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41757  
6/6/98.

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VOLUME XII  
1897.

BALTIMORE: THE EDITORS.

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# MODERN LANGUAGE NOTES.

Baltimore, January, 1897.

## ON THE ASSERTED MEETING OF CHAUCER AND PETRARCH.

THE reasonable proof of a meeting between Chaucer and Petrarch, at which Chaucer learnt the *Tale of Griseldis*, later the source of the *Clerk's Tale*, involves three main considerations: first, one of Petrarch chronology; Petrarch must have translated the story before Chaucer left Italy in March, 1373; second, one of Chaucer chronology; Chaucer must have had sufficient time in his first Italian journey to make the visit to Padua; third, to prove that the meeting was not only possible, but matter of fact or of probability, we must weigh all reasonable interpretations of the well-known passage in the *Clerk's Prologue*, and arrive, if possible, at the correct one, considering incidentally the probable date of the *Clerk's Tale*. I purpose, then, to treat the subject as briefly as may be under these three heads.

### I. THE DATE OF PETRARCH'S LATIN VERSION OF GRISELDIS.

Petrarch's Latin version of the last *Novella* of the *Decameron* is conveniently re-printed for the Chaucer Society in *Originals and Analogues*, pp. 151-172. This edition was made from the Basle edition of 1581, which, like the Basle edition of 1554, prints the tale as an independent work, thus failing to show its relation to Petrarch's collected correspondence. In the Venice editions of 1501 and 1503 and in all the manuscripts of the *Seniles* known to me, the tale is the third letter of the seventeenth book of Petrarch's *Epistolae Seniles*.<sup>1</sup> A graver

<sup>1</sup> The Basle eds. of 1554 and 1581 have an arrangement of the *Seniles* in sixteen books. The final book contains only two epistles, corresponding to 1 and 2 of the seventeenth book according to the description in the text. The reason for this departure from the usual arrangement has never, so far as I know, been satisfactorily explained. Is it possible that the Basle editor had a codex of the *Seniles* showing a tentative arrangement by Petrarch? The absence of the Griseldis letter from the *Seniles* in these eds. may be due only to the fact that it had been printed, perhaps fortuitously, earlier in the volume under the rubric *Mythologia*: (ed. 1554, pp. 600-607; ed. 1581, pp. 540-547).

disadvantage due to following the early printed editions rather than the manuscripts, is that the false date June 10th, 1373,<sup>2</sup> has been accepted as the real date of the Griseldis letter. We shall see later that the right date is 1374.

This letter to Boccaccio is naturally divided into three parts. The first, which I shall call the preface, tells Boccaccio that Petrarch receiving the *Decameron* in time of war read only the beginning and the end of the book. The story of Griselda so pleased him that he first committed it to memory and later translated it into Latin. This translation he submits to Boccaccio's judgment. For the truth

These two eds. distinguish the preface from the tale proper by change of type, but fail to mark off in any way the envoy from the tale.

<sup>2</sup> The mistaken date 1373 in the Venice eds. of 1501 and 1503 and the Basle eds. of 1554 and 1581, appears to rest ultimately upon an editorial emendation of a misdated MS. Imagine the first editor to have had before him a MS. the date of which was clearly wrong. He would have been obliged, in the absence of other MSS., to correct the date from his general knowledge of Petrarch's biography. The date 1373, only a year off, would then be a not discreditable editorial surmise, copied religiously in the later printed editions. A MS. of this class actually exists in the Marcian Library at Venice *cod. xvii, class. xi*, paper, early Fifteenth Cent., complete for the *Seniles*. On fol. 129<sup>ro</sup> is the close of the epistle with the usual valedictory words, but the date *vj<sup>o</sup> idus iunias mccc<sup>o</sup>lx. x.* (final *x* cancelled by a vertical stroke). The scribe saw that 1380 was impossible and attempted to set the matter right by taking off ten years. The process is precisely analogous to that of the early editors, but they hit it more nearly with their 1373.

A curious error of a different sort is noticed here simply to show how lightly the scribes took the matter of the date. In Milan at the Brera Libr., *cod. AD, xi, 23, f. 108*, is found a copy of the short form of the tale, ending as usual with *passa est* and of course without the envoy. Like all the copies of this short form it should appear without a date; but the copyist had apparently read at some time the complete version, and there stuck in his mind a vague memory of certain valedictory words and a date. These he wished for his copy: so he invented them in the form: *Valete plaudite inter colles o(sic)ganeos anno 1348<sup>o</sup>*, a really beautiful instance of the possibilities of the scribal imagination. An undated variation of this corrupt form of subscription is appended to the short version of the tale in MS. Add. 10,094 f. 73<sup>vo</sup>, British Museum. *Valete plaudite inter montes colles engaycos*. This MS. lacks the preface, beginning with: *Est ad ytalie latus*.

Since I have already made a catch-all of this note, I may as well enumerate the two other MSS. of the British Museum that contain the short form of the tale, without the preface; Royal 12, c. xx, ff. 58<sup>vo</sup>-65<sup>vo</sup>; Cott. Vesp. E. xii. (P. 118), ff. 77<sup>vo</sup>-85<sup>ro</sup>, with very short introductory and concluding notes by the scribe.

of the story Boccaccio alone is responsible, *Fides penes auctorem, meum scilicet Iohannem, sit.* (*Orig. and Anal.*, pp. 151 and 152.)

After the preface follows the Latin version of *Griseldis*, following in the main Boccaccio's *novella* (*ibid.* pp. 153 to 170: *Est ad Italiae tatus. . . lætus & sobole*). A brief paragraph (*Hanc historiam. . . passa est ibid.*, p. 170) says that the story is not told in the hope that the matrons of Petrarch's time may emulate *Griseldis'* patience, but that all readers may be encouraged by her example to constancy under trial. This as we shall see ended the letter as it was originally sent to Boccaccio.<sup>3</sup>

Then follows the third part, or envoy. This is often written and printed as a separate fourth

<sup>3</sup> M. Jusserand (*Nineteenth Century*, June, 1896, pp. 1001 and 1002) posits an earlier form of the letter and justly concludes that by dropping the envoy we have essentially the letter sent to Boccaccio in 1373, but he appears to be unaware of the fact that this version actually exists in many copies. I cite only those I examined in the British Museum and the Laurenziana. Probably few great libraries have not several copies.

- British Museum. Harl. 2678, fol. 89 ff.  
Harl. 3081, fol. 223 ff.  
Plut. lxvii. H., fol. 6<sup>vo</sup> ff.  
Royal 8, B. vi., fol. 33<sup>vo</sup> ff.  
Laurenziana. Stroziana xci, fol. 163.  
Pluteus lxxviii, cod. ii, fol. 119.  
Pluteus inf. cod. lxxxx, cod. xvii, fol. 50.  
Pluteus xxvi sin. cod. viii, fol. 210.  
Pluteus inf. cod. lxxxx cod. xiii fol. 29.

This is surely the original form of the letter as it was circulated before the envoy had been written, for it is quite impossible that the scribes who wrote these copies, far more numerous than MSS. of the *Seniles*, should have concurred in truncating the epistle of its brief and interesting envoy. (See note 2 for three late MSS. that contain the tale in its short form without the preface.)

I regret exceedingly that I neglected to collate a good copy of this short version with the same epistle in a copy of the *Seniles*. I am satisfied from a cursory reading of both versions that the work underwent no important revision. In fact the mere addition of the envoy to the letter already written probably made it ready in Petrarch's mind for the final place in the *Seniles*.

M. Jusserand has fallen into an unnecessary error in assuming (p. 1001) that the expression *tempus angustum erat*, etc., was the mark of a revision after the war, when the time was no longer *angustum*. The four MSS. of the British Museum show the *erat* in the early version. Of course the past tense is simply narrative, Petrarch says, "I didn't read your whole book, for the time was troublous through wars on every side:" *bellicis undique motibus*. There is in it no necessary implication that the war was over when the words were penned.

epistles of the seventeenth book of the *Seniles*, and, in fact, it was written more than a year after the body of the tale. In it Petrarch returns to the thought of the preface that the story is rather fable than truth, describes the effect of reading the story upon a sentimental friend, a Paduan, and upon a sceptical friend, a Veronese, complains that the *Griseldis* letter and another long one have failed to reach Boccaccio, complains, furthermore, of the vexatious interference of the guards of the passes with the postmen, and finally, pleading old age at once as an excuse for intermitting his correspondence, and for his garrulosity in the present letter, he bids farewell to his friends and to letter, writing: *Valete amici, valete epistole, Inter Colles Euganeos, vj<sup>o</sup>, Idus Junias 1374.*<sup>5</sup> We shall see that this date ap-

<sup>4</sup> The two Florentine MSS. of the *Seniles*, and that of Naples, (*vid.* note 5) also the Venetian eds. of 1501 and 1503, print the envoy as a separate fourth epistle of the seventeenth book. The envoy was written, possibly when Petrarch tried a second time to send the letter to Boccaccio, certainly with the object of rounding it out as the valedictory epistle of the *Seniles*.

The two Venice eds. add as an eighteenth book the famous "Epistle to Posterity." This is, of course, merely an editorial addition; but it is one already suggested by side-notes in certain MSS.—that of the National Library at Florence and that of the Naples Library (Narducci, Nos. 174 and 266).

<sup>5</sup> The following MSS. give this correct date of the envoy, 1374 (I have examined personally the codices of Florence, Venice and Milan, others are cited from the two bibliographies of Narducci, *I codici Petrarqueschi*, Roma 1374, or the sources indicated).

In complete MSS. of the *Seniles*:

- 1) Florence, Laurenziana. Pluteus lxxviii cod. iii, a beautiful MS. of the Fifteenth Cent. From this I have taken the form of the subscription given above in the text.
- 2) Florence, Bibl. Nazionale. Abbadia 2560, c. 5. reported in *I cod. Petr.* under No. 174 as of the Fourteenth Cent. This is true only of the first part, the latter part including our tale is in a rougher hand of the Fifteenth Cent. Subscription as above *vj<sup>o</sup> idus Junias anno millesimo cccclxxiiij*.
- 3) Naples, Bibl. Nazionale. viii G. 7. *I cod. Petr.* No. 266. Fourteenth Cent. The date probably by a mere scribal blunder is *ij<sup>o</sup> (sic) idus Junias m<sup>o</sup> cccclxxiiij<sup>o</sup>*.
- 4) Paris. Bibl. Nationale. Lat. 8571. Dated 1374. Cited by M. Jusserand in *The Nineteenth Century*, June '96, p. 1001, Note 3. This MS. is undoubtedly that mentioned by the Abbé de la Sade

plies only to the envoy written when Petrarch, only six weeks before his death, had decided to make the *Griseldis* letter the last of the *Seniles*.

From an examination of Petrarch manuscripts made some two years ago in Italy, I made the correction of the date 1373, in the early printed editions. While I recognized that the Latin version of *Griseldis* must have been written some time before the date of the envoy which accompanied it in its final form, I saw no reason for supposing that the early form was not written in 1374, till I came upon M. Jusserand's article, "Did Chaucer meet Petrarch in Italy?" in the *Nineteenth Century* for June, 1896. Reluctantly, I confess, I came round to his view of the date of the *Griseldis* letter. The argument which follows is then only a development of that ingeniously set forth by M. Jusserand; much of it was undoubtedly considered by him and rejected as unavailable for a popular article. The gain in rewriting M. Jusserand's article is that I may hope to say convincingly what he will have certainly said more attractively. On the side of the chronology of Petrarch's letters, I am wholly with M. Jusserand, while I shall have occasion to dissent from his conclusion that Chaucer *must* have met Petrarch because he *may* have met him.

To determine the date of composition of the

a century and a half ago (*Memoires sur la Vie de Petrarch*) iii, 796, Amsterdam, 1764. The English compilers, Dobson and Spedding (*Lives of the Italian Poets*), give the date correctly. It is surprising that Chaucer scholars have so long failed to correct the date of the Basle eds. In Hazlitt-War-ton, *Hist. of Eng. Poetry* ii, 349, 1374 stands in the text against 1373, in the footnote with no remark on the discrepancy.

Separate copy of the *Tale of Griseldis*:

5) Rome, Bibl. Vaticana, Vat 1666, Fourteenth Cent. Narducci No. 127, vi<sup>o</sup> ydus junias. Millesimo, ecc<sup>o</sup>. lxxiii<sup>to</sup>.

Narducci No. 117 reports a MS. of the *Epistolae Seniles* in the Vatican under the press-mark Urbin. 331, of which he gives no account.

All dated MSS., then, show either obvious blunders (*vid. note*), or the date 1374. The external evidence for the date is so strong that I have passed M. Jusserand's confirmatory internal evidence.

Latin *Griseldis*, it is necessary to study the relations of the three letters—or four,<sup>6</sup> counting the envoy as a separate letter—which compose the seventeenth book of the *Seniles*. I have used in this study my own copy of Petrarch's Latin works, Venice, 1501.

The first brief letter to Boccaccio (I) was written to accompany two long letters. Petrarch writes:

"I had decided not to answer your letters, since they contained sentiments, friendly and profitable indeed, but most distasteful to me, *vehementer a meis sensibus abhorrentes*. In the mean time, I was writing a long letter to you of another matter, which letter I was preparing to re-write from the blotted copy, when a friend relieved me of that labor. Suddenly I thought, 'what will my friend Giovanni say to this? He'll say, this fellow writes superfluous letters and gives no answer where an answer is required.' So impetuously I seized my pen and wrote off another letter nearly as long as the first, in answer to yours. I had the letters addressed waiting for a postman nearly two months. I've sent them open to spare the guards of the passes the trouble of opening them. They'll learn little about war from us. Would that all were as peaceful! Then there would be peace, which now is exiled, *esset enim pax nobiscum que nunc exulat*. Read first the letter in my own hand, then that copied in another hand. When tired out you've come to the end, you will say, 'Is this my feeble old friend? Is'nt it some brisk and hearty youth of the same name?' And indeed I marvel at my own persistency. *Vale.*"

This is in brief paraphrase the whole content of this undated letter.<sup>7</sup> M. Jusserand<sup>8</sup> thinks that the allusion in "exiled peace" can be only to the war between Padua and Venice, Nov., 1372 to September, 1373. This date of 1373 is undoubtedly correct. We shall find

6 From this point on, where clearness requires it, I have designated the letters by their numbers in the seventeenth book as printed in the Venice ed. of 1501.

(I)—The short letter, printed in full as an appendix to this article. *Sen.* xvii, I.

(II)—The Paduan letter, dated April 28th, *Sen.* xvii, II.

(III)—The preface and the *Tale of Griseldis*. *Sen.* xvii, III.

(IV)—The envoy of the *Tale of Griseldis* dated June 10th, 1374. *Sen.* xvii, III.

7 This letter is so important as the starting point of M. Jusserand's argument, and of my own, for the chronology of this group of letters, that I have reprinted it in full as an appendix, knowing that many good Chaucer scholars in this country are hundreds of miles from a copy of *Petrarchae Opera Omnia*.

8 L. c., p. 1000.

stronger reasons than these vague allusions to war for dating this entire group of letters in that year.

It is hard to see why this, in itself unimportant, letter should have been included in the *Seniles*, unless it were to introduce the two long letters with which it was originally sent. There is then a strong presumption that the two following letters, (II and III) which with it compose the seventeenth book, are those originally sent with it to Boccaccio.

We may, in fact, confidently recognize the letter written in Petrarch's own handwriting, *Illam . . . manu mea scriptam* in the letter immediately following, (II) the second of the seventeenth book. Near the end Petrarch acknowledges Boccaccio's advice, that he should, for his friend's sake, spare himself his usual arduous labors and studies, to the end that his life might be long extended. Petrarch refuses to take this advice, believing that the only true life lies in action and progress. He would wish to die in his full vigor, but since this is denied, he says in closing:

*"Opto ut legentem aut scribentem uel si Christo placuerit orantem uel plorantem mors [me] inueniat. Tu uale mei memor & vive feliciter ac viriliter perseuera. Patavi. iij. Kat. maias ad uesperam."*

This, then, is the letter that Petrarch wrote off impulsively to Boccaccio, and the matters called by Petrarch, with humorous exaggeration, *amicabites . . . uehementer tamen a meis sensibus abhorrentes* are only Boccaccio's suggestion that his friend should withdraw from active life and excessive study. The allusion to Petrarch's "youthfulness" at the close of the short letter (I) is the humorous statement of the fine thought that a man should die in harness seriously expressed in this Paduan letter. Again M. Jusserand<sup>8</sup> says that this letter must be dated April 28, 1373, because it is addressed from Padua where Petrarch lived during the Venetian war. We have, then, one of the letters mentioned in the first of the seventeenth book (I). It is there said to be nearly as long as the undescribed letter sent with it. Though the Griseldis letter is actually, without the envoy, a little longer than this Paduan letter (II) we shall not immediately decide with M. Jusserand that it is, therefore,

the second letter mentioned: "This much we know, that, the Paduan letter (II) went some two months after it was addressed, with the short letter (I) and a third, which may be the Griseldis letter (III), late in June, probably in 1373."

