutung für den akademischen Unterricht," a paper read before the thirty-ninth *Versammlung Deutscher Philologen und Schulmänner*, 1887. Cf. MOD. LANG. NOTES vol. ii, p. 213.

fluence of the two *disciplinae*, phonetics and dialects: "Man darf mit Recht von ihnen sagen, dass sie dem Sprachstudium frische Kraft und neues Leben zuführen werden." In accord with this sentiment, the study of old French should be relegated to a secondary place in the university curriculum, or at least should not hold the prominence which it at present has in academic training, while modern living forms of language should constitute the centre about which the student's energies should be concentrated.

The first number of the *Educational Review*, edited by Prof. NICHOLAS MURRAY BUTLER of Columbia College, has reached us, and fulfils the expectations aroused by preliminary announcements regarding its high standing in educational journalism. The contents of this issue are divided into contributions proper, discussions, editorial, reviews, and education in foreign periodicals. The original articles include "The Shortening of the College Curriculum," by Danial C. Gilman; "Fruitful Lines of Investigation in Phychology," by William T. Harris; "Is there a Science of Education?" I, by Josiah Royce; "The Limits of State Control in Education," by Andrew S. Draper; "The Herbartian School of Pedagogics," I, by Charles De Garmo. The reviews constitute an important feature of the journal, including ten works, to which almost one fourth of the reading matter is devoted. We welcome the newcomer, and express our wish that it may have brilliant success in the missionary field which it has entered with so great energy and promise. (Subscription price $3 per year of 10 months: *Educational Review*, Henry Holt & Co., Publisher, 29 West Twenty-Third St., N. Y.)

Two remarkably good compendious French-English and English-French dictionaries, which were already favorably known in England and France, have recently been put on the American market and are sent to us for notice: Heath's 'French Dictionary' (heretofore known as Cassell's, but now owned by D. C. Heath & Co., 12mo, pp. xviii, 1122; price $1.50), and Bellows' 'French Dictionary,' which has just been brought out in a new dress by Henry Holt & Co. (12mo, pp. xiii, 600; price $1.25). The latter is a reproduction in larger print (apparently by photographic process) and in plain binding, of the exquisite and wonderfully compact little 32mo edition, which has already won golden opinions from many who were only too willing to lavish its weight in gold on a gem of a booklet in full morocco, cream-laid paper, and gilt edges. Almost the only serious defect that can be urged against either of these dictionaries is the somewhat trying type with which they both confront the eye of the learner. Heath's dictionary, as its greater bulk would indicate, has something of an advantage in the direction of completeness, while Bellows' is not only small enough, still, to make a distinct appeal in favor of portability, but has also a more elaborate series of tables, together with various ingenious and even "patented" devices for the benefit of its votaries. No matter which of these dictionaries the student of French may procure for handy use, he will be surprised and delighted at the wealth of material compressed within so small a compass and furnished at so limited a cost.

'The Cortina Method to learn Spanish in twenty lessons, intended for self-study or for use in schools, with a system of pronunciation based on English equivalents, for assuring a correct pronunciation,' by R. De La Cortina, M. A., Graduate of the University of Madrid (New York: D. Appleton & Co. 1890. Small 8vo, pp. viii, 400), proves upon examination to be, on the whole, a better book than one would naturally expect from its clumsy, *ad captandum* title, or from the further assurance of the preface that "it simplifies learning greatly by studying it, as John Locke remarks, 'without the *drudgery* of grammar,' but introduced *from time to time*, and, as Erasmus advised, '*kept within proper limits*.'" The method is in the main judiciously empirical, but with occasional intermixture of systematically arranged grammatical information. That the work is "up to the times" is shown by such illustrative sentences as *El señor Blaine es ahora el Ministro de Estado.* It is not often that the author goes so far afield as on page 104: "From the imperative of *haber* the only person in use is *hé* . . . in the sense of *to possess*, *to see*, and *to be*; as, *hé aquí á su amigo* here is your friend (lit., here you have

your friend),"—*hé aqui* being, in fact, etymologically similar to French *voici*. There is a chapter of interesting reading-matter entitled "Viage por España," with topographical notes and a handsome inset map of Spain and Portugal. The book is provided with a good index (but no table of contents), and in general make-up is creditable to the publishers.

From the Librairie Hachette & Cie come two 16mo companion volumes, the 'First Spanish Book—Grammar, Conversation and Translation,' with a list of words to be committed to memory and full vocabularies, (pp. xii, 242) and 'First Steps in Spanish Idioms,' containing an alphabetical list of Idioms, explanatory notes and examination papers' (pp. vi, 117), by A. M. BOWER, Ph.D., and Prof. Don EDWARDO TOLRÁ (Boston: Carl Schoenhof). The authors' "chief aim has been to produce a small work, which, owing to its low price, may enable a student of the slenderest means to pursue the study of this useful and graceful language"; and these little compends are of a grade to meet the needs of teachers and pupils not over-exacting in their requirements. With that genius for the unpractical which is now and then encountered among the makers of text-books, the alphabetical arrangement of idioms is according to the leading *Spanish* word in each idiom, thus successfully precluding the very object aimed at, viz., the use of the list for reference in the preparation of the English exercises, which are the only ones given in the book.

The 'Romans choisis' published by W. R. Jenkins: New York (Boston: Schoenhof), are increased by No. 16, 'l'Homme à l'oreille cassée' by EDMOND ABOUT, the second of this author's works in the series. The usual excellence of type and paper prevails.—The same firm continues its series of HUGO's novels with 'Les Travailleurs de la mer,' published in one thick octavo volume of 562 pp. ($1.00). We may remind our readers that this completes the strictly first-rate novels of HUGO, 'Les Misérables,' in five volumes, 'Notre Dame de Paris,' in two, illustrated, and 'Quatre-vingt-treize,' in one, having preceded it. They form thus both the best and most portable edition of HUGO's fiction published in any country, and we most heartily congratulate the publishers on the success of their labors.

OBITUARY.

OCTAVE FEUILLET.

OCTAVE FEUILLET, who died the last week of December, was born in 1821 at Saint-Lô (Manche). After following the course of study in the Lycée Louis-le-Grand at Paris, he devoted himself entirely to literature, and appeared first before the public in a novel 'Le Grand Vieillard' (1845), which he wrote together with BOCAGE and AUBERT, under the pseudonym Désiré Hazard. This narrative, published in the *National*, was followed by various plays, written likewise in collaboration in 1845 and 1846. They met with indifferent success. His true manner he found after striking out for himself, in his well-known 'Scènes et Proverbes,' written for the *Revue des Deux Mondes*, after the fashion of MUSSET, but treating of the more wholesome side of life in such a way as to earn for their author the title of the *Musset des familles*. Many of these sketches, as "La Crise" (1828), "Rédemption," "Le Pour et le Contre," "La Clef d'or," "Le Village," "Le Cheveu blanc," were prepared later for the stage, or were originally intended for it. Dramatic works of more pretention are "Dalila" (1855) and "Montjoie" (1863), the former a *drame*, the latter a comedy. In novels, 'Onesta' (1848) in the *Revue nouvelle*, and 'Bellah' (1850) in the *Revue des Deux Mondes*, preceded by several years the great success of 'Le Roman d'un jeune homme pauvre' (1858), soon dramatized, and the hardly less popular 'Histoire de Sybille' (1862). About this time honors were bestowed on him. Elected to the Academy in 1862 in place of SCRIBE, nominated to the Legion of Honor in 1863, he was appointed librarian of the palace libraries of the Empire, and when the government changed in 1871, was offered but refused, an emolument as a writer. In 1867 appeared one of his strongest novels, 'M. de Camors,' whose tragic climax was repeated later in 'Julia de Trécœur' (1872). More quiet but not less attractive is the tone of 'Le Journal d'une femme' (1878). The last years of FEUILLET, saddened by family bereavements, are reflected in the gloomy tone of his novels, as 'La Morte' (1886). His most recent volume is 'le Divorce de Juliette' (1889), which was to be followed by "Honneur d'artiste." The general trend of the works of FEUILLET is what may be termed "romanesque." Of a delicate, refined nature, emotional in thought while retired in life, a prey to extreme nervousness, which finally shattered his health, he avoided in the main the realistic views of human existence and sought refuge in the realm of romance. He wrote especially for the society of the Faubourg St. Germain, and gained its favor by his elegance of diction and of phrase. Throughout his writings he seems to have steadily aimed at moral teaching, based on modern manners as he found them. Neither profound nor broad in his delineation of social life, he yet brings to his work the same notion of chivalry which was applied to other times and lands by one of his favorite authors, WALTER SCOTT.

F. M. WARREN.

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SHAKESPEARIANA. *October:* **Price, Thos. R.**, The Construction of "A Winter's Tale."—**Lawrence, L. L.**, Bacon, Coke, and the "Capias Utelgatum."—**Wilson, W. V. S.**, That 'Dram of Eale.'—Stratford Church, Vicars, and "Vandalism."—Is Browning driving out Shakespeare?—**Stopes, Charlotte**, The Weird Sisters in "Macbeth."—Chicago's Statue of Shakespeare.—Shakespeare's American Editors.—Shakespeare in the Spirit-World.

MODERN LANGUAGE NOTES.

Baltimore, March, 1891.

EIGHTH ANNUAL CONVENTION OF THE MODERN LANGUAGE ASSOCIATION.

THE Eighth Annual Convention of the Modern Language Association, which assembled in the Chapel of Vanderbilt University on the evening of December 29th, 1890, possesses at least one feature of interest which will render it memorable to a majority of the members present on that occasion. It was the first convention of the body which had thus far been held in the South. The decision of the last Executive Council in adopting Nashville as the place of reunion for the year 1890, was perhaps not unattended with a certain risk to the success of the meeting for that year, inasmuch as the distance from the more populous States of the East and West within whose bounds the Association had hitherto convened—not to speak of the harsh weather which happened to prevail—was likely to deter a considerable number of scholars from being present to take part in its deliberations. It is therefore all the more matter for congratulation, not only for the Association at large but particularly for those whom it may be permissible to regard as most nearly concerned, that the first meeting in the Southern States could, at its close, be pronounced by all an unqualified success. The measure of attendance was good throughout, and the papers presented, covering a great variety of interests, led up to a series of discussions, participation in which was as general as it was animated.

On the opening of the Convention Prof. ALCÉE FORTIER of Tulane University, Vice-President of the Association, introduced in a few words the venerable Chancellor of Vanderbilt University, Dr. GARLAND, who delivered an address of welcome in behalf of the University.

Dr. GARLAND began his address by pointing out the incidental benefit which might be expected to flow from meetings of this character, bringing together, as they do, from the various sections of the United States, representatives of pursuits inspired by a common interest, and so offering an opportunity for the propagation of a spirit of fellowship and good feeling among the members. He then dwelt upon the growing importance of the study of Modern Languages, consequent (among other causes) upon the increased facilities, within the present century, of commercial and social intercourse between the inhabitants of countries of different speech. This led the way to a general review of the progress of this study in our colleges, especially in Vanderbilt University, where the much-wished-for division of the work of instruction in Modern Languages into English, general Teutonic, and Romance departments is today an accomplished fact. Turning from the consideration of this special branch of study, the Chancellor gave a brief sketch of the history of Vanderbilt University since its foundation, including the noteworthy statement that seventeen years ago a crop of Indian corn was gathered from the ground on which the speaker was then standing. In conclusion, after eulogizing the patriotism and liberality of Commodore VANDERBILT and his descendants, Dr. GARLAND extended a cordial welcome to the visitors in the name of Vanderbilt University.

On the part of the members of the Convention, Prof. FORTIER, its presiding officer in the absence of the President owing to ill-health, briefly returned thanks for the address, taking occasion at the same time to re-state the objects of the Association. The rest of the introductory sitting was consumed in an interchange of short friendly addresses (by President GARRETT of the National Educational Association, Profs. ELLIOTT, of the Johns Hopkins University, VAN DAELL, of the Massachusetts Institute of Technology, and WOODWARD, of the University of South Carolina), which did much to establish that cordial feeling between the visitors on the one hand, and the city and University on the other, which proved to be not the least agreeable feature of this Convention.

On the opening of the first regular session on Tuesday morning, December 30th, the yearly reports of the Secretary, Prof. ELLIOTT, and the Treasurer, Dr. TODD, were read and approved, and the usual committees appointed.

The first paper presented was that of President HENRY E. SHEPHERD of the College of Charleston, S. C., entitled "Some Phases of TENNYSON'S 'In Memoriam.'" In the absence of President SHEPHERD, his paper was read by Prof. J. P. FRUIT of Bethel College, Ky., who also opened the discussion upon it. The author introduced this paper as an effort, by means of example, to redirect the attention of the Association to what he conceives to have been its original object—to advance the study of Literature. The specific intent of the paper, as the author declares, is to suggest a broader and more critical study of "In Memoriam." It begins with a comparison of this with other masterpieces of English elegiac poetry, the parallel, in particular, between "In Memoriam" and "Lycidas" being carried out in detail. The examination disclosed a certain similarity in the conditions of intellectual life under which the two poems arose, especially as regards the profound agitation in the religious sentiment of England that preceded the production of each. The influence and respective development of these conditions was traced in the two poems. The circumstances of the intimacy which subsisted between TENNYSON and ARTHUR HALLAM were then explained, and contrasted with the relations of MILTON to the subject of his elegy; and it was pointed out that this difference should be taken into account in our consideration of the two works. The writer called attention to the use of the "In Memoriam" measure by BEN JONSON and others in the seventeenth century, and by CLOUGH a year before the publication of "In Memoriam." He added, also, several instructive explanations of allusions in various portions of TENNYSON'S poem, his main object being to show that a great English work of art like "In Memoriam" is as legitimate a subject for critical procedure as an ancient classic. Prof. FRUIT'S remarks, in the discussion of this paper, were chiefly directed to a defence of TENNYSON from the charge of coldness.

The second paper consisted of an extremely interesting and scholarly study of the "Spanish Pastoral Romances," by Mr. HUGO ALBERT RENNERT of the University of Pennsylvania, which to the great regret of the Convention could only be read in portions, owing to its length. The author discussed the origin of the Pastoral Romance in Italy and its cultivation there as illustrated by SANNAZZARO'S "Arcadia," then its introduction into Spain about the middle of the sixteenth century by MONTEMAYOR. The "Diana" of this author was produced (about 1588) under the influence of SANNAZZARO'S romance, but exhibited inconsistencies and faults of extravagance in a higher degree than the "Arcadia." Mr. RENNERT gave an interesting sketch of the author, pointing out the relation of certain details in the "Diana" to facts in the author's own life. He then traced the course of the Spanish Pastoral Romance through the continuation of the "Diana" and its imitations—further, through the "Filida" of MONTALVO, the "Galatea" of CERVANTES, the "Arcadia" of LOPE DE VEGA, and other productions of the same kind, down to 1649, bringing his examination to a close with a view of the causes of decline of this species of fiction, which was supplanted by the *Novella Picaresca*, as it had, itself, supplanted the Romance of Chivalry. These causes appear to be found chiefly in the unvarying monotony of its incidents and in its detachment from real life. The discussion upon Mr. RENNERT'S paper was taken up by Drs. TODD and ELLIOTT of the Johns Hopkins University. The former spoke of the special interest which subjects of Spanish literature should have for American scholars, as falling in the department of literature to which American scholarship had contributed its first monumental work—TICKNOR'S "History of Spanish Literature."

The third paper read was on "Some Dialectic Survivals of Older English in Tennessee," by Mr. CALVIN S. BROWN of Vanderbilt University. Mr. BROWN presented a large number of dialect words and phrases, together with certain details of pronunciation observed in Tennessee. In few instances, however, could the examples given be accepted as characteristic solely of a Tennesseean dialect, parallels being readily afforded by the experience of members present from other States. The same thing may be said of the interesting list presented subsequently by Prof. CHARLES FOSTER SMITH of Vanderbilt; and the reflec-

tion is once more forced upon our minds how urgent is the need of organized coöperation for the observation of dialect English in the United States—if nothing better, at least some organ of exchange, a clearing-house as it were, where dialectic forms from all parts of the country might be scientifically sorted. In the ensuing discussion on the subject of dialect work, which was participated in by Messrs. BABBITT of New York, VAN DAELL of Boston, JOYNES of South Carolina University, and others, the word 'flunk' received particular attention and was proved to be in use both as a transitive and as an intransitive verb. Among the more interesting notes contributed to the discussion was Prof. ELLIOTT's on the frequent substitution of an *i*-sound for an *e*-sound before nasals, in the pronunciation of Baltimore, which he was inclined to ascribe to Scandinavian influence. Prof. BASKERVILL of Vanderbilt University called attention to the analogy of the pronunciation of the word 'English' itself, and instanced a reverse process in the South, the change of the *i*-sound to an *e*-sound under like conditions. Prof. WEBB of Bellbuckle, Tenn., gave an explanation of the curious style of spelling in the "old-field" schools of the South, where each vowel was given a peculiar designation. Prof. WOODWARDS poke of the use of the word 'hog-reeve' in portions of South Carolina as a term of contempt, and cited, also, an emphatic possessive employed in the same region; as, for example, in reply to the question "Whose house is that"? "Mr. Reeves' own."

The Association then adjourned for luncheon in Wesley Hall, and resumed its sittings at 2.30 P. M.

Of the three papers announced for the afternoon session, that of Prof. F. M. PAGE of the University of the South: "Juan Ruiz de Alarcon—the Mexican," was not presented, and Dr. BASKERVILL's on "Southern Literature" was postponed until the following morning. The whole of the afternoon session, which ended at four o'clock, was therefore devoted to the reading of Prof. FRUIT's paper: "A Plea for the Study of Literature from the Æsthetic Standpoint," and to the discussion that followed. As the title betokened, Prof. FRUIT's paper was a plea for the study of the works of literature as works of art. The writer illustrated the method of æsthetic criticism by a subtle examination of portions of the "Gardener's Daughter." It is impossible in brief space to give an idea of the contents of Prof. FRUIT's essay, which was calculated to call forth a discussion of the whole basis of literary instruction in our colleges. In the remarks offered upon it by various speakers, Dr. BASKERVILL emphasized the inherent difficulty of teaching one's own language, owing, in large measure, to the practical difficulty of inculcating just that appreciation of the æsthetic element in Literature which Professor FRUIT has at heart. Professor ELLIOTT recalled to the Convention Mr. LOWELL's happy phrase—that the literal translation is a bird in the hand, the æsthetic translation a bird in the bush. Teaching directed to æsthetic aims depends upon the receptiveness of the student. Often that which arouses emotions of beauty in the teacher finds no response in the student. Where such an incapacity exists, how are we to proceed?

Before the afternoon adjournment, it was found desirable to alter the time set for the close of the convention. Many gentlemen being compelled by the nature of their engagements to leave the city early the next evening, the session which had been appointed for that evening was advanced to the evening of December 30.

During the recess which followed the afternoon adjournment the members of the Convention, as a body, were most hospitably entertained by Mr. E. W. COLE (Treasurer of Vanderbilt University) and Mrs. COLE, at a reception and musicale given at their residence in Church street. On this occasion the delegates were afforded a delightful opportunity of becoming personally acquainted with many of the leading citizens of Nashville, as well as of enjoying the most cultivated of the city's professional and amateur musical talent.

The two papers read, in the absence of their authors, by Dr. KENT of the University of Tennessee at Tuesday evening's session, both related to Anglo-Saxon subjects. The first was by Prof. J. M. GARNETT of the University of Virginia, on the "Translation of Anglo-Saxon Poetry." It began with a brief notice

of existing trauslations, and a discussion of the structure of Anglo-Saxon verse. Prof. GARNETT accepts the *Zweihebungstheorie*, and constructs his translations on that basis. He advocated that form of verse which should reproduce most nearly in English to a modern ear the rhythmical movement of the original. This object is best attained by preserving the Anglo-Saxon form of verse—giving as far as possible a line-for-line translation, marked by alliteration and the four stresses of the normal verse. He expressed approval of the use of archaic words, as in William Morris's "Sigurd the Volsung," and closed with an illustration of his theory of translation by a partial rendering of the "Dream of the Rood" into modern English verse. Profs. KENT, RENNERT, BASKERVILL and WEBB took part in the discussion of Prof. GARNETT'S paper. The speakers agreed that rhythmical translations of Anglo-Saxon verse had hitherto failed to render the spirit of their originals. They likewise concurred in denying the need of such rhythmical translations, Dr. KENT citing the experience of publishers to the effect that these translations meet with no better sale than the originals themselves, and that those which are accompanied by texts find the best sale of all, showing that the translations are used only to throw light directly on the originals, and neither meet nor create any considerable demand among the general public. Dr. BASKERVILL deprecated the publication of translations side by side with the text, as tending to relax the application of the student.

The second paper of the evening session was on "The Name Cædmon," by Prof. ALBERT S. COOK of Yale University. Owing to the minuteness of Prof. COOK'S discussion, his paper could only be presented in a somewhat fragmentary form. After noting the contradictory opinions prevailing with respect to the etymology of the name 'Cædmon,' Prof. COOK enters the lists for PALGRAVE'S theory of an Oriental origin, as againstthat of a Celtic origin advanced by Mr. HENRY BRADLEY; and in order to prove that a portion of Prof. WÜLKER'S argument, 'Grundriss' iii, §5, is directed against an imaginary statement not to be found in PALGRAVE'S letter, he reproduces in full from *Archæologia* xxiv, 342 ff., the letter of PALGRAVE in which this theory was first propounded. Prof. COOK endeavors to show, moreover, that the assumption of such a knowledge of Hebrew and Chaldee in England at the end of the seventh century as is presupposed by this theory, involves nothing improbable. In support of his position he adduces, also, phonological arguments, drawn from a comparison of the vowels in the Anglo-Saxon and Latin variants of the name. In discussing this paper, Prof. KIRKLAND of Vanderbilt University made an acute argument from the phonological standpoint in defence of Mr. BRADLEY'S Celtic etymology, and was further disposed to reject the theory supported by Prof. COOK, on account of the various assumptions resting on only a slender basis of probability which it involved.

The last session of the Convention, on Wednesday morning, opened with the reading by Prof. VAN DAELL, Secretary of the Pedagogical Section, of a report of his committee relating to the adoption of a set of questions for entrance examinations in French and German, already partially accepted in New England and New York. On motion of Prof. VAN DAELL, the following gentlemen were appointed a committee of five to consider the question of uniform grammatical nomenclature for French and German; Profs. VAN DAELL, COHN, LEARNED, SCHMIDT-WARTENBERG and HOHLFELD. On further motion of Prof. VAN DAELL, the Secretary of the Association was instructed to confer with leading members as to the practicability of holding the meeting in 1892 at some European university.

The first paper read at this session was that of Dr. BASKERVILL on "Southern Literature." The speaker began by affirming that civilization in the United States had been diffused from two centres: New England and Virginia. In the former, the town-meeting was the starting point, in the latter, the planter's mansion; so that, as has been well said, the germ of the whole difference between them lay in their different notions concerning the value of vicinity among the units of society. From the villages and cities of New England came schools, manufactures and literature; from the planters' mansions of the Old Dominion came

generals, statesmen, and a large conception of individual liberty. The isolation of agricultural communities, such as were those of the South, has always stifled the development of literature. Other factors to be taken into account are the continued authority exercised by English models; the aristocratic influences unfavorable to literary production; the great dearth of schools in a thinly populated country, without which no people is a reading people; and the comparative lack of that next great educating power—the press. Thus, of seven colleges founded before 1765, only William and Mary was in the South. Similarly, at the same period, of forty-three newspapers only ten were established south of Pennsylvania. The speaker also discussed at length the influence of slavery in the suppression of literary production. The brief literary movement in Georgia was satisfactorily accounted for by circumstances in the lives of the individual authors: LONGSTREET, for example, and THOMPSON were both subjected during considerable periods of their youth to the more literary influences of the North. Dr. BASKERVILL next discussed briefly the group of Southern writers that sprang up with the war—LANIER, who first brought the South into literary fellowship with the world, RYAN, TIMROD, HAYNE and the rest, with their genuine martial inspiration; and the later group, CABLE, HARRIS, MURFREE, PAGE, JOHNSTON, etc. These latter have achieved a real success in the field of fiction, having enriched our literature with at least four original figures, the Creole of Louisiana, the Cracker of Georgia, the Mountaineer of Tennessee, and the Negro. In conclusion, Dr. BASKEREILL characterized the great promise of this younger group of writers as having been only partially fulfilled, and prophesied the inevitable retreat of literature in the South before the invading industrial spirit of the present era. The conditions for the rise of a "Wizard of the South," a great Romancer, do not yet exist.

It may not be without interest to remark here that on the very day which followed the reading of Prof. BASKERVILL's paper there was issued from the library of the Southern Society of New York a classified catalogue of the first thousand volumes of the collection, now making, of books and writings illustrative of Southern life—a collection which the Society, and the whole country, we may say, owes to the princely liberality of Mr. HUGH R. GARDEN. With such a mass of material available to the scholar, supplementing the documentary records of the individual States, we may hope to have, in measurable time, a vivid delineation of the Old Southern Régime traced from its beginnings (for this is the important point), and of those conditions which have incidentally proved so fatal to literary productivity.

The discussion on Southern Literature was led by Prof. JOYNES, who was followed by Profs. WOODWARD and FORTIER. Prof. JOYNES, whilst acknowledging the literary barrenness of the South, lamented the possibility that the peculiar types of the old Southern life should pass away unpreserved in literature. "These types," said the speaker, "were, alas! rapidly disappearing before the spread of railroads and the still more destructive spread of common schools." Prof. JOYNES also dwelt on the obligation resting upon Southern writers of the future to give a thoroughly faithful representation of the institution which shaped the life of the Old South.—Prof. FORTIER objected to Dr. BASKERVILL's statement that no eminent historian had been produced by the South, instancing CHARLES GAYARRÉ to the contrary. Prof. FORTIER incidentally explained that the term 'Creole' was used in Louisiana to designate all descendants of Spanish and French colonists. It had no reference to negro descent.

The paper which followed was by Prof. FORTIER, on "The Acadians of Louisiana and their Dialect." In the reading the more technical parts were omitted. The study consisted of three parts: 1. A historical sketch of the colony of Acadia from its settlement to the dispersion of its inhabitants. 2. An account of the settlement of the Acadians in Louisiana in 1765, containing an interesting narrative of a journey made by the author through the picturesque Têche country, with many observations on the life, habits and character of the people. The dialect of the Acadians presents an interesting study in speech-mixture, as it has taken up numerous words from English, Spanish and Negro French. 3. Specimens

of the dialect, with explanation of its peculiar syntax and pronunciation.—Prof. ELLIOTT congratulated members on the paper just presented, as directly in the line of the objects contemplated by the Association. Every contribution dealing with the local coloring in which our country is so rich, and which lies before us so abundantly still waiting to be utilized, should be especially welcomed. Prof. ELLIOTT spoke of his own investigations into the history of the Acadian settlements, tending rather to the conclusion that the expulsion was a political necessity. Attention was called to the frequent occurrence of such transportations of population—for example, that of the population of Vicenza, Italy, brought hither in Roman times. The results with regard to speech-mixture are evident. The speaker recounted his personal experiences during a visit made to the scene of the Acadian settlements in Canada, with many observations on singular customs of the Canadian French. He invited Prof. FORTIER to extend his investigations to the Islingues, a colony of Spaniards brought to Louisiana in 1778,—a work which the latter stated that he had already made preparations to undertake.

The third paper of this session was by Mr. E. H. BABBITT, entitled: "How to Use Modern Languages as a Means of Mental Discipline." Mr. BABBITT laid stress on the growing importance of the study of modern languages as a means of mental discipline, seeing that they are rapidly coming to take the place in American schools hitherto occupied by the classical languages. Discipline of the mind depends more on the amount and quality of work than on the kind. The acquirement of arts not necessary to a liberal education but necessary for practical life, must also be considered in a plan of studies. Mental discipline being the object, fluency in speaking becomes of little value. Skill in reading, on the other hand, is of much greater value. Power in the use of one's mother tongue is the most important thing gained by the study of other languages, and this ability is a test of general intellectual power. The difficulties, and hence the facilities for discipline, in the study of the modern languages, are less than in the case of the classics. Translation is the central point of all language study. As compared with the ancient, the modern languages furnish the setting to thought-processes nearer to our own, and need less commentary to render them intelligible. This leaves room for (1) more accurate translation from the outset; (2) a better drill of the reasoning faculties in sight translation; (3) a very important discipline in *pace* of work.—In the very animated discussion that Mr. BABBITT's paper provoked, Prof. HOHLFELD drew a distinction between three grades of work in modern languages: (1) scientific work for investigators; (2) special work for those who propose to be language-teachers; (3) the work of the college curriculum. Only as applying to the last-named did he agree with Mr. BABBITT's remarks. Profs. VAN DAELL, GERBER and JOYNES participated in the discussion. Mr. BABBITT replied to the criticism of some of these gentlemen by explaining that he had limited his paper to a certain phase of his subject; and had no intention of discountenancing æsthetic and phonetic studies in the modern languages. Prof. JOYNES pointed out with especial emphasis the necessity of distinguishing in our college instruction between two classes of students, that we may shape our courses accordingly: (1) those who are trained in classical as well as modern languages; (2) those who are trained in the latter only.

It is much to be regretted that this discussion, so pertinent to the objects of the Association, could not have been allowed to develop itself to the full. At this point, however, as on several occasions previously, the presiding officer was forced to an untimely application of the *clôture*, owing to the limitations of time which the Convention had set itself. The same limitations had the even more unfortunate effect—to say nothing of the unavoidable discrimination involved—of interrupting when only half finished the reading of the paper presented by Prof. F. R. BUTLER of the Woman's College of Baltimore. This paper was entitled: "A Methodology of Literary Study for Collegiate Classes," and treated of a subject on which its author has bestowed much reflection—one, moreover, of especial interest to members of the Association at this time, when the need of literary instruction in col-

leges is so keenly felt and yet the most adequate methods remain still to be determined. It is with the greater regret, therefore, that the present writer is unable to offer a synopsis of Prof. BUTLER's opinions.

Before the final adjournment, Dr. BASKERVILL, of the Committee on Nominations, reported the following changes in the personnel of the Executive Council: Dr. MARY CAREY THOMAS, Dean of Bryn Mawr College, was named to succeed Miss ROSALIE SÉE; Prof. WOODWARD to succeed his colleague Prof. JOYNES, who becomes President of the Pedagogical Section; Prof. MATZKE, of the University of Indiana, to succeed Prof. J. M. HART of Cornell. Drs. BASKERVILL and DEERING of Vanderbilt University were made the Editorial Committee.

Prof. JOYNES, of the Committee on Memorials, read resolutions on the death of Dr. C. K. NELSON of Maryland, and of Prof. J. G. R. MCELROY of the University of Pennsylvania.

The committee on the selection of a place for the next meeting reported in favor of Washington. Although the suggestion appeared to meet with the approval of the Convention, no action was taken upon it, and after some debate it was resolved to leave the question of time and place of the next meeting to the decision of the Executive Council.

The Secretary of the Phonetic Section, Mr. C. H. GRANDGENT, Director of the French and German Instruction in the Boston High Schools, read his report upon the work of the Section for the past year. After the adoption of resolutions presented by Prof. SHARP, of Tulane University, returning thanks to the authorities and faculty of Vanderbilt University and to the citizens of Nashville for their cordial hospitality, Vice-President FORTIER closed the sessions of the Convention with a brief speech of personal and official thanks.

On the afternoon of Wednesday, December 31, after the close of the regular sessions of the Convention, a large number of the members availed themselves of an excursion train especially provided for their accommodation, to accept General JACKSON's invitation to visit "Belle Meade," his finely appointed and widely famed stock-farm, situated a few miles from the city. After the inspection of the rare collection of thoroughbred stock, and of the deer-forest—in which several herds of deer were stampeded for the delectation of the visitors—the party was entertained by the General and his household at the old mansion—one of the few examples of those planters' homes, so often alluded to in Dr. BASKERVILL's paper, which survive to remind us that with the civilization of which they formed the centres—whatever may have been its deficiencies—there passed out of the world a peculiar and irrecoverable social charm.

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OLD ENGLISH LITERATURE AND JEWISH LEARNING.

VARIOUS historians or editors of Old English Literature have recognized the traces of Oriental, and especially of late Jewish, influence, in the poetical or semi-poetical productions of this period. We may instance KEMBLE ('Dialogue of Salomon and Saturnus'), BOUTERWEK ('Cædmons des Angelsachsen Biblische Dichtungen,' pp. cxii-cxiv, cxlv-cxlix), TEN BRINK ('Early English Literature,' p. 88), LINOW ("Erlanger Beiträge für englische Philologie," 1, 1–3). Talmudic or Rabbinical lore has been assumed as the source of traits which admit of no sufficient explanation when referred to any other original. Upon the fact itself there is no need of dwelling, especially as I have had occassion to quote some illustrative passages in my paper on "The Name CÆDMON," presented at the annual session of the Modern Language Association for 1890. The fact being granted, a natural query is, By what channels did this Rabbinical learning reach the Occidental Christians, so as to become accessible to the English? Were there learned Jews on British soil, or did the Talmudic traditions drift over from the neighboring Gallic territory, so often resorted to by the Anglo-Saxon clergy and monastic devotees, whether in the course of pilgrimages to more distant regions, as friendly visitors, or in quest of instruction or spiritual edification? The latter alternative leads to another query, Were there Jews in what we now call France,

and were they sufficiently acquainted with the legends of their race? Were they isolated, silenced, brutalized, crushed, or did they still maintain such relations with the distant East that their faith remained ardent, and consequently that they themselves continue capable of treasuring and transmitting the knowledge of their Law, and the body of commentary which had grown up around it? These are questions which press for an answer, and perhaps a partial answer may be better than none. If we may not expect the blaze of noonday to be thrown on this remote and obscure past, we should have no disposition to reject the glimmerings of twilight, though it do little more than render darkness visible.

The information which I have been able to gain is derived chiefly from GRÆTZ, 'Geschichte der Juden,' and my references, will be to the fifth volume of this work. It will be convenient to distinguish the seventh century from the ninth, the period of CÆDMON from that of ALFRED. Some of the facts to be adduced may be discovered to have a bearing upon the beginnings of Old English literature in the former of these periods, and some upon its development in the latter. To save space, I shall adopt a topical arrangement in the citation of proofs and illustrations, thus avoiding the necessity of extensive comment.

1. There were Jews in France by or before the beginning of the sixth century:

"Die gallischen Juden, mögen sie nun als Geschäftsleute oder Flüchtlinge, mit dem Säckel oder im Sklavengewande in Gallien angekommen sein, genossen volles römisches Bürgerrecht und wurden von den erobernden Franken und Burgundern ebenfalls als Römer behandelt . . . . Unbeschränkt trieben die Juden des fränkischen und burgundischen Reiches Ackerbau, Gewerbe und Handel; sie befuhren mit eigenen Schiffen die Flüsse und das Meer. Auch die Arzeneikunst übten sie aus, und die jüdischen Aerzte wurden sogar von den Geistlichen zu Rathe gezogen, welche sich nicht ganz auf die wunderthätige Heilung der in Krankheitsfällen gesuchten Heiligen und Reliquien verlassen mochten. Die Juden verstanden auch die Waffen zu führen und nahmen lebhaften Antheil an den Kriegen zwischen Chlodwig and dem Feldherrn Theoderich's bei der Belagerung von Arles (508). Die gallischen Juden führten neben den biblischen auch die landesüblichen Namen Armentarius, Gozolas, Priscus, Siderius. Sie lebten mit der Bevölkerung des Landes im besten Einvernehmen und es kamen sogar Ehen zwischen Christen und Juden vor. Selbst christliche Geistliche liessen sich's an jüdischer Tafel wohlschmecken und luden auch ihrerseits Juden zu Gast." (GRÆTZ 5. 56–7.)

Testimony of GREGORY OF TOURS (GRÆTZ 5, 64): "Nach Chilperichs gewaltsamem Tod (584) kamen die fränkischen Juden vom Regen in die Traufe; denn Protektor des Reiches wurde jener König Guntram, der burgundischen Fanatismus mitbrachte. Als dieser auf seinem Zuge nach Paris in Orleans anhielt, stimmten auch die Juden dieser Stadt in den Jubelrausch der Empfangs-Feierlichkeiten mit ein; sie dachten ihn durch Schmeicheleien zu gewinnen, dass er ihre von der Menge zerstörte Synagoge auf Staatskosten wieder aufbauen lassen werde. Aber ihre Zuvorkommenheit brachte den entgegengesetzten Eindruck auf ihn hervor."

2. Renaissance of Hebrew literature, and especially of poetry, in the seventh century, through contact with the Arabians:

"Die Begeisterung, welche die Araber für ihre Sprache und Poesie empfanden, die Sorgfalt, die sie darauf verwendeten, sie rein, ebenmässig und klangvoll zu gebrauchen, wirkte auch auf die Juden und lehrte sie, sich einer correkten Sprache zu bedienen. Inden sechs Jahrhunderten seit dem Untergang der jüdischen Nation hatten die Juden den Sinn für Schönheit und Anmuth im Ausdrucke verlernt, sie waren nachlässig in ihrer Sprache, unbekümmert um reine Formen und gleichgültig, die Gedanken und Empfindungen in eine ansprechende Hülle zu kleiden. Ein Volk mit einer lallenden Sprache, das ein Gemisch von Hebräisch, Chaldäisch und verdorbenem Griechisch redete, war nicht im Stande eine Literatur zu erzeugen, und noch weniger die verwöhnte Muse der Poesie zu fesseln. Eine Ausnahme hatten, wie bereits erzählt, die Juden in Arabien gemacht. Sie hatten von ihren Nachbaren Geschmack und die Kunst gelernt, die Rede gefällig und eindringlich zu gestalten." (GRÆTZ 5. 173.)

"Die Begeisterung der Araber für ihre Sprache und den Koran weckte auch im Herzen der Juden dasselbe Gefühl für die hebräische Sprache und ihre heiligen Urkunden. Ohnehin waren die Juden jetzt darauf angewiesen, sich mehr mit der heiligen Schrift vertraut zu machen, um in Streitfragen zwischen ihnen und den Mohammedanern nicht beschämt zu sein. . . . Waren die Begabten unter ihnen bis dahin nur auf den Talmud und die agadische Auslegung angewiesen, so führte sie das Bedürfniss zur Urquelle der Bibel zurück." (GRÆTZ 5. 174–5.)

"Die nächste Folge der Berührung mit den begeisterten Arabern und der Vertiefung in die heiligen Urkunden war die Geburt einer neuhebräischen Poesie. Dichterische Gemüther mussten sich angeregt fühlen, den hebräischen Sprachschatz eben so wie die Araber den ihrigen, in gebundene Rede, in gemessene Verse zu bringen. Aber während die arabischen Dichter das Schwert, das Ritterthum, die zügellose Liebe besangen, über den Verlust vergänglicher Güter klagten, und Gegner, die sie mit dem Schwerte nicht erreichen konnten, mit den Waffen der Satyre verwundeten, kannte die neuerwachte hebräische Poesie nur einen einzigen Gegenstand der Begeisterung and Anbetung, Gott und seine Waltung. . . . Seit dem Untergang der staatlichen Selbstständigkeit war die Lehre die Seele des Judenthums geworden; religiöses Thun ohne Kenntniss des Lehrstoffes galt als werthlos. Der Mittelpunkt des sabbatlichen und feiertägigen Gottesdienstes war das Vorlesen aus Gesetz und Propheten, die Verdolmetschung des Vorgelesenen durch die Targumisten und die Erläuterung des Textes durch die Agadisten (Homiletiker). Die neuhebräische Poesie durfte in keinem Falle der Belehrung ganz baar sein, wenn sie sich Eingang in die Gemüther verschaffen wollte." (GRÆTZ 5. 176–7.)

"Die Reihe der neuhebräischen Dichter, welche die synagogale Poesie anbauten, eröffnet, so viel bis jetzt bekannt ist, José b. José (Hajathom oder Haithom), dessen Schöpfung (*sic*) nicht ohne echt poetischen Schwung, wenn auch ohne künstlerische Formen sind. . . . . Ein zweites grösseres Gedicht José b. José's . . . . ist eine Art liturgisches Epos, welches die Schöpfung des All und des Menschen, die Gottvergessenheit der ersten Menschengeschlechter, Abrahams Gotteserkenntniss, die Erwählung seiner Nachkommen als Gottesvolk, die Berufung des ahronidischen Hauses zum Tempeldienste ruhig und ohne lyrischen Schwung besingt. . . . . Erhabenheit der Gedanken und Gehobenheit der Sprache bilden die Eigenheit in José b. José's Poesie. Als Probe möge der Eingang seiner Ahodah dienen:

'Ihn (Gott) singt der Mund aller Geschöpfe,
Von oben erschallet und von unten sein Ruhm,
Herr! ruft die Erde, Heiliger! der Himmel,
Aus den Wassern tönen Lieder dem Mächtigen in Höhen,
Gloria aus den Tiefen, Loblied von den Sternen,
Rede vom Tage, Gesang vom Dunkel,
Das Feuer verkündet seinen Namen,
Der Wald jauchzt ihm Melodien zu,
Das Thier lehrt Gottes übergewaltige Grösse.'

. . . Seine Verse sind noch ohne Reimklang und ohne Sylbenmaass, ein Beweis für hohes Alter. Das einzige Künstliche an seinen poetischen Erzeugnissen ist der alphabetische Versanfang (alphabetisches Akrostichon), wobei ihm manche Psalmen, die Klagelieder Jeremias und die nachtalmudischen Gebetstücke zum Muster gedient haben. In den Erstlingen der neuhebräischen Poesie wird die Form vom Gegenstande beherrscht. (GRÆTZ 5. 177–9.)

"Lange konnte sich die jüdisch-liturgische Poesie. . . . nicht in dieser Formeinfachheit bewegen. Die Juden wurden allmälig mit der arabischen Poesie vertraut, der in derselben herrschende Wohlklang des Reimes sagte ihnen zu, und sie wurden verwöhnt, im Reim die Vollendung der Poesie zu sehen. Die poetanische Dichtung durfte daher, wenn sie Eingang finden wollte, dieses Kunstmittels nicht entbehren, und sie verlegte sich darauf. Der erste Dichter, so viel bekannt ist, der den Reim eingeführt hat, war Jannaï, wahrscheinlich ein Palästinenser. Er hat für die aussergewöhnliche Sabbate, welche wegen geschichtlicher Erinnerung oder als Vorbereitungszeit für die nahen Feiertage eine höhere Bedeutung haben, versificirte Gebetstücke gedichtet. Die agadischen Vorträge, welche für solche Sabbate eingeführt waren, scheinen den Gemeinden nicht mehr zugesagt zu haben, weil die agadischen Prediger nicht im Stande waren, Neues und Anziehendes zu schaffen, sondern Jahr aus Jahr ein dieselben Vorträge, wie sie gesammelt waren, mit Anführung der Gewährsmänner gewissermassen ablasen. Die Dichtungen Jannaï's und seiner Genossen wollten daher den Kern der agadischen Auslegung retten und ihn durch Verse gefällig und geniessbar machen. Jannaï's Erzeugnisse sind daher poetisirte Agadas. Aber da er nicht Dichter genug war, um das Wahre und Treffende in der agadischen Literatur zur Anschauung zu bringen, seine Reime auch nicht beflügelt und wohltönend sind, und er sich, noch dazu die Bürde alphabetischer Versanfänge nebst Verflechtung seines Namens auflegte, so sind seine Dichtungen dunkel, ungelenk und schwerfällig ausgefallen. . . .

Ueberhaupt hat die neuhebräische Poesie durch die Einführung des Reimes in der ersten Zeit nichts gewonnen. Eleasar b. Kalir oder Kaliri (aus Kiriat-Sephir), einer der ältesten und fruchtbarsten poetanischen Dichter, ein Jünger Jannaï's, dichtete eben so schwerfällig und hart, aber noch viel dunkler als sein Meister. . . . Kaliri hat einen grossen Theil der agadischen Literatur versificirt mit vieler Künstelei, aber nur wenige Stücke haben poetischen Werth, und Schönheit kein einziges. Um die Schwierigkeiten, welche die Hindeutung auf die Agada, der Reim, alphabetische Anfänge und Namenverschlingung machten, zu bewältigen, musste Kaliri der hebräischen Sprache Gewalt anthun, dem tyrannischen Wortgebrauch Hohn sprechen, unerhörte Wortbildungen schaffen. Er stellt öfter statt eines durch Wortfarben ausgedrückten Gemäldes dunkle Räthsel hin, die ohne tiefe Belesenheit in der Midrasch-Literatur nicht gelöst werden konnen. Dennoch drangen Kaliri's poeta-

nische Dichtungen in die Liturgie der babylonischen, italienischen, deutschen and französischen Gemeinden ein. . . . Kaliri wurde als der Hauptschöpfer der poetanischen Literatur gefeiert, and die Sage verherrlichte seinen Namen. Man erzählte von ihm, er habe seine poetische Begabung durch magische Mittel erlangt." . (GRÆTZ 5. 180-1.)

3. Sway of the Talmud over the European Jews, wherever found:

"Durch die Ausdehnung des Islam von Indien bis Spanien und vom Kaukasus bis tief nach Afrika hinein erweiterte sich auch die Herrschaft des Talmud über seine ursprüngliche Grenze hinaus, indem, wie schon erwähnt, die entferntesten Gemeinden mit dem Gaonat in Verkehr standen, sich bei ihm Raths über religiöse, sittliche und civilrechtliche Fragen holten und die Entscheidungen, welche auf Grund des Talmud gegeben wurden, gläubig annahmen. . . . Die afrikanischen und europäischen Gemeinden waren zu ungebildet in Bibel und Talmud, als dass sie ein Urtheil darüber haben sollten. Sie nahmen die Bescheide der Gaonen als unverbrüchliche Norm hin." (GRÆTZ 5. 183.)

4. Acquaintance with the Talmud on the part of Spanish Jews of the seventh century:

"Mit Judäa oder Babylonien müssen die westgothischen Juden in Verbindung gestanden haben, entweder über Italien oder über Afrika, von wo aus sie wohl ihre Religionslehrer erhielten. Denn sie waren den talmudischen Vorschriften vollständig zugethan, enthielten sich des Weines von Nichtjuden, und nahmen ihre heidnischen und christlichen Sklaven in den jüdischen Bund auf, wie der Talmud es anordnet." (GRÆTZ 5. 72.)

"Die Ansicht der Juden über das siebente Jahrtausend der Messiaszeit entwickelt Julian von Toledo in seiner apologetischen Schrift. . . . .Die Juden hatten aber dieses Dogma aus talmudisch-agadischen Quellen . . . . Es geht also daraus hervor, dass die spanischen Juden direct oder indirect im siebenten Jahrhundert mit dem Talmud bekannt waren." (GRÆTZ 5. 161 note.)

5. Exile of Spanish Jews early in the seventh century, and emigration to France:

"Sisebut decretirte dafür eine noch strengere Massregel. Sämmtliche Juden des Landes sollten binnen einer gewissen Frist entweder die Taufe nehmen oder das westgothische Gebiet verlassen. Vermuthlich haben es die Juden nicht an Anstrengung fehlen lassen, den harten Schlag abzuwenden, aber vergebens. Der Befehl wurde vollstreckt. . . . .Die Starken dagegen, deren Gewissenhaftigkeit keinen innern Vorbehalt gutheissen konnte, wanderten aus nach Frankreich und nach dem nahegelegenen Afrika (612–613)." (GRÆTZ 5.76.)

6. Persecution of the exiled Jews in France, and possible emigration—whither?

"Dagobert wird in der jüdischen Geschichte den judenfeindlichsten Königen zugezählt. Viele Tausende vor dem Fanatismus des westgothischen Königs Sisebut nach dem Frankenreiche entflohenen Juden erregten die Eifersucht dieses schwelgerischen Königs. Er schämte sich, dem Westgothen zurückzustehen und geringen Religionseifer zu bekunden. Er erliess daher einen Befehl, dass sämmtliche Juden Frankreichs bis zu einem bestimmten Tage sich entweder zum Christenthume bekennen oder als Feinde behandelt werden und mit dem Tode büssen sollten (um 629). . . .Viele Juden sollen bei dieser Gelegenheit zum Christenthum übergegangen sein." (GRÆTZ 5. 65–6.)

7. Sentiments of justice and humanity entertained by GREGORY THE GREAT toward the Jews:

"Gregor I., der grosse und heilige genannt, der den Grundstein zur Herrschaft des Katholicismus gelegt, sprach den Grundsatz aus: dass die Juden nur durch Ueberredung und Sanftmuth, nicht durch Gewalt zur Bekehrung gebracht werden sollen (590-604). Gewissenhaft wahrte er das den Juden als Römern von den römischen Kaisern anerkannte Bürgerrecht, dass es ihnen nicht verkümmert werden sollte. In dem Gebiete, das dem Petristuhl unterworfen war, in Rom, Unteritalien, Sicilien und Sardinien, hielt er mit Strenge darauf gegenüber den fanatischen Bischöfen, welche die Bedrückung der Juden für ein frommes Werk hielten. Seine Hirtenbriefe sind voll von solchen ersten Ermahnungen: 'Wir verbieten, die Juden zu belästigen gegen die eingeführte Ordnung, wir gestatten ihnen, ferner als Römer zu leben und über ihr Eigenthum ohne Benachtheiligung zu schalten; nur sei ihnen nicht gestattet, christliche Sklaven zu halten.' Als einige Glaubenseiferer in Neapel die jüdischen Feiertage stören wollten, schrieb er an den Bischof Paschasius, solches streng zu verbieten, da den Juden seit undenklichen Zeiten Religionsfreiheit zugestanden ist." (GRÆTZ 5. 51–2.)

8. Influence of GREGORY THE GREAT upon the English Christians:

"Der Cultus, die Theologie und die Lehre der angelsächsischen Kirche war ein genaues Abbild Dessen geworden, was Gregor in seinen Schriften niedergelegt und als frommes Vermächtniss der römischen Kirche hinterlass-

en hatten. Dies ist sehr wol zu beachten, wenn man über die Entwickelung der angelsächsischen Kirche ein sicheres Urtheil gewinnen will." (BOUTERWEK, 'Cædmons des Angelsachsen Biblische Dichtungen,' p. cxxxii.)

"In this entire range of poetical composition, the English found their sources as well as their models among Christian Latin poets and writers of theological prose. But it was more particularly the homiletic literature which acted upon a class of poetry that, by a blending of narrative, reflection, and admonition, itself bore a decidedly homiletic character. Foremost was the influence of the great Latin fathers, and above all, of Gregory, to whom Christian England was indebted more than to any other, and whom it venerated as an apostle." (TEN BRINK, 'Early English Literature,' p. 49.)

9. Jewish, but non-Biblical, sources of some of GREGORY'S teachings which were adopted by the English church:

"Wie die Zahl der Verworfenen und Erwählten eine bestimmte ist nach Gregors Lehre, so ist denn auch die Zahl Derer festgesetzt, die an die Stelle der gefallenen Engel treten sollen. . . . Der Grund dieses Systems mochte durch den Kabbalismus in die christliche Kirche eingedrungen sein . . . die eigentliche Errichtung und Ausbildung desselben gehört Gregor dem Grossen an. . . . Fragen wir nun nach dem Ursprunge dieser Lehre vom Sturze des Engelfürsten und dem durch die Menschen bewirkten Complement der durch Verstossung der abgefallenen seligen Geister entstandenen Lücke in Gottes vollkommener Schöpfung; so werden wir zunächst in den apocryphischen Schriften der Juden nachzuforschen haben, ob in diesen eine sichere Spur hiervon sich auffinden lässt. . . . Wie viele von diesen und ähnlichen jüdischen Legenden Gregor bekannt gewesen und durch welche Vermittelung ihm dieselben zugekommen sind—wer vermöchte darüber etwas Zuverlässiges anzuführen? (BOUTERWEK, pp. cxliii-cxlix.)

10. Second exile of Spanish Jews before the middle of the seventh century:

"Da bestieg den westgothischen Thron ein König, der Sisebut ähnlich war. . . . Die Juden mussten zum zweiten Mal zum Wanderstabe greifen. . . . Der Zustand dauerte auch nur während Chintila's Regierung vier Jahr (638–642)." (GRÆTZ 5.79.)

11. Happy condition of the Jews in France under LOUIS THE PIOUS:

"Die günstige Lage der Juden im fränkischen Reiche, welche von Karl den Grossen begründet und von seinem Sohne Ludwig (814–40) erhöht wurde, spornte sie zu einer Art Geistesthätigkeit an, und sie legten so viel Eifer für das Judenthum an den Tag, dass sie auch Christen dafür zu begeistern vermochten.

Karls des Grossen Nachfolger, der gutmüthige, aber willenlose Kaiser Ludwig, überhäufte fast die Juden trotz seiner Kirchlichkeit, die ihm den Namen 'de Fromme' eintrug, mit ausserordentlichen Gunstbezeugungen. Er nahm sie unter seinen besonderen Schutz und litt nicht, dass ihnen von Seiten der Barone oder der Geistlichkeit Unbill zugefügt würde. . . .

Man könnte versucht sein, diese auffallende Begünstigung der Juden von Seiten eines kirchlich-frommen Kaisers sei aus Handelsrücksichten geschehen. . . . Allein die Gunst hatte einen tieferen Grund. Sie galt nicht blos den jüdischen Kaufleuten und Handeltreibenden, sondern den Juden als solchen, den Trägern einer geläuterten Gotteserkenntniss. Die Kaiserin Judith, Ludwigs zweite Gemahlin und allmächtige Beherrscherin seines Herzens, hatte eine besondere Vorliebe für das Judenthum. Diese durch Schönheit und Geist begabte Kaiserin, welche ihre Freunde nicht genug bewundern, ihre Feinde nicht genug schmähen konnten, hatte eine tiefe Verehrung für die Helden der israelitischen Vorzeit. Als der gelehrte Abt von Fulda Rhabanus Maurus ihre Gunst gewinnen wollte, kannte er kein wirksameres Mittel, als ihr seine Ausarbeitung der Bücher Esther und Judith zu widmen und sie mit diesen beiden jüdischen Heldinnen zu vergleichen. Die Kaiserin und ihre Freunde . . . waren wegen Abstammung der Juden von den grossen Patriarchen und Propheten Gönner derselben. Um derentwillen seien sie zu ehren, sprach diese judenfreundliche Partei bei Hofe, und der Kaiser sah sie ebenfalls in demselben Lichte. Gebildete Christen erfrischten ihren Geist an den Schriften des jüdischen Philosophen Philo und des jüdischen Geschichtsschreibers Josephus und lasen sie lieber als die Evangelien. Gebildete Edeldamen und Edelleute bei Hofe sprachen es daher offen aus, sie wollten lieber einen Gesetzesgeber haben wie die Juden, d. h. dass ihnen Mose und das Judenthum erhabener erschienen als Jesus und das Christenthum. Sie liessen sich daher von Juden den Segen ertheilen und sie für sich beten. Die Juden hatten daher freien Zutritt bei Hofe und verkehrten unmittelbar mit dem Kaiser und den ihm nahen Personen. Verwandte des Kaisers beschenkten jüdische Frauen mit kostbaren Gewändern, um ihre Verehrung und Anhänglichkeit zu bekunden.

Bei solcher ausserordentlichen Gunst von Seiten des Hofes war es ganz natürlich, dass die Juden des fränkischen Reiches—welches auch Deutschland und Italien umfasste—eine ausgedehnte Religionsfreiheit genossen, wie kaum in unseren Tagen. Die gehässigen

kanonischen Gesetze gegen sie waren stillschweigend ausser Kraft gesetzt. Die Juden durften ungestört neue Synagogen bauen und frei über die Bedeutung des Judenthums in Gegenwart christlicher Zuhörer sprechen, dass sie 'die Nachkommen der Patriarchen,' 'das Geschlecht der Gerechten,' 'die Kinder der Propheten' sind. Ohne Scheu durften sie ihre aufrichtige Meinung über das Christenthum, über die Wunderthätigkeit der Heiligen und Reliquien und über die Bilderverehrung äussern. Christen besuchten die Synagogen, erbauten sich an dem jüdischen Gottesdienst und, merkwürdig genug, fanden mehr Geschmack an den Vorträgen der jüdischen Kanzelredner (Darschanim), als an den Predigten der Geistlichen, obwohl jene schwerlich den tiefen Inhalt des Judenthums auseinanderzusetzen im Stande waren. Jedenfalls müssen wohl damals die jüdischen Kanzelredner in der Landessprache vorgetragen haben. Hochgestellte Geistliche trugen keine Scheu, von den Juden die Auslegung der heiligen Schrift zu lernen. Wenigstens gesteht es der Abt Rhabanus Maurus von Fulda ein, dass er von Juden Manches gelernt und in seine Commentarien zur heiligen Schrift, die er dem nachmaligen Kaiser Ludwig dem Deutschen gewidmet, verwebt habe. In Folge der Begünstigung der Juden vom Hofe wurden einige Christen aus dem Volke für das Judenthum eingenommen, sahen es als die wahre Religion an, fanden es überzeugender als die Christuslehre, beobachteten den Sabbat und arbeiteten am Sonntag. Mit einem Worte die Regierungszeit des Kaisers Ludwig des Frommen war für die Juden seines Reiches ein goldenes Zeitalter, wie sie es in Europa weder vorher noch später erlebt haben." (GRÆTZ 5. 245–250.)

Only the last, or eleventh, of these divisions, refers specially to the position of the Jews with respect to a possible influence upon the English literature of the ninth century, but it is evident that much of what is adduced under preceding heads is valid for this period also.

The conclusions which may legitimately be drawn from the preceding facts seem to me to be as follows:

In view of the constant intercourse between France and England, which is amply demonstrated for the seventh century by BEDE, it was quite possible for learned ecclesiastics, or others, to meet and associate with Jews who possessed some Biblical and Talmudic learning, even if there were no Jews resident in England (1, 3, 4, 5).

It is not unlikely that the Jews may have been tempted to seek a refuge in England during the persecution by DAGOBERT (6).

The traditions of the English church, under the sway of GREGORY's principles of justice, moderation, and humanity toward the Jews, and of a literature and learning peculiarly Jewish in some of its more notable constituents, can hardly have been unfavorable to the reception of such fugitives (7, 8, 9).

It is not impossible that exiled Spanish Jews may have sought an asylum in England as late as toward the middle of the seventh century (10).

The impulse received from the Arabs, and which resulted in the creation of the Neohebraic poetry, must in some measure have communicated itself to the Jews of Western Europe before the close of the seventh century (2, 3, 4).

So far as we have any means of judging, there is a noticeable similarity between the Cædmonic poetry and that composed by the early Neohebraic poets (2. Compare BEDE's statement about CÆDMON, 'Eccl. Hist.' 4. 24:

"Canebat autem de creatione mundi et origine humani generis et tota genesis historia, de egressu Israel ex Ægypto et ingressu in terram repromissionis. . . .)"

A didactic purpose is common to the earliest Neohebraic poetry and the Cædmonic writing. (See 2, and BEDE, as above: "In quibus cunctis homines ab amore scelerum abstrahere, ad dilectionem vero et solertiam bonæ actionis excitare curabat.")

We should expect an absence of bitter feelings toward the Jews in the earlier Old English poetry, not merely because of the influence already referred to (7, 8, 9), but also because it is difficult to treat sympathetically themes drawn from the book of Genesis, and at the same time cherish hatred toward the Jewish race. Further, CÆDMON was personally of a placable disposition (BEDE, as above: "Placidam ego mentem, filioli, erga omnes Dei famulos gero"). With this deduction is in singular accord a part of the closing passage of the 'Exodus' (515–563). This is a most delicate and considerate treatment of the subject introduced. If one were anxious

to express his own convictions without wounding the susceptibilities of the adherent of another faith, he could hardly proceed differently.

The use of the acrostic and interwoven name in the Neohebraic poetry reminds us of CYNEWULF (2). Something might also be said of the coinage of compounds, and the enigmatic character of the writing, as points of resemblance between the poets of the two literatures.

The views wich I have already ventured to express concerning the connection between the Old English poem of 'Judith' and events occurring at the court of the French king (see my second edition of the 'Judith' p. xxv ff.), receive a certain confirmation and illustration from the facts adduced concerning the favor shown to the Jews by LOUIS THE PIOUS and the elder JUDITH. A Judaizing tendency may have been responsible for the bestowal of this name upon her, and there appears to be a sign of its continuance as well in the transmission of the name to her granddaughter as in the composition of the Old English poem.

Finally, if the foregoing deductions should meet with substantial acceptance, it may not seem too bold to assert that the beginnings of English literature have a traceable connection with the establishment of Mohammedanism.

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THE WORTH OF THE ENGLISH SENTENCE FOR REFLECTIVE AND ÆSTHETIC DISCIPLINE.

IN order to get into the trend of the subject proper, let us approach it from a little distance. The thoroughly furnished man, intellectually, is a creator, or better, an artist. Not until he has grown out of and above the trammels of other men's thoughts can he produce a better and fairer thing than the common; for to do what every man may do, is simply to be an artisan. The developed individuality is what we want. The Godlike part in us, which holds the germ of the creative impulse, calls for that discipline that makes us Nature's priests, followed by 'the vision splendid.'

From first to last the complete development of the individual comprises three stages: the *acquisitive*, the *reflective*, the *creative*. Obviously these are logical in succession and have in some sort corresponding periods in the actual life of the individual.

The English speaking student holds the English sentence most securely—by birth; but the reflection thereon should be in a line with the purpose of bringing out the artist. There is no need to dilate upon the dignity of the purpose, to come at the artist in the student,—to fail of so high an aim makes the better artisan in letters.

What a treasure has the student whose mother-tongue is English! It is the language that was, long ago, ample enough in every way to loose the soul of BUNYAN; it hemmed not in the imagination of MILTON, and was yet taxed to speak forth the universal mind of SHAKESPEARE.

There are some potent reasons why the *sentence* should be studied, rather than the *word*. The sentence is a combination of words expressing a complete thought, which makes it the unit of composition. "A sentence is the first complete, organic product of thinking." In English, the words are not units of the sentence as in the inflected languages, performing always and singly distinct functions.

Another reason in favor of the study of the sentence is that its content is more easily apprehended than that of the word. For instance, "All men are mortal," "All metals are elements," are more easily understood than the words *men*, *mortal*, *metals*, *elements*. General notions having both an extensive and intensive signification, require for their adequate explication logical division and definition. Every common noun represents the result of a longer or shorter process of generalization.

Again, because the English is not an inflected language we are put to the necessity of making a logical analysis of the sentence before any grammatical question can be answered. But in Latin, for example, every word performs a distinct function, and that function is marked, as with a tag, in the inflection; so that it is possible to make the grammatical

analysis of sentences and yet not know what thought they contain. The mere grammatical analysis gives no clue to the meaning. But in English the reflection necessary to a full understanding of the sentence comes first, and this makes English grammar but the naming the results of our reflection upon the dependencies and interpendencies of words. Here we have wide open the finest fields for the subtlest exercise of the reflective powers.

It is the *influence* of words upon words that makes the sentence. Words are never alive until they are built into the organic whole, the sentence. Our dictionary is nothing but a great valley of dry bones, waiting for the shaking, waiting for the sinews and flesh, waiting for the breath of life.

To illustrate, suppose we build a sentence. Take the word *nest* to begin with. This word calls up—as every noun does—a representative of its class, but not the same to every mind. One may, at the instant the word is heard, imagine a crow's nest, another a sparrow's nest, and so on. This shows how indefinite, in suggestion, class-words are. Place the word *robin's* before 'nest' and note how it defines the original idea or picture—'robin's nest'; now put the word *the* before this combination, 'the robin's nest.' The word *the* creates a suspense that is not relieved till the sentence ends, it is the promise of all that comes after. But 'the robin's nest' has not been located. The robin's nest *in the tree*, is more definite. Think what added definiteness there is at every step as we finish the sentence: The robin's nest in the *apple* tree; the robin's nest in the apple tree *in the meadow*. What of it? Why, it *was robbed*; it was robbed *yesterday*; it was robbed yesterday *by some children*.

It is hardly necessary to state that a sentence is a picture group; or in other words a group of ideas—things seen with the mind's eye. It is plain, too, that the influence of words is determined from the pictures they suggest.

Here is a sentence already made: "The Alps, piled in cold and still sublimity, are an image of despotism." Take 'Alps.' What do you mean more by 'the Alps' than by simply 'Alps'? Picture in mind 'the Alps *piled*': then, 'the Alps piled *in sublimity*'; again, 'the Alps piled in *cold and still* sublimity'; finally, add *are an image*, and finish with *of despotism*.

It is this picturing process that must be executed in order to determine the influence of words upon words, so that along with the reflection that settles the grammar of an English sentence goes a most vivid exercise of the powers of the imagination—the art faculty.

It is not important to begin with the word towards which the influence of every other converges, but any word or phrase, taken at random, has vital connections with the chief word, the nominative subject. A sentence is "a full circle of dependencies." Arising out of such study is the keen appreciation of the organic unity of a sentence.

Is it not evident that tracing the different threads of word-influences is fruitful labor in a fertile and exhaustless field? Words in sentences do lean upon one another, hold fast to one another, and sometimes play 'hide-and-seek' with one another.

The English, being uninflected, further demands a study of position for the sake of clearness and emphasis. There are many familiar examples of the ludicrous effect of misplaced modifiers. Let us take a sentence in its normal order and afterwards shift its parts to show the value of position. This from MILTON will serve our purpose: "The dreadless angel, unpursued, holds his way, all night, through heaven's wide champaign." What is the difference in effect when we say, "Unpursued, through heaven's wide campaign, all night, the dreadless angle holds his way"? Make as many changes in position as possible, comparing and noting at every step the effect upon the thought of the sentence. MILTON puts it:

> "All night the dreadless angel unpursued,
> Through heaven's wide champaign holds his way."

This is an important and profitable exercise, showing as it does a great essential of effective style, namely, the flexibility of the sentence.

There is another view of the sentence to be taken which is not only interesting, but of great worth to him who covets to become a master in casting his sentences. It may be

called, loosely, the rhetorical view, though we care nothing for the terms simile, metaphor, metonymy, synecdoche, since they are names of results obtained by reflection—not on our part. The student ought never to be saved by formulated rules and expressions; the discipline of the reflective powers in this direction is worth too much to be abridged.

It is easy enough to catch the meaning of a clear sentence. The problem regarding a given sentence is, not what it means, but how the words used can and do convey the meaning. It is a study not of the thought, but of the vehicle of thought. Here is a sentence from Mr. BEECHER: "Prayer is the key of the morning and the bolt of the night." No one hesitates to grasp the thought; indeed, one must grasp it, it is so strikingly clear. Often one who uses glasses becomes so interested in what he sees as to be unconscious of his glasses, the medium through which he does see; the medium is the marvellous part of all.

To show how marvellous it is for words to carry thoughts, let us ask about the above sentence: Is prayer a key? Is prayer a bolt? Not so, really. But the sentence says in so many words, "prayer is the key—and the bolt." It does not mean what it says, that is plain. Has morning a key, or night a bolt? Not at all. It does not mean what it says, but as to what it all does mean there is not the shadow of a doubt. The words in this sentence have not their face value, but an implied meaning. How can that be? About with your brains, to solve that problem!

"The body is the soul's dark cottage." That is easy to understand, but try to explain its meaning and you will be impressed with how much more these words tell impliedly—figuratively—than literally.

"Begin and somewhat loudly sweep the string." Consider the words *sweep* and *string* apart from the sentence, and what do they suggest? How can they be put together to mean *make music*?

"Under the eyelids of the opening morn." What does it mean and how does it mean it? Is not the sentence the literary alchemist's crucible in which he transmutes our commonest names into imperishable gold? Whenever the sentence uses its words in a symbolic meaning, it becomes the æsthetic unit of literary art. This unit, an organic product, is the starting point in the study of the art of literature.

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A LIST OF MODERN FRENCH TEXT-BOOKS Compiled for the Use of Teachers in Public Schools.[1]

OF the Seventeenth Century literature, the great classics (CORNEILLE, RACINE and MOLIÈRE) are usually represented in the courses of study of High Schools; at least a tragedy or two by CORNEILLE or RACINE is generally read. The wisdom of this plan is more than doubtful. To appreciate the great literary beauty of the classical French tragedy requires a better knowledge of the language and greater familiarity with the history and civilization of the country and the times than High School pupils can be expected to possess. The time spent in reading one or two tragedies

[1] Nearly all the books in this list are published in this country, or at least kept in stock by booksellers. The list does not contain all of the numerous works reprinted in the United States, but this selection of about one hundred and twenty volumes is deemed sufficient for the wants of teachers not already familiar with French literature. The books named are mostly small volumes; but few run up to two hundred pages, or above; they are all inexpensive, the prices ranging from fifteen cents upwards, comparatively few costing as much as one dollar, and very few more. If the work mentioned is a play, a (p) has been inserted; if the edition is provided with notes or a vocabulary, this is indicated by (n) or (v).

The following abbreviations stand for the publishers or booksellers, viz.:

M.=Macmillan & Co., N. Y.
P.=G. P. Putnam's Sons, N. Y.
H. H.=Henry Holt & Co., N. Y.
He.=D. C. Heath & Co., Boston.
J.=W. R. Jenkins, N. Y.
S.=Carl Schoenhof, Boston.

It is not customary, and for good reasons, to have young pupils read any French literature older than the seventeenth century. Teachers and students wishing to get a survey of earlier French literature will find the following books useful:

FAGUET, *La Tragédie française du 16e siècle.* (J.)

G. PARIS, *La Littérature du moyen âge.* (J.)

PETIT DE JULLEVILLE, *Le Théâtre en France. . . . depuis ses origines jusqu'à nos jours.* (S.)

SAINTSBURY, *Primer of French Literature.* (M.)

SAINTSBURY, *Short History of French Literature.* (M.)

F. M. WARREN, *Primer of French Literature.* (He.)

is not entirely wasted, since the pupils thereby increase their knowledge of French; but better results in this direction may be attained by different means, while the *culture* value of such reading, with students so little prepared for it, is insignificant. The time is perhaps not far off when the study of the seventeenth century drama will be left to the college or the university, or at least when it will no longer be attempted in High Schools whose course in French does not extend beyond two years.

Four firms have published, and continue to publish, series of classical plays, most of them carefully edited and *annotated*, but few of them free from errors. Teachers not very familiar with the respective authors should therefore have the various editions at hand. These are:

CORNEILLE, *Le Cid* (M.; H.H.; J.).
" *Cinna* (M.; H.H.).
" *Horace* (M.; H.H.).
" *Polyeucte* (He.).
" *Le Menteur* (M.).
" *La Suite du Menteur* (M.).
RACINE, *Athalie* (H.H.).
" *Esther* (H.H.; M.).
" *Britannicus* (M.).
" *Andromaque* (M.).
" *Les Plaideurs* (H.H.).
MOLIÈRE, *L'Avare* (M.; H.H.; J.).
" *Le Misanthrope* (H.H.).
" *Les Femmes savantes* (M.).
" *Les Précieuses ridicules* (M.).
" *Le Bourgeois gentilhomme* (M.; H.H.; He.; J.).
" *Le Médecin malgré lui* (He.).
" *Le Tartuffe* (He.).

Selections from some of the prose writers of the same period have also been made accessible to American teachers. The "account of French society in the seventeenth century from contemporary writers" in

CRANE, *La Société française au 17e siècle* (P.n.), forms profitable reading, and may serve as an excellent introduction to MOLIÈRE'S *Les Précieuses ridicules* and *Les Femmes savantes*. Some teachers may find

BLOUËT, *l'Eloquence de la chaire et de la tribune françaises* (M., n.), adapted to their High School classes.

PERRAULT, *Contes de fées* (M., n.) and *Popular Tales* (M., n.) are very easy.
Selections from

MME. DE SÉVIGNÉ, *Correspondance* (M. n.), are edited by G. MASSON, as also, for more advanced students, extracts from the memoirs of the time, under the title,
Louis XIV and his Contemporaries. (M., n.).
There are two editions of

LAFONTAINE, *Fables*, by DELBOS (H.H., n.).
" " by MORIARTY (M. n. v.).

A valuable book for students of MOLIÈRE is LARROUMET, *La Comédie de Molière, l'auteur et le milieu* (J.).

The essay on the great French comedian in W. BESANT'S *French Humourists* may also be read with profit.

Only three or four writers of the eighteenth century are here to be mentioned:

VOLTAIRE, *Charles XII* (M.n.), formerly so generally used as a school classic; *Le Siècle de Louis XIV* (in part; M., n.); *Mérope* (p.M. n.); selections from prose writings, by Prof. COHN (He., n.).

None of ROUSSEAU'S works have been published in this country in the original, but teachers interested in educational theories can get ROUSSEAU, *Emile, ou de l'Education* (J.) in the French edition (*Bibliothèque nationale*) for 40 cts.; and in the same edition, for 50 cts., ROUSSEAU, *La nouvelle Héloïse* (J.).

Those who have no time or inclination to read the latter can at least get a foretaste of the great Romantic period by reading BERNARDIN DE ST.PIERRE, *Paul et Virginie* (J.n.).

There are two editions of BEAUMARCHAIS, *Le Barbier de Séville* (p. M. n.). one by BLOUËT, with very full notes, and the other by AUSTIN DOBSON, with a valuable introduction.

The French literature of the nineteenth century, to which most students, not specialists, will have in the main to confine themselves, offers the greatest variety of productions, instructive or merely entertaining, serious or amusing. No works in the least objectionable will here be named; it is true, the most important works of several of the authors here represented are omitted because they are not adapted for general reading. Of critical works

on this period the following will be found especially useful:

PAUL ALBERT, *La Littérature française au 19e siècle* (2 vols., J.).

J. BRANDER MATTHEWS, *French Dramatists of the Nineteenth Century* (Scribner's).

HENRY JAMES, *French Poets and Novelists* (M.).

A. FORTIER, *Sept grands auteurs du 19e siècle* (He.).

G. PELISSIER, *Le Mouvement littéraire au 19e siècle* (J.).

F. BRUNETIÈRE, *Questions de critique* (J.).
" *Nouvelles questions de critique* (J.).

Among the most influential of the writers who helped to initiate the Romantic movement were:

MME. DE STAËL, *Dix Années d'exil* (in part; M.n.).
" " *Le Directoire, considérations sur la révolution française* (in part; M.n.).

CHATEAUBRIAND, *Atala, René* (S.).
" *Le dernier Abencérage*, etc. (J.n.).

LAMARTINE, *Jeanne d'Arc* (M.n.v.; He.n.).
" *Graziella* (J.).
" *Méditations* (selections; He.n.).

CRANE, *Le Romantisme français* (P.n.) is to be mentioned as an admirable selection from the works of the French Romanticists. The introduction will be found especially helpful.

Earlier Romanticists:

V. HUGO, *Hernani* (p.M.n.; J.n.).
" *Ruy Blas* (p. He.n.; H.H.n.).
" *Bug Jargal* (He. n.).
" *Les Travailleurs de la mer* (text only, J., notes only, H.H.).

(Mr. W. R. JENKINS, N. Y., has also published handsome editions of the other prose writings of VICTOR HUGO.)

A. DE VIGNY, *Cinq Mars* (S. n.; J.; notes only, H.H.)
" *La Canne de jonc* (He.n.).
" *Le Cachet rouge* (He.n.).

A. DUMAS, *Les Demoiselles de St. Cyr* (p. M.n.).
" *La Tulipe noire* (S.n.).

(Messrs. LONGMANS, GREEN & CO., N. Y., have recently published some other works of DUMAS for class use.)

A. DE MUSSET, *On ne badine pas avec l'amour*, and *Fantasio* (p.M. n).
" *On ne saurait penser à tout* (p.S.n.)
" *Un Caprice* (p.H.H.n.).
" *Il faut qu'une porte soit ouverte ou fermée* (p.S.n.).
" *Pierre et Camille* (He.n.).

TH. GAUTIER, *Scenes of Travel* (M.n.).
" *Volume of Selections* (S.).

There is also a well-edited little volume of essays by the great critic of the Romantic school,

SAINTE-BEUVE, *Causeries du Lundi* (M.n.).

Next follow a number of authors who, though allied to the Romantic school, are distinguished by closer powers of observation, a more vivid interest in the present, and a livelier sense of the real. Some of them belong to the period of transition from Romanticism to Realism; others are classed as idealists; others again as realists. These terms, however, do not exclude each other; an author may proceed from the closest observation of facts and yet strive after an ideal.

P. MÉRIMÉE, *Colomba* (J.n.; S.).

G. SAND, *La Mare au diable* (M.n.; J.).
" *La petite Fadette* (J.; S.; notes only, H.H.).
" *Les Maîtres mosaïstes* (He.n.).
" *La Famille de Germandre* (He.n.)

X. DE MAISTRE, *Voyage autour de ma chambre* M.n.).
" *La jeune Sibérienne* and *Le Lépreux de la cité d'Aoste* (M.n.).
" *Les Prisonniers du Caucase* (S.).

J. SANDEAU, *Mlle de la Seiglière* (p.M.n.; H. H.n.).
" *La Maison de Penarvan* (J; p. H.H.n.).

X. B. SAINTINE, *La Picciola* (M.n.).

E. SOUVESTRE, *Un Philosophe sous les toits* (He.n.v.; H.H.n.).
" *Le Testament de Mme Patural* (p.H.H.n.).

E. SOUVESTRE, *Confessions d'un ouvrier* (He.n.)
" *Le Mari de Mme de Solange* (He.n.).
O. FEUILLET, *Le Roman d'un jeune homme pauvre* (J.; notes only, H.H.)
" The same dramatized (H.H.n.)
" *Le Village* (p. H.H.n.)
E. AUGIER (and J. SANDEAU), *Le Gendre de M. Poirier* (p. J.).
A. DAUDET, *La belle Nivernaise* (He.n.; J.).
" *Choix d'Extraits* (He. n.).

A few of the four hundred plays by SCRIBE, the great French playwright subsequent to the decadence of Romanticism, are worth reading in spite of their lack of style and character-drawing, on account of the author's marvellous skill in the devising and unravelling of plots.

E. SCRIBE (and E. LEGOUVÉ) *La Bataille de dames* (p.M.n.; H.H.n.).
" " *Les Doigts de fée* (p.H.H.n.).
E. SCRIBE, *Le Verre d'eau* (p.M. n.).
" *Bertrand et Raton* (p. J.).

Of SCRIBE'S disciple
V. SARDOU, *La Perle noire* (p. J.).
" *La Haine* (p. J.).
" *La Patrie* (p. J.),
the latter dedicated to JOHN L. MOTLEY.

Two bright and easy little comedies:
MME. DE GIRARDIN, *La Joie fait peur* (H. H.n.).
E. LABICHE, *Le Voyage de M. Perrichon* (J.).

Two or three stories by one of the best French story-tellers:
E. ABOUT, *Le Roi des Montagnes* (J; S.n.).
" *L'Homme à l'oreille cassée* (J.).
" *Le Buste* (J.).

Three historical and two other tales by
ERCKMAN-CHATRIAN, *Le Conscrit de 1813* (H.H.n.).
" " *Le Blocus* (H.H.n.).
" " *Madame Thérèse* (H. H.n.).
" " *L'Ami Fritz* (J.; the same dramatized, n. J.).
" " *Les Fiancés du Grinderwald* (J.).

Three of the best modern stories, carefully written and well suited for class reading:
L. HALÉVY, *L'Abbé Constantin* (J.).
H. GRÉVILLE, *Dosia* (J.).
J. VINCENT, *Vaillante* (J.).

Historians.

P. LACOMBE, *Petite Histoire du peuple français* (J., edition with notes—a clear and comprehensive account of the growth of the French nation.)
CRANE and BRUN, *Tableaux de la Révolution française* (P.n.).

Here may follow two little volumes containing part of the works of one of the most illustrious French historians, the master of a picturesque, yet grave and simple style:
A. THIERRY, *Lettres sur l'histoire de France* (M.n.).
" *Récits des temps mérovingiens* (M.n.).

Next, the great theorist and statesman, and vigorous philosophical writer:
F. GUIZOT, *Guillaume le Conquérant* (J.n.).
" *Alfred le Grand* (J.n.).
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A. THIERS, *Bonaparte en Egypte* (M.n; S.); and MICHELET, the most emotional of all French historians:
J. MICHELET, *Jeanne d'Arc* (J.).
" *La Prise de la Bastille* (S.).
" *Les Croisades* (S.).
" *Henri IV* (S.).
" *François I et Charles V* (S.).

The following historical monographs are also well adapted for class reading; they are illustrated:
B. ZELLER, *Richelieu; François I; Henri IV* (S.).

As a collection of French lyrics, may be recommended

G. MASSON'S *La Lyre française* (M. n.).

The larger print edition of BELLOWS' French-English and English-French *Dictionary* (H.H.) is unquestionably the best of its kind. Its distinguishing features are set forth in the book itself. It is all that the ordinary student needs. Teacher's price, $1.00.

A. LODEMAN.
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THE FRENCH LITERATURE OF LOUISIANA IN 1889 AND 1890.

I.

ALTHOUGH the Louisianians of French descent study the English language, appreciate the beauty of its literature, and understand how important it is that every American should speak English, yet they remain sincerely attached to the language of their forefathers and are striving to maintain it in all its purity in Louisiana. Their aim (I repeat it here) is certainly praiseworthy and their labors disinterested, for they write for a limited public and can expect no pecuniary advantage and but very little fame. I have before endeavored to make known to our American professors the efforts of my countrymen, and have given a brief account of our French literature from its origin to the year 1888.[1] I now desire to present a sketch of the literature of 1889 and 1890.

In 1889 no work appeared in book form except my 'Sept grands auteurs du XIX^e^ siècle.' Our literature, since the foundation of "*l'Athénée Louisianais*" in 1876, has generally been published in the *Comptes Rendus* of that society. These publications form each year a volume of some two hundred pages large octavo—a fact worthy of note, as I have before indicated, if we consider that the papers are all written by the members of the Society, and for the sole purpose of maintaining the French language in Louisiana.

The name which is seen oftenest in the *Comptes Rendus de l'Athénée* is that of Dr. ALFRED MERCIER, who, although advanced in years, has all the enthusiasm of a young man. An excellent Greek and Latin scholar, a learned physician, an admirer of DANTE and of CERVANTES, he writes elegantly and forcibly both prose and verse. His works are well known in the State, and he enjoys a well-deserved popularity.

"Sommeil, Rêves, Somnambulisme" is an interesting article by Dr. MERCIER. He calls attention to the strange phenomena accompanying sleep, and mentions how Captain ROSSEL, who was shot during the Commune, required so much sleep that he had to be awakened by the jailor on the morning of the execution; while the Emperor JUSTINIAN, on the contrary, needed only one hour's sleep in the twenty-four. Dreams, in particular, are carefully considered by the author, and we take an interest in the subject on account of its importance in the ancient drama and in the classic French tragedies.

In 1843, on completing his studies in Paris, Dr. MERCIER took a trip to the Pyrenees. He describes his journey in a charming manner, from notes taken at the time. Before leaving Paris he went to pay a visit to his old friend, LAKANAL, the celebrated *Conventionnel*, whose name is associated with the history of education in Louisiana as President of the College of Orleans. LAKANAL introduced the young Louisianian to the great sculptor DAVID (of Angers).

The author gives an excellent idea of the Pyrenees country, and of the customs of the inhabitants both in France and in Spain. Although half a century has passed since the Doctor visited the mountains which nature has placed as a barrier between the two great nations, and although the world has made wonderful progress in civilization since then, it is doubtful whether in these mountainous regions there has been any considerable change in the manners and customs of the people. The Spanish priests must still be drinking from the *porro*, the young men must be hunting the fleet mountain deer, the bear and the wolves, and the hostess of the inn on the roadside must still be selling to the travellers, with a coquettish smile, red, green, blue or yellow garters embroidered with gold or silver on which love mottoes are inscribed. The same costumes must still be

[1] See 'Transactions of Modern Language Association' for 1886, vol. ii, page 31, and MOD. LANG. NOTES, vol. iv, pages 97, 128.

seen as fifty years ago: everything on the high mountains seems to be as immutable as the hard rocks which form them. On leaving the Pyrenees the Doctor exclaims:

"Solitudes grandioses et douces, paix profonde, ciel étoilé, nuit poétique et propice aux méditations où l'âme sonde l'infini qui est en dehors d'elle et celui qui est en elle, est-ce la dernière fois que je jouis de vous? Je l'ignore; en tout cas, adieu et merci!"

In "Rôle des Médailles dans l'histoire des Pays-Bas" Dr. MERCIER makes an analysis of one of EDGAR QUINET's noblest books, 'Fondation de la République des Provinces-Unies.' The author pays a magnificent tribute to WILLIAM THE SILENT and MARNIX DE SAINTE ALDEGONDE, and shows how the liberators of the Netherlands, in their incessant warfare against PHILIP, used medals as a means of rousing the anger and the patriotism of the people. "The Revolution," says QUINET, "spoke incessantly to the people through thousands of brass mouths."

Mrs. EULALIE L. T. ALEIX contributes two charming articles to the *Comptes Rendus* for 1889: "Le Livre d'or de la comtesse Diane," and "Maximes de la vie par la comtesse Diane." Both studies express a philosophy delicate and entirely modern:

"Quelle question redoutez-vous le plus? —Celle pour laquelle une réponse serait un aveu."

"Aimez-vous mieux un coup de pied ou un coup de patte?—Un coup de patte, parce que je peux le rendre en restant bien élevée."

"Quelle est la personne la plus aimable? —Celle qui me persuade que c'est moi."

"Il est rare que la tête des rois soit faite à la mesure de leur couronne."

"C'est le bruit que font nos illusions en s'envolant qui nous les révèle."

"Utilité des Langues Vivantes," by Mr. FRANÇOIS TUJAGUE, is a strong plea in favor of the teaching of the modern languages, and especially of French. He mentions the fact of the closer relations of men in different countries by means of constant travel, and states how immigrants feel at home in a foreign country, if they are able to speak the language of the people among whom they live. He speaks of the admirable literature of the modern nations and of the great thoughts embodied in their masterpieces, and concludes by urging the Louisianians to study French most diligently. He has faith in the perpetuity of the French language in Louisiana and says:

"Croire que dans un avenir plus ou moins rapproché, le français ne sera plus, en Louisiane, qu'un souvenir d'antan, c'est avoir du bon sens des Louisianais, de leur esprit de prévoyance et de leur amour du progrès une opinion erronée."

Dr. G. DEVRON makes some very interesting contributions to the early history of Louisiana and publishes a letter giving curious details of the life in New Orleans four years after the foundation of the city. The letter was written by Father RAPHAEL, *Capucin supérieur de la Mission*. Dr. DEVRON restores with critical accuracy a number of words which had been torn from both edges of the paper. The same letter was translated later by Mr. JOHN GILMARY SHEA, and published in volume ii of the Historico-Catholic Society of the United States.

Mr. J. L. PEYTAVIN gives an ingenious explanation of a problem in physics; l'abbé LANGLOIS contributes a scientific paper on botany; Mr. H. DUBOS, a well written article on the "Avantages de la culture des Arts"; and Dr. MERCIER and Mr. E. GRIMA publish some graceful poems.

Mr. GRIMA's "Pour un Nickel" is light and witty, and BOILEAU would have called it "un élégant badinage." A young lady enters a city car and on going to pay her fare perceives that she has forgotten her purse. She stands confused and is on the point of leaving the car, when a young man, like a true knight, rises to relieve her of her embarrassment and steps hurriedly to the box to deposit the needed nickel. But, oh horror! he seeks in vain in his pockets, not a cent is to be found. He already thinks of rushing out and of going into exile in some distant land, when on touching his watch chain he finds a nickel in a ring:

"Marthe, ma vieille bonne, au moment de mourir
Voulant me laisser d'elle un dernier souvenir,
L'avait mis en mes mains: "Tiens, prends-le, me dit-elle,
Pour te porter bonheur."—Et Marthe disait vrai,
Mon bonheur est parfait.—La jeune demoiselle
Qui n'avait pas de bourse et pour qui je payai,
L'inconnue aux yeux noirs, est maintenant ma femme.
Entre ses frêles mains j'ai pu risquer mon âme.—
Oui, nous sommes heureux, et, fortuné mortel,
Mon bonheur si parfait n'a coûté qu'un nickel."

No analysis could give an idea of the harmonious verses of Dr. MERCIER. Let us quote the dialogue between the Suns and the Night:

LES SOLEILS.

Nous sommes les Soleils, les vainqueurs de la Nuit;
Devant nous elle fuit et meurt. A nous l'espace!
A nous l'éternité, nous dont la flamme enlace
L'immensité profonde et partout resplendit!

Gloire à nous, rois puissants dont le regard féconde
Les sphères décrivant leur orbe autour de nous!
Notre chaude clarté réjouit chaque monde;
La vie est un bienfait de nos feux purs et doux.

A nous seuls appartient l'étendue infinie;
Immortels nous flottons et toujours avançons.
Nés de nos mouvements, des fleuves d'harmonie
Circulent dans l'éther partout où nos passons.

LA NUIT.

Vous mentez, ô Soleils! à moi seule appartiennent
L'espace sans limite et l'immortalité.
Au-delà des lointains où vos rayons parviennent,
Mon noir abîme étend sa morne immensité.

Semés de loin en loin sur mon manteau d'ébène,
Vous ornez pour un temps ma sévère beauté;
Il n'est permis qu' à moi, moi votre souveraine,
De dire à haute voix:—' J'ai toujours existé.

D'innombrables soleils, avant votre naissance,
Etincelaient déjà sur l'abîme sans fond:
Où sont-ils aujourd'hui? qui pleure leur absence?
Qui cherche leur éclat disparu de mon front?

Cessez donc, orgueilleux, de chanter vos louanges!
Eclairez, échauffez les mondes habités.
Je vous absorberai, passagères phalanges,
Quand par le temps qui fuit vos jours seront comptés."

Our literature published in 1889 is certainly very creditable. I shall try to prove in a second paper that the works which appeared in 1890 are likewise interesting and important.

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THE PHONETICS OF FRENCH noël AND novel, PROVENÇAL nadal AND noël.

FRENCH *noël* is a word whose etymology (NATALE) is certain, but whose form—which should regularly be *naël*—has never been satisfactorily accounted for.[1] Of those who have treated the word, some have contented themselves with pointing out its irregularity, others have suggested explanations that have not gained acceptance.[2]

SCHELER, for example ('Dictionnaire,' 3e éd. 1888) remarks, s. v., "pour cette substitution de *o* à *a*, cp. vfr. *noer*, it. *notare*. du lat. *natare*, fr. *poêle*, subst. fém. p. *paêle*."—HORNING, in his "Précis de la phonétique etc.," p. 11, §27b (Introduction to BARTSCH and HORNING, 'La Langue et la littérature françaises,' 1888), remarks: "Dans d'autres cas, il y a eu assimilation de l'*a* à la voyelle suivante, parfois sous l'influence d'un *b* ou d'un *v*: *pour* (PAVOREM), *poun* (PAVONEM), *laons* (*TABANNUM), *pouz* (fr. repu). Remarquez encore *o* dans *soolle* (SATULLAT), *noel* (NATALIS), *noer* (NATARE)."

In his minutely detailed review of this work, (*Romania* xviii, pp. 136–159, M. GASTON PARIS comments as follows (p. 158, ll. 8, 9) on this last observation: "*Soolle*, d'une part, *noer* d'autre, sont des phénomènes bien différents et de date et de caractère," thus deliberately refraining from expressing any opinion on the subject of *noël*. SCHWAN, however, in his 'Grammatik des Altfranzösischen' (1888), §124, Anm., had meanwhile ventured a new explanation:

"Eine scheinbare Ausnahme macht *Noël*, das man von NATALEM (sc. *diem*) ableitet; es ist aber vlt. NOTALE (zugleich eine Anbildung an *notus*) anzusetzen (vgl. §54)." But this is perhaps a case for laying to heart MEYER-LÜBKE'S timely warning ('Grammaire des langues romanes' i, p. 7,) "On ne peut être assez prévenu contre l'abus qui consiste à mettre sur le compte du latin vulgaire tout ce qu'on ne peut expliquer sur le champ."

More recently (*Romania* for Jan. 1890, vol xix, p. 124), in a review of the 'Recueil de mémoires philologiques presenté à Gaston Paris. . . par ses élèves suédois,' M. PARIS openly objects to an explantion there attempted of the irregularity in *noël*: "*Noël* est propre au français, mais il est si ancien qu'il est peu probable qu'il soit dû au besoin d'écarter le groupe *aë*, qui, en ancien français, était très habituel: c'est un mot qui attend encore une explication.—To this he adds in a foot-

1 Deserving to be cited by the side of the happiest inspirations of ISIDORE of Seville, is the alternative etymology of *no l* offered by the 'Grand Dictionnaire Larousse,' s. v.: "ou abréviation d' *Emmanuel*, c'est dire, Dieu avec nous, qui est un des surnoms de Jésus."