In the envoy (IV) Petrarch writes:

*"I learn that that letter (Tale of Griseldis (III) of which he has been speaking) and a second, two long letters have not reached you, Ceterum & illam & alteram duas magnas epistolas ad te non pervenisse nunc sentio."*

The pronoun *illam* carries with it the implication that Petrarch regarded the envoy as a separate epistle. The date 1374 at the close of the envoy is then not applicable to the *Tale of Griseldis*. We know then that the Griseldis letter (III) was sent off with another long letter far enough before June 10th, 1374, for Petrarch to have known that the two had gone astray. Since the envoy tells nothing of the contents of the other long letter we must resist the strong temptation to jump at the conclusion that it was the second of the seventeenth book (II) already described.

Boccaccio himself supplies the missing link of evidence. In a letter to Francesco da Bracciano, Petrarch's son-in-law, dated the 7th of November, 1374, Boccaccio, after eulogy of his dead friend Petrarch, asks for copies of two lost letters which Petrarch had sent him, describing them unmistakably as the second and the third (the Griseldis letter) of the seventeenth book of *Seniles*:

*"Præterea summo opere cupio, si commodo tuo fieri potest, copiam epistolæ illius [II] quam ad me satis longam et extremam scripsit, in qua, credo, sententiam suam scribebat circa eo, quæ sibi scripseram, ut tam assiduis laboribus suis amodo parceret. Sic et copiam*

<sup>9</sup> Boccaccio's description of Petrarch's letter (*Seniles* xvii, 2,) as a letter, *quam satis longam et extremam scripsit*, for a long time made me reluctant to accept a date of 1373 for the epistle. Boccaccio's Latin ought to mean that it was Petrarch's last letter, consequently written in 1374. If this could be established, it would carry over the Griseldis letter to 1374, a year after Chaucer had left Italy. The reasons given in the text for placing all the letters in the year 1373, are cogent enough to outweigh this testimony of Boccaccio. It is always possible, I fear, that Boccaccio meant by *Extremam* merely "his last letter to me" knowing that it had been written a year and a half. The form *sumpiunt* in the passage quoted in the text is no extreme instance of Boccaccio's latinity.

[III] *ultima fabularum mearum, quam suo dictato decoraverat. Misit tamen ipse ambas has, ut frater Luysius de Ordine Eremitarum asserit. Verum desidia portitorum in itinere perire. Credo opere presidentium praesentationibus, qui saepe indigne sumunt et sui juris iniuste faciunt. (Le Lettere edite ed inedite di messer Giov. Boccaccio.)* Ed. Fr. Corazzini, Firenze 1877.)

Here then we have it clearly implied that the two letters with which we have dealt (II and III) were sent off together to Boccaccio. It remains only to prove when they were sent off. We have adduced M. Jusserand's not altogether convincing reasons for believing that they were written in the spring of 1373. The Paduan letter (II) is dated April 28th; we know from the short letter (I) that it, with its fellow, the *Tale of Griseldis* (III), was kept nearly two months waiting for a messenger. That is, the three letters were sent off together late in June, when the short letter (I) must have been written. Now they could not have been sent late in June, 1374, for the anachronism of Petrarch's knowing by June 10th of that year they had not reached Boccaccio, is obvious. They must clearly have been sent off in some earlier June, and M. Jusserand's collections of allusions to the Venetian war<sup>10</sup> clearly point to the June of 1373. This for those who may feel, as I for some time felt, that these letters might have been written in 1374, months after Chaucer had left Italy.

Thus by a painful and circuitous route we have arrived at an approximate date for the *Tale of Griseldis* in its original form. On April 28th, 1373, the date of the Paduan letter, Petrarch himself wrote to Boccaccio that the *Tale of Griseldis*, with its blots and erasures, *cum lituris obsitam*, was being copied by a friend. This rough draft need not have been writing for more than a week; it would have been, indeed, a short week's work for Petrarch in the vigorous mood he describes. It may, on the other hand, have been in hand for some

<sup>10</sup> In I. *Esset enim pax nobiscum, qua nunc exulat.*

In III. Preface *Tempus angustum erat . . . bellicis undique motibus inquietum.*

In IV. The Envoy written some ten months after the humiliating peace of Sept., 1373, speaks of the condition of things in Padua as *turbatis omnibus et Rei publicae libertate pessundata* (See Jusserand, *passim*).

time. Yet the inference is well-nigh irresistible that it and the accompanying epistle, were written under the immediate influence of Boccaccio's "friendly and distasteful letter." "I had intended to give no answer to the amiable distasteful things you wrote," says Petrarch in sending these letters, "I was writing you about another matter, but when a friend took the labor of copying off my hands, I dashed off this letter nearly as long as the first." One can scarcely resist the conclusion that Boccaccio's letter was quickly answered, and that the first version of *Griseldis* is not likely to have been written a month earlier than the Paduan letter. Any date in the early months of 1373 is possible, any date earlier than April is improbable.

## 2. THE DATE OF CHAUCER'S FIRST ITALIAN JOURNEY, WITH REFERENCE TO A POSSIBLE VISIT TO PADUA.<sup>11</sup>

Chaucer spent about two months in Italy between January and April, 1373. He went undoubtedly first to Genoa with his colleagues, Jakes de Prouan and Johannes de Mari, the Genoese commissioners. He was detached upon special business to Florence. We know nothing of his mission, except that he sent three messengers to the King, presumably after he had left Genoa, and become an independent agent of the King. He left London Dec. 1st, 1372, and cannot have been in Genoa much before Feb. 1st, 1373. We cannot doubt that the King's business at Florence had to be accomplished before the long journey to Padua was made. If he made no stop at Genoa, he may have been in Florence somewhere about the tenth of February. On the twenty-third of March he got an advance of £33 from Jakes de Prouan, probably at Genoa.<sup>12</sup> If he went directly back to Genoa his latest stay in Florence can hardly have extended beyond March 13th. Assuming for a moment these dates, and allowing Chaucer virtually no time at Genoa, we have left for him a little more than a month for doing the King's business at

<sup>11</sup> The time estimates of the journeys from London to Genoa, etc., are taken from my paper in the MOD. LANG. NOTES, xi, pp. 210-213. A more detailed discussion of these matters, unmanageable in the text, is appended to this article.

<sup>12</sup> MOD. LANG. NOTES, xi, enl. 424, note 8.

Florence. If, on the other hand, he made the return journey to Genoa *via* Padua, he must have taken nearly a week to make the one hundred and twenty-mile journey from Florence to Padua across the Apennines in winter, and somewhat more to cross the whole of Northern Italy to Genoa. This would reduce his stay in Florence to less than three weeks, and involve about three hundred miles of travel through countries where there was war, Romagna, Venetia, and Lombardy. He could not have been in Padua much later than March 15th, 1373, six weeks before the Griseldis letter was being copied off for Petrarch, eight days before he met Jakes de Prouan. If his Florentine business took only a few days, he might have been in Padua as early as the fourth week in February. It would be dangerous to infer anything as to the length of Chaucer's stay in Florence, from the fact that he sent off three messengers after he left Genoa, and yet it is not likely that he should have sent them off upon one another's heels. There is nothing unnatural in supposing that the Florentine business took all his available time in Italy. Those who have written as though it were an easy jaunt for Chaucer from Florence to Padua, have probably done little walking or riding in the Apennines, and have, perhaps, never experienced a March on the cold plain of Romagna. Chaucer, then, may have met Petrarch in Padua, in March, 1373, some six weeks before the Griseldis letter was ready in rough draft, if the King's business in Italy could be despatched in some three or four weeks, and if Chaucer were willing to travel an unnecessary hundred and twenty miles in winter for a few days with Petrarch; on this visit he may have learned the tale of Griseldis from Petrarch, if Petrarch already knew it, and he may have got a copy of the Latin Version, if Petrarch had already written it; but there is no positive evidence that he did one or the other. The scanty evidence that has been adduced as positive will be examined in the next section.

### 3. CONSIDERATIONS UPON THE CLERK'S PROLOGUE AND TALE.

The only positive evidence for the meeting of Chaucer and Petrarch, is an autobiographical interpretation of passages in the *Clerk's*

*Prologue*, and a theory that the *Clerk's Tale* was written shortly after Chaucer's first Italian journey. One shrinks from the discussion of the Clerk's words; for two generations they have been a veritable "Ducdame," a potent "invocation to call fools into a circle," not to mention an occasional wise man. Even today people are saying that Chaucer says he learned the tale of Petrarch; that that's all there is of it, unless we are willing to accuse Chaucer of a deliberate lie, etc. Such is the penalty of simple caution of interpretation and statement. But there are, after all, only a few things that the Clerk's words can mean. Let us then quote once more the well-known passage and discuss cautiously its possible interpretations. Chaucer's Clerk of Oxenford, not Chaucer in his own person be it noted, says to the host of the Tabard:

"I wol yow telle a tale which that I  
Lerned at Padowe of a worthy clerk,  
As preved by his wordes and his werk.  
He is now deed and nayled in his cheste,  
30 I prey to god so yeve his soule reste!  
Frauncoyls Petrark, the lareat poete,  
Highte this clerk, whos rethoryke sweete  
Enlumined al itaille of poetrye,  
As Linian dide of philosophye  
35 Or lawe, or other art particuler;  
But deeth, that wol nat suffre us dwellen heer  
But as it were a twinkling of an y<sup>3</sup>  
Hem bothe hath slayn, and alle shul we dy<sup>3</sup>  
But forth to tellen of this worthy man,  
40 That taughte me this tale, as I bigan,  
I seye that first with heigh style he eodyteth,  
A proheme—," etc.

Now, if in true scholastic fashion, we begin with the literal interpretation of this passage, we must say, that Chaucer knew and here described a real Clerk of Oxenford, who had actually learned the tale of Griseldis from Petrarch. Does not the Clerk twice assert that he learned the tale of Petrarch, with praise of his master? Then the Clerk did meet Petrarch. To doubt that he did would be to accuse the gentle Clerk of a deliberate lie. Seriously the interpretation is tenable, though of course little natural. Prof. Skeat has expressed with perhaps unconscious humor some of the thorns in the path of those literally-minded in this matter.

"Otherwise [if the Clerk, not Chaucer, met Petrarch] we have to explain how the poor



Clerk raised the money to pay for this long journey, how it came to pass that *he* met Petrarch, and *when*; and how he acquired a copy of Petrarch's tale" (*Oxford Chaucer* iii, 454, note 1. Italics Prof. Skeat's).

In the second or autobiographical interpretation, we shall have most readers of Chaucer enthusiastically with us. And it is, of course, on the face of it quite reasonable to suppose that Chaucer using the author's well-allowed privilege, has spoken his own words through the Clerk's lips—that Chaucer met Petrarch at Padua; and, that after he had created the Clerk to tell the tale of Griseldis, he further chose the Clerk to let the world know that the real writer of the story had learned it from Petrarch. This is the autobiographical interpretation in its most favorable light. It would be quite impossible to disprove this theory to one convinced of its truth. And yet he it said while it is the most natural thing in the world for a writer to give an isolated opinion or moralization through one of his characters, it is at best a clumsy device to give an isolated personal experience through a fictitious personage;—that is, it is clumsy and unnatural, if the author wishes the experience to be recognized as his own. The very fact that many of us fail to see that the Clerk speaks for Chaucer, shows either extraordinary dullness on our part, or that Chaucer has not registered convincingly the fact of his meeting with Petrarch. M. Jusserand<sup>13</sup> holds to this autobiographical interpretation, calling attention to the fact that Chaucer's part as the teller of the *Tale of Sir Thopas* did not permit him to give in his own person this bit of personal experience. This view of the case is judicious and undoubtedly defensible; but there were easier ways, and more definite, of giving this information through the Clerk. If the Man of Lawe could be made to do duty as cataloguer of Chaucer's works (see *Man of Lawe's Prologue*), surely the Clerk could have been made to tell one of Chaucer's stories, which, as the Clerk would go on to say, Chaucer got directly from Petrarch. We shall feel, then, that it is entirely possible that Chaucer may have given through the Clerk a personal experience, but we shall feel also that such a theory involves difficulties

<sup>13</sup> L. c. p. 1003.

which a reasonable literary interpretation of the Clerk's words entirely avoids—that such a theory, unless otherwise strongly supported, is in no sense evidence.

The third or literary interpretation of the Clerk's prologue assumes that Chaucer in sketching the Clerk did every thing to make him attractive to his creator, Chaucer, as well as to the reader.<sup>14</sup> Now Chaucer certainly knew something of Petrarch's personality, from the Introduction and Envoy to the *Tale of Griseldis*, probably also from common report on his two Italian journeys. When he chose the Clerk to tell the tale of Griseldis, there was nothing more natural than that he should make the Clerk, not without envy, one of those friends to whom Petrarch told the tale, or who read it in its Latin form before Petrarch; the direct suggestion to such a course lay in the preface and the envoy of the tale itself. Here are no difficulties to be explained away, here we come, so it seems to me, near to the creative processes of the Clerk's fashioning. The Clerk met Petrarch because Chaucer his creator willed it so. That is to me the natural and satisfactory interpretation of the *Clerk's Prologue*.

M. Jusserand<sup>15</sup> has made much of the fact that the Clerk says I met Petrarch "in Padua." One would expect him to have said "in Arquà." Petrarch was in Padua during Chaucer's first Italian journey. The coincidence is significant. Now for the matter of that, it is the most natural thing in the world that Chaucer, being in Florence in the winter of 1373, should have known that Petrarch was living in Padua, and it is only natural that he should make the Clerk meet Petrarch where he might have met him himself. It is furthermore doubtful if a stranger not thoroughly versed in Petrarch's correspondence, would have distinguished Arquà from Padua. They lay only some ten miles apart, Francesco da

<sup>14</sup> This treatment of the Clerk is an obvious literary device to gain vividness, a graceful way also of letting the world know that this time "min auctor" was no mere chronicler, or spinner of fahliaux or saints lives, but the great Petrarch. To emphasize the fact that Chaucer has not used this device elsewhere (Jusserand, p. 996) is only to say that Chaucer was not repetitious in handling the characters of the *Canterbury Tales*.

<sup>15</sup> L. c. p. 997 f.

Carrara of Padua was Petrarch's patron, Petrarch as arch-deacon of the Cathedral of Padua had quarters always open to him there, Petrarch himself chose Arquà as a residence so as not to be too far from Padua; in the letter to Gerard of the Carthusians, his cousin (*Sen.*, lib. xv, ep. v.) he writes:

*Itaque ne longe nimis abirem ab ecclesia enganeis istis in collibus non amplius quam decem milibus passuum a patavinâ urbe distantibus: domum parvam, sed delectabilem & honestam struxi.*

Should an Italian voyager to Edinburgh, early in the eighteenth century, be blamed for placing the great Mr. Pope at London rather than at Twickenham? As a matter of fact, Chaucer may never have fairly distinguished Arquà from Padua, while the fact that he knew where Petrarch was in the winter of 1373, adds nothing of probability to the theory that he met Petrarch.

Only one point remains untouched. If Chaucer wrote the *Clerk's Tale* shortly after the first Italian journey, it is difficult to see how he could have had a copy of Petrarch's Latin Version, perhaps barely finished when Chaucer left Italy, unless he got it from Petrarch himself.<sup>16</sup> Now I confess frankly that I am unable to prove that the *Clerk's Tale* was not written in 1374, or in fact to tell even approximately when it was written, but I fail to see that any argument has been advanced that makes it probable that it was written earlier than the body of the *Canterbury Tales*. Ten Brink is inclined to assign the date 1387 to the *Clerk's Tale*, and a date only a little later to the *Man of Lawe's Tale*. (Eng. tr., Vol. ii, pp. 123 and 157.) Even without the mention of the *Tale of St. Cecile* in the *Prologue of the Legend of Good Women*, we should on stylistic grounds assign it to a period earlier than the *Canterbury Tales*. No such grounds exist for assigning an early date to the *Clerk's Tale*. Prof. Skeat's general observation that poems in seven line stanzas are early, poems in couplets late, is at best a very rough test, while if Prof. Hempl's plausible theory that *Palamon and Arcite* was written in couplets holds, Prof. Skeat's theory immediately falls to the ground.

<sup>16</sup> See *Oxford Chaucer* i, xxv.

The mere absence of a work from the notable list in the *Prologue of the Legend* (Version A, ll. 405-420) is in itself no argument that the work was not then written, but the absence of a work that might be more appropriately mentioned than those on the list,<sup>17</sup> is at least noteworthy. Readers will remember the situation. Alcestis defending Chaucer against the charge of having written cynically about women,

"Or in the Rose or elles in Criseyde,"

mentions a number of works in which he has written well of women; Now if he had already written the story of Griseldis, what better instance

"Of women trewe in loveinge al hir lyve,"

described by Chaucer could the queen have cited in his defence? If the *Clerk's Tale* already existed, was there not an obvious stupidity in passing it over in favor of the "Wretched Egendring of Mankinde" and "Origines upon the Maudeleyne?" If Chaucer had, as we are told, any intimate, personal association with Petrarch in connection with the *Clerk's Tale*, is it not surprising, in any case, that he should pass it over in any fairly complete list of his works? How much the more improbable when there was especial occasion for its mention! Without committing myself to any dogmatic position in the matter, it seems to me in the highest degree improbable that the *Clerk's Tale* was written before the *Prologue of the Legend of Good Women*. If the *Clerk's Tale* was written after 1385, the use of Petrarch's Latin version of Griseldis is in no way different from Chaucer's use of other sources for the *Canterbury Tales*. Chaucer might easily have got a copy on his second Italian journey of 1378, or copies might have come in the natural course of events to England.

#### CONCLUSION.

Finally, we are not in a position to assert dogmatically that Chaucer did not meet Petrarch at Padua, we may only recapitulate certain serious difficulties in the way of such a theory. In the first place, it is doubtful if Petrarch had written the Latin *Tale of Griseldis*

<sup>17</sup> The story of Constance, might, I think with reason, be coupled with that of Griseldis in this argument, but with less reason—for the pietistic, saint-like character of Constance, is less an offset to a woman like Criseyde faithless in love, than the devoted wife Griseldis.

before Chaucer left Italy; next it is doubtful that the journey to Padua can reasonably be fitted into the intervals of Chaucer's business in Italy; it is, furthermore, probable that in the *Clerk's Prologue* Chaucer invented the meeting for the Clerk, unlikely that he recorded thus darkly a fact of his own life; finally, there is nothing in the circumstances of the composition of the *Clerk's Tale*, aside from the *Prologue*, that makes the meeting a necessary presupposition. The meeting of the two poets is a bare, a doubtful possibility, for which the positive evidence is *nil*.

Prof. Lounsbury, (*Studies*, i, 68) according to the incomplete information that he, with all other Chaucer scholars, then had, said *Le Mot juste et vrai* of the whole matter

"We can creditably and honestly try hard to think that the two poets met; but with the knowledge we at present possess we have no right to assert it."

New information has come in of the date of Chaucer's Italian journey, of the date of Petrarch's translation, and with this new information such a mass of fact and reasonable inference against the meeting, that with our present light we may hardly creditably and honestly indulge even our hopes.

I have felt little enthusiasm in trying to strike from Chaucer's biography one of its most interesting possibilities. It is hardly a task I should have undertaken, for its own sake, to prove that these two poets, who in every way ought to have met, failed to meet. Yet it is possibly a useful task. Most grateful and alluring to the imagination this fancied meeting of Chaucer and Petrarch has always been; and yet if we knew that they actually met, we should still, our own fancies aside, be limited to our Landor—and at a far distance, our Godwin, for any realization of their meeting. These, for better or for worse, we still have. There remain the great and tangible problems of Chaucer's relations to Italian literature waiting for more searching investigation, crying for final literary expression. These problems challenge all the enthusiasm and all the imagination that have been directed, perhaps unduly, upon this nebulous hypothesis of a possible meeting between Chaucer and Petrarch.

#### APPENDIX.

*Seniles*, lib. xvii, ep. i, from the edition of Simon de Luere, Venice 1501.

Incipit liber decimusseptimus. Ad Iohannem boccacium de certaldo.

#### Epistola. 1.

AD litteras tuas nil respondere decreueram. Continebant enim utiles licet amicabileque sententias: uehementer tamen a meis sensibus abhorrentes. Incidit mihi interim uoluntas de re alia non paruum tibi epistolam scribendi: quam cum lituris obsitam prescribere parerem amicus quidam pene iugiter egrotantem miseratus hunc mihi abstulit laborem. Illo autem scribente cogitare cepi. Quid nunc dicturus est Iohannes meus? homo iste dictat superuacua & ad necessaria non respondet. Tunc impetu magis quam iudicio abiectum calamum reassumpsi: & scripsi epistolam tibi alteram eiusdem pene magnitudinis in qua tue respondeo. Ambas autem prope duos menses quo scripte erant nuncio non occurrente dictaui. Nunc tandem cum hac parua magne ille due ueniunt: aperte ille quidem: quo scilicet aperiendi labor custodibus passuum remittatur legant qui uolent: modo integras restituant. Scient nihil nos de bellis agere: utinam non plus alij: esset enim pax nobiscum que nunc exulat. Illam e[r]go<sup>18</sup> alteram manu mea scriptam prius leges: illam aliene manus postea hunc eis ordinem dedi. Cum ad finem ueneris fessus dices. Est ne hic amicus meus eger ille senex occupatus? an nescio quis alius eiusdem nominis sanus iuuenis ociosus? Ego ipse me fateor & priuicaciam meam miror. Uale.

#### ADDITIONAL NOTE.

##### CHAUCER EN ROUTE.

Prof. Lounsbury cautions me in friendly fashion that I may have trusted too implicitly to the pilgrim itineraries in the estimates of the time necessary for Chaucer's several journeys, given in my paper in the Nov. (1896) number of *MOD. LANG. NOTES*. I have certainly been at fault in not making more clear the grounds of my belief. As a matter of fact, the pilgrims appear to have crawled along at the rate of about twelve miles a day. A king's messenger must have gone considerably faster, but the slow rate of the pilgrims is in itself indicative of the difficulties of travel in the middle ages.

I assume that any journey, even an urgent one, must have been broken at least every seventh day for rest, or, in winter, through stress of weather. There is also a limit to the

<sup>18</sup> The eds. Basle 1554 and Venice 1501 have *ego* which appears to be a mere slip in transcription for *ergo*.

endurance of man and horse. I believe that no journey of weeks' duration, posting service excluded, could have been made at a much better rate than twenty miles a day, nearly double the pilgrim rate, in Winter. Upon this basis, we may readily determine very nearly the minimum rate of a journey from London to Genoa. London to Boulogne would be a three days journey, Calais a day more, on the Continent. The direct route to Genoa would lie through Boulogne, Paris, Lyons, Mont Cenis, Turin, Genoa,—seven hundred and fifty-nine miles by the railroads of today. At the rate of twenty miles a day, this would take thirty-eight days, adding a sixth, six days, for rests and delay from stress of weather—the journey was made in January and February—and the three days from London to Boulogne, we have forty-seven days or nearly seven weeks. This is nine days less than the eight weeks I estimated in my article. I have let the estimate of eight weeks stand in the text because I still regard it is the reasonable minimum. We are probably underestimating the necessary and voluntary stops. I concede freely that it is possible that Chaucer may have been four weeks more in Italy than the eight I assumed in my article. The rate of twenty miles a day will seem absurdly low to most readers, but it is still a fair rate, I believe, for a prolonged journey on horseback, while three king's commissioners were not to be hurried like post-men. Chaucer's second Italian journey to Milan and return was made in just sixteen weeks, but this was in Summer, May 28th to Sept. 19th.

This possible addition of four weeks to Chaucer's stay in Italy, after he had arrived at Genoa, affects the probability of the meeting with Petrarch only so far as it may have given Chaucer more time to himself. It makes it possible that he may have gone to Padua somewhat earlier, perhaps by the middle of February, but the earlier he was in Padua the less probable is it that Petrarch had the *Tale of Griseldis* written.

Better than such *a priori* estimates, or pilgrim itineraries, is the record of a journey similar to Chaucer's, from Jusserand's *Way-faring Life in the Middle Ages*, p. 228.

"When, on August 7, 1316, Jacques d'Euse

cardinal-bishop of Porto, was chosen pope at Lyons, and assumed the name of John XXII, Edward II being at York, learnt the news ten days afterwards though Lawrence of Ireland, messenger of the house of the Bardi. And indeed we find by the accounts of the king's household that this prince paid Lawrence twenty shillings on the 17th of August to reward him for his trouble. It was only on the 27th of September that, being still at York, the king received by Durand Budet, the cardinal of Pelagrua's messenger, the official letters announcing the election; he gave five pounds to the messenger. Finally the pope's nuncio having arrived in person shortly afterwards, hearing the same news which was not at all fresh, the king made him a present of a hundred pounds."

Here is a case precisely in point, a trained messenger made the journey from Lyons to York in the almost incredibly short space of ten days. The messengers of the Pope and of the Cardinal, men probably of the class of Chaucer and his companions, travelling upon urgent business under average conditions—their arrival within a few days of each other, although travelling separately, seems to show this—took something more than seven weeks for the same journey. My original estimate of eight weeks for Chaucer's longer winter journey from London to Genoa is certainly not excessive, judging from this instance.

Any modification of the estimate of the time of the whole journey, can alter only very slightly the *terminus ad hoc* of a visit to Padua. It is a reasonable inference that Chaucer got *at Genoa* the advance of £33 from Jakes de Prouan March 23rd, 1373. This must have been after a possible visit to Padua, for there was no time to go from Genoa to Padua and still get back to London by May 23rd. (MOD. LANG. NOTES xi, 424, note 8.) It is on the face of it, too, improbable that Chaucer should have travelled the many unnecessary miles that such a method of reaching Padua would have involved. It remains, then, certain that Chaucer must have left Padua a week or so before he met Jakes de Prouan, this is by March 21st, 1373, more than five weeks before the *Tale of Griseldis* is stated to have been ready in rough-draft.

The possibility of a somewhat shorter journey from Florence to Genoa, and of forced marches from Florence to Padua, and Padua

to Genoa, does not affect appreciably the argument in the text.

I am grateful to Prof. Lounsbury for the suggestion that I should make my position in this matter clear. If my estimates are wrong, it should now at least be easy to correct them.

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## LE PAS SALADIN.

### I.

#### *Introduction.*

THE author of the *Pas Saladin*, a historical poem of the Third Crusade, is unknown. The only copy of the poem hitherto discovered is that in manuscript No. 24432, of the Bibliothèque Nationale at Paris. The text, with the addition of a few historical notes, was published by M. Trébutien in 1836, but no study of the dialect of the poem has yet been attempted. The work of M. Trébutien is reviewed in the *Histoire Littéraire de la France*, Vol. xxiii, 485, and is also referred to by M. Gaston Paris, in *La Légende de Saladin*, 37. (Extrait du *Journal des Savants*, mai à août 1893.)

The poem is short, containing but six hundred and eleven eight-syllable lines rhyming in pairs. The manuscript is in good condition and, legible, but carelessly written. Many of the rhymes are faulty, and the metre is not strictly observed, lines of seven or nine syllables being of frequent occurrence.

The object of the present paper is to determine the dialect of the poem, and the date of its composition. The text is an exact copy of the manuscript and agrees in the main with that of M. Trébutien.

The scene of the story is laid in Palestine. Philip Augustus, King of France, and Richard of England, have reached the Holy Land at a time when the country was all but conquered by the Saracens. The city of Jerusalem has been delivered into the hands of the enemy through treachery, and Guy, its King, sold to Saladin. But the arrival of the Crusaders has given renewed hope to the Christians. It is learned that the Saracens are to pass through a narrow defile, and Philip, with the twelve knights he has gathered around him, attacks

and completely overthrows the infidels. The Holy City is re-conquered and Guy restored to his throne. Richard who, as Duke of Normandy, is a vassal of the French crown, does not lead an independent army of his own, but is one of the knights fighting under the banner of Philip.

There is a striking resemblance between this little poem and the great Old French epic. We find the same contending parties—the French on one side, opposed to the Saracens on the other—and, as in the *Chanson de Roland*, the former are led by their king with his twelve paladins. The counterpart to the treachery of Ganelon is easily recognized in the treason that has given over the kingdom to Saladin; and though the ties of friendship between Roland and Oliver are wanting, Hugo de Florine and William de Barres, in our poem, are evidently reminiscences of those two paladins in the *Chanson*.

The similarity between the two poems extends not merely to the general outline, but even to some of the minor details. There is, however, one important difference. In the *Pas de Saladin* the parts are reversed in so far as it is the infidels and not the Christians, that meet with disaster. As in the battle of Roncevaux, the enemy, in this instance the Saracens, is met and overcome in a narrow pass. When their leader, King Escorfal, sees that the day is lost, he blows a horn to rally his friends around him, but all is in vain, and he is struck and cut down to the saddle by Richard. Similar prodigies of valor are, of course, performed by all the knights, who individually slay many of the infidels and apparently win the battle by their bravery alone. After this defeat, the Saracens, seeing that the passage is strongly guarded by the Christians, do not attempt a second encounter, but retreat for safety, to the fortified town of Damietta.

There is a fine spirit of chivalry running through the poem. All the odium is cast upon the traitors who have deceived their king and country. Saladin, although an infidel, is a generous enemy, and as Guy has lost all and is too poor to buy his freedom, he is set at liberty without payment of ransom. The excuse of Saladin is very characteristic. He retreats not before the superior number of the enemy,

but because, belonging to the order of knight-hood himself, he has loved chivalry all his days, and would not cause the death of so many brave knights for any amount of treasure.

The author in the above story makes use of two traditions which were quite generally credited during the Middle Ages. The first, that Richard with the aid of eleven companions defeated a large body of Saracens, is not without some foundation, as is shown by M. Paris, *loc. cit.*, 42.

On the first of August, 1192, the King of England landed at Jaffa, in order to reconquer the city which had lately fallen into the hands of the enemy.<sup>1</sup> A few days later and while still encamped outside the walls of the town, his forces were attacked by greatly superior numbers. Taken by surprise, the Christians could not have avoided defeat, but for the distinguished valor of Richard and a few knights, who alone had been able to procure horses.<sup>2</sup> This victory, though barren of ultimate results, was one of the most brilliant of the Third Crusade. The names of the nine warriors who followed the King at once became celebrated and are mentioned by the various chronicles, while a painting representing the scene of battle was executed by the order of Richard.<sup>3</sup>

To this original painting are probably to be traced those representations of the *Pas Saladin* mentioned by the author in lines 6 and 597. Similar ones were found in many of the castles during the thirteenth century; they represented Richard and eleven knights defending a narrow pass against a large Saracen army. King Philip, although present, does not take part in the combat, but directs it from a distance, and at its close welcomes the victors. On an eminence overlooking the field is posted a Saracen spy, who reports the progress of the battle and the names of the Christian knights engaged in it to Saladin, stationed on the other side of the hill. These names, as shown by marginal inscriptions, varied in the different paintings, while that of the spy was always Espiet or Tornevent.<sup>4</sup>

<sup>1</sup> Wilken, iv, 544; Stubbs, 407-409.

<sup>2</sup> " " 552.

<sup>3</sup> Gaston Paris, 43; Stubbs, 415-420.

<sup>4</sup> " " 42.

Two other versions of the same story are found in the Chronicles of Flanders and in Jean d'Avesnes, but neither can be considered as the source of the present poem. The first of these is very similar to the *Pas Saladin*, and the names of nine of the knights are the same.<sup>5</sup> In Jean d'Avesnes the entire episode is considerably shortened, and the scene laid in England, which the Sultan has invaded with the aid of a powerful fleet. On attempting to march inland, he is met and attacked at a narrow pass by twelve knights and forced to retreat.<sup>6</sup> The majority of the names of the knights still correspond with those in the *Pas Saladin*, and fully one-half are found in all three versions.<sup>7</sup>

The *Pas Saladin* was still popular at the close of the fourteenth century, and was even represented on the stage. Such a representation is described by Froissart in his *Chronicles*, Book IV, Chap. ii. It was given in honor of Isabel of Bavaria, on the occasion of her public entry into Paris, in 1389.<sup>8</sup> The play was probably founded upon the same version as that of our text. The twelve knights, including Richard, after receiving permission from King Philip, attack and completely rout a Saracen army commanded by Saladin. At the close of the battle the knights are also rewarded by Philip.