2 LITTRÉ, s. v., does not remark the peculiarity. All the dialect forms cited by him show *o* in the first syllable.

note: "*Noël* se trouve en anglo-normand (voy. Godefroy).—L'anc. fr. présente une masse d'autres exemples de substitution d'un *o* à une atone devant une voyelle: *poon*, *roïne*, *noeler*, etc., mais ils ont toujours à côté d'eux la forme normale, et ils n'ont pas, en général, pénétré dans la langue actuelle."

Doubtless no one who has been struck by the difficulty of explaining phonetically the word *noël*, has failed to consider the possibility of its having been influenced by Latin NOVUS or NOVELLUS; but as there has not appeared to be any traceable analogy or connection between the two words, no suggestion of such an influence has ever, so far as I am aware, appeared in print. I believe, however, that a relation of reciprocal influence at one time subsisted between the French representatives of Latin NATALEM and NOVELLUM, and that it is possible to point to the adequate and veritable historical nexus between the words *noël* and *novel*.

Most plausible and convincing of the theories advanced in favor of regarding the celebration of Christmas as an adaptation or transformation of a previously existing Jewish or heathen festival, is that which associates Christmas with the Roman *Brumalia*, or the *Natalis Invicti* [*Solis*] celebrated at the winter solstice; nor are direct indications of the correctness of this view wanting in the early Christian fathers. In the works of CHRYSOSTOM is found a homily (believed to be spurious, but at any rate written not long after his time), in which the author speaks of the institution of Christmas as follows:

Sed et *Invicti Natalem* appellant. Quis utique tam invictus nisi Dominus noster, qui mortem subactam devicit? Vel quod dicunt *Solis esse Natalem*, ipse est Sol Justitiae, de quo Malachias propheta dixit, Orietur vobis timentibus nomen ipsius Sol Justitiae et sanitas est in pennis ejus."

And now, precisely to the point of our present inquiry, may be cited a passage from a sermon formerly imputed to AMBROSE (*Sermo de Nativitate* vol. ii, 1113, ed. Paris, 1570).[3]

"Bene quodammodo sanctum hunc diem Natalis Domini *Solem novum vulgus appellat*, et tanto sui auctoritate id confirmat, ut *Judaei etiam et Gentiles in hanc vocem consentiant.* Quod libenter amplectandum nobis est, quia oriente Salvatore, non solum humani generis salus, sed etiam solis ipsius claritas innovatur" (*Serm.* 6 *in Appendice* p. 377 ed. BENED.).

Scarcely less notable is the following passage from LEO the Great (end of fourth century): "quibus haec dies solemnitatis nostrae, non tam de Nativitate Christi, quam *de novi* ut dicunt *solis ortu*, honorabilis videtur" (*Serm.* 22, §6, vol. i, p. 72, ed. BALLERINI). And again: Sed hanc adorandam in caelo et in terra Nativitatem nullus nobis dies magis quam hodiernus insinuat, et *nova* etiam in elementis *luce radiante*, coram sensibus nostris mirabilis sacramenti ingerit claritatem (*Serm.* 26 §1, p. 87).

Indeed, so fully has the popular consciousness in the early centuries become impressed by the association of the *Natalis Domini* with the idea of of the *Solem novum*, that even the ancient Christian poets are found honoring this conception in their sacred verse. Thus PRUDENTIUS, in his hymn "Ad Natalem Domini" ('Cathemerinon,' xi, init., p. 364, ed. AREVALUS):

> "Quid est, quod arctum circulum
> Sol jam recurrens deserit?
> Christusne terris nascitur
> Qui lucis auget tramitem?"

And still more pointedly PAULINUS of Nola *Poema* xiv, 15–19, p. 382, ed. MURATORI):

> Nam post solstitium, quo Christus corpore natus
> *Sole novo* gelida mutavit tempora brumae,
> Atque salutiferum praestans mortalibus ortum,
> Procedente die, secum decrescere noctes
> Jussit.

When the homilist says that *hunc diem Natalis Domini Solem novum vulgus appellat*, he evidently means that the people call Christmas day in the vernacular *Novel Soleil*, which would early be abbreviated to simple *Novel*, and would continue to compete for a certain length of time with the more authorized *Nadel*. It can hardly be doubted, moreover, that the influence of *Novel* was reinforced by the fact that in the time of CHARLEMAGNE Christmas was appointed to be observed as the first day of the New Year (*novel an*), and continued to be so regarded for a long period. And when now we reach the point of the disappearance of intervocalic consonants, we have *naël* (*nadel*) naturally merging its identity in *noël* (*novel*).

[3] For this and the following citations I am indebted to SMITH'S 'Dictionary of Antiquities,' s. v. Christmas.

But this is not the end of the story. I speak here of the law of the disappearance of intervocalic consonants in French as applying equally to NATALE and NOVELLU, and so it should do. MEYER-LÜBKE, 'Grammaire des langues romanes' says truly (§446): "En FRANÇAIS, *v* [intervocalique avant l'accent] tombe de même qu'après l' accent dans le voisinage d'un phonème labial: *ouaille*" [OVALIA]; yet it has not occurred to him, nor apparently to any other Romance phonetician, to inquire why, of all words; the familiar *nouvel*, far from conforming to this simple rule, should not in a *single instance* in French literature, present the form *noel* (not one, for example, of the numerous citations of *novel* and its derivatives in GODEFROY'S Dictionary, exhibits the loss of the medial consonant.[4] In view of what has been brought out above, is it not warrantable to infer that the reason for the surprising survival of the *v* in *nouvel* was the need of a differentiation between (the cross-form) *noel*=NATALE—which, in addition to its primary meaning, had acquired very wide use in the sense of 'carol,' and as a general exclamation of joy—and *noel*=NOVELLU? It is true that *noel* might have later developed again *nouvel*, just as *pooir* developed *pouvoir*, but the point is that *noel* (=NOVELLU) is nowhere found in Old French.

Let us see what light the corresponding Provençal forms may have to throw on this question. In South France we find a perfectly normal development of both words, viz., *nadal* and *noel* (or *novel*): NATALE, on the one hand, not having been crossed by the influence of NOVELLUM, has remained (with reference to its first vowel) *nadal;* NOVELLU, on the other hand, not needing to be differentiated from a form *noel*, itself freely developed into *noel*—as we may be reasonably sure it would have done, under like conditions, in North France.

H. A. TODD.

4 As a matter of fact, the word *nouvelle* (NOVELLA) stands quiet and unnoted by the side of *noel* (NATALE) in MEYER-LÜBKE'S table (§405) illustrating the persistence of initial consonants. GRÖBER (Grundriss, 1, p. 241 §23) incidentally cites the derivatives of NOVUS, NOVELLUS in a connection that should have suggested to him the irregularity of the form *nouvel*.

VARIOUS.

I. THE CAMBRIDGE ST. MARGARET.

In a recent number of *Romania* (xix, 477–8) M. PAUL MEYER, criticising the version of the above text given in MOD. LANG. NOTES vol. v, cols. 141–150, suggests certain corrections and emendations which I take this opportunity of acknowledging and accepting.

v. ~~135~~ 132. *Le richies* is doubtless a copyist's error for *De rechief.*

v. 186. *Mes* un autre diable a son *senestre* estat. This reading reconciles the French version with the Latin (cf. note to this verse).

v. 210, for *neie* read *veie.* I had already made a similar suggestion, *deveer* for *deneer* in v. 335.

v. 242. Ne est dreit que digne chose te *rescut* ne die.

v. 274, *cheftif*, not *chestif.*

v. 280, for *embruler* read *embraser.*

v. 362, read *Ven t'en* en parays.

II. THE OXFORD ST. JULIANA.

Some two years ago I transcribed the 'Vie Sainte Juliane' of the Bodleian MS. Canon. Misc. 74, supposing it to be an unpublished text. I subsequently discovered that the poem had been printed by FEILITZEN (in 1883) as an appendix to 'Li Ver del Juïse.' My copy enables me to suggest certain emendations in the printed text.

At v. 526 FEILITZEN reads

> Et Faraon un riche roi
> Noiai en meir par mon *bo*[*n*] *foi*

The reading of the MS., *bofoi*, presents no difficulty.

v. 652. *Vu*(*u*)*lle u non.* The MS. reads *U vulle u non.*

> v. 1043. Mahumez moi puisset confundre
> Se ne *tar* enz trestote en puldre:

tar should read *tart.*

> v. 1545. Ne en hontage crimineil
> Nes mettet *nun* pechiet morteil.

It is difficult to see why the editor changed the reading of the MS. *n'en pechiet morteil.*

III. ETYMOLOGY OF *bâche.*

SCHELER simply refers this word to the

same origin as *bac*. I would suggest the Latin substantive *baxa* (or *baxea*),[1] which signified a sandal worn on the stage by comic actors. For the development of meaning it is interesting to compare *botte* (*a*. chaussure; *b*. tonneau). See SCHELER under *butte*, 2.

IV. THE FORM *apprentif*.

SCHELER assigns the earliest appearance of this form to the sixteenth century. It would seem however to occur in the thirteenth century 'Berte,' published by SCHELER himself (v. 13).[2]

V. IN ILLUSTRATION OF DANTE, INFERNO I, 30.

Sì che il piè fermo sempre era il più basso.

This verse finds a parallel in ARIOSTO 'Orl. Fur.' xxviii, 63.

Fa lunghi i passi e *sempre in quel di dietro*
Tutto si ferma, e l'altro par che muova
A guisa che di dar tema nel vetro.

I do not know whether the two passages have already been confronted. The comparison would in any case support the explanation of WITTE: "Der ruhende Fuss stand bei jedem Schritte niedriger als die Stelle auf welche der vorschreitende zu stehen kam."

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"SONG TO WINIFREDA" AND ITS AUTHOR.

IN reading, several years ago, vol. xxviii of SANFORD'S 'British Poets,' published in 1819, I was struck by the remarkable correspondence, in thought, word, and rime, of the following stanza, to a half-stanza of TENNYSON'S "Lady Clara Vere de Vere":

"What tho' no grants of royal donors
With pompous titles grace our *blood*;
We'll shine in more substantial honors,
And to be noble we'll be good."

Every reader will at once recall the familiar lines,

"Howe'er it be, it seems to me
'Tis only noble to be good:
Kind hearts are more than coronets
And simple faith than Norman *blood*."

It is more than probable that TENNYSON is here, whether consciously or not, indebted to the author of the preceding stanza, which is the second in an old poem called a "Song to Winifreda," or sometimes simply "Winifreda."

But the authorship of this song, and not TENNYSON'S indebtedness, is what I would here call attention to.

In the edition of the 'British Poets' above referred to, the "Song to Winifreda" is given among the poems of JOHN GILBERT COOPER, who lived from 1723 to 1769, was a sympathizer with the Shaftesbury school of thinkers, a sworn enemy of WARBURTON, and a servile admirer of AKENSIDE. SANFORD adds, also under COOPER'S name, "A Father's Advice to his Son: An Elegy in Imitation of the Old Song to Winifreda," a title which ought at least to have suggested a doubt in the mind of SANFORD and his predecessors, as to the authorship of the "Song to Winifreda," for, had COOPER written this song, he would surely never have referred to it as an "Old Song."

THOMAS CAMPBELL, however, in his 'Specimens of the British Poets' (1819), vol. vi, 93, after a brief sketch of COOPER'S life, quotes the song as undoubtedly written by COOPER.

RITSON, in his 'English Anthology' (1794), vol. ii, 126, gives under COOPER'S name the "Elegy in Imitation of the Old Song to Winifreda," but neither cites nor discusses the song itself.

ANDERSON breaks the monotony at last by the following meagre but accurate statement, found in his 'Works of the British Poets' (1795), vol. x:

"The admirers of simple and elegant poetry are obliged to Cooper for bringing them acquainted with the Song to Winifreda, inserted in his Letters on Taste."

This statement, though true as far as it goes, is somewhat non-committal, and a hurried reading of it probably led CAMPBELL and SANFORD astray; for ANDERSON places the song among COOPER'S poems, though apparently aware that COOPER was not the author.

1 PLAUTUS, Men. ii, 3, 40. The dictionaries also refer to its occurrence in APPULEIUS and TERTULLIAN.

2 I am relying upon CLÉDAT'S transcription of SCHELER'S text ('Morceaux,' p. 58, l. 7). SCHELER'S edition is not at my disposal.

This volume of 'Letters on Taste'—more accurately 'Letters concerning Taste'—was COOPER's most popular work. Appearing anonymously in 1754, it hastily ran through three editions, wrested a grunt of approval from Dr. JOHNSON, and won such unstinted praise from smaller critics that in 1757 COOPER acknowledged it as his own.

This volume puts at rest the question of COOPER's relation to the song under discussion. In Letter xiv, to "Leonora," congratulating her upon "the accomplishment of all your own wishes, and those of a man who I believe is as dear to you as yourself," he adds,

"As it was not then in my power to amuse you with any poetry of my own composition, I shall now take the liberty to send you, without any apology, an old song, wrote above a hundred years ago upon a similar occasion, by the happy bridegroom himself. And tho' this old song has been so little heard of, and as yet introduced into no modern collection, I dare venture to pronounce there is in it more genuine poetry, easy turn of thought, elegance of diction, delicacy of sentiment, tenderness of heart, and natural taste for happiness, than in all the compositions of this sort I ever read in any language."

The song is then given in full. Bishop PERCY, eleven years later, inserts it in his 'Reliques' with the following comment:

"This beautiful address to conjugal love . . . was, I believe, first printed in a volume of Miscellaneous Poems by several hands, published by David Lewis, 1729. It is there said, how truly I know not, to be a translation from the ancient British language."

Rev. GEO. GILFILLAN, in his edition of the 'Reliques' (1858) i, 260, prefaces the song as follows:

"There are one or two claimants for the authorship of this exquisite song, such as one J. G. Cooper and Geo. Alexander Stevens, but the song appeared while the former of these was a child and the other a youth."

GILFILLAN simply accepts PERCY's date, 1726, as correct, but does not investigate the subject.

Had the poem been found in PERCY's Folio MS., light would probably have been thrown on it in the masterly revision of HALES and FURNIVALL; but such was not the case.

The original authorship is still an open question, but if we accept the statements of COOPER and PERCY, it is clear, (1) that the the song, though written in the first half of the seventeenth century, was not printed till 1726; (2) that this publication of 1726 did not avail to give it general publicity; (3) that this general publicity was first won for it by COOPER in 1754; (4) that, though latterly attributed to COOPER, he was never a "claimant for its authorship," as GILFILLAN would have him. This is shown not only by his express disclaimer in the letter cited, but by the title of his Elegy.

Whether COOPER first saw the song in LEWIS's collection (1726), or whether PERCY first saw it in COOPER's letters (1754), "doth not yet appear"; but both conjectures are plausible.

C. ALPHONSO SMITH.
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THE THREE RONDEAUX OF SIR THOMAS WYATT.

As is well known to students of earlier English poetry, Sir THOMAS WYATT composed nine poems which have come down to us classed as rondeaux. It is equally well known that but three of these nine poems found their way into that collection of miscellaneous poetry published in 1557 under the title of 'Tottle's Miscellany'—this miscellany forming a partial first edition of WYATT's poetry along with certain poems by HENRY HOWARD, Earl of Surrey, and other compositions by unknown authors. These three poems which did appear in TOTTEL's collections were curiously disguised in form. Apparently they had fallen into the hands of some person—possibly the editor—ignorant of their appropriate peculiarity of verse arrangement, who had set himself straightway to reduce the unfamiliar rondeau form to a certain semblance of the sonnet type, which he evidently thought preferable, if not intended. The result is a curious anomaly corresponding to no standard of verse arrangement to be found in WYATT's poetry or elsewhere.

The text of these rondeaux as given by Dr. NOTT in his notable edition of the poet, London, 1815, based upon the reading of the Harington MS. No. (1), presumably WYATT's own MS.,* differs materially from TOTTEL's

*For a more complete discussion of these texts, see the monograph: 'Sir Thomas Wyatt and his Poems,' D. C. Heath & Co., Boston, 1889.

text, and preserves for us the true rondeau form in which the poems were originally cast. Yet strangely enough all subsequent editions have followed TOTTEL's reading in preference to NOTT's, the Aldine and the Riverside editions among them; and this in spite of the fact that attention was called to the dubious reading by AUSTIN DOBSON in the *Athenæum* in 1878. Recent study of the poet has suggested a few notes which may be worth preserving; and inasmuch as NOTT's volume is not generally accessible to American students, it may not be amiss to reproduce here the text of the Harington MS. as NOTT has given it to us—unfortunately with spelling modernized and consequent slight change of form.

The two readings are given in parallel columns.

NOTT'S READING.

Rondeau I.

1. BEHOLD, LOVE, thy power how she despiseth:
2. My great pain, how little she regardeth.
3. The holy oath, whereof she takes no cure,
4. Broken she hath, and yet she bideth sure
5. Right at her ease, and little thee dreadeth.
6. Weaponed thou art, and she unarmed sitteth:
7. To thee disdainful her life she leadeth:
8. To me spiteful, without cause or measure:
9. Behold, Love!
10. I am in hold, if thee pity moveth,
11. Go bend thy bow that stony hearts breaketh,
12. And with some stroke revenge the displeasure
13. Of thee and him that sorrow doth endure,
14. And, as his lord, thee lowly here entreateth.
15. Behold Love!

Rondeau II.

1. WHAT VAILETH TRUTH, or by it to take pain?
2. To strain by steadfastness for to attain,
3. To be just and true, and flee from doubleness?
4. Since all alike, where ruleth craftiness,
5. Rewarded is, both false and plain.
6. Soonest he speeds that most can feign:
7. True meaning heart is had in disdain.
8. Against deceit and doubleness,
9. What vaileth truth?
10. Deceived is he by crafty train,
11. That means no guile, and doth remain
12. Within the trap without redress.
13. But for to love, lo, such a mistress
14. Whose cruelty nothing can refrain,
15. What vaileth truth?

Rondeau III.

1. GO, BURNING SIGHS, unto the frozen heart,
2. Go Break the ice which pity's painful dart
3. Might never pierce; and if mortal prayer
4. In heaven be heard, at least I desire
5. That death or mercy be end of my smart.
9. Take with thee pain, whereof I have my part,
7. And eke the flame from which I cannot start;
8. And leave me then in rest I you require.
9. Go burning sighs!
10. I must go work, I see, by craft and art,
11. For truth and faith in her are laid apart.
12. Alas I cannot therefore assail her
13. With pitiful plaint and scolding fyer,
14. That out of my breast doth strainingly start.
15. Go burning sighs!

TOTTEL'S READING.

Rondeau I.

BEHOLD, LOVE, thy power how she despiseth:
My grevous payn how litle she regardeth,
The solemne oathe whereof she takes no cure,
Broken she hath; and yet, she bydeth sure,
Right at her ease, and litle thee she dredeth.
Weaponed thou art, and she unarmed sitteth:
To thee disdainful, all her life she leadeth:
To me spitefull, without just cause, or measure.
Behold Love, how proudly she triumpheth,
I am in hold, but if thee pitie meveth:
Go, bend thy bow, that stony hartes breaketh;
And with some stroke revenge the great displeasure
Of thee, ane him that sorow doth endure.
And as his Lord thee lowly here entreateth.

Rondeau II.

WHAT VAILETH TROTH? or by it, to take payn?
To strive by stedfastness, for to attayn
How to be just; and flee from doublenesse?
Sinse all alyke, where ruleth craftinesse,
Rewarded is both crafty false and plain.
Soonest he spedes, that most can lye and fayn.
True meaning hart is had in hye disdain,
Against deceyt, and cloked doublenesse,
What vaileth troth, or parfit stedfastnesse
Deceavd is he, by false and crafty trayn.
That meanes no gyle, and faithfull doth remayn
Within the trap, without help or redresse,
But for it love (lo) such a stern maistresse,
Where cruelty dwelles, alas it were in vain.

Rondeau III.

GO BURNING SIGHES into the frosen hart,
Go breake the yse which pities painfull dart,
Myght never perce and yf that mortall prayer,
In heaven be herd, at lest yet I desire:
That death or mercy end my wofull smart.
Take with thee payn whereof I have my part,
And eke the flame from which I cannot start,
And leave me then in rest, I you require:
Go burning sighs fulfil that I desire.
I must go worke I see by craft and art,
For truth and faith in her is laid apart:
Alas, I can not therfore assaile her,
With pitefull complaint and scalding fier,
That from my brest disceivably doth start.

The first result of the comparison is the removal of any doubt as to the priority of the rondeau arrangement. That must have preceded the arrangement preserved by TOTTEL; it could not in the nature of things have followed from it. In this connection it is interesting to examine the original of the third rondeau, which is in part a translation of PETRARCH'S 102d sonnet, *Ite, caldi sospiri, al freddo core*. The first four verses of the rondeau are a very close translation of the opening quatrain of the sonnet; and the fourth verse reads as follows in NOTT, in PETRARCH, and in TOTTEL:

"That death or mercy be end of my smart."
"*Morte o mercè sia fine al mio dolore.*"
"That death or mercy end my wofull smart."

There can be no doubt as to priority of translation

Secondly we note the evident purpose of the alterations. Not only is the rondeau distorted into an anomalous combination of fourteen verses, but there are numerous additions obviously designed to remedy defects in metre or in accentuation. In the first rondeau, with the exception of the change from *holy* to *solemne* in v. 3, and the filling out of the refrain, all the changes are of this nature; and the case is similar with the second and third.

Let us look for a moment at the verse construction. Taking NOTT'S reading as a basis, we find that with exception of v. 14 in the first rondeau, and v. 8 in the third, every line of these two poems contains exactly ten syllables (the refrain, of course, not coming into the account). The rime-scheme corresponds to this division and confirms it. Hence we have to read, more or less mechanically:—

"Behold, Love, thy power how she dĕspisèth;
My great pain how little she régardèth,"

with an appreciable subordinate accent on the final syllable, which is intended to serve as accented rime-syllable throughout. The word *power* (v. 1) is here monosyllabic. Thus read we have a rime-scheme as follows; *dĕspisèth*: *régardèth*: *dreadèth*: *sittèth*: *leadèth*: *movèth*: *breakèth*: *éntreatèth*. In the rondeau arrangement there are but two rime-sounds: the second rime is thus exhibited:—

"And with some stroke revenge the dĭspleasûre
Of thee and him that sorrow doth endûre."—

and the scheme is in full: *cûre*: *sûre*: *measûre*: *displeasûre*: *endûre*. A similarly accentuated rime is found again and again in WYATT'S poems, merely perpetuating an older pronunciation which was now passing out of vogue. Thus in the third rondeau we must read—

"Might never pierce; and if mortal *prièr*
In heaven be heard, at least I *dĕsièr*"—

and the rime runs on: *réquièr*: *hèr*: *fièr*. And so we find a correct rime-principle in these two poems, carried out too with great regularity. We cannot forbear to add in passing that this peculiar verse structure, by no means confined to these two rondeaux, but often characteristic of WYATT'S poems, presumably the earlier ones, is very suggestive of a method of scanning more artificial than is generally suspected; and calls attention to what might prove an interesting field of study.

The second rondeau differs from the other two in that after the first four verses, the metre passes from the five-accent measure into the old four-accent verse familiar to WYATT'S readers in the poems:

"I abide and abide; end better abide," (Ald. ed. 20).
"I am as I am and so will I be," (" " 147).
"Sometime I sigh, sometime I sing," (" " 112).
"Help me to seek! for I lost it there;" (" " 24).

In this rondeau syllables have been added to make the defective verses conform to the regular five-accent type. The alteration in v. 14 is necessary because of the lost refrain.

Now the question as to the identity of the emendator still remains. Was it the poet himself who made the changes, or was it some other? First, as to the possibility that it be WYATT'S work. In my discussion of the poem "How oft have I, my dear and cruel foe" (Monograph, p. 62), I have tried to show that in some cases TOTTEL'S reading is really based upon a version later than that contained in the Harington MS. and coming from the poet's own hand. There was opportunity for such emendation during WYATT'S period of restful retirement at Allington in 1541–2,

". . . . .in Kent and Christendom
Among the Muses, where I read and rhyme;"

as he wrote to his friend JOHN POINS in his second satire. And even Dr. NOTT surmised that Sir THOMAS might have been planning for the publication of his works.

Secondly, are there any indications of WYATT'S handiwork in either of the three rondeaux? The first rondeau contains nothing of significance. The change from *holy* to *solemne* (v. 3) is not called for by any metrical irregularity; it is, however, a pleasanter reading, but may as well be a corruption as a correction of the text. It should be noted that the refrain verse is awkwardly patched out; and that we here have an *a*-rime where the other two poems show a *b*-rime, the greater ease with which it could be supplied probably accounting for this variation. The third rondeau is perhaps not quite so unfruitful as the first; for while it is possible that the changes in verses 5 and 14 may be the emendations of an editor who found the original metre too harsh to be retained, it is strange that other verses fully as discordant should have been admitted unaltered. These are quite important alterations, manifest improvements, and do no violence to the thought. The poem, as we have seen, is a partial translation of a sonnet; and several of its verses fall into the old four-accent type: these facts may have suggested the working over of the poem.

The second rondeau possibly does contain distinct traces of WYATT'S pen. Let me for comparison quote from the poem "Give place all ye that doth rejoice" (Ald. ed. 133) one stanza:—

> "What vaileth truth, or steadfastness,
> Or still to serve without repreef!
> What vaileth faith or gentleness,
> Where cruelty doth reign as chief!"

The similarity in the wording of this stanza to verses 9 and 14 in the rondeau, may be a mere coincidence, but it is certainly suggestive, and I incline to think the two passages are the work of the same hand. The poem from which the quotation is made does not appear in the 'Miscellany,' and probably was never under the eye of its editor; had it been known to him, it would doubtless have been printed with the sonnets. As before stated, v. 14 required alteration when the refrain was dropped, and hence the motive for the change. Less significant, but possibly of interest, is the fact that WYATT uses the combination "lie and feign" in his second satire, "Say he is rude, that cannot *lie and feign*" (v. 73), and that in the same satire he twice uses the expression "to cloak":—

> "*To cloak* the truth, for praise without desert" (v. 20);
> "With nearest virtue aye *to cloak* the vice" (v. 61).

There is no great stress to be laid upon this recurrence of the words, but as they happen to be expressions of unusual vigor, it is in point to note that they are not altogether strange to WYATT himself: "*crafty* false" (v. 5) is evidently a borrowing from v. 10; and the "*false* and crafty" of that verse is an example of fair exchange. I am not blind to the possibility that "parfit steadfastness," of the refrain verse, may have been suggested by the wording of v. 2; but I do not depart from my conjecture. Verse 3 is a puzzle; the extra syllable in the first measure was doubtless the cause of the alteration, but the change is certainly unfortunate, and, to my mind, uncalled for. WYATT frequently admits an extra syllable in his latest versification, several instances occurring in the satires confessedly productions of his later period. The sense is rendered very obscure by the change; and here possibly is an instance of editorial criticism.

Is there any known reason why WYATT should have changed the form of his rondeaux thus? Apparently none. And yet might he not have made these alterations in part at least? He might; and I believe he did. If one could only find some trace of the Harington MSS., a careful study of the text, especially that of "MS. No. 2," to which NOTT makes occasional obscure reference, might give an answer to this, and to some other riddles as well. Until such an examination has been made, it is idle to affirm one thing or the other; the contrary possibility always remains. Meanwhile it is certainly more gracious to retain the reading of a text indubitably stamped with the poet's autograph, and of particular interest from its priority of date as well as for its superior poetic form and finish.

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CORRESPONDENCE.

MADAME ACKERMANN.

To the Editors of Mod. Lang. Notes:

Sirs:—A few months since, on my way to Paris, I purchased a copy of the *Figaro* and the first article upon which my eyes fell was a notice of the death of Madame Ackermann, with an appreciation of her work.

I made her acquaintance, as a writer, a dozen years ago in Paris. A comrade, whose radical views with regard to all existing institutions were tempered with a discriminating literary sense, placed a collection of her philosophical poems in my hands, warmly commending them. I have since that time introduced her to many another lover of vigorous thought and expression, and she has always been highly esteemed. So when I read in the *Figaro*, "elle est morte hier .... sortie de la vie sans bruit," I resolved to acknowledge in a measure my debt to her, by sending a line to the Mod. Lang. Notes.

I have before me, as I write, only two volumes of her poetry, but they represent, I believe, the larger and better part of her work. The first volume is a collection published by Hachette in 1863. My copy, purchased last summer and hitherto unopened, has been guarding for me, beneath its ragged, grimy paper cover, a pleasant surprise. It is a presentation copy:

"A monsieur———
Son ancienne élève,
L. Ackermann."

It contains a number of Oriental tales, pleasantly retold. The style and form are not without grace and freshness, but one would be tempted to accept her own judgment touching these rimes:

> "Dans mes loisirs jai donc à la légère
> Rimé ceci."

Bright *causeries* with "amours décents pour camarades," they are too light to win enduring appreciation. They neither respond to any need, nor do they voice any deeper sentiment; nor is their formal perfection such as to insure their being read a generation hence.

But here and there I discover revelations, faint flashes, of that energetic spirit of revolt that gives their distinguishing character to the best of Madame Ackermann's philosophical poems. So I turn again to the second collection, that of 1878, and to old favorites.

The *Figaro* reviewer says that Madame Ackermann probably never loved, with deep and tender affection, any one, and certainly never knew, from personal experience, the misery and sufferings of humanity. In her charming hill-side cottage, near Nice, that commanded the blue Mediterranean, she led, in the midst of books, a life of contemplation.

Her poetry, her outcries against God, a future life, a faith in Christ, are not indeed the passionate heart-utterances of one who has been cruelly and persistently deceived. They are poems rather of the head, born of meditation and, I believe also, of companionship with the sea. She has willed that the elements of all human sorrow and undeceiving should deliver, from afar, their message to her. She would thus, removed from the actual struggle and pain, know the concentrated bitterness of all sorrows. As the misery of mankind in the abstract seized fuller and firmer hold of her mind, she found herself—she was inspired. She felt herself called to become the mouthpiece of the dumb myriads of suffering, deluded, perishing humanity:

"We will not bear the pain and raise no protest against that infamous injustice, that, without our will, forced life upon us and then misery. We will not longer bow before a God who plays in his heaven the rôle of a more masterful and more cruel Cæsar. The hope of a reunion with the beloved after death is horrible (*affreux*), since not I but the Christ will become the supreme object of affection—"

Her cries are fierce, harsh, not altogether musical in form, but they are strong and, at least apparently, sincere. As such they charm the ear and mind and rise far above the *vers de société*.

There is no force of argument to persuade our judgments; the cries leave us in a sense cold, because we do not feel the human heart palpitating behind the words. But there is a rugged grandeur of imagery and situation, a cold strength of abrupt expression, that give these philosophic poems unique and, I believe

also, enduring qualities. I will quote a few stanzas showing the purpose and temper of her work.

MON LIVRE.

A l'écart, mais debout, là, dans leur lit immense,
J'ai contemplé le jeu des vagues en démence.
Puis prévoyant bientôt le naufrage et la mort,
Au risque d'encourir l'anathème ou le blâme,
A deux mains j'ai saisi ce livre de mon âme,
Et l'ai lancé par dessus bord.

L'AMOUR ET LA MORT.

She is speaking of Nature:

Elle n'a qu'un désir, la marâtre immortelle,
C'est d'enfanter toujours, sans fin, sans trêve encor.
Mère avide, elle a pris l'éternité pour elle,
Et vous laisse la mort.

PAROLES D'UN AMANT.

Quoi! le ciel en dépit de la fosse profonde,
S'ouvrirait à l'objet de mon amour jaloux?
C'est assez d'un tombeau, je ne veux pas d'un monde
Se dressant entre nous.

LA NATURE À L'HOMME.

Tu ne seras jamais dans mes mains créatrices
Que de l'argile à repétrir.

LE CRI.

The ship which is bearing all humanity is sinking:

Moi qui sans mon aveu l'aveugle Destinée
Embarqua sur l'étrange et frêle bâtiment,
Je ne veux pas non plus, muette et résignée
Subir mon engloutissement.

Puisque, dans la stupeur des détresses suprêmes,
Mes pâles compagnons restent silencieux,
A ma voix d'enlever ces monceaux d'anathèmes
Qui s'amassent contre les cieux.

Afin qu'elle éclatât d'un jet plus énergique,
J'ai, dans ma résistance à l'assaut des flots noirs,
De tous les cœurs en moi comme en un centre unique
Rassemblé tous les désespoirs.

. . . . . .

Ah? c'est un cri sacré que tout cri d'agonie;
Il proteste, il accuse au moment d'expirer.
Eh bien! ce cri d'angoisse et d'horreur infinie
Je l'ai jeté; je puis sombrer!

CHARLES SPRAGUE SMITH.
Columbia College.

THE PEDAGOGICAL SECTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The extract from "School Document No. 14" by Prof. C. H. GRANDGENT, of the Boston High Schools, in the last issue of MOD. LANG. NOTES, is a valuable and suggestive contribution to the pedagogy of the modern languages. I beg leave to suggest its further discussion and criticism, in these columns. It is hoped that during the present year increased importance and interest may be given to the Pedagogical Section of the Modern Language Association. For this purpose, I beg that our colleagues and readers, interested in this subject, will communicate to me, or to the Secretary, Dr. VAN DAELL, Boston, any papers or notes to which they may wish to call attention. Topics of discussion will from time to time be suggested in the columns of the MOD. LANG. NOTES. I heartily invite the coöperation of teachers and students of modern languages, in behalf of the Pedagogical Section.

EDWARD S. JOYNES.
Pres. Ped. Sect. of Mod. Lang. Ass'n.
Univ. of South Carolina, Columbia, S.C.

BUCHHEIM'S 'JUNGFRAU VON ORLEANS.'

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—As the mail leaves, I have seen your number (vol. vi, cols. 42–45) in which Mr. NICHOLS finds certain matters to complain of in Professor BUCHHEIM'S 'Jungfrau von Orleans,' which I had the privilege of reviewing in your columns. The learned editor is well able to take care of himself, and will possibly do so. I must, however, take exception to one remark of Mr. NICHOLS. He says that the words in Act i, sc. 4, *Wirf es entschlossen hin nach deiner Krone*, must mean that everything is to be "cast after thy crown," which has already been cast away. No doubt the words can bear literally the meaning which Mr. NICHOLS puts upon them; but I should be glad to be allowed to point out that,

1. DÜNTZER, in his *Erläuterungen*, referring to this passage, has the words "*Alles zur Errettung der Krone zu wagen.*"

2. Charles VII had at this time never possessed crown or kingdom, unless we reckon those of the fairly nicknamed *Roi de Bourges*; so that Agnes Sorel's words would have been meaningless had they been used in Mr. NICHOL'S sense.

3. *Nach* is frequently used with the idea

of attaining or acquiring. GRIMM's Dictionary supplies me with two passages: *Abends ging ich aus nach Fischen* (H. SACHS); *nach Heidelbeeren gehen* (CHAMISSO). And therefore I prefer to take *nach* here in the sense in which *after* is used in I. Samuel xxiv, 14: "After whom is the king of Israel come out?"

One or two English and French translations of SCHILLER which I have, favor Professor BUCHHEIM'S view; but I do not think his case is strengthened by references to persons who are, after all, of less authority than himself. There are other points on which I would respectfully differ from Mr. NICHOLS; but unfortunately mails wait for no man.

I am more than pleased to note that cultured Americans are giving so much attention to the study of German. When I was on your side of the Atlantic a generation ago, I found little opportunity of speaking or discussing that noble language except among immigrants of German birth.

I am, Sir,

Your obedient servant,

FRANK T. LAWRENCE.

London, England.

BRIEF MENTION.

An important contribution to the history of French Grammar lies before us under the title: 'Chronologisches Verzeichnis französischer Grammatiken vom Ende des 14. bis zum Ausgange des 18. Jahrhunderts,' nebst Angabe der bisher ermittelten Fundorte derselben zusammengestellt von E. STENGEL. We have here a chronological list of French grammars covering 625 numbers, drawn from 122 libraries of Germany and other European countries; an extensive list of *Nachträge*; a triple index of authors, titles and places of publication; and a paper, "Zur Abfassung einer Geschichte der französischen Grammatik besonders in Deutschland," read before the third annual *Neuphilologentag* held in Dresden, Sept.–Oct. 1888 (cf. MOD. LANG. NOTES, vol. iii, pp. 241–44). In this address the author appeals to his colleagues for their cooperation in his difficult undertaking, and states as the object of his compilation:

"Festzustellen, wie sich die grammatische Technik hat, welche verschiedenen Wege man zu verschiedenen Zeiten im französischen Unterricht eingeschlagen, welche intensive und räumliche Verbreitung die französischen Unterrichtsschriften erfuhren, welches Lehrer- and welches Schülermaterial dieselben benutzte, wer ihre Verfasser gewesen. In zweiter Linie kommen die Ergebnisse...der geschichtlichen Erforschung der französischen Sprache zu gute."—The notes and supplementary data that accompany many of the titles here collected are instructive and suggestive, and add much to the excellence of the collection for the general bibliographer as well as the specialist in languages. It is to be hoped that teachers of French everywhere will make use of the valuable bibliographical materials thus brought together, and that some one in America may be prompted to undertake a work of similar import for our own country.* The Pedagagogical Section of The Mod. Lang. Association might appropriately stand sponsor to so interesting and important a labor of love. [Oppeln, Eugen Franck's Buchhandlung. Price 4.50 M.].

A deprint from the *Jahrbuch für Münchener Geschichte*, vol. iv, pp. 45–179 contains an article by Dr. KARL VON REINHARDSTÖTTNER, 'Zur Geschichte des Humanismus und der Gelehrsamkeit in München unter Albrecht dem Fünften.' Beginning with an account of the activity of this prince in favoring the humanities, collecting books and aiding publications, the author continues with a notice of the leading scholars and literary men of the time. Particular prominence is given to the works of CHRISTOPHORUS BRUNO, HIERONYMUS ZIEGLER, the poet, and his followers in the Munich school of poetry, GEORG VAIGEL, KASPAR MACER, the learned SAMUEL VON QUICKEBERGE, the jurist AUERPACH, a crowd of religious writers, among whom JOACHIM HABERSOCK, theologians and dilettanti without number. The labor of extracting all these names, dates and works from manuscripts and obscure prints must have been enormous and have severely taxed both the historical zeal and the fervent patriotism of Dr. VON REINHARDSTÖTTNER. Some idea of the extent of research necessary can be derived from the six hundred and forty-six notes which contain the bibliography and the confirmatory passages, and which by themselves form more than one third of the deprint.

W. R. Jenkins sends us an edition, in cloth binding, of HECTOR MALOT'S 'Sans famille,' abridged by PAUL BERCY for the use of classes. It is without notes, but numbers as it stands 432 pp. ($1.25), forming a sufficiently large volume in its reduced size.—Another text-book is a 'First Course in French Conversation' by C. P. DU CROQUET, consisting of thirty-six lessons on different subjects, of which the first thirty-two present the English translation face to face with the French original. 154 pp. $1.25.

*Not a single title is here given from our rich American production in this field.

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MODERN LANGUAGE NOTES.

Baltimore, April, 1891.

BOCCACCIO'S 'DE GENEALOGIA DEORUM' AND SIDNEY'S 'APOLOGIE.'

When Sir Philip Sidney set about the composition of "a defence of poetry," he no doubt turned for suggestions to all treatises of a similar character with which he was acquainted. In so doing it is hardly possible that he should have overlooked Boccaccio's 'De Genealogia Deorum Gentilium,' a work which with classical scholars throughout all Europe had been a household word for over two hundred years.[1] The first edition of the 'De Genealogia' was issued in 1472. In 1498, and again in 1531, French translations were published in Paris. In 1547 the first Italian translation, by Gioseppe Betussi, was got out at Venice, and at once passed into great popularity. A second edition was published in 1553, a third in 1554, a fourth in 1569, four years prior to Sidney's visit to Venice; a fifth in 1574, perhaps while Sidney was still in Italy; and numerous other editions at periods extending into the next century. The estimation in which Sidney held Boccaccio we know from the passage in the 'Apologie,' where "Boccace" is given the place of honor between Dante and Petrarch: "So in the Italian language the first that made it aspire to be a Treasure-house of science were the poets Dante, Boccace, and Petrarch." 'Apologie,' p. 21 (Arber's Reprint).

That Sidney, during his stay in Venice, could have failed to hear of the 'De Genealogia,' or having heard of it should have neglected to consult it either in the original or in the translation, is, to say the least, highly improbable. It will be interesting, therefore, to compare "the first defense of poesy, composed in honor of his own art by a poet of the modern world,"[2] with the first English defence—first in order of merit as well as priority. I have used for the text of the 'De Genealogia,' the translation by Betussi ('La Genealogia de gli dei de' gentili . . . tradotta per M. Gioseppe Betussi da Bassano.' In Venetia: 1569), that being the edition Sidney most likely himself handled, and for the text of the 'Apologie,' Arber's reprint of the Olney edition.[3]

The greater portion of the 'De Genealogia Deorum' is what its title indicates, an essay on the Greek and Roman mythology; but in the fourteenth and fifteenth chapters Boccaccio turns to another theme. "I shall consider my voyage ended," says he, "when with right reasons I shall have refuted whatever things have been, or can be, brought to bear against poesy and poems, by the enemies of the poet."

"Ho conosciuto veramente," he continues, "e mi ricordo quante, e quali cose quelli ignoranti dissero gia non havendo che li rispondesse in contrario. E di qui, mentre legeranno questa opra, assai comprendo quello che mossi da invidia siano per dire contra i Poeti, e contra di me. Adunque a questa ultima fatica, che si partirà in due altri volumi, ne presti aiuto colui che di tutte le cose è Alpha e O, principio, e fine" ('Geneal.' fol. 224).

Boccaccio's situation at this stage in the composition of the 'De Genealogia' is thus seen to be analogous to that in which Sidney found himself, when, smarting under Gosson's arraignment of poetry, he felt, as he says, "provoked to say something unto you in the

1 Burckhardt, 'Renaissance in Italy,' trans., i, 287.

2 Symonds, 'Ren. in Italy,' ii, p. 94. Tiraboschi, however, gives credit for the earliest *Apologia* to Albertino Muscato (b. 1261): "Albertino Muscato essendo poeta, era in amicizia congiunto cogli altri poeti della sua et , e con quelli singolarmente delle citta e delle provincie vicine; anzi era in certo modo il defensor loro e de loro studj." The first defenee was written in answer to a letter of a certain Fra Giovannino, who maintained that poetry was not a divine art. A second was composed in reply to Giovanni da Vigonza, who had criticised two poems written by Muscato in praise of Priapus. See Tiraboschi, 'Storia della lett. ital.' v, p. 592.

3 The object of this paper is simply to bring into juxtaposition parallel passages from the two works under consideration. I hope another time to show the nature of the inferences to be drawn, and to say something about the relation of Boccaccio and Sidney to common sources, especially to Dante and Petrarch. Further, as these notes are extracted from a somewhat extended investigation into the indebtedness of Elizabethan to Italian poetics, no account is taken, for the present, of writers intermediate to Sidney and Boccaccio. Prof. Cook, in his valuable edition of the 'Apologie,' has pointed out Sidney's possible obligation to Dante and his indubitable debt to Scaliger and Giordano Bruno (pp. xx-xxi, xxii-xxix, 73).

defence of that my unelected vocation." "And yet I must say," adds SIDNEY, "that as I have just cause to make a pittiful defence of poore Poetry, which from almost the highest estimation of learning, is fallen to the laughingstocke of children, so have I need to bring some more availeable proofes" ('Apol.' p. 20). And, in another place: "Poetrie, which is among us thrown down to so ridiculous an estimation" ('Apol.' p. 24).

This exaggerated statement of the plight into which poetry had fallen—poetry was in reality in high estimation among Englishmen at the date of the 'Apologie'—is an echo of BOCCACCIÓ's complaint in the 'Genealogia':

"E se alle volte aviene parlare della poesia, o de i poeti, con tanta noia quelli, e i loro poemi, come se interamente havessero veduto il tutto, e conosciuto esser da sprezzar vituperano, ne fanno poco conto, e dimostrano da se cacciarle di maniera che come quasi non gli possono patir, borbottando, e imprudentemente dicono le muse, l'Helicona, il fonte Castalio, il bosco di Phebo, e simili cose esser ciancie d'huomini fuori di intelletto, e favole per li fanciulli in farli apprendere la grammatica" ('Geneal.' fol. 226).

The enemies of poetry first mentioned by SIDNEY are the philosophers: "The silly latter [i. e. poesy] hath had even the names of Philosophers used to the defacing of it" ('Apol.' p. 20).—BOCCACCIO first assails the ignorant, but soon turns the flood of his invective against the professed lovers of wisdom:

"Si riguarderà anco quest' opra da un' altra sorte d'huomini forse manco da reprendere della prima, ma di prudenza non maggiore, e questi sono quelli che prima ch'abbiano veduto la porta della scola, perche talhora hanno sentito mentovare de' Philosophi, si tengono essere philosophi" ('Geneal.' fol. 225).

To sustain the dignity of the poet's office, SIDNEY claims for his art an intimate connection with religion and the Scriptures:

"And may I not presume a little further, to show the reasonableness of this word *Vates?* And say that the holy *David's* Psalmes are a divine Poem? If I doo, I shall not do it without the testimonie of great learned men, both auncient and moderne: but even the name Psalmes will speake for mee, which being interpreted, is nothing but songes. Then that it is fully written in meeter, as all learned Hebricians agree, although the rules be not yet fully found. Lastly and principally, his handeling his prophecy, which is meerely poetical. For what els is the awaking his musicall instruments? The often and free changing of persons? His notable *Prosopopeias*, when he maketh you as it were, see God comming in His Majestie. His telling of the Beastes joyfulnes, and hills leaping, but a heavenlie poesie." ('Apol' p. 23).

"The chiefe both in antiquitie and excellencie, were they that did imitate the inconceivable excellencies of God. Such were, *David* in his Psalmes, *Solomon* in his song of Songs, in his Ecclesiastes, and Proverbs: *Moses* and *Debora* in theyr Hymnes, and the writer of *Iob*; which beside other, the learned *Emanuell Tremilius* and *Franciscus Iunius*, doe entitle the poeticall part of the Scripture. Against these none will speake that hath the holie Ghost in due holy reverence" (*ibid.*, p. 27).

"Certainly, even our Saviour Christ could as well have given, the morrall common places of uncharitablenes and humblenes, as the divine narration of *Dives* and *Lazarus*: or of disobedience and mercy, as that heavenly discourse of the lost child and the gratious Father; but that hys through-searching wisdom, knewe the estate of *Dives* burning in hell, and of *Lazarus* being in *Abrahams* bosome, would more constantly (as it were) inhabit both the memory and judgment" (*ibid.*, p. 35).

This line of defence finds its prototype in the 'De Genealogia,'[4] the following passages bearing a close resemblance to those quoted from the 'Apologie':

"Mose (conceduto questo, come penso, al desiderio) scrisse una grandissima parte del Pentateuco non solamente in stile, ma in versi heroici dettatili dallo Spirito santo" (Geneal., fol. 233).

"Ma tu Citharedo divino David solito con la dolcezza del tuo verso acquetar i furori di Saulo, se hai cantato alcuna cosa soave, o meliflua, nascondi il tuo Lirico verso. E tu Giobbe, il qual in verso heroico hai scritto le tue fatiche, et la patientia, s'egli è dolce e ornato, fa l'istesso insieme con gli altri sacri huomini che con verso mortale hanno cantato i divini misteri" (*ibid.*, fol. 241).

"Quello che il poeta chiama favola, overo fittione, i nostri Theologi l'hanno detta figura. Ilche che cosasia, se'l veggiano i giudici piu giusti contrapesando con egual peso la superfitie delle lettere sopra le visioni di Isaia, Ezechiele, Daniello, e d'altri sacri huomini, e poi le fittioni de i poeti. Se tutte tre (cosa che non ponno) diranno essere da biasimare,

4 The same argument is freely employed by BOCCACCIO in the 'Vita di Dante' ('Della Differenza che passa tra la Poesia e la Teologia') and the 'Comento sopra la Commedia' (Lezione terza).

non sarà altro che dannare quella spetie di parlare, della quale spessissime volte ha usato Giesu Christo, figliuolo d'Iddio nostro Salvatore essendo in carne, benche non per quello vocabola di Porta le habbiano chiamato le sacre lettere ma per parabola, e in alcun luogo per essempio, attentoche per ragione d'essempio sia detto" (*ibid.*, fol. 234).

The passage of the 'Apologie' in which SIDNEY states the principal objections brought against poetry, finds a striking parallel in the 'De Genealogia':

"Now then goe wee to the most important imputations laid to the poore Poets, for ought I can yet learne, they are these, first, that there beeing many other more fruitefull knowledges, a man might better spend his tyme in them, then in this. Secondly, that it is the mother of lyes. Thirdly, that it is the Nurse of abuse, infecting us with many pestilent desires: with a Syrens sweetnes, drawing the mind to the Serpents tayle of sinfull fancy. And heerein especially, Comedies give the largest field to erre, as *Chaucer* sayth: howe both in other Nations and in ours, before Poets did soften us, we were full of courage, given to martiall exercises; the pillers of manlyke liberty, and not lulled asleepe in shady idlenes with Poets pastimes. And lastly, and chiefley, they cry out with an open mouth, as if they out shot *Robin Hood*, that *Plato* banished them out of hys Common-wealth. Truely, this is much, if there be much truth in it" ('Apol.' p. 51).

"Dicono la Poesia in tutto esser niente, e una vana facultà, e ridicola. I Poeti essere huomini favolosi, e per chiamarli con piu dispettoso vocabolo, gli dicono fiaboni, i quali habitano le selve, e i monti, perche non sono dotati di costumi, ne di civilità. Oltre ciò dicono i loro poemi essere troppo oscuri, bugiardi. . . . . .Appresso, gridano i Poeti essere sedutori de le menti, persuasori de i peccati, e per macchiarti (se potessero) con maggior nota de infamia, dicono che i Poeti sono simie de i Philosophi. Aggiungendo a questo essere grandissimo sacrificio contra Dio leggere overe tenere i libri dei Poeti, e senza far alcuna distintione, con la auttorità di Platone, vogliono che non solamente siano cacciati da le case, ma banditi dalle città, e le loro Scenice mereticole, approvando Poetico, fino alla morte dolci essere detestabili, e da cacciare insieme con loro, e in tutto da rifiutare" ('Geneal.' fol. 230).

The first of these objections, as enumerated by SIDNEY, is answered by BOCCACCIO in a chapter entitled "La Poesia essere utile facultà," too diffuse for quotation, though containing several passages which will at once suggest correspondences in the 'Apologie.' To cite but one:

"Ma per questa scelerità finta da alcuni, non è da basimare universalmente la poesia, dalla quale veggiamo essere derivate tante virtù, tante persuasioni, ricordo, et ammaestramenti di buoni poeti che hanno havuto cura scriuere le considerationi celesti colloro sublime ingegno, grande honestà, e ornamento di stile, e di parole. Ma che piu? Non solamente è qualche cosa la poesia, ma una scienza venerabile. Et sicome nelle precedenti si ha veduto, et nelle seguenti si mostrerà, è una facultà non vana, ma piena di succo a quelli che con l'ingegno premon fuori dalle fittioni"('Geneal.' fol. 231).

To the refutation of the second charge, that poets are neccessarily liars, SIDNEY devotes considerable space:

"Now, for the Poet, he nothing affirmes, and therefore never lyeth. For, as I take it, to lye, is to affirme that to be true which is false. So as the other Artists, and especially the Historian, affirming many things, can in the cloudy knowledge of mankinde, hardly escape from many lyes. But the Poet (as I sayd before) never affirmeth. The Poet never maketh any circles about your imagination, to conjure you to beleeve for true what he writes. Hee citeth not authorities of other Histories, but even for hys entry, calleth the sweete Muses to inspire into him a good invention; in troth, not laboring to tell you what is, or is not, but what should or should not be: and therefore, though he recount things not true, yet because hee telleth them not for true, he lyeth not, without we will say, that *Nathan*, lyed in his speech, before alleged to *David*" ('Apol.' p. 62).

"The Poet nameth *Cyrus* or *Aeneas*, no other way, than to shewe, what men of theyr fames, fortunes, and estates, should doe" (*ibid.*, p. 53).

A section of chapter xiv of the 'De Genealogia' is entitled, "Che i poeti non sono bugiardi." As will be seen, the argument is precisely the same as that of the 'Apologie':

"Dico che i poeti non sono bugiardi, percioche la bugia, secondo il mio giudicio, è una certa falsità similissima alla verità, per la cui da alcuni si opprime il vero, e esprime questo che è falso. . . . . .Onde affermano esser bugiardi i poeti, mancare di forze attentoche le fittioni de i poeti non s'accostano ad alcuna delle spetie di bugia, conciosia che non è loro animo con le fittioni ingannare alcuno, ne si come è la bugia, le fittion[i] poetice per lo piu non sono non molto simili, ma ne anco punto conformi alla verità, anzi non poco

discordanti, e contrarie. . . . . Cosi anco il poeta, benche fingendo menta, non incorre nella ignominia di bugiardo, essequendo giustissimamente il suo officio non de ingannar, ma di fingere. . . . . Con qual nome siano da chiamar quelle cose che sono scritte per Giovanni Evangelista nello Apocalipsi con maravigliosa mæstà dei sensi, ma in tutto molte volte nella prima faccia discordanti alla verità? ('Geneal.,' fols. 237–8).

"Quello, di che rimproverano Virgilio, è falso. Non volse veramente l'huomo prudente recitare la historia di Didone. . . . . .ma per consequire con l'artificio, e velamento poetico, quello che faceva di mistieri alla opra sua, compose la favola in molte cose simile all' historia di Didone, ilche si come poco dianzi è stato detto, per antico instituto è conceduto ai poeti" ('Geneal.' fol. 239).

"Per Enea figura ciascuno atto a tal giuoco, di che doppo l'haverlo fatto allacciare, e finalmente fattoci vedere da quali attioni siamo condotti nelle scelerità, ci dimostra poi per qual via siamo ricondotti nella virtù" (*ibid.*).

And in another place, treating of the different kinds of fiction, he says:

"Percioche gl'heroici, benche paiano scrivere una historia, come Virgilio, mentre scrive Enea combattuto dalla fortuna del mare et Homero, Ulisse legato all'antenna della nave, per non essere condotto dal canto delle Sirene, nondimeno sotto velame hanno altro sentimento di quello che mostrano" (*ibid.*, fol. 234).[5]

The charge that PLATO banished poets from his Republic, is touched upon in several passages of the 'Apologie,' besides the one quoted above:

"But nowe indeede my burthen is great; now *Plato* his name is layde upon mee, whom I must confesse, of all Philosophers, I have ever esteemed most worthy reverence ('Apol.' p. 56).

"For indeede, they found for *Homer*, seaven Cities strove, who should have him for their Citizen: where many Cities banished Philosophers, as not fitte members to live among them" (*ibid.*, p. 57).

"*Plato*, therefore, (whose authority I had much rather justly conster, than unjustly resist), meant not in general of poets. . . . . but only meant to drive out those wrong opinions of the Deitie (whereof now, without further law, Christianity hath taken away all the hurtful beliefe,) perchance (as he thought) norished by the then esteemed Poets" ('Apol.' p. 58).

5 See also the first part of this section, entitled "Che piu tosto egli si vede essere cosa utile che dannosa haver composto le favole" (fol. 233).

BOCCACCIO, in a section entitled "Che tutti i Poeti secondo il comandamento di Platone non sono da essere cacciati da le città," discusses the same question at great length. In the following passages the resemblances to the quotations from the 'Apologie' cover not only the argument but even some of the minor details of the wording:

"Egli ha paruto poco a i nostri maligni lo haver posto ogni suo sforzo per scacciar i poeti (se havessero potuto) delle case, e mani degli huomini, e pero, ecco che con una altra schiera fatta di novo fanno empito, e armati dell' auttorità di Platone con scelerata gola mandano fuori sonore voci, dicendo per comandamento gia di Platone i poeti deversi cacciare dalle città, indi, per sovenire dove manca Platone, v'aggiungono, accioche con le sue lascivie non corrompano i costumi civili" ('Geneal.' fol. 244).

"Confesso adunque esser grandissima l'autorità di questo filosofo, se dirittamente viene intesa" (*ibid.*, fol. 245).

"Vorrei nondimeno intendere da questi, se istimano che Platone quando scrisse il libro della Repub. nelquale si comanda questo ch'eglino dicono, intendesse di Homero, cioè che se quella città gli fosse piacciuta, ei ne fosse da esser cacciato. . . . . Molte famose città della Grecia, essendo ancho morto e povero vennero per lui in contentione, volendo ciascuna che fosse suo cittadino" (*ibid.*).

"Perche qual cosa e piu vera della filosophia maestra di tutte le cose questa per tacere de gl' altri hebbe i Cinici, e gli Epicuri, iquai involti in scelerati errori si sono quasi sforzati in alcune cose quasi dishonestarla, di maniera che parvero piu tosto di lei inimici che ministri. Ma dimando se per questi tali diremo esser da scacciar Xenocrate, Anaxagora, Panetio, e altri di questo titolo ornati, questo sarebbe ufficio di stolto, et ignorante" (*ibid.*, fol. 246).

"Simili Poeti anco, si come è stato detto per inanzi, non solamente abhorrisce la religion Christiana, ma anco essa gentilità gli rifiutò. Questi veramente istimo esser quei che Platone commandò che fossero cacciati"[6] (*ibid.*, fol. 246).

SIDNEY uses the word poetry in a broad sense to denote any "feigning notable images of vertues, vices or what else" ('Apol.' p. 29). —Verse he considered "but an ornament and no cause to poetry" (*ibid.* p. 28). BOCCACCIO does not say explicitly that verse may

6 Cf. SPERONI 'Dialogi,' fol. 153. The question is also discussed in BERNARDO TASSO'S 'Ragionamenti della Poesia,' fol. 10.

be dispensed with, but he everywhere lays great stress upon the importance of the "feigning." "Egli è pura poesia tutto quello che sotto velame componiamo, e stranieramente si ricerca, e narra" ('Geneal.,' fol. 232).

His formal definition of poetry is as follows:

"La Poesia da gli ignoranti, e negligenti lasciata, e refiutata, è un certo feruore di scriuere, o dire astrattamente e stranieramente quello che haverai trouato, ilquale derivando dal seno d'Iddio, a poche menti (come penso) nella creatione è conceduto. La onde, perche è mirabile, sempre i poeti furono rarissimi. Gli effetti di questo feruore sono sublimi, come sarebbe condurre la mente nel desiderio del dire, maginarsi rare, e non piu udite inuentioni, le imaginate con certo ordine distendere, ornar le composte con una certa inusitata testura di parole, et sentenze, e sotto velame di favole appropriato nascondere la verità. Oltre ciò se la inventione richiede, armar regi, condurli in guerra, mandar fuori armate in mare, descrivere il Cielo, la terra, e'l mare, ornar le vergini di ghirlande, e fiori, designare gli atti de gl' huomini secondo le qualità, suegliare i sonnolenti, inanimare i pusillanimi, raffrenare i temerari, convincere i nocenti, inalzare i famosi con merite lodi, e molte altre cose simili" ('Geneal.' fol. 231).

A comparison of the two essays with reference to the minor similarities of language and expression would be aside from the purpose of the present examination. A few resemblances of this sort may be cited, however, as an evidence that SIDNEY had read the 'De Genealogia' and consciously or unconsciously reproduced its phraseology.

"As principall challengers step forth the morall Philosophers whom me thinketh, I see comming towards me with a sullen gravity, as though they could not abide vice by day light, rudely clothed for to witness outwardly their contempt of outward things, etc." ('Apol.' p. 30).

"Lasciano [i Philosophi] venire le loro faccie roze, per parer vigilanti, caminano con gl' occhi chini. . . . Vanno col passo tardo, affine che sotto il soverchio peso delle considerationi sublimi da gli ignoranti siano tenuti vacillare. Vestono di un habito honesto. . . Il loro parlare, è rarissimo e grave, ecc." ('Geneal.' fol. 229).

"Sith the cause why it is not esteemed in Englande, is the fault of Poet-apes, not Poets" ('Apol.' p. 71).

"Alcuni di questi che si preferiscono a gli altri dicono che i poeti son Simie de i Philosophi" ('Geneal.' fol. 242).

"Though the inside and strength were Philosophy the skinne as it were and beautie, depended most of Poetrie" ('Apol.' p. 21).

"Egli è pazzia credere che i poeti sotto le corteccie delle favole, non habiano compreso alcuna cosa" (Geneal.' fol. 234).

"Fallen to be the laughing-stock of Children" ('Apol.' p. 20).

"Favole per li fanciulli" ('Geneal.' fol. 226).

"And with a tale forsooth he commeth unto you: with a tale which holdeth children from play, and old men from the chimney corner. And pretending no more doth intende the winning of the mind from wickednesse to vertue: even as the childe is often brought to take most wholsom things, by hiding them in such other as have a pleasant tast. . . . . So is it in men (most of which are childish in the best things, till they bee cradled in their graves,) glad they will be to heare the tales of *Hercules*, *Achilles*, *Cyrus*, and *Æneas*" ('Apol.' p. 40).

"Essendo da credere che non pure gli huomini illustri. . .habiano locato profondissimi sensi ne i suoi poemi, ma etiandio non essere alcuna cosi pazzarella, vecchiacciulla, d'intorno il foco di casa che di notte vegghiando con le fantesche racconti alcuna favola dell' orco, o delle fate, e streghe, dalla cui spessissime volte finta, e recitata sotto ombra de le parole riferite non vi senta incluso secondo le forze del suo debile intelletto qualche sentimento alle volte da ridersi poco, per lo quale vuole mettere timore a i picciolini fanciulli, overo porgere diletto a le donzelle, overo farsi beffe de'vecchi, o almeno mostrare il potere de la fortuna" ('Geneal.' fol. 235).

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FOLK-ETYMOLOGY IN CANADIAN FRENCH.

MANY interesting examples of the workings of the linguistic instinct in the domain of popular etymology and word-transformation might be drawn from French-Canadian speech. A few of these may be mentioned here.

The term *maringouin* is applied to the mosquito and related stinging insects: and of this name the French-Canadian *gamin* has wittily made *malin coin*[1]—The dialect of Quebec

1. *Le Naturaliste canadien*, xvii, p. 19.

has preserved *maskinongé*, an Algonkin name for a species of pike (*Esoxestor*), a term which folk-etymology has determined to be *masque allongé*, in allusion to the elongated and ugly head of the fish.[2]—Another aboriginal fish-name which has found entrance into the language of the French-Canadian is *manachigan* (also Algonkin), given to the bass; in the popular speech this has become *mâle achigan*, as if the signification of the Indian *manachigan* were "*male* bass."[3]—In Quebec the perch is often called *la perchaude* or *perchotte*, and it is interesting to find M. A. GÉRIN-LAJOIE writing the word *la perche chaude*.[4]

According to Abbé CUOQ[5] and other authorities, the word *sacacomi* or *saccacomi*, applied to the leaves of the *Arctostaphylos uva ursi*, used to mix with tobacco for smoking, is a "corruption of the Algonquin word *sakakomin*." Sir JOHN RICHARDSON,[6] however, states that it is corrupted from *sac à commis*, which name was given "on account of the Hudson's Bay officers carrying it in bags." In FRANKLIN'S 'Narrative of a Journey to the Polar Sea,'[7] the following remark is made: "It [*A. uva ursi*] has received the name of *Sac à commis* from the trading clerks carrying it in their smoking-bags." Father PETITOT[8] also has: "*Sac à commis*. Bruyère dont on fume les feuilles." KALM, RAFINESQUE, and CARVER, consider the name to be Indian, and in view of the fact that, in 1704, LA HONTAN[9] speaks of "une feuille d'une odeur agréable qu'on appelle *sagakomi*," there seems little reason to doubt the American Indian parentage of the word; moreover in the Otchipiwé and allied Algonkin dialects cognate words are to be found. It seems certain, therefore, that *sagakomi* has, by folk-etymology, been corrupted to *sac-à-commis*.

Caniba was the appellation of a tribe of Indians of Abenaki stock; in the mouth of the people this readily became *cannibale*,[10] though we have no special reason to believe that these Indians were anthropophagi.—Among the Acadian French the term *barachois* is applied to the pond or little lake usually found behind the sand-bar formed by the action of the waves at the mouths of rivers and streams; the excess of river-water making for itself a passage through some portion of the sand-bank. M. FAUCHER DE SAINT-MAURICE[11] thus explains the origin of the word: "L'étymologie de ce mot est facile à retracer; *une barre à cheoir*." One cannot, however, be certain that this is not a "folk-etymology," and one of the suggested derivations of *abboiteau* or *abboteau*, an Acadian French word for a sea-dike, *à bout d'eau*, may share the same fate. Another etymology for *barachois* has been put forward by M. J. M. LEMOINE,[12] who states that the term is applied in the Magdalen islands to low marsh land, and ventures the derivation *bar-échouée*.

Prof. A. M. ELLIOTT[13] has shown how the supposed connection of the French *micmac* ('intrigue,' etc.) with *Micmac* the name of an Acadian Algonkin tribe, has contributed to give it a wide development of signification. —A very curious instance of word-change is recorded by LOSSING.[14] It appears that when, in 1775, Arnold's men, who were marching upon Montreal and Quebec, came out of the woods in their colored hunting-shirts, the French-Canadian peasants said they were *vêtus en toile*. In some way or other the word *toile* was changed to *tôle* (=sheet-iron), and the rumor spread far and wide that the invading forces were clad in mail of sheet-iron, to which curious mistake, no doubt, many exaggerations were added, ere the real truth transpired.

Proper names have always been at the mercy of the folk-etymologists, and many wonderful transformations have taken place. A little fishing-place in Prince Edward Is-

2. CUOQ 'Lexique de la Langue algonquine' (1886), p. 194.
3. CUOQ, 'Lexique de la Langue iroquoise' (1882), p. 68.
4. Jean Rivard, Montréal, 1877, p. 95.
5. Lexique de la Langue iroquoise, p. 171.
6. 'Arctic Searching Exped.' vol ii, p. 303.
7. London, 1823, p. 737. Cf. LEWIS and CLARKE 'Travels to the Source of the Missouri River' (new ed., London, 1817) Vol. iii, p. 8.
8. 'Dictionnaire Déné-dindjié,' p. 321.
9. Vol. ii, p. 153.
10. PETITOT, 'En route pour la Mer Glaciale,' 2e éd., p. 30.
11. 'De Tribord à Bâbord' (Montréal, 1887), p. 351.
12. 'Explorations of Jonathan Oldbuck,' etc. (Quebec, 1889), p. 203.
13. *Amer. Journ. of Philology* vii, 148-149.
14. 'Fieldbook,' i, 195. Cited in LEMOINE, Op. cit., p. 86.

land, so Mr. LEMOINE tells us,[15] was called in the seventeenth century *Racicot*, from the name of a French gentleman who had something to do with it at that early period of the island's history. Now the place is known as *Rustico*, no doubt in analogy with a more familiar word.—In the Gulf region we find *Griffon=Gris Fond*, *Malbaie=Baie des Molues*.[16] The *habitant* has a decided *penchant* for canonization, and there are many saints in Quebec for whom no place has yet been found in the calendar. In the region of the Chaudière we find *Saint Igan* and *Saint Rousteau*, which are merely corruptions of *Sartigan* and *Sarasteau* (*Sarosto*), place-names of native American origin.[17] In the eastern townships[18] we meet with still stranger saints; *Stanford* has became *Saint-Folle*, *Somerset* appears as *Saint Morisette*, and, most curious of all, *Sainte Ivrognesse* has grown up from *Inverness*. In Montreal, it is said, *Metcalfe* street has become Rue *Métal*, and Mr. *Fitzpatrick* was metamorphosed into M. *Félix Patry*.[19] Folk-etymology, too, may have had something to do with the word *Malengueulée*, which appears as a name of the river *Monongahela*,[20] and with *La Cadie*,[21] one of the earlier spellings of the name *L'Acadie* or *Acadia*, as it certainly had in subsequent years, in English, where we find the term *Arcadia* frequently in use.

These few instances may suffice to show what a field there is for the investigator in the domain of folk-etymology in French Canada.

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15. Op. cit., p. 192.
16. *Les Soirées Canadiennes*, 1861, p. 359.
17. LEMOINE. Op. cit., p. 113.
18. " " " " " *Les Soirées canadiennes*, 1866, p. 136.
19. *Les Soirées Canadiennes*, 1866 p. 136.
20. L'ABBÉ CASGRAIN. Opuscules (1876), p.96.
21. So written by DE LART, LESCARBOT, etc.; also found in the Charters of Henry IV.

CHAUCER'S "TRUTH" IN 'TOTTEL'S MISCELLANY.'

IT is possible to reclaim at least one of the poems published in 'Tottel's Miscellany' under the head of "Uncertain Authors," or, as it was expressed originally, "and other," from its present state of anonymousness. The poem entitled "To leade a vertuous and honest life" is no other than a somewhat mutilated copy of CHAUCER'S ballad on "Truth," which SHIRLEY, MS. T., calls a "Balade þat Chaucier made on his deethbedde." Mr. SKEAT doubts this statement, adding that it is "probably a mere bad guess." That "Truth" is one of CHAUCER'S poems is sufficiently corroborated by the testimonies of SHIRLEY, the scribes of the MSS., and the CAXTON edition of some of CHAUCER'S Minor Poems. This CAXTON edition was printed about 1477–8, and the poem is there entitled "The good counceyl of Chawcer," possibly suggested by the Cambridge (Gg. 4.27) MS. title, "Balade de bone conseyl."

In 'Tottel's Misc.' this poem was printed in the first edition, 5 June, 1557, that is, twenty-five years after the earliest collected edition of CHAUCER'S works, edited by W. THYNNE, 1532.

A comparison of the reprint in 'Tottel's Misc.' with any of the texts published by the Chaucer Society, at once shows how much the poem has been deprived of its antique flavor and clearness of expression through successive editors. The Chaucerian poem, best preserved in Addit. MS. 10,340, reads thus (l. 2):

> Suffise þin owen þing þei it be smal.

'Tottel's Misc.':

> Suffise to thee thy good though it be small.

This latter reading agrees with that of the Fairfax MS. But ll. 4–6 have suffered most.

Addit. MS. ll. 4–6:

> Prees haþe envye & wele blent oueral.
> Sauoure no more þanne þe byhoue schal,
> Reule weel þi self þat oþer folk canst reede.

'Tottle's Misc.' ll. 4–6:

> Praise hath enuy, and weall is blinde in all
> Fauour no more, then thee behoue shall.
> Rede well thy self that others well canst rede.

The changes from *prees* ('crowd') to *praise*, and from *sauoure* ('savour, have a relish for,' according to SKEAT) to *fauour*, are ingenious. It is not improbable that the last editor has (mis)read *prees* (l. 4) *preis*, this being both the Old French and Middle English form for *praise*. The reading "Tempest þe nought," l. 8, had already been changed in the Chaucerian poem

(cf. MS. T.) to "Peyne þee nought," and in the 'Tottel's Misc.' appears as "Paine thee not." All the MSS. give l. 11:

Bywar þerfore to spurne ageyns an al,

excepting MS. Cotton, Otho A. xviii, where we find the *n* transferred from *an* to the noun, thus giving *a nall*. And this is copied in the poem, cf. 'Tottel's Misc.'

The "daunte þi self"=subdue thyself, l. 13, of the older poem becomes "deme first thy selfe" of the younger.

Ll. 19–20 of the 'Tottel's Misc.':

Looke vp on high, giue thankes to god of all:
Weane well thy lust, and honest life ay leade,

follow more closely MS. T.:

Looke vpon hye and thanke god of al
Weyve þy louste and let þy gooste þee lede.

Here *weane* has been substituted for *weyve*= 'waive, relinquish,' with little alteration of meaning. The unique envoy of the Addit. MS. is, of course, not a part of the 'Tottel's Misc.' poem.

It remains to say that the form in which this philosophical lore (suggested, as KOCH and SKEAT believe, by CHAUCER'S study of BOETHIUS) is presented, bears a close resemblance to the moral ballads of DESCHAMPS. Compare, for example, No. xci (*Anciens Textes*, DESCHAMPS, vol. i, p. 197), ending with the refrain:

En tous temps doit homme estre veritable,

and No. clxxxi (vol. i, p. 317), complaining of the inconstancy of Fortune, and closing the last stanza with the lines:

Fuiez ses biens, car se Dieux me consault,
En tous temps est Fortune decevable.

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THE CHARPENTIER SERIES OF FRENCH FICTION.

FRENCH writers of fiction, with some few exceptions, affect subjects not generally considered suitable for the entertainment or the instruction of youth. The treatment of those favored subjects has been carried to a degree of 'warmth' and realism such that even adults have not felt wholly comfortable while glancing through the pages of the novel. Yet, with the increased demand for literature, there certainly was an opening for books fit to be placed in the hands of girls and young men alike. The milk-and-water insipidities of those authors writing specially for *la jeunesse* which have so long been regarded in France as particularly suited to virgin minds, are so appallingly dull that American readers could not tolerate them. And yet the need of interesting stories well written in good French, is one which everybody learning or teaching the language feels constantly.

It was distinctly a "happy thought," therefore, on the part of the great publishing firm of Charpentier & Co., of Paris, to undertake the issue of a series of volumes written specially for the purpose by the masters of French fiction, suitable, as the prospectus puts it, *even* for young girls. FERDINAND FABRE, FERNAND CALMETTES, ANDRÉ THEURIET and LUCIEN BIART, are responsible for the first four books published. FABRE has led off with a gem: 'L'Abbé Roitelet,' recalling HALÉVY'S idyllic love-story, but utterly unlike it in every respect save its literary excellence. The *abbé* is a poor little priest passionately fond of birds, and constantly getting into trouble with his ecclesiastical superiors in consequence. He fetches up finally in a mountain parish in the heart of the Cévennes and is there found by an old college chum, who tells the story. It is Christmastide, and the description of the midnight mass, the representation of the Nativity, and the benediction of the cattle, is one of the most admirable bits of word-painting which FABRE has ever produced. There is a tender grace and a sweet serenity about the old priest, and a suave freshness about the peasant mother who represents the Virgin, which captivate the reader.

CALMETTES' 'Sœur Aînée' is the simple, but dramatically told story of an elder sister's love, though Marie Dubol is really Tristan's cousin. The boy, sickly and with a highly-strung nervous temperament, accepts the devotion without noticing it; the girl's father does not appreciate her; even the hearty, bustling, common-sense doctor fails at first to recognize the force and beauty of Marie's character. There is a plot, and a sufficiently interesting one: the villain being a cold, cruel, heartless marchioness whose machinations well-nigh wreck many lives, but who is

dealt with finally in strict accordance with poetic justice.

THEURIET'S 'Le Bracelet de Turquoise' is proof that it is not easy to write just the class of book the Charpentiers want. It is written with all the author's well-known skill, and the character of the young bride, giddy and thoughtless, who leads her husband, an upright and conscientious official of the regular French type, to embezzle Government moneys, is admirably drawn. Of course she is a coquette, though *au fond* she loves her husband; but having flirted outrageously on the train with a stranger who turns out to be a Government inspector and who speedily discovers the husband's crime—it is inevitable that there should occur a scene which, told in THEURIET'S way, is likely to make young girls reflect considerably and wonder still more.

BIART'S 'Le Bizco' is a Mexican story of love, jealousy and murder, which is so perilously near being sensational that the line of demarcation which is supposed to divide it from that class of literature is often invisible. The freedom with which Micaela meets Miguel while herself engaged to another man, will probably be envied by the average French demoiselle.

But a charming book is JEAN DE LA BRÈTE'S 'Mon Oncle et mon Curé,' not written for the Charpentier series. It is a delightfully vivacious and *naïve* bit of autobiography, supposed to come from a young girl, left an orphan when a mere child, and educated by one of those lovely priests of whom the anti-clerical French are getting so fond——in books. The young woman, who bears a vague likeness to MARIE BASHKIRTSEFF, as far as the more pleasing side of that frank-spoken person goes, is in charge of a shrewish and miserly old aunt, from whose sour temper and cruel ways she suffers considerably, until almost by chance she learns the secret of taming her. Then Jeanne's "I will write to my uncle," stands her in as good stead as Suzanne's "*Ah! ce Voltaire, quel génie!*" in PAILLERON'S comedy. She does finally go to her uncle, and enters society. In his description of the young lady's unconscious offenses against the usages of the world, M. DE LA BRÈTE has something of MUSSET'S delicious way of almost saying risky things and then leaving his reader very much ashamed of having thought them. The book is full of subtle wit and delicate analysis of character.

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JANSSEN'S INDEX TO KLUGE'S DICTIONARY.

II.

As intimated in MOD. LANG. NOTES for Nov., 1890, Miss HÄNTZSCHE has prepared an index to the Mod. E. words in the new edition of KLUGE'S Dictionary, and I am thus enabled to make the following corrections in JANSSEN'S work. As KLUGE'S own English Index is the same as that in JANSSEN'S book (cf. KLUGE, p. viii), the following list may be of use also to those that own only the Dictionary. Some of the corrections that I have made are of little value or are self-evident, but I have recorded them because they show the use of the old edition.

Page 144 ff.

After *adder* read NABER‡
Below *alb* insert *alarm* ALARM‡
Below *belief* insert *believe* GLAUBE‡
After *bit* add BISSEN‡
" *bite* cross out BISSEN‡
Below *bleak* cross out *bleat* BLÖKEN‡
Below *buoy* insert *bur* BORSTE‡
Below *burn* cross out *burr* BORSTE‡
Below *cable* insert *cabliau* KABLIAU‡
Below *champion* insert *chance* SCHANZE[1] ‡
After *chap* read KAPPEN
Below *chicken* insert *chick*‡
After *clang* cross out KLINGEN
After *clank* add KLINGEN.
Below *coal* insert *coalmouse* KOHLMEISE.
Cross out *comber* KUMMER‡
Change *Cornwallis* to *Cornwall.*
After *couth* read KUND.
" *cramp-irons* read KRAMPE.
" *crankle* read KRING.
Below *cudgel* insert *cumber* KUMMER‡
After *dumpf* add DUNKEL‡
Cross out *dun* DUNKEL‡
After *fair* add FEIER‡
" *fiddle* add GEIGE.
Below *fly* insert *flyte* FLUSZ‡
Read *Friday*
After *gallow-tree* read GALGEN
Below *ghost* insert *gift* GIFT‡

[1] I have placed a ‡ wherever the use of the old edition is betrayed by the form given or omitted by JANSSEN.

Below *hamble* insert *hame* KUMMET‡
After *haver* read HABER.
" *heifer* cross out KLEE‡
Cross out *kabljau* KABLIAU‡
Below *lammas* insert *lamp* LAMPE‡
Below *lock* insert *loft* LAUBE‡
Cross out *mad* MADE‡
After *mare* add MAHR
" *market* read MARKET.
" *marrow* cross out HARKE‡
Read *Monday*
Place *mule* below *mulberry*.
After *oats* read HABER.
Below *paw* insert *pawn* PFAND‡
Below *peep* insert *peewit* KIBITZ.
Below *rare* insert *rash* RASCH‡
After *red* cross out RETTEN‡
Below *rich* insert *rid* RETTEN‡
Read *Saturday*
Below *steet* insert *stick* SCHLEICHEN‡
After *sound* add SUND‡
" *stud* add STÜTZEN
Place *tewel* above *thane*
Change *thank* to *thanks*‡
After *think* read DÜNKEL not DÜNKEN‡
Below *vinegar* insert *vineyard* WINGERT‡
Cross out *waybread*‡
Below *wether* insert *weybread* WEG‡
After *worse* WIRR read WIRSCH.
Read *youngling*

Page 41. Cross out *flyte* FLUSZ‡
" 63. After *swumfsl* add SUMPF‡
" 206. Above *hafre* insert *hærf* HARKE‡

Mr. O. F. EMERSON reminds me that MOD. LANG. NOTES v, col. 411, should read: "The form *geoglêre* . . . *jūglere* of the old edition." At the same place (col. 412) cancel "Below *sceppan* insert *sci* SCHINDEN," and after *spyttan* read SPEUTZEN for SPENTZEN.

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A CLASSICAL REMINISCENCE IN SHAKESPEARE.

To the following passage in SHAKESPEARE'S "Henry V," Act iii, sc. 5, l. 50 ff.,

> "Rush on his host as doth the melted snow
> Upon the valleys whose low vassal seat
> The *Alps doth spit* and void *his* rheum upon,"

STEEVENS has this note: "*Juppiter hibernas cana nive conspuit Alpes*, Furius Bibaculus ap. Horatium."

Although priority in the discovery of this parallelism thus rightly belongs to this early editor, I feel warranted in calling attention to the subject again, for three reasons. First, STEEVENS quotes the passage in HORACE incorrectly; secondly, he refers to it quite incidentally, showing thereby that he failed to perceive the import of his reference for the elucidation of a unique construction in the English text; lastly, modern editors, so far as known to me, seem entirely to ignore STEEVENS'S observation, evidently regarding resemblance of the two passages as a purely accidental coincidence, unworthy of comment. I am, however, persuaded that this parallelism reveals on the part of SHAKESPEARE a veritable reminiscence.

The simile under notice, though omitted in OXBERRY'S stage edition of "Henry V" (London, 1823), is by no means a merely ornate appendage; on the contrary, it is introduced with admirable fitness for the obvious purpose of heightening the *ethos* of the passage. Personifying the Alps and representing them in the act of spitting and voiding their rheum upon the valley, is, of course, but a *figurative*[1] mode of expressing the contempt and fury with which the French are to rush upon their English foe. But while the meaning is thus clear, the image itself is singularly inelegant and grotesque. Dr. SAMUEL JOHNSON, therefore, very justly remarked that "the poet has here defeated himself by passing too soon from one image to another. To bid the French rush upon the English as the torrents from melted snow-streams from the Alps, was at once vehement and proper, but its force is destroyed by the grossness of the thought in the next line." We may add that this grossness is enhanced by the tautological continuation of the vulgar metaphor in "void his rheum upon."

The most remarkable point, however, to be noticed in our passage, is the unique use of "Alps" in the singular number. The same proper name occurs in three other places in SHAKESPEARE: "Richard II," Act i, 1, 64, "Even to the frozen ridges of the Alps"; "Antony and Cleopatra," Act i, 4, 66, "On the Alps it is reported," etc.; and "King John," Act i, 1, 202, "And talking of the Alps and Apennines." The two former examples

1 Both expressions are appropriately used in a *literal* sense in Shylock's speech ("M. of V." Act i, scene 3, ll. 104, 109, 118), for as QUINTILIAN (x, 1, 9) well puts it: "nam et humilibus interim et vulgaribus (sc. verbis) est opus et quae *nitidiore* in parte videntur sordida, *ubi res poscit*, proprie dicuntur."

permit of no strict inference as to the grammatical number; in the last quotation, however, "Alps" is manifestly in the same number as the plural "Apennines," according to the well known principle of symmetry, in collocations of this kind; and if so, the peculiar ἅπαξ εἰρημένον in our passage becomes still more remarkable, for the poet might equally well have said "void *their* rheum upon."

Now the coarseness of the metaphor, the tautology, and above all the surprising construction, are all admirably accounted for, if we admit that SHAKESPEARE had in mind this line from HORACE, 'Sat.' ii, 5, 41: "*Furius hibernas cana nive conspuit Alpis.*" The external resemblance between the two passages, especially as the metaphor is not of a kind that would readily occur to two poets independently, is indeed so striking that one would be reluctant to regard it as a mere coincidence rather than as an actual reminiscence, even if there were no internal evidence in favor of the latter view. Happily, such evidence is not wanting. For it is safe to assume that SHAKESPEARE, if he read the lines, had no suspicion of *Furius* being a proper name.[2] No English commentary could have given him the information that it is so, as none existed when "Henry V" was written (1599); the only translation[3] of the 'Satires' possibly accessible to him reveals no trace of the proper name, and the context of the Latin contains no hint of the matter. SHAKESPEARE found himself accordingly obliged to join *Furius* as an adjective with *Alpis*, which thus became the *only available* subject for the singular verb *conspuit*.[4] This theory, then, explains not only how the poet, against his own better knowledge and contrary to all usage, came to use 'Alps' in the singular, but it also accounts for the tautological continuation of the metaphor, since "void his rheum upon" was easily suggested by the word *Furius*, the moment this was regarded as an adjective.

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2 We are indebted solely to the scholiasts for the information that HORACE was here ridiculing the bombastic diction of FURIUS BIBACULUS, in whose turgid epic on the "Gallic War" the line *Juppiter hibernas cana nive conspuit Alpis* occurred, the satirist cleverly parodying the verse by making FURIUS himself perform the duty which the poet had assigned to Juppiter. The same line is also quoted, but without the author's name, by QUINTILIAN viii, 6, 17, as an instance of far-fetched metaphor.

3 "Horace, his Art of Poetrie, epistles, satyrs, Englished and to the Earle of Ormonde by T. Drant, addressed," London, 1566. In the following specimen, kindly copied for the writer by Mr. GARNETT of the British Museum, readers of HORACE will with some difficulty recognise the original ('Sat.' ii, 5, 37–41).

"Plucke up your hearte, leave all to me, try what a friend can doo
In heate or colde, I am your own to rhyde or else to go.
Assay the consequence thereof, serve one or other wyll
Name thee, an heartie, friendly man, a man of wythe and skill.
Thy hunger shall be great excesse, thy wante much wealthe at ease,
The Tunye and the whale wyll be, scarce presents thee to please!"

4 To say that the Latin adjective is *furiosus* and not *furius*, or that the plural *Alpis* is feminine, in no way militates against the above argumentation, for the English word *furious* easily stifled any suspicion as to its proper Latin equivalent, while *Alpis* in the singular would be *masculine*, like Apenninus sc. mons.

Researches into the Nature of Vowel-Sound. By LLOYD, R.J. Thesis presented to the University of London for the degree of Doctor of Literature. 1890.

THIS thesis represents a thoroughgoing, scientific attempt to find a basis for the classification of vowels that shall be grounded in the essential nature of vowel-sound. The system of BELL, which has been largely followed by leading phonetists, attempts a classification through an elaborate description of the various *articulations* (as "mid-back-wide-round," etc.), but this, valuable as it is as a supplement and guide, fails of offering a logical classification, and goes, at the best, but little beyond a descriptive enumeration, for it assumes to classify according to certain manifestations, rather than according to the essential nature of the sounds. The identification of different vowels with the categories of BELL, has been found too, in practice, to leave an uncomfortably wide ground for the play of individual caprice and subjective impression, which even the excellent system of measurements devised by Mr. GRANDGENT does not avail to eliminate.

An essential characteristic of vowel-sounds Professor TRAUTMANN ('Die Sprachlaute,'

1884) believed he had found in the natural pitch. Investigations made with the whispered vowels led him to the belief that each vowel has an inherent or natural pitch, determined by the resonance cavity attaching of necessity to each vowel position. At this pitch each vowel would be most easily and fully produced. The inadequacy of TRAUTMANN'S method, if it had not before been demonstrated by the disagreement of investigators as to what is the natural pitch of the various sounds, is now most clearly shown by the researches of LLOYD, though the test with which he deals, namely pitch, is the same. LLOYD'S investigations, the methods and to some extent the results of which have already been reported in the *Phonetische Studien*, started from various suggestions in HELMHOLTZ' 'Tonempfindungen.' A hint toward a method was, for instance, found in HELMHOLTZ' remark:

"When a bottle with a long narrow neck is used as a resonance chamber, two simple tones are readily discovered, of which one can be regarded as the proper tone of the belly, and the other as that of the neck of the bottle."

The earliest result of LLOYD'S investigations was the determination that each of the principal vowels has in the same way two main resonance chambers.

"What we really do," he says, "when we articulate an *i* vowel is to create a neck, of a certain proportionate size, to the vocal cavity. The tongue is so presented to the opposing surface of the hard palate as to leave a narrow channel between them, which is for the time being a veritable neck to the inner cavity."

For this inner cavity he uses the name "chamber," for the outer, the name "porch."

Without enumerating the steps by which the author arrived at his results, or attempting to describe the apparatus or the methods through which his determinations were made, it may be enough here to state his conclusion, that the essential character of a vowel sound depends upon the harmony of the tones and overtones natural to the two (or more) resonance cavities; or, as he states it:

The fundamental cause of any given vowel quality is the *relation* in pitch between the two resonances, irrespective of any narrow limit in absolute pitch."

He constructs therefore a vowel scale upon the basis of this relation or "radical ratio," which is a constant and permanent characteristic of each vowel. Thus at the beginning of the scale stands *u* with the radical ratio 1, because produced by two tones in unison; that is, the "porch," with its large cavity produced by the drawing back of the tongue, exactly balances the inner cavity, and has in resonance the same pitch, in fact, the very nature of the *u*-vowel consists in the establishment, by help of tongue and soft palate, of just such a unison. The *o*-vowel (*o* as in *bone*) is produced by a tone and its octave, and stands next with a characteristic ratio of 2. At the extreme end stands *i* (as *ie* in *fiend*) with the ratio of 37, and between *u* and *i* a definite vowel-sound attaches to each *prime* number as a ratio, 1, 2, 3, 5, 7, 11, 13, 17, 19, etc.

These numbers represent the ratios of pitch, and are not to be confused with the ratios of capacity between the resonance cavities, from which the former are mathematically deducible. The first results of the author were obtained by the help of a combination of resonance cavities of the general description of a bottle, and by varying the relations of these it was found possible to produce from a whispering or hissing sound all the different vowels. Thus when the ratio of the two capacities was 102 the nearest approach was made to the *i*-vowel (as *ie* in *fiend*); when it was 68, to the "short" *i* of *pin*, etc.

The general fact of the dependence of the vowel quality upon relation of resonances rather than upon articulation, may readily be confirmed by the simple experiment of sounding *u*, and then suddenly opening the nasal passages. This increase of the inner resonance cavity will, without the least change in the oral articulation, shift the vowel-coloring strongly toward *o*.

Though in these investigations there is much in detail left incomplete and much that is unsatisfactory (notably, for example, the failure to find a place in his vowel-scale for some of the most important vowels), and though there are points where we think the author in error, as in his remarks on the development of the French nasal vowels, still we must accord the

work a place of the very first importance in the literature of its subject; first, because it is an uncompromising recognition of the position of phonetical science as one of the physical sciences, and secondly, because it represents the most hopeful attempt to secure a rational classification of the vowels since the appearance of BELL's 'Visible Speech.'

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HISTORY OF ENGLISH PROSE.

English Prose: its Elements, History and Usage. By JOHN EARLE, M.A. London: Smith, Elder & Co.; New York: G. P. Putnam's Sons, 1891. 8vo, pp. 530. 16sh.

UNDER the strong and correct conviction that English poetry has hitherto been discussed by our critics and writers somewhat at the expense of the rich and ever expanding subject of our vernacular prose, Professor EARLE attempts in this work to restore, as far as in him lies, the just relation of these two great divisions of English literary expression. The table of contents is as follows:—i. Choice of Expression; ii. The Import of Grammar; iii. Some Mechanical Appliances (Punctuation); iv. Bearings of Philology; v, vi. The Leading Characteristics of Prose Diction; vii, Idiom; viii, Euphony; ix, Style; x, xi, xii. History of English Prose; xiii, The Pen of a Ready Writer.

The first four of these chapters the author terms analytical; the following five chapters (v–ix), synthetic; and the following three (x–xii), historical,—the closing chapter being made up of practical instructions through which the student, in the formation of style, may acquire the facile use of his pen. More definitely explained, we have, in the first and second sections (i–ix), what it is just to call the technical presentation of English Prose. Such topics as diction, grammar, punctuation, etymology, idiomatic usage, and prose rhythm, are studied—but limited attention being given to those cardinal laws and principles of prose discourse which the philosophic author is supposed to treat. Even in the discussion of style and its leading characteristics, the method is textual and verbal, rather than comprehensive and profound; it is philological rather than philosophical. As the author traces the history of English prose, he is careful to confine himself to the chronological rather than to the logical order, and we have specific criticism in the place of generalization. All this, as to plan and procedure, is good, but not the best and most desirable; and here we reach what must be regarded as the chief blemish of an otherwise admirable book. The method of minute and exegetical comment within the sphere of literary criticism may be said to have had its best days. In this department, as in others, students and readers are demanding the deeper and broader plan. The emphasis is to be laid upon the word 'literary,' rather than on the word 'criticism'; and while the author who is teaching us is supposed to observe all the accepted canons of the critical art, he is not expected to make them the prime purpose of his teaching, but ever to subordinate them to the higher art of literary interpretation and inference. As illustrative of this same defect in the line of philosophic treatment, the student will look in vain among the several chapters of this treatise for any coördination or logical *nexus*. Although the opening sections are called analytic, and the subsequent ones synthetic, it would be just as logical to reverse this order, while the closing sections, called historical, would naturally stand at the beginning. In short, there is no manifest sequence of parts and processes by which the reader is led along, step by step, to something like a syllogistic summation of teaching. Just exception might also be taken to the author's enumeration of the leading characteristics of prose diction, applying, as they do, more strictly to poetry, and being arranged, as they stand, in the order of an anti-climax. The first quality of prose style is not what LONGINUS calls 'elevation,' but what MATTHEW ARNOLD calls 'lucidity,' while the author dismisses without sufficient comment the next essential element of all writing—inherent vitality and vigor.