The author of the poem also accepts the tradition which says that the Holy Land was lost through treachery.<sup>9</sup> This report was generally credited by the French, and especially by the partisans of Guy de Lusignan, but is unsupported by any authorities. There was, indeed, a powerful faction among the nobles opposed to the election of Guy, but no overt act of treason was ever committed by them, and, at the invasion of Saladin, all parties united for the defense of the kingdom.<sup>10</sup>

The conspiracy occupies but a subordinate position in the *Pas Saladin*. The chief conspirator is the Quens de Tribles, and his four confederates are the Marcis de Pouferan,

<sup>5</sup> Gaston Paris, 43.

<sup>6</sup> " " 46.

<sup>7</sup> " " 44.

<sup>8</sup> " " 45; *Hist. Lit.* xxiii, 485.

<sup>9</sup> *Hist. Lit.* xxiii, 486.

<sup>10</sup> Michaud, ii, 40; Wilken, liiz, 252, 272.

Pierre Liban d'Ascalone, the Sires de Baru, and Quens Poru de Sate. These names indicate that the author was familiar with the tradition as related in the *Récits d'un Ménestrel de Reims*, pp. 14 to 24, though otherwise he has borrowed little from this or any other version.

A short account of the principal historical characters mentioned in the poem may here be given.

Most authorities speak of Guy de Lusignan as a man of inferior power, who by his ambitious intrigues was the cause of many of the misfortunes that befell the Holy Land. He was of no distinguished family and owed his position entirely to his marriage with Sibylla, the elder daughter of King Amalric.<sup>11</sup>

On the death of Baldwin V., Guy, instigated by his wife, laid claim to the throne of Jerusalem.<sup>12</sup> Raymond, count of Tripolis, who had been promised the regency for a certain number of years, and who was the choice both of the nobles and the people, prepared to defend his rights.<sup>13</sup> This might have caused serious dissensions among the Crusaders, had not the sudden attack of Saladin united the different factions. Guy, against the advice of Raymond and of the more cautious among the leaders, decided to assume the offensive and to march against the Saracens.<sup>14</sup>

This proved to be a fatal mistake, for by the loss of the battle of Tiberias or Hitten, the Christian army was destroyed and nearly the entire country fell into the hands of the enemy.<sup>15</sup> Guy was taken prisoner and released a year later, only on condition that he would renounce his kingdom and return to Europe.<sup>16</sup> The promise was probably never meant to be kept, and one of his first acts on regaining his freedom was to have the bishop absolve him from his oath.<sup>17</sup> Guy then proceeded to Tyre, one of the few places that still remained in the power of the Crusaders, but he was refused permission to enter by Conrad

de Montferrat. Thereupon he gathered the soldiers that were still faithful to him and laid siege to Acre.<sup>18</sup>

The dispute between Guy and Conrad was renewed with greater bitterness on the arrival of the French and English, and it was with difficulty that a compromise was finally agreed to. It was determined that Guy should continue to be recognized as King during his lifetime, and that he should be succeeded on his death by Conrad.<sup>19</sup> The agreement was, however, never carried out. Conrad was soon after murdered,<sup>20</sup> and before the conclusion of peace, the crown was given to Henry of Champagne.<sup>21</sup> Guy removed to Cyprus, which had been awarded to him by Richard as a compensation for the loss of Jerusalem, and henceforth occupied himself solely with his new kingdom until his death in 1195.<sup>22</sup>

Sibylla was the elder daughter, not the sister of King Amalric. She was first married to William Longsword, by whom she had a son, afterward Baldwin V.<sup>23</sup> In 1180, she married Guy de Lusignan, and on the death of Baldwin in 1186, she succeeded in having her husband crowned King.<sup>24</sup> By her second marriage she had two children, but both she and her children died during the siege of Acre.<sup>25</sup>

Three of the five traitors mentioned above can be easily identified; namely, Raymond, the Count of Tripolis, Conrad, the Marquis of Montferrat, and Renaud de Sagette. The Sires de Baru may be either the historical Jean d'Belin, le vieux Sire de Barut, or Baudouin d'Belin, the lord of Rame. Pierre d'Ascalone can not be identified with any of the characters of the period.

Raymond, the leader, is accused of having delivered the Holy Sepulchre to the Saracens, and of forcibly abducting the wife of Guy, in order to obtain for himself the kingdom of Jerusalem. Such an incident really occurred during the Third Crusade, but the names of

11 Michaud, ii, 32; Stubbs, cv, cxxiv; Archer, 64.  
 12 " " 39; Wilken, iiii, 251; Du Cange, 343.  
 13 " " 36; " " 241.  
 14 " " 43; " " 273.  
 15 " " 45; " " 295; Stubbs, 14-16.  
 16 " " 93; " " 287, 297; " 59.  
 17 " " 93; Stubbs, 59.

18 Michaud, ii, 94; Wilken, iv, 251, 252; Stubbs, 60-62.  
 19 " " 116, 117; " " 373; " 235, 236.  
 20 " " 145; Stubbs, 338-341.  
 21 " " 146, 160; " 342, 347.  
 22 " " 383; " 350.  
 23 " " 29, 36; Wilken, iiii, 171; Stubbs, ciii, 96.  
 24 " " 32, 39, 40; " " 196, 253; " " 97.  
 25 " " 110; " iv, 306; " civ.

the actors are not the same as those given by our author. It was not Raymond, but Conrad of Montferrat, who on the death of Sibylla, at the time of the siege of Acre, abandoned his first wife and married Isabella, the second daughter of Amalric. Her first husband, Humphrey de Thoron, was still living, but Conrad had no difficulty in securing a divorce both for himself and for Isabella, and thus, as her husband, he became a claimant to the throne and a formidable rival to Guy.<sup>26</sup>

There was, however, some foundation for the charge of treachery brought against Raymond. He had been appointed regent during the minority of Baldwin V. and desired to retain the power in his own hands after the death of the King.<sup>27</sup> This led to an open rupture between himself and Guy. Raymond, returning to his own country, prepared to maintain his claim by force and even called in the aid of Saladin.<sup>28</sup> A serious conflict was, however, averted; for at this time the truce which the Christians had made with Saladin was broken, and the country was threatened with an invasion of the infidels. The common danger made them forget their dissensions, and they promised to unite their forces against the enemy.<sup>29</sup> But the reconciliation was in vain. The French, fifty thousand strong, under the leadership of Guy met the Saracens near the city of Tiberias, and, after a heroic struggle, lasting two days, were completely defeated.<sup>30</sup> Raymond was one of the few who escaped. He cut his way through the Saracens and fled to Tripolis, where he died shortly afterwards of despair. He was accused by both the Saracens and the Christians; by the first of having violated treaties, and by the second of having betrayed his country and religion.<sup>31</sup>

Conrad de Montferrat, by his birth—he being connected both with Leopold V. of Austria and with Frederick Barbarossa—and by his sagacity and bravery, became a celebrated leader among the Crusaders. He first served

<sup>26</sup> Michaud, ii, 110; Wilken, iv, 308; Stubbs, civ, 119-122.

<sup>27</sup> " " 36; " " iiii2, 241, 249; " cii, ciii.

<sup>28</sup> " " 40; " " 257.

<sup>29</sup> " " 41, 42.

<sup>30</sup> " " 45; Stubbs, 14-16

<sup>31</sup> " " 49; Wilken, iiii2, 294.

under the Emperor Frederick in Italy, and then went to Constantinople, where Isaac, the Emperor of the East, gave him his sister in marriage and the title of Cæsar, for quelling an insurrection in the city. Eager for further distinction, he set sail for Palestine, arriving at Tyre soon after the battle of Tiberias. Here everything was in confusion, and his presence alone saved the city from destruction; for the inhabitants, hopeless of defending themselves, were making overtures to Saladin for the surrender of the place. He was at once given the chief command and, with the aid of the many knights and soldiers that flocked to his standard, soon compelled Saladin to raise the siege.<sup>32</sup> Guy also repaired to Tyre on his release from captivity, but was refused admittance by the inhabitants who were unwilling to recognize him as their king.<sup>33</sup>

The divorce of Conrad from his wife, his marriage with Isabella, and his intrigues against Guy have been related. The departure of Philip Augustus left him unsupported by any powerful prince, and considering himself continually ill-treated by Richard of England, he entered into an alliance with the Saracens.<sup>34</sup> Soon after this Conrad was assassinated. Reports differ as to the originator of the crime; one authority relates that he was killed by an emissary from the Old Man of the Mountain, Chief of the Assassins, for an injury done to some merchants. Others accused Saladin of having caused his death, while a third party believed Richard himself was the author of the crime. The latter report found its chief supporters among the French.<sup>35</sup>

Renaud, the lord of Sidon or Sagette, scarcely deserves the name of traitor. It is true he desired the election of the Marquis of Montferrat to the throne, but he was not a strong partisan, and he tried to bring about a reconciliation between Conrad and Guy even before the battle of Tiberias. Escaping to Tyre after the battle, he opened

<sup>32</sup> Michaud, ii, 91, 92; Wilken, iv, 217, 225-233; Stubbs, 18, 19. Archer Table, iv.

<sup>33</sup> Michaud, ii, 93; Wilken, iv, 252; Stubbs, 60.

<sup>34</sup> " " 140; " " 480; Archer, 216.

<sup>35</sup> " " 145; " " 483; " " 229-233; Stubbs, 338-341.



negotiations with Saladin for the surrender of the place, but was forced to fly before carrying out his designs. It is doubtful if his overtures to the infidels were due to a desire to betray the city. In 1192, Renaud was taken prisoner by Saladin, but was soon after released and restored to a part of his former possessions.<sup>36</sup>

The identity of the Sire de Baru can not be positively determined. In 1197, the title was conferred by Henry de Champagne upon Jean d'Ibelin, also called the vieux Sire de Barut. He was well known for his military and administrative talents, but took no prominent part in the intrigues against Guy de Lusignan.<sup>37</sup>

It was otherwise with his uncle, Baudouin d'Ibelin, the lord of Rame. Baudouin, one of the most powerful nobles of his time, strenuously opposed the election of Guy, and was in favor of marching upon Jerusalem, in order to crown Humphrey de Thoron by force of arms. After the flight of Humphrey, most of the nobles gave in their allegiance to Guy, but Baudouin still refused to recognize his authority and withdrew to Antioch. It was even asserted that he made a private treaty with Saladin, to the effect that the latter should defend his territory in case he were attacked by Guy.<sup>38</sup> This disaffection greatly weakened the cause of the Christians and made a profound impression upon the Crusader. As both Jean and Baudouin belonged to the same family, it is possible that the author may have confounded the two.

Li Baus d'Escaloigne, of the Ménéstrel de Reims,<sup>39</sup> has been changed, in the *Pas Saladin*, to Pierre Liban d'Ascalone. The proper name Pierre was added no doubt for the sake of the metre, while Liban must be a misspelling for li Baus, or le Bau. Such a person is, however, not mentioned in any of the chronicles of the period. In 1175, the title of Count of Jaffa and Ascalon was conferred upon William Longsword, Marquis of Montferrat, and after his death, two years later, was borne by Guy de Lusignan himself. Both Jaffa and Ascalon

<sup>36</sup> Du Cange, 432; Wilken, 224; Michaud, ii. 49.

<sup>37</sup> " " 231; 232.

<sup>38</sup> " " 364, Michaud, ii. 40; Wilken, iii. 254; Stubbs, cv.

<sup>39</sup> *Récits*, 21.

were captured by Saladin after the battle of Tiberias.<sup>40</sup>

The names of the twelve knights who guard the defile against the Saracens are historical, and all, with the exception of Renart de Boulogne, took part in one or more of the Crusades. The list furnishes some evidence connecting the legend of the *Pas Saladin* with the battle of Jaffa, for it includes the names of three of the Crusaders who accompanied Richard in his voyage from Acre to Jaffa, in 1192; namely, William de Barres, Hugo de Florine and the Count of Cleves.<sup>41</sup>

More direct evidence is found in the corresponding list in Jean d'Avesnes and the *Chronicles of Flanders*. Both of these contain the name of André de Chauvigni, who is mentioned by all the chronicles as one of the nine mounted knights who were present at the battle.<sup>42</sup>

The names of the knights are here taken up in the order in which they are chosen by William de Barres and Hugo de Florine; lines two hundred and twenty-seven to two hundred and fifty-two.

William de Barres, one of the greatest warriors of the Third Crusade, belonged to the suite of Philip Augustus. Instead of proceeding directly to Palestine, the King and his followers remained some months in Sicily where an incident occurred, which nearly prevented de Barres from taking any further part in the Crusade. In a personal encounter between the King of England and himself, arising out of a tilting match with reeds, outside of the city of Messina, Richard was so severely handled that he ordered de Barres never to appear in his presence again. It was only by the repeated entreaties of Philip and his vassals, that Richard finally relented and that de Barres was allowed to accompany the Crusaders to the Holy Land.<sup>43</sup> Here he won great distinction, being present at the siege of Acre, and taking part in many engagements against the infidels. The time of his return is not stated, but he was at the battle of Bouvines, in 1214, where he saved the life of Philip Augustus.<sup>44</sup>

<sup>40</sup> Du Cange, 342. <sup>41</sup> Wilken, iv. 543. <sup>42</sup> Gaston Paris, 44.

<sup>43</sup> Michaud, iv. 133; Wilken, iv. 186; Archer, 43-46.

<sup>44</sup> Archer, 44.

The only mention of Hugo de Florine is by Wilken, in his *History of the Crusades*, ii, 543. In 1192, when Richard had definitely decided to give up the conquest of Jerusalem, and was making preparations to return to England, he was strongly urged to come to the relief of Jaffa, at that time besieged by Saladin. While part of the Crusaders marched towards the city by land, he set out by sea, and the name of Hugo de Florine occurs in the list of French knights that accompanied the King.

Geoffrey de Lusignan was the elder brother of Guy, King of Jerusalem. As one of the leaders of the Crusaders, he did excellent work at the Siege of Acre, and his name is always mentioned as that of a valiant knight.<sup>45</sup> He was, no doubt, a braver and better soldier than Guy, and Vinisauf compared his feats of arms to those of Roland and Oliver. At the news of his brother's election to the throne, in place of Raymond, the choice of the people, he is said to have exclaimed: "Well, if they have made a King of him, they would have made a God of me, if they had known me."<sup>46</sup> One clause in the settlement of the dispute between Richard and Philip that gave the throne to Guy, refers to Geoffrey, to whom was given the county of Jaffa and Ascalone, in reward for the services he had rendered the cause of the Crusaders. He did not enjoy the title long, but returned to France in October,<sup>47</sup> 1192.

The fourth knight may represent either Renaud de Chatillon or Gauche de Chatillon, as both were prominent at this period in the East.

Renaud de Chatillon, the son of a powerful nobleman of Champagne, came to the Holy Land in 1147, as a common soldier, being too poor to maintain a following of his own. Having married Constance, the widow of Raymond, prince of Antioch, he became rich and powerful, and carried on many expeditions against the infidels.<sup>48</sup> In 1160, Renaud was captured by the governor of Aleppo, and remained in prison for sixteen years. On re-

<sup>45</sup> Michaud, ii, 14, 99; Wilken, iv, 253, 299, 337; Stubbs, 71.

<sup>46</sup> Robson, i, 413; Stubbs, 216.

<sup>47</sup> Wilken, iv, 373; Du Cange, 344; Stubbs, 235.

<sup>48</sup> Michaud, ii, 28; Wilken, iii. 32; Stubbs, xcix.

gaining his freedom, he found his wife dead, but by a second marriage he restored his fortunes and became lord of Carac, and of some castles near the frontiers of Arabia and Palestine. He now renewed his incursions into the territory of the Saracens, paying no heed to the truce that had been declared between the Christians and the infidels.<sup>49</sup> Neither Baldwin IV, nor his successors were strong enough to compel Renaud to keep the peace, and as Saladin was, therefore, unable to obtain redress, war broke out afresh. Renaud was thus the immediate cause of that terrible contest, in which Jerusalem was lost to the Christians.<sup>50</sup> After the battle of Tiberias, he was taken prisoner for the second time and, by the express orders of Saladin, slain for his alleged insults to the Mohammedan religion.<sup>51</sup>

Gauche de Chatillon, known later as the Count of St. Pol, and a crowd of noble knights arrived in Palestine in 1189. They had preceded Philip Augustus, and all joined the army of Guy de Lusignan who was besieging Acre.<sup>52</sup> Gauche greatly distinguished himself throughout the war and, after the return of Philip to France, held a high command in the Christian army under Richard. He was also present at the battle of Bouvines and died in 1219.<sup>53</sup>

Neither Renart de Boulogne, nor Walram of Limburg, the fifth and sixth knights chosen, took part in the Third Crusade. Michaud states that a count of Boulogne joined the Counts of Champagne and of Chartres in the Fifth Crusade, but nothing is said of his further adventures.<sup>54</sup>

Walram, Duke of Limburg, brother of the Duke of Brabant, took the Cross in 1196.<sup>55</sup> He was placed in command of one of the armies raised by Henry VI of Germany, and arrived in Palestine in 1197, or five years after the departure of Richard.<sup>56</sup> The Germans

<sup>49</sup> Michaud, ii, 29, 33; Wilken, iii. 67; Stubbs, 12.

<sup>50</sup> " " 41; " " 264.

<sup>51</sup> " " 48, 50; " " 287, 289; Stubbs, 51.

<sup>52</sup> Marin, i, 172; Robson, i, 458.

<sup>53</sup> " " " " " "

<sup>54</sup> Michaud, ii, 216.

<sup>55</sup> " " 185; Wilken, v, 16.

<sup>56</sup> " " 187.

found the country in a state of peace, and, being unable to persuade the resident Christians to open hostilities, they marched against the Saracens alone. The renewed war was of short duration, for on receiving the news of the death of the Emperor Henry, the Germans re-embarked and returned to Europe in March, 1198. It is stated by Röhricht that Henry III, Duke of Limburg, with his two sons Henry and Walram, is said to have fought under Richard at Arsúf, in 1192, but it is doubtful whether he took part in the Third Crusade.<sup>57</sup>

The career of Richard, King of England, is too well known to need recounting at this place.

Philip, Count of Flanders, was the grandson of Fulk of Anjou, King of Jerusalem. He first took the Cross in 1177, in expiation, it was said, of his many sins. Baldwin IV was then on the throne, and as the leprosy by which he was attacked nearly incapacitated him for ruling, he offered the regency to Philip, who refused it. Philip's stay was short; he returned to Europe soon after Easter of the following year.<sup>58</sup> Ten years later he joined the Third Crusade; but he can not have been one of the knights that fought with Philip Augustus, since he died at the siege of Acre, in June, 1191, a short time before the arrival of the King of France.<sup>59</sup>

The identity of the next knight on our list, William Longue Espee, is doubtful. A William de Longa Spata, an Englishman, is mentioned by Wilken as being one of the knights that accompanied Richard in his expedition to Jaffa, in the latter part of 1192. No further particulars are given, and no allusion is made to him by other historians.<sup>60</sup>

The same name was also borne by William, Marquis of Montferrat, the brother of Conrad, but as he died in 1177, he could not have taken part in the Third Crusade. He was justly celebrated for his bravery and experience in war, and in 1176 was married to Sibylla, the daughter of King Amalric. Their son, later crowned as Baldwin V, died very young.<sup>61</sup>

57 Wilken, v, 22,42, Röhricht, ii, 337.

58 " iii2, 172,174; Michaud, ii, 29.

59 " iv, 12,335; Stubbs, 217.

60 " " 543.

61 " iii2, 171,239,249; Michaud, ii, 29; Du Cange, 342.

Simon de Montfort, the tenth knight, was one of the leaders of the Fifth Crusade, but did not join the Third. He later became notorious for his cruel war against the Albigenses.<sup>62</sup>

A name similar to that of Bernarz, Reiz de Orstrinale, or de Horstemale, is mentioned by Röhricht, Vol. ii, p. 336. It is there stated that Bernhard, Baron of Horstmar, a German, fought under the banner of Richard, and that he drew upon himself the notice of Saladin for his great bravery in the battle before Akka. Later on he joined the army of Walram of Limburg, and distinguished himself in the battle of Bairut, in 1197.<sup>63</sup>

Dietrich, Count of Cleves, the last knight chosen, was the brother of the Bishop of Lütich. The accounts of his exploits are very meagre, but he is mentioned by both Wilken and Röhricht as taking part in the Third Crusade. He first joined the army of Frederick Barbarossa, and when the death of the Emperor left the Germans without a leader, he entered the service of the King of England. He accompanied Richard in his voyage to Jaffa, but the time of his return to Europe is not stated.<sup>64</sup>

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#### GERMAN LITERATURE.

*Social Forces in German Literature*, a Study in the History of Civilization, by KUNO FRANCKE, Assistant Professor of German Literature in Harvard University. New York: Henry Holt and Co., 1896. 8vo, pp. xiv, 577.

UPPERMOST in the mind as one closes Professor Francke's book is a grateful admiration for the wide reading, minute observation, keen insight and catholic spirit that combine to instruct and fascinate in this unique study. I know of no other book that seriously attempts Professor Francke's task, and it is a task well worth attempting, though I think it will be helpful, and possibly more helpful, to the

62 Wilken, v, 112.

63 Röhricht, ii, 211,354

64 " " 151,330; Wilken, iv, 543.

upbuilding of the humane life to approach the study of literature from other sides also. For there are many points of view in criticism and each worker selects his own according to his purpose and aim, according to the fruit that he is seeking to gather from the tree of knowledge or of the humanities. And because each view is incomplete in itself, each illustrates and aids the other, and so there is none of us but will find in this book welcome helps to broader sympathies and a more generous intellectual catholicity. Let us consider first the thesis, then the exposition with what may seem to be its errors of judgment or of stress, and finally the relative value of this critical method on the uplifting of the intellectual life.<sup>1</sup>

It might be hard to find a more admirably descriptive title. Professor Francke chooses to be a student of civilization rather than a linguistic scholar or a literary critic. Only such features of literature as illustrate civilization seem to him essential. Thus he makes it the function of literary study to illustrate the history or better, perhaps, the evolution of ideas. And although this may not be that study's highest function, it certainly is one that deserves careful analysis and deep thought. But it should be clear from the outset that the mind and interest of the author will be fixed on content rather than on form, on the essential thought rather than on the artistic setting. He will judge rather with the ethical than with the æsthetic sense; he will help us to understand the social significance of German writers, rather than to appreciate their message of strength and beauty to our own souls; he will make us feel what a book or a school of writers was to its contemporary society rather than what it may be to us of today.

Professor Francke's thesis is that all literary development is determined by the swaying fortunes of a conflict between two elemental tendencies, of the instinct of self-assertion at

<sup>1</sup> I shall not touch minute points, but I will note in passing that typographical errors, or what seem to me such, occur on pages 15, line 31; 16, l. 2; 18, l. 5; 44, l. 7; 251, l. 18; 272, l. 22; 293, l. 26. 303, l. 5 and 27; 313, l. 10; 318, l. 25; 354, l. 5; 380, l. 14 (Butler for Butler, as always); 385, l. 9; 401, last line; 421, l. 22 (a bit of slovenly typography recurring on pp. 426, 516, 517, 519, and often); 452, l. 14; 511, l. 13; 534, l. 20. But enough of this; I have no ambition to emulate Quintus Fixlein.

war with the instinct of social cohesion and collective organization. Where self-assertive individualism predominates, we have realism tending to extreme naturalism or fantastic mysticism, while the altruistic element in collectivism aids men to observe and reproduce the beautiful, the universal, and so is the source of literary idealism, of which the danger is empty conventionalism. From the even balance of these social forces spring the great classics of literature.

Such a thesis has the advantages but also the dangers of extreme simplicity. As we undertake to follow with this clue the long course of German literature, from the songs of which Jornandes tells us to the last dramas of the new iconoclasts, we feel a little dread lest the flowers of imagination should suffer from being stretched or lopped to fit such a procrustean bed, or taken from their natural setting to fit the better in this artificial philosophic nosegay. It is certainly curious to note how changed is the literary perspective when we cease to regard literature as an art and try to make it a storehouse of scientific phenomena, of those "significant little facts" that were the delight of Taine. Here we may find *Till Eulenspiegel* yoked, probably for the first time, with *The Childhood of Our Lord*<sup>2</sup> and indeed the whole book is full of new and suggestive points of view. It is one of those rare volumes from which he who brings the most richly stored mind to the reading, will derive at once the greatest profit and the greatest pleasure.

And now with Professor Francke for our guide, let us see how his thesis will light up the brilliant halls of German literature, and guide us through the long, tortuous and dark passages between them. To him the social characteristic of the migration is a conflict between universal law and individual passion, the spirit of which survives most fully in the older Edda and in the Song of Hildebrand. But we may well question whether there is in the political or moral history of the Ostrogoths, the Germans of whom we know most at this period, any sign that such a conflict was a peculiar mark

<sup>2</sup> I cannot resist expressing a fear that disappointment is in store for those who seek in *Till Eulenspiegel* "treasures of common thought and fancy stored up for days of future greatness" (p. 462).

of them or of their time. I should rather have said that both in their religion and in their politics, these Germans showed a remarkable instinct of social cohesion, that for all their overflowing energy loyalty was the most highly prized of Germanic virtues, and that it is because of this that their poetry, while lyric in form, is epic in character. But the point is unimportant, for if, as Professor Francke says, these early Germans "conquered the world at the expense of themselves," what we know of their society would indicate that they could well afford to do it. The material booty of the Roman empire was not the greatest prize won by the Ostrogoths.

Of course in German, as in all early poetry, it is the individual or family prowess that attracts the singer. Hero-worship is to him not only an instinct, it is his visible means of support. Naturally, therefore, the epics of every such age have an individualistic stamp, but it by no means follows that the national character caused or shared it; and surely it is an over-generous, rather than a judicious, patriotism, that accepts the Utopian Germania of Tacitus as "the very essence of Germanic life," at a time when we know about as little of them as of Homer's blameless Ethiopians, while it is perfectly clear that when they emerge into history "this whole fabric of [alleged] popular custom is broken up." Here, as elsewhere in Professor Francke's book, there seems to me a regrettable tendency to dubious extremes. Is there not just a suggestion of *la grande caisse* in describing a literature of which only the faintest echos have come to us as "a grand triumphal song of world-wide victories, but also a fearful record of the reach of guilt and the tragedy of greatness?" Are these pre-eminent qualities in Hildebrand, the Edda, or Beowulf? And then in their verse where Professor Francke hears "a grand sonorous monotony," to my ear the sifting changes of alliterative stress fairly throb with energy, though the translation of Beowulf taht is cited as an example is neither grand, sonorous, throbbing, energetic, nor even monotonous, but only barbarously futile.

The great Charles anticipated the course of German culture for seven centuries. By collecting the scattered forces of the German

tribes, he accumulated a literary energy that for some time wavered between drastic reality and spiritual ideals, until the two tendencies were fused by the inspiration of the crusades in an effort to depict a complete humanity. Thus was produced that striking manifestation of collective consciousness, the Middle High German classical literature. Already in the ninth century the collapse of the Empire counteracted the centralizing tendencies of the church. So in the tenth and eleventh, Professor Francke's theory would lead us to expect, and it leads him to see, a realistic literature reflecting the political disintegration, and a literature of spiritual idealism reflecting the religious unity. And he tries to show us how these two electric terminals approach at the beginning of the twelfth century, until at last there flashes between them the divine spark of Middle High German song.

But I fear the explanation does not explain. On the threshold of this period stands the Heljand, where the Gospel of Peace is absorbed and interpenetrated by the glowing remembrance of a culture to which carousing is life, and fighting is heaven, in which Galilean fishermen are metamorphosed into vikings, and the Christ masquerades as a conquering earl, a distributor of booty to his warrior thanes. Such a poem clearly represents a social force. It is worldly and realistic, and so in their way are Muspilli and the Wessobrunn Prayer. But I doubt whether Otrfid's Krist is an equally significant witness to the co-ordinate force of spiritual ideality. No doubt the hold on men's minds of the old Pagan songs was weakened in the ninth century, but are we to suppose that men felt a spiritual kinship for Otrfid's monument to monastic ennui because they were no longer permitted to rejoice openly in the Song of Hildebrand?

Does not this intrinsically unimportant matter illustrate a danger that besets the philosophy of literature? Otrfid, a monk self-condemned to an artificial and otiose life, wrote for the love of God and of occupation what seemed to accord with his profession. His work is a token of the spread of the monastic life in Germany, and so of the "inner life" among social forces, or rather against them; for surely a poem like the Krist is a symptom

of social disease. The best of its imagery is a survival of the older epics, while the state of soul that it fostered is the expression not of a German social force, but of morbid monastic brooding. And it is quite clear from the history of the following centuries that this "spiritual idealism" of the inner life never touched the core of German manhood. The spacious times of the Ottos breathe a truly national life that found its expression rather in the realism of Hroswitha's comedies over which the full-chested nuns of Gandersheim might shake their sides; or again in the canny shrewdness of Luitprand, the unvarnished naturalism of Ruodlieb and the playful satire of the *Ecbasis Captivi*; all in Latin to be sure, for the clergy of those days had an esoteric as well as a public teaching, but yet bearing their witness that there was naturalistic salt to give savor to the inner life of the literary clergy.

Up to this point, then, worldly realism has decidedly predominated over ideal spirituality, but in the eleventh and twelfth centuries it becomes almost the sole mode of literature, for then those great political and social questions that we associate with the crusades and with Gregory VII begin to stir society to its depths and to create public opinion, with the result that the former esoteric realism was brought home to popular consciousness by the wandering scholars who instinctively gave it a spice of romance that reflects the strange and exotic adventures of the crusades, and so tended to evoke a sort of political idealism, though at first this must have been quite shadowy since it found its expression in adaptations of the French songs of Roland and Alexander. The courts were now becoming the radiating points of the intenser national consciousness, and the social life of the courts, being under the strong influence of Latin culture, tended to overlay the fundamental realism of German literature with a varnish of artificial idealism. I, at least, am not yet prepared to see here, or in the more or less mechanical production and reproduction of ascetic books, any adequate evidence that old German traditions were ever supplanted in the literary consciousness of the nation by an "intense ascetic idealism."

Consider the Volksepos. Professor Francke

finds its heroes transformed from fierce stormy barbarians into chivalrous knights. Now as a grandiose and consistent old pagan, Hagen is superb, but he is hardly more gallant or chivalrous in the Nibelungen than he had been in the Song of Walther, while the Gunther and Siegfried of Aventure 10, and the Kriemhild of Aventure 39, are not gallant and chivalrous at all. Then, too, ought not the popular epics to be more sharply differentiated in their ethical bearings? Surely "womanly tenderness and sweetness" and "the clear voice of humanity" do not characterize the Nibelungen, though the obvious tendency of the editing is in that direction; but they do characterize the Gudrun in a way that is very significant of the rising tide of German culture as it mounts from the sea to the hills. And then I am a little doubtful of the mythology that transforms the gentle Gudrun, type doubtless of hundreds of unhappy maids in those viking days, into a Brunhildian walkyrie, though indeed the pranks of myth-makers are unaccountable, for has not Brunhild herself become Little Briar-Rose!

When in the Volksepos we are asked to note the concomitance of wildness and artistic grace, of ferocity and sentiment, we must not forget that their obvious lack of artistic unity shows that the minstrel-editors of the twelfth century gave to both Nibelungen and Gudrun much more than their form. Volker and Horand, for instance, seem humorous freaks of some minstrel bent on magnifying his office. The burlesque passages in the Nibelungen and still more the sentiment and sentimentality of the Gudrun, are surely of a later age than the unswerving fidelity that gives to both poems their epic grandeur. But here Professor Francke seems to me a little the victim of his theory. He has made individuality the key-note of the heroic epoch and is, therefore, constrained to minimize the element of "Treue" to an extent that I can not think justified by the social organization or the history of the conquerors of Gaul, of England and of Italy. On the other hand, the "guilt" in which he places the tragic force of the old epos, would have seemed to the unconverted German only Fate, Beowulf's Wyrd and the Norse Urthr. Hagen did not seem to them sinful or guilty, but rather nobly

glorious in dragging to relentless destruction all who had contributed to his queen's dishonor. What is Siegfried's defiance of Fate that he may win the ill-omened hoard but the Teutonic equivalent of the choice of Achilles of brief fame above inglorious ease? Their Brunhild did not "bear the stamp of guilt on her face." Rather did they think of her as of that heroine of whom Euripides sang as *ἀχελία εὐλαμης*, 'hapless in her daring.'