Students of English may take further exception to some of those literary dicta that Professor EARLE states with positive assurance. They are such as these: "The obscurities of Robert Browning have not hindered his suc-

cess as a poet. Poetry may be transparent or obscure, according to the genius of the poet"; Doctor JOHNSON was "the greatest master of the English Language that ever lived"; the emphatic eulogiums pronounced upon what is called the "import of grammar"; the strong assertions made as to the great indebtedness of prose to poetry, and the special prominence assigned in style to what the author gives us under the head of "Mechanical Appliances"—these and such as these are assertions open to discussion, and compel us in cases not a few to utter our dissent. We are sure, for example, that poetic genius cannot atone for poetic obscurity, and that English prose has made unwonted progress since the days of SAMUEL JOHNSON and the *Rambler*. Thus much in the way of counter criticism, and we gladly pass to more inviting matters.

There are one or two features of Professor EARLE'S book that are especially attractive. We refer, first of all, to the place that he gives to Old-English prose in its relation to all later periods and forms, and his sharp rebuke of all those literary critics who insist that our vernacular prose began in the days of ELIZABETH, and knows no indebtedness to any prior age. Hence, he dwells upon what he aptly calls the first and second culminations of English prose, included, respectively, in the eighth to the eleventh century, and in the eleventh to the fifteenth. By way of practical illustration of our debt to these earlier eras, he cites at length from the charters and documents of the time of the 'Chronicle'; calls special attention to the writings of ALFRED, ÆLFRIC and WULFSTAN; quotes from the best authors subsequent to the Conquest; traces the consecutive history through MANDEVILLE, CHAUCER, WICLIF and MALORY on to the time of CAXTON and the revival of classical learning; impressing all the while the fact that the nexus between the earlier and the later is organic and vital, and must be so regarded by every candid critic of English. This is all to the point, and must be pressed with unabated zeal, in order to secure that restitution of English to its rightful place of which the author speaks. Upon our tenth-century prose special stress is laid, as an order of writing full of the old Saxon vigor and spirit; the prose of WULFSTAN and ÆLFRIC; the prose of culture and character—a field of literary richness as yet untilled, and offering the rarest inducements to those who enter it. As the author suggests, "translation, to and fro, between Old-English and Modern English" will serve the double purpose of reviving interest in the earliest forms and infusing into the vernacular of to-day the old Alfredian energy. Old-English is as fresh and fruitful as it is old. Another feature that is thoroughly pleasing, is the place assigned to Thought and Personality in the developing functions of the prose writer. We are told, and correctly so, that subject-matter is more than form; that thought is superior to vocabulary, and that the imitation of the best models must ever be kept subordinate to the writer's individuality. Nothing, as we understand it, is more essential to the student of expression than just such teachings as these. "Sit down to write what you have thought," says COBBETT, "and not to think what you shall write." Be yourself and no other one, CARLYLE and EMERSON insist upon telling us. Expression, as MAX MÜLLER would say, is the "Science of Thought" applied in visible form. What a writer is in his mental and corporate selfhood, is quite above all that he says by voice and pen. The old Elizabethan Euphuism is not yet dead, and authors still are tempted to delegate their thinking to others, and surrender their own individuality to this or that literary lord.

Professor EARLE himself gives us an excellent illustration of the mental independence on which he is insisting. While the work before us contains, on almost every page, some helpful quotation from other authors or some appropriate reference to English and European literature, our Oxford critic is careful to maintain his own identity and opinion. Other authorities are adduced not by way of surrendering his own judgment, but rather in order to confirm them by contrast and to give to the reader a catholic and candid view of the subject discussed. Moreover, by way of practically proving his own theory, he fully expects the English student who consults this volume to do his own thinking in his own way, quite apart from the conclusions of the author. As Mr. WHIPPLE has suggested, it is one thing to

be a literary pupil, and quite another to be a literary slave.

We are thus led, in closing this rapid survey, to state that the best element in Professor EARLE'S treatise, as in any treatise, is its stimulus. Whatever its errors of method and opinion; its unhappy fondness for such expressions as 'palmary,' 'concinnity,' 'belletristic,' and similar ones of the Johnsonese order; and whatever its occasional failure to substantiate its own theories as opposed to those of others (such as HERBERT SPENCER and MATTHEW ARNOLD), the book is vital and vitalizing in its character—a literary tonic to those who carefully peruse it, and thus a valid contribution to the great and ever greater department of English study with which it deals. I know of few topics, if indeed of any, within the range of our vernacular, so fraught with mental impulse and withal so fascinating, as that of the genesis and growth of English prose. It is a topic to the discussion and interpretation of which we may bring our best ability, logical, critical and philosophic; and one which opens out before us with ever new unfoldings, the more profoundly we investigate it. To trace the English of ALFRED down to the English of MATTHEW ARNOLD and Cardinal NEWMAN and our American LOWELL, and to show how the one is organically as well as chronologically related to the other; to show the connection of this development with English thought and character and life in the respective centuries, as well as with that of classical and modern Continental tongues; in a word, to study the philosophy of English prose literature as DRAPER has studied the intellectual development of Europe, or as GUIZOT has studied European civilization—this is nothing less than captivating in its attractiveness, as it is in its mental scope and recompense. Along this line, such men as MINTO, SAINTSBURY, GALTON, MORLEY and others have already done most valuable work, while it is but just to Professor EARLE to say that the study of English prose which he here offers us marks a decided advance in the discussion, and is as much a credit to English criticism as it is an incentive to English authors and students.

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THE ENGLISH NOVEL.

The English Novel in the Time of Shakespeare, by J. J. JUSSERAND, translated from the French by ELIZABETH LEE. Illustrated. New York: G. P. Putnam's Sons; London: T. Fisher Unwin. 1890.

THE English title of the book before us is a curious misnomer, as "the Elizabethan novel" of which it treats turns out only a loose employment of that term to include such widely different works as Sir THOMAS MALORY'S 'Mort D'Arthur,' the 'Arcadia' and 'Adam Bede.' If words mean anything, the word 'novel' is certainly now restricted by general consensus to that form of fiction in which human character is presented as portrayed and developed through incident. As someone has well said, the evolution of the novel has gone hand in hand with that of the individual, and if the extraordinary adventure of Prince Parthenophile interest us less than the misanthropic ravings of a Podsnyscheff, it is because man, even in the examination of an unusual but possible human disease, is a preferable theme to the impossible endowments of the impossible heroes of romance. M. JUSSERAND has found it necessary to go "all the way back to the flood" for the origins of the novel; why not all the way to Creation, does not appear. While in his concluding chapter he carries his subject through Commonwealth times and the days of 'Le Grand Cyrus' and 'Clélie,' to break off with 'Oronooka.' Again the reason is not at all clear, unless it be that Mrs. BEHN'S work was published just before the actual dawn of the English novel. "English prose fiction from the earliest times to the publication of Mrs. BEHN'S 'Oronooka,'" would therefore be a title more accurate and far less misleading for this really interesting book, which is justified—if justification be deemed necessary—by the homogeneity of the subject and the fact that little or nothing has been done connectedly on this topic.

We are not going to object to M. JUSSERAND'S assertion that the elements of the novel are found in the earliest forms of literature. A substitution of the word 'fiction' for 'novel,' converts the statement into a truism. We can agree that in such a sense the Atridae

are early productions of the novelist, but we shall ask M. JUSSERAND to go a step further with us and accept the tales of CHAUCER as well. As a matter of fact, there is infinitely more of the stuff of which real novels are made in the admirable character sketches of the 'Canterbury Tales,' and in the dramas of HEYWOOD and JONSON, than is to be found in all the epics and romances from 'Béowulf' upward. The medium, verse, has next to nothing to do with the question. CHAUCER, a born novelist, clothed his stories in verse because verse was the medium in best repute during his age. He happened, to be a poet as well as a novelist, and he has lived for the wedded glory of his genius. The greater Elizabethan dramatists were likewise born novelists, and like CHAUCER chose the most popular contemporary medium of expression, the drama. In some, as in MARLOWE, the poet predominated; in others, as in HEYWOOD, the poetic faculty was slender, while power in the delineation of human passions and character was predominant. On this last depends the success of novelist and playwright alike. Under modern conditions CHAUCER, JONSON, and SHAKESPEARE might have written novels, and perhaps have represented each the Fielding, the Thackeray, and the George Eliot of his period. If the nature and relations of things are to be discovered by their inherent likeness and dissimilarity, it is only by a careful distinction between essential and accidental peculiarities that we can hope to gain any real knowledge. We can not hesitate to affirm that while the epic, the drama and the novel are in the line of direct descent, a pastoral such as the 'Arcadia,' by reason of its poetical and ideal character, may well be denied so close a relationship to the novel.

The first chapter of our work is concerned with the popular romances of the middle ages and their effect on succeeding fiction. M. JUSSERAND has put his finger on a passage in 'Le Morte D'Arthur' which he regards as the first attempt at analysis of feeling to be found in the English prose romance. These "first traces" are commonly misleading, although his general proposition which involves no more than a statement of the purely objective character of early English literature, is altogether irrefragable. In this chapter we hear a great deal about "the French conquest of England," a phrase that rings sweetly on the Gallic ear; and learn, what may perhaps have been another Gallicism, that it was of set purpose that the Normans "treated all the heroic beings who had won glory in or for England as if they had been personal ancestors of their own." The following chapter, on Tudor times and customs, a familiar topic of late, is compiled from the usual authorities, and brings out with special emphasis the effects of Italian and French literature on the period.

In the third chapter we reach our real subject with LYLY'S 'Euphues.' M. JUSSERAND is evidently much impressed with what may be termed LYLY'S unnatural history, and fairly revels in monsters of all description. There is much on the Bestiologies of mediæval times, an account of TOPSELL'S 'Historie of four-footed beastes, describing the true and lively figure of every beaste, London, 1607,' and a number of cuts from that instructive work labelled 'The Lamia,' 'the cockatrice,' with dragons *ad libitum*. Our author has evidently caught the spirit of MANDEVILLE and other ancient travellers, and reproduces for our edification the sea-serpent as conceived by the contemporaries of King James I, doubtless when under generous potations of Canary. M. JUSSERAND'S estimate of LYLY is, on the whole, that usually received before the subtile distinctions of Dr. LANDMANN, whom he mentions, unsettled the question. He characterizes 'Euphues and his England' not unhappily as "*Lettres persanes* reversed, Montesquieu making use of his foreigner to satirize France, and Lyly of his to eulogize his native land," and speaks of LYLY'S imitators as continuing "their model's work in contributing to the development of literature chiefly written for ladies." It is curious to note the surprise with which French authors regard the comparative purity of English literature. We remember the instance of an educated French gentleman who upon reading 'Silas Marner' expressed his pleasure and admiration in tones of a rising scale, until the climax was reached in the expression: "Why, the merest schoolgirl could read this story without a blush!"

Under the heading, "Lyly's legatees," M. JUSSERAND considers that interesting class of stories, the work of GREEN, LODGE, BRETON and other worthies, which contributed so strongly in subject-matter and treatment to the Elizabethan drama, and exerted so marked an effect on the work of the master-dramatist himself. We can not feel altogether satisfied, however, with M. JUSSERAND's treatment of this topic; there is an air of *persiflage*, and an attitude approaching contemptuous tolerance towards many of these works which, to say the least, is alike unscientific and uncritical. The "sea-coast of Bohemia" is an old joke to English-speaking readers, and was perpetrated at least as long ago as JONSON's visit to DRUMMOND. But when M. JUSSERAND gives as his judgment of 'Pandosto' that "rarely did a more unlikely and a cruder tale come from the pen of our novelist" [GREENE], we can not but consider such a guide as positively misleading. In the consideration of the pastoral romance our author is more at home, and it may well be presumed that as long as critics write, the excesses and absurdities of the pastoral will remain a fair mark for the feathered or venomous arrows of every critical cross-bow. In another place, after mentioning the unusual number of editions through which some of GREEN's stories ran, M. JUSSERAND adds: "There was a far greater demand for them than for any play of SHAKESPEARE"; from which we are to infer the lamentably inferior taste of the age. Of course there was a greater demand for the printed works of GREENE. Everybody could see SHAKESPEARE any afternoon at the cost of a small admission fee and ferriage across the Thames; then what need to read him? The stories of GREENE could be read only, and hence the larger edition of his works. SHAKESPEARE's very popularity rendered the publication of his plays unnecessary in such an age, to say nothing of the well-known custom of the day by which they remained the private property of the Theatre. When shall we be able to get the absurdity of the misconception that SHAKESPEARE was neglected by his own age definitely and finally brought home to every foreigner and cryptogrammatist?

The chapter on the Picaresque novel is extremely entertaining, and we are glad to find justice there done to the superlative excellence of the redoutable THOMAS NASHE. If there is an Elizabethan deserving the title of novelist, that man is NASHE, the humorous, delightful, terrible "English Aretine," who alone wrote vigorous, vernacular English in the midst of the ponderous Latinism and the foppish Euphuism and Arcadianism of the day. It is greatly to be regretted that the prevailing tissue of NASHE's works is such that the realistic dyes can be separated from the texture only by the destruction of the combined fabric. As M. JUSSERAND observes, NASHE "seems to have foreseen the immense field of study which was to be opened to the novelist," and to have anticipated the realism and no little of the power of FIELDING and DEFOE.

As already observed, the concluding chapter has little if anything to do with the subject title of the book. But the opportunity was not to be lost; for in the period of the later Stuarts, English literature was almost completely dominated by French influence, and Mlle. DE SCUDÉRY reigned the crowned goddess of romance. "Have you read 'Cléopâtre'"? writes a lady to her lover, "I have six tomes on't here that I can lend you if you have not. Since you are at leisure to consider the moon, you may be [at] enough to read 'Cléopâtre.'" M. JUSSERAND finds it difficult to consider ten pages of these romances "without an aggressive animosity towards their authors"; and it is certain that their English imitations were no improvement in brevity or sanity over the French originals. The book concludes with a brief account of Mrs. APHRA BEHN's 'Oronooka,' in which our author discovers some of the "ideas of Rousseau before Rousseau" and "a peculiar sort of heroism which recalls Scudéry, and at the same time Fenimore Cooper."

The work is a beautiful specimen of typography and is abundantly illustrated with excellent reproductions of contemporary pictures and prints. There is genuine originality in the choice of subject, and the book is given a permanent value by its copious notes and citations of authorities.

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The Little Gypsy, from the Spanish of MIGUEL DE CERVANTES SAAVEDRA, by the Sophomore Spanish Class (1889–90) of Vanderbilt University, with an introduction by WALLER DEERING, M.A., Ph.D. (Leipsic), Adjunct Professor of Teutonic Languages in Vanderbilt University. New York: James Pott & Co., 14 & 16 Astor Place. 12mo, pp. 143.

THE first English translation of the 'Novelas Exemplares' of CERVANTES appeared in London in 1640.[1] It contains however only the following novels: "A storie of two damsels," "The Lady Cornelia," "The liberall lover," "The force of blood," "The Spanish ladie," and "The jealous husband." It is in every way a delightful book, and is one of the best examples of prose translation that I have read. The translator, JAMES MABBE, also chose to turn his name into Spanish, as it appears on the title-page. The work in addition to being a faithful rendering of the original, possesses that charm of style which is so attractive in the better English prose works of that period.

Nearly two centuries elapsed before the next English translation known to me appeared. In 1832 THOMAS ROSCOE, in his 'Spanish Novelists,' translated three of the Exemplary Novels: "Rinconete and Cortadillo," "The Pretended Aunt," and "El amante liberal." It may however be said, in passing, that the Novelas as originally published by CERVANTES in 1613, contained twelve novels, and did not include the second of the stories translated by ROSCOE. The "Pretended Aunt" (La tia fingida) was first published in a "castigated" edition at Madrid in 1814, and afterwards, without omissions, at Berlin in 1818. It is from the former edition that ROSCOE has made his translation.

In 1855 a translation by WALTER K. KELLY of all the Exemplary Novels, appeared at London; and following this, the next attempt to turn into English any of the novels of the greatest Spanish poet, is the little book that heads this article. A translation of a Spanish classic in this country is such a rarity, and the work under consideration is so exceedingly well done, that this little book demands more than a passing notice. Whoever has tried to render faithfully and conscientiously into English any of the idiomatic Spanish of CERVANTES or indeed any of the prose of the *buon secolo* in Spain, knows what difficulties are to be overcome. A thorough and trustworthy dictionary of the period is entirely wanting. The dictionary of CUERVO may supply this want, but it is too large and is beyond the reach of the ordinary student. It seems strange indeed, that while we have special dictionaries of DANTE, of MOLIERE, of CORNEILLE, and of other writers, no Spaniard has ever thought it worth the while to write a dictionary of Spain's greatest poet, and to clear up some of the obscure phrases and allusions we so often meet in his writings.

The book before us is the result of the work of a class of young ladies studying Spanish under Professor P. A. RODRIGUEZ at Vanderbilt University, and the class, as well as their learned instructor, may feel proud of this evidence of their knowledge and skill. The prose is translated with remarkable fidelity —only here and there we meet with a slight omission, now a word, now a phrase, that to our ears might sound objectionable. But this is very seldom, for the page of CERVANTES is rarely marred by coarseness. Indeed he says:

> Una cosa me atreveré a dezirte, que si por algun modo alcançara, que la leccion destas Nouelas pudiera induzir a quien las leyera, a algun mal desseo, ò pensamiento, antes me cortara la mano con que las escribi, que sacarlas en publico.

The poetry, on the other hand, is translated with much freedom—it is often merely a paraphrase of the original. The poem on p. 63, "From 'neath thy magic touch, oh Preciosa," is beautifully rendered, though in Spanish it is in the form of a sonnet (*Quando Preciosa el panderete toca*, etc). So the redondillas, *Gitanica, que de hermosa*, are spiritedly given on p. 24, though here also the measure is changed.

I have made the following notes in my reading:—P. 21, *asomose Preciosa a la reja* is rather "Preciosa *peeped through* the lattice;" 'approached' is given just below, in *los otros*

1. Exemplarie novells; in sixe books. Turned into English by Don Diego Puede-Ser. London; printed by J. Dawson for R. M. 1640. Fo, pp. 323.

acudieron á la reja.—P. 23. In *que trae esta carta el porte dentro*, does not *porte* mean 'postage' rather than 'charges'? In a letter written by Sir WILLIAM GODOLPHIN, English ambassador at Madrid, in 1671, speaking of the rates of postage in Spain at that time and alluding to letters coming from Paris to Madrid, he says they "pay the same *Port* with these from Brussels." And again, "The Spanish port of letters is very small."[2]—P. 26, *Quien me lo ha de enseñar* is rather 'what need of any one to teach me?'—In the following line *renco*, translated by 'hoarse,' is perhaps better rendered by 'lame.'

I mention these few words only to show how carefully and concientiously the work has been done, for they were all that I noticed after a close comparison with the original. It is to be regretted that the modesty of master and pupils has withheld from us the names of the young ladies who have done such highly meritorious work.—It should be added that Dr. Deering's introduction, in which the style and character of the novels of CERVANTES are discussed, with a brief analysis of "La Gitanilla," is a graceful and appropriate piece of work.

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GERMAN PRONUNCIATION.

1. *Die Aussprache des Schriftdeutschen.* Mit dem "Wörterverzeichnis für die deutsche Rechtschreibung zum Gebrauch in den preussischen Schulen" in phonetischer Umschrift sowie phonetischen Texten. Von WILHELM VIETOR. 2. Aufl. Leipzig: Reisland. 1890. 12mo, pp. 101.

2. *German Pronunciation*: Practice and Theory. 2nd ed., revised and enlarged. Same author and publisher. 12mo, pp. 131.

THESE two books are really the same work. No. 1 is intended for Germans, No. 2 for English speakers. The first section contains a concise and lucid presentation of general phonetics. (The author uses BELL'S terminology in the English edition.) The second section, "das gesprochene Deutsch," treats first of the standard pronunciation, then of the sound-values of the letters of the alphabet, and lastly of German accent—a chapter that is too short in No. 1, but longer and more satisfactory in No. 2. From No. 2 the author has taken, and added to No. 1, the specimens in a phonetic transcription which is easily acquired, very accurate, and very instructive. I have used this book in my German Seminary with a view to drill in phonetics and to orientation for the doubtful points in pronunciation.

As to standards, VIETOR is the most unprejudiced and liberal authority I know. He is the embodiment of his own ideal of "the best speaker who most effectually baffles all efforts to discover from what town or district he comes." In my humble opinion, medial *g* as sonant stop should have been given in the transcribed texts, and not in the footnotes or in brackets. In general, is it not better to insist, with foreign students, upon the purist's, or, if you like the pedant's, standard of pronouncing formal discourse and lofty poetry, rather than invite the slovenly, colloquial pronunciation of light comedy and easy intercourse? I am glad that VIETOR reiterates, what seems to me an indisputable fact, that the stage pronunciation may be looked upon as the best standard, and that from it and from all elevated discourse certain sounds are banished. I have in mind Professor CURME'S statements (MOD. LANG. NOTES vi, col. 6): "It is not clear to me why so many phoneticians take the stage pronunciation as their standard." "The uvular *r* possesses a vitality that neither actor, schoolmaster nor pedant can destroy." "I did not hear this pronunciation [of final *g* as surd stop] in any theatre." Compare with this VIETOR, No. 1, § 29, "on the stage and in artistic song there still predominates the stop (*Verschlusslaut*)—except in *-ig*—both medially and finally (*tage, tâk*)."

Professor CURME heard final *g* uniformly given the same as initial *g*. Professor HEWETT, who attacked my statement that final *g*=surd stop on the stage (see MOD. LANG. NOTES iv, col. 429) did not say how he heard *g* pronounced, but asserts, "the first rule in the official rules of pronunciation pre

2. Hispana Illustrata, or the Maxims of the Spanish Court etc., London, 1803.

scribed for all the Prussian theatres, including Hanover, is '*g* is never to be pronounced as *k*.'" I have not been able to find these rules that apply to all the Prussian theatres, including Hanover. I wish very much that Professor HEWETT would produce them, and publish the part that treats of *g*. I have seen Count VON HOCHBERG'S rules for the royal theatres in Berlin. The rule as to *g* was reprinted in *Phonet. Stud.* i, p. 92. It says:

"Das *g* nach *n*, wenn es mit diesem gleichsam einen laut bildet, darf nur kaum anschlagend und nie wie *k* gesprochen werden (*rang* nicht *rank*)."

I am delighted that in this case I heard correctly, for my Grammar says, § 385, 1: "final *ng* is *q* (=back-nasal-sonant) according to the standard." The Count must have had in mind some provincial Hanoverian actor, who said *Dink* (=*diqk*) for *Ding* (=*diq*). The general statement as to *g* is, "Die allgemeine anssprache des buchstaben *g* ist die leicht anschlagende, zwischen *ch* und *k* liegende." What does this mean? I do not know. I quote VIETOR'S laconic remark upon these rules, "zu bedauern ist, dass die ansichten der genannten (TIECK, DEVRIENT, STOCKHAUSEN) nicht auf besserer phonetischer und orthoepischer grundlage ruhen." The above named gentlemen had been consulted by Count VON HOCHBERG. Who does not pity the poor actors who had to pronounce such a *g*? No wonder that Professor HEWETT left Berlin convinced that in that city "there is no absolute uniformity of pronunciation on the same stage." It is very clear that the theatrical "powers that be" need just such a little book as VIETOR'S, which is the most successful and trustworthy attempt to popularize phonetics. VIETOR is a very accurate observer, has published very valuable statistics as to pronunciation in his *Phonetische Studien*, and is free from hobbies and dialect prejudices.

The following misprints call for correction: P. 3 middle, *e* should be *o*; p. 12, l. 2 from the bottom, "desselben" should be "derselben"; p. 25 middle, *e* should be *ö*; p. 26 sub *v*, the first "anlaut" should be "auslaut." In § 36 *qu* is twice transcribed by *kw* (*w*=labio-labial); in the vocabulary and texts it is always transcribed by *kv* (*v*=labio-dental).

In conclusion, I should like to express the wish that the author add the "Wörterverzeichnis" of the German edition to the English edition, because it is very valuable for reference.

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GOETHE'S "TASSO."

Goethes Tasso von KUNO FISCHER. Heidelberg, 1890. 8vo, pp. 353.

THIS treatise is published as the third and last part of the 'Goethe-Schriften, Erste Reihe,' by the distinguished Goethe-scholar, and is much larger than the two preceding parts, on GOETHE'S "Iphigenie" and "Die Erklärungsarten des Goetheschen Faust," which together occupy some 150 pages. The present work is in every way worthy of its author, and represents a distinct gain to our knowledge of GOETHE and of his workmanship as represented in one of his great dramatic masterpieces. In the study of "Tasso," as of no other work of GOETHE except "Faust," we can follow the development of modern literary criticism. From 1839, the date of the appearance of LEWITZ' monograph, until the present time, there have appeared many critical studies of "Tasso," by LECKHARDT, DÜNTZER and KERN, by LEWES and HETTNER, and especially by program-writers, representing a gradual change from subjective to objective treatment of the work. But it remained for FISCHER to sift thoroughly the sources of "Tasso" and to trace far more thoroughly than had yet been done the origin of the *dramatis personae*, of their characteristics, and of a multitude of details of the drama; and, with the aid of references in GOETHE'S letters and diaries to his work and his own life, to set forth as clearly as possible the ideas which he has incorporated in "Tasso," their gradual development, and their relation to his own intellectual life.

FISCHER shows that the character of Antonio, as we find it in the finished poem, did not occur in the first concept, the prose "Tasso." His reasons for concluding this are based on three facts:

(1.) Antonio is not mentioned in MANSO or MURATORI, the sources from which GOETHE directly or indirectly took his plot.

(2.) GOETHE's letter to Duke KARL AUGUST of April 6, 1789, says referring to "Tasso":

"Ich habe noch drei Scenen zu schreiben, die mich wie lose Nymphen zum Besten haben, mich bald anlächeln und sich nahe zeigen, dann wieder spröde thun und sich entfernen."

And a little later on:

"Wenn ich vor den Feiertagen die letzte Scene des ersten Aktes, wo Antonio zu den vier Personen, die wir nun kennen, hinzutritt, fertigen könnte, wäre ich sehr glücklich. Fast zweifle ich dran. Sobald sie geschrieben ist, schicke ich sie."

From this direct testimony of GOETHE, which has been either overlooked or directly contradicted by critics, it is evident that in the first concept the fourth scene of the first act was missing (else why did GOETHE leave it until the last to be rewritten?), and that Antonio did not appear in the first act, and therefore was not conceived as in the finished drama.

(3.) As secondary evidence in support of this assertion, we have the fact that the first scene of the first act was finished in four weeks, between Oct. 14 and Nov. 10, 1780; and three days later, Nov. 13, GOETHE is able to write to FRAU VON STEIN: "Mein erster Act ist fertig geworden." Although we know with what astonishing rapidity GOETHE wrote at times, it is hardly possible that he wrote one scene a day, corresponding in all to 511 lines of the finished poem.

"Tasso," as GOETHE first conceived it, was not to represent the triumph of the poet over the man of the world, ending, as HETTNER conjectures, with the crowning at the capitol at Rome, but was, as AMPÈRE recognised, a "heightened 'Werther'" (cf. ECKERMANN, 'Gespräche,' Th. iii, pp. 109 ff., 117 ff.). It was a 'Werther' saved by his creative impulse and power of song, which GOETHE purposed to portray.

> "Und wenn der Mensch in seiner Qual verstummt
> Gab mir ein Gott zu sagen wie ich leide"
> (ll. 3432–33).

That this theme was present in GOETHE's mind at the time of the first conception of "Tasso," is indicated by the verses ending: "Sei ein Mann und folge mir nicht nach," with which he prefaced the second edition of 'Werther' 1775, and he again recurred to it in the 'Trilogie der Leidenschaft,' 1823–24. It is very characteristic that GOETHE, after having passed out of the storm-and-stress period of his existence, should again take up the favorite theme of that period, remodelling it to suit his new ideas. What was there in his relation to FRAU VON STEIN and in the life of TASSO, which would suggest such a plot as that proposed by HETTNER? Would the overstepping of the bounds of Platonic love lead to anything but a tragedy? In the second act of the first concept the quarrel probably took place between Tasso and a courtling, as described by MANSO.

When GOETHE took his "Tasso" in hand again during the first months of 1788 while at Rome, he immersed himself in the study of SERASSI's 'Vita di Torquato Tasso,' which had appeared in 1785. Now first he conceives the character of Antonio as we know it. Traits were taken from the historical characters, BATTISTA PIGNA, ANTONIO MONTECATINO, and the poet GUARINI. But above all he has before his mind the image of himself as statesman and man of the world, and it is the reconciliation of the poet with the statesman, of GOETHE with GOETHE, the subject at that time uppermost in his mind, which the second theme presents. A fact which has escaped FISCHER's notice, and which shows how little importance is to be attached to the historical ANTONIO MONTECATINO as the original of GOETHE'S Antonio, is the occurrence of the name BATTISTA for ANTONIO in the fifth scene of the manuscript H^1 in the Goethe-archives at Weimar (v. GOETHE's 'Werke,' Weimar edition, vol. x, 1889, p. 428 and pp. 434–37). Also, in H^1 verses 3103–4 were as follows:

> "Als hört' ich nur den schwachen Widerklang
> Von Pignas Stimme. . . . . ."

In reality the historical PIGNA corresponds better than MONTECATINO to GOETHE'S Antonio. But GOETHE has handled this character more freely than any of the others, and it is ideal rather than historical.

On pages 443 [281]–450 [298] and page 468 [316] FISCHER discusses Tasso's acquaintance with Antonio, and arrives at the conclusion that there is a dramatic antinomy between the first two and the last three acts, in that in the

first part Antonio appears as a new acquaintance of Tasso, while in the last part they are represented as having been acquaintances although not friends before Antonio's departure for Rome. The latter part of FISCHER's assertion, viz. that Tasso and Antonio are old acquaintances, is correct, as there are numerous passages in the last three acts referring to their previous acquaintance. The former part of the assertion, viz. that in the first two acts they are represented as meeting for the first time, FISCHER bases on ll. 760–62, 1196–98, 1219–22, and especially on ll. 939–40:

> "Und nun, da wir Antonio wieder haben,
> Ist dir ein *neuer* kluger Freund gewiss."

In a note on p. 447 [295] FISCHER expressly states "that there is no passage in the first two acts bearing on the relation of Tasso and Antonio, from which we could infer that they are old acquaintances and opponents." In this I disagree entirely with FISCHER. If there were such a contradiction, FISCHER would be compelled to conclude that it was due to the character of Antonio in the first concept, which was superseded by the Antonio of the finished drama, i. e. the rival at the court of Alphonso, with whom Tasso has the quarrel in the second act. But by MANSO this rival is not described as a new acquaintance, and in fact the quarrel as depicted by MANSO necessitates the supposition of an intimate acquaintance between Tasso and Antonio. It might be possible however, that GOETHE has here depicted his relation to Baron FRITSCH during the first part of his stay at Weimar, as it is a well-known fact that FRITSCH considered GOETHE an upstart; but this is very uncertain. If, as FISCHER asserts, and I believe correctly, the character of Antonio first took form in GOETHE's mind in Italy, how is this supposed contradiction to be explained? Was it necessary that Tasso should be represented as a new arrival at the court of Ferrara in order to account for Antonio's jealousy and the consequent quarrel? Not at all. Nor do I think that it was GOETHE's intention to account in this way for the quarrel, at least not in the second version. When Tasso arrived at the court of Ferrara, he was, as he himself says, an "unerfahrner Knabe," a poet with talent but without brilliant achievements. He was joyously received by the Princess Lucretia and by her introduced to her sister Leonore, but he often came in contact with the sedate statesman Antonio, who was, according to his own statement, careful in the selection of his friends, and who regarded with displeasure the stormy passion and unrestrained conduct of the "boy." Some time after Tasso's arrival, Antonio was sent on a mission to Rome, and during his long absence Tasso has grown into a young man, retaining naturally some of the faults and excesses which are due to his youth and poetic imagination, but beloved by all and achieving the highest renown by his poetic works. When Antonio returns, after having brought his mission to a successful end, it is to find his place as favorite at the court occupied by this "Müssiggänger," as he invidiously calls him; and we are not astonished at his vexation and his harsh treatment of Tasso, which brings about the quarrel. Could anything be more exasperating to a man of Antonio's rank and age than Tasso's self-confident and indiscrete greeting? "Sei mir willkommen, den ich *gleichsam* jetzt zum erstenmal erblicke." But it is the very consciousness of the injustice of his treatment of Tasso, which prepares the way for the final friendship that springs up after, and in consequence of, the tragedy of Tasso's love.

Three of the four passages which FISCHER cites as proving that the acquaintance is a recent one, are from Tasso's mouth, and are to be ascribed to the change which has taken place in him; and the last two are important in accounting for the quarrel. The other passage, the speech of the princess (ll. 939–40) quoted above, refers to Antonio's long absence and to the friendship, instead of mere acquaintance, which she hopes to bring about between them; and FISCHER's assertion is directly disproved by her speech, ll. 767–779; especially ll. 767–70, 775–79:

> Es ist unmöglich dass ein alter Freund,
> Der lang entfernt ein fremdes Leben führte,
> Im Augenblick da er uns wiedersieht.
> Sich wieder gleich wie ehmals finden soll.
> Wird er dann
> Auch näher kennen, was du *diese Zeit*
> Geleistet hast; so stellt er dich gewiss
> Dem Dichter an die Seite, den er jetzt
> Als Riesen dir entgegenstellt.

Tasso's words, ll. 941–50, also presuppose an earlier acquaintance. How could Tasso form such a judgment from the meeting in Act i, sc. 4 alone? But it is very unfortunate for FISCHER'S theory that Antonio does not refer to their acquaintance as new in Act ii, sc. 3. Moreover, the whole tone of their meeting in Act i, sc. 4 is that of men acquainted with each other, as is shown especially by Antonio's answer to Tasso's greeting, ll. 581–84:

TASSO.

Auch meinen Gruss! Ich hoffe mich der Nähe
Des vielerfahrnen Mannes auch zu freun.

ANTONIO.

Du wirst mich wahrhaft finden, wenn du je
Aus deiner Welt in meine schauen magst.

This assumption of a dramatic antinomy leads FISCHER to the yet more subjective statement, that there is the same contradiction in the relation of Antonio and Leonore in the first two and the last three acts. He reads out of ll. 577–78,

Auch ich begrüsse dich, wenn ich schon zürne.
Du kommst nur eben da ich reisen muss.

the fact that Leonore and Antonio meet for the first time.

FISCHER, also, conceives GOETHE'S Tasso in accordance with the historical TASSO, as having spent ten years at the court of Ferrara, p. 391 [239]. This, of course, would be irreconcilable with the assumption that in the first two acts Antonio meets Tasso for the first time, and would be another example of the antinomy. Assuredly GOETHE does not depict Tasso as a man thirty-one years of age, and he cannot have been so long at the court of Ferrara. Antonio calls him 'Knabe' l. 1599 (cf. note in THOMAS'S ed.), and the entire shading of his character is youthful. It must also be considered that although Tasso and the princess have since their first meeting entertained a secret love for each other, it is only on this day that they confess it to each other (Act ii, sc. 1).

On pages 467 [315] and 475 [323] FISCHER misconceives the cause and nature of Tasso's punishment. He places the blame of the quarrel entirely upon Antonio's shoulders, and thinks that Tasso was unjustly punished. It seems to me that Tasso bears, if not as much blame as Antonio, at least a part of the blame. It is his uncontrolled, stormy manner, his want of tact and disregard for the personality of others, which offends Antonio; and when finally in a moment of unrestrained passion he draws the sword on Antonio, it is the transgression of the law which brings on him arrest. However much we may sympathize with him, we must not forget that he has made himself amenable to the law, and therefore he is punished (cf. ll. 1415 and 1528–32). It is a forerunner and intimation of the second and greater transgression of the "Sitte" in the last act, which precipitates the tragedy.

With the exception of these few points I can only praise the book. It is one of the most finished and scholarly studies of a work of literature which Goethe-scholarship has given us.

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Der französische Accent, eine phonetische Untersuchung von ED. SCHWAN und E. PRINGSHEIM. [Sonderabdruck aus dem Archiv für das Studium der neueren Sprachen und Litteraturen.] Leipzig, 1890. 8vo, pp. 68.

DIEZ says that in none of the Romance languages is it so easy to determine the position of the accent as in French, yet discussion of this question has followed discussion, and no sure result has yet been reached. EDUARD SCHWAN, Privatdocent in the University of Berlin, here reviews the various theories that have been advanced, and divides them into five groups—which however cannot always be clearly separated.

1. The first group has but few adherents. It was introduced by OLIVET in his 'Traité de la prosodie françoise' (1736), where he says that French has no accent (*accent prosodique*), its monotony being however relieved by the oratorical accent (*accent oratoire*). MASSET (1606), MAUPAS, GRIMAREST and, to a certain degree, THÉODORE DE BEZA hold the same view. In Germany, PLOETZ was one of its adherents, but went over later to the following group.

II. This group, that of the *historical school* as represented by DIEZ, regards the accent as resting on the last sonorous syllable, the Latin

accent being, with but few exceptions, its original source. GASTON PARIS, in his 'Accent latin,' sustains this theory, one very popular with French grammarians, and accepted by such recent phoneticians as STORM, VIETOR, PASSY and BEYER. PALSGRAVE, NICOT, DUEZ, D'ALLAIS, RÉGNIER, among older writers, belong to this group.

III. The *phonetic school* asserts that in polysyllabic words the accent is not upon the last, but upon some preceding syllable, usually the first. Among the older writers, MEIGRET, DUBROCQ, DURAND, and even BEZA, may be placed here. The German RAFF, in 1840, begins the series of the modern scholars of this group. In England CASSAL spread this theory, and was followed by SWEET, who says that "the word-stress (in French) is generally on the first syllable." MERKEL stands for this theory at the present day in Germany, but with slight concessions in the direction of the historical school. The latter school, on the other hand, makes a still further-reaching concession to the phonetic school. DIEZ says that the French accent is very variable, and can sometimes be drawn over to a preceding syllable. G. PARIS says that a new accent, the secondary, is developed beside the main accent. STORM, BEYER, VIETOR and PASSY, all hold with PARIS. STORM brings in further the *oratorical* accent, and mentions, as does SWEET, a *logical* accent, both of which are apt to disturb the principal accent.

IV. The fourth group is made to include the scholars who accept two accented syllables. MERKEL has already been mentioned; he says that a syllable can be marked in three ways: (1) the strength of expiration is increased, forming the Latin *ictus*, or English *stress*; (2) the pitch of the vowel is raised; this is the *accent* in the musical sense (i. e. *ad-cantus*); (3) the syllable can be lengthened. He believes that the first accent mentioned, or *stress*, is upon the first syllable of polysyllabic words, while the accent heard upon the last sonorous syllable would be that of the pitch. WULFF holds similar views. SCHUCHARDT affirms that the musical accent which every long vowel possesses, has drawn the expiratory accent to itself. TH. KAUFMANN believes the weakening of this expiratory accent to have begun in the sixth century. MEYER-LÜBKE places the musical accent upon the last syllable, the stress accent being upon the first.

V. The two authors of the fifth group bring in, in addition to the accents mentioned under the preceding group, a new force—emphasis (*das Bestreben*). STANISLAUS GUYARD'S short work is epoch-making, but his theory of the regular divisions of speech, corresponding to those of music, need not be explained here, as it is contrary to the laws of French accentuation. PIERSON follows him, but with a too complicated system; he retains the principal accent on the last syllable, in which he is followed by SUCHIER and KOSCHWITZ.

After examining these various theories, we may well say, with SWEET, "*Frenchmen in fact have no idea of where they put the stress*," a statement however that might, with some degree of truth, be applied to all nations.

The second half of the work is devoted to an explanation, by E. PRINGSHEIM, of the use of the Scott-König Phonautograph—an explanation that cannot be followed here, owing to the lack of diagrams. The object is to record, upon prepared paper, the sound-waves formed by ordinary speech, and, from this record, to ascertain the *pitch*, *stress* and *tone-color* of the various words, used singly and in connected discourse. The principles followed are purely physical, and are so simple that they can be readily understood even by one who has no more than an elementay knowledge of physics. The number of waves in a given space as determined by this instrument, indicates the *pitch*; the amplitude of these waves marks the force with which the sound is produced, i. e. the *stress*; while the *tone-color* is shown by the shape of each wave. None of these three elements can be ascertained with perfect accuracy, but the ingenuity shown in applying the phonautograph to the uses of phonetics is certainly very great, and the results will no doubt be still more satisfactory, as the means of obtaining them become perfected.

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CORRESPONDENCE.

ENGLISH METRES.

To the Editors of Mod. Lang. Notes:

Sirs:—I feel confident you will kindly open the columns of your valuable journal for a few remarks upon the two reviews which have appeared in American periodicals of my 'Neuenglische Metrik,' namely, an anonymous article on the first part of it, which was published in the *Nation* for May 1, 1890, and another article, on the whole work, by Dr. F. B. Gummere, which appeared in Mod. Lang. Notes, vol. iv, p. 145 ff. (1889).[1]

First of all, let me acknowledge my indebtedness to the authors of these articles—as well as to the author of the review of the first volume of my work, which appeared in the *Nation* for Oct. 12, 1882—for the painstaking way in which they have executed their task. I am the more grateful to them, inasmuch as, apart from a very able review in the *Scots Observer* (July 27, 1889), and another one which will appear shortly, as I am told, in the Cambridge *Journal of Philology*, none of the great English periodicals, so far as I know, have hitherto taken any notice of the work. Altogether, it appears to me (and, I have no doubt, to many other German students of English philology as well) that the interest in the scientific study of the English language and literature is much keener in America than it is in England.

This being the case, it is evident that the criticisms passed on the 'Neuenglische Metrik' in the leading American periodicals, cannot be matters of indifference to me as regards either the praise bestowed, which is more than the book deserves, or the fault found with it in respect to certain details—criticism which in several instances I believe to be undeserved. Permit me, then, to point out here the more important points on which I would call in question the remarks of my critics.

Thus, the anonymous reviewer in the *Nation*—for the sake of convenience I shall call him Mr. A—says (p. 356): "Among the errors of a general nature we note the author's disposition to regard his own statement of Anglo-Saxon verse (in vol. i) as conclusive. This statement might have passed eight years ago, but should now be readjusted to the new method established by Sievers." Now, whatever my shortcomings may be, I cannot plead guilty to the general charge of overvaluing my own work; nor can I yield the point in this particular case. The first part of Prof. Sievers' excellent paper was published in vol. v of the *Beiträge* (1885), of which Mr. A. undoubtedly is a careful reader. So he must have noticed that in vol. xi there is an article on the metre of the Anglo-Saxon poem "Judith," based entirely on Sievers' principles. This article was signed Karl Luick, and dated Vienna, March 18, 1886. It was written when Dr. Luick was still a pupil of mine and a member of our English Seminary. As far as I know, Dr. Luick, who is now *Privatdocent* in the University of Vienna, was the first who publicly adopted Sievers' principles, and I am proud to say that the subjects for his article on alliterative verse were proposed to him by myself, and that the treatises themselves were published with my full approval. This, of course, could not be known to Mr. A; but, in the passage following that quoted above, he must have entirely misunderstood my words. I said (p. 3) that in opposition to the regular succession of long and short syllables existing in the classical metres, in Teutonic poetry the thesis plays an inferior and more fluctuating part than the arsis. This general statement is in perfect conformity with the structure of the alliterative line, as at present elucidated by Prof. Sievers.

On pp. 13, 42, and everywhere else in my book, I have used the word *Altenglisch* in the sense of Early English (cf. vol. i, p. 3), quite distinct from Anglo-Saxon and Modern English. It may be that Mr. A does not like this terminology, but is he justified in saying that it is not sufficiently precise?

Mr. A objects to the assumption of a standard line. But can there be any doubt of the necessity of admitting such a line for the sake of comparison? Again, if he disputes my assertion that the coincidence of word and foot

[1] We have received from Prof. J. M. Hart of Cornell University the following communication:

"I am the author of both the *Nation* reviews referred to by Prof. Schipper. Although not shaken in my views, I am too grateful to him for his services in behalf of the history of English metres to shrink from applying the good old maxim, *Audi alteram partem*."—Eds.

(diæresis) always produces a disagreeable, chopping effect (instead of *always* I should have said 'generally' or 'frequently'), I may be allowed to ask Mr. A whether he would prefer a succession of a dozen verses all composed of monosyllabic words, or an equal number of verses of the usual structure, with only now and then a diæresis occurring in them.

Concerning my statements as to the suppression of the *Auftakt* and "hovering accent" I have nothing to retract, in spite of what Mr. A and Dr. GUMMERE have said against it. Although in most cases the first feature is not to be looked upon as an ornament of the verse, yet I have quoted a certain number of examples which show that it really *is* susceptible of artistic treatment. As another proof of it I have referred (pp. 242–244) to MILTON'S "L'Allegro" and "Il Penseroso." Dr. GUMMERE thinks I am wrong in taking this view of the metre of the above poems; his own opinion seems to be that they are a mixture of trochaic and iambic lines. But I am afraid I shall not be able to accept his opinion until he has shown that it was MILTON'S own view (and even then MILTON might have erred unconsciously, as the example of COLERIDGE shows, who thought himself the inventor of this particular kind of verse); and until he has proved that the historical method of discussing and analyzing this metre, and English metres in general, is wrong.

As to hovering accent, it certainly is, as Mr. A justly remarks, amongst the veriest commonplaces of English poets and poetasters; but it has not yet been proved that commonplaces always belong to the happiest and most refined modes of poetical or metrical expression. There is no rule without exceptions, and the example quoted by Mr. A may be one of these; I might therefore have said that this license is *usually* to be blamed, instead of *always*. But for the dissonant effect of it in most cases I have given, I think, more than a sufficient number of examples, and if Dr. GUMMERE things that a verse like

"O Derwent, winding among grassy holms"

is quite as good from a metrical point of view (apart from the poetical associations connected with it), as the verse:

"Among a number one is reckon'd none"
SHAKESPEARE, "Sonn." 136, 8.

"You have among you many a purchas'd slave"
ib. "Merch." iv, 1, 90.

I must confess myself unable to share in this opinion.

Mr. A believes that the translation of *nicht übeltönend* is 'not bad.' This shows that even so good a German scholar as he undoubtedly is, may also occasionally make a mistake. If I had written *nicht übel tönend* or *tönt nicht übel*, he would have been right; but *nicht übeltönend* means 'not dissonant'; the negation is to be emphasized.

The remark on p. 65 which he quotes is of a general nature, not merely referring to SHAKSPERE, although I do not hesitate to repeat that the frequent occurrence of *light* and *weak* endings in the later plays of SHAKSPERE is very often not of advantage to the structure of his blank verse during the fourth period of his dramatic career. If Mr. A fails to understand what I mean by an evident tendency in SHAKSPERE'S later dramas to revert to a certain regularity, I may be allowed to explain here (although I think that it was made sufficiently clear in my book) that I had in view chiefly that matrical peculiarity in reference to which Mr. FLEAY in his 'Shakspere Manual' (p. 133) has expressed the same opinion.

Touching the phonetic difference between *Verschleifung* (slurring over of a syllable) and *doppelte Senkung* (dissyllabic thesis), there can be no doubt of its existence, although Mr. A does not seem to perceive it. I can only commend to him its reconsideration.

As to *Zerdehnung*, I admit that it may be looked upon in different ways; but as it is generally evolved through the exigencies of the metre, I thought best, in a work on versification, to treat it chiefly from a metrical point of view, not omitting, however, to point to the occasional syllabic value of the final *r* or *l*.

The terms lyric and epic cæsura are objectionable, according to Mr. A. This may be the case from a merely empirical point of view. But I think Mr. A should have refrained from blaming this in an historical treatment of the subject, such as mine is. In the first volume of my work (§§ 180, 181), I have

given my reasons for adopting these terms, which are not of my own invention, but were introduced by DIEZ in his famous treatise 'Über den epischen Vers.'

I have not said nor tacitly assumed, as Mr. A thinks, that there must be a cæsura in every line (cf. i, 258, 458; ii, 24, 27). Nor was Mr. A entitled to say that I have "echoed Guest's absurd attempt to connect Chaucer's 'Tale of Melibeus' somehow with the beginnings of blank verse," or "the cheap and puerile jibes of Campbell" concerning BYRON's blank verse. I think I had the right to refer to the quotations of these two authors, if I thought proper to do so. Besides, neither GUEST nor I have said that CHAUCER intended to write the "Tale of Melibeus" in blank verse; on the contrary, I have distinctly stated that such an opinion must be rejected. And as far as BYRON's blank verse is concerned, I have tried to characterize it in a few words according to my knowledge, and quoted from NICHOL's 'Byron' the judgment which CAMPBELL passed on the versification in BYRON's drama of "Werner." That is all. My own opinion—which is shared, however, by others, although not by Mr. A—may be an erroneous one. But why should this be "unworthy of the book"?

Mr. A might also have been charitable enough not to impute it to my ignorance that the ending *-es* in *certes*, which had been given already in vol. i, p. 471 as an adverbial ending, is in vol. ii, p. 92, merely to save space, mentioned under the head of a genitive-ending in *-es*; and he might have thought of the same reason for my putting in brackets the ending *-uence* after *-ience*. What would Mr. A say, if I laid it to his charge that, in the first column of p. 357 of his article, the name of the poet whom, as he thinks, I have much wronged, is spelt both Byron and Biron, or that in the second column of p. 456 the word "synicese" is spelt with a *c* instead of a *z*?

I am glad, however, that Mr. A likes my treatment of the various forms of trochaic verse. Only I do not see why I am more original here than anywhere else in my book.

I have to add only a few words concerning Dr. GUMMERE's article in MOD. LANG. NOTES.

As to the neglect of MATTHEW ARNOLD, this poet, unfortunately, is not the only one I saw myself compelled to disregard. Had I been able to work out my book in the British Museum, the result would have been different, although in this case the work probably would not have appeared much before the end of the century.

Regarding the chapter on the Sonnet, the greater part of it was worked out there. Dr. GUMMERE might have taken notice of my excuse (p. 877)—that of illness—for not having been able to bring it to an end in the same way, instead of making me responsible for the many insignificant sonneteers I have quoted from 'The Book of the Sonnet' by LEIGH HUNT and S. LEE. They were not of my selection, nor—to tell the truth—was I struck with admiration of them. But if the merit of my book is statistical, this enumeration and classification of many of Dr. GUMMERE's compatriots cannot be altogether superfluous.

The run-on line quoted from WYATT, certainly *is*, according to my judgment, dissonant; the similar remark regarding THEODORE WATTS' sonnet refers, of course, to the run-on verse connecting the first and second half of the sestet. The pause should be after the third line of the sestet instead of in the fourth, according to the strict rules of the Italian sonnet, which might have been rigorously observed in an English sonnet intended to illustrate this particular kind of poetic form.

Such æsthetic remarks, however, on run-on lines, cæsuras, etc., relate to the matter of taste, and I admit that many English or American critics may be much better judges of these things than I am, although the reviewer of my first volume in the *Nation* paid me the much too flattering compliment (as I always thought, and as it now appears), that I am "possessed of a thoroughly English ear."

May I be allowed to repeat that I am most grateful to the two American scholars who have reviewed my book, for having pointed out in it several mistakes, as well as for having passed upon it, on the whole, judgments so favorable.

J. SCHIPPER.

University of Vienna.

THE DACTYLIC HEXAMETER IN ENGLISH PROSE.

To the Editors of Mod. Lang. Notes:

Sirs:—In the closing paragraph of March's 'Anglo-Saxon Grammar' we are told that "the old dactylic cadence runs through all racy Anglo-Saxon English style"; and the author cites a passage from Bunyan that begins with four very passable dactylic hexameters.

A marked dactylic rhythm is often present in the language of the Bible: Colossians iii, 19, is a complete hexameter line,—"Husbands, love your wives, and be not bitter against them"; so is the first beatitude—"Blessed are the poor in spirit: for theirs is the kingdom of heaven."

The Springfield (Mass.) *Weekly Republican* for November 14, 1890, contains a very poetical editorial entitled "One Indian Summer Day." In the beginning of the first paragraph the writer quotes nine lines from Longfellow's "Evangeline." His third paragraph consists of a dozen original, unconscious hexameters printed as prose. I cite the paragraph exactly as printed:

"On that rare day the earth lay in absolute slumber. The light western breeze scarcely stirred the pine leaves high up in the ether. The hemlocks were whispering softly as the sough of the zephyr disturbed them, and out from the hazel covert the grouse now and then went whirring. Over the broad forms lightly there brooded the sense of contentment, and the forests sighed gently as through them the breezes caressingly wandered. And the broad earth seemed transmuted to a region of pure illusion, as if at a breath it might vanish —as if all that seemed was but Maya,—the sun in its shining subdued, the vault of the high skyey spaces, no less than the sinuous river that gleamed white far into the cloud-bank of vapors that clung close to earth and shut in the common horizon,—or the hills that were lost as they rose in the veil of the magical distance."

A pupil has suggested to me that the rhythmic susurrus which charms one in 'Lorna Doone' is often a dactylic swing. The book begins:

"If any body cares to read a simple tale
told simply,
I, John Ridd, of the parish of Oare,
in the county of Somerset" . . .

But let me close with the words that end the fourth paragraph of the book; I hope that the "gentle reader" will not question my right to use them:

"Thankful to have stopped betimes, with a meek and wholesome head-piece."

A. H. Tolman.

Ripon College.

"SIMPLE, SENSUOUS, AND PASSIONATE."

To the Editors of Mod. Lang. Notes.

Sirs:—As a note to the article on "Simple, Sensuous, and Passionate" in the December number of the Mod. Lang. Notes, and as an instance of an independent and almost simultaneous deliverance on the same text, I should like to call attention to a passage from a review on John Milton by Frederick Pollock in the *Fortnightly Review*. I quote from *Littell's Living Age*, No. 2421, November 22, 1890, p. 453:

"One more point in the treatise 'On Education' is the place given to the study of poetical composition, which is made a sort of crowning accomplishment. Here occurs a sentence constantly misquoted; the mistake is repeated even by so careful a critic as the late M. Scherer: Milton is supposed to have laid down as things needful in poetry that it should be simple, sensuous, and passionate. The fact is that he is not laying down any rule at all. Speaking of the relation of poetry to rhetoric, what he does say is that, as compared with rhetoric, poetry, or rather the art of poetry, is 'less subtle and fine, but more simple, sensuous and passionate.' Prose had not then attained its modern directness and simplicity, and the new world which has been opened to modern languages by prose fiction did not then exist. Poetry, on the other hand, must be allowed to have become, on the whole, considerably less simple, so that Milton's contrast has lost much of its force for us. It is impossible, for instance, to say that Scott's poems are 'more simple, sensuous, and passionate' than his novels. What has been taken for the great poet's deliverance on the eternal rules of his art is really a felicitous but transitory formula of criticism, an historical landmark, not an instrument of present use."

J. B. Henneman.

Hampden-Sidney College.

BRIEF MENTION.

A series of lectures before the Academy of Natural Sciences of Philadelphia, has been published under the title 'Races and Peoples' by Dr. DANIEL G. BRINTON, Professor of Archæology in the University of Pennsylvania. This work presents an interesting survey of the chief results, "the latest and most accurate researches," of the science of ethnology in an attractive dress that is well suited to the comprehension of the layman and is especially suggestive to the student of modern languages. After giving us a chapter each on the physical and psychical elements of ethnography, the writer proceeds to discuss the beginnings and subdivisions of races, at the head of which he places the Eurafrican stock in its South and North Mediterranean branches. It is especially this part of the book, covering lectures iv, v, that ought to be read by every student of European speech. He will find given here in broad outlines the evidence behind which the ethnologist entrenches himself in overthrowing the supposed Asiatic origin of the Aryans, "whose ancestral tribe must have lived in geograpical surroundings not to be found in the Aryan districts of Asia" (which held only a small minority of Aryans) while in Europe they had their abode from the remotest historic times. The author sets forth how, more than half a century ago and two decades before Dr. LATHAM advanced this theory, the eminent Belgian naturalist, D'OMALIUS D'HALLOY, "lost no opportunity in showing that the ancestors of the modern Europeans belonged originally to the continent they now inhabit," and expresses his belief that the debate on this subject "is so nearly terminated that the conclusion may be accepted that the Aryac peoples orignated in Western Europe and migrated easterly." The probable prot-Aryac migrations are sketched, and the fact noted that recent archæological researches into the geological condition of the Caucasus, show that these mountains were covered with glaciers, and that "no vestige of human occupation previous to the neolithic period has been found in this alleged cradle of the human race." The last chapter of the book discusses some important ethnographic problems; such as, acclimation, the mingling of white and black races, influence of civilization on savages, extinction of races, etc. A notice of the work, particularly of the ideas advanced on the subjects just mentioned, may be found in the *Monist*, vol. i, pp. 131–33. (New York: N. D. C. Hodges; pp. 8, 313).

The Clarendon Press, Oxford, has sent out a clear and succinct statement of the chief characteristics of the Finnish language, under the title: 'Finnish Grammar,' by C. N. E. ELIOT, M. A., Fellow of Trinity College, Oxford. This small octavo volume consists of an Introduction of forty-seven pages, the Grammar proper of 229 pages, and selections from the literature covering fifty pages. In the preface the author states as his object in writing the book:

"To give a simple and clear account of the Finnish language, chiefly of that form of it which is now recognized as the ordinary vehicle of literary composition. . ."

The Introduction gives an interesting survey of the present condition of Finno-Ugrian studies, discusses the place held by Finnish in this stock of languages, its literary development, and the recent investigations regarding it as compared with the Lappish, Esthonian, etc. The author maintains that Finnish, though belonging to the agglutinative type of speech, represents a close approximation to the Aryan model; the declensions are similar to those of Latin and Greek; the imitation of German models has produced a sentence taxis which often rivals in difficulty that of the ancient Greek, and while it is the most difficult language spoken in Europe (except the Basque) its territory is being enlarged at the expense of the Russian and Swedish. In this connection it may be remarked that the student of phonetics will find striking examples of vowel harmony and consonantal adaptation in the author's observations on pronunciation. Some of these however are characterized by that lack of definiteness, from a practical point of view, which is so often fatal to the usefulness of general descriptions of the sounds of a language. Witness, for example, "ö is like the French *eu*," "the length of a vowel has nothing to do with the accent," etc.—The selections from Finnish literature as given at the end of the volume consist of

the Gospel of St. John, i, 1–14; The 'Kalevala' xvi, 151 ff. (Väimöinen's journey to the place of the dead); xxxvi, 319–346; xl, 113 ff. (Invention of the Harp), and a Finnish popular song. In the arrangement of these selections the original text is given on the page to the left with English translation facing it, while lexicographical, grammatical and other notes are put at the bottom of the page in small type. The whole treatise is simple in the distribution of its material and attractive in typographical appearance.

E. G. BRAUNHOLTZ, Ph. D., University Lecturer at Camdridge (England), has brought out in the "Pitt Press Series" (pp. xi, 84) an abridgment of his edition of MOLIÈRE'S "Precieuses ridicules" recently prepared for the Syndics of the University Press. The notes, even in this reduced form, are still much fuller than in ANDREW LANG'S corresponding edition in the "Clarendon Press Series." A similar abridgment has also appeared of the same editor's "Plaideurs." —In the "Precieuses ridicules" one of the notes, (p. 19 l. 21) calls for modification. The passage in question reads: *et si l'on ignore ces choses, je ne donnerais pas un clou de tout l'esprit qu'on peut avoir.* Dr. BRAUNHOLTZ explains: "*Donnerais* seems to be against the rules on the sequence of tenses. In fact we have here a mixture of two constructions such as 'je ne *donne* pas un clou de tout l'esprit qu'on *peut* avoir' and quand même on *aurait* beaucoup d'esprit, je n'en *donnerois* pas un clou." But here the tense of *peut* is in reality a logical sequence to *ignore* (not to *donnerois*), and the fully expanded sentence would run somewhat as follows: "Si l'on *ignore* ces choses, tout l'esprit qu'on *peut* avoir ne compte pour rien; et je n'en *donnerais* pas un clou, même si je *voulais* être généreux."

'Longmans' French Course: Complete edition, with copious exercises and vocabularies, by T. H. BERTENSHAW, B. A., B. Mus., Assistant-Master in the City of London School (London and New York, 1890. 52 mo, pp. 208), is another of the regulation school-grammars of which England is so prolific. Its merit consists chiefly in the sprightliness and pertinence of the French and English sentences given for practice. On p. 104, *je crois qu'oui* has on odd sound, as has also the statement on p. 174 (intended for teachers): "The *final* syllable is always accented in in French, and frequently that syllable is *strengthened*, especially when it represents (as in recev-oir, Lat. recipĕre) an originally short vowel."

C. H. PARRY, M. A., Assistant Master at Chesterhouse, has recently edited two French works for school use: 'Swiss Travel, being chapters from Dumas' Impressions de Voyage' (London and New York: Longmans, 1890. 16mo, pp. viii, 254), and 'French Passages for Unseen Translation' (London: Rivingtons, 1890. 12mo, pp. 180). The latter is a "Higher Course," by way of sequel to the previous collection of extracts under the same title.

PERSONAL.

Drs. WILHELM BERNHARDT and CAMILLE FONTAINE have established the following series of public lectures at the High School, Washington, D. C. Dr. BERNHARDT: March 4, Göthe's lyrische und epische Gedichte; March 18, "Götz von Berlichingen"; "Egmont," "Torquato Tasso" and "Iphigenia auf Tauris"; April 2, "Faust"; April 15, Goethe's Romane und Novellen.—Dr. FONTAINE: Feb. 25, Voltaire, Fontenelle et Piron; March 11, Molière, l'Académie et le Theâtre français; March 25, New York et Paris; April 8, Napoléon. Prof. FONTAINE has given also two lectures before the Columbian University, of Washington: 1, Les Misérables; 2, Monsieur Thiers, Gambetta et la République français. In the course on the drama, before this university, we note further "The French Drama—Classic and Romantic" by Prof. L. D. LODGE; "Lessing as a Dramatist," by Prof. H. SCHÖNFELD; "A Shakespearian Study—King Lear," by Prof. S. M. SHUTE; "The Origin of the Drama in England" and "Causes of the Development of the Drama in Queen Elizabeth's Times," by President JAMES C. WELLING.

Dr. MILTON HAIGHT TURK has been elected Adjunct Professor (in charge) of Rhetoric and the English Language and Literature in Hobart College, Geneva, New York. Professor TURK was graduated from Columbia

College (with the highest honors) in 1886. He went to Germany, and after spending three years in the study of English, German and French philology at Berlin, Strasburg and Leipsic University, he received in 1889 the degree of Ph. D. from the University of Leipsic, with a *censure* of *magna cum laude*. Dr. TURK prepared as a dissertation an edition of the "Legal Code of Ælfred the Great," with a literary and philological introduction, which has been pronounced by competent critics the best that has yet appeared. A part only of this work was printed as a dissertation but the entire study will soon be published in Germany.

ARTHUR H. PALMER, Professor of the German language and literature in Adelbert College, Cleveland, Ohio, has been called to a like position in Yale University, Connecticut. This post, which has not been filled since 1881, was vacated at that time by President FRANKLIN CARTER, who resigned it in order to accept the presidency of Williams College, Mass. Professor Palmer is a graduate (1879) of Western Reserve University where he was Tutor of French and German for the year following his graduation. He spent the next two years in Europe studying at the University of Berlin and at Paris. On returning to America in 1883, he entered upon the Professorship at Adelbert College where he has since continued his work.

Dr. B. F. O'CONNOR, Instructor in French at Columbia College, N. Y., has instituted a one year's course in Anglo-Norman French for the law students of that institution. Facsimile reprints of the Year-Books are used as an introduction to these lectures which, it is believed, are the first of their kind to be given in America.

Dr. FREDERICK M. WARREN, Associate in Romance Languages, in the Johns Hopkins University, and author of a 'Primer of French Literature,' has been appointed Professor of Romance Languages at Adelbert College, Cleveland, Ohio.

Dr. J. A. FONTAINE of the University of Mississippi (cf. MOD. LANG. NOTES, vol. iv, p. 225) has been called to the chair of Romance Languages in Bryn Mawr College, Penna., in place of Dr. THOMAS MCCABE, deceased.

Prof. W. T. HEWETT of Cornell University, gave a lecture on March 5th before the Goethe Society of New York City on "Goethe as an Interpreter of Life."

Prof. ALBERT S. COOK of Yale University delivered the Carew Lectures for this year before the Theological Seminary of Hartford, Conn. The general subject was, "The Beginnings of English Literature and Civilization," distributed according to the following themes and dates: Feb. 20, Cædmon; Feb. 27, Béowulf; March 6, Bede; March 13, The Religious Poetry; March 20, Alfred, the King.

OBITUARY.

Dr. THOMAS MCCABE, Associate Professor of Romance Languages at Bryn Mawr College, Bryn Mawr, Penna., died suddenly on February 22. Dr. MCCABE was an Englishman by birth and received his early training in London; thence he went to the Continent, where he spent several years attending lectures at the Collège de France and the Universities of Rome and Berlin. On coming to America in 1884, he entered the department of Romance Languages at the Johns Hopkins University, where he received the Doctor's degree three years later. He was immediately called to the University of Michigan as an Instructor in French, and a year later passed to the State University of Indiana as Professor of Modern Literatures and Director of the German Department. At the end of the past academic year he received a call to Bryn Mawr College, where his ability in reorganizing the department of Romance languages won for him the high esteem of those with whom he had been associated for so short a time.

Besides being zealous and enthusiastic in his duties, genial and affable in disposition, Dr. MCCABE possessed in an eminent degree those qualities which make the successful teacher, and wherever he went, he had the confidence of his pupils, who never failed to become imbued with the earnest spirit of their leader. In his work he showed a particularly keen æsthetic sense for literature and gave promise of occupying an enviable position among scholars in the field to which the best energies of his life had been devoted with great singleness of purpose. In addition to his Doctor's thesis on "The Morphology in Francesco Petrarca's Canzionere," Dr. MCCABE had written an artlcle on "The Geste of Auberi le Bourgoing," printed in vol. iv of the *Publications of the Modern Language Association*, and he was furthermore a frequent contributor to MOD. LANG. NOTES. Not only have his friends sustained a great personal loss through his death, but the cause of international culture in America has been deprived of an enthusiastic advocate, whose devotion to high ideals was an inspiration to those who came under his influence.

A. M. ELLIOTT.

JOURNAL NOTICES.

ENGLISCHE STUDIEN. VOL. XV. PARTS I AND II.—**Zupitza, J.,** Zu Torrent of Portugal.—**Holthausen, F.,** Über Dryden's heroisches drama.—**Koeppel, E.,** Über die echtheit der Edmund Spenser zugeschriebenen "Visions of Petrarch" und "Visions of Bellay."—**Wendt, A.,** Dativ und accusativ im Englischen.—**Koelbing, E.,** Zu Karl Werder's Vorlesungen über Shakespeare's Macbeth.—**Fraenkel, L.,** Zur geschichte von Shakespeare's bekanntewerden in den Niederlanden.—**Wuelfing, J. Ernst,** Ne. *uyrðe* (*weorð*)=*dignus* mit dem dativ.—**Jentsch, F.,** Die mittelenglische romanze Richard Coeur de Lion und ihre quellen.—**Koelbing, E.,** Collationen.—**Sarrazin, G.,** Der verfasser von "Doliman and Perseda."—**Schuchardt, H.,** Beiträge zur kentniss des englischen Kreolisch III. Das Indo-Englische.—**Holthausen, F.,** Beiträge zur erklärung und textkritik alt- und mittelenglischer denkmäler.—**Janssen, V. F.,** Shakespeare-miscellen.

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MODERN LANGUAGE NOTES.

Baltimore, May, 1891.

THE BATTLE OF RONCESVALLES IN THE KARLAMAGNUS SAGA.

RUNZIVAL'S BARDAGI.

SAGA, in Old Norse, means a narration and, strictly speaking, should be confined to such prose works as bear in themselves the evidence of having been handed down by oral tradition for a certain period, before being committed to writing. In practical usage, however, the term Saga is applied to almost the entire body of the Old Norse prose-literature. It thus embraces equally historical works and works of the imagination.

The bloom of the Old Norse Saga was followed, as everywhere else in literary history, by an after-bloom less original, less vigorous. Expansion, imitation, invention played their parts here as everywhere, during the epigonic period. In the thirteenth century Iceland, the centre of the great Saga movement, declined rapidly from its position as a high-spirited self-governing state, toward that of vassalage to Norway. At the death of GUDMUND, bishop of Holar, in 1237, the metropolitan of Nidaros Norway appointed, by his own authority, Norwegians to both Icelandic sees, Skálholt and Holar. Henceforward neither folk nor clergy had any voice in the election of their bishops. The Norwegian kings meanwhile induced one and another island chieftain to become his vassals or to cede their lands, on condition of receiving them back upon a feudal tenure. Availing themselves then of the ecclesia to interfere in civil affairs and of their Icelandic vassals as emissaries, they stepped forward more openly. [1]Finally in 1262–64 the Althings decision, that Iceland should become a tributary state of the Norwegian crown, secured universal ratification. The literary decline had, however, already set in and the loss of independence only served to accelerate the downward movement and prevent Iceland from ever again assuming her former position, as the centre of Scandinavian art-life.

From the time especially of Hákon Hákonoson (1204–63) down, Norwegian rulers took an active interest in contemporary literature. As a result, there appeared in the thirteenth century a number of transcriptions into Old Norse of the heroic tales of central and southern Europe. These translations naturally assumed in the north the form of epic expression native to that literature, i. e., the Saga, or prose story-telling form, rather than the metrical version.

The Karlamagnus Saga is the most important of the collections of prose-tales of the thirteenth century that Old Norse literature drew from Romance sources. It had apparently no prototype and consisted of a free paraphrasing and combining of such poems, having Charlemagne and his peers for their central figures, as fell under the notice of the compilers, or appeared to them and their royal patrons as worthy of being retold. Two versions of this Saga are extant, the elder dating probably from the first half of the thirteenth century, the younger from the close of the same century, or the beginning of the following. There is also a Danish version of the fifteenth century. Each of the Norse versions is represented by two MSS. designated respectively by UNGER as A.a. and B.b.

The younger version (B. b.) is based upon the elder, but differs from it in greater breadth of narrative, new incidents borrowed from other sources being inserted; in greater conciseness of statement; and in a modification of certain details, upon the authority of works unknown to the earlier transcriber.

Thus an entirely new episode, about Fru Olif and her son Landres, is given by B. and, while A. devotes sixty lines to describing Guinelun's appointment as ambassador to Marsile (strophes 244–313, ed. MÜLLER), B. gives only twelve lines thereto. Again, in the earlier version, Turpin perishes at Roncesvalles. The author of the younger version had at his hand the 'Speculum Historiale' of VINCENT DE BEAUVAIS, according to which Turpin took no part in the strife. Wherever,

[1] All (four) quarters of the country save the east-firths assented to union 1262; east-firths 1264.

therefore, Turpin is mentioned in A, B substitutes earl Walter. Sometimes, however, the younger recension is more correct and complete than the elder.

The younger text is preserved intact, the elder has many lacunae. UNGER'S edition, from which we draw our translation, employs the elder text as basis, the younger for emendations. The Danish version of the fifteenth century was based upon an Old Norse original, corresponding to the elder text.

There are ten episodes or sections in the Saga, of which the eighth is devoted to the Battle of Roncesvalles.

TRANSLATION OF THE EIGHTH SECTION OF THE KARLAMAGNUS SAGA.—THE BATTLE OF RONCESVALLES.[2]

I.

After these things, Charlemagne made ready his expedition to Spain, as he had promised when he went to Jerusalem, and there went with him (the) twelve peers and all the best troops of his kingdom. King Charlemagne was for seven successive years in Spain and subdued all the country along the sea, so that there was neither wall nor castle that he had not overcome; nor district nor town[3] save Saragosse, which stands on a mountain. There King Marsilius the heathen ruled, he who loved not God, but believed in Mahomet and Apollin, but they will betray him (1 to 9).

II.

It happened one day, that King Marsilius had gone under an olive tree into the shadow and seated himself upon a marble stone, and about him 100,000 men. He called his dukes and earls to him and said "Good Captains," "what sin has befallen us? King Charlemagne is come to destroy us and I know that he will join battle with us. But come ye and do so well, that ye counsel me, as wise men, and save me from shame and death, as it behooves you to do."

But no heathen answered him a word, save Blancandin of the castle Valsund. He was a very wise man, white haired and well-extolled for his knightly qualities and a giver of good counsel to his king.

He said to the king: "Fear not, send word to King Charlemagne the proud, a costly embassy and firm friendship. Give him lions, bears and large dogs and hawks, 700 camels and 1000 goshawks that have moulted, and 400 mules laden with gold and silver, and wagons laden with precious things, and so many besants must be there, that king Charlemagne can give thereof wages to all his knights. Now he has been here seven years continuously and it is time for him to go to France, there he lives in great ease. But thou shalt seek him there at Michaelmas, accept Christianity, become with good-will his man and hold all Spain (as feoff) from him. But if he will have hostages from us, then we will send him twenty or ten to confirm our friendship, one of thy sons and mine too, and it is better that they be slain than that we lose Spain and all our power and possessions, for it has now come to that pass." The heathen answered: "That is excellent counsel." Then said Blancandin: "If it be so done, I will wager my head that king Charlemagne will go to France with all his army, and every one of his men will go to his own home. King Charlemagne will be at Aix, his chapel, and make ready his feast. Time will pass by but king Charlemagne will not hear tidings from us, for we will not go thither; but king Charlemagne will be wroth on this account and cause his hostages to be slain, and it is better that they lose their lives than that we lose Spain the good. The heathen answered: "That is excellent counsel." And so their assembling ended (10–61).

III.

After these counsellings, Marsilius called to him his friends, those whom I will now name: Clarges of Balagued, Estomariz and Eudropiz his comrade, Priam, Greland, Batiel and his kinsman Mattheu, Joel and Mabriant and Blancandin, and he told Blancandin, their leader, to introduce that matter which the king will have presented to king Charlemagne. These were the ten most wicked and most guileful men of all his company. And then king Marsilius said to them: "Ye shall go on

2 Numerals after each chapter of text refer to corresponding verses in MÜLLER'S edition of the 'Chanson de Roland,' 1878.

3 *Tún* has evidently here this sense.

my embassy to king Charlemagne, he is now encamped about the city of Acordies (Cordova). Ye shall bear in your hands olive branches—that betokens peace and meekness, and, if ye can bring about a peace between us, ye shall receive from me gold and silver, lands and garments. The heathen answered: "Thou hast spoken well, but we will do better." King Marsilius said: "Beg king Charlemagne to deal mercifully with me, and say to him, without a doubt I will become his man and go to meet him before this month passes, with 1000 of my best men, and accept the Christian law and comply with his will." Blancandin answered: "thou wilt get good therefrom." The king caused then ten white mules to be led forth; the bridles were of gold but the saddles of silver. And then every one of them mounted upon the back of his own mule and they went their way to king Charlemagne; and he cannot so be on his guard, that they will not deceive him somewhat (62–95).

IV.

The emperor Charlemagne had at this time won the city of Cordova and thrown down the walls and taken much property, gold and silver and costly garments, and there was no one in the city who was not either slain or made Christian. But that same day, when the ambassadors of king Marsilius came to meet king Charlemagne, he sat in a garden and diverted himself and his friends with him, Rollant and Olivier, Samson and Auxiens, and Hotun the strong and Baeringr, Nemes the good duke and Richard the earl, Guinelun, Engeler, and, where these were, there was a multitude of other men; there were 15000 Frenchmen and all sat under (upon?) costly stuffs to cool themselves and played chess, and some backgammon, both young and old, and the pieces were alternately of gold and pure silver, and similarly the squares on the board were alternately gilded and covered with white silver. Some rode forth for their diversion, some fenced. But the emperor Charlemagne sat under a tree in the shade. And thereafter the ambassadors of king Marsilius came thither and at once dismounted from their mules and went before king Charlemagne, where he sat. Blancandin spoke first and greeted courteously king Charlemagne. "My lord, the king," he said, "may God watch over thee, he who created heaven and earth and was fastened to a cross, to loose us from hell's tortures; him should we serve, but no other. King Marsilius sent these words to thee, that he will come to meet thee and become a Christian, if thou willest it. He will give thee gold and silver, according to thy desire; he will give thee lions and bears, dogs and fleet horses, that are much to be praised; 700 camels, 1000 goshawks, wagons laden with good treasures and costly garments, and 400 mules, charged with gold and silver; and thereof canst thou give wages to all thy guardsmen and knights. Thou hast been here now seven years, and it is time for thee to go back to France. Thither our king will seek thee and allow himself to be baptised and become thy man and hold all Spain (as feoff) from thee and be tributary to thee all the days of thy life." But when he had thus brought forward his message and ended his speech, the emperor Charlemagne answered his speech in this wise. "God be praised," he said, "that it is as thou sayest. If king Marsilius does as thou hast just reported, then I ask nothing further for myself." Then king Charlemagne bowed his head for a short time and thought thereon, but thereafter he held up his head, and he was very lordly of face, and was not hasty in speech. It was his custom to speak slowly. Then he answered thus the speech of the ambassadors. "Know ye," he said, "that Marsilius your king is my greatest possible enemy, how can I believe this that he will hold what ye have said to me?" Blancandin answered: "With my hostages we will confirm it from now till Michaelmas; then king Marsilius will come to thee and accept Christianity." Then spake king Charlemagne, "God can still save him, if he will do that." Now evening approached, and when the sun had set king Charlemagne caused the mules of the ambassadors to be led to the stall. Then tents were set up, and thereafter the messengers were led thither and twelve men appointed to serve them, and no kind of meat or drink was lacking. But when they had eaten, they went to their beds and slept until daybreak (96–162).

V.

But, when night had passed, Charlemagne the emperor rose up at dawn and listened to the matins and mass and all the services, and then king Charlemagne called upon his noble men, for he wished to follow the counsel of the Frenchmen. And thereafter in the morning, when the emperor Charlemagne had seated himself at a table and upon his high seats and called to him his barons, the twelve peers came, those whom king Charlemagne loved much, and more than 1000 other Frenchmen came. Earl Guinelun was also there, who began the treason, and then they took counsel, but that ended ill, which was worse (or, as was to be expected, B.). Now when they were all together at this assembly, king Charlemagne began his speech in this wise: "Good captains," he said, "take counsel for me and for yourselves. King Marsilius sent hither his messengers, as ye know, and he offers me great wealth; many lions, good horses, 400 camels charged with gold from Arabia, and 100 mules. He will also give me 50 wagons laden with precious things, and he will come to meet me in France and will hold Spain (as a feoff) from me and be subject to me all his life long, and he will give me hostages (as a surety) that this shall be fulfilled; but I do not know what he has in mind." Charlemagne closed his speech. The French replied, "We must think over this." Then Rollant stood up and spoke thus: "Thou trustest without justification king Marsile. Seven years are now passed, since we came to his land, and I have endured many troubles in thy service. I conquered for thee the city of Nobilis and Morinde, Valterne and Pine, Balauigie, Rudile, Sibili, Port and Aulert, which stands on the borderland. But king Marsilius has often shown treachery and breach of faith toward thee. A short time ago he sent to thee twelve of his barons, in the same guise as he now sends, and every one of them had in his hand an olive-branch, and they bore such tidings as these reported yesterday evening, that their king would become a Christian; thou tookest then counsel with the Frenchmen, but they advised thee unwisely. Thou sentest then two of thy earls to king Marsilius, Basan and Basilies, and he did like an evil traitor, and caused them to lose their lives.—"Continue thy warfare sire," said Rollant, "and go with all thy force to Saragucie; but thereafter let us besiege the city and desist not, until we capture it, and so avenge our men, those whom the traitor caused to be slain." The emperor Charlemagne bent his head and stroked his beard and moustache, and answered not a word. The Frenchmen then kept silence, all save earl Guinelun. He rose up and went before king Charlemagne and began: "Good emperor," he said, "thou must not trust the counsel of a foolish man, neither my counsel nor that of others, unless there be gain therein for thee. But since king Marsilius has sent thee word, that he will become a Christian and thy vassal, that man who refuses it, cares not what death we suffer. But it is not right that proud counsels should prevail,—let us abandon foolishness and accept hale counsels."—After these words of earl Guinelun, Nemes went before king Charlemagne, and there was no better man in all king Charlemagne's guard. He began: "King Charlemagne," said he, "hear the answer of earl Guinelun; it were exceeding well, if that which he has said should be performed. Now king Marsilius is overcome in his kingdom; thou hast won from him castles and cities, districts and towns, and subdued under thee wellnigh all his kingdom, and he is self-compassionate, when he begs for mercy, and that were great dishonor, if he should not serve to thy honor. Now thou must, for God's sake and thine own honor, show mercy to him; send to him now one of thy barons.—If he will insure thee with hostages, as he has declared, then that is well and it is wise that this host move not." Several Frenchmen answered: "Thou hast spoken well, duke" (163–243).

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MR. FLEAY ON NICHOLAS UDALL.

MR. F.G. FLEAY, in his invaluable but exasperating 'Chronicle History of the London Stage,' published last year, has expressed himself with a singular lack of clearness on the subject of

NICHOLAS UDALL,[1] the author of "Roister Doister." At p. 16 he tells us:

"On Aug. 8, [1564,] Ezechias, made by Mr. Udall, was acted by King's College men only at ix. of the clock at night. This was an English play. No inference can be drawn (as Mr. Collier supposed, i. 184) as to Udall's not dying in 1557. The play may have been an old one."

Yet at p. 59 we have the following note:

"Rafe Royster Doyster, by Nicholas Udall, was entered S[tationers']. R[egister]. 1566–7. It was probably acted early (I conjecture 6th March, 1561), as it, like other plays of the first three years of Elizabeth, was a revival of an Edward VI. interlude. But in this instance a thorough revision was made, and, I think, the whole play was rewritten. Compare the Psalmody at the end with that in the play, and note the use of Queen (not King) in the play itself. I think it far too finished a production in its present state as published 1566–7 to have remained unimitated for ten years; and it certainly does not follow that because the letter in it was quoted in Sir Thomas Wilson's Rule of Reason in 1551, the rest of the play remained equally unaltered. The allusion to Plautus and Terence in the Prologue shows the models the author had before him . . . . . The acting of Ezechias before the Queen at Cambridge in 1564, also by Udall, would point to a still later date than I have conjectured, viz., to Christmas 1564–5. Elizabeth may have met with Udall at Cambridge, and commanded another play of him, if she liked the Ezechias."

Further, in his "List of Authors," at p. 378, Mr. FLEAY gives UDALL's name with "1560, 1564" as "date of writing." Surely this entry, taken in connection with the note at p. 59, just quoted, justifies one in ascribing to Mr FLEAY the belief that UDALL himself revised his own "Roister Doister" for the (conjectural) performance of 1561, and that the "Ezechias" was *written*, as well as played, in 1564. What then, is the reason that Mr. FLEAY, at p. 16, refuses to allow COLLIER to draw an inference from the performance of the "Ezechias" in 1564 "as to Udall's not dying in 1557," when he himself apparently draws the same inference at p. 59? And further, what does he make of the supposed record of UDALL's burial on the 23d of December, 1556 ("23 die Nicolas Yevedall"), first quoted from the register of burials in the parish of St. Margaret's, Westminister, by COOPER, in his Shakespeare Society edition of "Roister Doister" and "Gorbuduc," 1847, p. xxxiv? This record corresponds remarkably well with the MS. note by BALE printed in BLISS's edition of WOOD's 'Athenae Oxonienses,' 1813, i, 213, n. 5: "Nic. Udallus obijt A. D. 1557, Westmonasterii sepultus." If the "Nicolas Yevedall" buried in 1556 was the author of "Roister Doister," Mr. FLEAY's suggestion that ELIZABETH "may have met with Udall at Cambridge [in 1564, apparently], and commanded another play of him," seems singularly idle. One is astonished to find it—of all places—in a section put into its present shape expressly that the reader may, in the words of the author, "judge of the minuteness and accuracy of my work, and decide if he can withhold his judgment in cases where I may have to anticipate my farther investigations until they also shall pass the press." If Mr. FLEAY does not admit the identity of "Yevedall" with UDALL,[2] or if he has discovered fresh evidence as to the date of UDALL's death, surely he should tell us so in this "intercalatory section"; but he does not even mention the "Yevedall" entry. From a scholar so censorious as Mr. FLEAY and so little inclined to extenuate the merits of his own work, one surely has a right to expect more clearness in so important a matter.

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1 Compare the inconsistent statements of COLLIER: (1) "Udall died in 1565" (ii, 352). (2) "Udall died in 1557" (ii, 365).

THE MORRIS-SKEAT CHAUCER.

WHILE agreeing in the main with Prof. TOLMAN's notes on the MORRIS-SKEAT edition of CHAUCER's 'Prologue' etc. (MOD. LANG. NOTES, v, 233 ff.), I venture to dissent from him in one or two slight particulars.

L. 83, "*evene lengthe*" is not "proper height" (what was the proper height of a squire?) but 'middle stature.'

L. 107. I think it would have puzzled Robin

2 UDALL's name is written "Vuedale" in the MS. which contains his and LELAND's pageant-verses for ANNE BOLEYN. (Royal MS. 18. A. lxiv, leaf 1; see FURNIVALL, 'Ballads from Manuscripts,' I, 378, Ballad Society), and "Uvedale" in the the register of the Privy Council, March 14, 1542 (NICHOLAS, 'Proceedings and Ordinances of the Privy Council,' VII, 153, quoted by COOPER, p. xvii.).

Hood himself, to shoot an arrow so that it would come down feather-end foremost. The feathers on the arrow were called "low" or "high" according as they were trimmed close or not close to the shaft. Cf. ASCHAM, 'Toxophilus' (ARBER's ed., p. 133), where the whole matter is explained.

L. 562. I should like to know when the mould of a bell was ever called a "press."

Passing now to the book itself, I would remark:—

L. 320, "*Purchasing*, conveyancing." I do not believe that *purchasing* ever had this meaning. Here as elsewhere in CHAUCER, *purchas* is gain, acquisition; and here the meaning is that though the Sergeant amassed wealth very rapidly, he did it so cautiously and so adroitly as always to keep "'o' the windy side of the law."

L. 386. A *mormal* was not "a cancer or gangrene." VIGONIUS (TRAHERON's version, 1550) describes the symptoms of the *mortemale*, from which it seems to have been an aggravated type of eczema.

K. T., l. 153 "liggyng by and by" means lying side by side. See examples in 'Oxford Dict.'

L. 158. The coat-armour was not "the armour covering the breast," but the surcoat or long gown worn by the knights over their armour, on which (and not on the corslet, which could not be seen) the wearer's armorial bearings were emblazoned, whence the term 'coat-of-arms.' Cf. "Sire Thopas," who, arming for battle, puts on first a hacqueton or jacket, then a habergeon or light mail-coat, then a hauberk,

> "And over his cote-armour,
> As white as is a lily flour."

In the glossary the wood is properly explained, but the note is not corrected.

L. 297. The note misses the point. To love *par amour* does not mean "to love excessively," but to love sexually. Palamoun urges that he was the first to love Emelye; to which Arcite replies that Palamoun supposed she was Venus, and loved her as a goddess, whereas he was the first to love her *par amour*, i. e. as a woman.

L. 360 should be "his neck lies in pledge."

L. 364 should be rendered "he secretly watches for an opportunity to slay himself."

L. 1078, "Cithaeron, Sacred to Venus." The annotator here makes the same mistake as CHAUCER. Cithæron, the mountain range between Bœotia and Attica, had nothing to do with Venus. CHAUCER, misled by the appellation "Citherea" (l. 1356), confuses the island Cythera with the mountain Cithæron.

L. 1173, "infortune of Marte." In astrology Saturn was called "infortune major," and Mars "infortune minor." See ALSTEDIUS s. *Astrologia*.

L. 1187. I cannot bring myself to accept the explanation that the two stars Puella and Rubeus, shining over the head of Mars, were "two figures in geomancy"; though I am not prepared to show that any ancient astronomer had detected or conjectured the Martian satellites.

I leave these notes as they were originally written, though since their writing I have received a copy of SKEAT's new (1891) edition of the 'Prologue.' In some respects it is an improvement on the former. The notes confirm Prof. TOLMAN's explanation of "therto" (l. 78), "Austin" (l. 187), and the force of "may" in l. 230; also my own explanations of "evene lengthe" and "fetheres lowe," citing the passage from 'Toxophilus.' They explain "for any thing" (l. 276) as "at any cost"—a questionable improvement. At ll. 323 and 420 fuller accounts are given of the "humours" and temperaments.

On l. 417, Prof. SKEAT correctly explains that the physicians "knew how to observe a fortunate ascendent," and also that "the ascendent is the point [rather that house] of the zodiacal circle which happens to be ascending above the horizon at a given moment"; but he does not explain how this is fortunate or otherwise. The ascendent was fortunate when it was in a fortunate *sign*, such as Aries or Leo, or when it contained a fortunate planet, such as Jupiter or Venus. But what CHAUCER means is, not 'generally fortunate,' but favorable for the treatment of the disease. The heavenly bodies and the zodiacal signs were supposed to have special relations to the human body and its maladies; and hence the

"perfit practisour" had to understand how to choose his hours for the preparation and administration of his remedies.

To ll. 12–14 Prof. SKEAT makes a strange innovation, printing them thus:—

> "Than longen folk to goon on pilgrimages
> (And palmers for to seken straunge strondes)
> To ferne halwes."

The syntax would then be "to goon on pilgrimages to ferne halwes," a construction most awkwardly and un-Chaucerly split in two by l. 13 driven in like a wedge. And in his note he remarks "Chaucer has 'to go seken halwes,'" a reading which his text makes impossible.

I am glad to see that in the brief life of CHAUCER prefixed there is no reference to the *raptus* of Cecilia Chaumpayne, which has most unpardonably been allowed to stand in previous editions without explanation, leading students to suppose that the poet was guilty of abominable crime. I have no doubt that the offence with which CHAUCER was charged was that known as *raptus heredis*, or unlawfully taking an heir or heiress from the custody of his or her feudal guardian. See the 'Provisions of Merton' (1235–6) and also 13 Edw. I, c. 35 (1285) *De raptu heredis*, where the writ runs . . . "quare talem heredem infra aetatem, cujus maritagium ad ipsum A [the guardian] pertinet, rapuit et abduxit" etc., and the whole text shows that the *raptus* is simple abduction, the punishment being imprisonment, while that for rape was death. Moreover, rape being a plea of the crown, the injured party could not release the offender as Cecilia released CHAUCER. When we consider how these wardships were bestowed under the Plantagenets, we can easily see that CHAUCER'S offence may have been an act of the purest humanity.

I take this opportunity to note an error in Mr. SKEAT'S edition of the Minor Poems. In 'B. D.' ll. 1020–28 he prints:

> . . . . . she woulde not . . . .
> . . . sende men into Walakye . . .
> To Alisaundre, ne into Turkye
> And bid him faste, anoon that he
> Go hoodles into the drye se.

Here the comma should be taken from "faste" and put after "Turkye." "Faste anoon" means "immediately thereafter."

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WENDELSÆ.

RECENT editors of the "Elene" have made of this word a difficulty where there was none; and have done so, I think, by making etymology rather than usage their guide.

In prose I find the word in 'Boethius,'[1] the 'Chronicle,'[2] and frequently in 'Orosius'[3]; of course other texts may furnish more examples, but these are sufficient. While I agree with SCHILLING[4] that the word is used with some looseness of signification, I concur in the note of FOX[5]: "Wendel Sae; the Wendel Sea.—This was either the whole of the Mediterranean Sea, or that part of it which is called the Adriatic." And I justify THORPE[6] in *uniformly* rendering it 'Mediterranean.' Such is its regular prose usage.

Is it likely that the word has any other meaning? Has poetry made a common noun out of a place name?

I think not.

The word is omitted from the 'Handy Anglo-Saxon Dictionary' of HARRISON and BASKERVILL, and yet it occurs in "Elene," and in the 'Metres of Boethius' (xxvi, line 61).[7] In the latter passage the poet is avowedly paraphrasing the prose version. Hence, *wendelsæ* of the poem is identical with *wendelsæ* of the prose; and therefore, the Mediterranean. TUPPER, it is true, in his *free* translation renders "midwinding sea," but that is not a blemish in a version so inaccurate. He has evidently translated without regard to the prose original.

How then can we escape rendering *wendelsæ*, "Elene" 231, *Mediterranean Sea?* The queen sets off on her journey either from Rome or from Constantinople. In either case she must traverse the Mediterranean, and the poet knows it; for the poem makes mention of places and persons not nearly so prominent, and there can be no doubt that Cynewulf was possessed of a sufficient knowledge of the rela-

1 FOX'S edition, London, 1864, p. 194.

2 Parker MS. Annal 885, EARLE'S edition, p. 84; PLUMMER, p. 30.

3 SWEET'S edition, p. 8 (four times); 12 (twice); 14 (twice); 22 (*seven* times), etc.

4 "König Aelfred's Angelsächsische Bearbeitung der Weltgeschichte des Orosius." p. 9.

5 'Boethius,' p. 358.

6 'Alfred's Anglo-Saxon Version of Orosius,' London, 1853 (bound with PAULI'S 'Life of Alfred the Great').

7 Cited by FOX'S unsatisfactory text, on page 335. In GREIN, it would be line 31a.

tive position of places, since 'Orosius' was a standard text-book in the monastery schools.[8] And hence, in this poem containing so many geographical names, he specifies the sea Helena must cross. The orthography of the word, then, is *Wendelsǣ*, as WÜLKER and GARNETT print it.

Moreover, *wendelsǣ* is *wendla sǣ*, sea of the Vandals. In the early days to which 'Beôwulf' refers, these dwelt, according to GRUNDTVIG, BUGGE and SARRAZIN, in the Jutland peninsula. In 325 A.D. we find them dwelling in Pannonia,[9] along the Adriatic, to which sea as to the Euxine and Cimmerian seas ALFRED *gives the name Wendelsǣ*, thus including in the whole all its parts. And hence I agree with EARLE[10] that the name of the sea is due to that people from whom the Saxons gained their knowledge thereof. So we are to seek the etymon of *wendelsǣ* in *Wendlas* (*Wenlas*, 'Widsîth') and not in *wendan*, to turn; though it must be confessed that TUPPER's "midwinding" is very ingenious.

From all this it follows that KENT is wrong in both note and glossary, though in the latter he is following ZUPITZA's *grenzmeer*. And I should say: print *Wendelsǣ* and translate 'Mediterranean.'

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SOME REMARKS ON THE DEVELOPMENT OF ct IN THE ROMANCE LANGUAGES.

IN a recent number of the MOD. LANG. NOTES (vol. v, col. 353) the present writer offered some observations on the development of *cl*, mainly derived from an application to this question of JESPERSEN's method of phonetic transcription. In the present instance it is proposed to apply the same method with reference to the history of *ct*.

The views held by scholars concerning its development in the different Romance idioms are, as is well known, widely divergent. On the one hand[1] it is claimed that *ct* passed through the successive stages *χt*> *χ́t*> *i̯t* while on the other hand[2] it is held that the modern forms were reached by way of an iotacized *t′*. MEYER-LÜBKE, l. c., further supposes that in certain districts (French and Spanish) *χ́t* changed to *it′*, i. e., that both processes were united.

The following are briefly the principal arguments which are brought forward in support of the former of these views: 1. Germ. LEIT has given Prov. *lait*, *lah*, *lag*, *lach*, *laich*, Germ. WAHTA Fr. *guaite*; 2. the Celts changed *ct* in their own language to *cht*, and the presumption is that Lat. *ct* would be treated in the same manner; 3. to these is added by MEYER-LÜBKE, l.c., §475, as a weighty parallel, the development of *rt*, *rd* into *ȷ́t*, *jd*, > *t′*, *d′* or *ty*, *dy* or *č*, *ǧ* in a certain part of the French territory. On the other side it is opposed, that *ńt* must necessarily have been an intervening stage in the development of *-nct-* (SANCTUM > *saint*), and that O.Fr. *afaitier* presupposes an iotacised *t′*.

It is a well known fact that the combination *ct* can be pronounced in two distinct ways. 1. $\begin{array}{c|c|c} \beta & ,, & 0 \\ \gamma & 0 & ,, \end{array}$ i.e. "the transition from (k) to (t) ...... is effected by removing the back of the tongue from the (k) position, and then forming the (t) position with the point, so that there is an audible breath-glide, (ak[H]ta)." SWEET, 'Handbook,' p. 83; SIEVERS, 'Grundzüge der Phonetik,' p. 159. 2. $\begin{array}{c|c|c} \beta & ,, & 0 \\ \gamma & 0. & ,, \end{array}$ i.e. the so-called implosive pronunciation of *c*; "der Verschluss für den zweiten Laut wird während der Dauer des Verschlusses des ersten hergestellt." SIEVERS, SWEET, *ibid.* Now it is shown by SEELMANN, 'Aussprache des Latein' p. 137 ff., that the Romans employed the second method of pronunciation. He insists especially on the fact that the Latins con-

8 EARLE: 'Anglo-Saxon Literature,' p. 13; KENNEDY'S TEN BRINK, page 71.

9 ALZOY'S 'Church History,' vol. ii, p. 22.

10 Note to Annal 885.

11 See also KÖRNER, 'Einleitung in das Studium des Angelsächsischen,' p. 276.—J.W.B.

1 ASCOLI, *Riv. di Fil. Rom.* x, p. 41; SCHUCHARDT, *Z.f. r.Ph.* iv, pp. 146-148; THURNEYSEN, 'Keltoromanisches' p. 14; MEYER-LÜBKE, 'Gram. d. rom. Sprachen' i, §462.

2 THOMSEN, *Mém. d. l. soc. d. ling. d. Paris* iii, p. 106 ff.; NEUMANN, 'Zur Laut- und Flexionslehre,' p. 24; SUCHIER, 'Grundriss,' i, p. 579; KARSTEN, 'Zur Geschichte d. altfrz. Consonantenverbindungen,' p. 28.

sidered the syllable as a phonetic unit, and followed in their division of the same "den eingebungen ihres articulationsgefühles." There existed such a uniformity of pronunciation in this particular, that exceptions are really found only in the transition period of Latin into Romance. At that time classical orthography was no longer remembered, and the grammarians (ALBINUS and BEDA, for example) are forced to note the division for every special case. This disregard of the phonetic unity of the syllable in syllabification is to be explained from a conscious or unconscious tendency to separate root and ending, but it would be going too far to conclude from this change in orthography that a change in pronunciation had taken place. A case in point is the German pronunciation of *kt*. The desire to separate root and ending does certainly exist, for we divide *hack-te*, *neck-te*, but the common pronunciation has *c̲t* with implosive *c*. The testimony adduced by SEELMANN goes far to prove that $\begin{matrix}\beta\\ \gamma\end{matrix}\Big|\begin{matrix}''\\ o\end{matrix}\Big|\begin{matrix}o\\ ''\end{matrix}$ was the pronunciation which was carried by the Romans into the different Neo-Latin countries. Let us now consider the fate of this combination among the different peoples who accepted the Latin speech, and let us begin with French as the most convenient.

FRENCH. As regards the pronunciation of *ct* in the modern language, the following significant statement is found in PASSY, 'Sons du Fransais' §114: "Quand deux consones qui ne sont pas formées en un même point se suivent, come dans *acteur*, la première se termine complètemant avant que la seconde ne comanse, et entre les deux, l'air continuant à sortir, on entend distinctemant un [h]"; cf. also SWEET, l. c., p. 83. Now it seems reasonable to suppose that this way of joining the two sounds is as old as the language, and, since it was not known in Latin, that it was a trait of Celtic speech. Thus the fact, attested by THURNEYSEN, l.c., that the Celts changed indigenous *ct* to *cht*, is shown to rest upon a former pronunciation *c*[*H*]*t*. Naturally, Latin *ct* was made to conform to native *ct*; it was also changed to *c*[*H*]*t*, which soon developed into *cht*. But the following important fact must not be overlooked. In Latin *c̲t*, with implosive pronunciation of *c*, the points of articulation for both *c* and *t* are different from *c* and *t* when pronounced *c*[*H*]*t*. In the former, *c*, from its very implosive nature, is pronounced much further front (γo_h, and in case of a front vowel preceding, it may be even γo^{hg}. In the latter it is γo_i, or at best, after a front vowel γo_h. *T* in the former case is naturally a blade stop βo_f, or $\gamma^f o$; a point stop (βo^f) under such circumstances is possible, but does not seem to represent the natural articulation into which the tongue passes after such a *c*. On the other hand, in the case of *c*[*H*]*t*, *t* is most naturally a point stop, βo^e or βo^{ef}, and here one might be tempted to see a further trace of Celtic speech-traditions. Modern French *t* and *d* are described as "ordinairemant dentales en Fransais, tandis qu'èles sont alvéolaires, par example, en Anglais." PASSY, l. c. § 31, cf. also BEYER, 'Französische Phonetik,' p. 34, SWEET l. c. § 145. Thus *ct* in early French was pronounced $\begin{matrix}\beta\\ \gamma\end{matrix}\Big|\begin{matrix}''\\ o_z\end{matrix}\Big|\begin{matrix}o^{e\,(ef)}\\ ''\end{matrix}$, and this was changed to $\begin{matrix}\beta\\ \gamma\end{matrix}\Big|\begin{matrix}''\\ 2_z\end{matrix}\Big|\begin{matrix}o^{e\,(ef)}\\ ''\end{matrix}$ when narrowing was substituted for closure ($\gamma o_z > \gamma 2_z$). I use γo_z with a purpose, for the place of the new spirant depended upon the preceding vowel. After *a*, *o*, *u* (FACTUM, NOCTEM, DUCTUM) it was $\gamma 2_j$, while it was $\gamma 2_i$ or even $\gamma 2_{hi}$ after a front vowel (as in LECTUM, DICTUM). At any rate, one point is clear, χ in SCHUCHARDT'S row (*ct* > χt) is a variable quantity and depends upon the nature of the preceding sound. But there is still another very important consideration to be noted. In FACTUM (with *c*[*H*]*t*) the closure for *c* is still in front of the highest tongue position for *a*. The latter may be denoted by $\gamma 7_{ij}$ followed by γo_i, which would be an extreme back variety of *c*, cf. JESPERSEN §61. Translating MEYER-LÜBKE'S explanation, 'Gram.' p. 387, "die erste Stufe *kt* (SCHUCHARDT'S χt) zeigt Enge+Verschluss statt Verschluss+Verschluss," into JESPERSEN'S symbols ($\gamma o_i > \gamma 2_i$), it is seen that the new spirant is already a slightly palatalized sound, and not the guttural spirant, which is described as $\gamma 2_j$. Now this spirant γo_i, standing between a front consonant and a back vowel, could follow one of two lines of development. It could become assimilated to the vowel po-

sition, i. e. become $\gamma 2_j$, and with a still further relaxation of the closure become $\gamma 3_j$, which is the tongue position for *u*. This line of development probably lies at the base of the Sp.-Port. change of ACTUM>AUTO. The other possibility was in the direction of an assimilation to the *t* position (βo^e or βo^{ef}), i.e. become more and more fronted; $\gamma 2^i > \gamma 2^{hg} > \gamma 2^{gh} > \gamma 2^g$. The process was in the main the same in NOCTEM and DUCTUM. In LECTUM on the other hand, where *e* ($\gamma 6^{gh}$) was followed by γo^h, the result of the relaxation of the closure was $\gamma 2^h$ (=χ), already a palatal sound.[3] It might be supposed that the impetus towards a further fronting of the new spirants was given by those words in which $\gamma 2^z$ followed upon front vowel, and that the other words of the same category fell in line, when the tendency had here become well established. The original cause of the fronting may be looked for in the general tendency in Gallic speech to shift the basis of articulation to the front of the mouth. The final result in all cases was *vowel*+$\gamma 2^g$+*t*. If in this combination the closure is still more relaxed, and the voice of the preceding vowel is made to sound also during the time occupied by $\gamma 3^g$, we reach a variety of *i*-sound (*fait, leit, noit, duit*). If on the other hand the narrowing of $\gamma 3^g$ is extended also to the *t*-position (βo^e or βo^{ef}), the result is a palatalized *t'*, described by JESPERSEN § 71 as βo^{ef} $\gamma 3^g$ (*afaitier*). This development took place when *t* was followed by another vowel. Such would seem to have been the history of this combination in French, but it is not the only way in which a *t'* can be reached.

SPANISH (PROVENÇAL, OBWALDISCH, LOMBARD). While in French Celtic changes and the modern pronunciation seem to indicate that Latin *ct* was changed to *c*[*H*]*t*, no such reasons exist for the Spanish. It seems reasonable in all cases to suppose that the Latin pronunciation was accepted, unless special considerations force us to conclude otherwise. It would also appear that the distance from *ct* to *t'* is much shorter than that from *c*[*H*]*t* to the same sound. We will suppose that $\begin{smallmatrix}\beta\\ \gamma\end{smallmatrix}\Big|\begin{smallmatrix}''\\ o.h\end{smallmatrix}\Big|\begin{smallmatrix}o_f\\ ''\end{smallmatrix}$ or, which is virtually the same, $\begin{smallmatrix}\gamma\\ \gamma\end{smallmatrix}\Big|\begin{smallmatrix}''\\ o.h\end{smallmatrix}\Big|\begin{smallmatrix}f_o\\ ''\end{smallmatrix}$ would represent the pronunciation of *ct*, as the Romans introduced it into Spain. These two sounds would tend to assimilate, and with very little fronting of *c* would be pronounced $\begin{smallmatrix}\gamma\\ \gamma\end{smallmatrix}\Big|\begin{smallmatrix}''\\ o.g\end{smallmatrix}\Big|\begin{smallmatrix}f_o\\ ''\end{smallmatrix}$; but this is virtually the same as $\gamma^f o^g$, i. e. a stop simultaneously by the blade near the front against the alveoles, and by the front of the tongue against the hard palate just back of the alveoles, and it means the same as γo^{gf}, which is JESPERSEN's translation into analphabetic signs of SWEET's definition of Russian palatalized *t'*: "the place of the stoppage is shifted back entirely to the outer front (I)-position ..... the point of the tongue not being employed at all." (SWEET, "Russian Pronunciation," *Transactions of the Phil. Soc.* 1877-79, p. 548). In passing from γo^{gf} to a following vowel or position of rest, the tongue passes through the position $\gamma 2^{gf}$, which is a variety of *j*-sound (as in Fr. *piller*), JESPERSEN § 105. That means, we have γo^{gf} (still palatalized *t'*) +$\gamma 2^{gf}$=*t'j*.[4] The next step in the development to *ts* and $t\overset{\vee}{s}$ is not so clear, owing to the uncertainty which is as yet felt concerning the physiological differences between the *s* and $\overset{\vee}{s}$ sounds. This defect is however not of vital importance to our argument, since it is conceded that both *ts* and $t\overset{\vee}{s}$ (=*ct*) have sprung from a preceding *t'*. Examples are SPANISH *hecho, dicho, estrecho, lecho, noche, lucha*. OBWALDISH *fat', dit', streit', pet'en, not', süt'*; LOMBARD *fa$\overset{\vee}{c}$, la$\overset{\vee}{c}$, di$\overset{\vee}{c}$, stre$\overset{\vee}{c}$, le$\overset{\vee}{c}$, nœ$\overset{\vee}{c}$, sü$\overset{\vee}{c}$*, PROVENÇAL *fa$\overset{\vee}{c}$, tra$\overset{\vee}{c}$, di$\overset{\vee}{c}$, estre$\overset{\vee}{c}$, lie$\overset{\vee}{c}$, nüe$\overset{\vee}{c}$, li$\overset{\vee}{u}$co* present the same development.

PORTUGUESE. Here it is difficult to decide

3 The Danish offers some interesting parallels. Here *ct* is pronounced with implosive *c*, while the Swedish has *c*[*H*]*t*. This shows how, closely related languages fundamentally, may differ in the pronunciation of this group. From JESPERSEN, § 105, we learn that in "Danish *sligt, digt, ægte* the shut pronunciation of *g* as *k* alternates with the open, and that the place of the latter depends on the vowel; $\gamma 2^g$ in [*slict*], $\gamma 2^{gh}$ in [*dect*], $\gamma 2^{hg}$ [*aecte*]." The same holds true of *gt* after back vowels (*magt, bugt*), *g* being either γo or $\gamma 2_j$ § 2. (§ 106). The author does not state the position which he would ascribe to *c* (*g*) in the last-named words, when they are pure stops, but § 61 he denotes γo_j as being very rare.

4 An example of this sound is found in the common pronunciation of Fr. *tiens*. The initial sounds are γc^{gf}+$\gamma 2^{gf}$= *ti*$\widetilde{\varepsilon}$.

whether *ct* or *c*[*H*]*t* is to be considered as the starting point. In this language as well as in Catalan, the result is the same as in French. If the modern division into syllables (*a-cti-vo*), OLIVEIRA 'Grammatica Portugueza' p. 141, and the simplification of *ct* to *t* in modern pronunciation, 'Grundriss' i, p. 717, can be drawn upon as proof, it would appear that *ct* was employed. Probably we have here a development parallel to that cited above from the Danish; $ct = \begin{matrix}\beta\\ \gamma\end{matrix} \Big| \begin{matrix}''\\ o.^{h}\end{matrix} \Big| \begin{matrix}^{o}f\\ ''\end{matrix}$ changed to $\begin{matrix}\beta\\ \gamma\end{matrix} \Big| \begin{matrix}''\\ 2^{h}\end{matrix} \Big| \begin{matrix}^{o}f\\ ''\end{matrix}$. This $\gamma 2^{h}$ as indicated above was more and more assimilated to the *t*-position, the voice of the preceding vowel was held, the closure relaxed, and the final result was $\gamma 3^{g} = i$. At a later period, this same sound $\gamma 2^{h}$ was assimilated to the preceding vowel (it will be observed that the change of $c > u$ takes place mainly after back vowels), the closure was relaxed to $\gamma 3_{j}$, which is the requisite tongue position for *u*.

ITALIAN. Here, *tt* as result of *ct*, implies that *ct* was pronounced with implosive *c*. The process is simple; both points of articulation are brought nearer and nearer together, till at last they coincide; $\begin{matrix}\beta\\ \gamma\end{matrix} \Big| \begin{matrix}''\\ o.^{h}\end{matrix} \Big| \begin{matrix}^{o}f\\ ''\end{matrix}$ becomes $\gamma^{f}o$, a blade stop.

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JOHN CROWNE: A BIOGRAPHICAL NOTE.

THE usual accounts of this author are vague as well as inconsistent with one another.

In his 'History of Eighteenth Century Literature' (London, 1889), Mr. GOSSE says:

"John Crown (1640?–1705?), a writer of mean talent but extraordinary persistence, was a rival of Lee in tragedy and Dryden in comedy. He was the son of an independent minister in Nova Scotia and was called from his prim appearance 'Starch Johnny Crown.' We know very little of his life, although from the appearance of his *Juliana* in 1671 to that of his *Caligula* in 1698, he was constantly before the public as a professional writer."

Mr. A. H. BULLEN ('Dict. Nat. Biog.' xiii, p. 243) quotes the statement that CROWNE's father was an "independent minister," and adds, "this statement which has been frequently repeated, is probably incorrect, for in the Colonial State papers, he is invariably styled 'Colonel' Crowne."

MAIDMENT and LOGAN, in the prefatory memoir to their edition of CROWNE ('The Dramatic Works of John Crowne' Edin. 1873, 4 vols.) speak contemptuously of "book-makers"; "following in the wake of one another they simply endorse without inquiry . . . . the statement made by the original writer, copying his very words." But they do not make any effort to reconcile the conflicting statements which they quote. The prefatory memoir contains nothing that is not to be found in Mr. BULLEN's article, cited above. The *New England Historical and Genealogical Register*, 1852, vol. vi, p. 47, says "we may probably claim him (J. CROWNE) as an American by birth."

The principal sources of these accounts are three in number: LANGBAINE ('English Dramatic Poets.' Oxon., 1691); the MS. notes of the antiquary OLDYS in several copies of LANGBAINE, one of which is in the British Museum; and JOHN DENNIS ('Original Letters Familiar, Moral and Critical,' 2 vols. 1721; vol. i, p. 48 f.) The substance of these accounts has been already given, with the exception of OLDYS's notes, which I now cite.

"John Crowne was the son of William Crowne, gent., who travelled under the Earl of Arundel to Vienna and published a relation of the remarkable places and passages in the said Earl's said embassy to the Emperor Ferdinand II, 1637, but full of imperfections and errors. This William afterwards succeeded H. Lilly as Rouge Dragon in the Herald's office, and was continued in 1660; but selling to Mr. Sanford went over with his family to one of his plantations and there died." (MAIDMENT and LOGAN I, x).

This much, at least, is plain from the foregoing accounts: JOHN CROWNE, play-writer and court favorite of Charles II, puppet of ROCHESTER and rival of DRYDEN, had something to do with this country. What that relation was, it is the object of this paper to make clear. In order to do so, I must open a chapter in the early history of Nova Scotia: the land that LONGFELLOW has made classic, Acadia, the land of Evangeline.

The documents which bear upon this question are contained in vol. i of the MS. records

in possession of the government of Nova Scotia. They consist mainly of copies, made in England, of papers in the Colonial Office in London and of MSS. in the British Museum. Those which throw most light on the subject are the documents numbered 55 and 62, which contain the cases of WILLIAM and JOHN CROWNE respectively; and the numerous letters of Sir THOMAS TEMPLE. A careful examination of the entire volume as well as of other authorities cited, warrants me in coming to the following conclusions.

In the year 1654 Major SEDGWICK, acting under the orders of CROMWELL, seized the French forts in Acadia. The dispossessed owner, CHARLES DE LA TOUR, went over to London soon after, and endeavored to get back his estate. The latter's title was derived from his father CLAUDE, who had obtained *his* right, in 1630, from the original grantee, Sir WILLIAM ALEXANDER. DE LA TOUR was not the only claimant. Sir LEWIS KIRKE and others, now that the province was again in the hands of the English, petitioned CROMWELL'S council of state for it. The ground of their claim was the right of conquest; they had taken Acadia in 1632, in the famous expedition against Quebec. CROMWELL'S council refused to listen to them because they were "malignants," *i. e.* suspected Royalists; but it was not prepared to bestow the valuable plantation upon DE LA TOUR; for, although he was a Protestant, he was a foreigner, a Frenchman. At this juncture, DE LA TOUR induced a nephew of CROMWELL'S Lord Keeper, Lord FIENNES, to enter into the partnership with him. This was Colonel THOMAS TEMPLE, a cadet of that old and famous family, the TEMPLES of Stowe. His motive for preferring exile in America to residence in England, we learn from two of his own interesting letters. He "feared the fury of CROMWELL," in other words, was suspected of "malignancy," or favoring the Royal cause. We have abundant evidence that he was poor; he might mend his fortunes in America; and Lord FIENNES 'advised' him to leave the country. The terms on which the proprietors received their grant I need not relate in detail, except to mention that they were required to find a large sum of money. This they were unable to do, till WILLIAM CROWNE advanced the two partners the necessary amount, and thereby became joint partner with them. The same year DE LA TOUR, for a consideration, made over all his rights to TEMPLE and CROWNE. And now, as the sagas say, he is out of the story.

In the spring of 1657 the two adventurers first came to the province. The date is important, because it occurs in another document, to which I shall presently refer. In November, 1658, the French ambassador at London complained that Colonel TEMPLE had committed various acts of hostility towards the French inhabitants of Acadia. From this formal remonstrance it appears that TEMPLE must have entered upon his duties of administration with great energy; but as he had done nothing which he was not empowered to do by his commission, the English Council of State paid no attention to this complaint. How is it that in this transaction we hear nothing of Colonel CROWNE? The answer is that in 1657, the year in which the two proprietors came to this country, they divided the property between them. A very small and insignificant part (between the Machias and the Penobscot) was retained by CROWNE. He immediately built a fort on the island of Penobscot and another some distance up the Penobscot river at Negué, which he re-named Crownespoint, after himself. In the three years which elapsed between his arrival in the country and the Restoration, CROWNE had established a beaver trade of such profit, that his unscrupulous partner took away by force both the trading-posts and all the goods which they contained. CROWNE was vainly seeking redress in the New England courts, when the Restoration forced him into alliance with his foe, TEMPLE.

CHARLES II came to the throne in May, 1660. Two weeks later one THOMAS ELLIOT, a "bed-chamber man" as TEMPLE calls him, asked and nearly obtained the entire province of Nova Scotia. In the same year Sir LEWIS KIRKE and the widow of Sir WILLIAM ALEXANDER also petitioned for it, and in the following year the French ambassador claimed the province for France. TEMPLE and CROWNE were compelled to unite against these harpies, or lose all. They lost no time in taking their measures. TEMPLE could not leave Boston,

he was too deeply in debt; but he dispatched CROWNE at once, with a petition to the king. Some time after, he was enabled to go in person to court; for he certainly was in England in 1662, when the dispute was settled. He was obliged to buy off the "bed-chamber man" with a pension of £600 a year; but he was given a new patent in his own name as well as a new commission as governor, and besides made baronet of Nova Scotia. CROWNE was made Rouge Dragon, a minor office in the College of Arms; and in 1663 they both returned to America. Here their quarrel was renewed. CROWNE threatened to complain to His Majesty of TEMPLE'S treatment; and the matter was settled by TEMPLE leasing CROWNE'S property from him. Some time passed and CROWNE received no money, and again the quarrel broke out, apparently at Penobscot. Again TEMPLE cheated his partner, giving him orders on merchants in Boston for money due to him. But on CROWNE'S arrival at Boston, says Document 62, he found that TEMPLE had sent other letters, enjoining the merchants to pay his dupe nothing. In 1667, by the treaty of Breda, Acadia was handed back to the French, and in this year WILLIAM CROWNE died,[1] aged fifty. And now he is out of the story. TEMPLE refused to surrender the province till 1670, when he was forced to submit. Four years later he died.

I have found it necessary to give this historical introduction in detail, in order to make my account of JOHN CROWNE intelligible; for the fresh facts which I have discovered relate chiefly to his attempts to recover certain property in America.

The earliest mention of him proves that he was a student at Harvard. The college steward's account book contains an entry, "Crowne is creditor" for the amount of £2 2s., which is dated July 2d, 1657; and shows further that payments were made by "Colonel Crowne" in the quarters ending October 5th, 1657, and April 5th, 1659.[2] Nor is direct evidence wanting. In a curious affidavit[3] which CROWNE made probably in 1679, he states in a parenthesis that he was a "member of the University of New England." From this document it also appears that CROWNE boarded (his own word) in the house of Mr. JOHN MORTON, the Teacher of the principal Independent Church of Boston, and that there he witnessed the reception of the regicide colonels Goffe and Whalley, "soon after His Majesty's happy restoration."

CROWNE'S name does not appear in this list of Harvard graduates, and he probably took no degree. From these facts it seems legitimate to infer that Colonel CROWNE, on coming to America, at once placed his eldest son at Harvard, and kept him there from 1657 to 1660. This gives us a clue to CROWNE'S age; he must have been between fifteen and twenty years of age and certainly could not have been born in America; therefore the year 1640 which Mr. GOSSE gives as the date of his birth is probably correct. It seems to be also highly probable that the often quoted statement, "the son of an independent minister in Nova Scotia," arose from DENNIS'S imperfect recollection of the affidavit before cited. The matter is not of the last importance; but nothing can be more certain than that WILLIAM CROWNE was *not* an "Independent minister" or a "minister" of any kind.

The first attempt of JOHN CROWNE to recover the property out of which his father had been swindled, either by TEMPLE or CHARLES II, was in 1679. At this time CROWNE had become a court favorite and was the author of eight plays,[4] the first of which appeared in 1671. Document 81 shows that the Committee of Trade and Plantations met at Whitehall, June 21st, 1679, to consider the claims of Mr. JOHN CROWNE on the Mt. Hope property. By this it is seen that CROWNE had given up his attempt to recover what he really had a right to, the estate in Maine, and was asking for land in Rhode Island. To this he had no shadow of right; and indeed only claimed it by way of compensation for what he had lost elsewhere. The committee would not move in the matter

1 PALFREY: 'History of New England during the Stuart Dynasty,' ii, p. 248, note 4.

2 SIBLEY: 'Biographical Sketches of Harvard University.' Cambridge, 1873. I, (1642–1658).

3 PALFREY: 'Hist. New England' vol, ii, p. 498.

4 It was in 1675 that ROCHESTER had made use of CROWNE to snub DRYDEN, by prevailing on the King to give the former the task of writing the "Masque Calisto." This is noticeable as the last of the masques: the chief performer was the handsome, ill-fated DUKE OF MONMOUTH.

till they had letters from New England[5] and CROWNE had time to produce satisfactory evidence of his rights. He was referred to NELSON, TEMPLE'S nephew and legatee, who also laid claim to land in America; and the matter was laid by for four months. He was very near success, however. What a stir his claim created will be seen from the following extract from a letter from E. RANDOLPH to Governor WINSLOW of Massachusetts in 1679:

"The enclosed from Crowne came to my hands at Piscataqua. By that you will easily see a necessity of speeding for court. I did not forget to signify your grateful receipt of His Majesty's letter, and being indisposed, you desired nothing done about Mt. Hope till somebody did appear from the colony. Sir, be assured Mr. Crowne will be doing, and his interest at court is not small, and considering the use there is of renewing your charter you can never do your colony greater service than to appear yourself at Whitehall, where you will very well stem his design."

The danger was so great that the Governor of Massachusetts was advised to make a journey to England to protect the interests of his colony. The Committee of Trade and Plantations met again October 30th, 1679, and reported adversely to CROWNE; the colony was to be "continued in possession" of Mt. Hope, and "starch Johnny Crowne" had a grievance for the rest of his life. The following extract from a letter[6] of Governor WINSLOW to H. COVENTRY shows the feelings of the successful claimants. It is dated "Marshfeild," May 1st, 1680.

"We doubt not of his majesty's Justise and favour in granting us free enjoyment of the lands of Mt. Hope, therein mentioned . . . but the timely receipt of those letters might have prevented ye suspention we are under of settling them; *occasioned by Mr. John Crowne petitioning His Majesty for them.*"

The "extraordinary persistence" which Mr. GOSSE notices as characteristic of CROWNE'S literary efforts, is manifested no less plainly in his pursuit of lost estate. He was disappointed in 1679, but soon after he seems to have pleaded his case in New England, for on July 13th, 1682, three years later, we find the General Court of Massachusetts finally disposing of his claims (apparently in contempt) by granting him a gratuity of £5, "in consequence of a pathetic memorial" says PALFREY.[7] His next disappointment was nearly as heavy. He had written three acts of his best comedy, "Sir Courtly Nice," on a plot suggested to him by his patron, King CHARLES; the incomplete play met with the royal approval, it was finished, and at the time of the very last rehearsal, the King was taken with the illness from which he never recovered. "Sir Courtly Nice" was the first play acted before JAMES II, and held the stage for nearly a century. CROWNE continued to write for the stage and brood over his grievance. In the dedicatory epistle to "The English Lover" (1690) and to "Caligula" (1698), he claims that he has been "robbed of his patrimony." In 1697–8 he made his last fruitless effort to recover the land in dispute.[8] It was at this time that Document 62 was drawn up. This is a very clear, full and circumstantial statement of the facts which we have gleaned from TEMPLE'S letters and the "Case of William Crowne" (Document 55). It adds this particular: that TEMPLE had no right to surrender Penobscot to the French, as it had never formed part of Nova Scotia proper. Two of TEMPLE'S letters confirm this assertion. In 1668, when he is fighting tooth and nail for anything that could be saved out of the wreck, he writes to the Committee of Trade and Plantations, refusing to surrender Penobscot to the French *because* it forms part of New England territory. At this time CROWNE senior was dead, TEMPLE was sole patentee, and had no end to serve in concealing the truth. As early as 1658 (Document 19), Temple mentions having agreed with CROWNE for a portion of the land that formerly belonged to the Plymouth patent. The question of boundaries was and long continued to be a fruitful source of annoyance and dis-

5 "There is some order or paper of instructions I once saw in the Harleian Library, from CHARLES II., as I remember, either to LORD BALTIMORE or some other possessors, or Governors in one of the American settlements, to enquire into, recover, or restore for or on behalf of Mr. JOHN CROWNE or his father." (OLDYS MS. notes in copy of LANGBAINE in Brit. Mus. MAIDMENT and LOGAN I, x.)

6 'Proceedings of the Massachusetts Historical Society,' 1863–1864, p. 483.

7 'History of New England,' iii, p. 431, note.

8 The province had been taken from the French by PHIPS, in his expedition against Quebec in 1690.

pute, and hence it is easy to understand how opposing claims could be maintained so obstinately and with so much show of reason. This last effort of CROWNE's was as luckless as the others. It was made just before the final humiliation of LOUIS XIV by WILLIAM III; the treaty of Ryswick in the same year (1697) handed back to France the entire province. The last reference to CROWNE is in 1703, in which year he probably died, about the age of sixty-three, according to my computation.

Of CROWNE's character and the quality of his plays, I have very little to say. From the tone of his dedications, from passages in his works, as well as from independent testimony, I judge that he was a typical Restoration dramatist, a clever, corrupt, court lickspittle. "Sir Courtly Nice," his best comedy, is well constructed, abounds in effective situations, in well-defined, if farcical personages, and in dialogue that would not now be tolerated in a brothel. This is also true of "The Country Wit." As a man and a play-wright, he deserves little consideration; but this is not to say that his claims to property in America were unfounded. When the character of TEMPLE is considered, the evidence of his letters, and CROWNE's strange persistence in his suit through twenty years, it seems to me at least impossible to resist the conclusion that Documents 55 and 62, although statements of plaintiffs in the case, are in every particular correct. Through the rascality of his father's partner, and the meanness of his King, CROWNE was without question "robbed" of his patrimony.

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Dante's Treatise "De Vulgari Eloquentiâ," translated into English with explanatory notes by A. G. FERRERS HOWELL, LL. M. of Trinity College, Cambridge. London: Kegan Paul, Trench, Trübner & Co. 1891. 12mo, pp. xxi, 131.

IN this book we have the first English translation of DANTE's 'De Vulgari Eloquentiâ.' After the vast amount of speculation that has been indulged in, for the last six hundred years, the opinion has gradually found favor that perhaps, after all, the very best key to an understanding of DANTE and of his great Comedy, is to be found in what are generally called his minor works. Any attempt, therefore, to make more accessible any of these treatises—which are by no means easy reading in the original—is most praiseworthy.[1]

The treatise 'De Vulgari Eloquentiâ' was first printed in an Italian translation at Vicenza in 1529, anonymously, according to FRATICELLI; but it was afterwards discovered to be by TRISSINO, the author of 'Sofonisba'; the edition in the original Latin not appearing till 1577 in Paris. To the edition of TRISSINO'S translation published at Milan in 1868, is prefixed a curious letter of MANZONI'S with a rejoinder by GINO CAPPONI "riguardanti ambidue il quesito 'qual sia il vero argomento del *Volgare Eloquio*,'" in which MANZONI says:

"Al libro *De Vulgari Eloquio* è toccata una sorte, non nova nel suo genere, ma sempre curiosa e notabile; quella, cioè, d'esser citato da molti, e non letto quasi da nessuno, quantunque libro di ben piccola mole, e quantunque importante, non solo per l'altissima fama del suo autore, ma perchè fu ed è citato como quello che sciolga un'imbarazzata e imbarazzante questione, stabilendo e dimostrando quale sia la lingua italiana."

The reason for its not being read, he says, "sara probabilmente perchè le persone del giorno d'oggi suppongono che i loro padri o i loro nonni, da cui hanno la cosa per tradizione, l'abbiano letto loro" (p. x). CAPPONI'S argument, however, that 'riguardo alla questione della lingua italiana, quel libro è fuor de' concerti, perchè in esso non si tratta di lingua italiana nè punto nè poco,' is sufficiently answered by GIULIANI.[2]

This treatise "On the Vulgar Tongue," which

1 Within the last four years two English translations of DANTE'S 'Convito' have appeared. The first in 1887 by ELIZABETH PRICE SAYER, London: Routledge; and a better one in 1889, by KATHRINE HILLIARD, London: Kegan Paul, Trench & Co.

2 Le Opere Latine di Dante Allighieri reintegrate nel testo con nuovi commenti da Giambattista Giuliani (Firenze, 1878), vol. i, p. 12 et seq., where he defines *Eloquentiâ* in the title to mean "Facoltà del ben dire, e che indi tutto il libro deve pregiarsi come un "*Trattato* didottrina *del ben dire* in *Volgare*."

DANTE in his 'Convito' tells us of his intention to write, is of very curious interest on account of DANTE'S examination and criticism of the Italian dialects, in his search for the *Volgare illustre*. This is contained in the first book, which is by far the more interesting—the second discussing chiefly the form and construction of various kinds of poetry, and chiefly of the *Canzone*, as being the highest form. And here the work abruptly terminates, though DANTE tells us in the fourth chapter of Book II, that in the Fourth Book he shall speak of the Lower Vulgar Tongue, 'when it should be used, and the judgment to be exercised in that case' (*et ejus discretionem in quarto hujus reservamus ostendere*).

The earlier chapters of the first book contain some curious passages. DANTE'S regard for the gentler sex is not very high. In the very first paragraph, speaking of the vulgar tongue he says: 'we see that this tongue is highly necessary to all, inasmuch as not only men, but even women and children, strive, in so far as Nature allows them, to acquire it' (*non tantum viri, sed etiam mulieres et parvuli nitantur, in quantum Natura permittit*). And in Chap. iv, discussing 'to whom of mankind speech was first given,' he says:

"We read in Genesis . . . that a woman spoke before all others,—I mean that most presumptuous Eve (*scilicet praesumptuosissimam Evam*), when [etc.]—But though we find it written that a woman spoke first, it is, however, reasonable to suppose that a man spoke first; nor does it appear unsuitable that so excellent an act of the human race should have proceeded earlier from a man than from a woman."

It is worthy of note that DANTE says, "The language, then, which we are proceeding to treat of is threefold, as has been mentioned above; for some of those who speak it say *oc*, others *sì*, and others *oil*, and as writers of these "three forms of language" he quotes GUIRAUT DE BORNELH, THIBAUT DE CHAMPAGNE, afterwards King of Navarre, and GUIDO GUINICELLI.—DANTE then examines the various dialects of Italy, beginning with the Sicilian, "for it appears to arrogate to itself a greater renown than the others: both because all the poems written by Italians are called Sicilian, and because we find that many Sicilian writers have written important poems in it," etc. He rejects this dialect, "that, namely, spoken by the common people," but says, "if we choose in preference that spoken by the highest Sicilians, as it may be examined in the *Canzoni* quoted before, [we shall find] that it differs in nothing from the language which is most worthy of praise, as we shall show further on," etc.—Of the vulgar tongue of the Romans, he says: "their hideous jargon is the ugliest of all the Italian dialects." *Dicimus ergo Romanorum non Vulgare, sed potius tristiloquium, Italorum Vulgarium omnium esse turpissimum* (Chap. xi).

His judgment of the Tuscan dialect is extremely severe: "Next let us come to the Tuscans, who, in their frenzied infatuation, seem to arrogate to themselves the title of the Illustrious Vulgar Tongue," etc. And further: "The Florentines open their mouths and say: Manuchiamo introcque,[3] non facciamo altro." He alludes to their speech as 'their degraded dialect' (*suo turpiloquio*), "though we have noticed that some, i. e. Tuscans, have recognized the excellence of the [Italian] Vulgar Tongue, namely Guido, Lapo, and another, i. e. Dante, all Florentines, and Cino of Pistoja." Therefore if we examine the Tuscan dialects, reflecting how the writers commended above *have deviated from their own dialect*,[4] it does not remain doubtful that the Vulgar Tongue we are in search of is different from that which the people of Tuscany use."

The old Tuscan hatred of the Genoese[5]

3 DANTE uses this very word *introcque* in Inferno xx, 130:

Si mi parlava, ed andavamo introcque.

His use of such words however in the "Divine Comedy," is entirely justified by what he says elsewhere. For in Book II, Ch. 4 he says: If our subject appears fit to be sung in the Tragic Style, we must then assume the Illustrious Vulgar Tongue, and consequently we must write a properly constructed Canzone. If it appears fit to be sung in the Comic Style, sometimes the Illustrious and sometimes the Lower Vulgar Tongue should be used. What DANTE here means by Comic Style he has explained in his letter to CAN GRANDE DELLA SCALA, in which he gives his reason for calling his work a Comedy. See FRATICELLI, 'Opere Minore di Dante Alighieri,' vol. iii, p. 518.

4 The Italics are mine.

5 Cf. Inferno xxxiii, 151–153:

Ahi Genovesi, uomini diversi
D'ogni costume, e pien d'ogni magagna,
Perchè non siete voi del mondo spersi?

crops out, perhaps, in DANTE's judgment of their dialect, 'the greater part of which consists of the letter Z" (*est enim z maxima pars eorum locutionis*). His judgment of the Bolognese dialect is the most favorable of all, but this also is not the Illustrious Italian Language for which he is seeking. In Chap. xvi he speaks of this language as "that Vulgar Tongue which we were pursuing above and which is preceptible in every town, but abiding in none"; and again, "Having, then, found what we were looking for, we declare that the Illustrious, Cardinal, Courtly and Curial Vulgar Tongue in Italy, is that which belongs to all towns in Italy, but does not appear to belong to any one of them: and is that by which all the local dialects of the Italians are measured, weighed and compared." Again: "And this [language] which belongs to the whole of Italy is called the Italian Vulgar Tongue, For this has been used by the illustrious writers who have written poetry in the vernacular, throughout Italy" (Chap. xix).

The second book is of less importance, though it is curious as showing how those *Canzoni* which in their perfect grace seem so free and unrestrained, were subject to most rigid rules and restrictions, imposing limitations upon the poet to which it seems strange that the genius of a DANTE should submit.

Mr. HOWELL's translation is in every way excellent, rendering into good, idiomatic English a treatise that, owing to the corrupt state of the text in many places, is often very obscure. The Introduction, however, offers little that is new. The notes are generally good. The following remarks may be made concerning them:—Page 98, note 2. PETER OF ALVERNE flourished rather in the latter half of the twelfth century. DIEZ ('Leben u. Werke') assigns to him the period from 1155–1215. He was certainly living in 1214.—Page 103, note 21. "Per fino amore vo' si lietamente" is attributed to JACOPO OF LENTINO. I have been unable to find it in any work accessible to me. It is not likely, however, that DANTE would quote two lines from *one* poet, when he says: *Sed quamvis terrigenae apuli loquantur obscene communiter, praefulgentes eorum quidam polite loquuti sunt, vocabula curialiora in suis cantionibus compilantes, ut manifeste apparet eorum dicta prospicientibus*," etc.—Page 103. Chap. xii, note 1. GUITTONE D'AREZZO was born about 1225, and died *after* 1295. See VIGO: "Delle Rime di Guittone d'Arezzo," *Giorn. di fil. roman.*, ii, 20 (1878).—P. 104, note 2. "Of Mino Mocato of Siena and Gallo of Pisa, nothing seems to be known." RUTH ('Gesch. d. ital. Poes.'), vol. 1, p. 187 note, quotes a stanza from a MICO (*sic*) OF SIENA, but upon whose authority he does not state. Of Gallo of Pisa, "who flourished about 1250" NANNUCCI ('Manual,' vol. i, p. 186) gives a Canzone, taken from CRESCIMBENI.

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ENGLISH LITERATURE.

Geschichte der Englischen Litteratur von BERNHARD TEN BRINK. Zweiter Band. Bis zur Thronbesteigung Elizabeths. Erste Hälfte. Berlin, Verlag von Robert Oppenheim. 1889. 8vo, pp. 352.

TWELVE years have elapsed since Prof. TEN BRINK completed the first volume of his 'History of English Literature.' Part I of this second volume opens with the continuation, from vol. i, of book fourth, entitled "Prelude to the Reformation and the Renaissance," and also contains a portion of book fifth, entitled "Lancaster and York."

The first chapter of the present volume treats of WYCLIF. Enough of the biography of the great reformer is given to illustrate his literary career. Prof. TEN BRINK (and he might appeal to Mr. SKEAT for corroboration) does not join with Dr. SHIRLEY and Mr. GREEN in calling WYCLIF "the father of English prose." The renaissance did more for the unity of the language than the prelude to the reformation. WYCLIF was assisted not only in that remarkable work, the translation of the Bible into English, but the pamphlets and tracts are also not altogether from the hand of the reformer. A systematic investigation of the doubtful tracts, as well as of those open to doubt, offers a wide and fertile, though not very attractive, field of labor, which from a linguistic and stylistic point of view has remained untouched.

To what extent WYCLIF was influential in the formation of English prose, and how far his methods were imitated by his followers, have not been so fully discussed as one would desire. "The writings of his scholars," the author states, "though differing in value and significance, are composed not only in the spirit of the master, but also reveal on the whole, although it be in a different degree, excellencies and defects similar to the master's own productions. . . It is impossible to present individual characteristics of the writers of the school because the present state of examination is so deficient." "His literary significance is to be found in his extension of the scope of English literature, in his exaltation of its potentialities. But above all he had elevated the English language to the honorable position of being a national Bible-language."

The interesting part of this volume begins with the next chapter (v). It opens with a brief sketch of CHAUCER'S times, the French literary models, and a notice of CHAUCER'S contemporary, the Anglo-French, Latin and English poet from Kent, JOHN GOWER.

Since the publication of his 'Chaucer Studien,' 1870, Prof. TEN BRINK has ranked as one of the foremost of Chaucerian scholars. It was only seven years after the appearance of the first volume of this history of English literature that an incident, fortunate for us, forced him to bring to light a series of Chaucerian studies which originally he had intended not to publish till a later date. This is the volume entitled 'Chaucer's Sprache und Verskunst.' Besides being in many respects the most methodical and comprehensive examination of the phonology, inflection and versification of the poet's works, it is a monument of painstaking research, and proves how well equipped the author is for the continuation of this volume, which embraces the whole of the Chaucerian period.

Prof. TEN BRINK accepts the year 1340 as the date of the poet's birth, and arranges the works in accordance with this date. He puts the "Book of the Duchesse" first in order of time. The poet's intimacy with French poetry (the works of MACHAULT, the 'Roman de la Rose,' for example), urged him soon after this production to seek a more artistic verse-form. This was the iambic decasyllabic line, which he united in stanzas of seven lines, a combination known to the poets of Provence and Northern France. The oldest poem extant in which this stanza appears is the "Compleynt unto Pite," his next poem and probably written between 1370–72.

The next and epoch-making event is the poet's journey to Italy, 1372–73, which leads to a brief description of Italy and the Italian renaissance, DANTE, PETRARCH and BOCCACCIO. Prof. TEN BRINK does not make here so sharp a division between the so-called French and Italian periods in CHAUCER'S development as was formerly done in the 'Chaucer Studien' of 1870, yet there remains the same periodical grouping of the poet's works.

After the Italian journey certain religious feelings, perhaps questionings, gave birth to the 'Lyf of St. Cecile,' the 'A.B.C.' poem, and the lost work taken from the 'De miseria humana conditionis' of INNOCENT III. The 'A.B.C.' is a translation of a prayer taken from DE DIGULLEVILLE'S 'Pèlerinage dé la Vie humaine,' and Mr. SKEAT'S suggestion that "it may well stand first in chronological order" (about 1366) of the poet's works, seems far more satisfactory than the post-Italian date.

These were soon followed by a certain poem 'Palamon and Arcite,' suggested by BOCCACCIO'S 'Teseide' and afterwards incorporated in the 'Knightes Tale.' The 'Compleynt of Mars,' dated by Mr. SKEAT 'conjecturally about 1374,' Prof. TEN BRINK would place "after the spring of 1379." It is equally surprising that the 'Romance of the Rose' (and, by the way, Prof. TEN BRINK no longer believes that the extant translation is by CHAUCER) should be relegated to so late a date as this. It was a work that offered inspiration and ideas to the very first poetic attempts of our poet, and may naturally be regarded as an early venture at translation. Prof. TEN BRINK himself thinks that this is true of BOETHIUS'S 'Consolation of Philosophy,' though the completion of the same could be placed hardly earlier than the year 1380.

The history of CHAUCER is here interrupted by a short notice of TREVISA, just as later the continuity of the narration is twice disturbed

by criticisms upon GOWER'S works. Prof. TEN BRINK agrees with Dr. KOCH, that the 'Parlement of Foules' was written to celebrate the courtship of ANNE OF LUXEMBURG by RICHARD II, thus dating the poem 1381 or, if written after the marriage, 1382.

The tragic element of BOCCACCIO'S 'Filostrato' attracted CHAUCER most and gave rise to his next great poem, 'Troylus and Cryseyde.' Many salient differences between the Italian and English versions are stated, special emphasis being laid upon CHAUCER'S treatment of Cryseyde's character and motives. "Of greatest significance, however, for the character of the work as a whole," says Prof. TEN BRINK of the Italian Filostrato, "is the title which BOCCACCIO confers upon his poem by means of a strangely hybrid compound: Filostrato, *was bedeuten soll: der von der Liebe zu Boden Geschlagene.*" But Mr. MORLEY writes: "BOCCACCIO gave Troilus the name of Philostrate, with the sense Soldier of Love." It is fortunately not a Chaucerian nut to crack.

The 'House of Fame,' the most personal of CHAUCER'S works, is supposed to answer to the comedy referred to near the closing lines of 'Troylus and Cryseyde':

> "Ther God my maker, yet er that I dye,
> So sende me myght to maken som comedye!"

This poem seems to have been written about 1384. Strangely enough, CHAUCER returns to his youthful metre, and the criticism that "the light foot accords admirably with the gay tone" does not itself admirably accord with the criticism expressed earlier in the book, namely, that intimacy with French poetry forced the poet to seek a more artistic form of verse. Explanations cannot always accompany facts.

The 'Legend of Good Women' soon followed the 'House of Fame,' for Mr. SKEAT'S argument for 1385–6 is most convincing. The real significance of the 'Legend of Good Women,' Prof. TEN BRINK urges, "lies in the fact that it is a study by the poet in a field wholly new to him, in a form of art as yet little cultivated by him." Here for the first time the heroic couplet was used.

Prof. TEN BRINK'S insertion of the tales of Virginia and Greselda at this point, as betokening a period of unhappiness and misfortune, and still later the 'Preamble of the Wyf of Bath' and the story of 'May and January,' as marking the revival of humor and a returning fondness for the piquant-comic, all of which tales were used later in the Canterbury series, will not satisfy all critics. There are too few proofs for such definite disposition. Hereupon GOWER is again introduced. He now begins to write in English. "While CHAUCER was ascending thus step by step the summit of his poetic achievements, there appeared in the person of his friend GOWER an unexpected, though by no means equal, rival; yet, as the case was, a rival not to be underestimated." It was this thought of rivalry that incited CHAUCER to new, more daring undertakings. These were the 'Canterbury Tales.' The 'Confessio Amantis' has not been then without some value to English literature! This ranks GOWER higher than his "having raised tediousness to the precision of science."

The criticism of the separate parts of the poet's masterpiece, the 'Canterbury Tales,' is itself a masterpiece of literary art, most skilfully arranged, giving due observance to the historical, æsthetical, literary value of the subject-matter in hand, and simultaneously preserving its own striking, charming, exact form of composition.

The new interpretation given to the 'Man of Lawes Tale,' recalls the pert criticism sent by CHARLES LAMB to GODWIN: "I assure you most sincerely that I have been greatly delighted with CHAUCER. I may be wrong, but I think there is one considerable error runs through it, which is the conjecturing spirit, a fondness for filling out the picture by supposing what CHAUCER did and how he felt, where the materials are scanty."

Chapter xv closes the fourth book with brief remarks on the remaining minor poems. The spurious works are not noticed. The fifth book continues the study of the poet as imitated by his school. SCOGAN, SHIRLEY, CAPELLANUS JOHANNES, OCCLEVE and LYDGATE, follow in order. It is true that as a simple narrator, moralist and teacher; as a poet of erotic, epic-lyric and religious themes, LYDGATE was largely an imitator of CHAUCER, yet as a satirist he deserves a more inde-

pendent place. For LYDGATE was "the father of English Fool literature" (cf. HERFORD), and had his own following until he was dethroned by BRANDT himself.

The remaining chapters of Part I contain an historical outline and criticism of the origin of the English drama. The beginnings of the miracles or mysteries (for in England the biblical mystery play was never distinguished from the legendary miracle play) are briefly outlined; fuller explanation is given of "the oldest English drama" extant, which bears a distinctly East-Midland stamp—'The Harrowing of Hell'—and of that second oldest, perhaps a generation later, the play of 'Jacob and Esau.' The development of Christmas and Easter plays soon succeeded, to be followed in turn by a combination of both in which the Corpus Christi celebration played an important part.

The Woodkirk plays (Prof. TEN BRINK seems to prefer 'Woodkirk' to 'Towneley,' the latter being the name of the family in whose possession the manuscript of the plays long remained) closely resemble those of York; in fact, five plays are almost identical, the differences going to prove that the latter are the older. The variation of the Woodkirk from the York is that of country from city, yet the ethical and æsthetical principles are the same. But in the York plays there is nothing that recalls the pastoral parts of Woodkirk, nothing of that freedom of comic playfulness, and nothing to be compared with the coarseness of the Woodkirk portrayal of Cain.

The Chester plays were strongly influenced from two sides, from East Midland and from Yorkshire. They are less original than the two previous cycles.

Coventry was not only to the Midland, but also to the South of England, what York was to the North. The plays, though dramatic, are less naïve and fresh, which is probably due to their late date. The transition of the miracle play into the morality is next traced, special exposition of the play 'Maria Magdalena' being appended.

Chapter viii returns to LYDGATE's time, and reviews the growth of humanism upon English soil and its historical connection with Italy. Humanism gives rise to a brief sketch of the rapid growth of the collegiate centres in England.

Chapter ix closes Part I of this second volume. The character of the fifteenth century, the persecution of the Lollards, and REGINALD PECOCK's career form its contents.

This new volume is a valuable contribution to the history of English literature. Prof. TEN BRINK's method is an original one. He seeks to combine external and internal evidence, to give a final criticism rather than a synopsis of the works themselves or a résumé of polemics over their authenticity. It is essentially a history in criticism.

The second part, with its appendix, is already a year late, but its appearance will contribute explanation to Part I, and it is to be hoped that both will soon be translated into English.

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ENGLISH PROSE.

Selections in English Prose from Elizabeth to Victoria (*1580–1880*). Chosen and arranged by JAMES M. GARNETT. Boston: Ginn & Co. 1892. 8vo, pp. xi, 701.

ITS neat appearance, the clear, legible print, and the simple dark-blue binding, at once predispose one in favor of this volume, and a glance at the table of contents strengthens the impression. The book is quite free from the scrappiness usual in such compilations: as but thirty-three of the masters of English prose are represented, the reader is given extracts of from nine to forty pages—in several cases complete essays—in place of the customary morsels. The selections have been reprinted from standard editions; possess intrinsic interest and value; and in general are good specimens of the sober, pedestrian style of their respective authors. They are provided with brief notes, "purposely limited," says Prof. GARNETT, "to explanations of words and allusions that I thought desirable for the student, but not intended to take the place of of the classical, biographical, or verbal dictionary." In these days of over-annotated textbooks, when nothing in the way of research is left for the student, it is as pleasant as it is unusual to find a work that errs, if at all, on the

side of meagreness. By far the greater number of the notes are identifications and translations, not always accurate, of the Latin quotations occurring in the text. As attention is expressly directed to the labor of identifying these, it may not be impertinent to say that in a number of cases, as in the selection from the Earl of Clarendon, the identifications are more apparent than real, the notes adding nothing to the information given in the text.

The book at once challenges comparison with the compilations by SAINTSBURY and GALTON; and Prof. GARNETT feels that some *raison d'être* is needed to justify the appearance of a volume covering essentially the same ground as these well-known works. This justification he finds in the fact that his book has been prepared for a definite, distinct purpose. He says: "I have long wished to use with my class in English Literature Professor Minto's Manual of English Prose Literature, but I thought it useless for students to study the lives of authors and detailed criticisms of their style without having in hand examples of that style of sufficient length to enable the student to form some idea of the justness of the criticism." The extracts in the work named being too brief and fragmentary to be of any practical use, Prof. GARNETT was obliged 'as nobody made the book for him to make it for others—and for himself.' Considering the fact that the book thus purports to be made especially for the student of the historical development of English prose, the reason given for excluding writers earlier than the middle of the reign of Elizabeth is an odd one: "The historical student should extend his studies at least as far back as Wyclif and Chaucer, to see English prose in the making; but the general reader will seldom take up the prose authors before Lyly."

I cannot but think that the book suffers from this attempt at two birds; that the student will miss MANDEVILLE, MORE and LATIMER in addition to the writers named; that the general reader will find a monotony in the subject-matter of the extracts, a narrowness of range that is misleading, and a general flavor of the recitation room and the study. Where the number of extracts is so limited, three on SHAKESPERE, five on the drama, five on poets and poetry, and a number more on literary style, are apt to give one a very incorrect idea as to a relative importance of these subjects in English prose literature. Even so far as the student is concerned, the aim is not single. As, however, in literary criticism the appeal is almost entirely to the intellect, while the *characteristics* of an author's style are most clearly seen when he is most deeply moved—when the emotional qualities are noticeably present in his style—Prof. GARNETT'S secondary purpose is somewhat antagonistic to his primary one. The paucity of extracts showing our deeper, more earnest, more impassioned prose, as we find it in the older divines, in RALEIGH, in BURKE, in the great orators, in DE QUINCEY, in CARLYLE, and in RUSKIN, is a grave defect in the book. Mr. SAINTSBURY lessened the value of his work by selecting extracts less illustrative of the general style of the authors represented than of the particular hobby he at that time happened to be riding; Prof. GARNETT has lessened the value of his by attempting to make it at the same time an anthology of literary criticism.

In spite of these defects, however, to give the general reader a cursory view of the field of English prose, or the student material for illustrating the criticisms of his text-book, this volume is, after all, much the most serviceable compilation at present to be had.

But can such a book, however good, be successfully used with MINTO'S Manual? Is not the compiler attempting the impossible? If I have read my MINTO aright, the chief recommendation of the conditions adopted in his work is, "that they recognise diversity of style according to the diversity of subject and purpose." How can this, one of the most important topics connected with the study of style, be illustrated by a single extract? How will Prof. GARNETT'S book "enable the student to form some idea of the justness of the criticism" of MINTO on DE QUINCEY'S pathos, humor, and sublimity; or on CARLYLE'S cynicisms, use of personified abstractions, and vivid descriptions? The long extract on the "Comic Dramatists of the Restoration" may show the justice of MINTO'S statement, that

MACAULAY "has left comparatively little literary criticism, and that little not at all valuable"; but what will the student know of the vivacious narratives, picturesque word-paintings, and series of real comparisons and antitheses with which MACAULAY's name is inseparably connected?

As the thought that led to the making of this book—how best to utilize in class-room work the invaluable, but formal and dry treatise of Prof. MINTO?—is one that meets every teacher of English literature, it may not be out of place in this connection to give a brief account of the method that has been developed in this University, where MINTO's book has been in use for nearly a decade. I feel free to speak of this, because, though I have been engaged in the work for several years, the system is in no sense mine, but owes whatever excellence it may possess to Profs. A. S. COOK and C. B. BRADLEY, neither of whom is at present at Berkeley.

Whether he is to pursue his studies further, or whether he is to leave college at the end of his Freshman year, the ability to read good prose easily, critically, and appreciatively, is surely the first acquisition that the student of English literature should obtain. To get this ability he must study not only the criteria by which style is to be judged, but also masterpieces of style to serve as "touchstones," to borrow Mr. ARNOLD's significant expression. For many reasons the stylists first studied should be modern writers, and to three of the most important of these Part I of MINTO's Manual gives a very full and valuable introduction. Having mastered Prof. MINTO's terminology and method, the student takes up his account of the life, character, and opinions of DE QUINCY, supplementing it by the optional reading of PAGE, MASON, STEPHEN, HOGG, and other writers to whom he is referred by the instructor. After the account of the characteristics of DE QUINCEY's style has been carefully studied, an idea of the criticisms is gained by critical reading in class of not less that three of DE QUINCEY's most famous works. Those read during the term just closed were "The Confessions of an English Opium-Eater," "The English Mail-Coach," and "Joan of Arc." As even this amount of reading was insufficient to show certain features of the author's style, those connected with his critical and expository papers, for instance, each student read, outside of the class, several essays selected from a list given by the instructor. Brief accounts of the essays read were prepared, and eight or ten of these papers read and commented on in class. At the close of the work every student had a good *first-hand* knowledge of the multifariousness of DE QUINCEY's genius and the diversity of his style. The remainder of the first term was occupied with similar work with MACAULAY, the essays on MILTON, on BOSWELL's 'Life of Johnson,' and "Warren Hastings" being the works read in class.

During the second term CARLYLE is studied in the same manner; the thoughtful, suggestive essays of GEORGE HENRY LEWES on "The Principles of Success in Literature," reprinted from the *Fortnightly Review* especially for the use of students, are carefully read in class; and modern writers not represented in the Manual are read and criticized according to the method of MINTO and the principles of LEWES. The writers selected vary from year to year; those studied last year were RUSKIN and ARNOLD. The student now being able to work independently, a list of twenty to thirty of our most prominent writers is given him, and the year's study closes with an account of the work and style of some writer studied outside of the class-room without guidance.

The second part of MINTO is not studied during the Freshman year. In an elective course in the Sophomore year it is studied in essentially the same manner, only the most prominent writers being considered. We have found, however, that students that do not elect this course make frequent reference in other English courses to the book whose method and worth they know so well.

It is evident that no volume of selections would answer our requirements. We should, however, welcome a series of accurately reprinted, carefully edited and annotated prose classics, in neat pamphlet form with wide margins for the students to fill with notes; and such a series it is understood that the publishers of this book have in preparation.

At present we are obliged to use the cheap and—unsatisfactory reprints, of Alden and Lovell, and those to which Prof. HENRY MORLEY is willing to lend his distinguished name; "books that are no books," 'badly printed on wretched paper, and swarming with misprints.

The course outlined is, to be sure, anything but play for either students or instructors; but I am confident that the results justify the time and effort spent upon it, and that many an alumnus looks back on "Freshman English" as one of the most valuable courses that he had in the University. And, after all, what CARLYLE says in regard to the making of worthy literature, is no less applicable to its serious, earnest study.

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PHONETICS.

A Primer of Phonetics by HENRY SWEET, A.M., PH.D. Oxford: The Clarendon Press, 1890. 8vo, pp. xi, 114.

IT is a privilege to invite special attention to a book that comes from the hand of a master. The merits of Mr. SWEET's 'Primer' are too well known to require any general comment, and the following remarks are offered solely in the hope of making a future edition of the excellent work more accessible to beginners in the science of phonetics, and consequently of increasing its use among American scholars. I have used the 'Primer' as the back ground for a series of lectures in general phonetics in the Johns Hopkins University, and most of the points touched upon below are those that have come up in the practical handling of the subject with students who had had no previous phonetic training. The statement of the leading facts of the science of phonetics in so limited a compass as that presented in the treatise before us must necessarily be succinct and leave much to be supplemented by the teacher in the way of explanation of the principles laid down, and of commentary on the scientific views represented in the text. It is these helps that I think may be rendered more profitable and suggestive to the uninitiated by giving, perhaps, a little more attention in the work itself to certain minor details of presentation which I have ventured to note in the following remarks. The author's endeavor, as stated in the preface, "to make the present Primer as concise, definite, and practical as possible," has been admirably carried out for those who have some elementary notions of physiological phonetics, but for the inexperienced this very brevity of statement often proves a stumbling-block.

From one point of view, I regard the 'Primer' as the happiest effort that has ever been made in dealing with general scientific phonetics, namely, in the sound-notation, and I heartily endorse the sentiment expressed by the writer on this point, "that the path of progress lies through the Visible Speech Analysis." Leaving aside all discussion of the merits of the Bell system, as such, I am firmly convinced that we shall never arrive at a satisfactory notation for scientific purposes until we have adopted some kind of rigid symbolic representation of sound. The system here used, that is, the Bell symbols as a supplement to the Latin script, is not perfect; it is capable of great expansion and improvement, but, such as it is, it is infinitely preferable to any exclusive combinations of Latin, or other ordinary script. After having vainly tried for years to use different systems built up out of ordinary characters plus diacritics, I turned to the visible speech symbols, resolved to give them a fair and thorough trial. The result is that I could not now be induced to give them them up for any other signs at present in vogue for scientific work. OTTO JESPERSEN's 'Analphabetic Symbols'[1] stands at the head, to my way of thinking, of all systems of sound-notation drawn from the resources offered by ordinary script.

§ 17. Some modification of the language is here desirable. "Across the interior of the larynx" hardly denotes the relation of the vocal plates to each other; nor is the student likely to get a clear idea of the chord and cartilage glottis without some further explanation. That "the two glottises can be narrowed or

[1] OTTO JESPERSEN, 'The Articulations of Speech Sounds represented by means of Analphabetic Symbols.' Marburg in Hessen, Elwert, 1889.

closed independently," leaves the mind of the beginner open to misapprehension as to the mutual action of these two parts of one and the same organ, the larynx. Would it be possible for example, to close the cartilage glottis and at the same time, leave the chord glottis open? —§ 18. The uninitiated reader will fail, I fear, to get a correct impression when he finds the statement that the epiglottis is "on the top of the larynx," and that certain sounds are produced while the latter is covered by the former.—§ 19. In addition to the oral pharynx, mention should also be made of the other important part of the pharyngeal wall, the nasal pharynx.—§ 20. Is the learner to understand here that it is the uvula alone which closes the passage to the nose in the production of oral sounds?—§ 21. A little change in the wording of this paragraph would make its contents clearer to the uninitiated. We have mentioned in succession, moving backward: 1. edges (of the teeth); 2. teeth-rim: 3. gums; 4. arch-rim; 5. arch (of which the front wall is the alveolars). Then follows, that "the middle part of the palate" is bounded at one extremity by No. 4, at the other by the soft palate, thus making No. 5 constitute a part of the hard palate.—§ 22. Since 'front' has been used in the preceding section to designate a certain part of the palate, would it not be well to choose another term here to denote a part of the tongue?

§ 26 (b). A succinct review of the various theories with reference to the production of falsetto voice, may be found in HERMANN'S 'Handbuch der Physiologie, ii Theil' (='Physiologie der Stimme und Sprache' by Dr. P. GRÜTZNER). The nodal vibrations of the vocal plates are here insisted on, and the experiments given to prove them will supplement the statement in this section.—§ 28 (a). Breathed sounds when whispered, remain unchanged: add 'in quality'; they have of course less force, according to § 29. The *f* in *fee* is not absolutely the same whether the word is spoken with voice, or in whisper.—§ 29. "Whispered sounds are . . feebler than breathed ones." To the beginner an apparent inconsistency may arise here with §25: "When the glottis is wide open, no sound is produced . . . . This passive state of the glottis is called 'breath'" . . .; or, again, with § 48: "If an open vowel such as mid-back-wide is uttered with gentle breath instead of voice, we get a scarcely audible sigh . . . ."—§ 32. The vowel should be defined from the double point of view of both speaker and hearer; here we have that of the former only, namely, a result of physiological articulations. For the special acoustic side of the subject, I would recommend Prof. HELMHOLTZ' 'Sensations of Tone' (p. 103, Eng. Translation, Second Edition):

"The vowels of speech are in reality tones produced by membranous tongues (the vocal chords), with a resonance chamber (the mouth) capable of altering in length, width, and pitch of resonance, and hence capable also of reinforcing at different times different partials of the compound tone to which it is applied."[2]

§ 39. It would be well for the student to have *inner* and *outer* rounding defined, and then illustrated by reference to front and back vowels. The beginner is likely to attach to the word *inner* the idea of a modification of the interior of the resonance chamber by special contraction of the cheeks. The order of the visible speech symbols should be reversed in fourth line from end of this paragraph; so with the two symbols that close the paragraph. The name 'lip-back modifier' should be given here to the symbol for inner rounding and reference made to § 72 where the same is used with consonants.—§ 42. A clearer exposition of the subject of over- and under-rounding would be desirable. For example, at the end of § 39 we have mid-back-wide + inner rounder = mid-back-round, and from this it would naturally be inferred that high-back-wide + the same symbol = high-back-round, but here it is stated that such is not the case. In fact, a few lines further on we are informed with reference to the German *ü* in *über*, that it is a compromise between mid-front-round and high-front-round.

§ 50. In view of this statement, I apprehend that some misunderstanding might arise which would suggest changes in the tabular view of key words containing the vowels on p. 21; or a note would at least seem to be advisable for the inexperienced learner who might other-

2 The whole of Part i of Prof. HEMHOLTZ' treatise is indispensable to the student of phonetics who would deal with the acoustic side of his subject.

wise regard all key words classed together as having the same sounds for the vowels which they are intended to represent. For example, Swedish *sol*, *sd*, *upp*, etc., should be marked as compromises between the sounds with which they are immediately associated in the table and the corresponding higher or lower ones, according as is indicated by the inner or outer rounder following the characteristic visible speech symbol.—§ 63. Correct symbol at top of second column in the vowel series on p. 28: for high-mixed-wide-round, read high-mixed-wide.

§ 65. Put voice line in second *l*-symbol at end of paragraph.—§ 66. Read wide consonants for 'open consonants' (l. 5).

§ 69 (a). Slight modification is called for, perhaps, in the expressions "without any contact" (l. 2) and "there may be slight contact" (l. 7). I would suggest also for end of this sentence 'materially impeded,' for simple 'impeded.' It would be well to define in § 21, the expression here used: "ridges of the gums."—§ 70. Front-open-voice consonant+ diacritic for looseness='practically' high-front or high-front wide vowel, but in § 84 front-open-breath fronted is said to be "the exact consonantal equivalent of high-front vowel." This is shown, too, in the series of symbols denoting the relations of consonants to vowels in § 85 where the medium position represented by English simple front-open-voice is equivalent to mid-front vowel.

§ 71 (c). In speaking of inversion, does "lower edge of tongue-point" mean "lower-blade" as given in § 22?—§ 72. The lip-modified back-open consonant is of so frequent occurrence that it would seem advisable to take some note of it in the table, p. 38. In page reference (p. 113, Appendix) for this consonant, read 72 for 79.

§ 79. It is to be hoped that for convenience of reference in a future edition of this 'Primer,' the table of consonants will be inserted between §§ 79, 80. As the metal now stands, broken several sections ahead of the point of reference, the student is frequently inconvenienced by having to turn the page after he has found the table-section.

§ 84. A series of symbols showing the correspondences of pitch between consonants and vowels would be very useful here. That inner + outer modifier = medium, should be stated in the Appendix. These symbols have been used in § 76 (end); they stand here, but are omitted in §§ 85, 86. These sections on the relations of consonants to vowels are exceedingly interesting and suggestive, and I would suggest that they be considerably enlarged by a series of varied practical exercises, when the opportunity offers to reprint them. Every teacher knows how difficult it is to make students realize the exact difference between consonant and vowel, to consonantize the one or vowelize the other.

§ 105. A slight change in the wording here would make the subject of diminishing force in the production of a sound-group clearer to the uninitiated. Of course it is the consonant, and not the end of the vowel (following a long vowel) which is the weaker element, according to the illustration given.—§ 108. Correct wrong font *s* in the word *unstressed*.—§ 111. "Uniformity of stress" (l. 5): add, perhaps, "in a word or sentence"?

§ 115. Vowel-glides are represented in the same way as 'unsyllabic' vowels. Should not these 'vowel-glides' be discriminated from the 'vowel-glides' of § 119 which are mere affections, or modifications, of the beginning or end of the vowel?—§ 118. Reverse the two symbol groups and write 'latter' instead of 'former' at the end of second line from the break in paragraph.—§ 119. Give subhead *On-glides*, similar to *Off-glides* in § 123, for consonant-glides. Corresponding to *On-glides* of § 119, put subhead *Off-glides* for § 121. 'Vowel-glide' and 'glide-vowel' should be discriminated.—§ 120. The diacritic representing the 'aspirate' is not noted among the throat consonants, §§ 77, 120.—§ 121. Since the characteristic on-glides for both English and German are noted in § 119, the student would naturally expect to find the off-glides also mentioned for both these languages. That for English alone is given.—§ 123. Would there be any objection to making the classification of consonant-glides uniform with that of vowel-glides? If not, we should have here the on-glides for stops noted with reference to § 116 (not following a vowel) and then with reference to § 127, following a vowel. After this, the sec-

tions on off-glides would fall in their natural order. 'Consonant-glide' and 'glide-consonant' (§ 145) should be discriminated.—§ 125. An explanation of voice-glide and breath-glide would be useful. Page 111, voice and voice-glide are mentioned together and have the same symbol,—arrangement that is disturbing to a beginner. How, too, does he know whether these glides (voice and breath) are regarded as belonging to the consonant, or to the vowels? They are the on-glides to vowels in section 119. Further explanation here would be helpful.—§ 134. Why 'voiced' buzzes? According to section 65 the 'buzzes' imply voice; likewise in section 137 the simple 'buzz' is used only for voiced open consonants.—§ 135 (c) and § 138. Would not 'breath-voice' and 'voice-breath' be more definite designations for *z* than 'half-voice' and 'half-breath'? By the way, does "In this last case," of section 138, refer to second set of symbols, section 136, l. 4? If so, closer connection between the sections would be desirable.—§ 139. Are the effects of 'breath-glide' and 'breath-modifier' the same? Here we have the effect of breath-glide mentioned, but for illustration visible speech symbol and breath-modifier are used.—Perhaps a note to section 48 might add that this breath-modifier is also used with voiced consonants.

§ 150. Close parenthesis, l. 3, after 'consonant-equivalents.'—§156. Put strong stress diacritic before third symbol in first set of symbols, l. 2 from end.—§ 158. Mark *n* for *m* symbol in *geziemen*.—§ 165. Compound falling diacritic is here exactly the same as that for open stress, section 159. The Appendix marks them differently.

The text of this work is followed by about forty pages devoted to a treatment of the sounds in English, French, German, Latin and Greek, accompanied by literary specimens given in visible speech symbols, for each of these languages. More space is here naturally allotted to the English sounds than to those of any of the other languages. Mention is made in this analysis of a few only of the phonetic characteristics of American speech and these for the most part are confined to a special part of our country. The material which the author had at his command from this source, was evidently very limited and hence bears a local coloring that is interesting as far as it goes. For the French, the special Romance student will feel the lack of more detailed treatment, but the broad outlines of the subject are here presented with a clearness and surety of perception that are rare for the non-specialist.

In the Appendix, I find certain minor matters of arrangement and typographical detail that may perhaps be improved in a future edition: The diacritics should be classed, I think, according to subject; for example, the 'rounders' ought to go together; so with the 'stresses,' the 'glides,' 'breathers,' 'modifiers,' etc. P. 111, classify 'voice-glide' under the glides and explain (cf. p. 112), first col. l. 11. P. 112, first col., reverse second symbol; give 'stop-modifier,' 69 (c). P. 112, second col. lines 7, 8, for 162 read 165; l. 13, for 43 read 46. P. 113, col. 1, add 'whisper-glide' 140; lines 1, 2, the same diacritic (121 a, 125) represents 'gradual vowel-glide' and 'breath-glide.' A remark should perhaps call the student's attention to the difference between them, according to situation. Lines 17, 18, for 79 read 72; col. 2, l. 17, read 'consonant-glide' 115. This glide and 'non-syllabic modifier' should be characterized. Last line, 'throat-stop modifier' should be explained; the beginner is likely to take the symbol indicating this as composed of 'lip-modifier'+'stop-modifier.'

If a full index could be added in a future edition of this admirable work, it would be a most valuable aid to students. Where, for example, would the beginner look for a treatment of 'vowel-likes,' to which reference is frequently made?

A. M. E.

Tristan l'Hermites Le Parasite und seine Quelle von A. L. STIEFEL. [*Archiv für das Studium der neueren Sprachen und Litteraturen*, lxxxvi. Band, 1. Heft. 8vo, pp. 34.]

FRANÇOIS TRISTAN L'HERMITE, one of the most prominent of CORNEILLE'S contempories but now almost forgotten, gave to the public in the year 1654 his comedy entitled 'Le Parasite.' Mr. STIEFEL has succeeded

in tracing back the line of descent of this play to an Italian comedy by GIOVAN BATTISTA DELLA PORTA. This comedy was called 'Olimpia,' and was published in Naples in 1589.

Four years prior to this, in 1585, there appeared in Paris an Italian comedy called 'L'Angelica,' by one FORNARIS. These two Italian plays have a remarkable similarity, and the writer first shows that the 'Angelica,' although published four years earlier, was plagiarized from the 'Olimpia,' which probably was acted on the stage frequently before it was published. This point is established by quotations from the publisher's preface to the 'Penelope' of DELLA PORTA and from BARTOLI'S 'Notizie istoriche de' Comici Italiani,' Padua 1781, and by the detailed comparison of the characters, scenes, etc., of the two plays.

The 'Angelica' seems to have had quite a success in Paris, and was translated into French anonymously. There are a number of indications which point to LARIVEY as the probable translator.

Mr. STIEFEL proceeds to show that 'Le Parasite' was based on the 'Angelica' rather than on the 'Olimpia.' This was a point not easy of determination. For, as the plots of the two Italian plays practically offer no decisive differences, it became necessary to make the most careful comparison of 'Le Parasite' with both. This the writer does, making numerous and copious quotations from all three plays. The result is as we should expect; namely, that a play which had been printed and performed at Paris should fall into TRISTAN'S hands rather than one printed in Italy.

But there still remains a doubt in the writer's mind whether TRISTAN did not really use the French translation of the 'Angelica,' which appeared in 1599, and not the original 'Angelica' itself. The archaic language of 'Le Parasite' and several other circumstances seem to point in that direction, but Mr. STIEFEL has not been able to consult a copy of the translation and is reluctantly obliged to leave the decision to be made by some one else.

The three unities are strictly observed both in the two Italian plays and in the French version, while in the latter the action has been simplified by reducing the number of the characters from fifteen to ten. The influence of the times may also be noted in the fact that parts of the Italian play where a certain amount of coarseness was introduced have been very much softened by TRISTAN. He appears in this play as an imitator and not as a mere translator, a considerable part of the dialogue and scenes being of his own invention. But in his attempt at decking out an antiquated play in a modern dress he was far less successful than either ROTROU before him, or MOLIÈRE after him.

GEORGE C. KEIDEL.
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CORRESPONDENCE.

UNSTRESSED wh.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Some time ago Prof. E. L. WALTER called my attention to the fact that he found himself saying "Wy, why?" where the exclamation was unaccented and the interrogative accented. This was the first time I had noticed a difference between strong and weak forms with *wh*, but on testing myself and others I found it the rule in my own speech and in that of a large number of the students in the university. Thus, *watèver you dó*; *werèver you gó*; *wenèver you seé 'im*; *wy, ányone can tèll you thát.* In slow and measured speech I have *wh*, in these cases, but then they are no longer weak forms. In strong forms I regularly have *wh*, except in the case of the exclamation "why!" Prof. CALVIN THOMAS first reminded me of prolonged accented "*wy, wy!*" used particularly in speaking to children. I find *why* as an exclamation to be artificial with me even when accented. This is evidently a case of substitution of the weak form for the strong, when the weak form is the more commonly used. We have an exact parallel in *yòu just ásk it óv 'er*, where the weak form of *of* (original only in such cases as *in the náme ov áll the sáints*) is used as a preposition (which is usually unaccented), although here accented. The adverb (SWEET, 'H. E. S.' § 912), which is always accented,

retains the voiceless fricative, spelled *off*; just as the interrogative *why*, which is regularly accented, also does. In the case of *wharf*, I can remember that as a child I said *warf* and was surprised when I learned the spelling. *Warf*, but not with my consonantal *r*, Prof. SHELDON (*Dialect Notes* ii, p. 42) says is common in New England. I cannot account for the *w* in this case. I see that SWEET (§ 918 end) supposes that just such a series of strong and weak forms as my speech presents existed in southern England before all *wh*'s there became *w*'s.

I cannot agree with Prof. SHELDON in supposing that *wh* in America is more or less artificial. It was only in the last century (SWEET § 918) that in Southern England *wh* began to be levelled under *w*, and not until this century that the change was carried out even there. I think it much more likely that there has been no change in the larger part of our country (as there has been none in the direction of *w* in northern England, Scotland, and Ireland), though the fact that so large a part of our population has always been of Scotch and of Irish extraction may have helped to hold us back. Personally I know of regular *w* for *wh* only in Maryland, and in certain circles in New York City.

GEORGE HEMPL.

University of Michigan.

BISHER UND SEITHER.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Is not K. G. ANDRESEN'S attempt to correct GOETHE in the use of the above particles, a mistake? The passage occurs on p. 101 of his well-known book: 'Sprachrichtigkeit und Sprachgebrauch im Deutschen,' 5te Auflage, Heilbronn, 1887. He says:

Zwischen *bisher* und *seither* richtig zu unterscheiden hält nicht schwer, wenn man darauf achtet, dass sich jenes auf die Ausdehnung bis zum Zeitpunkt des Sprechenden bezieht, mit seither aber von einer vorhergehenden Zeit an gerechnet wird. . . . Hiernach irrt Goethe, wenn er schreibt: 'Diese Produktion war es, die den Blick in eine höhere, bedeutendere Welt aus der literarischen und bürgerlichen in welcher sich die Dichtkunst *bisher* bewegt hatte, glücklich eröffnete'; es hätte *seither* heissen sollen."

The passage referred to occurs in 'Dichtung und Wahrheit' ii, 7, p. 256 (Cotta'sche Bibliothek). LESSING'S service to German poetry is spoken of, and it is surely correct to use *bisher* meaning down to the time of the person or circumstances *spoken of*, as well as down to the time of the person *speaking*. It is curious to find a critic so complacently napping.

W. M. TWEEDIE.

Mt. Allison College, Canada.

THE PHONETIC SECTION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I have thus far received about a hundred answers to my last circular, of which I distributed 500 copies. As my statistics will be of but little value unless I get at least 200 replies, I trust this note will serve as a reminder to those of your readers who have forgotten to return the sheets sent them.

C. H. GRANDGENT,
Secretary.

19 *Wendell Street, Cambridge, Mass.*

BRIEF MENTION.

One is fairly at a loss, from the point of view of Romance philology, whether to shed smiles or tears over the labor expended on the establishment of the "etymology of *osteria* and similar words," in the March number of the *Classical Review*. That the author of the article in question should have felt an interest in showing how many classical scholars, great and small, have advertised their ignorance of the correct etymology of Fr. *hôte*, Ital. *oste*, etc., is not unnatural; but that the editors of the *Review* should have accorded him space to quote from books, at a length and in a manner delightfully amusing (or touchingly pathetic), the general laws of Latin and Romance phonology in their bearing on the case, without the slightest reference to any Romance etymological dictionary to see whether he was only beating empty air, must be a genuine surprise. On account of their antiquity the first two editions of DIEZ' 'Etymologisches Wörterbuch' are now difficult of access, but in the third edition, which appeared

in 1869, and in the two subsequent issues of the work, the etymology so naïvely advanced in the *Review* of 1891 is clearly stated, and the stone of stumbling to the classical scholars carefully set aside.—But let us, as a specimen, quote at least the inept conclusion of a long story—not from DIEZ, but from the *Classical Review:*

"Compare the loss of p in *acheter* (Lat. *adcaptare*). *Hosp'tem* ["imagining the latter form for convenience sake as a possible stopping point in the degradation of the word"] in accordance with this principle drops into *hostem*, and by the regular weakening of the ending into *hoste*, which in turn is borrowed[!] by Italian in the form *oste*, out of which by the addition of the ending *eria* comes *osteria*."

It would be of interest to Romance scholars to have more light thrown upon this "ending" *-eria*.

The Clarendon Press have published STRATMANN'S 'Middle English Dictionary' as rearranged, revised, and enlarged by HENRY BRADLEY. This is the only "complete" dictionary of English from the twelfth to the fifteenth century; it is full enough to enable the student to read any literary work belonging to that period, and it is incomplete enough to show how much of special investigation is still required to determine with exactness the source and meaning of many Middle English words and idioms. Mr. BRADLEY'S revision altogether supersedes the German editions of this work, and supplies a basis upon which the combined efforts of Middle English scholars should build. It is therefore to be hoped that the time may not be long delayed when the results to be gathered from the reading of additional texts and from a continued sifting of special studies in Middle English, may be incorporated in a further revision of this dictionary. In its present form Mr BRADLEY has maintained his high rank as a scholar and lexicographer, and has deserved the thanks of all students of English.

The 'Library of American Literature' compiled by E. C. STEDMAN and ELLEN MACKAY HUTCHINSON (xi vols.; Charles L. Webster & Co., New York) has been completed, and has received from the critics that stamp of approval that places it upon the list of indispensable books. It is indispensable as a work for general reference, as well as for the specific study of American literature and history. No school or college library should fail to place these volumes on an accessible shelf. This library 'in little' is without a rival, and, from the nature of the enterprise, must long continue without one. It supplies, for many purposes, the place of many books of which a large number are either very costly or long out of print. To teach or study American literature and history without the aid of these volumes requires the resources of a specially equipped library, but even with such resources the editorial work of selection and arrangement and biographical annotation bestowed upon this thesaurus, will be found to furnish the best laid for further expansion. The compilers and the publishers of this work are to be complimented upon an achievement that deserves national gratitude.

Dania, a new journal devoted to the study of Danish folk-lore and dialect peculiarities, will be welcomed by all interested in these subjects. The publication is under the direction of the University-Jubilee Danish Society, the editors being OTTO JESPERSEN and KRISTOFFER NYROP. Dr. JESPERSEN, the well-known phonologist of Copenhagen, has charge of the linguistic department, Dr. NYROP of the folk-lore. The most important article in the first number is undoubtedly Dr. JESPERSEN'S, entitled "Dania's Lydskrift." The system of signs to be employed by contributors to the journal is founded in the main on the *Lydslere*, published last year by the author in conjunction with WERNER DAHLERUF, and consequently shows many divergences from LYNGBY'S older system. The impression derived from a single reading of the scheme is a satisfactory one. The terms are simple and consistent, and the signs employed are suggestive and readily distinguished. Length is indicated by a dot after the letter, instead of by a line under it, as in LYNGBY'S system. Accent is shown by a perpendicular line placed before the accented syllable, the degree of accent being indicated by raising or lowering the line. After a brief introduction, in which the main divergences from LYNGBY'S system are pointed out, the author presents tables of

the consonants and vowels, and then passes on to the consideration of each seperate sound. The journal is not intended to be exclusively scientific, but appeals for support to all persons concerned in any way with the study of the Danish language and people. A special appeal is made to teachers, physicians and clergymen to contribute material for the study of the different dialects and superstitions of Denmark. Judging from the first number, *Dania* fully deserves all the encourment it may receive.

PERSONAL.

FRED. M. PAGE, for several years past Prof. of Modern Languages in the University of the South (Sewanee, Tenn.), has been appointed Reader in Romance Languages at Bryn Mawr College, Bryn Mawr, Pa.

Prof. TH. W. HUNT of Princeton College, will deliver a course of Saturday morning lectures on "Robert Browning," at Columbia College, N. Y.

Prof. MELVILLE B. ANDERSON of the State University of Iowa, has just completed an extended series of successful popular lectures on comparative literature, at Davenport and Iowa City. The special subject treated was, "The Literary Precursors of the French Revolution," involving a comprehensive survey of the main tendencies of thought in the second half of the eighteenth century. The founding of a permanent organization for University Extension, is one of the good results of the course given at Davenport.

In the announcement of the Summer course of study for Glenmore School (Adirondacks) for the Culture Sciences, we note the following lectures: 1. Theory of Æsthetic Values, 2. Literary Movements of the Nineteenth Century, or the Value of Realism, by Prof. FRED N. SCOTT of the University of Michigan; 1. Epochs of English Literature, 2. Edmund Spenser and His Poetry, by Mr. EDWARD H. GRIGGS of Indiana University. If there be a demand, lectures will also be give on DANTE's 'Divina Commedia' and on GÖTHE's 'Faust.' Among the names of distinguished lecturers, in this course, on Philosophy, etc., those of Mr. THOMAS DAVIDSON and Dr. WM. T. HARRIS, United States Commissioner of Education, may be noted.

THOMAS R. PRICE, Prof. of English Literature in Columbia College, N. Y., has been granted leave of absence for one year, which he will spend in Europe. During this time Mr. BRANDER MATTHEWS will deliver at Columbia the following courses of lectures: 1. on English Versification, 2. on The Humorous Drama, 3. on Prose Fiction in the Nineteenth Century; and Mr. EDMUND CLARENCE STEDMAN will give a series on English Poetry.

Dr. EDWARD S. JOYNES, Professor of Modern Languages in the University of South Carolina, recently delivered before the South Carolina College for women, at Columbia, an interesting and suggestive lecture on "The Study of German."

CHARLES SPRAGUE SMITH has resigned his position as Professor of Modern Languages and Literature in Columbia College, N. Y., and purposes to occupy himself in the future with special work in Scandinavian and Comparative Literature. Professor SMITH has frequently lectured on these subjects before several of the New England Universities and Colleges; such as, Harvard, Brown, Amherst, Wellesley and Smith. He was appointed at Columbia in 1880 as Instructor in Icelandic and Danish, and two years later accepted the post, with the title as indicated above, in the hope that he might be able to devote his energies to the comparative study of literature.

OBITUARY.

THÉODORE DE BANVILLE.

The last of the Romanticists has gone. THÉODORE PAULLAIN DE BANVILLE the chief disciple of THÉOPHILE GAUTIER, passed away on the 13th of March. He was born at Moulins in the department of Allier, March 23d, 1823, the son of a naval officer; and going to Paris at an early age began his literary career by devoting himself at first to poetry. In this the great masters of the time were HUGO, GAUTIER, ALFRED DE MUSSET. The latter was the idol of the French youth and the first volume of DE BANVILLE'S verse, 'Les Cariatides,' (1872) was entirely after the spirit of MUSSET. But his artistic nature did not allow him to follow long a poet whose creative principle was his emotion. The refined and polished and more objective GAUTIER proved a more sympathetic master, and DE BANVILLE joined formally the school of art for art. He became its leading supporter in the post-Romantic generation. A second collection of poems, 'Les Stalactites' (1826), was followed by short plays and stories in prose, of which 'Les Pauvres Saltimbanques' (1853), his most successful effort in that line, gave him a solid

literary reputation. Another volume of poetry, 'Les Odes funambulesques' (1857), introduces into verse the slang words of the century. Sketches of Parisian life, 'Les Camées parisiennes' (1866–1873), comedies in one act, as 'Gringoire' (1866), critical studies, shown in his work on CREPET'S 'Poètes français' (1861–1863), and articles for journals, notably the dramatic criticisms in the *National* begun in 1869, reveal the versatility of his talent. He was a Parnassian also, and took part in that poetical manifesto, 'Le Parnasse contemporain' (1866), which under GAUTIER'S guidance preceded the Universal Exposition of 1867. After the Franco-Prussian war his 'Idylles prussiennes' (1871) gave expression to his patriotic indignation. His 'Ballades joyeuses' (1873) and 'Les Occidentales' (1875) were successful attempts to revive the forms of pre-Renaissance verse, the *rondel*, the *virelai*, and kindred strophes which since that time have met with such favor in English society verse. He tried his hand at spectacular plays, as 'Riquet à la houppe' after PERRAULT'S 'Mother Goose,' again at short comedies, as 'Socrate et sa femme,' brought out at the Théâtre français in 1885; he wrote tales and sketches for the *Echo de Paris* and *Gil Blas*; he published another volume of stories, 'Madame Robert' (1887), and polished his verses, up to his last illness, living always apart from the world of business, a devotee of art and of that alone. He was a relic of a former time, an evolution of Romanticism, but along the lines of fancy, making the form and not the thought the essential element in his work, a painter in words, a sculptor in phrases, in temperament a mild Epicurean, in conviction an artist and in practice likewise. For he worked conscientiously every day at his trade. After him there is no one to hold aloft the banner under which were ranged the champions of the first performance of "Hernani." The Romantic era is definitely closed.

The poetical doctrines of THÉODORE DE BANVILLE and of his school are given formal expression in his 'Petit traité de poésie française' (1872), instructive both as to the manner in which he regarded his art and as to what that art really was. "Our poetical instrument," he says, "is the versification of the sixteenth century, perfected by the great poets of the nineteenth, a versification the whole science of which is contained in a single book, 'La Légende des Siècles' of VICTOR HUGO, which ought to be the Bible and Gospel of every French versifier." But the great essential versification, he goes on to state, is the rime, and the rime must be rich rime, never less than that, and it must be varied. No inversion, overflow at will, above all no rules such as were put on art by BOILEAU, for by rules the mediocre poets alone profit. But let each man be a law to himself while studying the examples of the masters, and let the verse be the sensuous and varied expression of scenes and objects formerly considered to be in the province of the fine arts only. In this he but prolongs the views of GAUTIER. Now the wind is towards the imitation of musical sounds in poetry (the Symbolists), and DE BANVILLE lived to see this other generation of innovators no less ardent and convinced than his own.

F. M. WARREN.

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KONRÁÐ GÍSLASON.

On the 4th of January, *Konráð Gíslason* died at Copenhagen. GÍSLASON was born in Iceland, July 3, 1808. After graduating from the Latin School at Bessestad, he went to Copenhagen for the purpose of studying law. His love for languages, however, induced him to change his course, and in 1839 he was appointed to an Arna-Magusean stipend. Seven years later he was elected an assistant at the Reykjavik Latin School, a position which, fortunately for the scientific world, he declined. In 1848, GÍSLASON became Lector at the University of Copenhagen and in 1862 he was promoted to a full professorship. This position he retained until his retirement five years ago.