But feudal Germany finds its expression less here than in the court-epics, and in the lyric efflorescence of that wonderful generation that utters its first full notes about 1190, and has passed the flower of its manhood in thirty years. This age is characterized socially by subordination of the individual to the state, because for the moment all thoughtful Germans are united in their aspirations and aims, and find an adequate expression of their religious and patriotic ideals in Innocent III. and Frederic Barbarossa. But the brief glory of this chivalrous culture depended on a transitory union of interests, and the social causes of its decline are clearly stamped on the verses of Ulrich, Neidhard and Tannhäuser. Professor Francke differentiates very clearly the spirits, like yet diverse, of nobles and people, of the popular and the courtly poetry, but I think he hardly brings home to his readers how foreign to the national character this culture remained to the end. The poems written at the courts were in the main playthings of fancy or philosophic musings; they were usually based on French models, and they must be used with the greatest caution in any study of "social forces." At least it seems to me that history shows that the aristocracy these poems were designed to please did not represent the persistent elements of German culture, and if this be so, perhaps they are given an undue prominence in Professor Francke's scheme. It is quite true that "being rooted in chivalry they rose above it," but in a study of social forces the significant question is: Did their hearers rise with them? Yet it would be churlish to regret a possible error of logical proportion that gives us such a luminous analysis of the interpenetration of conventional forms with intellectual independence, which marks the liberal and tolerant mind of

Wolfram, as it does in another way the spirit of that *poccurante* Gallio, Gottfried, in whom ethical individualism asserted itself with a recklessness that gives to us, who know what was in store for Germany, a foreboding start.

That culture for which Gottfried played and Wolfram labored, fell with the vaulting ambitions of Frederic II., and the papacy found none to hear the tiara of Innocent III. So in the latter half of the thirteenth century the old civilization, the old social ideals, gradually decay, while under their crumbling we can see silently forming the bases of the new humanism. The people lose faith in their national mission, and the Volksepos that had struggled into serener air from the realism of Ruodlieb falls back to earth again. Social progress which till now had found its missionaries at court begins to seek them in the Free Cities. And so literature naturally becomes realistic in a lower sense and superlatively commonplace, while, on the other hand, it is acquiring the sturdy burgher virtues of truth and burly good-sense, and, more than I think Professor Francke implies, a feeling of corporate individuality, so that the spirit of the Mastersingers is in a sense the counterpart and antidote to the ethics of Gottfried. Was not the collectivism of the mediæval guilds, fostering organization without sacrificing individuality, an essential condition of the evolution of the second classical period? Nay more, did it not contain in it the germs of those social ideals in which I rejoice to see with Professor Francke the bright promise of the future?

But while as a social force this rise of the Free Cities is most interesting, I must demur to the "marvellous wealth and power of its prose literature." No doubt the *Tierepos* and other narrative poetry of this time contain the germs of the modern realistic novel, but the germs did not germinate, any more than those of Ruodlieb had done, and the seed had to be re-sown in *Simplicissimus*. I think, too, that Professor Francke overestimates the literary value of the dramatic humor and the satire of the time, though their social and democratic significance has never been more luminously stated. To him the interest of the epoch centres in the mystics, Tauler, Suso and Eckhart, who are caviare to me, as I suspect they have

been to most of us for whom the interest of the time is in the popular lyrics; for, while all of these lack the studied charm and courtly marivaudage of the Minnesong, and while some of them are sentimentally mawkish, there is a saving remnant with a savor of the soil and of daily life, with a bluff free frankness that acts like a refreshing realistic tonic.

And now on this world of individualism, or as I would say, of collective segregation, there rose a new star in the east that led the wise men of that day to the renaissance of Hebrew morals and of Greek art and literature that we call the German Reformation. But this movement was presently to be perverted and misdirected, both because Germany lacked a national spirit, and also because of the intransigent state of mind that had been evolved in certain individuals from the disintegrating mysticism of Tauler. Hence in its wider aspects the German movement for moral emancipation failed; a new orthodoxy replaced the old. And so too in literature, after the confident naturalism of the humanists, those archetypal, democratic Protestants, Reuchlin and Erasmus, after Luther's early pamphlets and Hutten's fiery strike for freedom, after the sturdy, sober idealism of Dürer, came the fall inevitable to all overconfident individualism, which is sure to overleap itself and fall a victim to the lurking powers of reaction. These men built high but they did not build broad. Theirs was a generous uprising of chosen spirits, soon to be warped by selfish rulers to their own aggrandizement and to be turned at last into that mockery of all spirituality, *cujus regio ejus religio*. The corporate individualism of the Free Cities, having no outlet for its new enthusiasm had sought a vent for it in communism. The peasants placed their hopes in agrarianism, the squirarchy theirs in a selfish conspiracy. The high hopes of 1517 were sure to be followed by political and ethical reaction, because for three hundred years before Luther there had not been, and under such conditions there could not be, any such national spirit in Germany as welded the France of Henry IV, or the England of Elizabeth. Therefore the Free Cities, the peasants and the squires, were crushed in turn, as indeed each deserved to be, and after 1530 the

people of Germany were not only dumb but muzzled. The princely spiders had caught their flies and were digesting them in silence, while Luther gave the feast his unctuous benediction, "no longer as the champion of reason but as its defamer."

Now the inevitable literary product of such social forces is resigned realism and discouraged retrospect, at its best pathetic rather than inspiring, at its worst indescribably coarse. Even Fischart and Sachs remain sterile in the development of literature or of national life. Now that society is atomized and public life dead, the hidden life of individual emancipation is the only goal toward which a saving remnant can struggle upward. So the great task of literature in the years of preparation for Frederic is to regenerate an individualism, from which at Wolfenbüttel and at Weimar might be evolved that individualistic altruism that should admit and foster the freest development of each for all and of all for each. Goethe, indeed, the Moses of the second classical period, saw the promised land of social collectivism only from a Pisgah height. The chosen people who had achieved their exodus from Napoleonic bondage, were long constrained to wander in the wilderness of reaction, but at last, in 1848, Young Germany broke a way for that collective national consciousness that ever since has been the dominant voice in literature, though hardly in the state.

How this national consciousness grew, and with it the recognition of the nature and functions of a national literature, is traced by Professor Francke with patient skill and with just insistence on the Prussian spirit of public service, as the duty alike of king and subject, for in this he finds the precious seeds of the new collectivism. But I think he greatly overestimates the influence of the hymn-writers in rousing a strong and manly sentiment. He attributes much to them in the reawakening of national life that I should ascribe to the muskets of Frederic's grenadiers, while it seems to me that the mystical malaria which survived in the German system as pietism, checked, rather than fostered, the national evolution, until these mists were dispelled by the sun of rationalism, which in Bacon and Des-



cartes had already risen on England and France, and now shone in morning splendor on Germany in the systematic idealism of Leibniz and Wolff, to reach its zenith in Kant.

Meantime, in Opitz and Gottsched, literature had become the imitation of imitations, the aping of apes. And, naturally, what could be reproduced from the age of Louis XIV. was what was least worth reproducing. So students of German literature and, I think, Professor Francke among them, are apt to do scant justice to the strong men of France on whom these parasites fed. I would not with so light a heart reject the three unities, those eternal verities of the dramatic genre, as a strait-jacket, nor would I prefer Malherbe to Ronsard, whose shade I fear is grieved to find Opitz made his yoke-fellow. More than all I was sorry to see Professor Francke joining the "rack of torture" chorus in condemning the alexandrine, probably the happiest and most fruitful metrical invention of all literary history. But, after all, these Germans were too insignificant, they addressed too small an audience to be appreciable as a "force" either in society or literature.

Outside the sphere of imitation, writers grew more self-centered, more interested in private morality than in the public weal. Logau, Moscherosch, Gryphius and Weise, Grimmlshausen, too, show each in his own way a naturalistic tendency, but a narrow horizon. They are of the earth, earthy. From their stagnation and into the fuller life of social idealism, literature was quickened in part by the vivifying touch of Richardson, Milton and Shakspeare, in part by the sentimental rationalism of Rousseau, but also in part and more, it seems to me, than Professor Francke implies, by the moral results of the Seven Years' War. If it be true that the cannon of Rossbach thrilled the nerves rather than the heart of Gellert, surely it was not through such turning from outward conditions, through such limitation to the inner self, that the German mind was "preparing for a new era of national greatness," unless it were as the Kluge Else of the Märchen prepared to reap by going to sleep. In its literary aspects this new national life was much less a regeneration from within than from without. I see its primary source

in the rearoused sense of national dignity that came from the struggle of Prussia against Europe and sent its thrills, as Freytag has so well shown, even through the states that were constrained to oppose Frederic in the field. It received new impulses from the humiliation of Jena, and the glorious, though brief, assertion of nationality in the War of Liberation. Without Frederic we can conceive Werther, but hardly Götz or the Robbers, nor yet Faust or Tell; we might have had Fixlein, but hardly Levana. Had that strong call to action failed, the thought of Germany might have been content to "draw rot inwardly" from the rank mist of Klopstock instead of turning their intent eyes to the clear-cut æsthetics of Lessing, which were, as Goethe said, the Delos Isle to the travailing goddess of literary art.

"In Klopstock and Kleists our souls found one another," said Caroline Herder of her husband. But I fear I must wander long in this wilderness of sentiment before my soul finds Professor Francke's there. In fact, I recall few critical judgments that have filled me with such puzzled surprise. Klopstock, we are told,

"sounded that morning call of joyous idealism and exalted individualism which was to be the dominant note of the best in all modern German literature."

But it strikes me that this was much less a call to "the broad realm of universal sympathy" than to the aerial wastes of sterile spirituality, much less a summons to action than a moral lullaby: and we may question if the "magic spell" that found its expression in the Sorrows of Werther was an auspicious gift. To me, Klopstock is Rousseau *plus* pietism, Lamartine *minus* the divine spark and the exquisite instinct of form. To Professor Francke he is "the third great master of the oratorio," who reveals the full splendor of his genius in the combination of epic, lyric and dramatic elements in the Messias. But to those critics who think that the genres are not rhetorical fancies but abiding facts of æsthetics, this is just why Klopstock's poem seems a veritable *chimera bombinans in vacuo*. By injecting into his epic a lyric note of exalted personal spirit-

<sup>3</sup> Of course she meant Ewald, and t Heinrich, but they were *Arcades ambo*.

uality he gave it precisely what the hour and the nation and its literature least needed. He flattered a morbid appetite and assisted that fatal tendency of the best minds of Germany to shrink from facing the real and the present. Germans have no cause to be thankful to the man who sought to turn the national heart from the hero of Rossbach to the barbarians of the Teutoburg Forest, from the truth that should wake them to liberty to the fiction that should rock them to sleep. For the patriotism of Klopstock was as false as his æsthetics, the cosmopolitan dream of an unpractical idealist. So it seems to me. Professor Francke, however, hears the note struck by him "vibrating in the finest chords of today." He sees in him the true liberator who exalted the ideals of his age. I cannot agree with him and yet I hesitate to disagree. Doubtless Professor Francke has read more of Klopstock than my weak mental digestion can stomach, and he brings to his subject an enthusiasm based on such wide and thoughtful study, that the frankest critic may well pause when he finds himself in such radical discord with so competent a judge.

Though Wieland was the exact opposite of Klopstock, our author's catholic mind appreciates most judiciously his reflection of social forces, and his services to German letters. The enlightened sanity of his healthy naturalistic ethics fostered those seeds of realism that had fallen on stony ground from the days of Grimmelshausen. He stimulated the collective consciousness in educated Germany of the kinship of their culture. But the leadership in this rationalistic movement soon passed from him to Lessing, the greatness of whose constructive work is masked by its very success, as the foundation is hidden by the superstructure. Out of his thought and in his spirit, literary, religious and social reforms are still growing, as Professor Francke admirably shows. To his political teaching we may attribute the occasional glimpses of a new collectivist ideal in the classical literature, which owed its more pervading ideal of individualism to the subsiding waves of Storm and Stress, that glorification of unchecked emotion, with Rousseau for its evangelist, and Klopstock for its patron saint, where eccentric individualism

was curiously combined with aspirations for social reform, aspirations which resulted in nothing, both for the reasons that Professor Francke gives and, most of all, because they were essentially intellectual and individualistic.

But it is in Herder that Professor Francke finds the closest intellectual kinship, and a critical system that foreshadows his own. Herder was first to see in all great social achievements, products of collective individuality, to see in the individual soul an integral part of a national soul, and, then, to show that the laws of its development apply to literature, since this is a manifestation of national culture. Thus to him, as to Professor Francke, great writers are the epitome of their time and nation, and a history of civilization can be based on a study of national literatures, which is what the critical following of Herder have ever since been trying to do, not, I think, without some loss to the cause of literary culture. But Herder was certainly first to formulate the collectivist social ideal, while from the individualism of the French *philosophes* Kant developed a moral collectivism; then both together wrought the intellectual emancipation of Goethe and Schiller, whose minds were clarified and exalted beyond individual ideals to an optimistic humanism.

There is much in Professor Francke's pages on Goethe and Schiller that invites to long discussion,<sup>4</sup> but I must hasten on. These Dioscuri seem to have their forward eyes fixed on a state of culture where the ideal and the real, sense and spirit, instinct and duty, the individual and society, shall be interpenetrated with one another in perfect harmony. And by this they pointed a way of rescue to Germany from the element of moral weakness in the metaphysical dreaming of Fichte and Schelling. For why Professor Francke should think that without these philosophers there would be today no German nation, I do not know. Was it not rather Goethe and Schiller who took up

<sup>4</sup> I think, for instance, Frau von Stein is treated with a too gallant generosity, and that Goethe's molding and guiding of Schiller's most fruitful years is minimized. The psychological analysis of *Kabale und Liebe*, *Maria Stuart*, *Wallenstein* and *Iphigenie* is unsatisfactory to me, and, just by the way, I was sorry to find Charles VII called a Bourbon and Joan of Arc, a Valkyrie (p. 391).

and completed the teaching of Wieland and Lessing, and prepared the way for that social regeneration that eager hearts have so long expected, not, we trust, in vain?

For from the beginning of the century till now, the characteristic sign of the times is surely the growth of the collectivist spirit, of national unity in individual diversity. By this the attitude of men has been changed toward society, toward art and culture, and even toward life itself. With fascinating ingenuity Professor Francke has traced reflections of this new attitude in commerce and trade, in international law, in science, in politics, in music and in literature, where, however, it has not always found clear or adequate expression. Romanticism, for instance, is individualism run mad; its caricature of classicism is a revolutionary protest against existing social and ethical conditions. But this protest had little effect on the nation, save as a warning example of "hill-top" moral anarchy. And it was a straw-fire patriotism that exulted over Napoleon only to grovel to Frederic William. Heine saw that one must cast off romanticism if one would preserve a spark to light the torch of 1848.

One who feels thus is more puzzled than converted when he reads that Richter is the "ideal of an harmonious and all embracing individuality," that has come to walk incarnate among men, or that this singularly erratic genius "seemed destined to be the legitimate heir of classicism," unless this may mean that he could come to no inheritance till classicism were dead. In him, as in the Schlegels, Tieck and Novalis, we should see an eddy in the social current, though beneath the individualism of these last the affinity for the mediæval church betrays a germinating collectivism. But this found a clearer voice in the War of Liberation, the nation's iron answer to Lucinde and Osterdingen, and Professor Francke discerns it also beneath the more obvious teaching of Schleiermacher and of Fichte, who, to him, is "the forerunner of modern German socialism."

Perhaps a truer, and certainly a more intelligible, national spirit inspired Uhland and his fellow collectors of old German song and story. I think Professor Francke underesti-

mates the literary value of their work, but he sets them in their just place as furtherers of the collectivist ideal. I would suggest, however, that we re-read Kleist's dramas before we accept the eulogy that is here accorded them. As with Klopstock, so here, I stand critically mazed when I am told that *Der Zerbrochene Krug* is "inimitable," unless it be for its fatuous triviality. The moon-struck Kätchen von Heilbronn with her moon-calf Friedrich Wetter von Strahl, strikes me only as involuntarily comic. But when with Penthesilea we are upborne into the stellar spaces of critical dithyrambs and bidden to doubt "whether in the whole range of literature there is to be found another work breathing such elemental, nay chaotic passion," with a heroine "so atrocious, so ravishing, so monstrous and so divine, so miraculous and so true, as no other poet ever has created," I take down my Kleist, I read once more the story of that *besudelt Kind*, find its dreary monotony relieved occasionally by a metrical jolt, or an involuntary touch of the grotesque, and then, I think of Lear and Phèdre and Ajax, and I wonder in silence.