GÍSLASON'S first important scientific work was an editton of 'Hrafnkels saga Freysgoðá, brought out in Copenhagen in conjunction with P. G. THORSEN. It is of special value and interest as marking a distinct advance in the methods of editing Icelandic texts. In 1846 appeared his discussion of the elements of Old Icelandic, entitled 'Um frumparta íslenzkra tungu í fornöld.' In the following year GÍSLASON published 'Sagan af Helga og Grimi Droplaugarsonum' and a second edition of 'Hrafnkels saga.' Two years later appeared 'Toser söggur af Gísla Súrssyni' and in 1852 'Fástbræðrasaga.' The year before, 1851, GÍSLASON had published the work for which he will undoubtedly be most gratefully remembered, the 'Dönsk orðabök með íslenzkum þýðingdum,' the only dictionary of the kind in existence. Of his 'Oldnordisk Formlsere' (1858), only the first part appeared. His last was in connection with the great edition of 'Njála' (1875–89), the greater part of whose versification is explained by him. In addition to these independent publications, GÍSLASON was the author of a great number of articles on Icelandic lexicography and versification.

GÍSLASON'S methods as an investigator were characterized throughout by thoroughness and exactness. During his long life, he devoted himself with enthusiasm to the study of his ancient tongue, and deserved to the full the many honors that were conferred upon him.

DANIEL KILHAM DODGE.

Columbia College.

JOURNAL NOTICES.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. III. PART 3.—**Baer, R. C.,** Über die handschriften und redactionen der *þiðreks saga*.—**Rygh, O.,** Norske Stedsnovne paa *lo* (*lá, sló* og lignende). Jämte Efterskrift: "Om norska ortnamn på *lo*" av Fr. Häffner, och Exkurs: "Om Forandring af Genus i norske Stedsnavne" av Sophus Bugge.—**Lind, E. H.,** Bibliografi för år 1889.—**Jonsson, Finnur,** Nekrolog over Konráð Gíslason.—**Kock, Axel.,** Anmälan av "Dalalagens böjningslära af E. Brate."

DANIA, TIDSKRIFT FOR FOLKEMÅL OG FOLKEMINDER. BIND I. HÆFTE 1.—**Nyrop, Kr.,** Kludetræet.—**Jespersen, Otto,** Danias Lydskrift.—Småting og Forespørgsler. I. Fostbroderskab (Kr. N.). II. Hestesko (Kr. N.). III. Mon (Jsp.).

POET-LORE.—*January, February, March, April:* **Buckham, James,** Some Characteristics of Persian Poetry.—**Cook, Albert S.,** Literary Factors in Tennyson's "St. Agnes."—**Koerner, Sinclair,** Solar Myths in "A Midsummer-Night's Dream."—**Brown, Anna Robertson,** "The Battle of Brunanburh," translated.—**Rolfe, W. J.,** Notes on "The Tempest."—**Seymour, Charles,** "Romeo and Juliet" in French.—**Hartmann, C. S.,** Modern Scandinavian Authors.—**Smyth, A. H.,** A Greek "Hamlet."—**Pancost, H. S.,** Old Age and Poets.—**Fruit, J. P.,** The Destiny of Marriage: Portia and the Caskets.—**Jastrow, Morris,** "Mr. Sludge" and Modern Spiritualism.—**Scudder, D.,** Comparative Study of Wordsworth's "Michael," Tennyson's "Enoch Arden," Browning's "Andrea Del Sarto." **Hart, Katherine,** Such "Sarcenet Surety."—**Brownlow, E. B.,** Wyatt's Sonnets and their Sources.—**Heard, John Jr.,** Jokai: The Father of Hungarian Literature.—**Brown, Anna Robertson,** "The Wanderer," translated.—**Griffiths, L. M.,** Shakespearian Qualities of "A King and no King."—**Skeat, Ethel G.,** Fairy-Lore: "Midsummer Night's Dream."—**Furness, H. H.,** The Meaning of "Talents" in "A Lover's Complaint."—**Banks, Isabella,** The true History of the London Shakespeare Tercentenary.—**Koerner, Sinclair,** "Hamlet" as a Solar Myth.—**Porter, Charlotte,** Browning's Tribute to Shakespeare.

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MODERN LANGUAGE NOTES.

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THE GROWTH OF SUBJECTIVISM IN GERMAN LITERATURE DURING THE LATER MIDDLE AGES.

THE period of German literature which forms the subject of this essay is not one which would at first sight attract the attention of the student of literary history. The religious fervor of the Crusades, the aristocratic noblesse of the Minnesingers, the dignity and grace of the court romancers, are now things of the past. The glory of the Empire is decaying; the Church is losing its hold, if not on the masses, at least on the best minds of the educated; the knighthood, financially embarrassed and morally degraded, is gradually sinking to a state of organized highway robbery and plunder; and in the cities, which now take the place of the nobility as the chief upholders of national honor and greatness, it is the useful rather than the beautiful, the practical rather than the ideal, common sense rather than genius, which predominate. One generation, at the turning-point of the twelfth and thirteenth centuries, had produced HARTMANN, WOLFRAM, GOTFRIED, WALTHER V. D. VOGELWEIDE, the singers of the Nibelungenlied and of Gudrun; now there follow three centuries without a single great name in literature, without a single achievement of more than relative or historical interest.

And yet, these same centuries, far from being a waste in the development of German civilization, belong to the most fruitful epochs which the history of the German mind has ever seen. If they have given us no WOLFRAM, they have prepared the way for a DÜRER; if they have produced no Nibelungenlied, they have strewn the seed from which LUTHER sprang; if they fell behind the time of the Crusades in explosive enthusiasm, in chivalrous devotion and in poetic fancy, they have at least brought to life a principle without which there would have been no LESSING, no GOETHE, no HEINE, in short no modern life: the principle of individualism.

It would of course be a mistake to attach to the word individualism, when applied to the fourteenth century, the same fulness of meaning which it has for us of the present day. No mediæval man ever thought of himself as a perfectly independent being founded only on himself, or without a most direct and definite relation to some larger organism, be it empire, church, city, or guild. No mediæval man ever seriously doubted that the institutions within which he lived were divinely established ordinances, far superior and quite inaccessible to his own individual reason and judgment. No mediæval man ever conceived of nature as being something else than an instrument in the hand of God, destined to perform God's wonders and to please the eye of man. It was reserved to the eighteenth century to draw the last consequences of individualism; to see in man, in each individual man, an original, complete and independent entity; to derive the origin of state, church and society from the spontaneous action of these independent individuals; and to find in nature, animate and inanimate, the same traces of a free, self-willed personality that had been found in man.

And yet we can speak of individualism in the closing centuries of the Middle Ages; for they initiated the movement which the eighteenth century brought to a climax. Now, for the first time since the decay of classic literature, people at large began to give way to emotional introspections; now for the first time they dared to throw off the disguises of rank and station, and lay bare the human heart which is hidden behind it all. Now for the first time criticism lifted its head and attacked, if not the existing order of things itself, at least its evils and abuses. And now for the first time an attempt was made to reproduce the reality of nature in its thousandfold varied manifestations, and to feel in the twitter of the bird and the blooming of the flower the same pulse of life which is vibrating in our own body and brain.

It cannot be denied that the first traces of this movement are to be seen in the very climax of the preceding literary epoch. The Nibelungenlied abounds in scenes of wonderful realistic power. HARTMANN, WOLFRAM,

GOTFRIED, although they give a consummate expression to the ideals of chivalry, yet at the same time demonstrate, each in his own way, the superiority of human feeling over society conventions. WALTHER is quite as unrestrained in revealing his own individual emotions, as he is bold in his attacks against the church and the princes. And yet it is not until literature, under the influence of the freely developing city life, becomes a reflex of the material and intellectual awakening of the middle classes, that this spirit of subjectivism, of criticism, of sympathy with life in all its phases, of realistic delight in all the forms and appearances of the outer world, becomes a pervading trait of popular literature.

Let us, then, see how this new spirit asserted itself in the three chief branches of the poetic literature of the time—in the Volkslied, in didactic poetry, and in the religious drama.

The very origin of the Volkslied betrays its human and distinctively personal nature. No doubt there is a great deal of truth in the assertion which, since HERDER'S 'Von deutscher Art und Kunst,' has found its way into all literary histories, that the Volkslied is property and product of a whole nation. A song, once started, is taken up by the multitude; it is sung by so many different persons, in so many different ways, on so many different occasions, that in course of time, through additions, omissions and transformations, it loses its original character. It is moulded, as it were, by the stream of public imagination, as the pebbles in the brook are moulded and remoulded by the current of the water which carries them along. And yet it is equally certain that each Volkslied, in its original form, is property and product of an individual poet, and is brought to life through individual and personal experiences. If this were not self-evident, the German Volkslied of the fourteenth and fifteenth century would give ample proof of it. Although largely anonymous, it is so emphatically personal, that to quote all the songs which begin with *Ich*, *Du*, *Wir* or *Ihr*, or which are addressed to some definite person, would include about one-half of all songs that have been preserved to us: "Ich hört ein sichellin rauschen"—"Ich weiss ein fein brauns megdelin"—"Ich stund an einem morgen"—"Ich ritt mit lust durch einen wald"—"Ei du feiner reuter, edler herre mein"—"Was wollen wir aber heben an?"—"Wol uf, ir lieben gsellen!"—etc., etc.

And not infrequently the author, if he does not openly give his name, hints at least at his occupation and station in life. This song, we hear, for instance, was sung by a student, another by a fisherman, another by a pilgrim, still others by a rider good at Augsburg, by a poor beggar, by a landsknecht free, by three maidens at Vienna. Or we hear a frank expression of the author's satisfaction with himself and his production:

> "Wer ist der uns das liedlein sang
> Aus freiem mut, ja mut?
> Das tat eines reichen bauren sohn,
> War gar ein junges blut."

Or we have coupled with this a reference to personal experiences, not necessarily connected with the subject of the song, but which the singer is anxious to have his hearers know:

> "Der uns diss neuwe liedlein sang
> er hats gar wol gesungen,
> er ist dreimal in Frankreich gewest
> und allzeit wieder kommen."

And now the subject matter of these songs itself! There is hardly a side of human character, there is hardly a phase of human life, hardly an event in national history, which did not find expression in them. It is as though the circulation of the national body had been quickened and its sensibilities been heightened, as though people were looking with keener eyes, and listening with more receptive ears, as though they were gathering the thousandfold impressions of the inner and outer world: of stars and clouds, of trees and brooks, of love and longing, of broken faith and heroic deeds—and were then giving shape to these impressions in melody and song. An unpretentious and succinct form it is. There is nothing in the Volkslied of the majestic massiveness of the Pindaric ode, nor of the finely chiselled elegance of the troubadour chanson. It is direct, simple, almost laconic. But this laconism is fraught with a deep sense of the living forces in nature and man, and its simplicity and directness serve only to convey impressions all the more vivid and striking, since they surprise us in the same way as

the naïve wisdom of a child surprises us. Sometimes a single touch, such as the often recurring "*Dort oben auf jenem berge*" or "*Dort niden an dem Rheine*," opens a wide view of a whole landscape, with rivers flowing, with castles on mountain-tops, and birds sporting in the air. A single picture reveals sometimes the relationship and kinship of all living beings, as for instance the image of the linden tree which is mourning with the deserted maiden:

"Es steht eine lind in diesem tal,
Ach Gott, was tut sie da,
Sie will mir helfen trauern,
Dass ich kein bulen hab."

A single stanza sometimes gives us an epitome of a whole human life, with all its joys, sorrows and catastrophes. What can be more impressive than the abruptness and seeming fragmentariness of the story, told in two short stanzas, of the youth who loved the miller's daughter. She lives upon yonder hill where the mill-wheel is turning; and when he looks up to her from the valley, then his senses are bewildered, and it seems to him as though not water but his love were flowing and foaming over the paddles of the wheel:

"Dort hoch auf jenem berge
Da get ein müllerad,
Das malet nichts denn liebe
Die nacht biss an den tag."

This is the first scene; but without transition there follows another picture: the mill is destroyed, the lovers have been parted, and the poor fellow is wandering away into loneliness and misery:

"Die müle ist zerbrochen,
Die liebe hat ein end,
So gsegen dich got, mein feines lieb!
Jez far ich ins ellend."

What could be more delicately and softly drawn than that scene in the wheat-field, where the poet overhears from amidst the sound of the sickle the voices of two reaping girls, the one bewailing the loss of her dearest one, the other speaking lightly of it and rejoicing in her own happiness of newly awakened love:

Ich hort ein sichellin rauschen,
Wol rauschen durch das korn,
Ich hort ein feine magt klagen:
Sie het ir lieb verlorn.

'La rauschen, lieb, la rauschen!
Ich acht nit wie es ge;
Ich hab mir ein bulen erworben
In feiel und grünen kle,'

'Hast du ein bulen erworben
In feiel und grünen kle,
So ste ich hie alleine,
Tut meinem herzen we.'

What could be more thrilling and almost painfully graphic than the tale of the little boy who has been poisoned by his stepmother? He is coming back from his aunt's house, where the poison has been given to him; and the whole crime is revealed to us in seven short stanzas, consisting of questions and answers directed to and given by the boy, and winding up with a terrible curse against the cruel mother:

Kind, wo bist du hin gewesen?
kind, sage dus mir!
'nach meiner mutter schwester,
wie we ist mir!'

Kind, was gaben sie dir zu essen?
kind, sage dus mir!
'eine brüe mit pfeffer,
wie we ist mir!'

Kind, was gaben sie dir zu trinken?
kind, sage dus mir!
'ein glas mit rotem weine,
wie we ist mir!'

Kind, was gaben sie den hunden?
kind sage dus mir!
'eine brüe mit pfeffer,
wie we ist mir!'

Kind, was machten denn die hunde?
kind, sage dus mir!
'sie sturben zur selben stunde,
wie we ist mir!'

Kind, was soll dein vater haben?
kind, sage dus mir!
'einen stul in dem himmel,
wie we ist mir!'

Kind, was soll deine mutter haben?
kind, sage dus mir!
'einen stul in der hölle,
wie we ist mir!'

What, again, could be more rugged and sturdy than the short outcry of the brave Dithmarse freemen against the presumption of the Duke of Holstein in building a fortified castle within their boundaries? Their leader calls upon them to tear down the walls of the hateful structure:

Tredet herto, gi stolten Ditmarschen!
unsen kummer wille wi wreken,
wat hendeken gebuwet haen
dat konnen wol hendken tobreken.

And now the people themselves give vent to their wrath:

De Ditmarschen repen averlut:
'dat lide wi nu und nummermere,
wi willen darumme wagen hals und gut
und willen dat gar ummekeren.

Wi willen darumme wagen goet und bloet
und willen der alle umme sterven
er dat der Holsten er avermoet
so scholde unse schone lant vorderven.'

If, then, in the Volkslied of the fourteenth and fifteenth centuries we notice a very marked advance over the Minnesinger poetry, in sympathy with real life, in truthfulness of feeling, and in graphic representation, we observe a similar progress in the didactic and descriptive poetry of the time, as compared with the court epics of the preceding epoch. To say it in one word: here lie the roots of the modern novel. Not as though any sustained and successful attempt had been made at that time to portray human character as developed under the influence of everyday occurrences and ordinary experiences; for Reinke de Vos, although it certainly is a most amusing and masterfully drawn caricature of human life and society, still retains too much of the weirdness and originality of animal nature to be termed a portrayal of human character. But if we thus have no work which in its totality could be called a forerunner of the modern novel, we have on the other hand a superabundance of situations, of incidents, of characters scattered all through this didactic literature, which are drawn with the same observation of detail, the same faithfulness to the apparently insignificant and ordinary, the same relentless reproduction of even the ugly and the revolting, which mark the realistic tendencies of our own time. Let me quote a few examples. In the middle of the thirteenth century a Bavarian poet wrote the story of MEIER HELMBRECHT, a young peasant who, despising the honest modesty of his father's home, embraces court life, associates with a robber-knight, and ends on the gallows. The scene when, on one of his plundering expeditions, he revisits his home for the first time since he has left it against his father's warning and wishes, is as minutely and vividly drawn as anything that BALZAC ever wrote.

"When Helmbrecht rode up to his father's house, all the inmates ran to the gate, and the servants called out, not: 'Be welcome Helmbrecht'—that they did not dare to do—but: 'Our young lord, be graciously welcome.' He answered in Saxon dialect: '*Susterkindekîn, got lâte iuch immer saelic sîn.*' His sister ran to him aud embraced him, when he said to her: '*Gratia vester.*' Last of all came the old folks rather slowly, and embraced him affectionately, when he said to his father in French: '*Deu sal,*'—and to his mother in Bohemian: '*Dobra ytra.*' Father and mother looked at each other, and the mother said to her husband: 'My lord, our senses have been bewildered, it is not our child, it is a Bohemian.' The father cried out: 'It is a Frenchman, it is not my son, whom I recommended to God.' And his sister Gotelint said: 'It is not your son; to me he spoke in Latin, it must be a monk.' And a servant said: 'What I heard of him made me think he came from Saxony or Brabant; he said '*Susterkindekîn,*' he surely is a Saxon. Then the old farmer said with direct simplicity: 'Is it you, my son Helmbrecht? Honor your mother and me, say a word in German, and I myself will groom your horse, I, and not my servant.' '*Ei waz sakent ir, geburekin,*' answered the son, '*min parît, minen klaren lîf soll dehein geburik man nimmer grîpen an.*' The old man was grieved and frightened, but again said: 'Are you Helmbrecht, my son? Then I will roast you a chicken this very night. But if you are a stranger, a Bohemian or a Wendish man, then I have no shelter for you. If you are a Saxon or a Brabanter you must look for a meal by yourself, from me you shall have nothing, even though the night lasted a whole year. If you are a lord I have no beer or wine for you, go and find it with the lords.' Meanwhile it had become late and the boy knew there was no shelter for him in the neighborhood, so at last he said: 'Yes, I am he, I am Helmbrecht; once I was your son and servant.' 'Then tell me the names of my four oxen!' '*Ouwer, Ræme, Erge, Sunne;* I have often cracked my whip over them, they are the best oxen in the world; will you now receive me?' And the father cried out: 'Door and gate, chamber and closet, all shall be open to you.''

Almost contemporary with this scene from Bavarian peasant life is the description of everyday life in a North German town, which is given in BERNHARD VON GEST'S 'Palponista,' a satire on the follies and sins of the ruling aristocracy, interspersed with little sketches and pictures of the affairs and doings

of the common people, which in lifelikeness and blunt directness remind us of the Dutch painters. I select the description of a drunken row. The author introduces us into the principal inn of the town, where, as he says, all sorts of people come together, rich and poor, foreign and citizen, master and servant. At first a quiet conversation is carried on about affairs of war and peace, about the quality of the wine, about the character of the prince, and so forth; gradually, as the tongues become heavier, the scene becomes livelier and the talk more heated. A run-down merchant tells in a bragging way of his former travels on land and sea. "At that time," he says, "my vessel was heavy with precious wares; nowadays the grocer, who has never ventured more than a hundred yards outside the city walls, thinks himself my equal; nowadays the cobbler, or the weaver, drinks his wine, walks about in scarlet and rides on horseback; and would refuse my daughter even if I gave him a lump of silver into the bargain." Such talk, of course, is irritating to the common people, and one of the crowd retorts upon the merchant: "You miserable braggart, what's the use of all this high-flown rodomontade? After all your boasted adventures on land and sea, what has become of you? A good-for-nothing wretch. And that is because you always have been cheating and always will cheat." This is too much for the merchant. He pours his wine into the face of his defamer and lets his bumper land on his skull. Now a general fight ensues: with fists, boots, candlesticks, chairs they belabor each other, and there is a good deal of blood and many bruises. Finally they get tired and calm down; they call for more wine and drink cordially in honor of the reconciliation.

About a hundred years later the Bernese friar ULRICH BONER wrote his 'Edelstein,' a collection of parables and fables, intended, as the title indicates to serve as a magic stone against the evils and errors of the world. And again we find the same delight in minute descriptions of everyday happenings and inconspicuous events, the same predilection for the humble and lowly. I choose from this collection a parable which is very far from being delicate, in order to show to what length the fourteenth century would go, how dangerously near the coarse it would venture, if there was a chance of realistic effect.

"One day the fever met the flea. Both had had a terrible night, and told their woes to each other. The flea said: I'm nearly dead of hunger. Last night, I went to a convent hoping for a good supper. But how sadly was I mistaken. I jumped upon a high bed, beautifully upholstered and richly dressed out. It was that of the abbess, a very fine lady. When in the evening she went to bed, she noticed me at once and cried: 'Irmentraut, where are you? come! bring the candle! quick!' I skipped off before the girl came, and when the light was out again, I went back to the same place as before. Again she called, again I skipped. And so it went all night long, and now you see I am completely tired out. Would to God that I had better luck.' The fever said: 'Well, don't think that I fared much better. I went to a working woman last night. When she noticed that I was shaking her, she sat down, brewed herself a strong broth and ate it, after which she poured a pail of water down her throat. Then she went to work to wash a lot of linen that she had standing in a tub; and she kept it up nearly all night long. I never spent such an uncomfortable night. At early dawn she put the tub on her head and carried it off to a brook, to rinse the washing. Then I had enough of her and ran away.'—The two now agree to change places the next night. The fever visits the abbess, the flea goes to the washerwoman's, and both have a satisfactory time of it. For the abbess has herself warmly covered up and treated to all sorts of delicacies, in which the fever of course partakes; and the washermoman is so tired with her day's work that she immediately drops off and sleeps all night, without even suspecting that anything is wrong."

Now what is the meaning of all this? What does this revelling in small and common and trifling realities signify? It means this, that the emancipation of the middle classes, one of the greatest movements, perhaps the greatest, of modern history, had begun to assert itself; that the time had come when the peasant, the merchant, the artisan felt strong enough to claim their share in public life alongside with the clergy and knighthood [as HUGO VON TRIMBERG expresses it: pfaffen, ritter und gebûre, (sind) sippe von natûre unt süln bruderlichen leben]; it means that the tide of that great popular upheaval against class-rule which reached its high-water-mark in the

religious reformation, had set in. A historical parallel naturally suggests itself. When the second climax of that great upheaval, the French Revolution, was approaching, it was heralded in France, England and Germany by a literary revolt. Instead of the gallant shepherds and shepherdesses, instead of the polite cavaliers and high-minded kings, which in the seventeenth century were deemed the only worthy subjects for fiction and drama, people now wanted to see men and women of their own flesh and blood, and FIELDING, DIDEROT and LESSING appeared as the regenerators of literature. So in the fourteenth century also, the old heroic and ideal figures of Siegfried, of Parzival, of Tristan, representatives of a bygone aristocratic past, had lost their force; what people wanted to see in literature was their own life, their own narrow, crowded streets, their own gabled houses and steepled cathedrals, their own sturdy and homely faces.

It is from this point of view that the development of the third kind of poetic production which I mentioned at the beginning of the paper, the religious drama, seems to me most significant. Even apart from the legends in dialogue form by which the nun ROSWITHA VON GANDERSHEIM in the tenth century tried to counteract the baneful influence on the taste and morals of her sister nuns of the frivolous Latin comedies—which, however, confined as they were within convent walls, have had no lasting effect on the German stage—the beginnings of the sacred drama in Germany lie far back of the literary epoch which we are now considering. They were connected with the chief festivals of the Church, and found their basis in church liturgy and in biblical tradition. At Christmas time, when the annunciation, the song of the angels, the adoration of the shepherds and of the Magi, formed the main subjects of ritual and sermon, it might easily suggest itself to represent the same events in some simple dramatic manner, through a crib near the altar, through boys kneeling before it, through others offering symbolic substitutes for gold, myrrh and frankincense. On Good-Friday the reading of the dramatic scenes in the Gospels of Christ's passion and death, might easily develop into an impersonation, however primitive, of the principal characters in this sublime tragedy. On Easter-day the elevation of the crucifix on the altar, which seems to have been one of the oldest parts of the Easter service, might easily lead to a representation of some events connected with the Resurrection. And to these three foremost plays on Christmas, Easter and Good-Friday, other performances on other festivals might easily be added.

During the height of chivalrous culture, in the twelfth and thirteenth centuries, these plays seem to have shared the ideal and sublime character which marked all the literary productions of that aristocratic period. They were given within the churches, they were performed mostly by the clergy, they hardly ever surpassed the sphere of thought and fancy which had received the sanction of the worldly and spiritual authorities.

From a contemporary and ardent admirer of Emperor FREDERIC BARBAROSSA we have an Easterplay entitled "The Rise and Fall of Antichrist," which perhaps better that any other reveals this ideal and elevated tone of the early sacred drama. Allegoric personages, Paganism and the Jewish Synagogue, open the play. The former extols the polytheistic view, which accords due reverence to all heavenly powers, while the latter opposes the One God to all who put their trust in created helpless beings. Then as a third, the Church comes forward in regal crown and and armor, on her right hand Mercy with the olive-branch, on her left Justice with balance and sword. Against those who are of another faith than hers she pronounces eternal damnation. She is followed on the right by the pope and clergy, on the left by the emperor and his hosts. The kings of the earth bring up the rear. The emperor now demands the submission of the kings. All accord it except the king of France, who however at last is forced into obedience. Then the emperor starts for the Holy Land to deliver it from the hands of the Pagans. He triumphs over the enemies of Christendom, and then lays down his crown and sceptre in the house of the Lord. But now the hypocrites conspire against the church. In their midst is the Antichrist wearing a coat of mail beneath his wings,

and leading on his right hand Hypocrisy, on his left Heresy. In the very Temple of Jerusalem his followers erect the throne, and the Church, conquered and humiliated, is driven to the Papal See. Antichrist sends ambassadors to demand the homage of the world for himself, and all kings kneel before him except the German emperor. But although the emperor conquers him in pitched battle, Antichrist manages at last, through false miracles, to gain over the support of the Germans; he conquers Babylon and is received by the Jews as their Messiah; his earthly kingdom extends farther than any other realm. But now the prophets Elijah and Enoch appear, and preach the glory of the Saviour. A new struggle between the light and the darkness begins, but immediately comes to an abrupt end. A sound is heard from above, Antichrist falls, his followers flee away in haste and consternation, while the Church sings a hallelujah and announces that the Lord is coming to sit in judgment over the world.

If we now turn from this essentially allegoric drama, and passing over nearly two hundred and fifty years, on an Easter Sunday in the middle of the fifteenth century, mingle with the populace of a free German town, assembled on the marketplace to witness the representation of the Redeemer's resurrection, we shall see a very different spectacle. The first person that appears on the stage is a quack doctor and vendor of medicines. He has just come from Paris, where he has bought a great supply of salves and tonics and domestic wares, the usefulness of which he is not slow to impress upon his audience. But his salesman has run away and he wants another. Now a second personage of an equally doubtful character, by the name of Rubin, presents himself. He is still a young fellow, but an expert in all sorts of tricks. He is a pickpocket, a gambler, a counterfeiter, and he has always managed to defy the courts except in Bavaria, where they caught him once, and branded his cheeks. To the doctor he seems the right man, and is engaged by him, the salary being fixed at a pound of mushrooms and a soft cheese. And since the streets are now beginning to be filled with a concourse of people, the two proceed at once to set up their booth. At this moment there arises from amidst the crowd a wailing song. The three Maries lament the death of Christ:

> 'Wir haben verloren Jesum Christ,
> Der aller werlde ein tröster ist,
> Marien son den reinen:
> Darum musse wir beweinen
> Swerlichen seinen tot:
> Wenn er half uns aus grosser not—"

which is followed by the exhortation to go to his grave and anoint his body with ointment. The quack sees his chance at a good bargain; he sends Rubin to coax the women to his booth, and now there ensues a regular country fair scene. The three Maries evidently do not know the value of money; they offer to pay all they have, three Byzantine florins, and the merchant is so overcome by this unexpected readiness of his customers that he in turn gives them better stuff than he is accustomed to do. But here his wife, who, it seems, has a better business head, intercedes. She has made the salves herself, she knows they ought to sell for much more, and bids the women not touch one of them, and when her husband insists on his own agreement she abuses him as a drunkard and spendthrift, an attack which he answers by beating and kicking her. Finally they pack all their things together and move off, and again the farcical suddenly gives way to the pathetic. The three women arrive at the grave; but the stone has been rolled from it, and the angel accosts them singing:

> "Er ist nicht hie den ir sucht:
> Sunder get, ob irs gerucht
> [Denn] er ist erstanden
> Und gein Galilea gegangen."

The scene closes with a chant of the three Maries, partly an expression of grief and sorrow that even the body of the Saviour should have been taken away from them:

> "Owe der mere!
> Owe der jemmerlichen klage!
> Das grap ist lere:
> Owe meiner tage!"—

partly an assertion of hope and confidence in the support of their Redeemer:

> "Jesu, du bist der milde trost
> Der uns von sunden hat erlost,
> Von sunden und von sorgen
> Den abent und den morgen.
> Er hat dem teifel angesiget,
> Der noch vil feste gebunden liget;
> Er hat vil manche sele erlost,
> O Jesu, du bist der werlde trost."

If this play indicates to us how even the traditions of sacred history in the fifteenth century had been drawn into the circle of ordinary secular life, there are others which show that the realistic sense of the middle classes did not stop here. Sacred history to them had become not only secular, it had become local. Every crucifix in the German land was a Golgotha, every cathedral in a German town was a Jerusalem, every baptismal font was a Jordan, in which at any time the figure of the Saviour might be seen, bowing down before the erect form of John, while from above would be heard the word: "*This is my son, in whom I am well pleased.*" The most remarkable example of this blending of the secular with the religious, the local with the universal, the ephemeral with the eternal, which gives to most productions of this period such a weird fascination and power, is a play which seems to have been produced at Wismar on the Baltic in the year 1464. This play, also, begins with the resurrection of Christ, but the resurrection takes place not in Jerusalem, but in the good old town of Wismar itself. Pilate, who appears as the type of a crafty, strongheaded, stately burgomaster, hears a rumor that Christ's followers intend to steal his body, therefore he details four soldiers to watch the grave, one to the north, one to the south, one to the east, and one to the west. They behave very much like the traditional stage policemen, clatter with their swords, threaten to smash anyone who would dare to come near them, and then go quietly to sleep, having first made an arrangement with the night-watchman, who is stationed on the steeple of the cathedral, to look out for them. The watchman sees a vessel approaching on the Baltic (to heighten the realistic effect the names of two islands at the entrance of the harbor of Wismar are mentioned). He tries to awaken the soldiers, but in vain. Then he hears the dogs barking, and calls out the midnight hour. And now, amid the singing of angels and a sudden earthquake, Jesus arises and sings:

> "Nu synt alle dynke vullenbracht
> de dar vor in der ewicheit weren bedacht,
> dat ik des bitteren dodes scholde sterven,
> unt deme mynschen gnade wedder vorwerven."

It would be easy to multiply these examples. It might be mentioned how, towards the end of this play, Lucifer summons the various trades of the town before him and makes them confess their most secret sins; the baker his using too much yeast in the bread, the shoemaker his selling sheepskin for Cordovan leather, the innkeeper his adulteration of the wine, and so forth. One might point out that the scene where Judas accepts the thirty pieces of silver is used as an opportunity to crack jokes about the debasement of the currency. One might refer to the fact that the biblical report that John outran Peter to the sepulchre, is turned, in some of these plays, into a regular running match between the two apostles. But enough has been said to illustrate the fact that the realism which from the VAN EYCKS down to ALBRECHT DÜRER was the distinguishing feature of German art, was also a most pronounced characteristic of the German drama of this period. This realism, together with the bold individuality of the lyrical, the satirical aggressiveness of the descriptive poetry, has stamped this entire age as one great battle against traditional views of life, as the first war in Christian history for the independence and elevation of the masses, for the delivery of the individual conscience and intellect.

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A STUDY OF THE VERSIFICATION AND RIMES IN HUGO'S "HERNANI."

ON page 146 et seq. of his 'Traité général de Versification française,' M. BECQ DE FOUQUIÈRES gives us some data concerning the comparative frequency of the different types of the classic Alexandrine line in RACINE, and the degree of importance which its romantic variation assumes in HUGO'S 'Légendes des siècles.' With regard to the last-named point, however, the figures given there are extremely unsatisfactory, because of their incompleteness. Only seven types of the classic verse (making 72%), and two types of the romantic line (making 7%), are mentioned; the remaining 21% of lines are left to be supplied by the reader's imagination. Notwithstanding the importance of a definite knowledge as to the

relative proportion of classic and romantic lines which the master-workman of the Alexandrine verse unconsciously employed, the page above referred to is to my knowledge the only place where a systematized answer to the question has been attempted. The classification of all of HUGO's Alexandrines would perhaps be a useless task. Quite as satisfactory an answer, it would seem to me, might be obtained by subjecting a certain limited portion of the poet's work at different stages in his long career to a microscopic test. Whatever accusations may have been brought, and often justly, against our author, it has been conceded by all that he was the absolute master of his language. His rhythmical intuition guided his hand to mingle classic and romantic elements in such just proportions, that even so great an admirer of the harmony of classic verse as M. BECQ DE FOUQUIÈRES is forced to say: "*La révolution romantique se trouve donc légitimée par la puissance de l'effet obtenu.*" But was that musical ideal, of which, perhaps, the poet was himself not conscious, the same throughout the whole of his busy life? Or do his later productions show a keener ear and surer workmanship? M. BECQ DE FOUQUIÈRES limits his observations to the tragedies of RACINE, which he calls "*l'art classique dans sa forme la plus parfaite*," and to the 'Légendes des siècles,' "*l'art romantique dans sa forme la plus libre.*"

It is with this question in mind that I venture to publish the following classification of the romantic lines in HERNANI. Some thirty years lie between it and the models of M. BECQ DE FOUQUIÈRES. We shall scarcely feel inclined to criticise him, when on page 102 of his work we find the statement that three-fourths of HUGO's lines are still classic, and on page 129, that four-fifths of them still follow the old models. Yet nothing but absolute certainty can satisfy the student with reference to any question of scientific interest.

In the following account* the metres are arranged in the order of most frequent occurrence. Some of the verses are not entirely free from doubt, inasmuch as they admit of different modes of scansion. In all such cases I have been led by the sense and syntax of the line.

3——5——4 (105 times):

29, 35, 63, 94, 129, 162, 166, 174, 181, 183, 191, 216, 234, 243, 250, 260, 264, 282, 283, 339, 351, 366, 412, 415, 442, 469, 474, 478, 481, 485, 500, 509, 512, 528, 549, 559, 569, 574, 591, 665, 679, 704, 722, 751, 793, 817, 820, 839, 848, 896, 934, 978, 1012, 1029, 1035, 1047, 1051, 1052, 1064, 1087, 1106, 1110, 1124, 1182, 1237, 1247, 1252, 1255, 1284, 1356, 1425, 1453, 1455, 1470, 1477, 1482, 1491, 1504, 1525, 1571, 1572, 1586, 1588, 1593, 1601, 1667, 1694, 1703, 1717, 1736; 1770, 1778, 1813, 1818, 1827, 1849, 1894, 1899, 1902, 1909, 2040, 2080, 2092, 2146, 2150.

3——6——3 (78 times):

42, 70, 112, 128, 133, 140, 152, 153, 187, 200, 218, 239, 367, 370, 420, 462, 466, 467, 518, 524, 550, 556, 566, 568, 573, 586, 601, 605, 608, 611, 651, 719, 752, 804, 806, 812, 874, 925, 946, 964, 1001, 1037, 1095, 1101, 1181, 1203, 1218, 1298, 1302, 1328, 1344, 1349, 1401, 1413, 1506, 1507, 1508, 1566, 1594, 1617, 1629, 1658, 1661, 1720, 1734, 1749, 1869, 1870, 1888, 1903, 1973, 1984, 2042, 2053, 2058, 2065, 2118, 2139.

4——5——3 (70 times):

48, 60, 92, 103, 127, 142, 155, 160, 164, 173, 222, 315, 335, 357, 359, 381, 409, 499, 519, 526, 604, 617, 620, 640, 652, 721, 822, 891, 945, 956, 991, 992, 1074, 1094, 1161, 1163, 1234, 1277, 1283, 1331, 1388, 1391, 1409, 1444, 1486, 1493, 1499, 1561, 1677, 1693, 1721, 1741, 1774, 1782, 1797, 1822, 1836, 1858, 1881, 1923, 1980, 1995, 2018, 2029, 2052, 2112, 2131, 2133, 2138, 2159.

4——4——4 (69 times):

39, 49, 99, 121, 125, 147, 149, 159, 172, 182, 196, 208, 227, 297, 346, 395, 419, 423, 450, 454, 463, 493, 529, 595, 624, 642, 664, 675, 681, 688, 701, 720, 761, 810, 843, 877, 961, 1026, 1075, 1104, 1120, 1126, 1134, 1146, 1175, 1186, 1211, 1267, 1351, 1364, 1419, 1424, 1439, 1443, 1458, 1478, 1483, 1639, 1657, 1716, 1769, 1809, 1848, 1885, 1920, 1927, 1961, 1975, 2134.

2——6——4 (56 times):

38, 41, 86, 146, 203, 267, 307, 344, 371, 377, 384, 468, 521, 571, 646, 746, 750, 759, 803, 805, 853,

*The verses are numbered consecutively throughout the play, as they will be found in an edition of "Hernani" to be published shortly by Messrs. D. C. Heath & Co. The headings (3—5—4, etc.) denote the number of syllables in each of the three rhythmic elements of the romantic line.

858, 890, 940, 942, 984, 1015, 1024, 1028, 1127, 1129, 1193, 1212, 1215, 1232, 1250, 1322, 1358, 1377, 1461, 1592, 1630, 1648, 1649, 1662, 1665, 1714, 1743, 1753, 1789, 1829, 1838, 1982, 2036, 2077, 2086.

4——6——2 (26 times):

8, 101, 313, 532, 548, 584, 586, 706, 762, 768, 791, 834, 873, 926, 1030, 1050, 1105, 1313, 1553, 1554, 1817, 1873, 1886, 1887, 2038, 2144.

2——5——5 (8 times):

4, 290, 293, 464, 763, 1495, 1559, 1882.

3——4——5 (7 times):

506, 911, 1578, 1581, 1746, 1954, 2010.

5——3——4 (7 times):

34, 826, 849, 857, 1366, 1370, 1474.

5——4——3 (6 times):

25, 737, 859, 1521, 1895, 2045.

1——6——5 (6 times):

290, 340, 798, 989, 1311, 1970.

4——3——5 (4 times):

317, 841, 913, 1337.

5——5——2 (4 times):

365, 647, 660, 1725.

No examples are found of the two types 5—2—5, and 5—6—1. There occur, however, the following variations of the romantic line, for which M. Becq de Fouquières makes no provision.

2——7——3 (44 times):

143, 185, 209, 296, 332, 385, 455, 456, 475, 497, 508, 534, 668, 680, 699, 747, 773, 814, 825, 887, 889, 921, 952, 990, 1005, 1119, 1123, 1135, 1145, 1314, 1341, 1432, 1522, 1627, 1688, 1701, 1705, 1740, 1883, 1919, 1921, 1950, 1957, 2020.

3——7——2 (28 times):

324, 443, 522, 552, 567, 654, 655, 727, 790, 835, 879, 919, 957, 967, 1029, 1038, 1045, 1084, 1140, 1141, 1155, 1195, 1281, 1306, 1310, 1315, 1765, 2069.

1——7——4 (21 times):

16, 167, 319, 350, 444, 731, 1020, 1032, 1086, 1185, 1245, 1286, 1299, 1541, 1647, 1867, 1876, 1987, 2115, 2137, 2147.

1——8——3 (7 times):

671, 1093, 1369, 1387, 1591, 1631, 2149.

2——8——2 (6 times):

258, 555, 1096, 1254, 1333, 1620.

3——8——1 (once):—22.

Thus it appears that there are, in all, 553 romantic Alexandrines, or lines consisting of three rhythmic elements, in "Hernani." The result differs in some respects from that obtained by M. Becq de Fouquières. The two romantic types which he found of most frequent occurrence were 4—4—4 (5%) and 3—5—4 (2%). In "Hernani" the type 3—5—4 occurs oftenest (4.8%), followed by 3—6—3 (3.6%), and 4—5—3 and 4—4—4 (each 3.2%). The total number of romantic lines is about one-fourth, or 25.3%, which agrees with the results of M. Becq de Fouquières. Of the remaining 1613 classic verses a number can however not be called truly classic Alexandrines, although they consist of four rhythmic elements. In many, the principal cæsura does not coincide with the hemistich, but falls after the first or third rhythmic element. Often the cause of this irregularity is the overflow, or some other complication of syntax. This takes place in lines 27, 28, 186, 288, 418, 434, 472, 477, 509, 689, 847, 897, 899, 910, 939, 965, 986, 1003, 1045, 1068, 1097, 1169, 1318, 1353, 1357, 1363, 1365, 1484, 1514, 1555, 1584, 1605, 1675, 1689, 1698, 1719, 1722, 1740, 1776, 1780, 1784, 1819, 1833, 1839, 1846, 1863, 1872, 1907, 1917, 1924, 1939, 1951, 2037, 2059, 2121, 2157. In other cases the irregularity is caused by the dialogue, which in classic verse divided the lines usually at the hemistich; here this division may fall anywhere within the line; compare lines 75, 207, 215, 609, 610, 618, 1011, 1147, 1166, 1176, 1204, 1208, 1229, 1233, 1254, 1265, 1350, 1371, 1378, 1431, 1636, 1676, 1702, 1766, 1787, 1815, 1841, 1859, 1972, 1983, 2009, 2022, 2047, 2051, 2090, 2125.

The rimes are distributed as follows:

sufficient rimes	482,
rich rimes	532,
over-rich rimes	69.

Denoting the vowel by *v*, the consonant(s) by *c* and the unaccented syllable of the feminine rime by *e*, we find the following proportions: *v* : *v* 48, *ve* : *ve* 8, *vc* : *vc* 127, *vce* : *vce* 299; *cv* : *cv* 89, *cve* : *cve* 45, *cvc* : *cvc* 234, *cvce* : *cvce* 164; *vcv* : *vcv* 12, *vcve* : *vcve* 7, *vcvc* : *vcvc* 23, *vcvce* : *vcvce* 16.

Besides these, there are eleven very rich rimes which are not contained in this classification, viz.: *cvcv* 711, 1419, 1723, 1853; *cvcve*

1109, *cvcvc* 1291, 2013; and *cvcvce* 1497, 1577, 1581, 1789.

While the rich rimes are of most frequent occurrence (sufficient rimes 44.5%, rich rimes 49.1%, over-rich rimes 6.3%), it cannot be said that the play shows that love for rich and over-rich rimes which became one of the characteristics of the Romantic school. It is seen that *vce*, a merely sufficient feminine rime, is the type recurring oftenest, followed by the masculine rime *cvc*. HUGO is however a great artist in selecting his rime-words, and even his feeblest rimes usually contain strong and full vowels. Of the 48 sufficient rimes 35 are in *oi*, 5 in *ui*, 3 in *eu*, 2 in *ieu* and only 1 each in *ou*, *ié* and *é*.

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THE PRONUNCIATION OF THE GERMAN STAGE.

I accede with pleasure to the suggestion of Professor BRANDT, and subjoin the rules for pronunciation which were in force in the royal theatres while I was in Berlin. They were issued by Count VON HOCHBERG, Chef des preussischen königlichen Schauspiels und General-Intendant der königlichen Schauspiele in Berlin. I have no means of knowing how generally these rules were promulgated or enforced in the other royal theatres of Hanover, Cassel und Wiesbaden, which, like that at Berlin, are directly under the Ministerium des königlichen Hauses. The present directions were only intended to be provisional and are confined to one letter of the alphabet. At the same time the Count VON HOCHBERG assured me that he purposed extending them.

I intended to make these rules the basis of a paper on the stage pronunciation of German, but like so many plans it has been displaced by other engrossing work. The question of pronunciation in the theatres is one of fact, and can be established by careful observation or inquiry. Professor BRANDT's statement that there is a standard German pronunciation among the cultivated, based upon that of the stage, which is the same as exhibited in his grammar, seemed to me made with too great positiveness. As a result of observation which I had sought to make carefully and accurately in Berlin, Munich, Zürich, Leipsic, Dresden, Frankfort and Weimar, I had formed the opinion which I expressed, that there is no uniform stage pronunciation of German and that in one theatre there is a variety of pronunciation among the different actors of the same company. I regret that my experience did not include the famous Burg Theatre in Vienna, which is usually held to be unapproached in Germany in the perfection of its art. A letter of inquiry which I addressed to Munich asking whether any standard of pronunciation had been prescribed for that stage was answered: "Every member of our court theatre must in a certain degree be the master of his own delivery (Vortragsmeister), that is, before his entrance into the union of our art-institution, he must have learned a clear and correct pronunciation of German. Finally, it is the task of our *Régisseur* to exert his influence to maintain a uniform and artistic mode of speech and to correct at once any false accents." This of course leaves untouched what constitutes correct speech.

BEHAGEL ('Die deutsche Sprache' p. 57) after speaking of the variety of pronunciation of *g* in different localities, now as *j*, now as *ch*, and now as a stop, says "no one of them is recognized as alone correct. The same holds of *ng* at the end of a word, which, in many localities, is pronounced as *nk*, e. g., *der Gank*, *der Sprunk* (for *Gang* and *Sprung*)."—He goes on to say that in one field the necessity for a uniform pronunciation has already led to unity but by no means to an absolute one, that is, in the case of the German theatre. This authoritative factor has decided that *g* is to be pronounced as in the French *garder*, *gonfalon*, *guipure*. BEHAGEL does not state whether *g* is to have this pronunciation under all circumstances, but seems to imply it. This of course is not the pronunciation of *g* as *k* which Professor BRANDT lays down, and illustrates anew the fact that the usage of the stage may be differently interpreted. In the case of the Meininger, BEHAGEL says the pronunciation of one and the same actor is not uniform.

BENEDIX, who busied himself with the stage either as director or play-wright throughout his entire life, gives in "Der mündliche Vor-

trag" the pronunciation of many words, but warns against pronouncing *g* as *k*. We may summarize the results which we have thus far obtained in accepting the pronunciation of the stage as our standard: Professor BRANDT says that final *g* is pronounced like *k*; BEHAGEL ('Die deutsche Sprache,' p. 57) says it is pronounced like *g* in the French *garder*; the rules issued for the Royal Theatres say *g* is never to be pronounced like *k*; BENEDIX says it is pronounced like a rough aspirate, "harthauchend." Whenever the theatres adopt a uniform pronunciation they will powerfully affect popular usage. If the schools should attempt to teach one standard, the result would soon be manifest. A young Referendar in Berlin told me that in his school days he could not recall a single instance when an attempt had been made to correct his pronunciation. In his final examinations before leaving for the University, one of the examiners suggested that he should not speak quite so "Frankfurterisch." It will aid our inquiry if Professor BRANDT will state the theatres where the pronunciation which he recommends is adopted.

The pronunciation of *g* final as *k* has a historical basis: it is consistent, logical and defensible by analogy. But when its adoption is commended on account of its general use upon the stage and because it is the standard of correct speech among the educated, in short the *alleinseligmachende* pronunciation, my experience leads me to dissent from the claims upon which so general an assertion is based. Whether a provincial pronunciation will at last become fashionable, and lead to ultimate unity in speech in a nation so tenacious in its adherence to past usage and so insensible to phonetic distinctions, may be questioned.

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COUNT VON HOCHBERG'S RULES.

ZUR Erzielung einer einheitlich richtigen Aussprache des Consonanten *G* auf den königlichen Bühnen, sind folgende Vorschriften, bei deren Entwurf auf die diesbezüglichen Ansichten TIECK's und EDUARD DEVRIENT's Rücksicht genommen worden ist, von nun an für die Mitglieder der königlichen Theater massgebend:

Die allgemeine Aussprache des Buchstabens *g* ist der *leicht anschlagende*, zwischen dem *ch* und *k* liegende Gaumenlaut. Ausnahmsweise wird *g* wie ein *weiches ch* gesprochen, jedoch nie wie *k*.

Anschlagend (seinem vollen Werthe nach) ist das *g* also zu sprechen:

1. Am Anfang der Wörter und Silben, z. B. in Gott, geben, gut, Glanz, Köni-ge weni—ge, flüchti—ge, ge—gessen, Aus—gabe, ver—geben.

2. Als Auslauter hinter einem Vokal (ob kurz oder lang), z. B. in Tag, lag, Schlag, Weg, hinweg, Steg, log, flog, betrog, trug, klug, schlug, genug, unsäglich, beweglich, erträglich, möglich.

3. Hinter einem Consonanten, z. B. in Balg, Talg, Sarg, karg, Berg, Zwerg, verbirg, Burg.

4. Zwischen zwei Consonanten, z. B. in kargt, balgt, verbergt, birgt, borgt, folgt, schwelgt.

5. Vor *d* und *t*, z. B. in Jagd, Magd, sagt, klagt, hegt, schlägt, beugt, liegt.

6. In der langen Silbe *ieg*, z. B. in Sieg, Krieg, stieg, schwiegen.

Als Ausnahme von der Regel wird das *g* wie ein *weiches ch* gesprochen und zwar:

1. In der kurzen Silbe *ig* wenn dieselbe im Auslaut eines Wortes steht, z. B. in König=Könich, wenig=wenich, Honig=Honich.

2. In zusammengesetzten Wörtern, z. B., Königreich=Könichreich, Honigkuchen=Honichkuchen, Wenigkeit=Wenichkeit.

3. Wenn das *i* vor dem *g* durch einen Apostroph ersetzt wird, z. B. ew'ge=ew'che, heil'ge=heil'che, geist'ge=geist'che.

4. Wenn auf die Silbe *-ig* ein *s*, *st*, oder *t* folgen, z. B. Königs=Könichs, wenigste=wenichste, beleidigt=beleidicht, gereinigt=gereinicht, Das *g* nach *n*, wenn es mit diesem gleichsam einen Laut bildet, darf nur kaum anschlagend und nie *k* gesprochen werden; z.B. spreche man: Rang, nicht Rank; Klang, nicht Klank; langsam, nicht lanksam; langweilig, nicht lankweilig; Ring, nicht Rink; Hoffnung, nicht Hoffnunk; Bildung, nicht Bildunk; Huldigung nicht Huldigunk. Schliesslich darf das *g* nicht vom *n* getrennt werden. Man spreche also: Engel und nicht En—gel, Angel und nicht An—gel; Mangel und nicht Man—gel.

GRAF VON HOCHBERG.

Berlin, Januar, 1887.

RUSKIN AND ALFRED'S PRAYER.

In 1885, three lectures delivered by RUSKIN in Oxford were published under the title, 'The Pleasures of England.' In the second of these, entitled "The Pleasures of Faith," occurs the following passage:

"Remember in their successive order,—of monks, St. Jerome, St. Augustine, St. Martin, St. Benedict, and St. Gregory; of kings,—and your national vanity may be surely enough appeased in recognizing two of them for Saxon,—Theodoric, Charlemagne, Alfred, Canute, and the Confessor. I will read three passages to you, out of the literal words of three of these ten men, without saying whose they are, that you may compare them with the best and most exalted you have read expressing the philosophy, the religion, and the policy of to-day."

This he accordingly proceeds to do, quoting first an extract from AUGUSTINE'S 'City of God.' Then he adds: "This for the philosophy. Next, I take for example of the Religion of our ancestors, a prayer, personally and passionately offered to the Deity conceived as you have this moment heard.

'O Thou who art the Father of that Son which has awakened us, and yet urgeth us out of the sleep of our sins, and exhorteth us that we become Thine;' (note you that, for apprehension of what Redemption means, against your base and cowardly modern notion of 'scaping whipping. Not to take away the Punishment of Sin, but by His Resurrection to raise us out of the sleep of sin itself! Compare the legend at the feet of the Lion of the Tribe of Judah in the golden Gospel of Charles le Chauve:—

"HIC LEO SURGENDO PORTAS CONFREGIT AVERNI
QUI NUNQUAM DORMIT, NUSQUAM DORMITAT IN ÆVUM;")

'To Thee, Lord, I pray, who art the supreme truth; for all the truth that is, is truth from Thee. Thee I implore, O Lord, who art the highest wisdom. Through Thee are wise all those that are so. Thou art the true life, and through Thee are living all those that are so. Thou art the supreme felicity, and from Thee all have become happy that are so. Thou art the highest good, and from Thee all beauty springs. Thou art the intellectual light, and from Thee man derives his understanding.

To Thee, O God, I call and speak. Hear, O hear me, Lord! for Thou art my God and my Lord; my Father and my Creator; my ruler and my hope; my wealth and my honor; my house, my country, my salvation, and my life! Hear, hear me, O Lord! Few of Thy servants comprehend Thee. But Thee alone I *love*,† indeed, above all other things. Thee I seek: Thee I will follow: Thee I am ready to serve. Under Thy power I desire to abide, for Thou alone art the Sovereign of all. I pray Thee to command me as Thou wilt.'"

† Meaning—not that he is of those few, but that, without comprehending, at least, as a dog, he can love.

Two pages further on he says: "The Philosophy is Augustine's; the Prayer Alfred's."

Though RUSKIN asserts that the prayer is ALFRED'S, I have found a curious parallel to it in the pages of a Latin writer, in fact no less a person than the AUGUSTINE from whom the Philosophy is extracted. That my readers may see how close the parallel is, I subjoin a part of AUGUSTINE'S prayer, omitting far the the larger part, and citing only so much as is relevant to this inquiry.

"Pater evigilationis atque illuminationis nostræ, pater pignoris quo admonemur redire ad te. Te invoco, Deus veritas, in quo et a quo et per quem vera sunt, quæ vera sunt omnia. Deus sapientia, in quo et a quo et per quem sapiunt, quæ sapiunt omnia. Deus vera et summa vita, in quo et a quo et per quem vivunt, quæ vere summeque vivunt omnia. Deus beatitudo, in quo et a quo et per quem beata sunt, quæ beata sunt omnia. Deus bonum et pulchrum, in quo et a quo et per quem bona et pulchra sunt, quæ bona et pulchra sunt omnia. Deus intelligibilis lux, in quo et a quo et per quem intelligibiliter lucent, quæ intelligibiliter lucent omnia. . . . . Exaudi, exaudi, exaudi me, Deus meus, Domine meus, rex meus, pater meus, causa mea, spes mea, res mea, honor meus, domus mea, patria mea, salus mea, lux mea, vita mea. Exaudi, exaudi, exaudi me more illo tuo paucis notissimo. Jam te solum amo, te solum sequor, te solum quæro, tibi soli servire paratus sum, quia tu solus juste dominaris; tui juris esse cupio."

This passage is to be found in AUGUSTINE'S 'Soliloquies,' Bk. i, ch. 1. (MIGNE, 'Patr. Lat.' xxxii, 869-872). But how then could it occur to RUSKIN to attribute it to ALFRED? Evidently because he found it among the writings ascribed by scholars to ALFRED. In truth, it is part of the so-called Anthology published by COCKAYNE in the 'Shrine,' pp. 163-204, our extract being found on pp. 166-9. Of this the translator is asserted to be ALFRED by Prof. WÜLKER, in his article on the subject in PAUL und BRAUNE'S *Beiträge* iv, 101-131, and his conclusion has not been seriously impugned.

ALFRED, then, merely translated this prayer from AUGUSTINE, yet RUSKIN speaks of it as "personally and passionately offered to

the Deity" by ALFRED, and thousands of people who read his book are likely to take him at his word. Yet it would scarcely seem that RUSKIN obtained his translation at second-hand. It is not identical with a rendering of part of the prayer by THOMAS HUGHES, in his 'Alfred the Great,' ch. 16, nor is it the same as the version in the Jubilee Edition of ALFRED'S works. Besides, in both these places the original authorship of the prayer is clearly recognized, though HUGHES refers it to his "adaptation from St. AUGUSTINE'S 'Blossom Gatherings,'" instead of from the 'Soliloquies,' thus showing a confusion of thought with respect to the two titles. But if RUSKIN did make the translation himself, he has not always seized upon the meaning of the original. It so happens that two of his inexact renderings are at points to which he has called special attention by comments. The first is after the words "exhorteth us that we become Thine," which is not what AUGUSTINE says, and just as little what ALFRED says: "ús mannað *þæt wé tó þé becumen.*" The second is: "But Thee alone I love." Here RUSKIN takes pains to explain that the *but* does not carry one of its two natural meanings. This explanation, however, might have been spared, had he observed that the *but* is by no means the necessary translation of either the Latin or the Old English. The Latin has *jam*; the Old English runs: "*þé ánne ic lufige sóðlice ofer ælle óðre þing.*"

Is it not a pity to spoil such effective rhetoric, and mar so telling an illustration? Perhaps; but there is a 'pity of it' on the other side, too, and it is one which will not have escaped the attentive reader of this note.

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ALFRED'S "PRAYER-MEN, WARMEN, AND WORK-MEN."

IN ALFRED'S translation of 'Boethius,' chap. 17, occurs this sentence regarding a king: "He sceal habban gebedmęn, and fyrdmęn, and weorcmęn." I think I have discovered that ALFRED must have had a Latin original for the three nouns, other than the seventh prose of the second book, which he was nominally translating. The sentence occurs in the midst of a passage which has been regarded as among the most original in ALFRED'S works, and perhaps there is no reason to doubt that, on the whole, it is so. But the "gebedmęn, and fyrdmęn, and weorcmęn" must, I am convinced, translate the plurals of *orator*, *bellator*, and *laborator*, or their equivalents. The reason for this conclusion may briefly be shown. It is found in a comparison with two passages, one from ÆLFRIC 'On the New Testament,' or rather from a paragraph appended to that piece (L'ISLE, 'A Saxon Treatise,' pp. 40–41):

"*Witan sceoldon sméagan mid wislicum gepeahte, þonne on mancinne tó micel yfel bið, hwilc ðæra stelenna þæs cinestóles wære tóbrocen, and bétan ðone sóna. Se cinestól stynt on þisum þrím stelum: laboratores, bellatores, oratores. Laboratores sind yrðlingas and éhtemęn, tó þám ánum betéhte, þe hig ús bigleofan tiliað. Oratores syndon þe ús ðingiað tó Gode, and cristendóm fyrðriað on cristenum folcum on Godes þéowdóm tó ðám gástlican gewinne, tó þám ánum betéhte ús eallum tó þearfe. Bellatores sindon þe úre burga healdað and éac úrum eard wið þone sigendne hęre, feohtende mid wǽmnum, swá swá Paulus sǽde, se þéoda láréow, on his laréowdóme: Non sine causa portat miles gladium, et cetera; 'Ne byrð ná se cniht bútan intingan his swurd.' Hé ys Godes þén þé sylfum tó þearfe on ðám yfelum wyrcendum tó wrǽce gesętt. On þisum þrím stelum stynt se cynestól, and gif án bið forud, he fylð ádún sóna, þám óðrum stelum tó unðearfe gewiss.*"

The other passage is from WULFSTAN'S Fiftieth Homily in NAPIER'S edition (p. 267):

"*Ælc riht cynestól stęnt on þrým stapelum, þe fullice áriht stęnt: an is oratores, and óðer is laboratores, and þrydde is bellatores. Oratores syndon gebedmęn, þe Gode sceolon þéowian dæges and nihtes for þǽne cyngc, and for ealne þéodscipe þingian georne. Laboratores syndon weorcmęn, þe tilian sceolon þæs, þe eall þéodscipe big sceal lybban. Bellatores syndon wígmęn, þe eard sculon węrian wíglice mid wæpnon. On þysum þrým stapelum sceal ælc eynestol standan mid rihte; and, áwácyge heora ǽnig, sóna se stól scylfð; and, fulberste heora ǽnig, þonne hrýst se stól nyðer, and þæt wyrð þére þéode eall tó unþearfe. Ac stalige man and strangie and trymme hí georne mid wislicre Godes lage and mid rihtlicre woroldlage; þæt wyrð þám þéodscipe tó langsuman rǽde. And sóð is þæt wé sęcgað, áwácyge se cristendóm, sóna scylfð se cynedóm.*"

Whence the riming triad is derived is not clear. From a writer of the end of the eleventh to the beginning of the twelfth century DU CANGE'S 'Glossarium' quotes as follows, s. v. *Orator:* "Baldricus lib. 3. Chron. Camerac. cap. 52: *Genus humanum ab initio trifariam divisum esse monstravit, in oratoribus, agricultoribus, pugnatoribus.*" This is interesting, but not of very much assistance. I should suspect that the sentiment in the riming form might be found in one of the Latin Fathers, perhaps in AUGUSTINE or in one of his admiring successors, like ISIDORE of Seville. Against this it may be said that *laborator* is scarcely so early, and that it may even be post-Alfredian. Upon this supposition, ALFRED'S English words may be based upon such unriming forms as those in BALDRICUS, quoted above. The use of a riming triad in *-ator* is, however, Ciceronian: *aut bellatori, aut imperatori, aut oratori* ('Tusc. Disp.' 4, 24, 53). From him the jingle may have been borrowed and modified by some well-read writer of the earlier Christian centuries.

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THE FRENCH LITERATURE OF LOUISIANA IN 1889 and 1890.

II.

THE articles which appeared in the *Comptes Rendus de l'Athénée* in 1890 are of a character more varied than in 1889. The first paper which attracts our attention is an "Etude sur Robert-Edouard Lee," by Mr. G. DOUSSAN. The author evidently studied his subject carefully, and has rendered full justice to the great Confederate chieftain. Let us be thankful to Mr. DOUSSAN for presenting to us a very interesting picture of a man whose memory is honored by every American, and who, in the opinion of many, is the most perfect character in our history since Washington.

"Le Pugilat chez les Anciens et les Modernes," by Dr. ALFRED MERCIER, gives us an account of prize-fighting among the ancients, and describes the terrible duel between Epeos and Euryalos, in the twenty-third book of the Iliad, and the combat of Dares and Entellus, in the fifth book of the Æneid. However horrible and brutal those fights of the ancients appear to us, in spite of the beautiful verses of the greatest masters of antiquity, we must remember that they were the outcome of a civilization in which physical force and skill were of the greatest use in battle. Now, however, as the Doctor remarks, men are killed in wars at great distances, and physical strength, as exemplified by the combats described by HOMER and VIRGIL, is no longer necessary. Let boxing, therefore, be considered an hygienic exercise, and let us not adore, as did the Greeks, athletes whose brutal exhibitions are demoralising and revolting to our sense of delicacy.

Dr. MERCIER, who has made a special study of the Creole patois and who uses it with great charm in his novels, has translated several of Æsop's fables into our Louisiana patois. He gives the fables imitated by LA FONTAINE, and shows that those of Æsop translated into the naïve and sweet Creole patois are not unworthy to be compared with those of the great fabulist of the seventeenth century.

The following fables are really charming and quaint in their new garb:

COMPER RENAR.

Comper Renar entré dan ain boutic comédien, é fouillé dan tou so bitin. Li trouvé ain mask ki té joliman bien faite; li pran li dan so patte, é li di comme ça: "Ki bel latéte! main pa gagnin la cervel laddan."

CIGAL É FROUMIS.

Dan tan liver froumis tapé fé sécher grain diblé ki té umide. Ain cigal ki té bien faim mandé yé kichoge pou mangé. Froumis layé réponne: "Dan tan lété cofer vou pa serré kèke nourriture?" Mamzel Cigal di yé: "Mo té pa gagnin tan; mo té toujour apé chanté." Froumis parti rire, é di li": Dan tan cho vou té chanté; asteur fé frette, vou dansé."

In "Paracelse" Dr. MERCIER places before us the famous and enigmatic physician, and makes him relate to us his dream while under the influence of the powerful essence discovered by him. Dolor, Aphrodité, Invidia, Avaritia, Politica, Jocosa speak to him in vain; he only heeds Pallas Athéné, who leads him to her temple, and then he converses with Vita, Fides, Novitas and Mors, and although devoted to Scientia, he receives Poesis as his

best friend. This allegory, although fantastic, is written with great force, and the language of Paracelse is poetic and harmonious.

Dr. MERCIER published also in pamphlet form a long philosophical poem, "Réditus et Ascalaphos." Réditus seeks solitude, and has taken refuge in a lofty tower built upon a rock. He has fled from the society of man and believes that he is alone in his eagle's nest, when he hears a voice near him in the darkness. He then perceives in the light of the moon an old and gigantic owl. It is Ascalaphos, whom the wrath of Ceres and Persephone has metamorphosed, and who has been condemned by the goddesses to live forever. He has a long conversation with Réditus, in which he expounds to the latter the history and destiny of mankind. The bird of night then takes his flight towards Africa, into the interior of which the white man is at last penetrating, and Réditus exclaims in verses really grand:

"Il a pris son essor. Quels vigoureux coups d'aile!
Il va plus promptement que la prompte hirondelle.
Il est déjà bien loin. Ce n'est plus qu'un point noir;
A peine si mes yeux peuvent encore le voir.
Dans une vapeur d'or il plonge, et la lumière
L'absorbe. Je le cherche en vain dans l'atmosphère:
Plus rien. Oh! si j'avais des ailes comme lui,
J'irais revoir le ciel où mes beaux jours ont lui,
Les jours d'enchantement, d'espérance et d'ivresse,
Les jours si fugitifs de l'heureuse jeunesse.
Mais ne regrettons rien. Laissons s'évanouir
L'image d'un passé qui ne peut revenir."

That the women of Louisiana are good writers of French was demonstrated again in 1890, when, at the literary contest of the Athénée, two ladies won the prizes for the best essays. Miss THÉRÉSA BERNARD'S paper on "Joseph de Maistre" evinced great maturity of thought, expressed in a style energetic and clear; and Mrs. S. DE LA HOUSSAYE'S light sketches were poetic and graceful.

DR. DELL' ORTO contributes to the *Comptes-Rendus* some interesting translations from the Italian. We feel pained at the sad death of Toto, the *ouistiti* who dies of sorrow because he has broken to pieces his lady-love, the porcelain *monachella*.

Mr. PEYTAVIN presents the result of important researches made by him upon the vicissitudes of the theatre in Richmond during the war, and renders justice to the energy and love for his art of ORSY OGDEN, who, in spite of numberless obstacles, managed to keep his theatre open until the fall of the capital of the Confederacy.

Mr. GEORGE DESSOMMES' "La Légende d'Oreste" is a scholarly piece of work. The author makes a comparative study of the Oresteia in AESCHYLUS, SOPHOCLES and EURIPIDES, and gives a clear idea of the differences in the genius of the great Greek dramatists.

"Autriche-Hongrie," by Mr. FRANZ KUPETZ, is an interesting account of the present condition of the Empire of FRANCIS JOSEPH, and "Citrus trifoliata," by Dr. DEVRON, is a scientific botanical study.

Mr. E. GRIMA wrote in 1890 several light and graceful poems: "Pourquoi Jean est resté garçon" is witty and amusing, and "Elégie" is very touching.

DOMINIQUE ROUQUETTE, perhaps the best and most original poet that Louisiana has produced, died in May, 1890. I devoted a few pages in the *Comptes-Rendus de l'Athénée* to the memory of the old bard of the Tchefuncté. I will close by reproducing here one of his delicate and tender poems.

A MME. ADÈLE C***

"Dites, avez-vous vu, comme souvent je vois,
Sur les pieux vermoulus, au rebord des vieux toits,
Une plante flétrie et réduite en poussière?
Dites, avez-vous vu la sauvage fougère,
Desséchée aux rayons de nos soleils d'été,
Sur un hangar croulant, tombant de vétusté?....
La plante qu'à regret quelque pieu tremblant porte,
Fanée, étiolée, à nos yeux semble morte;
Balancée au rebord du vieux hangar mouvant,
Ce n'est qu'un peu de poudre abandonnée au vent:
Mais qu'une fra che ondée inattendue arrive,
Laissant couler sur elle une goutte d'eau vive;
La plante, bénissant le torrent bienfaiteur,
Recouvre sa verdure et toute sa fra cheur:
Ainsi, dans notre cœur qu'un tourbillon emporte,
Dans nos cœurs oublieux, l'amitié semble morte,
Mais le doux souvenir, la ranimant parfois,
Lui donne la beauté, la fra cheur d'autrefois."

The French literature of Louisiana is no unworthy daughter of that of France, and will long continue to live; it is modest and simple, but above all, sincere.

ALCÉE FORTIER.
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LE CIMETIÈRE DU VILLAGE.

(*Traduit de l'anglais de* T. GRAY.)

Du jour qui va mourir le beffroi dit le glas;
Les troupeaux mugissants contornent la prairie;
Le laboureur au nid revient à pesants pas,
La nuit reprend la terre, et le sommeil la vie.

Du paysage ardent s'effacent les tons d'or,
Et dans l'air assoupi que le silence enchaîne,
L'on n'entend que le chant du bourdon qui s'endort,
Ou les bruits des bercails sommeillant dans la plaine.

Ou bien encor le cri du hibou gémissant,
Qui, du haut de sa tour, au vert manteau de lierre,
Vient se plaindre à son Dieu de l'indiscret passant,
Qui veut troubler son règne antique et solitaire.

Sous ces ormes rugueux, à l'ombre de ces ifs,
Où s'élèvent partout les tertres funéraires,
Dans la tombe chouchés, à jamais inactifs,
Du tranquille hameau dorment les simples pères.

Du matin embaumé l'appel vivifiant.
L'oiseau qui dit sa note, abrité sous la paille,
Le cri perçant du coq, le cor retentissant.
Ne les appellent plus à la rude bataille.

Elle est morte pour eux la flamme du foyer,
Pour eux ne veille plus l'active ménagère,
L'enfant sur leurs genoux, cueillant son doux baiser,
N'ira plus bégayer l'accueil de la chaumière.

Que de fois sous leur faulx ont plié les moissons!
Comme leur soc ouvrait une terre obstinée!
Comme ils menaient joyeux l'attelage aux sillons!
Comme les bois tombaient aux coups de leur cognée!

Respectez, orgueilleux, leur utile labeur,
Leur bonheur innocent, leur destinée obscure;
Gardez-vous d'accueillir d'un sourire moqueur
De leurs simples récits la naïve lecture.

La pompe du blason, le faste de nos rois,
Tout ce qui de la main de la fortune tombe,
Reconnaît de la mort les rigoureuses lois:—
Le sentier des honneurs ne conduit qu'à la tombe.

Et vous, ambitieux, ne leur en voulez pas,
Si le marbre à leurs os refuse ses trophées,
Où sous l'immense nef les pompeux hosannas
Vont ébranler la voûte aux voix des coryphées.

L'urne aux inscriptions, et le buste vivant,
Peuvent-ils raviver le souffle qui sommeille?
Ou la louange ardente, au pathétique accent,
De nos morts endormis charmer la froide oreille?

Qui sait si, dans ce lieu, perdu parmi les bois,
Ne gît un cœur rempli du céleste délire;
Des mains pouvant porter le grand sceptre des rois,
Ou ravir tout un monde aux accords de la lyre?

Mais le savoir, chargé des dépouilles des ans,
N'ouvrit jamais pour eux son livre plein de flamme,
La froide pauvreté, réprimant leurs élans.
Glaça dans leur essor les transports de leur âme.

Plus d'un joyau sans prix, de l'éclat le plus pur,
Demeure enseveli dans les mers insondables;
Plus d'une fleur éclot dans quelque coin obscur
Pour jeter ses parfums aux vents déserts des sables.

Quelque Hampden rustique, au courage obstiné,
Implacable ennemi de toute tyrannie,
Un Milton inconnu là peut-être est couché,
Un Cromwell innocent du sang de sa patrie.

De sénats attentifs s'attirer les bravos,
De ruine et de mort mépriser les menaces,
Répandre l'abondance au sein des verts hameaux,
Et d'un nom glorieux lire partout les traces,

Ne fut pas leur destin: En bornant leur vertu,
Le sort leur interdit d'être grands par le crime,
De monter au pouvoir par le sang répandu,
De refuser la grâce à l'homme leur victime,

D'étouffer dans le cœur ses élans vers le vrai,
De céler les rougeurs d'une honte ingénue,
D'entasser sur l'autel du grand luxe éhonté,
Un encens que la Muse à ses fils distribue.

Loin du peuple en furie et loin de ses débats,
Leurs modestes désirs jamais ne s'écartèrent;
Dans les riants vallons, témoins de leurs ébats,
Ils vécurent sans bruit et sans bruit les quittèrent.

A leurs os toutefois pour servir de rempart,
Un frêle monument dont l'âge fait le charme,
Orné de vers grossiers, de sculptures sans art,
Y demande au passant le tribut d'une larme.

Leurs âges que la muse y grave avec amour,
Remplacent l'élégie aux paroles de flamme;
Et bien des textes saints, qu'elle a semés autour,
Y préparent le sage à rendre à Dieu son âme.

Car quel est l'homme, en proie á l'oubli destructeur,
Qui sut jamais quitter cette attachante vie,
Laisser la chaude enceinte où lui vint le bonheur,
Sans jeter en arrière un long regard d'envie?

Sur quelque cœur aimant l'âme compte au départ,
L'œil qui se ferme a droit au don de quelques larmes;
Mort, d'affections l'homme encore veut sa part,
Et d'un bonheur enfui sentir toujours les charmes.

Pour toi, qui te souviens de nos morts dédaignés,
Qui t'es fait de leur vie un fidèle interprète,
Si, dans ces lieux, par la rêverie amenés,
De sympathiques cœurs s'informent du poëte:—

Des vieux aux cheveux blancs peut-être leur diront:
Nous l'avons vu souvent, au lever de l'aurore,
Foulant d'un pas hâtif les humides gazons,
Devancer sur le mont l'astre chéri de Flore.

Au pied de ce vieux hêtre, incliné par le temps,
Qui fait monter si haut ses bizarres racines,
Souvent il s'étendait, pensif et nonchalant,
Contemplant le ruisseau qui fuit sous les collines.

Tout auprès de ce bois, qui rit comme en mépris,
Il errait, murmurant ses fantasques pensées,
Soucieux, abattu, languissant, indécis,
Victime, aurait-on dit, d'espérances brisées.

Sur la bruyère, au pied de l'arbre qu'il aimait,
Un jour on le chercha; mais la place était vide,
Mais au bord de ce bois, où naguère il errait,
On n'entendait plus fuir que le ruisseau limpide.

Le lendemain, en deuil, avec des chants de mort,
Nous le vîmes porter le long du cimetière:
Approche et lis (toi qui sais lire) ce qu'alors
Sous cette vieille épine on grava sur la pierre.

L' EPITAPHE.

Ici repose, avec la terre pour tombeau,
Un jeune homme oublié de la fortune amie:
La Muse avec faveur l'accueillit au berceau;
Il fut l'enfant gâté de la mélancolie.

Généreux de nature et sincère de cœur,
Le ciel à ses bienfaits pesa la récompense;
Il donna ce qu'il eut (une larme au malheur),
Il obtint un ami pour prix de sa constance.

Laissez dans le tombeau, ce fut son dernier vœu,
Descendre son mérite et dormir ses faiblesses:
Dans le sein de son père et le sein de son Dieu,
Ils attendent tremblants l'effet de ses promesses.

J. Boïelle.

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OLD FRENCH abomer AND abosmer.

The purpose of this note is to point out that these two O. Fr. forms, which have ever since the time of Du Cange been considered as standing for one and the same word, are in reality two words, distinct both in origin and use. The case is so simple as scarcely to call for more than an orderly disposition of the facts. No new etymology is here offered, though the correctness is tested of what I supposed to be a new etymology, before finding it recorded, where least to have been expected, in the collection of La Curne de Sainte Palaye.

1. *Abomer* has from the first been correctly referred to Lat. abominari (for which Plautus has a collateral active form abominare). In the proper sense of Mod. Fr. *abominer* it occurs, so far as I have been able to discover, only once: Cambridge Psalter v, 5, "Hume de sancs e tricheur *abomerat* nostre Sire (Virrum sanguinum et dolosum *abominabitur* Dominus)"—incidentally referred to by Diez, E. W., iic, s. v. *abomé.*[1]

Godefroy, however, cites two examples of its derivative verbal noun *abosme*,[2] with corresponding meaning: "Cil qui la veoient de loing avoient grant *abosme* de lui veoir."

And

> A Dieu en vint si grant *abosme*
> Que pour ce Gomorre et Sodome
> Il fist toutes ardoir en cendre.

A specialized meaning of *abomer*, that of 'nauseare,' is noted by Du Cange and later lexicographers as occurring in the "Miserere" of the Renclus de Moiliens:

> Moult est en enfermeté grant,
> Homs qui *abosme* (3) sa viande.

This again is the only occurrence of the word that I am able to cite with the meaning 'nauseare,' but it is abundantly supported by a corresponding use of the Low Lat. *abominatio*, O. Fr. *abomination*: "Cum homo antequam cibum accipiat, *abominationem* patiatur," etc.; and "La menthe . . . conforte l'estomac et donne apetit de mangier et oste *abomination* (Du Cange, s. v. abominatio).

2. With the above *abomer* Du Cange and subsequent lexicographers, with the exception of La Curne, have confounded the word *abosmer* 'to cast down, deject.' La Curne, on the other hand, is ignorant of *abomer* (=abominari), but has, as I believe, correctly explained *abosmer*. His treatment of the word (slightly abridged) is as follows:

"Abosmer, *verbe*. Abysmer.

Précipiter dans un abyme, c'est le sens propre de ce mot, que nos anciens Auteurs, les Poëtes surtout, employoient absolument et au figuré, pour exprimer la consternation, la dou-

1 For the form cf. alluminare *alumer*, nominare *nomer*, seminare *semer*.

2. Godefroy has also an adjective, abosme 'plongé dans la douleur,' with the single citation, "Que j'ai le cuer *abosme* et triste." But this is evidently the past participle *abosmé* (treated in the present article under 2.), with crasis of final *é* and inital *e*.

3 Spelt *abome* in another citation of the same passage by Godefroy from a different manuscript.

leur profonde dans laquelle un événement malheureux précipite, absorbe notre âme. "De quoy toute la Chevalerie fut *abosmée* et courouciée." . . . On disoit au même sens "avoir le cuer *abosmé*." . . . Ce mot, en se rapprochant de l'acception propre, s'est dit de soldats effrayés qui se précipitent, se renversent les uns sur les autres en fuyant:

S'en vont a Gisors entassant
Comme ceus cui paour *abosme*.

Nous n'oserions pas assurer qu' *abysmer* est le même qu' *abosmer*, si nous n'avions des preuves que l'*o* s'est mis quelquefois au lieu de l'*i*. Pour marinier, on disoit maronier."

The nature of the substitution of *o* for *i* here spoken of is scientifically more interesting and more demonstrable than La Curne could have suspected. It has been happily elucidated in the introduction to Meyer-Lübke's 'Romance Grammar,' § 17. Briefly expressed, the popular Latin, having no sound equivalent to Greek *υ*, was accustomed to replace it by *u*; and this practice continued among the people even towards the end of the Republic, when the lettered Romans had in general adopted for Greek *υ* the sound *ü*, represented by *y*. Accordingly we find a certain number of Romance words, from the Greek, offering an *o* (=Lat. *u*) for Greek *υ*, while the majority show *i* or *y*. For cases of *o* for *υ* cf. Ital. *borsa*, Fr. *bourse*=βύρσα; Ital. *grotta*, O. Fr. *crote*=κρύπτη, and a number of others. *Abosmer* is thus to be regarded as simply a *doublet* of *abîmer*, by which it was early crowded out of the language. This is apparently the only example of doublets involving a divergent treatment of Greek *υ*.

As to the occurrence of this word, Godefroy has four examples of its use in finite forms, in addition to the passage cited by La Curne (including one example of reflexive use); but for the participial adjective *abosmé* 'plongé dans la douleur, etc.' he has some twenty citations, of which it is interesting to note that nine contain the word in immediate connection with *dolant: dolant et abosmé*, showing that it had come to be used as a conventional epithet.

3. By the side of *abosmer* occurs *abosmir*, which is evidently a collateral formation. Godefroy has it only as an "adjective," *abosmi*, with five examples similar to those under the past part. *abosmé*, three of which are connected with *dolant*, e. g.:

Et chevauche dolans et *abosmis*.

But the occurrence of a 3d sing. pres., *abomist*, is noted by Van Hamel, 'Renclus de Moiliens,' p. 135, v, 2, as a variant to *abosme* in the verse above cited:

Hom ki abosme sa viande.

4. There is another verb *abosmer* given by La Curne and by Godefroy in the form of its past part. *abosmé*, the discussion of which involves again an interesting question concerning another pair of homonyms. La Curne treats this word as follows:

Abosmé, *participe*. Abonné.

Laurière observe que Bosme, en Nivernois, signife une borne. Dans ce cas *abosmé* et *aboumé* peuvent bien ne pas être des fautes dans la Coutume de Nevers, comme l'a cru l' Editeur, qui dans ses notes en marge, dit qu'il faut corriger *abonné* ou *abourné*. On y lit: gens de condition *abosmez*, c'est-à-dire *abournez* à certaine taille." (Laur. 'Gloss. du Dr. fr.').

It thus appears that Godefroy recognizes the existence of *bosme* and *abosmer*. There is accordingly the less reason for his rejecting, as he does, s. v., the form *abommage* (which would be the natural derivative of this *abosmer*), and setting up in its stead a form *abonniage*, which is apparently quite unwarranted.

Godefroy remarks, s. v. **2.** Abosmer:

Coquille a observé, sur ce passage ["abosmez à certaine taille"], que dans sa province, *bosme* signifie une borne, en sorte qu'un territoire *abosmé* est un territoire contigu et renfermé dans de certaines bornes.

The natural hypothesis that *bosme* is the same word as *borne* is favored negatively by the apparent absence of any other explanation, and to some extent positively by the phonology of the two words. The etymology of *borne* is satisfactorily given by Diez as Mid. Lat. BODINA>*bodne*>*borne* and *bonne* (often spelt *bosne*). The change of *bosne* to *bosme* may possibly be explained as similar to that of *pruna* to *pruma* (Meyer-Lübke, Gr. § 452)—whence Ger. *Pflaume*, Eng. *plum*; but was more probably brought about by ignorant association and confusion of *abosner* with *abosmer*.

It remains to consider the relations of this word *abonner* (*abosner*, *aborner*) to Mod. Fr. *abonner*. DIEZ's article on the latter word ('E. W.' iic) reads:

Abonner fr. auf ein unbestimmtes einkommen einen bestimmten preis setzen, *s'abonner* sich als theilhaber an etwas unterschreiben; von *bonus* gut, bürgend, vgl. sp. *abonar*, bürgen, gut heissen, versichern. Man leitet es ohne noth von *bonne* gränze.

Neither LITTRÉ nor SCHELER accedes to this view, the former rejecting altogether the derivation from *bonus*, the latter admitting it as equally possible with the other. From a careful comparison of the early uses of *abonner* I believe it will appear that the word presents a merging of *AD-BODINARE and *AD-BONARE. For the meaning 'delimit' (*AD-BODINARE) no example could be more conclusive than the following from FROISSART, 'Chroniques' xi, 311 (cited by Godefroy): "Et furent adont et par bonne traittié deportis, devises et *abonnes* les deux roiaulmes de Portingal et de Castille."—For the meaning 'guarantee' (*AD-BONARE) compare (from GODEFROY):

> Mol lit, blans dras et chambre bonne
> Ayse de bien dormir *abonne*.

Summing up the above results, we should have the following series of equations:

1. *abomer*=ABOMINARI;
2. *abosmer*=*ABVSMARE;
3. *abosmir*=*ABVSMIRE;
4. $\left\{ \begin{matrix} abonner \\ abosmer \end{matrix} \right. = \left\{ \begin{matrix} *AD\text{-}BODINARE, \\ *AD\text{-}BONARE. \end{matrix} \right.$

H. A. TODD.

THE ETYMOLOGY OF ENGLISH 'TOTE.'

AMONG my earliest recollections is the use of the word *tote*. It is a word in use everywhere in the South and signifies both 'to bring' and 'to carry,' especially on one's head or shoulders. A Virginian, "F. W.," in a recent number of The *Critic*, has been trying to rescue this and another word, *raised*, "from the ridicule that now surrounds them." The word *tote*, he says, is properly "tolt" from "tollo," a term in common use at the English bar, from 1600 to the middle of the century, for lifting or removing a writ from one court to another, and thence applied at large to the lifting of any object." As "F. W." observes, WEBSTER has no more to say of this word than "probably of African origin." This conjecture is possibly due to its frequent use by the Negroes. But this use is not confined to them. From *American Notes and Queries* for February 7, 1891, we find that it is very common not only "in Kentucky and Indiana" but also "all along the Ohio and Mississippi rivers," and in the next issue of the same journal "C. H. A." states that *tote* is in common use all through the State of Maine, where its meaning is 'to carry.' To this note I will refer again, as the usage of this word in Maine substantiates, I think, my proposed etymology.

This waif of the South presents an interesting view of the working of the human mind. The first approach to its origin is in the word *tout*, now confined to race courses. In horse-racing a *tout* is one who clandestinely watches the trials of race-horses at their training quarters, and for a fee gives information for betting purposes. Another spelling is *toot*, and English literature affords many examples of this word where it means 'to pry or search, peep about.' Two of these will suffice:

"For birds in bushes *tooting*." SPENSER's 'Shepherds' Kalendar,' March, l. 66.

"Marking, spying, looking, *tooting*, watching like subtile, crafty and sleight fellowes." LATIMER, 'Sermons' fol. 88.

In older authors, contemporary with and before CHAUCER, it was spelled *tote*, and FAIRFAX in his translation of TASSO follows this spelling:

> "Nor durst Orcano view the soldans face,
> But still upon the ground did pore and *tote*."

In 'Pierce the Plowman's Crede' we find several examples of *tote*, where it means 'to see clearly, look out, spy round, peep out': "to *toten* all abouten," l. 168: and "his ton *toteden* out," l. 426.

LANGLAND, in 'Piers the Ploughman,' uses it in the sense of 'to look, view':

> "And bad me *toten* on the tree." B. xvi, 22;

and it is found in several other writings of this period with the same meaning.

This form *toten* is derived from Old English

totian, 'to project, stick out,' of which only one example is found:

ða heafdu totodun ut, 'the heads project out.' GREGORY'S 'Past. Care.' c. xvi, p. 104. From this unique example we get at the etymology of the word; for it is connected with Old Dutch *tuyt*, *tote*, 'a teat'=Old High German *tutta*, the same=Icelandic *tuta* 'a peak' (cf. English *Tothill*, 'a lookout hill') =Swedish *tut*, 'a point,'=Danish *tude*, 'a spout.' "The original sense," as SKEAT tells us, "was 'to project,' hence, 'to put out one's head, peep about, look all around,' and finally 'to *tout* for custom.'" But this is not the end, for here comes in our usage of *tote*. "The tradesmen of Tunbridge Wells," NARES tells us, "were used formerly to hunt out customers on the road, at their arrival, and hence they were called *tooters*." Then as now, as soon as a *tooter* secured a passenger, he doubtless took his baggage and carried it to the inn for him, and hence arose the use of *tote* 'to carry.' This conjecture I had made before I saw "C. H. A.'s" note in *American Notes and Queries* for February 14, 1891, which I think confirms it. He says: "Roads to lumber camps, and over which supplies to the camp were carried, are always called *tote roads*, and the teamsters are called *toters*. To *tote* a thing from one place to another is in familiar use all through the State [Maine], so far as I have travelled." We thus see that *tote* is not "probably of African origin," nor is it "from *tollo*," nor is it a Southernism or even an Americanism. But, like almost all other colloquialisms in the United States, it has a good English and Teutonic ancestry.

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A THEORY FOR THE ORIGIN OF A COMMON IDIOM.

IT is interesting to observe the wide-spread use of the possessive (apostrophe and *s*) after the preposition *of*. I cite a few instances that have come under my notice within the last few days:

"These words of Emerson's may be called to mind."—N. Y. *Nation*, March 19, 1891.

"A better remark of Vespasian's deserves to be as well-known as it is."—*Littell's Living Age*, March 14, 1891. (*National Review*).

Short Cuts has unearthed a peculiarly delightful letter of the Duke of Wellington's-—*Littell's Living Age*, March 14, 1891. (*Spectator*).

"A great saying of Joubert's.—PATER'S 'The Renaissance,' p. 45.

"That quaint design of Botticelli's."—*ib.*, p. 61.

"Pictures like this of Botticelli's.—*ib.*, p. 61.

Finally, the heading of a lyric by ARTHUR SYMONS in *The Athenæum*: "For a picture of Watteau's."—*Littell's Living Age*, March 21, 1891.

There have been various explanations for this construction. It has been considered due to mere euphony, or to the emphasis of the idea of the subjective relation, or to the existence of a feeling that an associated word is understood in thought, or (treating it historically) to an imitation and extension of such expressions as "a friend of mine." These last pronominal constructions are used only when a modifier such as *a*, *any*, *every*, *no*, etc., precedes the noun (cf. EINENKEL, 'Streifzüge' pp. 85–6), and are very different in thought and in feeling from others, like "for the life of me," associated with a negative.

So far as I have been able to observe, this use of the possessive after the preposition *of* seems to have its origin in cases where a plural noun or a class term may be inserted in thought and the preceding modifying word indicates that only a part of the whole is taken. The construction is therefore akin to that of the partitive genitive. For instance, in the above examples, there are many words and sayings of EMERSON and JOUBERT, many pictures painted by BOTTICELLI and WATTEAU, VESPASIAN made many remarks, and WELLINGTON wrote many letters—and in all these cases there is brought to our notice only *one* (except in the first, and this deals with *a few*).

True, in an example like the last ("a picture of Watteau's"), the possessive form may be accounted for as used to avoid ambiguity and to emphasize the subjective relation, since "a picture of Watteau" would more naturally signify one *representing* WATTEAU. This ambiguity finds its explanation not so much in

the varied uses and meanings of the preposition *of*, as in the character and meaning of the word *picture* (picture = *pictura* from *pingere* 'to paint,' and the phrase following would be naturally treated as an objective genitive taking the place of the object of the verb); and the same distinction is true with other words denoting a representation, sketch, etc.

Usage admits all these examples, but we have hardly gone so far as to accept (though even this may be heard) "the house of Mr. Smith's," where Mr. Smith's residence—and he has only one—is intended. The distinction is much the same as where we allow "that friend of mine"=that one of my friends, but should be inclined to reject "the friend of mine," if the main thought be that only one friend exists. Similarly, on this principle, "that husband of mine" would be an exception,[1] and its origin, as is the case with much slang, was probably due to a desire to catch the public eye and ear with something striking and uncommon. However, this expression —the title of a novel, I believe—serves well to show the extension and growth of a construction once fixed in the language. So, "this business of John's," which I note in GEORGE MACDONALD'S 'The Flight of the Shadow,' seems to be a slight extension of the original use and may be explained by analogy. But I think that even here the main idea underlying is the partitive one; for there are many matters and interests attaching to John, and this particular one, being important, is emphasized and is abstracted from the rest.

This distinction, then, of the singular, the particular, the individual *versus* the plural, the general, the class, seems to be the principle which underlies the history of the idiom and which determines at present where the line is drawn. But that we may go in time beyond this, in the colloquial as well as in the written language, in our use of double genitives (cf. *ours, yours, theirs*, etc.), as in double plurals, comparatives, superlatives, and even negatives, seems likely enough. At least, he would be bold who should predict too positively for the future.

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[1] Even here this *one* may be considered distinguished from all *other* husbands.

LATIN DRAMA IN THE MIDDLE AGES.

Beiträge zur Literaturgeschichte des Mittelalters und der Renaissance von WILHELM CLOETTA. I. Komödie und Tragödie im Mittelalter. Halle, 1890. 8vo, pp. xi, 167. Price, 4 marks.

THE silence of CLOETTA, since he won his literary spurs by the publication of the "Poème Moral," is abundantly atoned for by the valuable and interesting pages of these *Beiträge*. The present volume, the author assures us in his Preface, is but an introduction (which had gradually grown beyond the limits of a chapter) to a study of the Renaissance tragedy in Italy, already in MS., which study in turn forms but a part of a general survey of the Renaissance tragedy in Europe—a series that will materially aid in the understanding of the drama in the vernacular from the beginning of the sixteenth century.

The *Beiträge* begin with a sketch of the decline of Latin classical drama under the Empire, the crowding out of comedy by the pantomime, and the disfavor shown towards tragedy by the waning literary life. By the last part of the fourth century the play which passes under the name of "Aulularia," or "Querolus," revealed in its structure that the very notion of dramatic verse was entirely lost, while the "Orestis Tragoedia" of the fifth century, though it discloses a knowledge of SENECA'S plays, is in fact an epic poem and not a tragedy at all. Its title is based on the material out of which it was constructed and not on its form. The poem "Medea," by the same author, DRACONTIUS, contains the same elements as "Orestes," but is not called a tragedy,

If this ignorance existed at the fall of the Empire, it is plain that the Middle Ages were not particularly enlightened regarding the principles of dramatic art. TERENCE they knew, and the "Querolus," which was thought to be written by PLAUTUS, but no tragedies, not even those of SENECA. Nor was additional information gained before the discoveries of the thirteenth century. An interesting illustration of this state of affairs is seen in the numerous commentaries on BOETHIUS' "De Consolatione." BOETHIUS himself understood as yet the theatre of the ancients, but his anno-

tators of the ninth and tenth centuries, not to mention those who came later, no longer appreciated or rightly interpreted his literary references. The same is true of ISIDORE OF SEVILLE and his mediæval commentators. Tragedy was considered to be a narrative poem of serious content, and by the eleventh century no less an authority than PAPIAS regarded the first eclogue of VERGIL as an excellent scenic composition.

What then were tragedy and comedy in the eyes of the men of the time? From a study of the treatises on the subject and of the works which bore the names of tragedy and comedy, CLOETTA arrives at a very definite conclusion. Tragedy, on the one hand, was a name applied to any piece of literature, generally in verse, which began happily in plot but ended sadly; while comedy, on the other hand, began sadly and ended happily. Tragedy also demanded theoretically a noble style and royal personages for its characters, while comedy should be cast in the style of ordinary life and should relate the affairs of the lower born. A treatise on poetry by JOHANNES DE GARLANDIA, written about 1260, would indicate that a comedy should have five acts.

Some ten years earlier than this work, however, that great compilation of mediæval learning, the 'Speculum Historiale' of VINCENT DE BEAUVAIS, reveals a wider knowledge of the ancient stage. Its author cites from the six comedies of TERENCE and, what is more significant, from the ten tragedies ascribed to SENECA, which must have been but recently brought to light, since no other writer alludes to them before DANTE—in his letter (1316 or 1317) to Can Grande della Scala, dedicating to him the first cantos of the "Paradiso.") In this letter, as is well known, DANTE shares the general conception of the Middle Ages regarding tragedy and comedy. He calls his great trilogy a "Comedy," because "Comedy is a certain kind of poetic narration" which "begins with adversity in something, but its matter ends prosperously;" and which is "unstudied and ordinary" in style . . being "in the vulgar tongue." (SCARTAZZINI'S 'Hand-book to Dante,' translated by DAVIDSON, pp. 275-276.) Tragedy is the counterpart of comedy, as we have seen above.

Throughout all the fourteenth century dramatic performances (in Latin and among the learned, it must be remembered) consisted in a mere recitation of the poem or even in pantomime acting. BOCCACCIO, alluding to the subject in his commentary on DANTE, would have only the leading rôle spoken by the author, the minor rôles given in mimicry. For this conception, which seems to have been general, ISIDORE OF SEVILLE was doubtless responsible. Furthermore BOCCACCIO'S notion of comedy is exemplified in the title which he gave at first to his "Ameto," (Commedia delle Ninfe fiorentine); and the common view of tragedy is again seen in CHAUCER'S "Monk's Tale," which passed under that head, as did also his "Troylus and Crysseyde." Here the definition goes back to BOETHIUS. Thus LYDGATE laments the death of CHAUCER, as that of a writer of tragedies and comedies. Not only in France, Italy and England was this position held in regard to the classification of mediæval literature, but also in Spain, where the MARQUIS OF SANTILLANA (†1458) repeats the same statement. As has been already said, all these writers followed simply in the steps of ISIDORE and BOETHIUS.

Leaving now the definitions of comedy and tragedy, CLOETTA brings forward the mediæval etymologies of the words, as illustrative of the manner in which they were understood. *Comoedia* he finds derived from *Κῶμος=comessatio*, and since the authorities, who go back to DONATUS, confuse *comoedus* and *comicus*, so *comoedia* was confused with *comedia* and was defined as a "coarse song of peasants" which gradually rose to the dignity of a "song sung at feasts." *Tragoedia* had no less evil a fate. HORACE'S statement that the goat was the reward of tragic poets was, in course of time, perverted to the notion that a tragedy was a goat's song, and, the goat being an unclean animal, that it was also a shameful song. But inasmuch as tragedy celebrated royalty, the mediæval wiseacres, put on their mettle, gravely compared it, in its commencement to the serious head of the goat, and in its ending to the less edifying hindquarters of the beast.

But notwithstanding all this childishness and absurdity the Middle Ages were not entirely devoid of drama patterned on the ancient

models. Besides the six plays in dialogue of the much-discussed and long-suffering HROTSWITH (ROSWITHA), who evidently chose TERENCE for her guide, the general testimony of the writers of the period shows that they admitted tragedy and comedy, in prose as well as in verse, in the restricted meaning of the present day. And in fact Latin plays were produced which bear no traces of the influence of the popular stage. Yet the dramatic instinct of an age which called the 'Æneid' a tragedy and the 'Metamorphoses' a comedy, cannot be relied on to create much literature of a purely theatrical character. To deal with the subject properly it will be necessary to discard these crude notions, which would separate all literature into tragedy and comedy, and to apply to the accessible scenic material the more limited classification of both ancient and modern science. The result of CLOETTA'S investigation in this direction has been to rank the greater part of genuine mediæval tragedy and comedy under the head of "Epic Dramas." He applies this name to them, since, apart from the plays of HROTSWITH, the dramatic literature appears in the form of poems, generally in distichs, less often in hexameters, and offers ample evidence of having its source directly or indirectly in OVID, the great master of the scholars of that time.

Here CLOETTA interrupts his argument with the consideration of a prose work, "De Casu Caesenae," written in Perugia by one Ser LODOVICO, in the year 1377. It is a narration, in which four persons share, of the massacre of the inhabitants of Cesena in that year, by the mercenaries of the Cardinal, ROBERT of Geneva. CLOETTA translates this story at length, arranging it in dialogue form. He finds in it both vigor and emotion. Since it is a discussion between men of low birth who have survived the events they relate, the conclusion is obvious that it is a comedy.

Resuming now the main exposition of the subject, the author treats of the examples of the epic dramas which can properly be called comedies. The oldest and best were written by VITALIS, possibly from Blois, before the middle of the twelfth century and perhaps as early as the eleventh. His first play bears the well-known title "Amphitrion," or "Geta," the great success of which he followed up with a second, the "Aulularia," or "Querulus," which resembles strongly the play "Querolus" of the fourth century. The indirect source of VITALIS, the plays of PLAUTUS, would explain this likeness, and indicate in a general way the contents of VITALIS' poems. Their great popularity led to an imitation, the comedy "Thraso."

To this first group, which drew on antiquity for plot and episodes, succeeds a second series, mediæval in character. A representative of this class is the "Alda" of GUILLAUME DE BLOIS, written between 1160 and 1170. It combines with notions derived from the Latin poets, perhaps from TERENCE'S "Eunuchus," material of Oriental origin. The "Alda" was soon followed by the "Comoedia di Milone Constantinopolitano" of MATTHEW OF VENDOME, an Eastern story the scene of which is laid in the capital of the Eastern Empire. Both the "Milo" and the "Alda" are narratives of seduction, and they typify the general run of all these plays. A "Miles gloriosus," by an imitator of MATTHEW, is placed in Rome, and shows the same trend. "Lydia," by the same imitator, is the story which BOCCACCIO used, not much later, in his "Decameron" (vii, 9). In the twelfth century also are found the comedies "Pamphilus Glisceria Birria," more an account of travel, and "De tribus sociis," an anecdote of still less importance.

The above plays, in which the poetical part seems to have the better of the dramatic, are accompanied by others in which the narrative is presented in pure dialogue. The best specimen of the kind is the "Comoedia Babionis," belonging to the last quarter of the twelfth century, and very popular in England, as is witnessed by GOWER'S "Confessio Amantis." "Babio" is the story of a deceived husband who finally turns monk. It is taken from contemporary life. A play of much greater literary influence is the "Pamphilus" of the same period. This story of seduction was taken up in Spain by the "Celestina," and thus brought into contact with the drama in the vernacular. Its own source is apparently OVID. The short comedy "De clericis et rustico" relates how the peasant consumed the provisions of his

sleeping companions—a tale which was made use of in the "Disciplina clericalis." More of a poem than a play is "De Paulino et Polla," of the first part of the thirteenth century, located in Apulia and wholly coarse in character.

All the comedies hitherto mentioned were written in distichs. CLOETTA cites others, however, which consist wholly of hexameters. The most noteworthy one is in the 'Poetria' of JOHANNES DE GARLANDIA, but neither this nor the others of like form seem intended for the stage. And this remark may apply to all the epic dramas, since, in the best of them, the rapid changes in time and place would preclude any possible stage-setting.

What is true of the comedies is also true of the few tragi-comedies, a name which CLOETTA applies to the story of the child begotten, during the husband's absence, by the snow (according to the mother), and melted later by the sun (according to the husband). This tale is the subject of two short poems, "De Mercatore" and "De viro et uxore moecha," both of the twelfth century. Other examples of the kind might be cited bordering rather on poetry than on drama.

The same conditions apply as well to the epic tragedies of the Middle Ages, fewer in number than the comedies and less developed from the dramatic standpoint; undoubtedly therefore less popular, and yet of a higher character, since the comedies owed much of their success to their coarse episodes. The best epic tragedy is the "Mathematicus," or "Patricida," of BERTRAND DE CHARTRES, and written in the first part of the twelfth century. Its sub-title indicates the plot: a son destined to kill and to succeed his royal father. In the poem, however, the father abdicates in order to thwart destiny. The setting is that of Latin antiquity. The remaining tragedies, five in number, of which one is known only by name, are much inferior to "Patricida." They draw as a rule from contemporary life. One, "De Affra et Flavio," of the last part of the twelfth century, is on the unfounded jealousy of a husband who exposes his wife and child on a desert island, where hunger finally forces the mother to eat the son. MATTHEW OF VENDOME is perhaps the author of a "Pyramus and Thisbe." A parody on tragedy is a Belgian scene, composed by a certain RENERUS, of Brussels, in 1447; a wolf who has fallen into a pit with two men cannot, being dumb, excuse himself to the magistrates and therefore loses his life, while the men escape. These tragedies are in distichs, as was perhaps the lost "De Flaura et Marco," ascribed by PIERRE DE BLOIS to his brother GUILLAUME. The "Poetria" of JOHANNES DE GARLANDIA preserves in hexameters a so-called "Tragoedia," which in fact is not strictly a tragedy, since its characters are low-born, the main plot being the betrayal of a stronghold to the besiegers by a washerwoman.

Though there existed thus, as has been abundantly proven, a considerable body of dramatic literature, in the shape of epic dramas, it is doubtful whether any of it was ever put on the stage, as we understand that term. From a study of the evidence accessible, CLOETTA leans toward the opinion that the majority of these poems were read by one person only, but that in others one reader may have taken the part of the principal character and other readers the minor parts. This latter method, however, would obtain only in comedies, through the influence of TERENCE'S plays and VERGIL'S eclogues. Tragedies would be recited like a narrative poem.

It is remarkable how this conception of tragedy and comedy persisted in the Middle Ages, remaining, as we have seen, down into the fifteenth century, in spite of the revival of learning in Italy and the changed views of drama which the discovery of SENECA'S tragedies must have brought about among the educated. To trace the awakening of a true understanding of the theatre will doubtless be the first step in the next volume of this series. We wish the painstaking and erudite author all success in carrying out his self-imposed task.

F. M. WARREN.
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FRENCH LEXICOGRAPHY.

Dictionnaire général de la langue française du commencement du xvii^e^ siècle jusqu'à nos jours, par ADOLPHE HATZFELD et ARSÈNE DARMESTETER, avec le concours de ANTOINE THOMAS. Paris: Ch. Delagrave.

THE first four parts of this important work

now in course of publication, comprise, exclusive of the Introduction, the whole of the letter A, and B as far as *brouette*, or 304 pages in all. Its authors do not intend that it shall supplant the existing great dictionaries of the Academy and LITTRÉ, yet it will prove to most students a more useful work for everyday purposes. The ground covered is from the beginning of the seventeenth century to the present day; the intention is to exhibit the changes in language within that period and the causes of such changes. This involves necessarily something more than a tabulation of words, their meaning, and their etymology; namely, the clear exposition of the order in which the different meanings have successfully come into use.

The original meaning of a word is frequently recognized without difficulty in all its later developments, but many cases occur in which, at first sight, an inexplicable change is manifest. *Gagner* is cited as a typical example; its original meaning, *paître* 'to feed,' has through a succession of extensions, perfectly clear when placed side by side, given the modern sense of 'to acquire.' The opposite case also presents itself: a narrowing of the idea and thus a restriction of the meaning, as in *menuisier* 'joiner,' originally applied to jewellers, locksmiths and others, as well. These are the two main forms of change, but there are further modes in which the mind has worked and which are noted by the authors. They adopt, to make clear this sequence of meanings, whether by extension or contraction, the plan of dividing the meanings into series and groups, or, to employ their own words, they consider a word of multiple meanings as constituting a genus, its more important significations as species, and its subordinate as varieties. The word *blanc* may be taken as an illustration of this system, or, still better, the preposition *à*, which will at once suggest to how much account the dictionary may be turned in teaching, where clear definitions are always the better of abundant illustrations. *Ajuster*, *âme*, *bilboquet*, *bouchon* furnish additional interesting examples.

The limits and nature of the work forbid the insertion within the dictionary proper of the exposition of the laws which regulate the various changes; this exposition, which will certainly be a masterly one, is to be given in a "Traité de la formation de la langue," coming last in the order of publication, but intended to precede the dictionary part. Constant reference, by paragraph and number, is made to this Treatise in the separate articles, and the full value of the work as a whole can be properly estimated only when this part of it also is in the hands of scholars.

What words should be admitted in a dictionary of this sort? Those only, say the authors, which have a fixed use in the spoken or written tongue. This narrows the field of choice, and excludes, *e.g.*, local terms and expressions, scientific terms which have not come into ordinary use, and such neologisms as have not yet acquired *droit de cité*. Nevertheless, even in the parts already issued, there will be found many words not included in the last edition of the 'Dictionnaire de l'Académie'; these are marked with an asterisk, and are for the most part technical or scientific terms.

On the question of etymology the new dictionary may be accepted as stating the results of the latest investigations, as fully as is possible under the conditions governing the issue of so large a work and the concurrent and constant progress made in etymology. The etymology begins each article, instead of concluding it as in LITTRÉ, the plan of sequence of meanings rendering this change necessary, since the etymology gives the original signification from which all the others are derived. All the forms and meanings thus grouped are to be treated of again in the promised "Traité de la formation de la langue."

The authors are very careful to insert, wherever possible, the date of the first appearance of a word, and to indicate clearly all cases in which the derivation is yet in doubt. On this point of derivation they occasionally come in conflict even with LITTRÉ, to whom they express themselves chiefly indebted in many ways. A comparison of *aller*, *barre*, *bouée*, *blé*, *bourdon*, among others, will show the difference in treatment.

Particularly welcome to all students, but especially to teachers, is the attention paid to synonyms, which the authors divide into three great classes:—words analogous to each

other, such as *ployer* and *plier*; words modified, such as *jour* and *journée*, and words of wholly different origin to which custom has assigned a similarity of meaning—these being considered by DARMESTETER and HATZFELD the only true synonyms. Their warning to avoid sedulously the habit of defining a word of this class by giving its synonym, is much needed. It is apparently a saving of trouble to do this; in reality it is adding to the difficulty: to define *prendre* by *saisir* does not actually define the former any more than *renverser avec violence* defines *terrasser*, for, as well put in the Introduction, "on peut renverser avec violence une lampe, on ne la terrasse pas." The method recommended and employed by the authors is to bring forward examples in which the one synonym is regularly used, and in which the other is not and cannot be. Even then, of course, there may be some difficulty in making clear the exact shade of meaning of either word, but this is not admitted by the authors, who are sure that "an exact definition of each term, based upon the origin and history of the word, would cause so-called synonyms to disappear." One turns with interest, of course, to those two familiar words, *an*, *année*, for a practical application of the idea. They are thus treated:—

AN (étym., du lat. *annum*, m. s.)
1°. Durée d'une révolution de la terre autour du soleil, prise pour mesure du temps. (Ne s'emploie pas en astron.)
2°. *Au plur.* Les ans, le temps qu'on a vécu.
ANNÉE (du lat. pop. *annata*, dérivé de *annum*, an, devenu **annada*, **annade*, **annède*, *année*). Période qui embrasse soit une révolution de la terre autour du soleil, soit un certain nombre de mois lunaires, considérée non d'une manière absolue, mais quant à ce qui a lieu pendant sa durée.
I. Cette période déterminée astronomiquement, pour la mesure du temps.
II. Cette période déterminée par un certain ordre de faits qui la remplissent.
III. Un espace de douze mois, considéré par rapport à ce qui s'y passe, sans égard à l'époque où il commence.
|| *Spécialt.* Chaque espace de douze mois compté depuis la naissance d'une personne. | *Au plur.* Les années, ce qui détermine l'âge d'une personne. | *Poét.* Les——, la vie.

This is but one example; numerous others will readily suggest themselves, and the study of this branch of the work will assuredly prove interesting as well as instructive, thanks to the fulness and clearness with which it is treated—numerous well-chosen examples, drawn not from ordinary usage only but from texts also, being given in each case.

The use to be made of examples has been well understood by the authors; quotations from texts were indispensable if the history of the transformations and changes of words, both in form and meaning, was to be properly told; hence they have drawn liberally upon the writers of different ages, and though they treat only of French of the seventeenth, eighteenth and nineteenth centuries, they have traced back the words, where necessary, to the Low Latin, "too much neglected hitherto." In doing this, and in quoting freely from the older authors, they have been careful "to take the words of an historical example in the sense of the author's time and not, as one is inclined to do, in their modern signification." Some of the ridiculous mistakes due to the latter cause are noted.

Pronunciation has also its share of attention, and the practice of the polite circles of Paris and of the *Comédie française* has been adopted. So far as arbitrary phonetic signs can convey an idea of the sound to be formed, those selected by DARMESTETER and HATZFELD will enable the pronunciation to be determined. Their pronunciation of liquid *l* differs from LITTRÉ'S, as was to be expected; and that sound, as given by him, they believe will ere long wholly disappear. Other differences, slight, for the most part, will also be noted on perusal and comparison.

In conclusion, it may be said that the work promises to be just such an one as was looked for from the two eminent scholars whose names it bears, and that it will be indispensable to all who make more than a passing study of the language. It fulfils a function which the larger dictionaries do not; it presents similar facts in a different and often clearer way; to an American, especially, studying French it will prove, thanks to the admirable arrangement, a valuable help.

Mr. DARMESTETER has not lived to see the book published after the seventeen years of labor he bestowed on it with his colleague,

but the work of the Dictionary proper was done, and the plan and the greater part of the "Traité" written out. What was left unfinished of this will be completed by Mr. ANTOINE THOMAS, a former pupil of DARMESTETER'S, who also assists Mr. HATZFELD in bringing the work up to date as it passes through the press.

The work is to be completed in thirty parts.

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FRENCH LITERATURE.

Ruy Blas, edited by HAROLD ARTHUR PERRY, M.A. Fellow of King's College, Cambridge, Editor of "Hernani." London and New York: Longmans, Green & Co., 1890.

VICTOR HUGO, more from the greatness of his personality in French literature than from any special adaptability of his writings to college class-work, is necessarily destined to be the author around whom will centre a great deal of tutorial activity in modern literature. Standing, as he did at one time, as the champion of a movement which, in spite of all that may be said against its extravagances, wrought a most salutary influence in emancipating literary art from the trammels which had so long oppressed it, the author of 'Les Misérables' will consequently claim a large amount of attention in any, even the most cursory, review of French literature of the nineteenth century. Of HUGO'S dramas, "Ruy Blas" and "Hernani" are likely to be the chief stand-bys for class-work, principally because of their intrinsic merits, as well as because they show less of the author's eccentricities than his other dramatic works; and of the two, "Ruy Blas" will always have the first choice where but one can be read. It is fitting, therefore, that suitable editions of these works should be prepared.

Professor W. I. KNAPP was the first, I believe, to publish the text of "Ruy Blas" in this country ('French Readings,' Ginn, Heath & Co., Boston, 1883). The annotations given were of the most meagre and imperfect kind, only such, in fact, as usually accompany such compilations as so-called "Readers." Hardly any attempt was made to elucidate the text or explain its many difficulties. About the same date, but a little later, Miss RENA A. MICHAELS printed the text separately with notes (H. Holt & Co., N. Y.), but she did little more than copy Prof. KNAPP, his good points as well as his mistakes.

A really good working edition of "Ruy Blas" was consequently yet to be made, and the first impressions gained from looking over Mr. PERRY'S performance were sufficient to induce the belief that he had not fallen far short of giving us such an one as every teacher would desire. These impressions have unfortunately not been strengthened by a closer acquaintance; on the contrary, while the editor has added some little aid not given in previous editions (notably in certain heraldric explanations and illustrations), he has frittered away a large part of his space in such insignificant remarks as neither teacher nor pupil needed, and has passed over in silence, or with the merest word, many points which demanded a full explanation. In this connection it may as well be said that Mr. PERRY does not seem to have gone to the best sources for his information, or else has failed to utilize them properly.

In what follows, an attempt will be made to supplement, as well as correct here and there, certain features of Mr. PERRY'S notes. And first, we are curious to know the editor's reasons for translating the stage directions throughout the play. It certainly is incongruous, not to say disagreeable, to have the train of French thought continually interrupted by interjected English. These parenthetical remarks contribute largely to the dramatic effect produced upon the reader, and to translate them into a language foreign to the text is simply to mar that effect.

Line 83, *le guet* does not mean the *guard-house* but the *night-watch* or *city patrol*.

Ll. 116–117. Was it English prudishness which induced Mr. PERRY to pass over this name *Jeanneton* (=mistress) without a word of explanation? He had a chance here for a neat historical note, tracing the name from its former pastoral and lyric use down to its final and present usage as synonymous with *fille de joie*. As to *Lucinde* and *Isabelle* used in the same sense, HUGO probably employed them because of their frequent occurrence in Spanish drama.

L. 146. *Célimène.* The teacher familiar with his MOLIÈRE will at once recognize here the famous coquette of the "Misanthrope," but what will the poor student do, in whom Mr. PERRY had no right to presuppose any such knowledge?

L. 789. *Astre de la mer.* ST. BERNARD, who lived in the twelfth century (1090–1153), was the first to apply to the Virgin this appellation of *Stella Maris*, Star of the Sea. The passage in which he thus speaks of her is full of beauty, not to say poetry, but is too long to quote *in extenso*. I give just a few sentences:

"Ipsa est igitur nobilis illa stella ex Jacob orta, cujus radius universum orbem illuminat, cujus splendor et praefulget in supernis, et inferos penetrat: terras etiam perlustrans, et calificiens magis mentes, quàm corpora, fovet virtutes, excoquit vitia. Ipsa, inquam, est praeclara et eximia stella, super hoc mare magnum et spatiosum necessario sublevata, micans meritis, illustrans exemplis." (Sancti Bernardi Opera omnia, vol. i, p. 749. Parisiis, apud Claudium Robustel, mdccxix. Can be seen in the Congressional Library, Washington, D. C.).

L. 1041. . . . *l'impôt des huit mille hommes.* Neither Mr. PERRY nor Prof. KNAPP has any definite information on this tax for the "eight thousand men," and I am not sure that I have myself. NUÑEZ DE CASTRO, from whom HUGO may have taken the expression either directly or indirectly, mentions, in enumerating the revenues of Spain, a certain levy for *los ocho mil soldados*. A passage in VOLTAIRE'S 'Siècle de Louis XIV' (ch. v) may throw some light on the question. He says: "Charles IV, ce duc de lorraine chassé de ses Etats, et à qui il restait pour tout bien une armée de *huit mille hommes qu'il vendait tous les ans au roi d'Espagne*, vint auprès de Paris avec cette armée." This was long before the time assigned to the action of the play, but the tax having been once laid, it continued to be collected; and as the duke is no longer receiving it (he died in 1690), CAMPOREAL appropriates it to his own use.

L. 1074. *Les montagnes bleues.* The editor, after mentioning several countries in which mountains of this name occur, makes the flippant remark that the reader may take his choice. Not at all. HUGO is sometimes absurd, but not so much so as this. He evidently had in mind Jamaica, which had been a Spanish dependency from the time of its discovery by COLUMBUS up to 1655, when it fell into the hands of the English under Admirals PENN and VENABLES, who had been sent by CROMWELL against Hispaniola.

L. 1685. *Croix-maries.* Mr. PERRY confidently translates this by *cruzados*. That is well enough for all practical purposes, but why not tell us something about this strange word *croix-maries*? This explanation, by the *laquais*, of the money he brings to D. César was suggested to HUGO, as MOREL-FATIO has pointed out, by a passage in the 'Etat présent de l'Espagne' by the Abbé DE VAYRAC. Under the Austrian monarchy there was a silver coin in vogue called a *maria*, from the circumstance of its having on its obverse the name of the Virgin surmounted by a cross. The poet seems to have seized upon this fact and created the word *croix-marie*.

Finally it may be added that the *édition définitive* of Ruy Blas for class purposes has not yet been made. It may not be worth while to undertake to set right the many discrepancies originating in the poet's teeming imagination, in its riotous course through Spanish political and social history; but a great deal more in this line can and should be done. The teacher who wishes to go into this line of investigation will find some valuable aid in A. MORAL-FATIO'S 'Etudes sur l'Espagne,' première série (Paris: F. Vieweg, 1888).

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CORRESPONDENCE.

"*WH*" *IN AMERICA.*

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: Prof. HEMPL'S interesting remarks in the May number of the NOTES on the variation between *w* and *wh* will, it is to be hoped, induce many others to send observations on the point. I can speak only for my own dialect, but it is likely that what is true of that is also true of much though not all New England pronunciation. The rule stated by Prof. HEMPL is not observed by me, and I doubt if *wh* is ever in my dialect pronounced as *w*. The word

warf for *wharf* is very likely not the only case of its kind in New England now, and some time ago it certainly was not—at least for one dialect, that of the 'Biglow Papers.' It was this that suggested to me the possibility that *wh* in the present pronunciation might be partly due to the influence of the school-teachers. I do not remember, however, having expressed in print the opinion that that really is the explanation, even for New England only, though I was inclined to think so.

Prof. HEMPL's conclusion that it is most likely that there has been no change in the larger part of our country looks not improbable, though I should hesitate to say "the larger part"; and the connection with last century English which is suggested as explaining the co-existence of *wh* and *w* (stressed and unstressed respectively) is tempting and probable. It may be difficult to establish such a connection, however, beyond possibility of reasonable doubt. The following comments are intended to stimulate further investigation by mentioning some difficulties, not necessarily all very great, and by suggesting other possibilities. 1. Some American peculiarities are quite possibly new developments in this country. A comparison of modern English dialects, which perhaps have not as yet varied very much from their last century forms, except so far as they have suffered influence from the "standard" English, or adjacent dialects, may often give light. 2. SWEET'S statement ('Hist. of Eng. Sounds,' § 918 end), as Prof. HEMPL says, is expressed only as a probability; it is not a certainty, and opinions may differ as to the strength of the probability. Moreover, not all dialects which have *w* for older *wh* necessarily made the change at the same time or even began it in the same century. 3. Is the pronunciation of *wh* as *h*+*w* (two consonants, one following the other) uncommon in America? The pronunciation as unvoiced *w*, a simple consonant related to *w* as *f* is to *v*, is not accepted by all Americans; see WHITNEY, 'Oriental and Linguistic Studies,' 2d series, pp. 268,269. I think the pronunciation of *wh* varies in America as it very likely also varied in England in the last century and perhaps earlier, so far as it was distinct from *w*. Now unless we take *wh* as an unvoiced *w* the comparison with *f* (*v*) in *of* (*ov*) and *off* (*of*) is hardly admissible. Indeed in any case the analogy is not quite exact, for in the one case the consonant follows the vowel, and similar cases where the consonant precedes are perhaps less numerous than those where it follows; compare the voiced *th* (ð) in certain pronouns and other words (*thou*, *this*, *there*, etc.), and on the other hand the *s* (*z*) in noun plurals and the third person singular of verbs. But whichever pronunciation we assume for *wh*, I think the sound which we should naturally compare is *h*, which in unaccented syllables tends to disappear (*tell 'im*, etc.), the living speech showing in the same word a variation between *h* and nothing, and here there seems to be one disagreement. Initial *h*, so far as I am aware, when beginning a sentence or a breath-group is not lost in American speech, even though the following vowel be unaccented; we do not omit the *h* in *he told me so*. Now the examples given for living usage by Prof. HEMPL appear to have *w* for *wh* in such cases, and for this I do not at this moment think of any parallel. To be sure, *wh* and *h* may not have had always a parallel history in English dialects; cf. the Norfolk dialects as treated by ELLIS, 'Early Eng. Pron.,' vol. v. (*e.g.* p. 272), with which may be compared his remarks on *wh* and *h* (p. 833), and the words (p. 236): "Thus in the Eastern United States, New York and Massachusetts, there is a tinge of Norfolk." What he had in mind when this last was written I do not know. 4. It is conceivable that one or both of the exceptions mentioned by Prof. HEMPL (accented *wy*=*why* as an exclamation, and *warf* =*wharf*) are survivals from an earlier state of things. I suggest, however, that *warf* may have been an importation from some other dialect, perhaps carried into the West by settlers from the New England coast. 5. Is a foreign influence leading to *w* for *wh* entirely out of the question? The *wh* was probably harder than *w* for many of the immigrants from the continent of Europe. 6. The fact that all the examples given (except *warf*) with *w* for written *wh* are interrogative or relative words, may be of consequence. These are the commonest words beginning with *wh* in the language. How about nouns and verbs, such

as *wheel*, *whirl*, when stressed and unstressed? 7. Artificial influence seems rather unlikely as an explanation of the phenomena noted in Michigan, but it is not entirely impossible that it at least assisted the *wh* as distinct from *w*. But it is unnecessary to call in this factor if a satisfactory explanation can be reached without it. 8. Scotch or Irish influence has not been equally strong in all parts of the country, and in the New England of forty or fifty years ago and earlier it was presumably much weaker than in many other regions. How great the influence of New England speech in the Western States has been has yet to be investigated.

At some future time I hope to return to the subject of artificial influence, a careful treatment of which would, in my opinion, be of considerable value for dialect work in this country. The *wh* question would form but a part, and probably a comparatively small part, of such a treatment.

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BEDE AND RABBINICAL LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In two recent papers ("The Name Cædmon" and "Old English Literature and Jewish Learning") I had occasion to collect some of the evidence tending to show an indebtedness of the Old English literature to Rabbinical tradition. A further indication of the same purport is contained in LAUCHERT'S 'Geschichte des Physiologus' (Strassburg, 1889), p. 96:

". . . Beda (672–735), der zu Job 29, 18 (in Job l. II. c. 12) die Geschichte vom Phönix anführt; schon Bochart (II. S. 819) hat bemerkt, dass Beda der einzige christliche Autor sei, der diese Stelle aus Job statt von der Palme (daneben auch) vom Phönix verstehe, während sich sonst diese Auffassung nur in rabbinischer Literatur finde."

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BRIEF MENTION.

The late U. S. Consul at Prague, CHARLES JONAS, has published a small volume of three hundred pages entitled: 'Bohemian Made Easy: A Practical Bohemian Course for English-speaking People.' In a brief introduction, the author tells us that he has written this work in answer to frequent demands for a practical guide to Bohemian, and he gives some interesting statistics concerning the half million Bohemians, the Bohemian language, the origin and development of the Bohemian press, in America. He then divides his material into four parts: i, Pronunciation; ii, Grammar forms, with exercises after the Ahn method (150 pp.); iii, Conversation (90 pp.) and iv, Grammar proper (a sketch of 27 pp.). The characteristic features of the treatise are its simplicity and practical arrangement, the appropriateness of the words (with pronunciation indicated) and examples used to illustrate the grammatical rules and the numerous idioms that it contains. The little book might thus form an easy practical introduction to Slavonic, especially where an opportunity is offered to speak Bohemian. The descriptions of the sounds, however, leave much to be desired for the student who has no knowledge of Slavonic phonetics, as when the author speaks of the "mellow sound of *t*," or cites English *lid*, *lead* as having "the same vowel sound," or gives the rule for his language: *A sound for every letter and a letter for every sound and no silent letters*, illustrated by *Česká řeč*=chesská rsheech, *srdce*=sertsĕ, *tkadlec*=kădlets, *zkažte*=skăshtĕ, *svrchní*=swekhñee, etc. (The *Slavie*, Racine, Wis.)

The Open Court Publishing Company of Chicago, has added another interesing number to its rapidly increasing list of important publications on psychology. 'The Diseases of Personality,' by TH. RIBOT, the distinguished professor of comparative psychology at the Collège de France, reads like a novel. The chapter treating of "Disorders of the Intellect," is perhaps the most interesting one of the book for the student of language. It covers a discussion of cerebral dualism, of the coexistence of two states of consciousness, of the rôle of memory, of ideas which, as representing states of consciousness, "are only a secondary factor in the constitution and changes of personality."

Mr. E. W. SCRIPTURE, Fellow of Clark University, has recently sent out an interesting deprint from WUNDT'S *Philosophische Studien* (vi, 4) on "Vorstellung und Gefühl, eine Experimentelle Untersuchung." The general conclusion arrived at in the monograph is as follows:

In jedem Zustand des geistigen Lebens finden sich immer Vorstellungsbestandtheile und Gefühlsbestandtheile vereinigt. Beide besitzen verschiedene, immer wechselnde grade der Bewusstheit vom Maximalgrad der höchsten Aufmerksamkeit bis ins Unbewusste . . . . sie sind coordinirte Theilerscheinungen des seelischen Verlaufs, und, unabhängig von dem Grad der Bewusstheit,ist bald das Gefühl bald die Vorstellung bald die Verbindung beider auf der Verlauf der Vorstellungen von Einfluss.

DE VIGNY'S 'La Canne de jonc' comes from the press of D. C. Heath & Co., with Notes by V. J. T. SPIERS, of the Penn Charter School. The editor has done his work most conscientiously and has erred rather in the excess of his explanations. For one hundred and twenty-four pages of text, somewhat loosely printed, there are eighty-three pages of notes, averaging one note to nearly every line of text. Consequently, the larger number are translations which are obvious, and definitions which should have been left to a lexicon. There are two appendices, one on *il est-C'est*, the other on *faire*, followed by an infintive. Pp. v, 220.

In the new official publication of the University of Michigan, *The University Record* (vol. i, No. 1), we note the following papers presented before the Philological Association of the University: "Middle English open $\bar{o}$ in Modern English," by Prof. GEORGE HEMPL; "The Historical Actuality of Dante's Beatrice," by Prof. EDWARD L. WALTER; "Voiced and Voiceless Consonants," by Prof. CALVIN THOMAS.

PERSONAL.

Mr. H. S. WHITE, Professor of the German Language and Literature in Cornell University, Ithaca, N. Y., has been offered the chair of German in Stanford University, Palo Alto, Cal. Prof. WHITE will not decide definitely to accept, or decline, this brilliant offer till he has inspected in person the California situation which he purposes to do during the next academic year.

Mr. ADOLPHE COHN, Assistant Professor of French in Harvard University, has been called to Columbia College, N. Y., as Professor of Romance Languages and Literatures.

Dr. ADOLPH GERBER has resigned his position as Professor of Modern Languages in Earlham College, Richmond, Ind. Professor GERBER intends to spend the next academic year in Europe, where he will devote himself to the study especially of the Teutonic languages.

The post vacated by Dr. GERBER has been filled by the appointment of Mr. STARR W. CUTTING, formerly Professor of Modern Languages in the University of South Dakota (Vermillion).

Professor FRED N. SCOTT of the department of English in the University of Michigan, has been invited by Dr. WM. T. HARRIS, United States Commissioner of Education, to prepare a monograph on "Instruction in English in American Universities" for the Educational series published under the direction of Prof. H. B. ADAMS of the Johns Hopkins University.

Mr. E. H. BABBITT, of New York City, has been appointed Instructor of German in Columbia College, N. Y. Mr. BABBITT has gone to Germany for the summer, where he purposes to collect material for future publication on some interesting and important pedagogical topics of the modern languages.

Dr. HUGO K. SCHILLING, Professor of Modern Languages in Wittenberg College, Springfield, O. (cf. MOD. LANG. NOTES, vol. i, p. 129), has been appointed Assistant Professor of German in Harvard University, Cambridge, Mass.

Rev. J. C. BRACQ has been appointed Associate Professor of Modern Languages in Vassar College, N. Y. Mr. BRACQ is a native Frenchman who received his early education in Cambray and Reims. After coming to America, he studied at McGill University, Montreal, and subsequently at the Newton Theological Institution. In 1883, he returned to Europe where he spent three years, partly in study, then came back to America as Secretary of a religious society of France. He has been a contributor to the religious press of this country, especially to the *Christian Union*.

MODERN LANGUAGE NOTES.

Baltimore, November, 1891.

CHAUCER AND "THE MOTHER OF GOD."

"THE Mother of God" is not to be found in the list of poems rejected by the Chaucer Society in 1869, and it was not until the year 1880 that the poem was formally declared spurious. In the introduction to his (third) edition of 'The Prioresses Tale, etc.,' published in the latter year, Prof. SKEAT includes the poem among CHAUCER'S authentic works, and says of it: "Translated from the Latin; attributed to Chaucer in 1490 (*sic*); apparently genuine." This last expression was doubtless written before the Chaucer Society rejected the poem, for Prof. SKEAT, in his edition of the 'Minor Poems' (1888), declares "The Mother of God" to be the work of OCCLEVE. All critics now agree that OCCLEVE, and not CHAUCER, was the author; but the fact that Mr. STOPFORD BROOKE, in his admirable little 'Primer of English Literature' (1887), has still retained the poem as CHAUCER'S, though seven years had elapsed since its rejection, makes the discussion of its spuriousness an interesting one. Several notes have been written on the subject by critics, but no one has as yet gathered together the facts that show clearly that the poem is Occlevian and not Chaucerian. In *Anglia* (iii, 183; iv, 101 (Anz.); vi, 104), Dr. JOHN KOCH has given several short but valuable notes on the authorship of "The Mother of God," though most of them are hardly more than suggestions.

The poem, which consists of twenty seven-line stanzas, was first published by Dr. JOHN LEYDEN (1775–1811) in his edition of 'The Complaynt of Scotland,' Edinburgh, 1801, and it is included in his Preliminary Dissertation to that work, pp. 87-92. LEYDEN'S copy is from the Edinburgh MS., and this manuscript contains a system of Theology, composed by JOHN DE IRLANDIA, a noted theologian, who flourished during the last half of the fifteenth century, and who wrote this system in 1490. His references to CHAUCER are interesting:

"I knaw yt Gower, Chauceir, the monk of berry (Lydgate), and mony wther, has written in Inglis tong richt wisly, induceand personis to lefe vice and folow vertuis." And again: "And sene I haue spokin samekle of this noble and holy virgin, I will, on ye end of yis buk, write one orisoune yat Galfryde Chauceir maid, and prayit to yis lady; and yat I be not eloquent in yis toung as was yat noble poet, I will writ her twa orisounes in Lattin, etc."

JOHN DE IRLANDIA very likely had the Selden MS. from which to make a copy, and hence his ascription of the poem to CHAUCER is of very doubtful authority.

"The Mother of God" is found in three manuscripts:

1. MS. Phillipps 8151—library of the late Sir THOMAS PHILLIPPS, Cheltenham. There are sixteen other poems in this MS., all by OCCLEVE. A catalogue of these poems was given by GEORGE MASON in the Introduction to his edition of some of 'Occleve's Poems,' 1796; but "The Mother of God" is *not* printed in this volume, nor is this MS. copy "the only known copy" of the poem in existence. Prof. SKEAT makes these two erroneous statements in the 'Minor Poems,' p. viii.

2. Arch. Selden B. 24 (about 1460—70; Prof. SKEAT says, "Apparently written in 1472")—Bodleian Library.

3. MS. 18. 2. 8 (about 1490)—Advocates' Library, Edinburgh.

As far as I can learn, "The Mother of God" was not printed in any edition of CHAUCER before that of BELL (1856). Dr. MORRIS'S (Aldine, 1866) text seems based on the Selden MS. copy, which, he says, is "more accurate" than the copy published in *Notes and Queries* from the Edinburgh MS. In quality, these two copies seem about equal, but the Phillipps MS. is superior to both. This latter statement receives its confirmation in the fact that as Dr. MORRIS'S text contains many faulty lines, we are compelled to have recourse in almost every instance to the Phillipps copy in order to correct them and to reduce them to regularity. We now come to the real question before us.

First, let us examine the evidence against Chaucerian authorship:

1. *The manuscripts.* The best and the oldest of the three (the Phillipps) does not name

CHAUCER as the author of the poem. The Selden is the only MS. of the three that contains any other piece by CHAUCER; but its scribe was very reckless in his colophons. He attributes "The Complaint of the Black Knight," which is obviously by LYDGATE, to CHAUCER by a misleading colophon. In like manner, this learned scribe put at the end of several other poems, "Quod Chaucere," which poems are "plainly not Chaucer's at all." In the same way, "The Mother of God" is marked, evidently without any authority whatever for such marking, "Explicit Oracio Galfridi Chaucere." The Edinburgh MS. has the same colophon at the end; but not content with this, the scribe puts at the beginning, "Incipit Oratio Galfridi Chaucere." And these colophons are the only things that connect the poem with CHAUCER.

The Edinburgh MS. and the Selden MS. are evidently closely related. The first varies from the Phillipps in five hundred and fourteen cases, and from the Selden in three hundred and five cases. But the variants, in both instances, are very different. In the first instance, Edinburgh *vs.* Phillipps, many clauses, phrases, and even whole sentences are entirely different, not to speak of the different words employed in the same place in each. But in the second instance, Edinburgh *vs.* Selden, nearly all of the variants are those of the different spellings of the same word in each. As the Edinburgh MS. is about twenty years later than the Selden, and as both are Scottish, it is possibly an indirect copy of the Selden; and hence, while copying the substance of the poem, the scribe did not fail to add the colophon at the end, and also to put one at the beginning by way of a flourish.

2. *The faulty rime of the poem.* At l. 64 occurs the rime of *honour* (vb.): *curë* (n.). This can be corrected by reading, according to the Phillipps MS., *honurë*, thus making the word an inflected infinitive. If this be objected to, the rime must be taken either as a license or as a fault. CHAUCER admitted such a rime in his "Complaint of Venus"—*aventure: honoure* (l. 22). But it must be remembered that this poem is a translation, and that CHAUCER was very much restricted in its rimes; for he says, l. 79 f.:

> "And eek to me hit is a greet penaunce,
> Sith rym in English hath swich scarsitee,
> To folowe word by word the curiositee
> Of Graunson, flour of hem that make in Fraunce."

3. The contents of the "A. B. C." and "The Mother of God" are so much alike that it is hard to believe CHAUCER would have written or translated two poems on the same subject (KOCH). Both are orisons to the Virgin, and both are made up principally of despairing ejaculations for help from the power and wiles of the Evil One. Both are filled with the same extravagant ascriptions of "honor and virtue and goodness and love" to the mother of Christ, and in both the forms of address are very similar.

The conclusion to be drawn from these three arguments is this: The only thing that ascribes the poem to CHAUCER is a mere colophon at the end of a MS. copy, the scribe of which is noted for his ascription to CHAUCER of poems for which he could find no author. CHAUCER was then the most distinguished English poet, and why was it not only too easy to put off on him much of the anonymous work of the period after his death?

Second, let us notice the arguments for Occlevian authorship:

1. *The manuscript evidence.* As this was the strongest argument against Chaucerian authorship, so it is the strongest for Occlevian authorship. As has been said, "The Mother of God" is preserved in the Phillipps MS. together with sixteen short poems, all of which sixteen poems are undoubtedly the work of Occleve. Again, this poem is No. ix in the collection, has the title of "Ad beatam Virginem," and commences with the words, "Modir of God;" while No. vi, in the same collection, has the same title and commences "Modir of lyf." The question, therefore, naturally suggests itself: How is it possible that a poem of CHAUCER should thus have crept right into a mass of OCCLEVE'S poetry?

2. *The faulty rime.* This can be easily explained by OCCLEVE'S rimes. In his "Ballad to Sir John Oldcastle," *honure* (inf.) rimes with words in *-ure*, as *endure* (stanza 28); while *honour* (sb.) rightly rimes with words in *-our*, as *sour*, *errour*, *fauour* (stanza 37) (KOCH).

3. The manner and spirit of "The Mother of God" strongly resemble the manner and spirit of OCCLEVE's poems. OCCLEVE owes nothing to external nature: there is not a breath of spring in any of his poetry. He is entirely subjective, having passed most of his time in making poems, whose only subjects are the errors of a misspent life, addresses to princes and patrons, and exclamations of distress to the Holy Virgin. In the last category, "The Mother of God" may be classed. Its whole tone reminds a reader of the despairing, the miserable, the pitiful tone of much of OCCLEVE's poetry.

Dr. FURNIVALL says somewhat enigmatically: "No one can suppose that poor Hoccleve had the power of writing his Master's 'Mother of God;'" and Prof. SKEAT adds: "After all, it is only a translation; still, it is well and carefully written, and the imitation of Chaucer's style is good." My own belief is, that OCCLEVE, burdened with debt, tainted by the morals of a licentious court, without the wide sympathy and the sunny genius of CHAUCER, and devoted to a life of indolence and debauchery, gave vent at some time or other to his miserable feelings in these lines addressed to "The Mother of God."

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A NEW EXEGESIS OF PURGATORIO xix, 51.

PURGATORIO xix, 51 is one of the most variously interpreted of the intrinsically less important passages of the 'Divina Commedia,' nor can any of the numerous explanations heretofore offered be regarded as satisfactory.

The context of the passage is as follows. While seeking their way from the fourth to the fifth circle of Purgatory VIRGIL and DANTE are confronted by an angel, who exclaims to them: "Venite, qui si varca."

> Mosse le penne poi e ventillonne,
> *Qui lugent* affermando esser beati,
> Ch'avran di consolar l'anime DONNE.
>
> He moved his pinions afterwards and fanned us,
> Affirming those *qui lugent* to be blessed,
> For they shall have their souls with comfort filled.
> (LONGFELLOW'S Translation.)

The allusion is to St. Matthew v, 5, *Beati qui lugent, quoniam ipsi consolabuntur*, the latter clause of which is evidently paraphrased by DANTE in the words

> Ch'avran di consolar l'anime donne.

The difficulty consists in explaining the use and meaning of the last word, *donne*.

SCARTAZZINI, in the commentary to his edition of the 'Divina Commedia,' has classified the various attempted interpretations of the passage in question, and it will be to the point to quote from his annotations some of the more striking glosses there recorded (ed., vol. ii, pp. 344, 345):

DONNE: quì il *Vellut.* traduce Dante nell' inintelligibile, scrivendo: "cioè, De l'anime gentili, che di tal vitio si purgavano." Alcuni, sa Iddio secondo qual etimologia, prendono *donne* (*done*?) nel senso di *dono*, e spiegano: "avranno dono di consolare le anime loro"; *Lan., Ott., Buti.* Il *Castelvetro* poi (nelle sue *Giunte alle Prose del Bembo*) vuole che *donne* sia quì posto per *donde*, per modo che il senso sarebbe: "Avranno di che consolare le anime." Ma da quando in quà, e secondo qual grammatica si può dire: *Aver donde* DI *consolare?* Il *Dan.* ed il *Vent.* spiegano: *signore di sè medesime, perchè saranno libere;* ma in allora cosa ha mai che fare quel *di consolar?* I più prendono *donne* nel significato proprio di questo termine=*signore, padrone*, e spiegano: Le anime loro saranno signore da potersi consolare; o: essi avranno l'anime posseditrici di consolazione; così *An. Fior., Benv. Ramb., Lamb., Torel., Pogg., Biog., Costa, Ces., Borg., Wagn., Tom., Br. B., Frat., Greg., Brun., Andr., Triss., Bennass., Franc., Perez, Blanc*, ecc., ecc., e noi dobbiamo confessare di non saper proporre interpretazione migliore, sebbene anche questa non ci voglia andar troppo a grado.

I believe that the true exegesis of this verse consists in explaining the word *donne* as the abridged past participle of the verb *donare*, according to which the rendering would be: "For they shall have their souls *gifted, endowed* with consolation." The formation and use of so-called "abridged participles" in the first conjugation is so general in Italian, that though I am not able to cite a single other occurrence of the abridged participle of *donato* (the coincidence of form with the noun *dono* in the masculine singular would operate to prevent its use), there seems to be no reason to deny its occurrence here, where the sense is

evidently so appropriate. Again, I am not in a position at the present writing to cite examples of the employment of *donato* with the preposition *di*, but this construction with the similar participle *dotato* occurs twice in the Paradiso (v, 24 and xii, 141), and is so natural to the spirit of the Italian language as to occasion no question. The difficulty of the form *donne*, where *done* should have been expected, is easily removed by a comparison of Purg. xxv, 135, where, to meet the exigencies of the rime, DANTE uses *imponne* for *impone*.

To my mind a very convincing proof of the correctness of the view above given, is found in a passage of the 'Vita Nuova,' in which the resemblance to Purg. xix, 51 is so strong that it is difficult to believe the verse of the 'Vita Nuova' was not consciously or unconsciously in the poet's mind when he penned the line of the Purgatorio.

The passage of the 'Vita Nuova' occurs in Chap. xxxii, end of strophe 3, and reads as follows (the death of Beatrice is the burden of the poem):

> Ma n'ha tristizia e doglia
> Di sospirare e di morir di pianto,
> *E d'ogni consolar l'anima spoglia*,
> Chi vede nel pensiero alcuna volta
> Qual ella fu, e com'ella n'è tolta.

It will be seen that the verse here italicized corresponds in every word but one with that under consideration, and, what is peculiarly noteworthy, that the word *spoglia* is an abridged participle forming an exact counterpart, with precisely opposite meaning, to the rendering here proposed.

If the exegesis here advanced should be accepted by scholars, this must certainly be regarded as, in a small way, a remarkable case of a mere turn of expression in DANTE having, for hundreds of years, baffled the efforts of an unbroken line of commentators. It might be added that, as a matter of typography, it would be more consistent if the editors were to print *beati*, Purg. xix, 50, in italics as a Latin word (rather than in Roman type as an Italian word):

> *Qui lugent* affermando esser *beati*,

to correspond with the Latin form of the beatitude in St. Matthew, *Beati qui lugent.*

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THE MIDDLE ENGLISH blaunner.

IN a note to line 129 of his edition of 'Libeus Desconus,' KALUZA attempts to show that the Middle English word *blaundener* (which we also find spelt *blaunner*, *blanchmer*, *blaundemere*, etc.) cannot be derived from French *blanc-de-mer*, as is supposed by MURRAY, in his 'New English Dictionary.' According to KALUZA, the second part of this word has nothing to do with French *mer*, but must be connected with French *ner=noir*, 'black.'

"*Blaunner*," he continues, "wäre also weiss-schwarz, weiss und schwarzes pelzwerk, also hermelinpelz, der mit den schwarzen schwänzchen des tieres noch verziert wurde" (s. Alvin Schultz, 'Höf. leben' i², p. 358). Diese vermutung wird zur gewissheit erhoben, wenn wir vergleichen 'Rich.' v. 6526: *And a robe i-furryd with blaun and nere*, wo beide bestandteile der composition noch deutlich getrennt sind. Aus dieser verbindung *blaun and nere* mag dann durch corruption *blaundenere* entstanden sein und daraus wieder *blaundemere*, andrerseits bei wegfall von *and*: *blaunchmer* aus *blaun*[ch]*ner*."

Unfortunately this argumentation lacks the support of the MSS. There is no occurrence of *blaun and nere*. Indeed HENRY WEBER ('Metrical Romances,' Edinburgh, 1810, ii., p. 255), in putting *blaun and nere* in his text, altered the MS. (of Caius College, Cambridge) which unmistakeably reads: *blaundenere*. The other MSS. in which this passage is extant, offer the following spellings: *blaundynnere* (Trentham), *blandener* (Douce), *blammer* (Arundel). The black letter print of WYNKYN DE WORDE, of 1509, reads: *blaundemere*.

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THE LANGUAGE OF MADAGASCAR.

The natives of this large and important African island are divided into numerous tribes, all of which, although differing considerably in physical characters, speak dialects of a common language. The dark tribes of the western part of the island, known by the general name of Sakalavas, were formerly the most powerful, but since the introduction of fire-arms the Hovas of the central highlands, who

are smaller and lighter, and are allied to the more eastern tribes, have established their supremacy over nearly the whole island. The Malagasy language belongs to the so-called Malayo-Polynesian group, which also includes the Melanesian dialects of the West Pacific, and its nearest allies are said to be either these dialects, or the language of the Philippine and adjoining islands.

The Hova words in the following Malagasy vocabulary are taken from the Rev. Dr. GRIFFITH'S 'Malagasy Grammar,' and the Sakalava words from DRURY'S well-known 'Adventures in Madagascar.' From a casual glance it might be supposed that few of the Sakalava words are the same as those of the Hova dialect. A little consideration, however, reveals the fact that the only difference in many cases is one of orthography. It is evident that DRURY spelt his Malagasy words as they were pronounced and sounded to English ears, and hence they differ in appearance from the Hova words, which are pronounced as in French, that is, the vowels have the French sounds. A few examples, in which the Sakalava words are reduced to the Hova form, will show what is meant.

English.	*Malagasy.*		
	HOVA.	SAKALAVA.	
above	irery	earare	[irery]
bad	ratsy	rawsthe	[rautsy]
dead	maty	morte	[morty]
five	dimy	deeme	[dimy]
long	lava	lavvar	[lava]
pot	vilany	velonghe	[vilany]
salt	sira	serer	[sira]

The vowel *a* of the Hova words is represented in DRURY'S by *ar*, *er*, *or*, *aw* or *oy*; those of *e* by *ay*; *i* by *ea* or *ee*; and *o* by *u*, *au*, or *ow*; *y* at the end of a word by *e*; the syllable *ak* by *uc*, *och* or *uck*, and that of *man* (as in *mangha*) by *mon* or *mun*.

ENGLISH AND MALAGASY VOCABULARY.

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
Able	Mahay, hay	
above		ambunna
accurately	marina	
accuse (to) of	miampanga	
accustomed to	zatra	
acquainted (to be) with	mahalala	
advice	anatra	
advise (to)		mearnorro
afraid	matahotra	merterhocks
afraid (to make)	mampitahotra	
again	indray	
agree (to)		melongore
agree (to) with	miray saina amy	
alike (to be)	mitovy	
alive		valu
all	rehetra	earbe
all day	anio tontolo andro, mandritry ny andro	
allow (to)	mamela	
almost	saiky, madiva	
alone	irery	earare
anger		maluke
angry	tezitra	
animal	zava-man-an'aina	
ankle		pucopuke
annoint (to)	manosotra	
answer (to)	mamaly	mungonore
appearance	tarehy	
arise (to)		fuher
arm	sandry	vorecka
arrow		anucfalla
ascend (to)		munonego
ashamed of (him)	menatra (azy)	
asleep		lentey
ass	ampondra	
ask (to)	mangataka	mungortoak
ask (to) for	mangataka	(beg)
ask (to) leave	miera	
assembled (pp.)	tap'angona	
astonished at(him)	gaga (azy)	
ate (v. a.)	nihinana (past t.)	
attend (to) to	mitandrina	
awake (to)	mifoha	
awkward	tsy kinga	
Back		Lambosick
bad	Ratsy	rawsthe
bade (p. t.)	nandidy	
barrel	gamela	
basket		harro
be (to) (I am here)	eto aho	
(I was there)	tany aho	
bean		antuck
bear (to)	mahazaka	
be equal (to) to		

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
beat (to)		fufuho
beaten (pas. p.)	kapohina	
beautiful	tsara-tarehy	
beauty		sengger
bed		keban
beef		haner
before		ungulore
before long	rehefefa	
behind		offaro
believe (v. a.)	mino	
believed (pas. p.)	inoana	
between	anelanelany	
bid (to)	mandidy	
bidden	asaina	
bird	vorona	
bit (p. t.)	naneikitra	mungha-hechs
bite (to)	maneikitra	
bitten	kekerina	merfaughts
bitter	mangidy	minetay
black	mainty	
blaze (to)	mirehitra	chemerheter
blind		raw
blood	ra	
blot (a)	pentinpenti-na	
blow		chuffu
blue	manga	
blunt	dombo	
boast (to) of	mandoka	mundavy
boil (to)		
bold	sahy	towler
bone		arrongher
bosom		folohake
bottle (n.)	tavoahangy	
bottom (at the) foot of	am-bodiny	
bought (v. a.)	nividy (past t.)	
bought (past p.)	vidina	ranafalla
bow		
box	vata	jorzarloyhe
boy	zazalahy	moffu
bread		
break (v. a.)	mamaky (p. t.)	
breakfast	sakafo ma-raina	
breast		trotter
breath		oyngha
brick	birike	
bring (v. a.)	mitondra	
broke (v. a.)	namaky (p. t.)	foluck
broken (pas. p.)	vakina	
brother	rahalahy,an-adahy	royloyhe
brought (v. a)	nitondra (p. t.)	
brought (pas. p.)	entina	
brown	mavo	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
build (v.)	manorina	
built (pp.)	aorina,nano-rina	
bull		omelay-loyhe
burden		entek
bury	mandevina	
business	raharaha	
busy (to be)	manan-dra-raharaha	
buy (v. a.)	mividy (p.t.)	mevele
by and by	rehefefa	andreek-enna arny
Calf (cow)		Annackan-ombay
calf (leg)		veete
call (v. a.)	miantso	kyhu
called (pas. p.)	antsoina	
call (to) upon	mamangy	
can	mahay, ma-haza	
candle	labozy	charreck
canoe		lacker
care (to) about	manahy	
cargo	entan-tsam-bo	
carry (to)		entu
cat	saka	chacker
catch (v,)	misambotra	sumboro
cattle	omby sy on-dry	omebay
caught	nisambotra	
caught (pp.)	samborina	
cause	fototra	
celebrated	malaza	
certainly	tokoa	
chair	seza	mernercollu
change (to)		
cheap	mora	fawho
cheek		
chicken	akoho vavy	anak
child	zanaka	
children	zanaka	somo
chin		
chip	tapa-kazo	
chisel (n.)	fandraka	mechueore
choose (to)		
chosen (pas. p.)	fidina	merrere
clean	madio	merlu
clear		
clever	kinga	
climb (to)	mananika	munganeeh-er
clothed (to be)	mitafy	
clothes	fitafiana, ak-anjo	
cloud	rahona	rawho
cloudy		merauho
cock	akoho lahy	kuholoyhe
coco-nut		wooernew

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
cold	mangatsiaka	merninehy
colour	soratra	
comb		morrotondro
come (to)	avy	haveer
came,	tonga	
come along		aloyho
come in (pp.)	taf'iditra	
common		munto
companion	namana	
compel (to)	manery	
conceal (to)	manafina	
consent (v.)	maneiky	
cook (to)	mahandro	
copy (to)	mandika	
corpse	faty	
cotton	landihazo	hawsey
could	nahay,nahazo	
count	manisa	
country (in the)	an-tsaha	
cover (to)	manarona	
cow		omebayvovva
coward		merwoogo
crooked		maluke
crossed (pp. water)	tap'ita	
cry (to)	mitomany	tomonghe
cupboard	lalimoara	
cut (v. a.)	mandidy (p. t.)	
cut (v. a.)	nandidy (past t.)	
cut (pas. p.)	didiana	
Dare (to)	Sahy	
dark	maizina	myeak
daughter	zanakavavy	annakampeller
day	andro	hawndro
days (three)	hateloana	
" (four)	hefarana	
" (five)	hadimiana	
" (six)	henemana	
" (ten)	hafoloana	
deacon	diakona	
dead	maty	morte
deaf		merrengha
dear (in price)	sarobidy	
debt	trosa	
deep	lalina	
depart (v. n.)	miala	
departed (v. n.)	niala(past t.)	
depend (to) upon	matoky, miankina amy	
destroy	mandrava	
dew		aundew
differ (to)	tsy mitovy	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
differ (to) from	tsy mitovy amy	
diligent	mazoto	
dinner	sakafo antoandro	
dirty	maloto	merlauchs
discouraged	kivy	
disgrace (to)	mahafa-baraka	
dish		amprondrer
disobey (to)	mandika lalàna	
distance	fahalavirana	
divide (to)		vackue
dog	amboa	amboer
dollar	farantsa	
done		effer
door	varavarana	varavongher
door (at the)	am-baravarana	
doubt (to)	miahanahana	
" (no)	tokoa	
drank (v. a.)	nisotra (p. t.)	
dream (to)		munganosee
dressed (to be)	mitafy	
drink (v. a.)	misotro(p.t.)	
drunk (pas. p.)	sotroina	wooersekarfe
dry (to)		mungetterhetter
duck		cherere
dust	vovoka	lembook
dwelling (a) place	fonenana	
Ear	Sofina	Sofee
earnestly	fatratra	
earth		tonna
east		teenongher
eat (v. a.)	mihinana (p. t.)	humonner
eaten (past p.)	hanina	
egg	atody	tule
eight	valo	varlo
eighty		varlofolo
elbow		hehu
enemy		raffaloyhe
enough		tondra
epistle	episitily	
equal	toraka	
" (to be) to, bear (to)	mahazaka	
escape (to)	mandositra	
-est (superlat.)	indrindra	
even	nadia-aza	merer
evening		arever
every day	isan'andro	
" month	isam-bolana	
" year	isan-taona	
expect (to)	manantena	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
expend (to)	mandany	
eye	maso	mossu
eyebrows		volohondring
eyelids		voloheak
Face	Taoa	
fall	potraka	
fallen (pp.)	potraka	
fell (pas.)	potraka	
fall (to)	mitatsaka	
" (to cause to)	mampilatsaka	
" (to) from	mianjera ao amy	
" (to) into	mianjera anaty	
" (to)off(to shed)	mihintsana	
" (to) on	mianjera ao ambony	
falsehood	lainga	
famous	malaza	
fan		Fernimper
far from (him)	lavitra (azy)	
fast	mafy	
fat		vonedruck
father	ray	royya, arber
feathers		volo
fetch (to)	maka	mungolor
fetched (pp.)	alaina	
fierce	masiaka	
fifteen		folodeimeamby
fight (to)	miady	mealleer
fine (a)	sazy	
finger		tonedro
fingernail		oho
finish (to)	mahavita	
fire		offu
fish		feer
fishing		merminter
first		fettook
fits (it)	antonona	
five	dimy	deeme
five times	indimy	
flame		lellar
flesh		nofuch
fly (to)		tumeeling
fog	zavana	
follow (v. a.)	manaraka	
followed (pas. p.)	arahina	
fond (to be) of	tia, ta-, te-	
fool		addoller
foot	tongotra	feendeer
" (at the) or bottom of	am-boding	
forbid (to)	mandrara	
forbade (p. t.)	nandrara	
forbidden	rarana	
forget (to)	manadino	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
forget (to make)	mampanadino	
forsake (to)	mahafoy	
forsook (p. t.)	nahafoy	
forsaken	foy, afoy	
fortunate		
forty		moss
fought (p. t.)	niady	effuctfolo
found (pas. p.)	hita	
four	efatra	
" times	inefatra	effutchs
" pence	roavoamena	
fowl	akoho	
frequently	matetika	
friday	zoma	jumor
friend	sakaiza	lonego
fright		mertawhontchs
fruit	voankazo	wooerarzo
fry (to)		mungendy
full	feno	fennu
full of (them)	feno (azy), henika(azy)	
fur	volo malemy	
Garden	Tanimboly	
garment		Sekey, lamber
get (to)	mahazo	
got (p. t.)	nahazo	
" (pp.)	azo	
get up (to)	mifoha	fuhavvo
girl	zazavavy	jorzorampeller
give (to)	manome	youmayow
gave	nanome	
given	omena	
give (to) leave	mamela	
" (to) trouble to	manahirana	
glad	faly	
glass	fitaratra	
gloves	gan-tanana	
go (to)	mandeha(?)	
went (v. a.)	nandeha (p. t.)	mundaher
" away (v. a.)	niala(past t.)	
" home	nody	
go (to) home	mody	
" (to) out	mivoaka	
" (to) straight on	mizotra	
" (to) with	miaraka aminy	
goat		osa
God		Deean, Unghorray
gold	volamena	
gone	lasa	volarmaner
good	tsara	suer
goose	vorombe	onego onego

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
grandchild		zaffu
grandfather		zozachloyhe
grandmother		rozackampeller
grapes	voaloboka	
grass	ahitra	hahhetchs
gravy	ro	
great	lehibe	bay
green	maitso	michue
grey	fotsifotsy	
grief	fahoriana	
grind (to)		sungheru
grow (v. a.)	maniry	metombo
guess (to)	manao kitoatoa	
Habit (to be in the) of	Mazana	
had (v. a.)	nanana (p.t.)	
hail		avandrar
hair	volo	volo
half of it	ny antsasany	
hammer		furnurore
handkerchief	mosara	
handle	zarany	
hand	tànana	tongher
hard	mafy (see iron)	
hark		metmore
hat	satroka	satook
hatchet		fermackey
have (v. a.)	manana (p.t.)	
he	izy (lahy)	
head		luher
hear (v. a.)	mandre	merray
heard (v. a.)	nandre (p.t.)	
" (pas. p.)	re	
heart	fo	fu
heat		merfanner
heavy	mavesatra	
heel		hehu
help (v. a.)	manampy	
helped (pas. p.)	ampiana	
hen		coohovoova
her	-ny (vavy)	
her	azy (vavy)	
here	eto	inteer
hide (to)		mevonoor
" (to) from	miery	
high	avo	
hill	havoana	vohitcht
him	azy (lahy)	
hive (to)		melombozzar
his	-ny (lahy)	
hoe		soro
hog		lambo
hold (to)	mitana	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
hole	loaka	lavvock
honey	tantely	tentala
horse	soavaly	sawaller
hot		moy
house	trano	trangho
house (in the)	an-trano	
how do you do?		tohosuer?
how many?	firy?	fera
how many times?	impiry?	
humble	manetry tena	
hundred		zawto
hundred thousand	irayhetsy	
hungry	noana	homerserray
hurry (to) (v. a.)	mandondona	
" (to) (v. n.)	manaofaingana	
hurry (in a)	maika	
hurt (pp.)	voaratra	
husband		valley
I	Aho	
I	izaho	zawho
idea (an)	hevitra	
ill	marary	
impose (to) upon	manambaka	
incite (to)	mamporisika	
increase (to) (v.a.)	mampitombo	
" (to) (v.n.)	mitombo	
inform (to) of	milaza	
instead of	misolo	
intend (to)	mikasa	
invite (to)	manasa	
iron	vy	ve
island		noso
it	azy (zavatra)	
it	izy (zavatra)	
its	-ny (zavatra)	
it is not that	tsy izany	
Jar		Senevolo
jealous		nermerrothhe
jest	vosobosotra	somoneger
joint		sandre
just (the)	marina	
Keep (v. a.)	Mitahiry	
kept (v. a.)	nitahiry(p.t.)	
kept (pass. p.)	tehirizina	
key	fanalahidy	
kick		timpaughho
kill (v. a.)	mamono	vonu
killed (pass. p.)	vonoina	
kind	mora	
kind-hearted	malemi-fanahy	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
kindness	fahamorana	
king		panzaccar
kitchen	lakozy	
kite		perponge
knee		luhalleck
knife	antsy	messu
knock	mando n d o-na	
know	mahalala	
knew	nahalala	
known	fantatra	
Lake (a)	Farihy	
lamp	jiro	
land		tala, tonna
large	lehibe	bay
large enough for (it)	omby (azy)	
laugh (to)	homehy	
law	lalàna	
lay (to) down		mundravo
lazy	malaina	
lead	firaka	ferock
leaf	ravina	ravven
lean (to)	miankina	merheer
learn (to)	mianatra	
lefthand		tongher av-veer
leg		tomebook
leisure (at)	malala-dra-haraha	
lemon		voersana
lend		mungaborro
let	aoka	
" (to) (allow)	mamela	
" (p. t.)	namela	
" (pp.)	avela	
" (to) go		ellyfoy
letter (n.)	teratasy	
lick (to)		lalouw
lid	takotra, ra-kotra	
lie (to)		mervanda
lift (to)	mambata	
lifted (p.p.)	bataina	
light (adj.)	maivana	
like (to)		
" (should)	tia, ta-, te-	
" (would)		
likely	tokony	
lips		soneghe
listen (to)	mihaino	
little	kely	kala
live (to)		valu
liver		attenhaner
lizard		roso
lobster		crur
locust		verloller
long (adv.)	ela	
"	kava	lavvar

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
long (a) time ago	ela	alelur (long whiie)
look (to) at	mijery	merchinsov-er
" (to) at	mitazana(ra-ha lavitra)	
" for (to)	mitady	
loss		lavo
lost	very	
lost (pp.)	very	
loud	mafy	
louse		hough
love (to)	tia, ta-, te-	taark
low		eever
Mad		Tounzaccar
make (to)	mahavita	
" (v. a.)	manao (p.t.)	
made (v. a.)	nanao (past t.)	
" (pass. p.)	atao	
man	lehilahy	loyhe
many	maro	mawrow
market (in the)	an-tsena	
marrow		manuckover
master (a.)	tompo	
me	ahy	
mead		toak
measure (v.)	mandrefa	
meal	hena	
medicine	fanafody	
men (people)		hulu
melt (to)		tennoo
messenger	iraka	
midnight		mutuagalla
middle (in the) of	eo afovoany	
milk		rouvenu
million	iray tapitrisa	arrla
mind (n.)	saina	
" (to) (care about)	manahy	
mist	(see 'fog')	
monday	alatsinainy	alletenine
money	vola	
monkey		vergee
month	volana	
moon	volana	voler
moonlight	dia-volana	
morning	maraina	emerrawka
mother	reny	rana
mountain	tendrombo-hitra	
mouse	totozy	marlarvo
mouth	vava	voovor
much	betsaka	
mud		futuck
my	-ko	
Narrow	Ety	
navel		fuetch

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
near (nigh)		merreeno
neck		woozzo
needle		fingihts
net		arratto
night	alina	aulla
nine	sivy	seve
ninety		seve folo
no		charra
north		avarruchs
nose		oroong
not	tsy	
not again	tsy intsony	
no more	tsy intsony	
not at all	tsy-akory	
nothing		shemishe
now	ankehitriny	
Oath		Mefontorr
obstinate	maditra	
often	matetika	
oil	solika	tongon tongher
old		antichs
once	indrai-mandeha	
one	iray	eser
one by one	tsirairay	
on fire	may	
open		sucorffu
open (to)	manokatra	
opened (pp.)	sokafana	
opinion	hevitra	
orders	didy, teny	
orphan	kamboty	
ought	tokony	
our	-nay	
our	-ntsika	
outside the house	ala-trano	
ox	omby	vositchs
Papa	Ikaky	
paper	taratasy	
patient	maharitra	
pay	mandoa	
paid	nandoa	
paid (pp.)	aloa	
peep (to) at	mitsirika	
penny	ilavoamena	
people		hulu
pepper		saccasero
perhaps	angamba	
perplex (to)	manahirana	
pig	kisoa	lambo (hog)
pigeon		dahew
pillow	ondana	ounder
pipe		keloyhe
plant		fumbulayher
play	tsilalao	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
play (v.n.)	milalao	
pleasant		mertarva
plunder		mundravor
point		melrondroer
point (its)	ny tendrony	
poison		vorick
poor		rarrock
populous	be olona	
pot (n.)	vilany	velonghe
potatoes		ovemarme
power	hery	
praise (v.a.)	midera	
praised (pass. p.)	deraina	
pray (v.n.)	mivavaka	
presently	rehefa	
pretend (to)	mody	
prevent (to)	misakana	
print (to)	manonta	
probably	tokony	
protect (to)	miaro	
purse	kitapombola	
put (to)	mametraka	
" (p.t.)	nametraka	
" (p.p.)	apetraka	
" (to) to death	mamono	
Quench (to)	Mamono	
quick		merlacky
Rain	Ranonorana	
"	erana	orer
" (gentle)	erika	
rainbow		avvar
reach (to)	mahatratra	
read (to)	mamaky teny	
" (p.t.)	namaky teny	
" (pp.)	vakina	
ready	vonona,miomana	
reap	mijinja	
rebel (to)	miodina	
receive (v.a.)	mandray	
received (pass. p.)	raisina	
recover (to) (get well)	manaritra	
recovered	nanaritra	
red	mena	maner
rejoice	mifaly	
" (to) at	mifaly noho	
relation (n.)	havana	
relations	havana	
rely (to) upon	matoky	
remains (what)	ny sisa	
remind (to) of	mamfahatsiaro	
report	tsaho, filazalazana	
request	hataka	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
responsible (to be)	miantoka	
return (to) (a.n.)	mamerina	
" (to) (v.n.)	miverina	
returned (v.n.)	n i v e r i n a (past t.)	
ribs		towlertaka-zuak
rice	vary	manzarry
riches	harena	
righthand		tongher ov-anna
ripe		mossock
rise (v.)	miposaka	fuher
rose	niposaka	
risen (pp.)	niposaka	
rise, stand (v.n.)	mitsangana	
rose, stood (v.n.)	nitsan g a n a (past t.)	
river	ony	
road (a.)	làlana	
rope	mahazaka	tolle
rough		meruffa
run (v.n.)	mihazakaza-ka	lomsy
" (to) away	mandositra	
rush, (a) reed?	zozoro?	
Sad	Ory	
sail		loy
salt	sira	serer
sand		fasse
saturday	asabotsy	serbooche
save	mamonjy	
saw (n.)	tsofa	
scissors	hely	hetty
sea		reack
see (v.a.)	mahita (p.t.)	merheter
saw (v.a.)	nahita (p. t.)	
seen (pass. p.)	hita	
seize (to)		samboro
seek (v.a.)	mitady	
sought (v.a.)	nitady (p.t.)	
" (pass. p.)	tadiavina	
seldom	indraindray foaan	
sell (v.a.)	mivarotra(p. t.)	vele
sold (v.a.)	nivarotra (p. t.)	
" (pass. p.)	amidy	
send (to)	mampanati-tra	
sent (pass. p.)	aterina	
serpent	menarana	maner rand-er
servant, Sir		salamonger
seven	fito	futo
shake (to)	manetsik e-tsika	mungozoon-er
shook (p. t.)	nanetsik e-tsika	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
shaken	h e t s i k e t-schina	
shall be (future t.)	ho	
shallow	marivo	
shame		manghitchs
sharp (clever)	kinga	
"	maranitra	
sharpen (to)	nandranitra	
" (to)	monasa	
shave (to)		haharu
she	izy (vavy)	
shed (to)	mihintsana	
sheep	ondry	oundy
shilling	kirobo	
shine (to)	mamirapira-tra	
shone	namirapirat-ra	
ship		sambo
shirt	lobaka	commeser
shoe	kiraro	hungermaro
shoulder		soroke
short		fuher
shut	mandrindri-na	
" (n.	nandrin d r i-na (past)	
" (pp.)	arindrina	
" the door		arrahdingho
sick		merranza
side		tohazuck
silver	valafotsy	voler futey
" chain	tongalika	
sing (v.n.)	mihira	meansaw
sister	ra h a v a v y, anabavy	rovvevva
sit (v.n.)	mipetraka	
sat (v.n.)	nipetraka (p. t.)	
six	enina	lanning
sixpence	sikajy	
sketch (a)	sary	
skin		huletchs
sky		longitchs
slave		ondavo
sleep	matory	meroro
slender		merleneck
sling (n.)	antsa m o t a-dy	
slippery	malama	
small	kely	
smallness	fahakèliny	
smell		oruff
" (to) bad	maimbo	m a n c h e (stink)
" (its)	ny fofony	
smoke		lembook
" (a pipe to)		metroker to-bacco
smooth		merlammer

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
snake		mary
snore (to)		mearoutchs
so	toy izany	
soap	savony	
soft		merlemmer
soldier	miaramila	
some		mishe
sometimes	indraindray	
son	zanakalahy	annoek l o y-he
soon	vetivety	
sore		boy
" (n.)	fery	
sorrow	alahelo	
sorry for (him)	m a l a h e l o (azy)	
sound (n.)	feo	mungano
south		ateemo
sour		mervoyha
spade	angady	
speak (to)	miteny	mevolongh-er
spoke (p.t.)	niteny	
speak (v.n.)	miteny	
spin (to)		mundo r o u-tches
spit (to)		mundorer
spittle		eva
spoil	manimba	
spoon		suto
spring (year)		sarrar
" (a)		vovo
sprinkle (to) water	mamafy ra-no	
staff		zahhaar
stairs	tohatra (ao an-trano)	
stand, rise (v.n.)	mitsangana	machangon-ner
stood, rose (v.a.)	nitsan g a n a (past t.)	
stand (to) in the light	manakona	
star		verfeer
stay (to)	mitoctra	munding
steal (v.a.)	niangala t r a (past t.)	m a n g a u-lutchs
stole (v.a.)	nangal a t r a (past t.)	
stolen (pass. p.)	angalarina	
steel		veoffo
still (yet)	mbola	
stomach		troko
stone (n)	vato	varto
" throw stones at (to)	mitora-bato	
stranger	vahiny	
strike (v.a.)	mi k a p o k a (past t.)	
struck (v.a.)	nikapoka (p. t.)	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
strong		merharee
success	fanamb i n a-na	
suddenly	tampoka	
sugar	siramamy	serermarme
" cane		farray
suits (it)	antonona	
sun	masoandro	andro
sunday	alahady	allyhoyda
sunrise		terrack an-dro
sunset		soffutch an-dro
sunshine	hain'andro	
sweat		lungetch
sweet	mamy	marme
swim (v.n.)	milomano	lomong
Table	Latabatra	
tail		
take	mitondra	
took	nitondra	ohe
taken	entina, alai-na	rumbessu
take (to) care (v.n.)	mitandrin a	
" care (to) of (v. a.)	mitandrin a	
take (to) from	manalo	
" (to) it in turns	mifandinby	
" (to) off	manesotra	
talk (to)	miresaka	
" (to) about	"	
" (to) to	m i r e s a k a amy	
tall	lava	lavoor
tamarind		keley
tea	sakafo hari-va	
teach (v.a.)	mampi a n a-tra	
taught (v.a.)	nampianatra (past t.)	
" (pass. p.)	ampianarina	
tear (to)	mandriata	
tore	nandriata	
torn	triarina	
tears		rawnomossu
teaze (to)	mah a s o s o-tra	
telescope	maso-lavitra	
tell	milaza	
told (p. t.)	nilaza	
" (pp.)	lazaina	
ten	folo	folo
than (comparative)	noho	
that is it	izany no izy	
their	-ny (p.)	
them	azy (p.)	
there	eo, oa, any, atsy	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
there is	misy (s.)	
" are	" (pl.)	
" was	nisy (s.)	
" were	" (pl.)	
" will be	trisy	
they	izy (p)	
thick	matevina	
thief		ampegalutchs
thigh		fay
thin	manify	
thing	zavatra	
think (to)		mevetchevetch
thirsty	mangetahe-ta	
thirteen		folotalu ambe
thousand		arevo
thread		fola
three	telo	talu
thrice	intelo	
thrive (to)		munzarre
throw (to) stones at, to stone	mitora-bato	
thunder		hotook
thursday	alakamisy	commershe
tie (to)		fahaugh
timber		larzo
tin	vy fotsy	
tired	sasatra	
" of (them)	mamo (azy)	
tobacco	paraky	tobacco
to-day (future)	anio	
to-day (past)	andro any	
toe		annackank
to-morrow	rahampitso	hummerrawha
tongue		leller
too	loatra	
" large for it, " many for it	tsy omby azy	
" little for it " few for it	tsy ampy azy	
tooth	nify	neefa
top	tampony	
touch (v.a.)	manendry	
touched (pass. p.)	tsapaina	
town		tannarr
translate (to)	mandika	
tree	hazo	
true	marina	
truth (the)	ny marina	
tuesday	talata	talorter
turn (to)		metulcher
twenty		roakfolo
twice	indroa	
two	roa	roaa
two and two	tsirairay	
twopence	voamena	

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
Ugly		Rawtake
uncivil		chewoocust
uncle		ranaloyhe
under		umbonha
untruth	lainga	
umbrella	elo	
up to the breast	hatratra	
" " knees	halohalika	
" " throat	hatenda	
us	anay, antsika	
Very	Indrindra	
" early	maraina koa	
" much	indrindra	
" soon	vetivety	
visit to	mamangy	
voice (n.)	feo	
vomit (to)		mundoer
Wait (to) foe	Miandry	
wall (a)	ampetany (eo amy ny toko-tany)	
" "	rindrina (ao amy ny trano	
want (to)	tia, ta-, te-,	
want (v.a.)	mila (pres.t.)	
wanted (v.a.)	nila (past t.)	
" (pass. p.)	ilaina	
warm	mafana	moy
wash	manasa	
" (v.a.)	manasa	
washed (pass. p.)	sasana	
water	rano	rawno
wave		onazur
wax		luco
way	làlana	
we	isika	
"	izahay	
weary		mocoutchs
weather (to)	ny andro	
weave (to)		mernendres
wednesday	alarobia	alarrerbear
week	herinandro	
well (adv.)	tsare	
went (see *to go*) " away	lasa	
west		andreffer
wet		lay
what?	inona?	eno
when	raha	
" ? (past)	oviana?	
" ? (future)	rahoviana?	
where?	aiza?	
which?	iza?	
"	izay (zavatra)	
whisper (to)		bisabisa

English.	*Malagasy.*	
	HOVA.	SAKALAVA.
whistle (to)		fuke
white	fotsy	fule
whiteman		verzarhar
who?	iza?	
" (obj.)? whom	izay (olona)?	
whose?	an'iza?	
why?	nathoana	mungeno
wide		mertarhetchs
" open	mitanatana	
wife		walley
will (I)		abawuck
" " not		zawho merloy
willingly	sitraka	
wind	rivotra	ornghin
window	varavaran kely	
winter		fouser
wise		merkehitchs
wish (to)	tia, ta-, te-	
woman	vehivavy	
wood	hazo	auler
word	teny	
work (to)	miasa	mearsar
wrist		soro
written (pass. p.)	soratana	
Yam		Ore
yard (enclosure)	tokotany	
year		taough
yellow	vony	
yes	eny	toguore
yesterday	omaly	umorlo
yet	mbola	aruea
yonder	ery, ary	
you (s.)	anao-hianao	
" (p.)	anareo- hianareo	
your (s.)	-nao	
" (p.)	n-areo	

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SCHILLER.

Schiller. Sein Leben und seine Werke. Dargestellt von J. MINOR. Zweiter Band. Berlin: Weidmann, 1890. 8vo, pp. 629.

THE second volume of this truly monumental biography of SCHILLER appears to be of even greater import, if possible, than the first one which was noticed in these columns last year. It embraces a most significant epoch in the poet's development, the time of transition from the turbulent, lurid, pessimistic radicalism of the 'Räuber' period to the proud, manly, confident enthusiasm of 'Don Carlos.' As in the first volume, there are here also two distinct parts of the composition: the biographical narrative in the narrower sense, and a critical study of the literary productions falling within the period treated. It is in the latter that MINOR'S intellectual grasp and power of presentation assert themselves most indisputably.

To be sure, the account of the external circumstances of SCHILLER'S life, also, is fuller and more comprehensive in this work than in any previous presentation. It abounds in carefully drawn pictures of persons and places with whom SCHILLER was brought into contact during the time from 1782-1787. The solitude of Bauerbach (p. 70 ff.), the artificial circles of Mannheim (p. 162 ff.), the Bohemian life at Gohlis (p. 384 ff.) are brought out most vividly and appropriately. Masterly is the characterization of CHARLOTTE VON KALB and her relation to SCHILLER (p. 333-353). How she at first pleases herself in the rôle of a patroness of the young poet and as a *confidante* in his love affairs; how she then becomes a prey of untamable passion, kindling in SCHILLER'S soul also a 'Freigeisterei der Leidenschaft' which comes near disturbing his mental equilibrium; how at last SCHILLER'S stronger nature gives him courage to sacrifice all earthly joy in the hope of a future heavenly reward (cf. the poem 'Resignation'), while she finds comfort in the delusion that it had been her own self-control which brought her lover back to reason—all this is related with a complete mastery of the facts and the finest sense of the inner life.

At times, however, MINOR'S art as a narrator seems to flag a little. The unlimited range of his reading, his astonishing knowledge of detail, make him at times forget that 'to tell all is the secret of tediousness.' He has a tendency to interrupt the narrative by digressions. Every change of residence in SCHILLER'S life leads to long historical and geographical descriptions, which not infrequently are far from being lucid. Hardly a person is introduced without a full account of his antecedents, the knowledge of which is by no means always necessary for an understanding of the situation

at hand. To this is sometimes added a heaviness of language which allows such sentences as this:

"Wilh. Friedr. Hermann Reinwald stammte aus Wasungen und hatte seinen Vater mit 14 Jahren verloren, gerade in dem Alter, in welchem er ihm durch seine Vertrauensstellung als Lehrer des Herzogs Anton Ulrich hätte nützlich werden können" (p. 75).

Or this:

"Und wenn es Schiller satt hatte, mit dem Verwalter Vogt Schach zu spielen oder in den Wäldern herumzustreichen (wobei er einmal ahnungsvoll an der Stelle stehen geblieben sein soll, wo vor kurzem die Leiche eines ermordeten Fuhrmannes begraben wurde): dann machte er sich bei trockenem Wetter in der Richtung nach Meiningen auf den Weg, wo sich die Freunde entweder auf halbem Wege in Massfeld trafen oder Schiller in der Stadt selbst übernachtete" (p. 77).

One cannot help feeling that MINOR in order to be himself, needs a large and inspiring subject. In little things he seems to be helpless. He has not enough lightness or grace to treat them according to their littleness, and he has too much conscience to leave them aside altogether. Consequently, he represents them too large, thus injuring the impression of the really great things in which he finds himself at home. In view of the fact that the whole work is planned to comprise four volumes, while the first two hardly go beyond the preparatory stage of SCHILLER's development, we may be allowed to express the hope that the two remaining ones will show a better proportion between the essential and the unessential in biographical detail.

Nothing but unqualified admiration is due to the literary chapters, above all to the chapters on 'Fiesco,' 'Kabale und Liebe,' and 'Don Carlos.' Here MINOR's wide reading stands him in good stead. Almost at every step he discovers resemblances, parallelism, affinities, which put the work at hand in relation to others and reveal the influences which helped to shape it. SHAKESPEARE, the French Classical Drama, LESSING, the *Sturm und Drang* poets, are shown to re-echo in 'Fiesco'; 'Kabale und Liebe' is contrasted with GEMMINGEN's 'Hausvater'; SCHILLER's remark to REINWALD: "Carlos hat von Shakespeares Hamlet die Seele, Blut und Nerven von Leisewitz' Julius," gives occasion to a comparison between those three characters. In the fourth act of 'Don Carlos' threads are laid bare which lead back to 'Nathan der Weise':

"Wie die Handlung des Nathan wenig Action zeigt, sondern in beständigem Weitersagen und Weitertragen der Worte besteht; wie dort die Charactere durch die verschiedene Art wie sie die Worte aufnehmen oder missverstehen, weitertragen oder für sich behalten, an der Handlung teilnehmen, so auch hier. Wie der Klosterbruder den Nathan vor dem Tempelherrn, welcher beim Sultan war, so warnt auch Graf Lerna den Carlos vor dem Marquis, welcher beim König war. Wie der Tempelherr durch rasches Zufahren und durch blinde Uebereilung die Sache verdirbt, bis Nathan wieder alles ins reine bringt, so auch Carlos, bis der Marquis von Posa wieder eine Lösung findet. Misstrauen gegen den Freund ist in beiden Stücken das Motiv der Verwirrung. . . . . Aber Schillers Posa ist kein ruhig schlichtender Weiser wie Lessings Nathan; er verwirrt die Verwirrung nur noch mehr. Und auch die künstlerische Durchführung einer solchen Handlung verlangt die ganze Klarheit des Lessingischen Geistes, die ganze Ruhe seines ordnenden Verstandes. Diese Klarheit und Ruhe besitzt Schiller nicht." (p. 575).

Perhaps the climax of the whole volume is to be found in the discussions about the political significance of 'Don Carlos' (p. 554-570), and here again it is the comparative method by which MINOR reaches his conclusions. He shows how the drama falls in with one of the vital questions of enlightened despotism, the question of how to educate and develop the ideal prince. The whole literature on this subject is passed in review: from MORHOF's 'Polyhistor' and WAGENSEIL's 'Von Erziehung eines jungen Prinzen der vor allem Studieren einen Abscheu hat, dass er dennoch gelehrt und geschickt werde,' through FÉNELON's 'Télémaque' and HALLER's 'Usong,' down to WIELAND's 'Agathon.' TURGOT's reforms, FREDERICK's religious toleration, the liberalism of JOSEPH II, are touched upon. And thus the way is prepared for the statement that whatever of liberal, humanitarian, cosmopolitan ideas was stored up in the time preceding the French revolution, found its expression through the mouth of the Marquis of Posa, "the speaker of his century."

The third volume, which it is to be hoped

will include 'Wallenstein,' will have an especial interest on account of the questions raised through WERDER's and BELLERMANN's recent investigations.

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FRENCH LITERATURE.

Colomba par PROSPER MÉRIMÉE. With introduction and notes by J. A. FONTAINE, Ph. D. Boston: Heath & Co., 1891.

WHEN one examines the catalogues of the publishers of annotated French texts, he is inevitably led to the conclusion that there is great room for improvement in literary taste. We find in these catalogues works of second, third and tenth rate merit in abundance, but too few works of the first rank in literature. This is not the fault of the publishers, who simply supply the demand; it is the fault of the teachers who make the demand. There does not seem to be any reason why an introductory class in French should begin by reading a work of the third rank, when works of the first rank are written in quite as simple French. There is a positive injury in beginning with a low grade of work which cannot tend to elevate the taste. The higher the style of literature which the student reads, the more cultured will his taste become. And one of the chief ends of literature is to cultivate the taste.

But amid this deluge of texts which have either been assigned a place lower than midway up Parnassus, or whose permanent location is still problematical, it is refreshing to have an edition of one of the masterpieces of fiction of the century—MÉRIMÉE's 'Colomba'—annotated by Dr. FONTAINE. The notes are confined to small space and to explanations of passages in which a student just beginning French would find difficulty. There are also notes explaining historical and other references which dispense with the use of an encyclopædia on the part of the reader. These notes are excellent in every way.

The text is accompanied by an introduction of three pages devoted to the author. It is a matter of regret that this introduction has not been extended to greater length, and that the editor did not give some account of the literary history of France during the literary career of MÉRIMÉE,—of his relation both to the romantic school and to the realistic, between which he is a connecting link, and of his own conception of his art. The author seems to be entirely absorbed in carrying on the action of his novel, and in producing the highest artistic effect. He is a writer who never obtrudes himself on the reader's notice: he is the manager of a puppet-show, but always concealed behind the curtain. Of the lyric passion found even in the prose of the writers of the romantic movement, there is none in him. There are calmness, calculation, premeditation, united to form a perfect balance between action and character; and the result is high art. In the words of M. GEORGES PELLISSIER: [1]

> Il est supérieur par le talent de mettre en scène, de conduire une action, de composer une œuvre dont toutes les parties se tiennent. De plus, il a un style "littéraire," le style d'un écrivain exact et contenu, mais non celui d'un algébriste. Il atteint la perfection de son genre. Presque toutes ses nouvelles sont des chefs-d'œuvre en cette manière un peu sèche, un peu dure, mais forte, nerveuse, pressante, qui fait de lui un des romanciers les plus originaux et les plus caractéristiques du siècle.

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GERMAN LITERATURE.

Friedrich Schlegels Briefe an seinen Bruder August Wilhelm, herausgegeben von Dr. OSKAR F. WALZEL, Berlin, 1890.

Dr. OSKAR F. WALZEL has published an important contribution to the history of the Romantic School in his edition of FRIEDRICH SCHLEGEL's letters to his brother AUGUST WILHELM. The author says rightly:

> "The correspondence of the Brothers Schlegel may be characterized as one of the most important sources of the history of the older Romanticism. In point of time it extends further into the beginnings of this literary movement than any other of the hitherto published documents which treat of it. At the same time it presents the uniform development of one of the leaders of the school through his entire life. No correspondence or memoir is more intimately associated with the literary questions of the time or with the aims and views of the representations of that literary party."

1. Le Mouvement littéraire au XIXe siècle, p. 248.

In reading this stately volume, we are impressed with the fact that the Romantic School was more a tendency than a formulated creed. Empty classicism had wearied and exhausted the intellect, without satisfying it: Protestantism, as presented, with its eminently unæsthetic spirit, had failed to appeal to one side of human life. The German nature in spite of its materialism is essentially moved by sentiment. In the decay of imperial power, attention was turned to the nation's past, to a youth full of enthusiasm and mighty achievement, to nature unfettered and conscious of its mighty energies and possibilities. German greatness was associated with the picturesque history of the Romance nations, when poetry was the birthright of life, and love and chivalry were the only existence. Of the new movement AUGUST VON SCHLEGEL was preeminently the critic, SCHLEIERMACHER the theologian, SCHELLING the philosopher, NOVALIS the poet, and TIECK the novelist and story-teller. A group of gifted poets and writers was associated with them. The movement touched thought and literature from various sides. An enthusiasm for Greek art, caught from WINCKELMANN, was continued by FRIEDRICH SCHLEGEL. A venerable historic church appealed to the imagination of both AUGUST and FRIEDRICH and led them at last from different standpoints into its bosom.