The reaction from the War of Liberation to the Holy Alliance, from national glory to royal perjury is justly attributed to the unripeness of the collectivist spirit. Now, as after the reformation, national ideals were left to scholarly dreamers or young enthusiasts. Such genius as struggled to light in these years was forced to snatch a fearful joy in secret hopes of a future dawn, to seek the freer air of exile with Lenau, Börne and Heine, to take refuge with Platen in cold artificiality, in self-absorption with the "after-born" Immerman, or with Schopenhauer in a monumental demonstration of the futility of human effort. When men are denied the right to labor for the upbuilding of their nation, the social force that lies potential in them is stifled or distorted. They have no collective incentive to individual effort, and indeed Germans enjoy this but partially even today.

But where Professor Francke sees in literature a cause of the movements of 1813, of 1848, and of 1870, I see often only a reflection. I think politicians, journalists, and agitators had more to do with each than the idealists had.

Much of the popular impulse of 1813 came from a careful, and sometimes a cynical, nursing of the sentiment of reaction. Goethe felt this, and Heine found among the liberal "Nachtwächter" of his day no readiness to merge individual aspirations in a broad national life. Neither the writers of 1830, nor Heine himself, were ready to realize "the deed of their thoughts." There was still a kingdom of the air, of political sterility, and that they gave no very material aid in cementing the present empire of blood and iron, the character of that empire as a social force is a sufficient witness.

The unclouded vision of Goethe's Epimeneides shows a clear estimate of the value of the sentiments of 1813, but Professor Francke lays more stress than I should, on Goethe's joyous pantheistic social optimism, and he sees a deeper esoteric meaning in the *Wanderjahre*. I think, too, that he stresses the collectivism of the second part of *Faust* at the expense of its ethical and æsthetic teaching. I doubt, also, if Hegel's "secularized christianity" was particularly important as a social force, for though it may have been "the first comprehensive attempt to make the collectivistic view of life the key for the interpretation of the universe," this had hardly more than an academic interest to those who achieved the final triumph of the ideas contained in it. Young Germany did not draw its inspiration from metaphysics, but from the application to the then condition of the nation of the spirit of free thought, that came to them from Wolfenbüttel and Weimar, under the influence and example of France. Lessing and Goethe are the spiritual ancestors of Grün and Dingelstedt, of Börne and Gutzkow, of Strauss and Feuerbach, and in a way, of Heine also, to whom, I think, Professor Francke is hardly just as a poet, though he shows admirably his value as a philosophic critic and as a revealer of the pantheistic nature of German religious aspiration.

In Lessing and Goethe, then, rather than in the metaphysicians, I see the sources of the social ferment that spread through every class, and produced at last the Young Germany of 1848. Since then, collectivism, under various names and garbs, oppressed or fostered, has been a recognized force, a growing power, an

essential condition of the triumph of 1870, and the best hope of future social emancipation, of which Professor Francke sees a promise foreshadowed in the work of Wagner, Hauptmann and Sudermann. But when he draws from his study the conclusion that the true leaders in the intellectual and moral progress of mankind are the Taulers, the Luthers, the Kants, and the Schillers, the men who "quietly fulfil their duty as servants of a great principle," this seems to me a not wholly apt illustration of a partial truth, for it leaves out of sight the manifold social forces that find no adequate literary expression. Our literary philosopher magnifies his office.

But if occasionally, in leading us from the mists of the past to the broad light of today, our guide has seemed to make an unnecessary detour, it has been only for brief moments and we finish our journey with the feeling that he has illuminated many dark corners, and given a new and fuller meaning to many familiar landmarks. In the presence of a work of such sturdy originality as this, a critic who tries to preserve an independent judgment is apt to give a disproportionate prominence to those other sides of truth with which he feels he can supplement his author. Yet it would be ungenerous to fail to remind the reader how vastly more numerous are the points that Professor Francke's solvent has clarified for us all; and it would be unjust to hide my own gratitude to one who has corrected and modified my views in many things. Professor Francke has kept his promise; he has shown us social forces in German literature, but he has not always made it clear how far literature was the cause, and how far it was the resultant of these forces, and on this depends somewhat the relative value of this method in literary study. But such a discussion would lead me farther afield than even this remarkable book would warrant, at the close of an already long review.

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#### ÆSOPIC FABLE LITERATURE.

*Romance and Other Studies*, by GEORGE C. KEIDEL, Ph. D. Number two: A Manual of

Æsopic Fable Literature. A First Book of Reference for the Period Ending A. D. 1500. First Fascicule. (With three facsimiles.) Baltimore: The Friedenwald Company, 1896. 8vo, xxiv and 76 pp.

THE aim of Dr. Keidel's *Manual* is to provide "a handy book of first reference which would serve as a general guide to the subject from whatever side it might happen to be approached."

The first fascicule contains an introduction, a bibliography of the history of fables, and a list of fable books printed up to the year 1500. The Introduction describes the plan of the *Manual*, gives an outline of the problems of fable literature, and closes with a description of the three books from which specimen pages are reproduced in facsimile. Of these books the most important is Stainhöwel's *Æsop*, Augsburg, 1483; the others belong to the seventeenth century.

The General Bibliography (pp. 1-9), while containing enough titles to be helpful to a student not yet familiar with fable literature, nevertheless does not include all that it should. For instance, under History of Special Fields of Fable Literature (p. 4), one looks in vain for Mall, *Zur Geschichte der mittelalterlichen Fabelliteratur* (in, *Zeitschrift f. Rom. Philol.*, ix, pp. 161-203; also separately, Halle, 1885). Under Definitions of Fable (p. 6), perhaps, since its historical part is of small value, might be mentioned Newbigging, *Fables and Fablelists Ancient and Modern*, New York, no date [1895]. An excellent definition, not mentioned here, is that given by Dr. Johnson in his *Life of Gay* (quoted by F. Storr in the *Encyclopædia Britannica*, s. v. Fable). If the History of Related Subjects (p. 3) is to be admitted at all (Dr. Keidel implies, p. vii, that it is not), one would certainly expect to find mentioned such indispensable works as Benfey's Introduction to his translation of the *Pantschatantra*, and Sudre, *Les Sources du Roman de Renart*. The table given by Keith-Falconer, in the valuable introduction to his translation of the *Kalilah and Dimnah*, is worthy of a place in the list on p. 8.

The history of single fables is, as Dr. Keidel says on p. xi, an excellent field for study. Long lists of versions of each fable are given

by the bibliographers, especially Robert, Oesterley and Jacobs; but the opportunity for more work in this field may be indicated by referring to the incompleteness of the monograph by Fuchs, and the absurdly inadequate account given by Skeat of the sources of Chaucer's *Nonne Preestes Tale* (*Complete Works of Chaucer*, Oxford, 1894, Vol. iii, p. 431). The General Index of Fables, promised for a later portion of the *Manual*, may perhaps prove to be its most valuable feature. At present there are two important monographs to be added to the list of eight which Dr. Keidel gives (p. 7 f.): K. Górski, *Die Fabel vom Löwenantheil in ihrer geschichtlichen Entwicklung*, Berlin, Mayer und Müller, 1888, 81 pp. (Berlin dissertation); M. Ewert, *Über die Fabel der Rabe und der Fuchs*, Berlin, Vogt's Buchdruckerei, 1892, 124 pp. (Rostock dissertation; pp. 119-24, bibliography.)

It will be evident, then, that "the complete list of books on Fable Literature here cited" (p. xiii) is subject to extension even in the narrowed field of the distinctly Æsopic Fable; while the allied fields of the Animal Epic and Bidpai Literature (this term is unsatisfactory, for it includes properly only a part of Oriental Fable Literature) are hardly touched at all. True, Dr. Keidel states (p. xiii) that "hundreds of other books more or less germane to the subject" could have been cited, and he purposely omits from this fascicule the text editions with their introductions and notes, proposing to take them up later. While the unfinished work should not, therefore, be misjudged on the score of incompleteness, nevertheless certain of the omitted titles come directly within the scope of this first fascicule, and are at least as important as many that are included. Dr. Keidel made an unfortunate mistake in denominating for convenience the two volumes in the second edition of Hervieux' much abused but indispensable work respectively 4 and 5; the mistake would have been avoided had he foreseen the publication of the real fourth volume (cf. pp. 1, xiii note). In general the titles in the bibliography are admirably full and accurate.

The list of incunabula, with the reference

<sup>1</sup> The reviewer has evidently misunderstood my use of the word *complete* in this passage. G. C. K.

lists following, takes up the largest part of the fascicule (pp. 9-76). This list, numbered consecutively in chronological order, seems to have been made up chiefly from Hervieux, Brunet, and the *British Museum Catalogue*; it is as full and accurate as these authorities permit. It would be well to state definitely, when possible, just which dates are given in the editions themselves, and which are conjectural.<sup>2</sup> In some cases the titles as given by Dr. Keidel do not contain all the information desirable; for instance, nos. 11 and 26, given as Bonus Accursius, are often referred to as Remicius; and not every reader would know that the fables of Romulus are to be sought under Stainhöwel, or what not. More bibliographical references would give welcome information about some of the editions. For example, nos. 1 and 65 are described by R. C. Hawkins, *Titles of the First Books from the Earliest Presses*, New York, 1884. Dr. Keidel knows of no extant copies of no. 65, but three (two in Upsala and one in Copenhagen) are mentioned by E. G. Duff, *Early Printed Books*, London, 1893, p. 122. Duff says (p. 210) that "in giving an account of a fifteenth century book, a reference should always be made to Hain's *Repertorium Bibliographicum*." If Dr. Keidel had observed this principle, he would have found some editions which have escaped him altogether (see Hain, *op. cit.*, vol. i, nos. 278, 279, 280, 357). In treating del Tuppo, reference should certainly be made to the preface by Cesare De Lollis in: *L'Esopo di Francesco del Tuppo*, Libreria Dante in Firenze, 1886 (*Collezione di operette inedite o rare*, no. 13). De Lollis, rejecting a hypothetical edition at Naples in 1482, says that the edition of 1485 (Keidel no. 72) "appare assolutamente come la prima" (p. 9). Keidel mentions, however (no. 63), on the sole authority of the *first edition* of Hervieux, an edition of del Tuppo printed at Aquila in 1483. Hervieux says (i, p. 572) that he has found several copies of this edition, but mentions only two. Of these, the *British Museum Catalogue* identifies one as belonging to the edition of Naples, 1485 (cf. Keidel, no. 63 a and no. 72 g; also, third note on p. 39). The other copy, which is at

<sup>2</sup> All the dates not given absolutely were intended to be understood as being more or less conjectural. G. C. K.

Munich, Keidel mentions again (no. 132 a) as belonging to the edition of Aquila, 1493; and in this he agrees with Hervieux' second edition, i, pp. 663-5. From these data, and from the fact that Hervieux in his second edition (cf. Keidel, p. 16 note) omits all reference to a del Tuppo of 1483, one can conclude only that Hervieux omitted an *x* in reading the date, M. cccc. lxxxiii, in the Munich book, making some other blunder in describing the book in the *British Museum*; and, consequently, that Keidel's edition no. 63 never existed.<sup>3</sup> De Lollis states further that the Venetian editions of 1492 (Keidel no. 125) and 1493 (K. 134) contain only the life of Æsop; the editions of Naples 1485 (K. 72) and Aquila 1493 (K. 132, 133; De L. does not mention two editions of this date at Aquila) have both the life and the fables. Finally, De Lollis has seen three copies of the 1485 edition, two in Naples and one in Rome, and has heard of another copy in Siena; these, then, should be added to Keidel's already comparatively long list of extant copies (pp. 40-1). He also mentions an edition printed at Milan in 1497 (probably containing also the fables of Zuccho, and identical with the edition of the latter writer mentioned by Keidel as no. 158).

To the list of extant copies I can add, beside the books already mentioned, copies of the *Specula* of Vincent of Beauvais, Venice 1494 (Keidel nos. 140, 141), in the Harvard College Library at Cambridge, Mass. They were presented to the Library by King's Chapel, Boston, in 1841; and as they bear the book-plate of "Georgius Kloss, M.D., Francofurti an Moenum," they may have come from the Kloss sale (Keidel, p. 68.) The *Doctrinale* (shelf number, A. R. E. 3. 8), a fine copy with illuminated initials, has two hundred and fifty-seven numbered leaves, not including the index at the beginning. The last leaf is wrongly numbered 255, which explains the mistake of Keidel's authority (see his no. 140, p. 24). The first page contains only the words, "Speculum Doctrinale Vincentii." On the third (unnumbered) page begins the Index, and on

<sup>3</sup> I am surprised that the reviewer does not appear to have noticed that in all cases of doubt I have put down the edition in question under both dates, G. C. K. I do not regard this as a case of doubt. Hervieux particularly requests that his second edition be followed, not the first. K. M.

leaf 1, Liber Primus. At the end is the following:

"Operis preclari Speculi cōis Speculū doctrinale ab eximio doctore Vincētio almeq Beluacēsis . . . feliciter finit. Impēsīs . . . Hermāni liechtenstein Coloniēsīs . . . impressum Anno Salut. M. cccc. lxxxiiiij. Idib' ianuarij. Venetijs . . ."

A comparison of this copy with a copy of the edition of 1473 in the Boston Public Library (Keidel no. 9 a), reveals a curious discrepancy in the numbering of the books. In the earlier edition, the preface and table of contents form Book I, and there are eighteen books in all; the Romulean fables come in Book IV, as noted by the bibliographers (for example, Jacobs; Hervieux; Oesterley, Kirchof's *Wendunmuth, passim*). In the 1494 edition, on the other hand, Book I begins *after* the Index, and there are only seventeen books, as, indeed, is stated at the beginning of the Index; thus here the fables come in Book III, the chapters being numbered as before. The copy in the Boston Library, it may be mentioned, is a magnificent folio bound in wood with parchment back, the binding being dated 1592. The initials are in red, and at the top of the pages (which are not numbered) runs the number of the book, also in red. There is no date, printer's name, or title-page.

The Harvard copy of the *Speculum Historiale* (shelf-number, 11. 49), bound in a parchment leaf from an old music-book, is similar in appearance to the *Doctrinale*. The first (unnumbered) page has simply: "Speculum Historiale Vincentii." On the third page begins the Tabula, and on leaf 1 is this:

"Liber Primus. Speculum Historiale Vincentij Usqz in suum tempus. Cum additionibus historiar annexis usqz in tempus fere currens. videlicet M. CCCC. XCIII."

The leaves are numbered (not always correctly) 1-460, with a few more unnumbered at the end. The fables, as stated by Jacobs and others, are in Book III; as in the case of the *Doctrinale*, they come in Book IV in the edition of 1473 (cf. Hervieux, second edition, i, p. 434). The Boston Library possesses vols. 3 and 4 of the 1473 edition of the *Historiale* (thus not Books III and IV), and also two copies (one imperfect) of the edition of 1474 (Keidel, 12 a and 12 b). This latter edition has no title-page,

and the leaves are unnumbered. The initials in one copy are in red and brown; at the end of the second part (there being three parts in all, the first two bound together) is this interesting inscription in red: "empta est illa pars cū alijs partibus anno domi m° cccc° lxxvij°." A similar inscription at the end of the third part, and the book-plate, belonged to the *Conventus Bulsanensis*. In this edition, also, the fables are in Book III. The date is given at the end.

These notes have been written, not so much with a wish to call attention to any defects in Dr. Keidel's *Manual*, as rather in the hope of increasing its usefulness by making it more nearly complete and accurate. It is certainly a welcome addition to our tools for the study of literature, and the portions yet to be issued promise to be still more useful. As Dr. Keidel has adopted the practice of saying definitely what books he has himself seen (cf. pp. xv, 75), I will state that I have seen all the copies of Vincent of Beauvais, and all the modern books mentioned in this article.

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#### ITALIAN POETRY.

*Vita e Poesie di Sordello di Goito*, per CESARE DE LOLLIS. Halle: Max Niemeyer, 1896. No. 11, *Romanische Bibliothek*.

AT sunset of their first day's climb in Purgatory, Dante and Virgil perceive a solitary spirit that fixes its gaze upon them. Recounting the incident, Dante exclaims:

"O Lombard Spirit, how haughty and disdainful didst thou appear, and, in the movements of thine eyes, how grave and dignified! It uttered not a word to us, but let us pass on, only gazing on us like a lion when it crouches."

When Virgil asks his way, instead of answering, this spirit inquires who he is. "Mantua" — began Virgil, and at once the shade arose, crying: "O Mantuan, I am Sordello of your country!" While the two embrace, Dante utters a long and bitter denunciation of Italy for its lack of unity, and of Florence in particular. When Sordello learns who Virgil is, he falls and embraces his knees, exclaiming:

"O glory of the Latin race, through whom our language put forth all its powers; O never-

dying boast of the spot whence I sprung, what merit of mine, or what divine grace shows thee to me?"