The letters are here published in full for the first time. The correspondence is incomplete. The letters of AUGUST WILHELM VON SCHLEGEL were burned by FRIEDRICH'S widow. FRIEDRICH'S letters cover the period from 1791-1828, and form a record of enthusiastic friendship ending in alienation through petty, pecuniary misunderstandings. But until that time, the letters present in detail the history of FRIEDRICH'S intellectual interests and activities. His studies are elaborately presented, and discussed; his magnanimity to the gifted and ill-starred CAROLINE BÖHMER, who became his brother's wife, and later the wife of SCHELLING, is shown in its true light. There are numerous side lights often of great interest. The history of AUGUST VON SCHLEGEL'S DANTE studies which formed an important contribution to the whole movement of the Romantic school, is fully presented. There are views of SCHILLER whose attitude toward the leaders of this school was repellent, and character-sketches of KÖRNER, NOVALIS, TIECK and many others of great interest.

"Schleiermacher is a man in whom humanity is developed, and therefore in my view, he belongs to a higher caste. Tieck is indeed only a very ordinary and rough fellow, who possesses a rare and highly cultivated talent. He is only three years older than I, but in moral understanding, he is infinitely beyond me. His entire being is moral, and among all the distinguished men whom I know, his moral quality surpasses any other."

The relation of the brothers is certainly presented in this correspondence in a very beautiful light. FRIEDRICH'S reverence for AUGUST'S ability is manifest, but a communion of interest in study and criticism pervades their lives. There is nothing of that fantastic quality which HEINE ascribed to AUGUST, but there is a sincere and genuine ring in his intellectual utterances. We must admire the wonderful ability of both brothers. FRIEDRICH'S advance in oriental study during his residence in Paris is marvelous. The services of the Romantic School in broadening the intellectual life of Germany, and the means by which it was accomplished, are suggested in these letters. If we adopt the view that little original was contributed and that the results were largely formal, that the influence of Romanticism lay in its emphasizing truths which had had elsewhere remote but ineffectual suggestion, still the strenuous labor of its task is shown in this volume. Whatever fantastic features it assumed in the license of its later votaries, were subordinate here to a genuine purpose and a true enthusiasm. Romanticism became if not the pioneer, yet the enthusiastic impulse which led to the study of early German heroic legends and unfolded, if it did not discover, the charm of oriental poetry. On its ethical side it recognized the sacredness of nature, and of the prerogatives and claims of the individual, and thus exalted humanity. It followed WINCKELMANN and GOETHE in exalting the charm of classical art, and its praise of the German past led to a profound study of mediæval art, languages and antiquities. The GRIMMS acknowledged its influence, and the investigations of many who did not ally themselves with the leaders of the school were inspired

by it. We are led from the perusal of this volume to see afresh that Romanticism was a mingling of many separate influences, and that its results were as fruitful as its origin. Poetry was enriched not only by the introduction of new forms, but by new subjects and motives drawn from Oriental as well as Romantic literature: theology was enlarged upon the ethical side and made human, and saved in part from the formalism of a lifeless creed and a state church; FICHTE'S theory of science and SCHELLING'S mode of contemplating nature came opportunely both to define as well as to spiritualize. But when we ask ourselves what one of all these influences Romanticism originated, we must admit its debt to those who cannot be numbered with the Romantic School. HERDER had preceded in his study of the popular songs of all nations, WINCKELMANN and GOETHE had gone before in an enthusiasm for ancient art, and GOETHE had begun his contributions to mediæval art; the English had already led in the fruitful field of Oriental study: and the interpretation of the philosophy of government and of the rights of man had received a powerful interpretation in the events of the French Revolution. Romanticism as an impulse and not a creed had defects, grave defects, on the ethical side and with humiliating consequences in the lives of some of its greatest leaders: it became formless and fantastic in the exuberant fancy of its later followers, but the lives of its earlier advocates show an industry and a scientific method as remarkable as their enthusiasm. This volume will form a permanent and indispensable part of the material for the study of the Romantic School and the literary history of the period.

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FRENCH GRAMMAR.

A Compendious French Grammar by A. HJALMAR EDGREN, Professor of Modern Languages and Sanskrit in the State University of Nebraska. Boston: D. C. Heath & Co., 1890. 12mo, pp. lxvi, 293.

WHEN outlining French pronunciation, a grammarian may follow one of two systems. He may wisely, especially if he is not a Frenchman, do away with investigation of his own into the domain of French sounds, and, appealing to the most authoritative sources may embody in his own treatise the clearest and simplest statements he there finds concerning French pronunciation. Or, if he is a phonetician and has kept pace with the progress of his subject, he may choose for the basis of his practical as well as theoretical exposition of pronunciation, the physiological processes involved in the production of French and English sounds. A careful comparison, on this basis, of the corresponding sounds in the respective languages, would bring out the greater or less prominence that is given to certain speech-organs in the case of each; would go far towards imparting a correct knowledge of their distinctive peculiarities, niceties and difficulties, and would confer immense advantages on teachers and students alike, in preventing both the inculcation and the acquisition of a false or faulty pronunciation.

The system followed by Prof. EDGREN is not quite clear, and his theory and practice show decidedly weak points. French *a* is given two sounds (p. 10): 1. nearly that of *a* in English '*father*' (not quite so deep). 2. more open, approaching that of *a* in 'at,' *á* in Webster's *á*sk representing the sound quite well. The former occurs when *a* is long, except before two consonants.—Ex. (1) âme, base, bât, âge; —(2) carnaval, patte, table, tâcher, là.—With regard to the depth of French *a* cf. BEYER, 'Französische Phonetik,' p. 19: "Es liegt wohl eine Schwebung tiefer als das südostengl. *a* in father." To call the second sound of *a*, a more open sound, is to go contrary to the assertion of phoneticians. They have observed that in the utterance of the *a*-sound the angle formed by the jaws is greater, for example, in tâcher than in *tacher*. And the use of the word *tâcher* to illustrate the second sound of *a* is an obvious error. Again, the sound of *a* in father is said to occur when *a* is long, *except before two consonants*. Are we to understand that the sound of *a* in *lasse*, *tasse*, *cadre*, etc., is not that of long *a*?

French *é*, we are told (p. 12), sounds "almost" like *e* in 'they.' Why not state that the sound of "ey" in '*they*' is a diphthong

[ę̄ + ɪ̯], and that the French *é* has its exact equivalent in the first sound ę̄?—Page 12, "*è*, *ê* when long have almost the sound of *e* in '*ere*' or of *ei* in 'heir' . . . and *when short* of *e* in '*let.*'" Could Prof. EDGREN have given us instances in which *ê* is short and has the sound of *e* in 'let'?—*Suave* is said (p. 15) to be pronounced *sᵒᵘ ave*, and so of other vowel combinations beginning with *u*. *Mon ami* should be pronounced *mo-nami* rather than mŏ-n͡ami;—the correct pronunciation of monsieur is mosieu rather than me-sieu.—Taking for granted that French nasal sounds have no exact English equivalents (pp. v, 16), Prof. EDGREN has left that most important part of French pronunciation without any illustrations whatsoever. The important *gn* sound has not been clearly described; the *n*-sound blends with the following *y*-sound not *almost* but entirely, and the two form one single palatal nasal.

No average school grammar can lay claim to completeness, yet since the First Part of this work is intended for separate use, we might well have expected to find in it a few more details on the articles, the partitive sign, the position and comparison of adjectives, together with tables of the cardinal and ordinal numerals; and it would have needed little space to point out the frequent use in French of the definite article instead of the possessive adjective, its repetition before every noun, the rule of the demonstative antecedent before relative pronoun, the use of *ce* and *il* with *être*, and the few peculiarities of impersonal verbs. A more serious defect is found in the make-up of the exercises, which lack a judicious intermingling of affirmative, negative and interrogative sentences, in fact, up to exercise XVI we have only five interrogative forms. The sentences, as a rule, are too disconnected and their meaning too indifferent to command dignified and scholarly attention on the part of students. The following sentences are *sui generis* and not likely to be found outside of these exercises.

Je donne de bonne eau à la sœur du bon homme; je parle des bons frères et des bonnes sœurs; je donne trop de pain et de viande à la sœur; lesquelles de ces filles sont bonnes? (!); l'époux à qui elle pense est malade; je défends qu'il reçoive mes coraux; il ne parle plus de cette montagne; si vous déclarez que ce garçon est bon, je l'accepte.

The English exercises are open to the same criticism: *I speak of the butter, the soup, and the water; I speak of my brother's apples; I give meat to the girl's mother, and to the son.* A certain number, however, of dull, meaningless sentences may be inseparable from grammatical exercises; at any rate, it is far easier to criticize poor ones than to evolve better ones, as any one who has ever undertaken it will be most ready to admit.—In placing pronominal adjectives and pronouns on the same page and face to face (pp. xxvi, xxviii, xxix) Prof. EDGREN has made an important improvement on various other grammars; students will thus get a better grasp and a clearer comprehension of these intricate chapters.

Page xxvii, it is wrong to call *mon, ton, son* feminine forms;—Page xlv, note 1, instead of "final *-e* becomes *è*, e. g. *aimè-je*," should read: "final *-e* becomes *é*." (The same error occurs in p. 78).—P. lv: the circumflex accent of *dû* is only incidental to distinguish *dû* from *du*; it is a remnant of a former *e* as in *deü, veü, eü, meür*, which words are unsystematically spelled *dû, vu, eu, mûr*.—P. lv 'and they all (save *pourvoir*) drop their *oi*,' add, in the parenthesis, *prevoir*.

More credit is due Prof. EDGREN for the Second Part of his grammar. He has evidently made a laborious and conscientious effort to present us with a satisfactory work; in particular, chapters XX and XXI (as "French Verse" and the "Relation of Anglo-French and French Words") will furnish students with useful information when more complete treatises are out of their reach. Concerning the copious examples accompanying the syntactical rules, the student is recommended by the author to learn them *one and all;* yet some of them are scarcely suitable to serve as models:

Espérance, courage c'est tout qu'il nous faut (p. 124); le fer de suède est bon (p. 128); une douzaine d'oe[u]fs (p. 128); il est âgé de trois ans (p. 129); il donne de l'argent à moi (p. 149); il obéit à moi et à vous (p. 149); le garçon est bon et les filles sont aussi bonnes (p. 134) (!); les filles ont soif, donnez-leur de l'eau (p. 150); j'entends que vous voulez rester (p. 197); il sait se taire, c'est bon (p. 154).

Prof. EDGREN lays claim to innovations in the exposition of the irregular verbs. Innovations

are not without danger, and in a grammar they should mean improvement. My apprehension is that students will bestow very little attention upon §§ 156 to 161, only to be confronted later by a mere alphabetical list, unwisely encumbered by forms such as *-cevoir*, *-cire*, *-clure*, *-crire*, *-fire*, *-frir*, etc. But let us suppose that §§ 156 to 161 have been thoroughly studied; after having tried to master two divisions of irregular verbs, with some fifteen groups and sub-groups (not counting exceptions), the student is refreshed by being told that concerning *courir*, *mourir*, *acquérir*, *tenir*, *recevoir*, *devoir*, *mouvoir*, *pouvoir*, *pleuvoir*, *savoir*, *falloir*, *valoir*, *vouloir*, *voir*, *asseoir*, other peculiarities are best studied under each verb!

In pointing out Latin secondary forms through which French verbs are derived, Prof. EDGREN lacks unformity: if *choir* is from CADĔRE through CADĒRE, *naître* from NASCERE for NASCI, so are *-cevoir*, *mentir*, *mourir*, *partir*, from -CAPĒRE, MENTIRE (not MENTIRI), MORIRE (not MORIRI), PARTIRE (not PARTIRI). There is no reason why some of these peculiarities should be pointed out and the others not.—P. 84, *conquérir* and *reconquérir* are said to be used only in inf., past part., and pret. On what authority are the modes and tenses of these two verbs thus cut down? The *rr* of the future of *acquérir* is owing, it is said, to the loss of *i*. Not so. *Acquerrai* is from the old inf. *acquerre*+*ai*.—Under *asseoir* the form *assiérai* should be placed first, as it is the one more generally used.—The *rr* of *courrai*, we are told again, is owing to the loss of *i;* but *courrai* is from *courre*+*ai*. This old form of the infinitive still survives as a hunting term and especially in the phrase *chasse à courre*.—The *é* of *écrire* is said (p. 91) to be "simply euphonic"; this is not quite accurate; *é* here represents two elements, euphonic *e* and the *s* of *scribo*, the loss of which has been in a sense supplied by the acute accent, consequently *é* is partly euphonic and partly etymological.—The circumflex accent of *crû* (p. 89) is not merely for the sake of differentiation. The future of *falloir* should be regularly derived from old Fr. *faldre*, *faudre*, (FALLERE) and to speak of the loss of the *oi* of *-oir* is erroneous. Under *férir* the form *féru* might have been given, as it is found in Modern French writers (e. g., *féru d'amour*);—The *qu* of SEQUERE (for SEQUI) is made to equal *v:* but it is the *u* of *qu* which becomes *v*, and *q* is softened into the palatal sound *i*.—"*Seoir* 'fit': only *séant;* past part. *sis;* pres. ind. *il sied;* fut. -cond. *il siéra* (*it*)." Such a statement is incomplete. *Seoir* has at present two very distinct meanings: 'sit, be located,' and 'fit'; when meaning 'sit' the verb is found with such forms as: *sieds* (*-toi*), *seoir*, *séant*, *sis sise;* and when meaning 'fit': *sied siéent*, *seyait*, *seyaient*, *siéra siéront*, *siérait siéraient*, *séant* or *seyant*. *Sis* is never the past part. of *seoir* meaning 'fit.'—Among the compound forms, a few omissions may be noted; viz., *a(d)venir*, *éconduire*, *prévaloir*, *messeoir*. Notwithstanding the above criticism of some of the historical points discussed, it must still be said that in the treatment of such questions, this grammar is fuller and more trustworthy than any other practical grammar of French in the English language.

The book is very satisfactorily printed, and typographical errors are, on the whole, few; only some fifteen or twenty, of more or less importance, have been noticed in the course of a careful perusal; cf. rouvnir for rouvrir, *d* for *dé* p. 88; œfs for œufs, p. 128; s'l for s'il, p. 152; demandies for demandiez, p. 153; vacanes for vacances, p. 154; belie for believe, p. 170; etonne (é) p. 176; ecouter (é) p. 203; a (à) 206; emotion (é) p. 210; ci-gisent for ci-gisaient, p. 93; remplit (î) p. xxxix. But who is the grammarian referred to in the preface (p. vi) under the name of "Cayer"? CHASSANG and BRACHET are names familiar enough to suggest themselves readily in place of "Chassung" and "Braccet" (same page), but "Cayer" might too successfully "darken counsel" as to the identity of the distinguished grammarian C. AYER.

JOS. A. FONTAINE.
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OLD ENGLISH PHONOLOGY.

Synopsis of Old English Phonology, being a Systematic Account of Old English Vowels and Consonants and their Correspondences in the Cognate Languages, by A. L. MAYHEW, M. A. Oxford: Clarendon Press, 1891.

Mr. MAYHEW'S book is an admirable compilation,—admirable for its science, its method, and its convenience. The typographical de-

vices for which the Clarendon Press is famous would alone render the volume attractive, but behind these are the practical skill of the indexer, and the scholarship which has gained hints from many sources.

In his Preface the author declares:

"There is nothing original in this book. It will be found to be simply a 'Synopsis.' The modest aim of the writer has been to present in a compact, handy, tabulated form some of what appear to be the assured results of the recent researches of scholars in England and Germany. The structure may be said to rest on four main pillars—Sievers and Sweet, the eminent Old English scholars, Kluge, the well-known author of the 'Etymologisches Wörterbuch der deutschen Sprache,' and Brugmann, the industrious investigator of Indo-Germanic Sound Laws, the judicious codifier of the learning of the New School of Comparative Philologists in Germany."

In thus choosing his authorities, Mr. MAYHEW has done wisely and well, for his book supported by their names, announces itself at once as progressive and accurate.

Mr. MAYHEW's terminology and notation are nearly always deserving of approbation. He very sensibly uses the term 'Old English,' but seems to us less happy in employing 'Indo-Germanic' for 'Indo-European.' For quantity he prefers the macron to the acute accent in marking Old English words, concerning which point usage still differs.

Part I, Correspondence of Old English to the Cognate Languages, occupies 187 pages. Its five chapters are:

I. West Saxon Vowels and their Equivalents in the English Dialects and in the Cognate Languages.

II. Old English Consonants and their Equivalents in the Cognate Languages.

III. Representation of Indogermanic Vowels in Old English.

IV. Representation of Indogermanic Consonants in Old English.

V. The Six Indogermanic 'Ablaut' Series in Old English and the Cognate Languages.

Part II, Correspondence of Old English with Modern English Sounds and Symbols, occupies pp. 188 to 256. Its four tables are:

I. West Saxon Vowels with their corresponding Sounds and Spellings in Modern English.

II. Representation of Old English Consonants in Modern English.

III. Modern English Vowels with their West Saxon Correspondences.

IV. Modern English Sounds and their corresponding West Saxon Vowels.

These are followed by two Appendixes:

A. Table showing the Vocalization of Old English Dialects.

B. Table showing the Various Developments of Vowels in Old English.

Finally come the Indexes, which occupy pp. 261-327. These comprise Armenian, Greek, Latin, Lithuanian, Old Bulgarian, Old Celtic, Old Prussian, Sanskrit, Zend; then under the head of Teutonic (why not Germanic?), Dutch, German (Old High, Middle High, and Modern), Gothic, Icelandic, Old Frisian, Old Saxon. Under English the division is into Old and Modern English, the former of which has pp. 292-317; the latter, pp. 318-327. On a rough computation, the Old English Index contains nearly 3500 words.

Mr. MAYHEW's book will be indispensable to all dictionary-makers, to all College professors and High School teachers of the English language, and to all with whom English is a serious pursuit, and not a mere game in which one man's guess is as good as another's.

ALBERT S. COOK.
Yale University.

DANTE STUDIES.

L'Ultimo Rifugio di Dante Alighiere. Con Illustrazioni e Documenti per CORRADO RICCI. Milano: Ulrico Hoepli, 1891. 4to, pp. 543.

Topo-Cronografia del Viaggio Dantesco per GIOVANNI AGNELLI, con XV Tavole. Milano: Hoepli, 1891. 4to, pp. 159.

Beatrice Nella Vita e Nella Poesia del Secolo xiii. Studio di ISIDORO DEL LUNGO, con appendice di Documenti ed altre Illustrazioni. Milano: Hoepli, 1891. 8o, pp. 172.

To the almost countless volumes that have been written upon DANTE, the three books just mentioned certainly form a not unimportant addition.

The author of the first work 'L'Ultimo Rifugio di Dante' tells us that he has been engaged upon it for fourteen years, and he has certainly collected a great mass of material from various sources; much of it from the archives of Ravenna, and other sources that have not heretofore been made known. The book is divided into three parts:

Parte Prima, Dante e I Polentani.
" Seconda, Pier Giardini, Menghino Mezzani e Bernardo Canaccio.
" Terza, Il Sepolcro di Dante.

The first part is perhaps the most interesting, though it contains little that is new—what the author tells us about GIARDINI—"uno degli scolari di Dante" and about MEZZANI—*notus quondam familiaris et socius Dantis nostris* throws very little light upon DANTE's life. MEZZANI was a notary in 1317 when DANTE went to Ravenna. He was also a poet, but to judge from the extracts given by RICCI, it is no great loss to the world that his poetry is still hidden in manuscript in the Riccardiana library. Of one of his Sonnets, RICCI says:

Pervenutoci così scoretto in un codice della Riccardiana che non ci è riuscito in verun modo di raddrizzargli le gambe.

Vi si legge:

Perchè vuoi tu da corromperme l'osse?
Perchè vuoi tu ch'io non scampi a la torre
Che terramoto mai nè vento mosse?

MENGHINO was a friend and correspondent of ANTONIO of Ferrara and of PETRARCA, and among the sonnets written during his imprisonment in 1357, there is one that is interesting as throwing some light on the much-disputed question of the 'veltro.'

"Già vo'l credete e volsi nominarlo
quel veltro a dar salute a Italia umile
che terra e peltro non dovea cibarlo
ma veggiolo rimasto ingrato e vile,
. . . . . .
. . . . . .
e ha tradito ogni uom che in lui sperava
facendo per danari Italia schiava." P. 227.

This poem, our author says:

Dimostra che il poeta—stato già discepolo e amico di Dante e studioso della *Commedia*—riteneva e forsánche sapeva che l'Alighieri nel famoso *veltro* non avea precisamente designata persona alcuna, ma si volgeva a quell' incognito che un giorno o l'altro avrebbe liberata l'Italia.

If he did know this, it is a pity he did not tell us distinctly; he might thus have prevented much discussion and saved a number of books from being written. Of CANACCIO, the author says that he knew DANTE and, perhaps, was his pupil. But all the details here-given of DANTE's friends add nothing to our knowledge of his own life.

The largest chapter in the book is upon the Sepulchre of DANTE, and on page 369 is given quite a grisly picture entitled: "esposizione delle ossa di Dante nel 1865." There are all sorts of measurements on the volume, diameter and capacity of DANTE's scull, etc., etc. The remarks upon the 'statura di Dante' are interesting. His height is given, making allowance for the loss of all the "cartilagini intervertebrali ed interarticolari," as "una statura nel'uomo vivo di metri 1.67," or not quite five feet five inches.

In the Appendix are given the 'Rime' of GUIDO NOVELLO DA POLENTA and of MENGHINO MEZZANI. Among the poems of MEZZANO are given what the author calls "*L'epitome* del Mezzano alla *Commedia* di Dante," which, he says, "non si è conservata integra." A stanza or two will give an idea of the poetry:

Dno Mengino Mezzano Sup. Infern.

I.

Nel mezzo del camin se trova Dante
Smarrito fuor de via per selva scura
et le bramose fiere starse avante.
Ma parveli Vîrgilio, che'l secura
de trarlo quindi unde mostrar predice
qual spirito inferno e quale il monte cura.

II.

Lo zorno se n'andava: el duca dice
come nel limbu fu, quale maestro,
per lui campar mandato da Beatrice.
Franchezza i porse al cor col suo dir destro,
Sl che viltà disposta se conforta,
e seco entra al camin alto e silvestro.

Per me se va: ne l'aere tinto scorta, etc.

The volume concludes with some very interesting documents from the archives of Ravenna and Bologna. The work is beautifully printed.

The attempt to place clearly before the eye of the reader the fabric of the universe as imagined by DANTE, has often been made,

and two such works have within the past few years been very favourably received.[1] The 'Topo-Cronografia del Viaggio Dantesco,' the author tells us, is the outgrowth of a former smaller work, and is much more pretentious than any previous book upon the subject. In the opening chapter of "Del Luogo, Della Forma e Delle Misure dell'Inferno e Del Purgatorio," the theories of various writers and commentators are discussed, beginning with ANTONIO MANETTI, and then taking up the views of GIAMBULLARI and LANDINO. All three were Florentines, and their conception of DANTE's world was, in the main, the same. The theory of ALESSANDRO VELUTELLO, of Lucca, is then examined, together with the views of every writer upon the subject down to our own day. The "Itinerario per l'Inferno" follows, then the "Itinerario pel Purgatorio," after which comes the "Cronografia," the most interesting part of the book. The plates which accompany the text are printed in various colors and are drawn with great skill. Many a reader will, however, doubtless be obliged to furbish up his knowledge of Descriptive Geometry before he can clearly understand some of the drawings. As to the Astronomical designs, I fear they will never be of much use to the average DANTE student. The book contains everything of importance that has appeared up to the present time upon DANTE's universe; the personal views of the author are always clearly set forth and it may safely be asserted that his book is of permanent value.

The 'Beatrice' of DEL LUNGO is a reprint with many additions of an article that originally appeared in the *Nuova Antologia*, on the six hundredth anniversary of the death of Beatrice, which fell on June 19, 1290. The previous works of DEL LUNGO have shown him to be a DANTE scholar of the first rank, but the book before us is rather disappointing. It is written in so diffuse and argumentative a style that it is often hard to get at the kernel of fact contained in it. He says for example:

"In altri documenti, i quali aspettano uno studio degno della loro importanza, libri mercantili de' Bardi, che la cortesia del marchese Carlo Ginovi mi ha concesso di esaminare, le mie ricerche, diciam così, coniungali mi condussero per primo resultato alla scoperta sotto l'anno 1310 d'una nidiata di almen cinque figluoli: 'Puccino, Masino e Gieri fratelli, figluoli che fuors di Simone di misser Iacopo (de' Bardi), manovaldi di Vannozzo e di Perozzo loro fratelli.' Altro che "la steril Beatrice"! dovetti, a prima giunta, col divulgato settenario carducciano,[2] esclamare: e stavo per communicare al poeta ed amico la prosperosa novella; se non che, seguitando a sfogliare quelle spaziose e crepitanti membrane, ebbi a dire, "non dopo molto carte," Adagio a' ma' passi!

He is in some doubt as to which messer Jacopo was the husband of Beatrice, for there are two persons of that name:

"Dunque, fra il xiii e il xiv Secolo, i Bardi ebbero due Simoni, come da altri di quei documenti potei porre in sodo." "Un Simone, dunque, e un messer Simone: un Simone di messer Iacopo, e un messer Simone di Geri."

This fact the author has doubtless "posto in sodo," but not which one of the men whose names have just been mentioned, was Beatrice's husband. The book is valuable for its *Documenti*, the first of which is the testament of Folco Portinari, de' 15 gennaio 1287 (stil Fiorentino). After a number of charitable bequests and a legacy to his wife, madonna Cilia dei Caponsacchi, and to his sister Nuta, he mentions his four unmarried daughters: Vanna, Fia, Margherita and Castoria, after which we find the following:

Item domine Bici etiam filie sue, et uxori domini Simonis de Bardis, legavit de bonis suis libras L ad florenos.

This is the only documentary evidence in the book concerning Beatrice. There is much pertaining to Folco Portinari, the father of Beatrice, who is shown to have been several times chosen one of the Priors of Florence; and important Florentine military documents of the year 1285, explaining a passage in the 'Vita Nuova.' Most interesting, however, are extracts from the 'Libri mercantili dei Bardi' which show that in 1336 and 1337 the latter

1 *La Materia della Divina Commedia* di Dante Alighieri dichiarata in vi Tavole da MICHELANGELO CAETANI. Firenze, 1886. This little book, which first appeared in 1855, and which has not been replaced by any others that have since been published, gives a very clear idea of DANTE's world.

Tavole Dantesche ad uso delle Scuole Secondarie compilate dal Prof. ADOLFO BARTOLI. Firenze, 1886.

2 Refers to a poem of GIOSUÈ CARDUCCI.

house had commercial relations with Bochaccio Ghellini da Ciertaldo, the father of GIOVANNI BOCCACCIO.

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SPANISH LITERATURE.

Studien zu Lope de Vega Carpio. Eine Klassifikation Seiner Comedias. WILHELM HENNINGS. Göttingen: 1891. 4to, pp. 105. (Dissertation).

THE Dramatic Literature of Spain in the seventeenth century is a domain of such vast extent that many have doubtless been deterred from venturing upon it. The first really important work upon the subject, A. F. VON SCHACK, 'Geschichte des dramatischen Literatur und Kunst in Spanien,' which first appeared in 1854, was for many years without a rival in the field. Of the works that have since been published, that of KLEIN [1] has been very adversely criticized, while SCHAEFFER'S [2] 'History of the Spanish Drama' has met with a better reception; neither of these works, however, have entirely superseded SCHACK. It was of course impossible in works treating of the whole Spanish drama to do more than indicate in a few instances the plots and actions of the plays. A careful analysis and classification of the works of the various dramatists of the golden age of Spanish literature is of the greatest importance, however, and any attempt to reduce a portion of this immense literature to system and order, in furtherance of its methodical study, is praiseworthy, especially when the task has been so well done as in this work of Dr. HENNINGS.[3]

The author first reviews the attempts to classify the Spanish dramas, as proposed by several writers, beginning with BOUTERWEK. He then examines BARON VON SCHACK'S classification of the dramas of LOPE DE VEGA, and with this as a model, proceeds to give us his own arrangement and grouping of the dramas of this author, based, as he tells us, upon the reading of all the dramas that were accessible to him; namely, those contained in twenty-six volumes of the Zaragoza edition of 1604-1647. Instead of the twelve groups that VON SCHACK has made, HENNINGS gives us the following nineteen:

1. Spanische Geschichte und Sage; 2. Ausserspanische Geschichte; 3. Biblische Stoffe; 4. Erdichtete Stoffe in Anlehnung an Historische Personen oder Umstände; 5. Mythologische Stoffe; 6. Sagenkreis des Mittelalters; 7. Novellen der Italiener und Spanier; 8. Dramatisierte Novellen; 9. Lustspiele; 10. Schäferspiele; 11. Schicksalsdramen; 12. Sittengemälde oder Zeitbilder; 13. Romantische Schauspiele; 14. Characterdramen; 15. Haus- und Familienstücke; 16. Biographische Schauspiele; 17. Didaktische Stoffe; 18. Legenden Stoffe; 19. Comedias de Santos.

Objection may, of course, be made to such a system of grouping; but all classifications are more or less arbitrary, and only one who has occupied himself, even superficially, with the Spanish drama knows what immense difficulty lies in the way of any classification of these plays; how often it is utterly impossible to say that a play belongs to this or that class.

The author notices nearly four hundred plays of LOPE, indicating the plot very briefly in some cases, while in others a detailed analysis of the piece is given.

In a work that covers so extensive a field, it is almost unavoidable that inaccuracies should creep in here and there, but the instances are few in the present case, the only serious error being on page 79, where "La Verdad Sospechosa" of ALARCON is attributed to LOPE. The author was doubtless misled by the fact that the play is actually printed in volume xxii of LOPE'S works (Zaragoza, 1630), and was long considered to be his.[4]

1 KLEIN, J. L. 'Geschichte des Dramas,' Bd. ix u. x. Leipsig, 1872.

2 SCHAEFFER, ADOLF. 'Geschichte des spanischen National-Dramas.' 2 Bde. Leipsig, 1890.

3 The only other treatise known to me, upon special Spanish authors, are: GÜNTHER, ENGELBERT, 'Calderon und Seine Werke.' 2 Bde. Freiburg i/B., 1888.
In this work the author gives an excellent analysis and critique of one hundred and seven of CALDERON'S dramas, seventy-three of his *Autos sacramentales*. The work is worthy of all praise.
I have not seen the paper on ALARCON, announced by Prof. F. M. PAGE in the programme of the last convention (held at Nashville, Tenn.) of the MOD. LANG. ASSOCIATION OF AMERICA.

4 There seems to be a curious mistake about the play "Amor, pleito y desaffo." LOPE'S play of that name is printed in volume xxiv of his plays (Zaragoza, 1633). ALARCON'S 'Ganar Amigos' is printed in Vol. xxii (Madrid, 1635), under the name 'Amor, pleito y desaffo,' and asscribed to LOPE.

The work of Dr. HENNIGS is in every way meritorious and is a valuable contribution to our knowledge of the Spanish drama.

H. A. RENNERT.
University of Pennsylvania.

CORRESPONDENCE.

PRONUNCIATION OF SPANISH-AMERICAN WORDS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Two or three pronunciations of the same word prevailing among persons in constant daily intercourse is a phenomenon so usual that no one should be surprised at it; nevertheless I was considerably astonished and at times exasperated, during a recent visit to southern California, to find not only the inhabitants of one place pronouncing the Spanish name of their city in a great variety of ways, but even the same individual shifting from one pronunciation to another in the course of a five minutes conversation. The following instances, casually noted, could doubtless be supplemented by many others equally curious. They are taken from the lips of men and women who have lived in California from six to forty years.

LOS ANGELES.—The changes rung upon this name probably exhaust all the possible permutations. I have heard, as the pronunciation of *Los*: [1] Los[1] [2] Lōs [3] Lôs [4] Lōz; as the pronunciation of *Angeles*: [1] Än-jelēs [2] Ȧn-jelēs [3] Än-jelus [4] Ȧn-jelus [5] Än-gelēs [6] Ȧn-gelus [7] Äng-gelēs [8] Ȧng-gelēs [9] Ȧng-gelus. The editor of the leading paper of the city pronounced the name Los Ȧn-jelus and Los Ȧng-gelus, indifferently. A teacher in the public schools told me that in the school-room she commonly said Lōs Än-gelĕs, but she was not sure that her example was followed by her co-workers. The newsboys in the streets call Lôz Ȧn-jelus and Los Ȧn-jelus. I did not hear anyone use the Spanish pronunciation.

SAN JACINTO.—Generally San Jasinto, but I have heard San Yasinto. Several teachers said San Hasinto.

SAN BERNARDINO.—Shortened, popularly, to San Barn'dēno, or, in the mouths of certain Easterners, to San Bä'dēno. In the newspapers facetiously termed San Berdoon.

RATON.—Commonly ratōōn′, but occasionally ratôn′.

SAN MIGUEL.—San Migĕl′ and San Migĕl′.

PASADENA.—Commonly Pȧsadēna, but often Pasadāna, and occasionally Pȧzadāna.

NAVAJO.—Navä′yo and Navä′ho.

OLLA.—I did not at first recognize this spanish word in the common *ō-yer*, the name for the unglazed, amphora-shaped earthen vessel so much used in southern California to cool drinking-water. Those who are particular with regard to their pronunciation say ō-yä.

FRED N. SCOTT.
University of Michigan.

[1] The pronunciation is approximate. I use the diacritical marks of the 'Century Dictionary.'

CHAUCER'S PROLOGUE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In MOD. LANG. NOTES for May 1891, Dr. BROWNE in his criticisms on the MORRIS-SKEAT 'Chaucer' says that "to ll. 12–14 (of "Prol."), Prof. Skeat makes a strange innovation," i. e. by printing l. 12 without a comma at the end, and l. 13 in brackets and also without a comma. It may be worth noticing that Prof. ZUPITZA of Berlin long ago suggested that reading in *Anglia*, I. 474. In his course on CHAUCER during the summer semester of 1890, he still adhered to his former opinion. He emphasized the difficulty of the "to" in "to ferne halwes" after "to seeken," and further that the drift of the passage seemed to be about folk going on pilgrimages, and the "palmers" were mentioned incidentally. ZUPITZA would also interpret "of evene lengthe" (l. 83) as "von der richtigen Grösse." It seems to me that we might say that a certain person was a typical so-and-so, meaning general appearance including size. In l. 276 'for' might perhaps better be preposition than conjunction. Of l. 400 SKEAT now adds what is evidently the right interpretation, although in old editions the line was passed over. It is strange to find MORLEY, 'English Writers' vol. v, (1890) p. 295, paraphrasing the passage thus: "If he fought, and had the upper hand, he sent home his wine by water to every land."

W. M. TWEEDIE.
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POSTSCRIPTS.

I am surprised that Prof. ZUPITZA finds any difficulty in the phrase "seken to halwes." The use of "to" after "seek," where motion is implied, is as old as the language; and I have no doubt that a catena of examples might be given, from "seceað to Sweona leode" ('Béowulf') and "sechen to chirche" ('Juliana') down to "seek to the charmers," "to it shall the Gentiles seek," "all the earth sought to Solomon," of the 'A. V.'

WM. HAND BROWNE.

Johns Hopkins University.

A sentence from the 'Cura Pastoralis' (p. 171, 24 f.), which contains both *sēcan* and *āscian* with this idiom, is characteristic enough to be added here:

Ðæt is, ðonne ðonne ðāra lārēowa hīeremenn hwæthwugu gāsðlīces tō him sēcað ǫnd hī frīnað, ðonne is suīðe micel scand gif hē ðonne færð sēcende hwæt hē sellan scyle, ðonne hē īowan scolde ðæt him mǫn tō āscað.

J. W. BRIGHT.

"WH" IN AMERICA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In Professor SHELDON'S suggestive letter on *wh* in MOD. LANG. NOTES for June, he seems to have misunderstood, in a few particulars, my communication to the May number.

I did not mean to imply, as I think Professor SHELDON understands me to have done, that the co-existence of *wh-* and *w*-forms in my speech is a survival of last century English; my point was that a phenomenon that has now manifested itself hereabouts is believed by SWEET to have had its correspondent in the speech of Southern England a century ago.

I did not state that the change of *wh* to *w* in weak forms was paralleled by the change of *f* to *v* in *of*, but that accented exclamatory *wy* was a case of the substitution of the weak form for the strong, and was paralleled by the use of the weak *of* (=*ov*) in accented positions.

Whether *wh* represents *hw* or voiceless *w*, is a question that I purposely avoided, as not essential to the point I was making. It is a puzzling matter: among children brought up in the same town and school, I have found *hw* side by side with voiceless *w*.

GEORGE HEMPL.

University of Michigan.

THE ETYMOLOGY OF nüchtern.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the first edition of his Dictionary, KLUGE discards the old derivation of O.H.G. *nuohturn*, *nuohtarnīn* from Latin *nocturnus*, but offers no other explanation. In the fourth edition, he suggests that in some unexplained way the word may be related to *νήφω*, *νηφάλιος*, etc.

The following explanation is offered as presenting less difficulty:—

ne+*uohtā* 'early morning'+*nara*, *nerī* (*lībnerī*, etc.) 'food.'

1. *ne-uoht-nar-īn*, KLUGE, Stammbildungslehre § 199, by metathesis>*nuohtarnīn*.

2. *ne-uoht-nar-no-*, KLUGE, *ib.* §§ 226, 228, >*nuohtnarn*, by dissimilation>*nuohtarn* and *nuohturn* with obscure vowel, like *follust*< *folleist*.

The word, then, is literally *nicht(ge)-früh-stück-t* '*imprānsus*,' still a very common meaning of the word. O.E. *nixtnig* as well as *nistig* (cf. SIEVERS § 110 A) are to be explained otherwise.

GEORGE HEMPL.

University of Michigan.

SCHILLER TRANSLATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—While there is no doubt that BUCHHEIM'S translation of SCHILLER'S *wirf es entschlossen hin nach deiner Krone* ('Jungfrau von Orleans,' Act i, scene 4) "for the benefit of thy crown" is inadequate, I do not think A. B. NICHOLS' "cast after thy crown" can, as Mr. LAWRENCE maintains, be even literally correct. In order to have this meaning, it must read in prose *wirf es entschlossen Deiner Krone nach*, and there is no metrical difficulty apparent which obliged SCHILLER to change this well-established order of the words.

HENRY SENGER.

University of California.

BRIEF MENTION.

The Ninth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held in Washington, D.C., in December, during the Christmas holidays.

The Middle English Romance of Richard Cœur de Lion is being printed for the Early English Text Society by Dr. EMIL HAUSKNECHT, of Berlin. There are two English versions of this romance, which is so highly interesting to students both of English history and of English literature. The second of these two English versions contains an episode of considerable length not found in the earlier poem. The second version was printed in 1810 by HENRY WEBER, in the second volume of his 'Metrical Romances of the thirteenth, fourteenth and fifteenth centuries.' Including the two MSS. which have been discovered lately, there are altogether seven MSS. now known, and five black-letter prints. All the seven MSS. will be printed by Dr. HAUSKNECHT. The English romance, in several passages, professes to have been translated from the French. There is a French poem on Richard Cœur de Lion by one AMBROSIUS. A short extract from this French poem, from the only MS. known, which is preserved in the Vatican library, was printed in 1844 by ADELBERT KELLER, in his 'Romvart,' pp. 411–424. A longer extract from this same 'carmen Ambrosii de Richard I itinere sacro' has been given by LIEBERMANN and TOBLER in PERTZ'S 'Monumenta Germaniae Historica.' Scriptorum tomus xxvii, pp. 533–546. The whole French poem will be published by GASTON PARIS and G. MONOD in the Collection of the 'Documents inédits.' When both the French poem and the English versions have been printed, it will be easy to determine the true relations of the two English versions to each other as well as to the French poem of AMBROSIUS. Then also the question may be decided as to whether the 'Itinerarium Peregrinorum et Gesta regis Ricardi' is—as STUBBS, in the Introduction prefixed to his edition of the 'Itinerarium' (in the Collection of the 'Rerum Britannicarum Medii aevi Scriptores, Chronicles and Memorials of the Reign of Richard I,' vol. ii, London, 1865), and THOMAS DUFFUS HARDY (in his 'Descriptive Catalogue of Materials relating to the History of Great Britain and Ireland,' vol. ii, p. 505) maintain—an original composition, or whether, as the chronicler himself professes, and as GASTON PARIS believes (see *Romania* ii, 382), the 'Itinerarium' is nothing but an elegant and exact translation from the French poem of AMBROSIUS.

We have the gratifying news that a Modern Language Club has been formed at Yale University. A preliminary meeting of those interested in the proposed society, was held on the evening of October 10th, when a Committee was appointed to draft a Constitution. This Committee reported at a meeting called on the 17th, when the Club was organised by the adoption of a Constitution, and officers were elected as follows: President, Professor W. I. KNAPP; Secretary and Treasurer, GUSTAVE F. GRUENER. These, together with Professor THOMAS R. LOUNSBURY, constitute an Executive Committee. English is represented equally with German and the Romance languages. Original papers will be presented, reports on journals read, pedagogical questions discussed, etc. Membership is not limited to the University men, but any earnest student of modern languages or literatures will be eligible.—It is a matter of hearty congratulation that our colleagues at Yale have thus united their forces, and we hope their organisation will be a model for the development of like centres of influence in other universities.

Professor FORTIER, of Tulane University, has recently delivered a public address on ROUSSEAU and his educational novel, 'Emile' (New Orleans, 1891). After a consideration of the chief events of the author's career and a sketch of education in France down to the time of 'Emile,' Prof. FORTIER analyzes the latter, extracting from it the substance of ROUSSEAU'S views. These he comments upon, supporting or contradicting them, and showing their bearing on the present problems of education. The story of the last years of ROUSSEAU'S life and a judgment of his work, taken as a whole, conclude this interesting pamphlet.

BRAUNE'S series of Germanic Grammars (Max Niemeyer, Halle) constitutes a portion of

the indispensable apparatus for the study of Germanic and English Philology. The following works constitute this series: 1, BRAUNE's Gothic Grammar; 2, PAUL's M.H.G. Grammar; 3, SIEVER's Anglo-Saxon Grammar; 4, NOREEN's Old Norse Grammar; 5, BRAUNE's O.H.G. Grammar; and 6, the recently published Old-Saxon Grammar (Part I.) by J. H. GALLÉE. The preparation of this Old-Saxon Grammar is divided between BEHAGHEL and GALLÉE; the first half of the work falling to GALLÉE treats the phonology and inflection of the language after the pattern of the preceding volumes of the series. Difficulties hitherto attending the study of Old-Saxon are now removed; the characteristics of the dialect and its relation to the other Germanic dialects can now be mastered with an effort not exceeding that required for Gothic or Anglo-Saxon. In the second part of this Grammar, which will be prepared by BEHAGEL, word-formation and syntax will be treated.

A decided touch of variety is given to the series of "Romans Choisis" (W. R. Jenkins: New York; Schoenhof: Boston) by the selection of two stories by ANDRÉ-MICHEL DURAND: 'Cosia' and 'Le Royaume du Dahomey.' It is doubtful whether this substitution for a larger work will please the public at large, while from the standpoint of the classroom the marked inferior style of the author prejudices the instructor against the use of the volume. We notice it is copyrighted under our new law.

From D. C. Heath & Co. comes an edition, in paper covers, of CORNEILLE's 'Polyeucte,' with Introduction and Notes by Prof. ALCÉE FORTIER. The editor calls attention to the fact that his is the first publication in America of this interesting tragedy, a sure proof that our acquaintance with CORNEILLE is extending beyond 'Le Cid' and 'Horace.' The notes are well selected and are not too abundant. We remark, however, a certain wavering in regard to the chronology of CORNEILLE's plays, and a consequent gap of from three to four years at this most important part of his career. It seems beyond doubt that 'Polyeucte' was played in 1640, and that it was followed each year for five years by a tragedy or comedy. The same criticism can be made of the note for page 38, line 3, where the editor compares the verse with the *Carte de Tendre*, omitting to mention that the latter appeared a dozen years after the former. viii–130 pp. Mailing price, 35 cts.

From the same firm we receive 'Trois Contes Choisis,' by DAUDET, with Notes by R. SANDERSON, Professor of French at Harvard. The stories are our old friends: 'Le Siège de Berlin.' 'La Dernière Classe' and 'La Mule du Pape' and they look very neat in their new dress. The editing is pleasantly and sympathetically done. Price, 15 cts.

Hachette's "Modern Authors" (Boston: Schoenhof) have received during the Summer four additions, of which three are at hand. The first (No. 51) is Part ii of 'Récits d'Histoire de France,' taken from MICHELET. It is evident that the complaint we made in noticing Part i (see MOD. LANG. NOTES vol. iv, col. 449) has not reached the ears of the editor, A. ESCLANGON, for into one hundred and seventy-one pages, including illustrations, he has crowded not less than fifty-eight selections. In giving etymologies, it is gratifying to see that SCHELER is quoted.—An adaptation of 'Sur Mer,' an episode in HECTOR MALOT's 'Romain Kalbris,' forms no. 56 of the series. The Notes by HENRI TESTARD are well chosen and excellent.—This remark cannot, however, be applied to the notes of No. 58, LAMARTINE's 'Le Tailleur de Pierres de Saint-Pont,' edited by S. BARLET. The method here followed is that of translation (without comments for the most part) of words and phrases which are defined in any ordinary lexicon. It is to be borne in mind that all the volumes of this series contain vocabularies.

PERSONAL.

Professor A. M. ELLIOTT is engaged on a critical edition of the Fables of Marie de France. During the past summer he has been able to control the sources existing in the libraries of England; namely, three manuscripts in the British Museum (Harley 978 and 4333; Cotton, Vespasian B. xiv), the MS. of the York Minster (16 K. 12, Pt. 1) and that of the University of Cambridge (EE. 6. 11).

Dr. HENRY ALFRED TODD has been appointed Professor of Romance Languages in the Leland Stanford Junior University, Menlo Park, California.

Dr. BENJ. W. WELLS is now Professor of Modern Languages and Literature at the University of the South (Sewanee, Tenn.). Dr. WELLS is a graduate of Harvard University (A. B. 1877; Ph. D. 1880). From 1882 to 1887 he was Instructor in the Modern Languages at the Friends School of Providence, R. I., and has since then studied in the European Universities and Libraries, chiefly at Berlin and Munich, giving particular attention to Anglo-Saxon ecclesiastical history. Dr. WELLS has contributed seven grammatical papers to the *Transactions* of the American Philological Society and one to *Anglia*; he has also published numerous historical and political papers in the *Historical Review*, the *Church Quarterly Review*, the *Church Eclectic*, the *Columbia Polit. Science Quarterly*, and the New York *Evening Post*.

Mr. C. CARROLL MARDEN (cf. MOD. LANG. NOTES, vol. v, p. 222) has been appointed Assistant in Romance Languages in the Johns Hopkins University, where he is also pursuing graduate studies with a view to the Doctor's degree.

Dr. JOHN R. WIGHTMAN (cf. MOD. LANG. NOTES, vol. iv, pp. 225-26) has been appointed Associate Professor of Romance Languages at the University of Nebraska (Lincoln), in place of Prof. A. HJALMAR EDGREN resigned.

Mr. EDWARD L. SCOTT has been appointed Professor of Modern Languages in the Louisiana State University, Agricultural and Mechanical College (Baton Rouge). After a three years course in Richmond College, Va., Prof. SCOTT received the M.A. degree in 1884; the following year was spent at Hanover Academy, Va., as Instructor in Greek and German; in 1886-87 he was Instructor in Latin, French and German at Doyle College, Tenn., and for three years thereafter, Professor of Modern Languages in Ruston College, La.

Mr. W. STUART SYMINGTON, Jr. received in June, the B. A. degree from Johns Hopkins University, where he has been appointed Assistant in French, and where he purposes to continue his studies with a view to the Doctor's degree in Romance Languages.

The Professorship of Modern Languages at Iowa College (Grinnell) has been filled by the appointment of Mr. RAYMOND CALKINS, who received the B. A. degree from Harvard University in 1890. The last academic year (1890-91) was spent in teaching in Belmont, California. The Harvard *Sohier* prize was award to Prof. CALKINS in 1890, for a thesis on "Criticism during the Classical Period of German Literature."

The Instructorship in Romance Languages at Cornell University, Ithaca, N. Y., has been filled by the appointment of Mr. W. R. CHAMBERLAIN, who has studied at the University of Freiburg (Baden) and at Kings College, Cambridge, where he received the B. A. degree in 1890.

Mr. ALCÉE FORTIER, Professor of French Literature in Tulane University, La., has prepared for a Chicago Publisher, a sketch of the history of literature and education in Louisiana. He has also engaged with Messrs. Henry Holt & Co., N. Y., to write a history of French literature.

Mr. EDWIN S. LEWIS has been appointed Assistant in French at the Johns Hopkins University, where he has been pursuing graduate studies in Romance Languages for the past three years. Mr. LEWIS is a graduate (1888) of Wabash College, Indiana.

Dr. H. SCHMIDT-WARTENBERG (cf. MOD. LANG. NOTES, vol. v, p. 222) has been called to the chair of Modern Languages in the University of Mississippi (Oxford) in place of Dr. JOSEPH A. FONTAINE, who has accepted an Associate Professorship of Romance Languages in Bryn Mawr College, Pa. (cf. MOD. LANG. NOTES, vol. vi, p. 127).

Dr. JOHN E. MATZKE (cf. MOD. LANG. NOTES, vol. v, p. 191) has been appointed Associate in Romance Languages at Johns Hopkins University, Baltimore.

Professor MELVILLE B. ANDERSON (cf. MOD. LANG. NOTES, vol. ii, p. 235) has been called to the chair of English Literature in the Leland Stanford Junior University, Menlo Park, California.

Dr. GEORGE A. HENCH (cf. MOD. LANG. NOTES, vol. v, p. 223) has been promoted to an Assistant Professorship of Germanic Philology in the University of Michigan (Ann Arbor).

Dr. SYLVESTER PRIMER, of Colorado College (see MOD. LANG. NOTES, vol. v, p. 222), is now Professor of the Teutonic Languages at the University of Texas, Austin, Texas.

Mr. HOWARD N. OGDEN is now Professor of English at the West Virginia University (Morgantown, W. Va.) where during the last year he was Assistant in English; for the two preceding years, Mr. OGDEN held the office of Principal of the West Virginia College.

Mr. HERBERT EVELETH GREENE, of the Cathedral School of St. Paul (Garden City, L. I.), has been appointed Professor of English at Wells College (Aurora, N. Y.).

OBITUARY.

JOSEPH ROUMANILLE.

The death of JOSEPH ROUMANILLE at Avignon, on May 24th, of the current year, brings to mind more the part he played in the revival of Provençal literature, than his activity as an author. Born at Saint-Remy in the department of Bouches-du-Rhône, August 8th, 1818, he went to school at Tarascon and afterwards was enrolled as instructor in an institution at Avignon. Already he had poetical aspirations. The story is told that, intending to express his thoughts in French, he encountered an obstacle in his mother, to whom he wished to repeat his verses and who did not understand that tongue. And so through filial affection he remained a Provençal. His first collection of poems was published in 1849, under the title of 'li Margarideto' ('Daisies'). Their graceful and simple style attracted at once to ROUMANILLE the patriotic feeling already aroused by JASMIN. The following year the revolution of 1848 excited to active participation the religious and political sympathies of the poet and he appeared, this time in prose, to which he gave the form and content of Socratic dialogue, as a stout defender of the old dynasty and a firm opponent of the incipient socialism of the time. The success of these dialogues picturing the life of the peasant and abounding in mother-wit, written from day to day for the journal *la Commune*, of Avignon, was immediate and lasting.

ROUMANILLE was by nature a man of action. He had already gained authority among his countrymen by his writings, when he conceived the notion of exerting his influence in uniting the local authors in a movement, which should have in view the revival of Provençal as a literary language. As in the time of the Pléiade, a school became the centre of this revival. Among the pupils of ROUMANILLE were MATTHIEU and MISTRAL, the RONSARD of this Renaissance. A collection of poems, 'li Prouvençalo' (1852), to which AUBANEL also contributed, announced the beginning of their work. Close on this publication came the congresses of Arles (1852) and of Aix (1853), and finally on May 21st, 1854, in the castle of Font-Segugne, near Avignon, was founded the Félibrige, that Academy of South France. Beside the four poets already named, TAVAN, JEAN BRUNET and PAUL GIERA were among the charter members. In 1855 ROUMANILLE, who had already for some years been a proof-reader, became himself a bookseller and publisher. In that year he originated and printed the official organ of the Félibres, the 'Armana prouvençau,' an annual almanach, where meteorology gives place to literature, and where are to be found the best productions of the authors of Provence. From his press have come, also, the most notable single works in Provençal.

The literary activity of ROUMANILLE did not diminish under the demands of business. Besides his collaboration in the 'Armana,' he has published separate volumes. In 'lis Oubreto en vers' (1864) he brings together Christmas carols and narratives of human emotions. His prose, which is generally in the form of stories and sketches, deals with the beliefs, traditions and legends of his people, and has been quite generally translated into French, notably by PAUL ARÈNE and DAUDET. Most readers of the latter have not forgotten 'le Curé de Cucugnan' of the 'Lettres de mon Moulin.' The best collection of these stories of ROUMANILLE is perhaps 'li Conte prouvençau e li Cascareleto' (1884). In the last few years of his life, ROUMANILLE was the official head of the Félibrige.

ROUMANILLE was fortunate enough to live to see the success of the movement he started, a success which, without much doubt, exceeded his most sanguine expectations. From the degradation of a patois, Provençal has risen to the position of a language in honorable use. Through it have been communicated to the world many excellent works and, in poetry, some master-pieces. Its revival has incited also to the scientific study of language and extended the field of dialect research; and in all its period of prosperity, the principles which inspired its chief promoter, religion and patriotism, have remained its leading characteristics.

F. M. WARREN.

Adelbert College.

JOURNAL NOTICES.

ENGLISCHE STUDIEN. VOL. XV. PART III.—**Oliphant, E. F.,** The works of Beaumont and Fletcher. —**Rambeau, A.,** Die phonetik im sprachunterricht und die deutsche aussprache.—**Klinghardt, H.,** Schwedische examenverhältnisse.—Reviews: **Sommer, H. O.,** Le Morte Darthur by Sir Thomas Malory (L. Kellner und E. Kölbing).—**Buelbring, K. D.,** Geschichte der ablaute der starken zeitwörter innerhalb des Südenglischen; **Wackerzapp, A.,** Geschichte der ablaut der starken zeitwörter innerhalb des Nordenglischen; **Schleich, G.,** Über das verhältniss der mittelengl. rom. Gawain zu ihrer altfranz. quelle (M. Kaluza).—**Spanler, J.,** Der 'papist' Shakespeare im Hamlet (M. Koch).—**Tyler, Thos.,** Shakespeare's sonnets (M. Koch). —**Gaedertz, K. F.,** Zur Kentniss der altengl. bühne, u. s. w. (L. Fränkel).—**Buelbring, K. D.,** Daniel Defoe: The Complete English Gentleman (F. Bobertag).—The Century Dictionary (A. L. Mayhew).

ANGLIA. VOL. XVI. PARTS I, II.—**Thueming, M.,** Über die altengl. übersetzung der reimchronik Peter Langtoft's durch Robert Manning von Brunne.—**Luecke, E.,** Das leben der Constanze bei Trivet, Gower und Chaucer.—**Einenkel, E.,** Die quellen der engl. relativellipse.—**Sievers, E.,** Zur texterklärung des Beowulf.—**Sarrazin, G.,** Parallelstellen in altengl. dichtung.—**Sattler, W.,** Englische kollektaneen: Über das gesehlecht im Neuenglischen.—**Koeppel, E.,** Chauceriana: Die entstehung des 'Lyf of seynt Cecyle'; Boccaccio's 'Amorosa Visione'; Jehan de Meung; Le Roman de la Rose; Le Testament.—**Luick, K.,** Beiträge zur englischen grammatik: Me. *ā, ā* im Neuenglischen; *I, eye, aye*; Me. *ai, ei* im Neuenglischen; Zur diphthongierung von Me. *ū, ī*.

ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTERRICHT. VOL. 5. NO. I.—**Hildebrand, R.,** Das Deutsche in der Schule der Zukunft.—**Bahder, K.,** Die neuhochdeutsche Sprachforschung, ihre Ergebnisse und Ziele.—**Hildebrand, R.,** Wie die Sprache altes Leben fortführt.—**Landmann, K.,** Die Kaiserreden in Grillparzer's "Bruderzwist in Habsburg."—**Kuntze, F.,** Sprachliche Neubildungen im Südwesten.—**Denecke, A.,** Über Wallensteins Lager.—Sprechzimmer.—Rezensionen.—NO. 2.—**Lyon, O.,** Der Kaiser über den deutschen Unterricht.—**Mueller, C.,** Die Verwertung der Redensarten im Unterricht.—**Hildebrand, R.,** Wie die Sprache altes Leben fortführt.—**Fraenkel, L.,** Neue Klopstocklitteratur für die Schule.—Sprechzimmer.—Rezensionen.—NO. 3.—**Mueller, C.,** Die Verwertung der Redensarten im Unterricht. II.—**Biese, A.,** Das Naturschöne im Spiegel der Poesie als Gegenstand des deutschen Unterrichts.—**Schultz, F.,** Was verstehen wir unter "Nation"? Eine Aufsatzbesprechung in der Prima.—**Hildebrand, R.,** Wie die Sprache altes Leben fortführt. V.—Sprechzimmer.—Rezensionen.—NO. 4.—**Keller, J.,** Johann Peter Hebel und Heinrich Zschokke.—**Freytag, L.,** Einige Worte über die Nachbildung antiker Metra im Deutschen. Nebst einer Übertragung der Batrachomyomachie.—**Hildebrand, R.,** Wie die Sprache altes Leben fortführt. VI.—Sprechzimmer—Rezensionen.

ZEITSCHRIFT FÜR DEUTSCHES ALTERTHUM UND DEUTSCHE LITERATURE. VOL. 35, NO. I.—**Zimmer, H.,** Keltische Beiträge.—**Mommsen, Th.,** Herliman.—**Roediger, M.,** Nochmals zum Hildebrandsliede. —Anzeiger; **Heinzel, R.,** Acta Germanica. Organ für deutsche philologie, herausgegeben von R. Henning und J. Hoffory. Bd. I.—**Volgt, E.,** Beiträge zur litteraturgeschichte des mittelalters und der renaissance von W. Cloetta.—**Heusler, A.,** Beiträge zur geschichte der älteren deutschen literatur, herausgegeben von W. Wilmanns. Heft. 3: Der altdeutsche reimvers.—**Meyer, R. M.,** Dasselbe. Heft 4: Untersuchungen zur mhd. metrik.—**Kraus, C.,** Kleinere deutsche gedichte des XI. und XII. jahrhunderts, herausgegeben von A. Waag.—**Singer, S.,** Zum Rosengarten. Untersuchung des gedichtes II, von G. Holz.—**Weilen, A., v.,** Johann Reuchlins Komödien. Ein beitrag zur geschichte des lateinischen Schuldramas, von H. Holstein.—**Martin, E.,** Etude sur Jean Fischart par P. Besson.—**Walzel, O. F.,** Geschichte der poetischen theorie und kritik von den discursen der maler bis auf Lessing, von F. Braitmaier.—Litteraturnotizen.—Kleine Mitteilungen.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. III. PART 4.—**Jónsson, Finnur,** Ulige linjer i drotkvædede skjaldekvad.—**Kock, Axel.,** Fornnordiska kvantitets-och akcentfrågor.—**Kålund, Kr.,** Professor K. Gislasons antobiografiske optegnelser.—**Kålund, Kr.,** Anmälan av "A. M. Reeves: The Finding of Wineland the good, the History of the Icelandic discovery of America."—**Gering, Hugo,** Anmälan av "Addr Fagrskinna Snorre." Von Gustav Morgenstern.

VOL. IV. PART I.—**Bugge, Sophus,** Runestenen fra Opedal i Hardanger.—**Thorkelsson, Jón.,** Personalsuffixet *-m* i første Person Ental hos norske og islandske Oldtidsdigtere.—**Gíslason, Konr.,** *U-* og regressiv *v-* omlyd af *á* i islandsk.—**Wadstein, Eils,** Anmälan av "Jón. Þorkelsson, Beyging sterkra sagnorða í íslensku."—**Cederschiöld, Gustaf,** Anmälan av "Wilhelm Ranisch, Die Vǫlsungasaga. Nach Bugges Text mit Einleitung und Glossar."

DANIA, TIDSSKRIFT FOR FOLKEMÅL OG FOLKEMINDER. BIND I. HÆFTE II.—**Andersen, Vilh.,** Gentagelsen, en sproglig studie.—**Thorosen, P. K.,** Ældre bidrag til kundskab om danske almuesmål. I. Lackmanns optegnelser på angelbomål fra første halvdel af det 18de årh. **Oirik, Axel.,** Tre danske folkesagn. 1. Et Starkadsagn fra Sønderjylland. 2. Tislundstenen. 3. Dannevirke og Dronning Tyre.—*Småting og foresporgsler.*—IV. En engelsk skik (H. F. Feilberg). V. Om *l-* lyd (Jsp.). *Anmeldelser.*—Joh. Steenstrup. Vore Folkeviser (Kr. N). Axel Sørensen, Danske blord (Jsp.).

MODERN LANGUAGE NOTES.

Baltimore, December, 1891.

NEIDHART VON REUENTHAL AND BERTHOLD STEINMAR VON KLINGNAU.

OUR task begins appropriately with a consideration of the times in which these men lived, and the experiences of their respective lives. What we know of NEIDHART'S career is derived chiefly from passages of his own works, and from scattered references to him on the part of his contemporaries and of those writing in the next century. WOLFRAM VON ESCHENBACH, the only poet who mentions him as still alive, says in his 'Willehalm,' 312, 11 ff.:

> "Man muoz des sîme swerte jehen,
> het ez her Nîthart gesehen
> über sînen geubühel tragn,
> er begundez sînen friunden klagn."

This bit of innocent raillery ridiculing the poet's habit of calling frequently upon his friends for assistance against his enemies and rivals, bears incidental testimony to his knightly rank. The poet avoided the disagreeable suggestiveness of his first name by calling himself *den von Riuwenthal.* Aside from the market value the title possessed as a kind of trademark to insure the circulation at home and abroad of his poems, the suggestion of nobility contained in the *von* was doubtless agreeable to one who, even when constantly associating with peasants, never forgot the superiority of his own birth. Definite statements of NEIDHART like those contained in 25, 27 and 49.11 (KEINZ) lead critics to agree upon Bavaria as the place in which to seek the poet's home. Although the exact spot where he lived is still a matter of conjecture, the discovery in a document of about 1249 of the *Friedrich in der gazzen* mentioned in 22, and other similar minor identifications, lead KEINZ to conclude that NEIDHART was an inhabitant of the Northern part of the Bavarian Upper Palatinate, in the former county of Sulzbach.

A single mention of his mother as still living (19.50) is the only item of family history that his poems contain, and neither this nor any other facts, as yet discovered, corroborate in the slightest degree H. HOLLAND'S guess that NEIDHART was an illegitimate scion of a noble Bavarian family. His language is that of the early part of the thirteenth century; the allusion, mentioned above, of WOLFRAM belongs approximately to 1220 A. D.; we know that the poet took part in the crusade of 1217-19; the stormy time for Austria spoken of in his sixty-fifth song was probably that occasioned by the invasion of that country in 1226 by the Germans and Bohemians; the visit of the Emperor in Austria sung in 62 and 63 occurred in 1237; and WERNHER DER GÄRTNER (1250) mentions NEIDHART as no longer living: we may, therefore, with KEINZ assume 1180 and 1250 as the probable extreme dates of the man's life.

He seems to have cared very little for politics, and to have taken little active part in the political movements of the day. Absence of offensive partisanship as a lever for his enemies, is a strong argument for those who see in the open insults NEIDHART received, while in Bavaria, from the peasants, in the loss of his house by an incendiary fire, and in the final breach of friendship between the poet and his duke, acts of revenge upon a successful rival in the affections of the young peasant women, and upon one who knew too well how to satirize peasant weaknesses.

In 49.1.2 we learn that the duke deprived the poet of his Bavarian fief, a blow felt keenly because it meant the loss of his rank and consequent right to sign his poems "von Riuwenthal," a formula to whose value I have already alluded. Very likely the fact that NEIDHART'S reputation as a poet had already spread to Austria, helped to determine him to go thither at this juncture. His participation in the Austrian crusade, and the circumstance that the Austrian duke FRIEDRICH was just at this time on bad terms with the Bavarian duke, prepared for him a cordial reception in his new home. In 49.16 he mentions with satisfaction the fief at Mölk given him by his Austrian patron. Contact with the upper classes of society and the attendant widening of the poet's horizon, make this an important epoch in his career.

With the sketch, as noted above, of the externals of NEIDHART'S life, we can only compare a few unsatisfactory details that form the sum total of what we know of BERTHOLD STEINMAR VON KLINGNAU.

R. MEISSNER has presented in succinct form the gist of what has hitherto been discovered in this line in a dissertation of 1886.* To his results we owe the following résumé of STEINMAR'S life. Documentary evidence and allusions in his poems to contemporary events, are our sources of information. In documents of the house of KLINGNAU written from 1253 to 1270 A.D., there is repeated mention of two brothers BERTHOLD and CONRAD STEINMAR, who appear as witnesses. The absence of the title *miles* and the grouping of these names with those of government officials, lead MEISSNER to infer that these men were not of knightly rank, and that they were employés of the government. Both dwelt in the town Klingnau, on the Aar, which, with the neighboring castle, was built by Sir ULRICH VON KLINGNAU in 1240 A.D., and belonged to his descendants. The fact that the town was occupied in 1240, and, later, almost exclusively by government officials, is cited by MEISSNER as another item of probable evidence that the STEINMAR brothers were in government employ. MEISSNER has also discovered mention of a certain BERTOLDUS STEINMAR, *miles de Klingnau*, as drawer of a document dated Sept. 7, 1290; and he regards this man, either the son or nephew of one of the above described brothers, as our poet. The later date of the *miles de Klingnau* is certainly in favor of this identification.

Two passages in STEINMAR'S poems contain historical allusions. In MEISSNER'S edition, iii, 3 f., is as follows:

> "Hab ich gegen ir valschen muot,
> der ich sender diene
> sô geschehe mir niemer guot,
> unt müeze ich von Wiene
> niemer komen mit vröuderîchem muote."

The critics agree in explaining this as referring to Rudolf von Hapsburg's first campaign against king Ottokar of Bohemia. Rudolf began the siege of Vienna, October 18, 1276, and dismissed the estates of the empire in the following November. But the Swiss troops from his ancestral lands were retained, and our poet, through his connection with WALTHER VON KLINGEN, an intimate friend of Rudolf, remained with the rest. The spring of 1277 is, therefore, the time when these lines were probably written. The words in xii, 4. 4 f.,

> "Vil der kalten nahte
> liden wir ûf dirre vart,
> die der künec gen Mîzen vert:
> wê daz si ie sô spaetiu wart!"

show the poet engaged in a campaign with the King against Meissen late in the season, complaining of the cold nights, and regretting that the expedition was not undertaken earlier in the year. A comparison of the various possible historical events here meant, leads to the conclusion that the situation is one of the expeditions made by Rudolf from Erfurt as base of operations against the robber barons in 1289.

This is all we know of the outer life of STEINMAR. In the absence of evidence to the contrary, it is enough to make MEISSNER'S conclusion very acceptable.

Both STEINMAR and NEIDHART were men of knightly rank. Both seem likewise to have been dependent upon a court patron. STEINMAR, however, was a government employé, while NEIDHART was a vassal of his duke. Both seem to have been alike in their aversion to war. STEINMAR expresses in xii, 4. 4 ff., his impatience at the course of things in the campaign against Meissen, and we shall presently hear NEIDHART complaining of the tedium of his crusade.

Turning now to the work of the two men, we note that NEIDHART began as a singer of dance songs intended for a peasant audience, and treated, therefore, themes drawn from the simple, unpretentious lives of the poet's associates. The tone of his early songs is that of the real minnepoet who sings, from love of the art, the sunny side of the life he leads. In place of the court and the lady of rank, we have here the plain life of the village and the charms of peasant beauties. Keen delight in returning summer and the accompanying prospect of gay dances under the linden and on the village green, is the inspiration of poems like Nos. 1, 3, 4, and forms, with variations introducing the girl anxious for the dance, and her mother who

*BERTOLD STEINMAR VON KLINGNAU und seine Lieder. Paderborn, 1886.

either restrains or encourages her, the groundwork of NEIDHART's first songs. In spite of his noble birth, the poet seems perfectly satisfied with his peasant surroundings and slight income. His little farm afforded him a comfortable though modest living, and he enjoyed playing the rôle of lion among those whose long ears did not annoy him as long as the contrast was in his favor. As general favorite of the girls, and dreaded rival of the young men, he seems to have prospered until the consequences of his intimacy with Jiutel, the subject of several of his early songs, made an interruption necessary. The resulting state of public opinion in his neighborhood may have helped him in his decision to join the crusade of 1217–1219.

Before passing to his subsequent work, let us compare this first period with the corresponding epoch of STEINMAR's career. In both we find sincere devotion to an ideal. Both write in the manner of the court minne-poet, and both are skillful in the technique of their work. Each is wise in selecting situations for artistic treatment from the lives of the people he knows. But NEIDHART is ignorant of court life, and sings the song of the *Reien* and the *Tanz*; whereas STEINMAR follows closely the traditions of court minne-poetry, and expresses his complete resignation to the coldness of his mistress and his determination to serve her still, even though she should never reward him. NEIDHART is in the beginning of his career a successful, and STEINMAR a hopeful, lover. NEIDHART's diction is from the nature of his subject-matter simpler and more direct than that of STEINMAR. Compare in this connection NEIDHART, 4. 1:

"Uf dem berge und in dem tal
hebt sich aber der vogele schal,
hiuwer als ê
grüener klê,
rûme ez, winder: dû tuost wê,"

with STEINMAR, ii. 1:

"Swenne ich komen wil von swære,
sô gedenke ich an ein wîp:
diu ist schœne und êrebære
daz ir tugentlîcher lîp
hœhet minen senden muot
als ein edelen valken wilde
sîn gevidere in lüften tuot."

Smoothness and correctness of expression characterize both; but one sings because he must, the other because he will. Detailed study of the works of both authors corroborates the view that NEIDHART is much the more spontaneous of the two poets. In only one of NEIDHART's poems; viz., No. 5, do we find the refrain, a form of verse that STEINMAR uses constantly.

With NEIDHART's 'Kreuzlieder' written while the author was yet in the east, in the spirit of a man tired of camp life and war, longing for home and friends, we may compare STEINMAR's greeting (xii) to his mistress, written from the camp of Rudolf von Hapsburg during the campaign against Meissen. NEIDHART's words to the fictitious *botè*, 24. 29 f.:

"Sage der meisterinne
den willichichen dienest mîn,
sî sol diu sîn
diech von herzen minne
vür alle vröuwen hinne vür.
ê ich's verkür
ê wold ich verkiesen der ich immer teil gewinne,"

find a parallel in those of STEINMAR, xii, 3:

"Du solt mîn meie sîn
unt mîn spilndiu wunne,
und ich der diener dîn.
Klar alsam diu sunne
ist dîn liehtes ougenbrehen:
da müeze ich in kurzer zît
mich noch vrœlîch inne ersehen
vrœlîcher sunnentac,
rôse in süezem touwe
ich iuch wol gelîchen mac."

The impatience of a poet amid the trials of camp life, find similar expression in NEIDHART, 24 a, 1:

"Ob sich der bote nû sûme,
sô wil ich selbe bote sîn
zen vriunden mîn.
wir leben alle kûme;
daz her ist mêr dan halbez mort.
hey, wære ich dort!
bî der wolgetânen læge ich gerne an mînem rûme,"

and in STEINMAR, xii, 4:

Êst Ungelückes sîn
und an der schiltwahte
. . . . . .
vil an der kalten nahte
liden wir ûf dirre vart,
die der künec gen Mîzen vert:
wê daz si ie sô spaetiu wart!

The cordial reception accorded the returned

crusader, seems to have restored his youth and vivacity, and we find him again to be the leading spirit of the village merry-makings, occupying once more the position of general favorite, which had been lost temporarily through his indiscretion with reference to Jiutel. Smitten this time by the charms of a girl named Friderun, he seems to have intended honorable marriage with her. Unfortunately, however, her mother or stepmother, had conceived other plans and secured the girl's betrothal to a young peasant named Engelmar. The latter's familiarity shown in snatching from Friderun's side the hand-mirror she wore suspended by a chain, according to a custom of the period, is an especial cause of sorrow to NEIDHART from this time henceforth. Whether the mirror was a present from NEIDHART or not, and whatever the degree of intimacy between Friderun and Engelmar before the latter's impudent act of defiance, the invariably fragmentary character of the poet's numerous bitter allusions to the affair, shows plainly that he felt as a keen disappointment the hopelessness of his suit. He now becomes peevish, crabbed and pessimistic in his views, suspicious of his old friends and jealous of almost every young peasant of his acquaintance. The light humor of his previous songs becomes bitter mockery, and the poet appears at a decided disadvantage. The poems written during these years, reflect the increasing moroseness of their author, and his impatience with the life and aims so attractive to him only a short time before. Losing the moral advantage of a dignified bearing, he descends in his growing use of personal sarcasm and open threats to the plane of his enemies. His prevailing tone is that of faultfinding with the wintry weather and of impotent scolding at the wicked peasants. The Fallstaffian extravagance of some of his threats, as in 36, 53 ff.:

> "er und etelîcher sîn geselle
> den ich tanzeut an ir hant ersnelle
> des si gewis, ich slahe in daz sîn offen stât ein elle,"

hints at NEIDHART'S consciousness of his cap and bells. But he is most of the time too deeply in earnest to remember, with his audience, the Jack Pudding character of the rôle he is playing. In the greater proportion of *Winter*-as compared with *Sommerlieder*, we hear the wail of a poet who feels bound to love what he hates, and to praise what he at heart despises. With this not very admirable attitude of mind, that of STEINMAR corresponds to some extent in the second and third periods of his career. Unlike NEIDHART, STEINMAR had the courage, as we shall presently see, to take the only honorable course open to a poet in such circumstances. At first STEINMAR was a genuine minnepoet. In unwearying, even if unrewarded, service of his chosen mistress, he found his first duty and the inspiration of his early songs. Poems like No. ii, assuring us that the thought of his lady-love is a talisman for banishing all sadness; that her beauty, honor and virtue give his spirit wings to mount upward like a wild falcon; that she is an honor to womankind and seemed to him, when first he saw her in her loveliness, like an angel from the skies, filling his heart with the joy felt by a soul when winging its way from purgatory to heaven,—are characteristic of STEINMAR in his youth. There is not a shadow of suspicion here that the ideal is Quixotic and not worthy of his best effort. Later his poems betray distrust in the source of his inspiration. While still continuing to sing in the old tone, he clearly sees the absurdity of some of his old ideals. No. x, for instance, especially the refrain:

> "So lebe ich in sendem ungemache:
> vor minneschricken muoz ich mich
> tîchen als ein ente sich,
> die snelle valken jagent in einem bache,"

is the work of a man determined to abide by a choice, made long ago, which he now regrets. No. xiii, with its hypothetical refrain:

> "Deist mir alles niht ze vil,
> ob sî mich noch trœsten wil,"

belongs to the same period.

No. ix, 2 expresses manifest dissatisfaction with the artificial sentiment at the bottom of *Frouwendienst* and desire for a *quid pro quo* basis for the author's future singing. Our scanty knowledge of his life does not enable us to follow in detail the change of opinion that separates the first period from the second and third periods of STEINMAR'S career. Without doubt he absorbed more or less of the current skepticism in regard to the aims and ideals of the previous century. He also had the courage of his convictions to an extent that

rendered impossible for him continued masquerading under false colors.

The crisis came when a declaration of literary independence was an absolute necessity. In No. i, the author cuts himself aloof once for all from conventional ideas of court propriety in life and letters. Henceforth he is a free lance and seeks the approval and patronage of *Herbst* in a feasting and drinking song, which certainly left in the mind of "Autumn" no doubt as to the sincerity of the poet's literary repentance and resolve to aim, in the future, at more substantial, even if coarser, ideals than those that had hitherto inspired him.

No criticism of this poem should fail to recognize in it the sincere, although rather violent, rejection of the morbid sentiment and extravagant expression, characteristic of the poetry of chivalry. This furnishes the clue to STEINMAR's purpose in the use of such comical figures as that of a pig in a sack, when describing, in a previous minnesong, the agitation of his heart that wants to hie away to its mistress; or that of the duck in the brook that dives to escape the falcon, as does the poet's heart to escape the terrors of love. Many critics see in STEINMAR a well-meaning blunderer who struck false notes when trying to play in tune; to me he seems rather a literary artist of considerable power, in whose hands such grotesque dissonances as those just mentioned, served the definite purpose of contrast. Writers like WILHELM SCHERER seem to take him too seriously and to fail, therefore, utterly in appreciation of the poet's humor.

The other poems of the "reconstruction" period including No. v, which discusses the untrustworthiness of night watchmen in affairs of love; and No. viii, a clever though rather broad caricature of the classic *Tagelied*, are among the best productions of STEINMAR. His success here is due to the fact that he is now once more loyal to his convictions, and content to be simply STEINMAR, the *bon vivant*, who reports what he sees. Although his range is narrow, his vision is clear.

NEIDHART never relinquished his old position, and after the crisis that transferred him to Austria, he still sang *Reien*- and *Tanzlieder* with a decided preponderance of the latter. In Austria as in Bavaria, he succeeded in antagonizing the peasants of his vicinity. *Trutzstrophen* composed by the latter, some of which have come down to us, are proof that no love was lost between the poet and the butts of his ridicule. Thus NEIDHART is at the end of his career what he was at the beginning, after due deduction has been made for his loss of freshness and spontaneity, and for his increased attention to form. NEIDHART is from the start a poet of *nidere minne*; STEINMAR begins as a court minnepoet, and, after an intermediate state of half-hearted clinging to his youthful ideals, develops into an enthusiastic singer of *nidere minne*. In NEIDHART's best *Natureingängen*, we have the record of direct and loving observation of nature; STEINMAR never rises above the conventional use of ready-made formulas in his natural descriptions. STEINMAR's seventh song with its vigorous expression of the poet's understanding with the *dirne diu nâch krûte gât* (vii, 1. 5) and its allusion to the argus-eyed mother to be eluded, is the equal of any written by NEIDHART upon a similar theme. The troublesome guardian who hides the young woman's clothes when she wishes to hurry away to the dance, was borrowed by both NEIDHART and STEINMAR from the folksong. NEIDHART becomes less free in the use of poetic form as he proceeds, whereas the reverse process is observable in STEINMAR. NEIDHART's range of ideas is much broader than that of his successor; but the satire of STEINMAR cuts like a steel blade, while that of NEIDHART bruises like a club. Their points of difference are largely those of nationality; their resemblances are characteristic of the single intellectual current in which both men moved.

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MORE NOTES ON AMERICAN PRONUNCIATION.[1]

To my third circular, sent out in behalf of the Phonetic Section of the MODERN LANGUAGE ASSOCIATION, I have received about 160 responses. This number is not large enough to

1 See MOD. LANG. NOTES, vi, 2, pp. 41–42.

give altogether satisfactory results, but as a careful examination of the replies seems to yield interesting information on some points, I give my notes for what they are worth. Here and there I have supplemented them with observations of my own. The average number of registered answers to each question is 141. Massachusetts and New York are very well represented, and Ohio and Virginia make a good showing; but the returns from the other states are rather meagre. My "South" comprises Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia; my "West" consists of California, Illinois, Indiana, Iowa, Kansas, Michigan, Missouri, Ohio; my "N. E." includes all the New England states; by the "North" I mean New England, New York, Pennsylvania, New Jersey, and the West.

The characters I use are those of the American Dialect Society: a=*a* in 'father,' ɐ=*u* in 'hut,' æ=*a* in 'hat,' e=*e* in 'pet,' ë=*u* in 'hurt,' ə=*e* in 'butter,' i=*i* in 'hit,' î=*ea* in 'heat,' o=*o* in 'hot,' ô=*o* in 'hole,' ò=*o* in New England 'whole,' ɔ=*au* in 'haul,' u=*u* in 'full,' û=*oo* in 'fool,' tf=*ch* in 'chin,' dʒ=*g* in 'gem,' þ=*th* in 'thin.' The pronunciation studied is that of the familiar speech of highly educated persons.

I wish, before going farther, to thank my correspondents for the conscientious and painstaking manner in which they have complied with my requests, and for the extremely useful and suggestive remarks that many of them have added to their replies. I hope that they will find, in the following summary of the results, some slight compensation for the annoyance to which they have been subjected.

1. INSERTION OF *y* AFTER *k* AND *g*.

Only seven persons (six of them from the South) speak of inserting *y* in such words as *kind*, *guide*, *card*, *garden*, *girl*; and most of them say that they have now abandoned the practice. Besides these seven, three insert *y* in *guide* or *kind*, and one uses it in *girl*. This *ky* and *gy* is evidently an old-fashioned pronunciation, which has nearly died out. I am told, however, that it is still prevalent in eastern Virginia.

2. AI *and* AU.

In my pronunciation (and, I think, in that of nearly all Northerners) the only essential difference between *ai* before a voiceless consonant and *ai* final or followed by a voiced consonant, is in the length of the second element of the diphthong. The same thing may be said of *au*. To show the distinction, the words 'write,' 'ride,' 'lout,' 'loud' may be written *raait*, *raaiid*, *laaut*, *laauud*. In both cases the first element of *ai* varies between *a* or *æ* and *ë*, the latter vowel receiving 16% of the Northern votes; the second element seems to be a slightly retracted *i*: the diphthongs *æ* and *aə* are, I think, practically unknown in the North. In *au* the first element may be *a* or *æ*; *ëu* and *vu* are very rare; *æu* is distinctly rural, and is generally avoided by educated speakers, except in Anglomaniac circles, which have begun to affect it.

In many parts of the South the case is quite different. Before a voiceless consonant *ai* is *ëi*, *ai*, or *æi*, and *au* is *ëu* or *vu*; before a voiced consonant or at the end of a word, *ai* is *ae* or *aə*, *au* is *au* or (occasionally) *æu*. According to the answers I have received, this distinction is universal for both diphthongs in eastern Virginia and North Carolina; for *ai* it is common also in Kentucky, Tennessee, and South Carolina, and less general in Maryland and central and western Virginia; for *au* it occurs (I cannot tell how frequently) in Maryland, Kentucky, Tennessee, and central and western Virginia.

3. Ë.

ër=er, ër=ur.

Out of all my correspondents, only five (from different parts of the country) make any distinction between the sound written *ear*, *er*, *ir*, or *yr*, and that written *ur*. The pronunciation which elocutionists often give to *er*, etc., may, therefore, be regarded as unauthorized by American usage.[2]

ɐ *for* ë.

Seventeen men, from ten different states, pronounce *v* in 'bird.' This vowel seems to be preferred in central New York and southern New Jersey, but nowhere else.

ëî *for* ër.

Two correspondents (out of four) from east-

[2] According to Mr. R. J. Lloyd (*Phonetische Studien*, v, 1, p. 82), the same thing is true of English usage.

ern New York, one from eastern Massachusetts, and two (out of three) from South Carolina say *bëïd*. This pronunciation may almost be called the regular one in New York City, is common in Philadelphia, and is occasionally heard in Boston. How general it is in South Carolina, I do not know. If I am not mistaken, it is often used by German-Americans in various parts of the country. The *ë* in the diphthong is, I think, nearly always rounded, and the *ï* is retracted.[3]

r *after* ë.

According to my informants, *r* is pronounced in 'bird' by 64% of the speakers in the South, 40% in N. E., and 73% in the rest of the North. From a previous circular I obtained statistics with regard to the pronunciation of *r* between *o* and a consonant: for the North those figures agreed very closely with the present ones, but for the South the percentage was only 24. It may be that *ë* in the South is "coronal"—that is, pronounced with the tip of the tongue raised toward the *r* position. I have reason to believe that *ë* is "coronal" with very many Northerners (outside of N. E.) who habitually pronounce a palatal *r* after other vowels; and I suspect that *a* and *ɔ* are often "coronal" also.

4. o.

o *before a vowel.*

The words given were: 'heroic,' 'poem,' 'poetry,' 'stoic.' The whole country is practically unanimous for *ô*.

o *before final* ə (r).

a. In derivatives of words in *-ô* there is everywhere almost absolute unanimity for *ô* ('blower'=*blôər*, etc.).

b. In other words (such as 'core,' 'door') the South is unanimous for *ô*; and eastern New York prefers *ɔ*. In N. E. we find 16% for *ɔ̂*, 16% for *ɔ* (nearly all from the vicinity of Boston), 68% for *ô*. The rest of the country is almost unanimous for *ô*, although there are a few cases of *ɔ̂* from New York and of *ɔ* from New Jersey and Philadelphia.

3 In a recent number of the *Maître phonétique*, I am quoted as saying that the *ï* is rounded. This is a mistake: my remark applied only to the *ë*; although I dare say the *ï* may often be slightly rounded also.

o *before* r+*vowel.*

The South is unanimous for *ô*; elsewhere the pronunciation is very inconsistent. Eastern N. Y. prefers *ɔ*. The averages for the rest of the North are:—

a. In poetic words ('gory,' 'hoary'): in N. E., 57% for *ô*, 27% for *ɔ̂*, 16% for *ɔ* (almost all from near Boston). Elsewhere there is practical unanimity for *ô*.

b. In derivatives of words in *-ôr* ('flooring,' 'porous,'[4] 'roarer,' 'storage,' 'Storer'): in N. E. 67% for *ô*, 20% for *ɔ̂*, 13% for *ɔ* (nearly all from the neighborhood of Boston); 'Storer' and 'flooring' have most votes for *ɔ̂*, 'roarer' and 'storage' for *ɔ*; 'porous' has only one vote for *ɔ* and six for *ɔ̂*. Elsewhere we find, in general, only *ô*, although there are some scattering votes for *ɔ̂*, especially in the case of 'porous' and 'storage.'

c. In words not felt to be derivatives ('borax,' 'chorus,' 'Cora,' 'Dora,' 'dory,' 'Flora,' 'Nora,' 'story,' 'tory') there is practical unanimity for *ô*; the scattering votes for *ɔ̂* are most numerous in the case of 'chorus' and 'story.'

o *before* r+*consonant.*

I intended to give nearly a complete list of the words in which *o* before *r*+consonant varies between *ô*, *ɔ̂* and *ɔ*, The pronunciation of these words is very irregular, except in the South, which is as good as unanimous for *ɔ* in 'born' and 'torch,' and for *ô* in all the other words. Eastern New York prefers *ɔ* throughout; so do many speakers in and near Boston. Some of the general averages are:—

'born':	*ɔ*, 84%;	*ɔ̂*, 10%,	*ô*, 6%[5]
'torch':	*ɔ*, 74%;	*ɔ̂*, 16%;	*ô*, 10%[5]
'forge':	*ɔ*, 36%;	*ɔ̂*, 15%;	*ô*, 49%
'horde':	*ɔ*, 24%;	*ɔ̂*, 14%;	*ô*, 62%
'shorn':	*ɔ*, 22%;	*ɔ̂*, 12%;	*ô*, 66%
'borne':	*ɔ*, 10%;	*ɔ̂*, 14%;	*ô*, 76%
'toward':	*ɔ*, 10%;	*ɔ̂*, 14%;	*ô*, 76%

In the other words the general average is about: *ɔ*, 10%; *ɔ̂*, 13%; *ô*, 77%. The proportion of *ɔ* is tolerably constant, being supplied

4 'Porous' seems to be regarded as a derivative in New York and the West, but not in N. E.

5 The votes for *ô* in 'born' and 'torch' are nearly all from New York, New Jersey, Pennsylvania, and the West.

by eastern New York and a part of eastern Massachusetts; that of *ǒ* varies, being greatest before *-rt* and *-rth*.

ô *and* ǒ.

From the list of words in which *ǒ* takes, in some dialects, the place of *ô* I unfortunately omitted 'homely' and 'most.' The former word probably does not differ very much from 'home'; and 'most' is, if I am not mistaken, treated about like 'both.' 'Won't' differs somewhat from the other words: in the South it is apparently always *wônt*; the North shows 40% for *wônt*, 40% for *wvnt*, and 20% for *wǒnt*. With regard to the rest of the list, I have obtained the following information:—

a. The South, Pennsylvania, and New Jersey are practically unanimous for *ô* in all the words. New York and the West are decidedly in favor of *ô*, but in the following words give these percentages to *ǒ*: 'whole,' 26; 'polka,' 14; 'colt,' 'dose,' 'folks,' 12; 'dolt,' 'don't,' 'holt,'[6] 'home,' 'Polk,' 'smoke,' 10. There are scattering votes for *ǒ* in most of the other words; *ǒnli* is said to be used in central New York.

b. In N. E. the words that show 7% or more for *ǒ*, and the respective percentages, are as follows: 'boat,' 9; 'bolt,' 43; 'bone,' 7; 'bony,' 20; 'both,' 26; 'broke,' 17; 'broken,' 19; 'choke,' 13; 'choker,' 22; 'cloak,' 15; 'close' (the adjective), 9; 'coat,' 17; 'coax,' 17; 'colt,' 49; 'comb,' 40; 'dolt,' 45; 'dose,' 7; 'folks,' 38; 'hoax,' 7; 'Holmes,' 42; 'holt,' 36; 'home,' 29; 'hope,' 9; 'lonely,' 9; 'moult,' 36; 'only,' 38; 'open,' 13; 'poker,' 11; 'Polk,' 57; 'polka,' 57; 'road,' 11; 'smoke,' 20; 'soap,' 7; 'spoke,' 13; 'stone,' 15; 'Stone,' 22; 'stony,' 28; 'throat,' 15; 'toad,' 19; 'toady,' 28; 'whole,' 71; 'woke,' 11; 'yolk,' 36. In popular N. E. speech, *ǒ* is well-nigh universal in nearly all these words and in 'most' and 'homely,' and is extremely common in 'don't,' 'poke,' 'soak,' 'suppose,' and 'wrote.'[7] 'Loam' is popularly pronounced *lûm*. In cultivated speech *ǒ* is evidently better preserved in paroxytones than in monosyllables: compare 'bone' and 'bony,' 'broke' and 'broken,' 'choke,' and 'choker,' 'poke' and 'poker,' 'stone' and 'stony,' 'toad' and 'toady.' We shall notice something similar in the *û-iu* series.

6 A vulgarism for the substantive 'hold.'

7 For the benefit of persons not familiar with *ǒ*, I will say that it is a short vowel, similar in sound to *v*, from which it differs by being rounded. It is not entirely confined to the North: a short time ago I heard *hǒp* and *sǒp z* from a distinguished Southerner, who would doubtless be surprised if I mentioned his name.

5. U.

u *before a vowel*.

The words given were: 'ruin,' 'fluid,' 'doing,' 'jewel,' 'brewing.' The *û* is shortened to *u* in about 8% of the cases, least often (apparently) in derivatives of words in *-û*, and in words where the spelling is *-ew*.

u *before final* ə (r).

U is rare in derivatives of words in *-û*, except, perhaps, 'doer' and 'fewer.' In other words *û* is shortened to *u* in about 20% of the cases, oftenest in such common words as 'your,' 'sure' (and 'insure'), 'poor.'[8] The shortening is rarest in the South.

u *before* r+*vowel*.

The *û* becomes *u* in about 20% of the cases, oftenest in derivatives of words in which it is shortened before final *ə (r)*: such as 'surer,' 'insurance,' 'poorer.' The short vowel is rare in the South.

û *and* u.

The whole country is all but unanimous for *û* in 'gloom,' 'moon,' 'noon,' 'roost,' 'stoop'; and there is a very strong preference everywhere for *û* in 'aloof,' 'groom,' 'proof,' 'rooster,'[9] 'spook,' 'woof,' and for *u* in 'butcher,' 'rook.' The variable words are, therefore: 'broom,' 'Cooper,' 'hoof,' 'hoop,' 'roof,' 'room,' 'root,' 'soon,' 'spoon,' and their derivatives. The pronunciation of these forms seems to follow no etymological principle, and shows different dialect divisions for the different words. In Pennsylvania and New Jersey *u* is comparatively rare.

'Broom': the South is evenly divided between *û* and *u*. Pennsylvania and New Jersey

8 In eastern Massachusetts *ɔ* and *ǒ* are frequently used in 'your.' In the South *ô* is common in 'poor,' and very general in 'your.'

9 *Rustə(r)* is apparently unknown in the South.

are almost unanimous for *û*. In N. E. *û* has 33%; *u*, 67%. In New York and the West *û* has 54%; *u*, 46%.

'Cooper': the South is almost unanimous for *u*, the North is very decidedly in favor of *û*.

'Hoof': the South, Pennsylvania, and New Jersey are evenly divided. N. E., New York, and the West show a strong preference for *u*.

'Hoop': the South is almost unanimous for *u*; and there is a decided preference for *u* in the North, except in Pennsylvania and New Jersey, which are nearly evenly divided. 'Hooper' is treated exactly like 'hoop' in the South, Pennsylvania, and New Jersey; but in New York and the West *hupər* is less general than *hup*, and in N. E. *hûpə(r)* is preferred.

'Roof': the South is almost unanimous for *û*, which is decidedly preferred in Pennsylvania and New Jersey. In the rest of the North the preference for *û* is very slight: *û* has 58%; *u*, 42%.

'Room': the South is evenly divided. Pennsylvania and New Jersey are almost unanimous for *û*. In N. E. *û* has 40%; *u*, 60%. In New York and the West *û* has 60%; *u*, 40%. It will be seen that the results for 'room' are very similar to those obtained for 'broom.' 'Roomy' is treated like 'room,' except in N. E., where *rumi* is less general than *rum*.

'Root': *rût* is the only form in the South, Pennsylvania, and New Jersey. In N. E. *rût* has 62%, but in New York and the West it has only 38%. *Rut* seems to be particularly common in New York and northern Ohio.

'Soon': the South, Pennsylvania, and New Jersey are practically unanimous for *û*. There is a slight preference for *u* in N. E., and for *û* in New York and the West. *Sunə(r)* is somewhat more general in the North than *sun*.

'Soot': there is a very strong preference for *sut* everywhere but in N. E., Pennsylvania, and New Jersey, which are nearly evenly divided. The popular pronunciation of the word, in all parts of the country, seems to be *svt*: at least, I have evidence to that effect from N. E., Pennsylvania, New Jersey, Maryland, Kentucky, Virginia, North Carolina, South Carolina, and Louisiana. 'Sooty' is treated like 'soot.'

'Spoon': *spuu* is almost entirely confined to N. E., where it has about 30% of the votes. *Spuni* is slightly less general than *spun*.

û *and* iu.

Words in which non-initial *u*, *ue*, *ui*, *eu*, *ew*, *eau*, *ieu*, *iew* represent, according to the dictionaries, *û*, *iu*, or *yû*.

a. Before *r* or final *ə(r)* or a vowel.—We have *iu* in about 30% of the cases. It is apparently just as common after *tʃ*, *dʒ*, and *r* as after other consonants; it is rarest in 'sure' (and its derivatives), 'ruin,' and 'abjure,' and most general, apparently,[10] in words in which the spelling is *ew*. *Iu* seems to be particularly common in Connecticut, western Massachusetts, and central and western New York. *Yû* and *yu* are very rare, except in 'fewer' (56%), 'endure' and 'endurance' (34%), and 'newer' (20%).

b. Final or followed by a consonant other than *r*.—There are three classes, according to the preceding consonant:—(1) After *tʃ*, *dʒ*, *y*, *l*, *r*, *s*, *z* the form *yû* is so exceedingly rare that it need not be taken into account; we have, then, only *û* and *iu* to compare. This category is represented in the list by 'allusion,' 'juice,' 'lewd,' 'resume,' 'sluice,' 'solution,' 'sue' 'suit,' 'Susan.' The general proportion is: *û*, 66%; *iu*, 34%. The percentages for the different words do not differ much from this general average, except that there is everywhere an especially strong antipathy to *iu* in 'lunatic,' probably because the word is a proparoxytone. In 'lewd' and 'sue' the South, Pennsylvania, and New Jersey are more decidedly in favor of *û* than the rest of the country.—(2) After *b*, *f*, *g*, *h*, *k*, *m*, *p*, *v* we find only *yû* and *iu*. Our only representatives of this series are 'few' and 'confusion,' and they show an average of 55% for *yû* and 45% for *iu*. An average of all the words of this class would probably show a considerably larger proportion for *yû*, as 'few' seems to have an exceptionally big vote for *iu*. I think we may safely estimate the general

[10] The apparent popularity of *ew=iu* may be due to the way in which my question was put.

average of this category at about 65% for *yû* and 35% for *iu*.—(3) After *d*, *n*, *t*, *p* we find *û*, *yû*, and *iu*. Here our words are: 'deuce,' 'dude,' 'dupe,' 'duty,' 'reduce'; 'new,' 'nuisance,' 'numeral'; 'contusion,' 'stew,' 'tube,' 'tune,' 'tunic,' 'tutor.' Throwing out, for the present, 'new' and 'stew,' we obtain a general average of about 40% for *û*, 40% for *iu*, and 20% for *yû*. There is a great deal of difference between the words, the proportion of *û* increasing with the recession of the accent. The South is strongly opposed to *û* in all these words.—For 'new' the vote is: *û*, 24%; *iu*, 60%; *yû*, 16%. For 'stew' (and probably for 'dew') the proportion is nearly the same. *Nû*, which is particularly common in and near Boston, is apparently not used at all in the South.[11]

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GRAMMATICAL NOTES ON THE PATOIS OF CACHY (SOMME).

The Article.

One of the chief peculiarities of this patois is that the definite article is passing out of use, and its place is being supplied by the demonstrative adjective. The article is, however, still always used before a vowel in both singular and plural, and is used with all feminine nouns. In the masculine it is rarely used. The usage of the patois is indicated in the following table:—

MASCULINE SINGULAR.

Before a Consonant.	Before a Vowel.
š' pèr *l' mitā*	*əl om*

FEMININE SINGULAR.

Before a Consonant.	Before a Vowel.
l' mèr	*l' ardör*

PLURAL FOR BOTH GENDERS.

šé pèr *šé mèr*	*z' öt*

So far as can be learned from any existing documents this use of the demonstrative adjective is of recent origin, and does not appear in any Picard works of earlier date than the present generation. The article is always used in the 'Célèbre Mariage' (1648), but the present usage is found in Crinon's 'Satires' (1863):—*cha voura caire émieux q'chés républiques* (Sat. i. 3); *Q'meint partagi tous chés quiamps, chés catcheux* (Sat. i. 9); *Q'huit jours après fouro r'q'meinchi ch'partage* (Sat. i. 30); *l'tave* (i. 6); *l'cheinture* (i. 31); *l'pourriture* (ii. 28).

In O. Pic. texts no distinction is made in the transcription between the masc. and fem. form of the article:[1] *le fil* ('Ch. du Verm.' published by Proux, i. 2); *le rue* (ibid. 6); *le terre* (ibid. 6); *le maison* (ibid. 4); *le justice* (ibid. 6). The gender-consciousness of the modern patois in keeping the feminine distinct from the masc. would, therefore, appear to show that although the forms in the O. Pic. were the same, the sounds were different.

When a preposition is used in conjunction with the noun the definite article is used, except in the plural before a consonant:—*dü solęl*; *d'l'fęm*; *d'sé pèr*; *o solęl*; *al mèr*.

The Substantive.

Number.—There is no flexion for number in nouns in the patois of Cachy. The *s* which was written for the plural in O. Pic. works is not pronounced even before a following vowel. There are two classes of exceptions to this:—words which, in Latin, had the termination -ALEM, and those which had the termination -ACULUM, both of which have the termination *o* for the plural. The following, however,

11 In *iu* the *i* is retracted and often slightly rounded, the *u* is somewhat advanced. The accent is on the *i*. In very short syllables the two elements of the diphthong are brought still closer together, and are occasionally fused into a single sound, a vowel between *û* and German *ü*. In New England (and, I think, elsewhere) uneducated countrymen are especially addicted to the use of *iu*, pronouncing it not only in all cases where the dictionaries allow *iu* or *yû*, but also in such words as 'do' and 'school.' In many parts of the South *û* and *u* are formed very far forward, so that, for instance, the *û* in 'boot' sounds almost as much like German *ü* as like German *ū*.

1 For Extension of this phontic phenomenon westward, cf. Joret, 'Des Caractères et de l'Extension du Patois normand,' p. 149.

remain the same in the plural as in the singular:—*žénéral, kaporal, portęl, supéręl, žurnal, bétęl, travęl, bęl.* In the O. Pic. these two classes of words had the plural either in *-aus* or *-iax*. In the 'Aniel' the termination -ALEM always gives *-aus* in the plural (TOBLER, 'Aniel,' xxx). In 'Aucassin et Nicolete' it gives *-iax*, and in the documents made use of by NEUMANN for his 'Laut- und Flexionslehre im Altfranzösischen,' he finds *-aus*. In the Picard texts at my disposal, there is no example of a Latin noun in -ALEM having the plural in *-al*. This change, then, appears to be modern, and arose through the tendency to uniformity in the treatment of all nouns; that is, to make the plural in all cases the same as the singular.

Gender.—For peculiarities of gender see MOD. LANG NOTES, vi, pp. 44-46. (Feb., 1891).

Case.—In the patois the nom. case of TRADITOR has been kept in *trętr*, and the acc. case has been lost. In PASTOR the acc. has been kept and the nom. lost. Both nom. and acc. of CANTOR have been retained, but with a difference of meaning: *šãt* means the chorister; *šãlö* means a singer of secular songs. The nom. of PICTOR exists, but the acc. has been lost. The patois has few synonyms. Where they existed, one of them has either been lost, or they have diverged from one another in meaning. The peasant does not make fine distinctions in the use of words.

The preposition is often omitted as the sign of the possessive genitive:—*l' vak m' tãt*; *š garę d m' mèr*; *š bué l' abé*; *Rü Męts l' évęk* (Rue, propriété de l'évêque; this is the name of a street in Amiens). The omission of the preposition *de* of the poss. gen. is very common in O. Pic.:—*Richart le fil Bertin* ('Ch. du Verm.,' ed. PROUX, i, 2); *devant le maison Drouart Lebrun* (ibid. i, 4); *par devont les eskievins le roi* (ibid. iii, 24); *as enfans Jehan de Duellet* (ibid. iv, 6); *qu'il ne porait Aucassin son fil retraire des amors Nicolete* ('Auc. et Nic.' iv, 1); *ke tu jadis en le maison le pape estoies conselliere* ('Carité,' viii, 2).

This preposition is omitted before the names of persons only.[2]

THE ADJECTIVE.

Gender.—The formation of the fem. is the same as in French. As in French the adjective GRANDIS has the same form with the following fem. nouns as with masc. nouns, and in this way keeps the usage of all adjectives of one termination previous to the fourteenth century: *grã mér, grã port, grã rü, grã rut, grã fœ̃.*

The following adjectives have peculiarities in the formation of the fem.:—

MATURUM,	masc. *mör*,	fem. *mört*,
SECURUM,	" *sör*,	" *sört*,
DURUM,	" *dür*,	" *dürt*,
NIGRUM,	" *nuér*,	" *nuért and nuér.*

In the patois those adjectives which form the fem. in *-t* (the past participles of the second conjugation) have attracted other forms to them. The adjectives named above have formed the fem. by this process of analogy. They are new forms which did not exist in O. Pic.

FINITUM,	masc. *finœ̃*,[3]	fem. *finit*,
GUERITUM,	" *gérœ̃*,	" *gérit*,
MUCITUM,	" *müsœ̃*,	" *müsit*,
PUTRITUM,	" *purœ̃*,	" *purit.*

The *t* of past participles was still generally retained in the fem. in the first half of the thirteenth century, although there are many cases in which it had fallen. It fell first in Picard, and from about 1250 the suppression of the *t* is the general rule in Picard texts. The fem. of the past participles of the second conjugation retained the *t* longer than the other past participles. Those noted above represent archaic fem. forms.

VELUTUM,	masc. *vlü*,	fem. *vlüz*,
*PILUTUM,	" *plü*,	" *plüz*,
BLÂO,	" *blö*,	" *blöz*,
RESTITUTUM,	" *rętü*,	" *rętüz*,
NUDUM,	" *nü*,	" *nüz*,
ACUTUM,	" *adžü*	" *adžüz.*

In the formation of the fem. these adjectives have followed the analogy of adjectives from the Latin termination -ŌSUM.

BLANCUM,	masc. *blã*,	fem. *blãk*,
SICCUM,	" *sé*,	" *sęk.*

These adjectives in the formation of the fem. have simply followed the phonetic law of the Picard by which *k* before *a* remains.

2 Cf. GRÖBER'S 'Grundriss,' i, 643.

3 This *œ̃* is a semi-nasal sound.

DISPUTOSUM, masc. *dispütö*, fem. *dispütuér*,
MENTOSUM, " *mẽtö*, " *mètuér*.

All other adjectives, which, in the masc. end in *ö* and come from Latin adjectives in -ŌSUM form their fem. in the same way. This termination *-uér*, in words like those given above, is a new fem. formative adopted by the patois. It did not exist in the O. Pic. which made use of *-öz* and *-ęręs*.

masc. *marmuzü*, fem. *marmüz*,
" *maladjü*, " *maladjüz*,
" *pusjü*, " *pusjüz*,
" *krčtjü*, " *krčtjüz*,
" *najü*, " *najüz*.

All these forms have followed the analogy of adjectives from the Latin termination -ŌSUM in the formation of the fem., and the fems. are all new formations in the patois.

There are some new formations of adjectives and prepositions. Such are: *luč̆t* from *luč̆*; *bjč̆t* from *bjč̆*; *avāt* from *avā*.

Comparison.—The superlative absolute does not exist except in *grādézim*. This was very common in O. Pic. and in the other O. Fr. dialects. 3 This is the only absolute superlative from the Latin termination -ISSIMUM which survives in the patois number.—The plural is formed similarly to that of the substantive, but the *s* of the plural is pronounced before a following vowel, e.g., *še grāz ab*. Some words ending in *-al* are the same in the plural as in the singular: *münïsipal*, *žénéral*, *brütęl*. This is due to the popular tendency to introduce uniformity in the treatment of all words of a certain class. Since the majority of words do not change for number, the few which formerly did change are following the same law as the majority. These words are all from Latin adjectives ending in -ALEM, and in the plural in O. Pic. a parasitic *u* was developed before the *l*, which then fell. Hence it is not the survival of a plural, but simply the extension of the rule for the plural, to this class of words.

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3 HAMMESFAHR, 'Zur Comparation im Altfranzösischen,' p. 22.

LES CONTEURS FRANÇAIS DU XIXe SIÈCLE—GUY DE MAUPASSANT.—JEAN RAMEAU.

UN genre de littérature qui depuis une dizaine d'années semble avoir pris une place prépondérante en France est celui des histoires courtes. Le conte est chez nous un genre national, il convient essentiellement au caractère vif et spirituel du Français, et c'a été avec une vraie sensation de soulagement qu'après la fatigue des romans interminables, nous avons vu revivre ces courts récits si sveltes d'allure, si gais d'expression, si aisés à lire. Sont-ils du reste autre chose que la continuation de certains écrivains du Moyen-Age et de la Renaissance.—Un des premiers à les faire revivre a été GUY DE MAUPASSANT, et depuis, bien des noms sont venus se grouper à côté du sien. Des hommes d'une grande valeur parmi les jeunes comme parmi leurs aînés ont cédé au plaisir de narrer; ANDRÉ THEURIET, JULES LEMAÎTRE, ARMAND SYLVESTRE, JEAN RAMEAU, voire même le grave JULES SIMON, sont au nombre de ces charmants conteurs. Que des œuvres d'aussi peu d'importance n'aient aucun droit à l'immortalité nous en convenons sans peine, mais on ne peut nier, d'un autre côté, que les colonnes de certaines revues et les numéros littéraires de certains journaux quotidiens comme le *Figaro* et le *Gil Blas* n'aient fait passer à leurs lecteurs maintes heures délicieuses.

On pourrait peut-être reprocher à GUY DE MAUPASSANT de bâtir toutes ses historiettes sur le même plan. Tout l'intérêt du récit, se concentre dans une ou deux lignes, quelquefois même dans un ou deux mots, et il faut presque toujours lire le conte tout entier pour voir où il veut en venir. Pour n'en citer qu'un exemple, voyons ce qu'est son œuvre intitulée "La Parure." Une fille pauvre et ambitieuse a épousé un modeste employé du Ministère de l'Instruction Publique, M. Loisel; elle aime le monde mais est obligée de renoncer à tout plaisir, la position de fortune de son mari ne lui permettant de s'offrir ni toilettes ni bijoux. Un jour cependant voici qu'au retour du bureau son époux, lui remet une invitation à assister à un bal qui va être donné au Ministère. Après une discussion assez longue on convient

d'acheter une robe de soirée; mais, une difficulté se présente: Madame Loisel ne possède pas le moindre petit joyau. Elle emprunte à Mme Forestier, une amie plus favorisée de la fortune, une magnifique rivière de diamants. Au bal succès sans égal, l'heureuse femme se voit fêtée, entourée de tout le monde et pendant une soirée au moins elle savoure avec délice l'ivresse que donne toujours à la femme la certitude de savoir qu'elle a éclipsé ses rivales. En retournant, elle perd la parure et, sans aviser Mme Forestier du malheur qui lui est arrivé, elle consacre toutes ses économies et contracte même des dettes pour en acheter une autre qu'elle reporte à son amie qui ne se doute même pas que le bijou qu'on lui rend n'est pas celui qu'elle a prêté. Pendant huit ans, elle et son mari travaillent pour le payer et quand, après avoir passé les plus belles années de sa vie à réparer le mal involontaire qu'elle a causé, elle rencontre Mme Forestier, et lui raconte son aventure, cette dernière de s'écrier: "Mais, ma pauvre amie, ma parure était fausse, elle valait tout au plus 500 francs." —Et le joyau rendu par la femme le l'employé au Ministère coûtait . . . 40,000 francs!

Un autre écrivain qui a su se créer une situation enviable dans le monde des conteurs, c'est JEAN RAMEAU. Il est né à Gaas (Landes) en 1858. Jeune entre les jeunes, il a déjà conquis glorieusement sa place au soleil. Enfant du midi, il possède au plus haut point cette puissance d'imagination, cette couleur d'expression qui caractérisent ses compatriotes, et, quand il nous dépeint le "pays cher que les Pyrénées bordent au sud comme une barrière de marbre bleu," on sent comme un souffle d'en haut qui passe sur lui et lui donne la faculté de décrire d'une manière captivante les campagnes ensoleillées et les montagnes bleuâtres qui lui tiennent si fort au cœur.

Luc Laborde est un jeune laboureur dont les greniers plient sous le poids des moissons. Près de sa maison qui est tournée vers le soleil, pousse un pin parasol dont les branches s'élèvent à une altitude de vingt-cinq mètres. Cet arbre, c'est le protecteur de la maison; c'est lui qui, au dire des paysans superstitieux, garde la maisonnée des influences mauvaises. Ce pin a été planté, il y a des centaines d'années par un Laborde. Dès que Luc a ouvert les yeux il l'a vu; enfant il a joué sous son ombre et il espère bien que pendant de longues générations les enfants de ses enfants et de ses petits-enfants,continueront à le respecter et à l'aimer. Mais voici qu'un nouvel habitant arrive au village, c'est un étranger qui parle français; il a une fille et voilà (Oh! pauvres cœurs que nous sommes) que Luc devient amoureux de cette demoiselle Louise. Il demande sa main à son père, qui la lui accorde à une condition; c'est que Luc donnera à Cazade (c'est le nom du charpentier nouvellement arrivé) la permission de couper ce "grand nigaud de pin" qui, dit-il, fait de l'ombre sur son verger et renverse son mur de clôture. A cette proposition Luc bondit: jamais, non jamais il ne permettra qu'on porte une main sacrilège sur l'arbre tutélaire qui depuis de longues années étend sur sa demeure sa bienveillante protection. Mais voici qu'un soir Luc voit un jeune homme qui entre chez Cazade, un soir aussi il entend dans le verger le bruit d'un baiser. Mordu au cœur par le démon de la jalousie il se précipite chez son voisin: "prenez le pin, dit-il, je vous l'abandonne."—Mademoiselle Louise est devenue Madame Laborde, une jolie petite fille lui est née et tout marche à souhait, mais tout-à-coup une rumeur se répand dans le pays: le choléra a fait son apparition en Espagne. Luc terrifié à l'idée que son vieil arbre n'est plus là pour purifier l'air des miasmes pestilentiels en répandant autour de lui sa vivifiante odeur résineuse, court chez son beau-père et lui dit: "Donnez-moi des planches du Pin j'en veux faire un lit qui nous protégera du choléra." "Je n'en ai plus," répond Cazade, "voici ce qui m'en reste," et il montre à son gendre quelques planches desquelles il est en train de faire une boîte longue.—"Et vous en faites"? dit Laborde.—"Tu vois bien, un cercueil." "Vingt-quatre heures après, on mettait le dernier Laborde dans cette boîte.—Le choléra, dit le médecin. Mais on n'en a rien cru, là-bas, dans le pays cher que les Pyrénées bordent au sud, comme une barrière de marbre bleu."

N'est-ce pas ravissant de simplicité? Il me semble que rien au monde n'est plus charmant; "et si parva licet componere magnis," j'éprouve plus de plaisir à lire de courtes

histoires comme celle-ci, que les grands romans soi-disant psychologiques qui fatiguent et ennuient.

Souhaitons donc bonne chance et bon courage aux conteurs. Qu'ils continuent à donner libre carrière à leur imagination et à nous fournir pour les soirs d'hiver

"Quand la pluie à déluge au long des toits ruisselle,"

et que nous restons au coin du feu, leurs attachants récits qui nous font oublier les heures; et disons avec le vieil HORACE que le jour où les contes sont revenus à la mode est "albo dies notanda lapillo."

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OLD-HIGH GERMAN TEXTS.

The Monsee Fragments. Newly collated Text with Introduction, Notes, Grammatical Treatise and exhaustive Glossary and a Photo-lithographic Facsimile. Edited by GEORGE ALLISON HENCH, Ph. D., sometime Fellow of the Johns Hopkins University. Strassburg: K. J. Trübner, 1890. 8vo, xxv, 212 pp. M. 5—.

THE Old-High German 'Monsee Fragments' were published for the first time in 1834 under the name of 'Fragmenta Theotisca' by STEPHAN ENDLICHER and HOFFMANN VON FALLERSLEBEN. A second revised edition, by MASSMANN, appeared in 1841. As both of these books are out of print, and as the fragments belong to the oldest and most important remnants of Old-High German, a new edition might have been expected within the half century which has since passed; the more so, as in 1873 two additional leaves of the MS. were discovered or rather re-discovered, by FRIEDLÄNDER. Dr. HENCH now furnishes us with an edition of the Old-High German fragments together with their Latin equivalents, and he has accomplished his task with so much accuracy and ability, that he may expect to have his work received with general and warm appreciation.

The Monsee fragments are the remnants of a manuscript, which contained in Latin and Old-High German the Gospel of S. Matthew together with several homilies by S. Augustin and others, and some other theological writings; e. g., ISIDOR'S treatise 'De fide catholica contra Judaeos.' The manuscript was written in the monastery of Monsee early in the ninth century. But at some time during the fifteenth century it was cut up into single leaves, and most of the leaves into narrow strips, and these were used for binding other codices. In the beginning of the eighteenth century two of these leaves went to Hanover, where they are preserved in the Royal Library; the rest, with the whole Monsee library, were afterward transferred to Vienna and incorporated in the Imperial Library.

Dr. HENCH'S edition is based upon a new comparison of the MSS. at Hanover and Vienna. As these MSS. have several times been most carefully examined by various scholars, little chance might seem to have been left for a new editor to secure any additional readings. Still Dr. HENCH has succeeded in finding, for example, remnants of five additional lines at the beginning of frg. 36, and in reading three full lines, instead of the half lines hitherto read, at the beginning of frg. 36. The cases in which he has improved the text by ascertaining the reading of single letters and words are so numerous that they cannot be mentioned here in detail. There is, indeed, scarcely a single one among the numerous fragments whose appearance has not gained by his patient and skilful revision.

The text is accompanied by notes containing the various readings of the former editions, and giving a detailed account of the cases in which partially preserved letters were received into the text. Every stroke and trace of a damaged letter has been examined and recorded by the editor, with the most minute attention, including letters not preserved on the parchment, but on the book lids from which the fragments were detached.

The nicely executed photo-lithographic facsimile (in reduced size) of one of the Hanoverian leaves (frg. 7), which adornes the book, enables us to carry on a partial comparison of the text, as restored by Dr. HENCH, with the original. The principles, according to which he has rendered the latter, are stated by him on p. xxv of his introduction. They are in his own words:

"The present edition is a diplomatic-critical one, if I may be allowed to use the term. The German text is diplomatic, in that the punctuation, capitals, abbreviations, spacing, numbering of the lines and the position of the words in the line have been preserved as they are in the manuscript. But it deviates from a diplomatic text, in that the evident scribal errors have been corrected and cited in the Notes; omitted letters and in a few cases, words have been introduced into the text and denoted by parentheses. Also where fragments of words are left the lost letters have been restored and printed in italics, and even words and parts of sentences have been restored, when they could be conjectured with some degree of probability, and are necessary for a consideration of the syntax. In the Latin text all abbreviated forms have been written out, and the punctuation and spacing of the manuscript has been neglected, in order that the text preserved in the manuscript should conform to that taken from other sources, which is printed in italics."

These principles will, I have no doubt, on the whole be fully approved of. Still there is one point on which I should like to argue in favor of a different method; that is, in regard to the spacing between the several syllables of a word. We read in the 7th frg. words like *io nas* (i. e., *ionas*), *ta ga* (i.e., *taga*), *nine uue tis cun* (i. e., *nineuuetiscun*), etc. Separated words of this kind occur in almost every line of Dr. HENCH's text. It is apparent from the facsimile, that the scribe of the Monsee MS. was influenced in his writing by his spelling of the different syllables and was inclined to make a short stop after having finished the letters belonging to one syllable. But the question is, whether we are obliged to accommodate ourselves to the scribe's awkwardness (or does this peculiarity of his deserve any other name?) in our transcription of the text. Certainly it agrees little with the way in which we are accustomed to write and read Old-High German, and gives a strange appearance to the most familiar words. But the main objection to following the scribe's custom in a printed transcription is that his method of separating the syllables cannot be accurately rendered in ordinary print, but only approximately, which must lead to arbitrary distinctions. In the MS. there are different grades of division: a scale leading from perfect connection through close juxtaposition to gradually widening separation and, finally, very distinct spacing. Of all these different shades the printed text knows only two: connection or separation, and the decision, whether to connect or to separate, must naturally often be arbitrary.[1] Even if we should try to introduce into the printed text different kinds of spacing, this would not give an adequate idea of the spacing of the MS., unless exactly the same forms of letters were adopted which are found in the MS. In these circumstances only two ways, as far as I can see, are open to an editor: either to print a facsimile of the whole manuscript, or to neglect the different kinds of spacing in favor of the shape in which the words are at present usually printed.—The same difficulty is found in the case of prepositions belonging to a following noun. Dr. HENCH prints *inhimilū*, l. 28, and *zaimo*, l. 24. But he separates, for example, *fona manne*, l. 11, and *za dem*, l. 20, where, according to the facsimile, the *a* of the preposition seems connected with the following letter. I do not object to this separation, but I think I should have printed also *in himilū* and *za imo*, in spite of the MS., which connects also, for example, *huuantasie*, l. 5, *huuerso*, l. 27, etc.

In endeavouring to represent the Monsee fragments in their genuine form, the editor had to decide the question, from what version the Latin text of the German fragments, where it is not preserved in the codex, should be supplied. ENDLICHER and HOFFMANN used, for this purpose, a Vienna codex of the eighth century, together with the Vulgate. Dr. HENCH, who in his introduction devotes much attention to the question of the Latin original, maintains that the Vienna codex used by ENDLICHER and HOFFMANN has no claim to special relationship to the Monsee MS. other than that they are both Hieronymian versions. The result at which Dr. HENCH arrives is, on the whole, a negative one; that is, that the Latin codex from which the Old-High German translation was made, does not entirely coincide

1 Observe e. g. the word *muoter* (1) spelled *muoter*, the *o* and *t* connected, l. 22. (2) spelled *moter*, in two parts, as it seems to me, but connected in the author's printed text, l. 29. (3) spelled *muoter*, with less spacing than in the preceding case, but separated in the printed text, ll. 25, 27. Or compare, in the facsimile, *ionas*, l. 1, and *uuorahtun*, l. 6, separated according to Dr. HENCH, with *salomones*, l. 10, and *argorun*, l. 18, connected in the printed text, etc.

with any other codex of the Hieronymian version compared by him. Therefore, in supplying the Latin text, he uses the Cod. Amiatinus, the most important codex of the Hieronymian version, but quotes in the notes the variant readings of the Vulgate and such of the Itala as might have coincided with the Monsee codex.

Beside the inquiry into the Latin text of S. Matthew, Dr. HENCH's introduction contains a history of the MS. and of the editions of the Monsee fragments, an accurate description of the MS. in its present fragmentary condition, a brief study on the homily 'De vocatione gentium,' and, finally, an investigation as to the age and the origin of the codex. The author has, in these chapters, summed up the results of former investigations and has added valuable observations of his own towards illustrating the history of the Monsee fragments and their position in Old-High German literature. I confine myself to mentioning some of the results of the last and most important chapter. In a recent examination of the Vienna fragments Dr. HENCH found, at the bottom of frg. 10, the number v. This led to the discovery that frgs. 4–10 formed the fifth quaternio of the MS. and thus it became possible to decide the question, whether S. Matthew stood at the end or the beginning of the codex: the gospel stood at the beginning. But by its subscription, it is shown that it cannot have held the same place in the codex from which the Monsee fragments were copied. Furthermore, there are differences in dialect and paleography between the S. Matthew and the Isidor fragments contained in our MS. SCHERER thought that the Isidor was copied by a second copyist. But Dr. HENCH maintains that the whole of our codex was written by the same hand, and that the incongruities must be explained by different originals. He then proposes the following solution of the problem of the origin of the Monsee codex and of the original order of its parts:

"The original of the Isidorian treatise was contained in a different codex from the other selections, which was probably a Bavarian copy of the Rh. Frankish original. . . . The originals of the other selections may have been contained in one codex, but were differently arranged, and the Gospel, which stood at the end of the collection in the original, was put at the beginning of the new one; in this case the codex was undoubtedly the Rh. Frankish original. The probable order of the selections in our codex was: Gospel, De vocatione gentium, unknown homily, S. Augustini Sermo and the Isidorian treatise." (p. xxix f.).

We have so far concerned ourselves only with the text, the notes and the introduction of Dr. HENCH's edition. But his book contains two other noteworthy parts: a grammar of the dialect of the Monsee fragments and a glossary. Both are made with the same scholarship which characterises the whole of this edition and will add to its usefulness. The grammatical treatise deals mainly with phonology and inflection. The former part may be called a study of the changes which the vowels and consonants in our monument have undergone compared with the primitive Teutonic sounds. The latter gives the paradigms of nouns, adjectives and verbs and together with each paradigm a full list of the examples found in the Fragments, without changing the case or person, in which they are found. These two parts are supplemented by a 'Conclusion,' which divides the peculiarities of the dialect between Rh. Frankish and Bavarian.—The glossary is conveniently arranged and complete, recording under each word all its different forms and all the places in which each is found.

A few remarks on the grammar and glossary, which I add here, deal with views at present commonly accepted and shared by Dr. HENCH. P. 97, the stem-vowel of the form *denne*, which occurs twice beside the regular form *danne*, is called a weakened vowel. But there is no trace in the dialect of our fragments, as far as I can see, of a weakening of *a* to *e*. The *e* seems due to the analogy of the forms of the demonstrative pronoun *der*, *demo*, *den*, etc. This explanation is favored by the fact, that the *e* in O.-H.G. *huuedar* for **huuadar* (Goth. *hwaþar*=Ar. **qotero-s*) was probably due to the analogy of the interrogative pronoun *huuer*.—The diphthong of the pron. form *dea* is explained, pp. 101 and 102, as a development from *ê*, but more probably the *a* is to be taken as a new ending; compare my remarks in *Bezzenb. Beitr.*, Vol. 17, p. 28.—In the glossary we find the vowel in *dâr* marked as a long

vowel, in the same way as in *sâr*. But why is it that the manuscript has always *dâr* and on the other hand constantly *saar*? The latter agrees with the general custom of the MS., according to which the long vowel of a monosyllabic word is marked by doubling the vowel or by a stroke above, e. g., *gaat*, *see*, *miin*, *lōs*, *hūs*. This rule does not apply to the open long *e*-sound before *r*, which is given by *æ* or *ae*. Otherwise it is so strictly adhered to, that special reasons may be supposed to exist for the exceptions. This is the case with *uuez* 20, 2, *forlez* 12, 8 and *her* 35, 20. 27, where the regular Rhine-Frankish forms are *ueiz*, *forleaz* and *hear*. The form *uuez* seems due simply to incorrect spelling (cf. BRAUNE, 'Ahd. Gr.'[2] §44, N. 4); the two others were probably introduced from the dialect of the copyist who found the double vowels in his original, but neglected doubling where he followed his own way. The same reason explains *do* 16, 16 and 35, 10, beside the regular *duo* (thirty-five examples). In *uuis* (29, 30 and 34, 13) and *uuar* (six examples) the doubling seems to have been neglected by the copyist on account of the preceding double *u*, although in *uuaan* and even *uuaarnissu* the *uu* has not prevented the following *a* from being doubled. At least in the Rh. Fr. Isidor we find the regular forms *uuiis* and *uuaar*.[2] The single *hus* 2, 1 along-side of nine cases of *hūs* (including *dinchūs* and *grapehūs*) is of little account, nor will the misspelled forms *doh* (i. e., *dōd*) 28, 22 and 39, 12 be quoted as militating against the rule. The preterite *gabot* or *kabot*, occurring three times, is balanced by *gaboot* 25, 16 and *arboot* 23, 28. But there remain two examples, which occur so frequently that they cannot be explained by negligent copying and for which no special explanation seems to offer itself: *dar* and *so* (with *sos* 35, 10). These exceptions are the more remarkable as also in the Rh. Fr. Isidor these two words are constantly found with a single vowel: *dhar* and *so* (as distinguished, for example, from *saar* and *dōdh*). There is, as far as I can see, only one way out of this difficulty: we shall have to admit, that *the vowels of* DHAR *and* SO *were in the Rhine Frankish dialect short*. This result is confirmed by etymology: *dhar* is Goth. *þar* and *so* is Goth. *sva*. I do not intend to enter here into the question how far *dar* and *so* with short vowels were found in O.-H.G. outside of the Rhine Frankish dialect. But, for several reasons, it seems probable to me that we shall have to allow the forms *dar* and *so* in addition to *dâr* and *sô* for O.-H.G. in general.[3]

There are several misleading misprints (beside those corrected on p. xxv): in the text of frg. 29, 1, *meitar* for *meistar*; p. 126 in the dat. of the paradigm of the *ô*-declension, *-a* for *-u*; in the glossary, p. 168, *grapehus* for *grapehūs*, and, p. 172, *hus* for *hūs*; p. 191, *rihhi* for *rîhhi*; p. 198, *stât* for *stat*; p. 200, *suuigên* for *suuîgên*, and *suuihhan* for *suuîhhan*; p. 201, *tod* and *tot* for *tôd* and *tôt*; p. 205, *uaê* for *unê*.

I do not hesitate to call Dr. HENCH's book the best work in the field of Old-High German that has hitherto been accomplished in this country. It does credit to its author as well as to the Johns Hopkins University, where he has received his philological training, and makes us look forward to his future work with confidence.

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ENGLISH LITERATURE.

English Writers: An Attempt towards a History of English Literature. By HENRY MORLEY, LL.D. Vol. vi. From CHAUCER to CAXTON. London: Cassell & Co., 1890. 8vo, pp. 370.

PROFESSOR MORLEY'S sixth volume embraces the literature of the fifteenth century, commonly called "the barren period," but it was not so "barren" as it is usually considered, and, by reason of the invention of printing, it gave an impulse to that remarkable development of literature which was seen in the following century. Moreover, it was, in the opinion

2 HOLTZMANN prints in his glossary *uuar* and *uuarnissu*. but has in his text the correct forms. This example shows how easily, in these cases, one of the two vowels may in copying be omitted, even in our day.

3 The form *so* with short vowel is generally admitted for the compound *solih*=Goth. *svaleiks*.—O.-H.G. *dâr* seems to fit in very well with SIEVERS' statement in his (or PAUL and BRAUNE'S) *Beiträge*, Vol. 16, p. 246, that *þar* and *hwar* existed in West-Germanic alongside of *þār* and *hwār*.

of Professor EARLE ('English Prose,' pp. 404 ff.), the period of the second culmination of English prose, "a great era of prose," so that it cannot be skipped over as is sometimes done in the ordinary manuals.

Before treating the literature of the fifteenth century, Professor MORLEY glances at Scotland, and gives quite a full synopsis, nearly thirty pages, of "The Bruce" of JOHN BARBOUR, the contemporary of CHAUCER. He agrees with Professor SKEAT, who has edited "The Bruce" for the Early English Text Society, that BARBOUR did not write the saints' legends attributed to him, as was first suggested by the late Mr. HENRY BRADSHAW,—a suggestion endorsed by Dr. CARL HORSTMANN, who edited the legends for the first time,—nor did he write the fragments of a poem on the Trojan war.

A brief notice of JOHN of FORDOUN'S Latin 'Scotichronicon,' continued by WALTER BOWERD, and a fuller one of ANDREW of WYNTOUN'S "Oryginale Chronykil of Scotland," in English verse, are followed by a chapter on the "Romances" of the fourteenth and fifteenth centuries, which are too numerous to recount. A specimen one is "Ipomedon," edited by KÖLBING in three English versions (1889), for a notice of which see *American Journal of Philology*, x, 348. "Richard the Redeless" and "The Plowman's Creed and Tale" are noticed in a short chapter. The text is quoted more exactly than heretofore, for Professor MORLEY has shown a disposition to modernize LANGLAND'S text, but I must still take exception to "ne reson's bookis" (p. 90), for it is open to the misconception that the apostrophe (') was used with the genitive in the fourteenth century. Also, the citing of "First English" poems, both here and elsewhere in the volume, needs attention, as (p. 95) both *weran* and *waéran* should be *werian*. LYDGATE and OCCLEVE receive due attention, but here again we meet with "Knighté's" (p. 118), "somere's" (p. 124), and *sligan* (p. 131). PURVEY and the controversy with the Lollards follow, with an account of the martyrdom of Sir JOHN OLDCASTLE, "the good Lord Cobham," and the activity of THOMAS NETTER, of Walden, "Inquisitor-General in England for the punishing of heretics," whose chief service to literature is the preservation of "Bundles of Master John Wyclif's Tares with Wheat," i. e., the *Fasciculi Zizaniorum*, edited by the late Canon SHIRLEY for the Rolls Series. This chapter contains also a notice of the chroniclers of English history, beginning with CAPGRAVE and closing with HARDING. Here we meet with some of those critical remarks that Professor MORLEY scatters all too seldom through his interesting volumes, for example (p. 152):

"Through the fourteenth century, the stream of English literature flowed, broadening and deepening as culture broadened, and the nation passed into new depths of thought, but now the flow is over shoals of barren sands and wastes of marsh haunted by will-o'-the-wisps, with only here and there a runlet of clear water. What harvest of high thought could clothe the desolation of those selfish wars? What serviceable light could shine from the delusive victories of that fifteenth century which bred for us not a single writer of the foremost rank?

Nearly the whole of English literature in the fifteenth century was imitative. It transmitted formulas of a preceding time. It was distinctly English, too; the character remained, although it was expressed less forcibly. There is advance, too, to be noted, apart from the fact that in the middle of this century stands an event of such great ultimate influence as the discovery of printing."

Among a dozen minor poets whose names are scarce worth mention, JAMES I. of Scotland stands out conspicuous from his "King's Quair," which, although written under the influence of CHAUCER, is the most considerable poem in English literature during the first half of the fifteenth century. A synopsis of it is given, filling some half-dozen pages, after Professor SKEAT'S edition for the Scottish Text Society. Professor MORLEY rather inclines to the view that JAMES I. wrote also "Peebles to the Play," and that "Christ's Kirk on the Green" is an imitation of it, one among others that have been lost, "unless, as Professor SKEAT believes, 'Peebles to the Play' itself is one of them, and it is the original by King JAMES which has disappeared" (p. 177). The three stanzas of "Good Counsel," after CHAUCER'S "Fle fro the Prees," or "Truth," which Professor SKEAT accepts as written by King JAMES, are given, each stanza closing with the refrain,

"And for ilk inch he wil thee quyt a span."

This poem shows genuine poetic feeling, and we may well believe that King JAMES was the author of it, for we know of no one else of this time who was equal to its composition.

We now reach the most important name of the middle of this century, that of Bishop REGINALD PECOCK, known chiefly from his "Repressor of Overmuch Blaming of the Clergy," edited by Mr. BABINGTON for the Rolls Series. Professor MORLEY gives a synopsis of this work, which shows that PECOCK was in advance of his age, was too free in the expression of his opinions to suit his ecclesiastical superiors, and hence was forced to recant or be burnt. He did not relish martyrdom, and so his books were burnt instead of himself, and he lived in virtual imprisonment in Thorney Abbey until his death about 1460. Mr. BABINGTON pronounces "The Repressor" to be "a masterly performance," saying that "fullness of language, pliancy of expression, argumentative sagacity, extensive learning, and critical skill distinguish almost every chapter." PECOCK wrote about thirty works all together, thirteen in English, ten in Latin, and seven, of which the titles alone remain. His editor thinks that he "would have been remarkable in any age and was in his own age most remarkable. He was the enlightened advocate of toleration in times peculiarly intolerant; he was the acute propounder of a rational piety against unreasoning and most unreasonable opponents." His work is a landmark of English prose: it is much more easily read than the works of WYCLIF, and he used English to a greater extent than WYCLIF for theological discussions; in fact, this was one of the charges brought against him that "he had written on profound subjects in the English language"; but he lived too soon for his own good.

After some account of Sir JOHN FORTESCUE, with PECOCK a champion of civil and religious liberty, and a synopsis of his great work, "*De Laudibus Legum Angliae*," we have a summary of dictionaries and translations, legends and fables, songs and ballads, from the 'Promptorium Parvulorum' and the 'Catholicon Anglicum' to the "Nutbrown Maid" and "Chevy Chase." The following chapter treats HUCHOWNE, Blind HARRY and ROBERT HENRYSON. WYNTOUN has left us the name of the first, and has attributed to him the "Geste of Arthur and the Awntyre of Gawane," i. e., the "Morte Arthure" of the early fifteenth century, and the "Pystyll of Swete Swsane," but histories of literature usually ignore him altogether. Professor MORLEY thinks that no other works are to be attributed to him, although others would assign to him "The Destruction of Troy" and "Sir Gawayne," with its companion poems "The Pearl," "Cleanness," and "Patience." He would identify HUCHOWNE with Sir HUGH of Eglinton, who died about 1381, hence he preceded by some years Blind HARRY and HENRYSON, who are sufficiently well-known, and the latter of whom was no mean poet. Here again we find an oversight (p. 255). While *leman* is *leve-man*, *leve-man* is not "First English," but is a much later form.

A short chapter is devoted to "The Paston Letters," after which follows quite a full account of "The Invention of Printing," and the respective services of COSTER, GUTENBERG, FAUST, and SCHOEFFER. Notwithstanding the claim made for COSTER on a portrait of him, inserted in the *Speculum Salutis*, as "first inventor of the typographic art, about the year 1440," Professor MORLEY finds that "there is no mention of COSTER as a printer earlier than the year 1550," and he calls GUTENBERG, "the real inventor of the art of printing." The whole chapter is an interesting account of this great invention, which gave such an impulse to literature. The volume closes with a chapter on the life and services, to printing and to English literature, of WILLIAM CAXTON. 'The Game and Playe of the Chesse,' a moral treatise, translated from the French 'Le Jeu des Echecs Moralisé,' was undoubtedly printed on the Continent, at Bruges, although some of our histories of literature still call it the first book printed by CAXTON in England. This was, as ascertained some years ago, 'The Dictes and Sayings of the Philosophers,' also a translation from the French 'Les Dits moraux des Philosophes,' made by ANTHONY WOODVILLE, brother to EDWARD the Fourth's queen, ELIZABETH. This book was printed at Westminster, and was completed November the 18th, 1477. It "was the first book of Caxton's that gives printer's name, with place and date of publication."

Professor MORLEY names the several works printed by CAXTON, and gives altogether a fuller account of him and his works than is contained in any other history of English

literature. An appendix to the volume gives a Bibliography of the Miracle Plays, OCCAM, GOWER, CHAUCER, LANGLAND, WYCLIF, and the Romances. While he mentions Professor CORSON's separate edition of "The Legende of Goode Women" (1864), which has been long out of print and ought to be reprinted, he omits Professor LOUNSBURY's edition of "The Parlament of Foules" (1877), the only separate edition mentioned being that by WYNKYN DE WORDE (1530).

The "Last Leaves" repeat that fourteen volumes more will complete the story of English literature as now planned. The author speaks very modestly of himself as "still stumbling as a child, with grown sense of a vast unknown, and of imperfect knowledge of the very ground we tread." He says:

"Years ago a young student came to me at the beginning of a college session and said: 'I don't know whether I need study English Literature. I know about Pope, Chaucer, Dryden, and all that. What is there more?'"

Such students have not all died off, but it is to be hoped that they are getting fewer. May life and strength be spared to Professor MORLEY to complete his great undertaking!

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SIDNEY'S APOLOGY FOR POETRY.

An Apologie for Poetrie by Sir PHILIP SIDNEY, Edited for the Syndics of the University Press (from the text of 1595) with notes, illustrations, and glossary, by EVELYN S. SHUCKBURGH, M. A., Librarian and late Fellow of Emmanuel College, Cambridge. 1891. [Pitt Press Series].

THREE editions of SIDNEY's 'Defence of Poesy' in three different countries within three years are a remarkable testimony to the inexhaustible interest that Elizabethan literature possesses for students in both continents. Mr. SHUCKBURGH's, the latest of the three, is a very pretty little book, printed on excellent paper in the best style of the Cambridge University Press. That the editor "did not know of FLÜGEL's edition (1889) in time to use it" (Preface, p. vi) and that he appears also to have overlooked that of Professor COOK (1890), may be regarded as fresh testimony to the need of a clearing-house for scholars.

Mr. SHUCKBURGH's text preserves the old spelling; his introduction is sensible and adds some new dates to the usual account of the SIDNEY family; and his notes, which are very full, contain much that is interesting and valuable. The merits of the book are obvious and are sure to make it widely useful. The present notice, however, will concern itself chiefly with faults, not in a spirit of carping, but in obedience to the sound principle enunciated by Professor WRIGHT in his recent review of the same editor's Æschines (*Classical Review*, v, 153).

Page 67. *Pedanteria* is not well glossed by "'superficial' or 'school' learning."

P. 68. "A piece of a logician" does not mean "a considerable logician," but, as Professor COOK correctly explains it, "a bit of a logician." Mr. SHUCKBURGH has confused this use of *piece* with another of its Elizabethan uses,—"to indicate anything [or person] eminent or special" (as in "a piece of virtue").

P. 68. "*sith*, 'since,' from A.-S. *siðe*='a time.' WYCLIFFE, St. Luke 17. 4, 'and if sevene *sithis* in the dai he do sinne,'" etc. An amazing bit of etymology,—but Mr. SHUCKBURGH's Anglo-Saxon needs revising throughout the notes.

P. 68-(note to p. 2, l. 16). Here the editor has missed the meaning. "It is not clear," he remarks, "whether there is any definite reference to any one as [SIDNEY's] 'master' in poetry." On the contrary, it is clear enough that SIDNEY is referring to Pugliano, his 'master' in manège. "Pugliano praised what he professed (horsemanship): I praise what I profess (poetry). If in this I am carried away by my enthusiasm rather than ruled by my reason, I should be excused, for I am only following Pugliano's example, whose pupil I was."

P. 69. "The mediæval Latin proverb, which Chapman expressed so neatly, 'The greatest clerks are not the wisest men,' "Cæsar and Pompey," Act ii, Sc. 1." The reference to CHAPMAN's use of this proverb is welcome; but surely he should not have farther credit than attaches to the power of appreciating a

good thing when one sees it. Mr. SHUCKBURGH has forgotten CHAUCER's lines,—

> "The grettest clerkes ben noght wisest men,
> As whilom to the wolf thus spak the mare."
> "Reeve's Tale," C. T. 4052–3 T.

P. 70. Professor COOK's note would have informed Mr. SHUCKBURGH as to the hedgehog fable which he "could not identify."

P. 73. The long note on early English literature needs revision. Thus the statement that "Sir John Mandeville in 1356 translated his travels into English" may fairly be called obsolete. And the remark that "nothing of importance preceded the group. . . Mandeville, Wycliffe, Trevisa, Chaucer and Gower" is startling.

P. 75. *Island* "is derived from A.-S. *ealand*, *ig-land* (ea=water), Germ. *eiland*." Nobody will dispute the "derivation" of *island* from *égland* (in L. W. S. *igland*), but what would the editor have us do with *éaland*? Apparently he regards *ig* as a mere by-form of *éa*.

P. 79. "For an account of the Welsh bards," Mr. SHUCKBURGH has no better reference for his readers than WARTON'S 'History of English Poetry.'

P. 80. "*Chaunceable* (Lat. cadentia, cadere)." A specimen of Mr. SHUCKBURGH's loose way of stating etymologies; cf. also such notes as "To cumber is 'to impede,' from L. L. *cumbrus*, 'a pile of timber for blocking up the way,' L. *cumulus*, Ger. *kummer*" (p. 92), "*larges* ('largesse,' L. *largitio*)" (p. 92), "*ere* is from A.-S. *erian*; L. aro" (p. 123), "*stuffe*, (Lat. *stupa* or *stuppa*, 'tow,' Germ. *stoff*)" (p. 118), "*carping and taunting*, two Lat. words, *carpere*, . . . *tentare* (whence O. F. *tenter*)" (p. 119), "*unresistible* (Lat. *in- resistere*)" (p. 190), etc.

P. 83. Mr. SHUCKBURGH writes A.-S. *scôp* for *scop*.

P. 83. "The morrall philosopher *standeth upon* the naturall vertues" is questionably glossed by "is engaged in studying." Mr. SHUCKBURGH seems singularly vacillating in his treatment of the idiom *stand upon* (see pp. 94, 100, 107, 134, etc.).

P. 84. "*supernaturall*, referring to the meaning of the word metaphysics (*μετα-φυδικά* 'beyond nature')." Surely a misleading form of statement. The editor gives no hint of the scholastic misapprehension that underlies this interpretation of *τα μετα τα φυδικά*.

P. 84. "Pylades is the friend of Aeneas in Virgil's *Aeneid*." This note is worthy to be heard in sacred silence.

P. 93. "Shakespeare, *Antony*, 1, 3, 85 "How this great Roman does become the carriage of his chafe." For *great*, read *Herculean*. It is a little curious that in his very next note Mr. SHUCKBURGH says, apropos of a passage from CICERO, "Sidney appears to have quoted from memory and not quite accurately."

P. 99. Mr. SHUCKBURGH asserts that the Latin "Dares Phrygius can be shown to be a late forgery and is never heard of until the fourteenth century." This remark needs revision.

P. 102. "*Accomplished* Socrates" is not particularly well illustrated by "The armourers *accomplishing* the knights" ("Henry V."). If a quotation was necessary, why not MILTON's "accomplished Eve"?

P. 103. *By* does not mean *against* in the passages cited by Mr. SHUCKBURGH, but *concerning*. The allusion to SULLA is, however, correctly explained. Professor COOK seems to have misunderstood his author at this point. "Sidney," he says, "evidently gathers from it [sc. CÆSAR's "Sullam nescisse litteras qui dictaturam deposuerit"] some such meaning as this: 'Sylla was without learning (a man of untutored nobleness), and for this reason laid down his dictatorship'" (p. 89).

P. 104. *Mooving* (p. 24, l. 17) means rather "spurring on to good deeds" (with reference to the "setting forward and *mooving* to well dooing" in l. 1) than "power of affecting the mind."

P. 107. In remarking that BOETHIUS 'de Cons. Phil.' was "imitated by Chaucer in his 'Testament of Love'" Mr. SHUCKBURGH seems to confuse the paraphrastic "Testament," well-known not to be CHAUCER's, with the BOETHIUS translation which CHAUCER really wrote.

P. 108. "The spelling 'felow' is in accordance with the etymology of the word,—A.-S. *felaw*, Icelandic *félag*." Read, of course, "A.-S. *féolaga*, Icel. *félagi*."

P. 113. One could wish for better evidence

as to actors' badges as Mr. SHUCKBURGH understands them, than the passage he cites from STUBBES.

P. 115. Mr. SHUCKBURGH is, perhaps, overconfident in identifying without a qualification "the olde song of Percy and Douglas" with the ballad of "Chevy Chase." Professor CHILD is more cautious: "Sidney's communication is fully justified by the quality of The Battle of Otterburn, but is merited in even a higher degree by The Hunting of the Cheviot, and for that reason (I know of no other) The Hunting of the Cheviot may be supposed to be the ballad he had in mind." ('The English and Scottish Popular Ballads,' iii, 305). In quoting the beginning of the ballad, Mr. SHUCKBURGH follows Bishop PERCY's inaccurately printed text.

P. 118. SIDNEY mentions Æneas's feat in "carrying away his religious ceremonies:" "the *sacra*," comments Mr. SHUCKBURGH, "which rather mean the objects of religious worship, the Penates." But that is precisely what SIDNEY's language signifies. Mr. SHUCKBURGH forgets that *ceremonies* often meant "sacred objects" in Elizabethan English.

P. 119. *Quibble* is not "a shortened form of *quidlibet*. The editor is doubtless thinking of *quillet*.

P. 120. For "A.-S. *géola*," read "A.-S. *géol*." *Géola*=December. For "Icel." *jol*, read *jól*.

P. 123. Mr. SHUCKBURGH speaks of Robin Hood as an historical character. "The renoun of Robin Hood, the prince of outlaws of the twelfth century, was still great." Not a word of the fact that this exploded guess of THIERRY's is not undoubted history.

P. 129. The student will not rise much instructed from a perusal of the following note on King ARTHUR. "The stories of King Arthur and the Round Table were told in ballads of very early date. The first prose book was the *Morte d'Arthur* printed by Caxton in 1485, translated from the French by Sir Thomas Mallory, and often subsequently reprinted."

P. 131. O. Fr. *mostre* is derived by Mr. SHUCKBURGH from Lat. *moneo*.

P. 133. Perhaps SIDNEY is here using *allows* in the very common sense of *approves*.

P. 145. CHAUCER's "Troilus" is said by Mr. SHUCKBURGH to be "founded on an old history written by Lollius of Urbino."

P. 147. The "E. K." of the "Shepheardes Calender" glosses is unhesitatingly identified with EDWARD KIRK. I have no doubt of the correctness of this old identification; but the student has a right to be informed that it is contemptuously rejected by some modern scholars (see SOMMER's fac-simile edition of the "Shep. Cal.": 1889, Introd. pp. 15–25).

P. 149. "*It has been said* that the first three acts [of "Gorbuduc"] were by Norton, the last two by Sackville." From this language the student will hardly suspect that it is the title-page to the first edition of the play that is the authority for this distribution of authorship.

P. 153. "Cp. Chaucer, "Knight's Tale" l. 316, whose 'hors of bras' was also managed," etc. The *Knight's* may here be regarded as a misprint for *Squire's*.

P. 154. For "Icelandic slaegd," read *slægð*.

P. 176. "Rimed to death, as is sayd to be doone in Iceland," a very interesting passage passed over in silence by Professor COOK (cf. *Am. Journal of Philol.* xi, 390), is commented on by Mr. SHUCKBURGH. A better note, however, is ZIMMER's, *Gött. Gel. Anz.*, 1890, No. 20, pp. 811–12.

GEORGE LYMAN KITTREDGE.
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DANISH GRAMMAR.

Dansk Grammatik ved E. JESSEN. Udg. paa Carlsbergfondets Bekostning. Copenhagen: Gyldendalske Boghandel, 1891. 8vo, pp. 204.

THIS work will be welcomed by all students of Danish, as the most complete and rational treatment of the subject yet presented. In spite of the extremely polemical character of the preface, in which he defines his book as "an attempt, directed against prevailing falsifications, to give a brief, pure presentation of the linguistic laws in Danish," Dr. JESSEN does not confine himself to the too much debated subject of orthography, but takes up in turn the several elements of Danish grammar in its widest sense.

A word with regard to the present condition of orthography in Denmark, before considering the real subject of this article. Ever since the time of RASK and MOLBECH, Danish scholars have spent no inconsiderable portion of their leisure in abusing one another's systems of spelling. These *Entgegnungen* have frequently been of so fierce and abusive a nature, that to us more peaceable Westerners they would seem to be entirely incompatible with refinement and scholarship. In Denmark, however, such matters are regarded differently. Until 1889, the Orthographical dictionary of SV. GRUNDTVIG, compiled in 1870, was the acknowledged authority in Denmark, although everyone took the liberty of spelling as he chose. Two years ago a commission, appointed by the minister of culture, SCAVENIUS, published a set of rules, differing in many points from the preceding system, but preserving the same general principles. It is this system, and especially its ministerial modifications, that has roused Dr. JESSEN's wrath, and which he denounces in several places as "destructive, fabulous, meaningless," etc. For the foreign student of Danish, this whole question is of so slight interest that its consideration need not detain us here. The fullest criticism of the subject from our author's standpoint may be found in "Den Literaire Retskrivning."

Putting aside, then, the spelling, we may take up in turn some of the most important points in Dr. JESSEN's book. One improvement that should be made in the next edition of the work is the freer use of italics. The exposition would gain much in clearness were the examples distinguished in this manner. The paragraph divisions and subdivisions are admirable and the general employment of types deserves special notice. The leading words and topics are carefully emphasized, and the footnotes are judiciously chosen, always excepting, of course, the occasional little hits at the arch enemy SCAVENIUS.

The book opens with a general discussion of grammatical terms. Dr. JESSEN very sensibly remarks in this connection, "In schools where Danish translations of terms are employed 'Grundord,' 'Gjenstandsord,' 'Hensynsord' are usually given, which is inexpedient." But while using the Latin terms 'Subject,' 'Object,' etc., he adds in parenthesis, probably for the benefit of these schools, the native words. The Danish term for preposition, 'Forholdsord,' he very properly criticises as not only inexpedient but as absolutely incorrect, since "all words indicate in some way or other a relation." So, too, 'Tingsnavn' and 'Begrebsnavn,' are characterized as incorrect translations of 'concrete' and 'abstract,' and Kjendeord' of 'Artikler.' The discussion of clauses is thoroughly scientific and, as far as I know, a complete innovation in Danish grammar study. This introductory chapter concludes with an interesting account of Danish phonetics, in which many scattered facts are gathered together in convenient form.

Chapter I, *Lyd og Skrift i Dansk*, contains too many disputed points to permit full criticism. P. 76, the author states:

"It is historically correct to regard the *-e* of the article as elided in *Hanen*, *Riget*, *Hestene*. On the other hand, it is historically improper to regard the plural ending in *Konger*, *Hyrder*, *Bønder*, etc., as otherwise than in *Sager*, *Hænder*, etc.: it must in both cases be taken as *-er*."

As Danish grammarians have heretofore agreed in regarding the plr. ending of nouns terminating in *-e* as *-r*, Dr. JESSEN should have given his reasons for his statement that the stem vowel *-e* suffers elision before the article, but not before the plr. ending. In the succeeding line the rule that *-e* cannot be retained before the feminine termination *-inde*, is doubtful in the case of *Kammerherreinde*. My own tendency, whenever it has been my privilege to address such lofty personages, has always been to retain the *-e*, in defiance of analogy, and the same form is given by MOLBECH, GRUNDTVIG and A. LARSEN. Dr. JESSEN does not agree with these authorities, but a great many other writers do. Here, as in several other places, notably under orthography, our author has allowed the zeal of the reformer to interfere with the impartiality of the scientific inquirer.

Chapter II, on word-formation can be only mentioned here, although its contents are well worth close study. Under Inflection, Chapter III, the following points may be singled out. Par. 106, a. *øxen* should be added to the list of

irregular plurals. In the same paragraph Dr. JESSEN repeats his dogma of the plural ending *-er*. To the list of weak verbs in par. 120, b, suffering vowel change in the stem, or better expressed, as in MÖBIUS' "Dänische Formenlehre," showing *Rückumlaut* in the preterite and the past participle, should be added *sætter*, *siger*, *lægger* and *gjør*, described in the following par. as "miscellaneous anomalies." The rest of the verbs in this list are better defined as preterito presents. This classification is followed by MÖBIUS and is in every way preferable. To the strong verbs given in par. 121, b, should be added *ager*, *dryber*, *kiger*, *klyver*, *knækker*, *svelter* and *vejer*. While the strong preterites are rare, they can be found in modern literature.

The last chapter contains a full discussion of Danish syntax. A more satisfactory treatment of the construction, *det er mig*, "it is me," may be found in O. JESPERSEN'S "Studier over Engelske Kasus," p. 137. JESSEN dismisses it curtly as a fault common to English and Danish. His crit cism of the distinction between *hinanden* and *hverandre* as "inconvenient but etymologically correct," is open to doubt; correct it certainly is. The first appendix, on poetical language, is little more than an orthographical discussion, in which the writer's positions are defended by the decidedly dangerous method of poetical authority. The second appendix, on Older Danish, is very short and offers nothing worthy of special mention, while the third and last resembles the first in its polemical character.

In concluding, I can not do better than quote the late Prof. MÖBIUS' notice of Dr. JESSEN'S first attempt in grammatical study, "Dansk Sproglœre, Copenhagen, 1868," which, taking into account the far greater extent of the present work, applies equally to his "Dansk Grammatik":

"Dieses kleine, ebenso inhaltsreiche wie durch die mancherlei neuen und eigenthümlichen Gesichtspunkte höchst anregende Buch enthält in knappster Form, was sich dem Vf. an Resultaten seiner mehrfachen Einzeluntersuchungen auf dem Gebiete dänischer Gram. ergeben hat."

DANIEL KILHAM DODGE.

Columbia College.

THE ÔLDER EDDA.

Codex Regius af den Ældre Edda. Udg. af LUDV. F. A. WIMMER og Finnur Jónsson. Copenhagen: 1891, 4to.

Ordbog over det gamle norske Sprog, af Dr. JOHAN FRITZNER. Omarbeidet, forøget og forbedret Udgave. I.-II. Christiania: Den norske Forlagsforening, 1883–1891. 8vo.

THE phototype and diplomatic edition of the 'Elder' Edda announced last year by the "Society for Publishing Old Northern Literature" appeared this last summer. I have, once before, called the attention of the readers of MOD. LANG. NOTES to this publication, and I beg leave to remind them of it again, now that it is on the market.

This manuscript, the most valuable monument in the whole Royal Library of Copenhagen, from whose loss the greatest detriment would result to Scandinavian science and literature, has been laid here before the public in a shape worthy of its great importance.

The book contains; first, a minute description of the manuscript, its history, and its peculiarities as to binding, form, writing, spelling, etc. Then follow, side by side, the two reproductions of the text, the phototype and the diplomatic. The phototype plates were prepared by Mr. CRONE of Copenhagen, and they represent, no doubt, the best that photographic art can produce in this line. The technical process by which the text has been reproduced does not enable us to distinguish the headings of the several poems in the phototype reproduction, since these head lines were originally written in a reddish brown ink which is now so faded, even in the original vellum manuscript, that most of them can be deciphered only under the most favorable conditions. The painted initials, however, which are written respectively in red and green ink, or in both, are still plainly visible in almost every case.

I have carefully gone through a great part of the diplomatic transcription of the text, but I have as yet failed to find any errors or omissions. Comment is made on almost every line of the text, while the last part of the book consists of remarks setting forth in each case, peculiarities, errors, omissions, etc.

It is a great task that the "Society" has accomplished in publishing this edition of the 'Edda,' and accomplished in a satisfactory manner. Every student of the Edda is enabled, by this work, to form an independent judgment of all questions pertaining to text criticism.

In appropriating about $1200. (cost of the Phototype plates) toward the expenses of this publication, the Danish Government has made amends to a certain limited extent for its unpardonable indifference as to the manner in which the treasures of the Royal library are housed. These are kept in a wing of the Cendshanoborg Castle, which may be endangered by fire on all sides, and whose old wooden floors, shelves, etc., make it a veritable tinder-box.

The second volume of Dr. FRITZNER'S Dictionary of the Old Norse language, has just been completed by the appearance of its 19th part, the work thus being carried down to the letter *P*, inclusive. The definitions of the words are in the Dano-Norwegian language, so that the Dictionary can, of course, be of use only to those students of the Old Norse-Icelandic tongue who are familiar with this Scandinavian idiom.

What especially distinguishes this dictionary from its predecessors, are the thoroughness and fullness of its quotations, the exhaustive treatment of everything pertaining to institutions, laws, customs, traditions, etc., so that the book, besides being a dictionary, may serve to a large extent as an encyclopædia for the Scandinavian Old and Middle ages. The chief objection to the work, arises from the author's habit of explaining words rather than translating them. This defect is not of any great importance as far as English-speaking students are concerned, but it greatly impairs the value of the book for Scandinavian students, learning the elements of the language, who would seek in the dictionary models for correct translation. Objection might also be raised against the author's way of spelling the old words, chiefly as regards the vowel sounds, but this is, to the advanced student, a matter of comparatively slight importance.

Nearly nine years have passed since the first part of this Dictionary appeared; the publication of the work is therefore making pretty slow progress, but it is probably carried on as fast as is consistent with a thorough and reliable preparation of the material. It is to be hoped that the author, who is already advanced in years, may be spared time to finish this the crowning work of his life.

P. GROTH.

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CORRESPONDENCE.

THE PEDAGOGICAL SECTION.
OF THE
Modern Language Association of America.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—As President of the Pedagogical Section of the MODERN LANGUAGE ASSOCIATION, I desire to invoke the attention of my colleagues to the interests of this department, for the approaching meeting of the Association in Washington.

The papers presented to the Association, as well as those published in the MOD. LANG. NOTES, have been mainly concerned with the higher questions of scholarship and criticism. This is as it should be; for our foremost ranks must lead our progress and point the way of future advance. But not the less do the fundamental questions of our pedagogy maintain a deep and enduring interest. For on these depend the foundations of our scholarship; and on these foundations, for those who shall come after us, must be built the scholarship that shall hereafter guide and extend the progress of our profession. And not only the scholarship but also the inspiration, as well as the conception—higher or lower—of the true character and object of our studies and our discipline. This is not a question of *method* merely—which at last must be largely individual—but of intellectual and moral purpose and effort, on which will depend not simply the value of our work as teachers in school or college, but also the rank which our discipline shall hold, in fact and in public opinion, as a factor in education and in human

progress. It is, therefore, my earnest desire, for the good of all, that the pedagogy of modern languages shall—within due limits and on a worthy plane—hold a larger place than heretofore in the Association itself and in the columns of MOD. LANG. NOTES. This movement forward we hope will be begun at the meeting in Washington.

As the topic for discussion on that occasion in the pedagogical department, I propose the paper read last year in Nashville by Mr. E. H. BABBITT, on: "How to use Modern Languages as a Means of Mental Discipline." To those who heard or have read this paper, I need not speak of its extraordinary interest. Whatever may be thought of the positions taken by the writer, yet the wide range and at the same time the condensation of his argument, his sharp and clear-cut views and the boldness with which they are maintained, make the paper peculiarly stimulating and suggestive. The same boldness and clearness of utterance, along with the very decided views presented on some important points, fit the paper especially for review and discussion. It will be remembered that such was the impression produced when it was read. But unfortunately this was during the last moments of the session, and though debate was eagerly desired it had to be cut short, almost without a word. Prof. ALCÉE FORTIER (then in the chair) and Prof. A. N. VAN DAELL, both of whom expressed a desire which could not then be accorded to speak on the subject, have been invited to open the discussion. Prof. BABBITT, I doubt not, will be ready to fight his own battles, and I am sure both sides will find eager allies and interested listeners. I trust that the paper thus offered for special discussion will in the meantime receive renewed reading and consideration on the part of the members of the Association; for, as I take it, we all belong to the pedagogical department. Whatever we may be as scholars, we are—or ought to be—first of all, *teachers*.

I will not anticipate a discussion which I hope may be of general interest, yet I will make a single remark. It is a question, it seems to me, not of an ideal pedagogy for ideal students under ideal conditions, but how we may best accomplish what is most essential for the greatest body of our students, in our several spheres of school, college, and university. The main question seems to be, what is most essential; and then, what may be practicable, under our respective conditions, so as to accomplish the greatest good for the greatest number. To these chief considerations the details of method, it seems to me, should be held quite subordinate—or, indeed, should be mainly determined by them. With this suggestion, I beg leave to commend the subject of Prof. BABBITT's paper for our thoughtful discussion in Washington.

EDWARD S. JOYNES.

South Carolina College.

THE PRONUNCIATION OF THE GERMAN STAGE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In vol. vi, no. 6, of MOD. LANG. NOTES. you have reprinted the rules of the Royal Prussian theatres as to the pronunciation of *g*. It appears, therefore, that these rules were correctly reported by the newspapers from which VIETOR reprinted them in *Phonet. Stud.* i, p. 92. I should like here to call attention again to VIETOR's opinion that the Count VON HOCHBERG's description is unscientific, and also to the fact that the Count himself makes no claim that it is scientific, and that he only aimed at uniformity. "Ein leicht anschlagender gutturallaut" that lies between *ch* and *k* is a phonetic chimera which no assurances of his Excellency, given to Professor HEWETT, can make a reality. An appeal to such an authority will carry no weight against a phonetician of VIETOR's reputation who says, "on the stage and in artistic song there still predominates the stop—except in *-ig*—both medially and finally (*tage*, *tâk*)." Count VON HOCHBERG wrote to VIETOR that he had not aimed at deciding a scientific question by this regulation, but had caused it to be printed solely to bring about a uniform pronunciation of the letter in question upon the Royal stage of Berlin.[1] It does not at all follow, therefore, that the actors under his control can and actually do pronounce that letter in the manner

1 See *Phonet. Studien* i, p. 93.

which he so unscientifically prescribes. Nor is "Behagel," as Professor HEWETT calls him, any authority in Phonetics. His 'Deutsche Sprache' quoted by Professor HEWETT is a popular treatise *für Gebildete.*

Here I must put in two disclaimers:

1. My statement that there is a uniform stage pronunciation is not so bald and positive as Prof. HEWETT would seem to make out. It is made in the following words:[2]

"The only institution that claims to have a standard and tries to come up to it is the stage. The best theatres of Germany and the better actors, followed by a very small number of the cultured, strive after a dialect-free pronunciation."

This was written before BEHAGHEL wrote:

"Auf einem Gebiete nämlich hat das Bedürfnis schon jetzt zu einer Einigung auch in der Aussprache geführt: das ist das deutsche Theater (freilich zu keiner unbedingten)."

I did not say, that there is an absolute uniformity.

2. Final *g* as a surd stop is not, in my opinion, the *alleinseligmachende* pronunciation and is not so represented in the fourth edition of my grammar which Prof. HEWETT reviewed. To forestall this charge, I have put in the new (fifth) edition a reference to the Preface in §391,2.[3]

As to *g* being actually the corresponding surd stop, I must again assert, that I know this from actual observation of the better actors of the best theatres in Germany made during a stay there of a year and a half (1882–1883). I was in the theatres of the cities which Prof. HEWETT mentions except those of Zürich, which is not German, and in those of Frankfurt. I am well acquainted with the theatres of Strasburg and Hanover and I was born near the latter city. I tried during the period just named to make my observations as carefully and accurately as I knew how to make them. If the result differs from that noted by Professor HEWETT I regret it very much. This is in truth a question of fact, and a subject of inquiry. We might hear the same actor on the same evening and might not agree as to whether he used sonant stop, surd stop or surd continuant. I certainly should not ask the actor what he pronounced, nor his "Chef"; neither should I take for granted that the actor of the Royal theatre pronounces what a "Chef," innocent of Phonetics, prescribes. All good theatres are not Royal Prussian, or even Court theatres in which a favorite nobleman often plays the tyrant. For several years past I have heard this very pronunciation by the imported "stars" at Amberg's in New York, and only lately I observed the same in the well-known reader and declaimer HERMANN RIOTTE.

In conclusion allow me to call attention to the fact, not always fully appreciated even by philologists, that a standard language and a standard pronunciation are used by very, very small minorities who have little influence on the language and pronunciation of the people. If I have observed correctly that final *g* is the surd stop, it does not follow that it will continue to be standard and will be finally adopted by the majority. This *g* is "caviare to the general"; the million will have none of it, nor will they accept this "What is it"? of the Berlin "Chef," this inconsistent, illogical, indefensible *g* (sonant stop), if that is what the regulation requires. The only sound acceptable to them is the spirant; namely, the guttural continuant of *ach* and the palatal continuant of *ich*, and it is already recognized in the suffix *-ig* in Berlin and in Munich.[4] BENEDIX, quoted above by Prof. HEWETT, advocates the pronunciation of *g* as a spirant everywhere. VIETOR says, that the spirant for the stop in the suffix *-ig* is already recognized on the stage. That it will become standard before very long is, in my opinion, quite certain. The question then will be: In what positions shall it be recognized as standard? Will the interchange (*wechsel*) be between *g* (=sonant stop) and *kh*, *jh* (=surd spirants); or between *gh*, *j* (=sonant spirants) and *kh*, *jh*? Will it be elegant to say *tâge-tâkh* (spelt *tage-tag*), *lige-lijht* (spelt *liege-liegt*), *or tâghe-tâkh*, *lije-lijht*? It may be a personal prejudice with me, but I believe the interchange will be *tâge-tâkh*. When this has been decided I will write the obituary of *g*

2 Cf. § 391 of my grammar.

3 The preface to the fifth edition is that of the fourth with only one word changed.

4 See OBERLÄNDER'S 'Übungen zur Erlernung einer dialektfreien Aussprache.' München. 1890.

interchanging with *k*, but as long as I hear the "elect" say *tâge-tâk*, I shall hold it up to my students as the ideal pronunciation.

H. C. G. Brandt.

Hamilton College.

JUDAISM IN THE WEST IN THE SEVENTH CENTURY.

To the Editors of Mod. Lang. Notes:

Sirs:—In my article on "Old English Literature and Jewish Learning," published in Mod. Lang. Notes for March 1891 (vi, pp. 77–78), and again in my paper on "The Name Cædmon" (*Publications* of the Mod. Lang. Association of America, Vol. vi, No. 1), I collected certain items of evidence tending to show that the Jews, their language and their doctrines, were not so completely unknown in the West during the Old English period as has been sometimes supposed. I have since chanced upon another testimony to the same effect, less cogent, because of a later date, but not likely to have been a pure fabrication. I find it in Todd's 'St. Patrick,' p. 108, where it is quoted from the Abbess Hildegardis' Life of St. Disibod, or Disen, abbot of Disemberg, in the diocese of Mayence. Hildegardis lived near the close of the twelfth century, but the state of things she describes must be assigned, according to Todd, to the year 620, or thereabouts:—

"At the time when the holy man was thus governing his people with words and examples, a huge schism and great scandals prevailed in all that country (i. e. Ireland). Some rejected the Old and New Testament, and denied Christ; others embraced heresies; very many went over to Judaism; some relapsed into paganism."

To quote Todd's note at the foot of p. 109: "The original words are: 'Plerisque ad Judaismum se conferentibus.'"

Albert S. Cook.

Yale University.

THE ETYMOLOGY OF ENGLISH tote.

To the Editors of Mod. Lang. Notes:

Sirs:—The etymology of this interesting word, suggested by Prof. Baskervill in the June number of Mod. Lang. Notes, (vi, pp. 180–181) seems like a very good guess. It seems possible from the meaning of a word 'tooters' which, we are told, signified in the sixteenth century persons who were wont 'to hunt out customers on the road.' But is this suggested etymology any more than a guess? It is certainly remarkable that Prof. Baskervill does not even attempt to account for the form of the word. O. E. *tôtian*, M. E. *tôten*, by the laws of change, would give present English *tût* (London Eng. *tûwt*) which would be spelled in the sixteenth century *toot*, and at the present time *toot* or *tout*. Moreover, the original word has remained to the present time in its meaning of 'to ply or seek for customers' (cf. Webster's 'International Dic.' *tout*, *toot*; Wright's 'Provincial Vocab.' *toot*, *tout*). It also occurs in the noun form *touters* in Dickens:

"The posy of ring droppers, ... duffers, *touters*, or any of those bloodless sharpers who are, perhaps, better known to the police."

Of course Prof. Baskervill knows all this, but it serves to emphasize the point that O. E. *tôtian*, M. E. *tôten*, has come down to us in the phonetic form it should have according to the laws of change. If English 'tote' to carry, is derived from the same word, the essential thing to do is to show how this exceptional form came to exist, and until this is done the etymology is wholly hypothetical.

Oliver Farrar Emerson.

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Wove (for *waved*), *dove* (for *dived*).

To the Editors of Mod. Lang. Notes:

Sirs:—I should like to ask those interested in the survival of older forms, whether *wove* (for *waved*) is common. In New Brunswick a man said not long since, "I *wove* my hand to you": and a few days ago a preacher in Boston spoke of "how the palm trees *wove*."

In what part of North America is the form *dove* (for *dived*) very common, as it is here in New Brunswick?

W. F. Stockley.

University of New Brunswick, Fredericton.

CHAUCER'S PROLOGUE.

To the Editors of Mod. Long. Notes:

Sirs:—It should be stated that Zupitza

(*Anglia*, i, 475) did not object to the use of *to* after *sēken*, but to the simultaneousness of two different constructions with *sèken*, namely with a direct object (*straunge strondes*) and with an indirect object (*to ferne halwes*). The objection is valid if *to ferne halwes* be taken as co-ordinate with *straunge strondes*. It seems to me, however, that *to ferne halwes* is a specification added to the two general statements *goon on pilgrimages* and *sēken straunge strondes*. If any one objects to the use of *to ferne halwes* with the second of the two general statements, zeugma is a sufficient explanation.

GEORGE HEMPL.

University of Michigan.

DANTE INTERPRETATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—A curious anticipation of Professor TODD'S exegesis of Purgatorio xix. 51 will be found in A. J. BUTLER'S 'Purgatory of Dante' (London, 1880), p. 230. BUTLER'S note reads as follows:

"*Donne* is the reading of nearly every edition. Buti has *done* (=*donate*), which does not rhyme."

BUTLER is in error, however, in making BUTI conjecture *done=donate*. The latter's commentary on the passage is:

"*Che avran di consolar l'anime done*; cioè ch'aranno dono di consolare l'anime loro" (Tomo 2, p. 149).

The editor of the edition I have consulted (1865) is also of the same mind, for he appends this foot-note:

"*Done*, *dono* con la desinenza in *e* come *fume*, *pome* o cotali."

BUTLER, it would thus appear, builded better than he knew. I need hardly say that his blunder does not deprive Prof. TODD'S conjecture of the merit of originality.

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BRIEF MENTION.

The Ninth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held in Columbian University (15th and H Streets), Washington, D. C., on December 28-31 inclusive. On the evening of the 28th an address of welcome will be given by President JAMES C. WELLING, LL.D., of Columbian University, and this will be followed with an address by the Hon. A. R. SPOFFORD, LL.D., Librarian of the Congressional Library, on "The Characteristics of Style." The regular sessions of the Convention will meet on the 29, 30 and 31, when the following papers will be presented: 1. "The Gerund in Nineteenth Century English," Professor J. L. ARMSTRONG, *Trinity College, N. C.*; 2. "Jean de Mairet, A Critical Study in the History of French Literature," Mr. JULIUS BLUME, *Johns Hopkins Univ., Md.*; 3. "Ignored Resources of French Literature for College Study," Miss LOUISE BOTH-HENDRIKSEN, *Brooklyn, N. Y.*; 4. "Diminutives in *-ing* in Low German," Mr. A. F. CHAMBERLAIN, *Clark Univ., Mass.*; 5. "Augustini Sendebrev til Cyrillus, and Jeronymi Levnet," (Gl. Kong. Saml. No. 1586, Copenhagen), Dr. DANIEL KILHAM DODGE, *Columbia College, N. Y.*; 6. "The Isleños of Louisiana and their Dialect," Professor ALCÉE FORTIER, *Tulane Univ., La.*; 7. "Nathan der Weise (with special Reference to the Criticisms of KUNO FISCHER)," Mr. GUSTAV GRUENER, *Yale Univ., Conn.*; 8. "James Russell Lowell as a Prose Writer," Professor TH. W. HUNT, *Princeton College, N. J.*; 9. "Indo-European Parallel Roots with and without initial *s*, especially in the Germanic Languages," Professor GUSTAF KARSTEN, *Indiana Univ., Ind.*; 10. "The Phonology of the Patois of Cachy" (*Département de la Somme*), Professor THOMAS LOGIE, *Williams College, Mass.*; 11. "The Law Language in England from Edward I. to Henry VIII," Professor B. F. O'CONNOR, *Columbia College, N. Y.*; 12. "The Jersey Dialect" (Channel Islands), Professor JOSEPH S. SHEFLOE, *Womans College, Baltimore*; 13. "Philology and Literature in American Colleges and Universities," President HENRY E. SHEPHERD, *College of Charleston, S. C.* It is proposed by the President of the Pedagogical Section, Professor EDW. S. JOYNES of *South Carolina College*, that the paper read by Mr. E. H. BABBITT before the Nashville Convention: "How to Use Modern Languages as a Means of Mental Discipline" (cf. *Publications*

of the MOD. LANG. ASSOCIATION, vol. vi, pp. 52–63), be brought up for discussion before the Washington meeting. The President of the Phonetic Section, Professor A. MELVILLE BELL (1525, Thirty-fifth St.) will give a Reception to the members interested in the work of this section. The *American Dialect Society* will hold its Annual Meeting in Columbian University, on one of the evenings of the dates given above for the Convention of the Modern Language Association.* The Trunk Line and Southern Passenger Associations have granted reduced railway rates, that is, *a fare and a third* for round trip ticket on certificate plan. Full information will be sent later respecting the purchase of tickets under certificate rules. Application for reduced rates has been made to other railway Associations (The Central Traffic, New England Passenger, and Western Passenger) and it is hoped that they also will join in the concession. In this case, due notice will be sent to members.

We give below the Synopsis of a paper entitled, "The Teaching of French and German in our Public High Schools," which was read by C. H. GRANDGENT, Director of Modern Languages, Boston, on November 27, before The *Massachussetts Teachers' Association*:

Let us suppose, to begin with, that in the "English" course of our Massachusetts high schools the average amount of space given to a foreign language is equivalent to about three hours a week for three years. It is plain enough that we cannot do everything in this time: let us, then, examine in turn the five chief branches of modern language study—speaking, writing, grammar, translation, reading—with a view to ascertaining, in the first place, which of them we can cope with, and, secondly, to which we can most profitably devote the few hours that are at our disposal.

Can we teach our pupils to talk French and German? Let us see. A brief computation shows that in an ordinary class, all the conditions being favorable, if every moment of the time is spent in conversational exercises, each scholar will, during his entire puplic school career, speak the foreign tongue for a sum total of six hours. To learn our own language fairly well we need at least 4,000 hours' practice. A comparison of these two figures renders further discussion unnecessary. If, however, "conversation" may not be regarded as an end in itself, it is undoubtedly a most valuable help: it not only interests the pupils and quickens their appreciation of the works they read, but it also stimulates the teacher to wider study and greater mental activity. All properly qualified instructors should, therefore, be encouraged to use the foreign language as much as possible in the class-room.

Writing is an excellent exercise; but it requires so much previous reading and grammatical training that we cannot hope to make it the chief subject of our limited course, and we must consider it, as we do conversation, rather in the light of an auxilliary. Grammar, too, provides a good instrument for developing the intelligence, and is, moreover, a topic that we can begin to study very early; yet a course founded mainly upon it is almost invariably a failure, simply because our schoolboys are not learned enough to find the science interesting. Hence we are obliged—since some knowledge of grammar is indispensable—to confine ourselves to the essentials of the subject, and to administer this necessary amount in small and well-graded doses, striving to emphasize its utility and relieve its dullness by means of close association with agreeable composition work and attractive reading matter.

The principal theme of our modern language *curriculum* must, therefore, be either translation or reading. The difference between these two branches of instruction corresponds to a difference between two ideals. We may, on the one hand, direct all our labors toward the discipline of the reasoning faculties: in this case we shall have a course consisting of carefully corrected translation (which, by the way, furnishes one of the best kinds of training in English), supplemented by a maximum of grammar and composition, and comparatively little speaking. If, on the other hand, the purpose we have in view is the broadening of the mind, the opening of new vistas, the establishment of correct standards, the cultivation of the artistic perceptions—if, in a word, our aim is general culture, we shall have, perhaps, more translation and conversation, and somewhat less writing and grammar; and we shall try to lead our pupils in such a way that they can, before the end of their three years, absorb the thought of foreign masters directly through the foreign medium. Both of these objects are so valuable that no complete course can wholly neglect either. If, however, lack of time compels us partially to sacrifice one to the other, we should, before making our choice, give due consideration to these three facts: first, according to the almost unanimous judgment of impartial observers, the desirable qualities in which we Americans are

*The *American Historical Association* will also hold the evening sessions of its Annual Convention in Columbian University on December 29, 30 and 31. The headquarters both of this Association and of the MODERN LANGUAGE ASSOCIATION will be the Arlington Hotel, H Street and Vermont Avenue.

most deficient are refinement and taste, next, our public school teaching is, as it doubtless should be, devoted far less to the cultivation of these characteristics than to the strictly practical side of education; and, lastly, it is through the study of literature—and, especially, of the best literature of other countries—that taste and refinement can be most readily developed.

Messrs. Macmillan & Co. have published an English translation of BEHAGHEL'S well-known little book 'Die deutsche Sprache' by E. TRECHMANN, M. A. (Oxon.), Ph. D. The translation possesses certain advantages as compared with the original. The very numerous misprints which disfigure the German edition have been eliminated, and such carelessly written sentences as

"Wir erhalten *somit nunmehr* zwei Ströme der deutschen Sprache: *das eine* die Mundarten, der Strom einherfliessend in natürlichem althergebrachten Bette, freilich so wenig eine einheitliche Masse bildend als zuvor, ja noch in viel mehr Rinnsale sich verästelnd; *das andere* die Schriftsprache . . . . " (p. 30),

have been made readable. Among the oversights which have not been corrected, we notice the statement (p. 4), that Indo-European *gh*, *dh*, *bh*, are to be pronounced "somewhat as *Wa*gh*als*, *Ei*dh*elfer*, *lei*bh*aftig*," while it was long ago pointed out (see BRANDT, *Am. Journal of Phil.* i, p. 148) that this comparison is unfortunate, as these words are pronounced *Wa*kh*als*, *Ei*th*elfer*, *lei*ph*aftig*. Engl. *mother* as compared with Lat. *mater* should not be used to illustrate the regular change from Indo-European *t* to Germanic *th* (p. 5), and the choice of this example is especially inappropriate as it is previously stated that "the spirant, to which the I.-E. tenuis shifted, was voiceless." The chapter on the inflexions has been somewhat expanded by the translator, and complete paradigms have been inserted; otherwise, we are told in the preface, only a few pages here and there have been eliminated "where the author addresses himself to his German readers on the subject of solecisms and purity of speech." The translation is generally faithful; in the more difficult passages of the book it is perhaps sometimes too concise and hardly equal to the original. Compare, for instance, the original:

"Der Vorrat an Vorstellungsbildern ist also nach Individuen verschieden. Noch grösser ist aber die Zahl der Möglichkeiten, wenn es sich um die Wahl der Lautbilder handelt: ein und dasselbe Individuum kann bei der einen Anschauung so, bei einer andern anders verfahren; bei einem und demselben Vorstellungsbild kann der Einzelne bald dieses bald jenes Lautbild zu dessen Versinnlichung anwenden"

with the translation:

"The stock of ideas changes, as we see, in different individuals or groups of individuals. The number of possibilities is greater when there is a choice of sound-images, when one and the same individual may use now one, now another, sound-image or word to express the same idea."

There is a good index and the appearance of the book is very pleasing. BEHAGHEL'S little work is still the only good book of the kind, and we are glad that its new form renders it accessible to the large body of English speaking students of German.

The Lecture Association of the University of Pennsylvania, announce for the season 1891-92, the following lectures on modern language subjects: Four lectures by Prof. H.H. BOYESEN on "The Norse Sages" (two on The *Elder Edda*; one each on The *Heroic Mythical Sagas* and The *Historical Sagas*); three lectures by Mr. EDWARD GRAHAM DAVES, on the "Religious Drama of the Middle Ages" (*Decay of Classical Stage—development of Liturgical Drama*; *Invasion of Secular and Humorous Elements*; *English Cycles of Miracle Plays*); eight lectures by Mr. EDMUND C. STEDMAN, on the "Nature and Elements of Poetry" (*Oracles, Old and New*; *What is Poetry? Creative Poetry*—two lectures; *Beauty*; *Truth*; *Imagination*; The *Faculty Divine*).

Among the 'Elementary French Readers' published by Hachette, we note Mme LOUISE COLET'S 'Deux Enfants de Charles I.', edited by H. TESTARD; GASSENDI, 'Le Petit Astronome' by the same author, edited by C. DA COSTA TALLON; VAN DEN BERG'S 'Napoléon I.,' edited by A. P. HUGUENET, and G. BRUNO'S 'Les Deux Petits Patriots' edited by H. ATWELL. The notes to the first two

works are quoted apropos. Mr. HUGUENET has, however, simply translated the difficult passages, and Mr. ATWELL, in a number of instances, has been satisfied with stating that *this* is wrong and *that* is right, without attempting to give any reason or principle that would help the student to overcome the same difficulty if it should occur a second time. All the works noted above are furnished with vocabularies, and are a welcome addition to the existing material for elementary reading. The price of each of the above books is 8d. (Agent, Carl Schoenhof, Boston).

PERSONAL.

The Cleveland *News and Herald* for November 18, contains an interesting report of the formal instalment of Dr. F. M. WARREN as Professor of Romance Languages in Adelbert College of the Western Reserve University. Dr. WARREN delivered on this occasion a suggestive and scholarly address upon Collegiate instruction in the Romance Languages, presenting in a lucid, forcible manner the nature and scope of said instruction, its limitations and advantages. While drawing a sharp line of demarcation between this and University instruction, the speaker gave a broad, liberal and attractive view of the culture value of college work.

Mr. MARTIN W. SAMPSON, Professor of English in the State University of Iowa, has been appointed Assistant Professor of English at the Leland Stanford Jr. University. Professor SAMPSON is a native of Ohio and a graduate of the University of Cincinnati; he has been for some years connected with the faculty of the University of Iowa.

Mr. D. L. LAWRENCE has been appointed Head of the English Department at the Cathedral School of St. Paul (Garden City, L. I.). Mr. LAWRENCE is a graduate of Dartmouth College (A. B. 1888); for one year he was Principal of the Public Schools at Harrington, Del., and then for two years assisted HERBERT EVELETH GREENE (see MOD. LANG. NOTES, vol. vi, p. 223) in the department of which he is now in charge.

Dr. J. W. PEARCE has been made Assistant Professor of Anglo-Saxon in the Tulane University of Louisiana. Dr. PEARCE was graduated from the Louisiana State University with the B. A. degree in 1883, and received the M. A. degree, for special linguistic work, in 1884. After serving as Principal of High Schools in Louisiana, he was, for a short time, an Instructor in the Louisiana State University. For the past four years, he has been Assistant Professor of English in the Tulane High School. His degree of Doctor of Philosophy was conferred by the Tulane University, at the close of the last session, in consideration of three years' work in Anglo-Saxon, Gothic, Old French, and General History. His thesis was an edition of "Book I of Beda's Eccl. History, with Introduction, Critical Text, Literal Translation, Notes, and Appendices."

On Nov. 10 and 12, Professor CHARLES SPRAGUE SMITH, late of Columbia College, N. Y., delivered two illustrated lectures at the Peabody Institute of Baltimore, on 1. Iceland and the Faroe Islands; 2. The Orkneys and Shetland.

The *Louisiana Educator* for November, contains an interesting and suggestive article on "Tulane University," by Mr. JOHN R. FICKLEN, Professor of English in that institution.

Mr. E. L. HORNING (cf. MOD. LANG. NOTES, vol. v, p. 29) has returned to Victoria University (Coburg, Ontario) as Professor of German and Old English. Professor HORNING received the Ph. D. degree at the University of Göttingen, in August of this year, the subject of his Thesis being "Zur Grammatik des Béowulf." During the time of his studies in Göttingen, Mr. HORNING presented two monographs before the German Seminary; namely, on the "Casseler Glossen," and on a late "Mid.-High German Continuation of the Rolandslied" (*Textherstellung.*) The latter he hopes shortly to publish.