After leading them to the valley of repose, from a height Sordello shows them the souls of various rulers; of him who appears to have neglected what he ought to have done, Rudolph, the Emperor, who might have healed the wounds which kill Italy; of Ottocar and his son Wenceslaus, of Bohemia; of Philip the Bold, who died fleeing and staining the lily; of Henry III of Navarre, who is reprobated for his vicious and filthy life; of Peter III of Aragon; of Charles, Count of Provence; of Henry III of England, who bore a better branch; and of Guglielmo of Monferrato; each is vituperated for his ill-deeds and for failure to perform his duty.

Such is the noble figure presented by Dante, a type of haughtiness, patriotism, and zealous denunciation.

The first occurrence in Sordello's life of which De Lollis finds any record, is a tavern brawl which took place about 1220 and which was celebrated by several troubadours, including Guillem Figueira, Bertran d'Aurel, Aimeric de Peguilhan, and Sordello himself, in a series of stanzas all on the same rhymes. In this Florentine row, one was felled by a cheese, another cut on the cheek, and a bottle was broken over the head of Sordello. Aimeric de Peguilhan sings:

"Never, either in the time of Arthur or in these days, do I believe there has been seen so fine a blow as Sordel received in the hair from a flask (*engrestara*); and if the blow was not mortal, it was the fault of his barber: but he has a heart so humble and frank that he takes in peace all blows that do not draw blood."

Sordello replies accusing Aimeric of avarice.

Of Sordello there are two Provençal biographies, a longer and a shorter. A review of contemporary chronicles and records, of names, dates and poems, shows that the longer is the more trustworthy, since it fits into this historical frame-work. In substance it says:

Sordello was of Mantua, of a castle named Got, handsome, a good singer and poet, and a great lover, but very faithless and false toward ladies and toward the barons with whom he lived. According to the wish of Ezzelino, he stole Cunissa and took her away.

Afterward he went to another lord and had to flee because he secretly married his protector's sister. From fear he always went armed and with a company of knights. He finally fled to Provence, staid with the Count of Provence, loved a gentle and beautiful lady, and called her in the songs he made for her, *doussa enemia*; and for this lady he composed many good songs.

It is no wonder that the poet's name so frequently appears as *lo Sordels*, or *sordeis*.

Other evidence shows that Sordello had been in Spain and Portugal. Later he was a knight of importance. In a *serventes* against Peire Bremon (vii), he disclaims being a *joglar* who receives gifts; he rather gives of his income and wishes no reward but that of love. He became prominent in public affairs, and after 1260 his name is affixed to several treaties. He was in Italy with Charles of Anjou, receiving for his great services five castles in Abruzzo. In the documents of this period he is called *miles* and also *dilectus familiaris et fidelis noster*, titles which imply that he had been knighted by the king with ceremony, and that he had very honorable rights and duties at court. He is also shown to have had a large income. The last record in which he is mentioned dates from 1269.

"The most interesting chapter in this book is *Il Sordello Dantesco*." In discussing whether or not Dante knew of the adventures of Sordello, the author argues, not very convincingly, as to what he might have known from stories then current in Florence, and concludes that Dante did know the events which happened before Sordello left Italy, though it is very doubtful if he knew his later life. The best point made is that Dante must have known the Provençal biography, as he knew that of Bertran de Born.

Years ago in the *Jahrbuch der Deutschen Dante Gesellschaft*, Bartsch showed that Dante almost certainly had read a *chansonnier* of the family A.D.I. By referring to A.,<sup>1</sup> we find that it contains the longer biography, four songs and a *Tenson* with Guillems de la Tor. The *Tenson* is on the question whether or not a lover should survive his lady and Sordello supports the negative (xvii). There is one love song (xxxix) of the conventional type,

<sup>1</sup> *Studi di Filologia Romanza*, Vol. iii, Romæ, 1891.



professing utmost fidelity to his lady, then two very vigorous *sirventes* (vi and vii) directed against brother troubadours and breathing a spirit of lofty denunciation, and finally the famous song on the death of Blacatz (v) in which the heart is divided among the barons that they may eat of it and gain its good qualities. As these songs of abuse are the best, the most original and the most striking, and as there are three in this *chansonnier* against two ordinary love poems, it is easy to see, providing Dante used a manuscript of this family, how he got his idea of the character of Sordello. In fact his Sordello can be drawn entirely from one statement in the biography (*fo de Mantovana*) and the song on the death of Blacatz.

In this *planh* the poet wishes to sing sadly of Blacatz, for in him he is deprived of a good lord and friend, and in his death all worthiness is lost. The damage is so grave that he has no hope it can ever be repaired, unless the wicked barons eat of the hero's heart and benefit by it. First let the Emperor of Rome eat if he wishes to conquer Milan, and after him the King of France, that he may recover Castile. Let the King of England, since he is not courageous, eat and become valiant, and then, in turn, the King of Castile, the King of Aragon, the King of Navarre, the Count of Toulouse and the Count of Provence, each that he may recover lost territory or retrieve his shame.

From this poem, as De Lollis points out, Dante appears to have drawn his material for Sordello's invectives in *Purgatorio* vii. There, as in the *planh*, we find first an emperor, and after him the Kings of Aragon, the son and the grandsons of him who was abused in the *planh*; after them come Charles of Puglia, successor to the Count of Provence, and, finally, Henry III of England, the same that Sordello had inveighed against.

Built upon the figure of Sordello in the *Divina Commedia*, there grew up a legend of the Poet-knight. In the rhymed Mantuan Chronicle of Bonamente Aliprandi, finished about 1414, we find a noble, ideal Sordello who, when loved by Beatrice, daughter of his lord Ezzelino, flees from her as she pursues him from place to place, until finally Ezzelino

gives his consent to a marriage, and the two are happily wedded. This story is easily shown by De Lollis to be impossible, as it is contradicted by known dates. Yet for generations Mantuan historians repeated it, and patriotism defended it, long after it had been destroyed by criticism.

Such are the matters of most general interest in this work. The full contents consist of Chap. I, The Life, wherein with wide learning and reference to a vast number of authorities, from the contemporary writers to the latest literature on the subject, the author establishes the main facts of Sordello's career. In Sordello as a Poet (chap. ii), he discusses the conventional elements in the political songs, the famous *planh*, his moral *sirventes* which express the common-places of the day, and the love poems which are all of the over-refined traditional type. The greatest originality is found in the poems of personal abuse, of which the best is the one directed against Peire Bremon (vi). This chapter concludes with proofs of Sordello's wide popularity. The third chapter is upon Dante's Sordello, of which the substance has been already given. At its close, the author discusses the identity of Sordello in the *Purgatory* and in *De Volgari Eloquentia*, concluding that the text of the latter is corrupt, and that a slight emendation removes all the difficulties. Chapter iv is on the Manuscripts of Sordello, and Chapter v on Metrics, in which the form and the rhymes of each poem are analyzed and compared with the same forms in other troubadours. Caesura, elision, hiatus are also discussed.

The two biographies follow and the poems, which consist of thirty-nine lyrical pieces and an *ensenhamens* of 1426 lines, often referred to as *Thesaurus Thesaurorum* or *Documentum Honoris*. There are also notes, grammatical and critical, a glossary of terms not in the *Lexique Roman*, and an appendix consisting of the Latin Archives and treaties, in which the name of Sordello appears.

The book has no index, not even an index of first lines. The notes, too, are a constant source of irritation. Matter that one expects to find in them is scattered through the chapters on Sordello's life, his poetry, or Dante's Sordello, and they make no allusion to the

fact that the information can be found elsewhere in the book. To give an example: there are several *Tensons*, but the notes never tell who was Sordello's adversary: that has to be found somewhere in one of the early chapters, so that a reader may be obliged to search through thirty pages to get the information he needs. The notes to the famous *planh* do not give us any information about the persons referred to, and we are surprised to find them named on pp. 71 and 72, under the chapter on *Sordello Poeta*.

On the other hand, as a work of wide erudition, sound learning, and sane common-sense, this volume will be recognized as a credit to Italian scholarship.

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### REQUIREMENTS FOR ADMISSION IN ENGLISH.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The writer believes that the following remarks on the courses of reading in English recommended by the Association of Colleges and Preparatory Schools of the Middle States and Maryland by one who does not work in that territory will not appear ungracious, because he has conformed to those recommendations and more especially because we are all, as teachers of English, interested in the one great purpose of trying to secure the best results. The recommendations are in the main excellent, and are already producing good results. I would call attention to two points in the courses as mapped out for the next four years.

The best interests of teachers in the preparatory schools require that the change of courses from year to year be gradual. Teachers who have to work in Greek, Latin, and Mathematics, as well as in English, and who have to remain in the schoolroom five or six hours each day, can not usually find the time to prepare properly entirely new courses each year. Nor is there any special reason why any course should be largely different from the preceding one. A certain variety is naturally desirable;

beyond that there is no imperative demand. Of the ten pieces set for 1897 and the thirteen for 1898, only one short piece is common to the two years. In the courses for 1899 and 1900, the true plan seems to have been discovered—that of building each course upon the preceding with changes enough to prevent sameness and stagnation—so that, perhaps, it was not necessary, so far as future courses are concerned, to bring up that subject here.

As regards the choice of books, there will always be ground for difference of opinion, but no harm can come out of the expression of these different opinions, and impartial discussion of the subject by those interested in the teaching of English may result in good. Besides the objection to Defoe's *History of the Plague in London* made in the public press already, it may well be doubted whether the book is of sufficient literary value and importance to have a place here. To the two Books of *Paradise Lost* there are two objections. My experience is that *Paradise Lost* for anything approaching just appreciation is beyond the capacity of men who have not yet finished their preparatory work. I have found that it gives sophomores all they can do. I have never yet gotten satisfactory results even from the shorter poems of Milton which have been set for entrance examination, especially *Lycidas*. The second objection is that the two Books are but fragments of the poem, and fragments are nearly always unsatisfactory. Students should be encouraged to read books completely. This latter objection applies to Pope's translation of the *Iliad*. Furthermore the *Iliad* is foreign to the spirit of those who have not had training in the classics. Would it not be better to confine this reading to works that are originally English? If Pope must be read at all I should almost prefer *The Rape of the Lock*. Would it not be better to postpone *Palamon and Arcile* till the student can read Chaucer? *Macbeth* seems to me too heavy. Let Shakespeare be assigned only for reading, and then only such plays as *The Merchant of Venice* and *As you like it*, and not the mighty tragedies. In this connection Lamb's *Tales from Shakespeare* might be found useful.

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# MODERN LANGUAGE NOTES.

Baltimore, February, 1897.

## A FINAL NOTE ON RECENT BRITICISMS.

IN MOD. LANG. NOTES (December, 1894, and December, 1895), I have drawn attention to the neologisms which abound in the recent writings of British authors, and I have given examples of this freakishness in the British use of the English language. I add now a baker's dozen more of the many which have passed under my eyes since the last list was here published:

**COOK-GENERAL:** In the London *Guardian* of April 22, 1896, is the following advertisement:—

Wanted, Cook-General, for doctor's house at Retford; about 23; good character; Churchwoman. 2 in family, 2 servants. Address Mrs. Cholmeley, 95, Comeragh-road, West Kensington.

The compound word 'Cook-General' appears also in other advertisements in the same issue. Apparently *general* is short for *general servant*.

**CO-OPT,**=to choose conjointly. I find this strange vocable in an article from the London *Daily News* quoted by Mr. Henry Norman in *Cosmopolis* for September, 1896 (p. 695):—

"Failing agreement, the matter to be referred to a Tribunal of Three (one British, one Venezuelan, and one *co-opted*) to fix the line."

**LINV,**=sharp of outline. "The churches, the abbey, and other buildings on this clear bright morning having the *liny* distinctness of architectural drawings."—Mr. Thomas Hardy's *Woodlanders*, chapter v.

**LIVEABLE-IN.** This strange compound is not recent, although I have not happened upon it in print until the publication of the *Letters of Matthew Arnold, 1848-1888*, collected and arranged by George W. E. Russell. In a letter to his mother written in 1863 and describing the entry into London of the future Princess of Wales, Arnold writes:—

"London was not *liveable-in* from the crowds in the streets all day and all night" (i, 216).

**MECHANIZE.** This verb will be found duly recorded in the dictionaries, but Mr. Thomas

Hardy in the *Mayor of Casterbridge* gives it a novel extension of meaning:

"Rural mechanics too idle to *mechanize*, rural servants too rebellious to serve, drifted or were forced into Mixen Lane," *Mayor of Casterbridge*, chapter xxxvi.

**NEGOTIATE.** In British sporting circles this verb has received an extraordinary extension of meaning, and we read of a race-horse negotiating a stiff fence, etc. This new use of the verb seems to be spreading from sport to science, and in the London *Daily Chronicle* of August 6, 1896, in an editorial paragraph on Sir Wm. Martin Conway's exploring expedition in Spitzbergen, we are told that,

"Sir Martin has named the perilous pass which he successfully *negotiated* after one of the most beautiful of the late Mortimer Collins's lyrics, The Ivory Gate."

**PROPRIETARIAT,** an antithesis to 'proletariat'. I find this word for the first time in the address of the Fabian society presented to the International Socialist Congress in London, in August, 1896—quoted in Mr. G. Bernard Shaw's article in *Cosmopolis*, Sept., 1896, p. 669.

**SCHOOLS.** The vocabulary of the British universities is various and flexible, and very difficult for a foreigner to understand even when English is his native tongue. In the London *Bookman* for June, 1896, mention is made of a young British author who as an undergraduate,

"was secretary to the Union at Oxford, and something of an athlete, playing football and cricket, and only prevented by *schools* from rowing, for his college."

The only schools an American knows which could interfere with a boartrace, are schools of whales. But these are not likely to be found in the tiny Thames. "Schools" in this sentence probably means "studies" or "preparation for examinations"

**SEE OVER,** for look over. In *Punch* or the London *Charivari* for Feb. 22, 1896 (p. 94), is a drawing by Mr. Bernard Partridge, the legend on which reads as follows:—

Distinguished Art Connoisseur and Collector (who has obtained permission to *see over* The Moat, Fenshire), stopping before a portrait, etc.

STEREO-PLATES. This ugly condensation of stereotype plates is to be found in the London *Author* for June, 1896 (p. 18).

"In the case of *stereo*-plates, electro-plates, or shells with rights being sold, the net profits of their sales, after deducting the invoiced cost of their production, shall be received, divided, and paid over in the same way."

TO TAKE IN, = 'to subscribe for', or simply 'to take.' Where an American would say: "I take *Modern Language Notes*," an Englishman says: "I take in the *Times*." Compare,

"They took in the *Edinburgh Review*, and, when it came to birth, the *Quarterly*, not the modern compilations of scissors, paste, interviews and photographs."—Andrew Lang, in *Cosmopolis* iii, p. 74.

UNWELLNESS. In the 'Letters of Matthew Arnold, 1848-1888', edited by Mr. George W. E. Russell, will be found one in which the illnesses of the younger members of the poet's family are mentioned (i, 290), and this letter contains one sentence beginning, "And as the *unwellness* of Dicky and Nelly had a rash along with it," etc.

VIEWY. The London *Bookman* is a literary monthly almost as ill-written as the London *Athenæum*, a literary weekly. There is rarely an issue of either journal in which the collector of solecisms cannot find his prey. In the *Bookman*—which is not to be confounded with the American periodical of the same name—and in the number for January, 1896, is an article on a forgotten writer named Rands, in which we read that "Matthew Browne was a lowlier philosopher and a less severe, more *viewy*, more lightsome," etc.

In the introduction to his *Brucebridge Hall*, published in 1822, Washington Irving modestly suggested that perhaps the success of the *Sketch Book* had been due partly to a cause not flattering to the vanity of authorship:

"It has been a matter of marvel," he declares, "to my European readers, that a man from the wilds of America should express himself in tolerable English. I was looked upon as something new and strange in literature; a kind of demi-savage, with a feather in his hand, instead of on his head."

And the same idea will be found expressed also in his correspondence (*Life and Letters* ii, 22). In the three-quarters of a century

which have passed since Irving wrote, the sharp edge of wonder has worn off in Europe and an American author is no longer looked upon as something outlandish. It is even beginning to dawn upon Europeans that the sovereign of Great Britain and Ireland has, in fact, as little real authority over the Queen's English (as it has been called), as she has over the King's Evil (as it was entitled in the past).

To Americans it is now a matter of marvel (to use Irving's phrase), that the language which is the common property of all who use it on either side of the Atlantic, should be so often ill-used now in the Island where it was developed. In London journals of large circulation, it would be easy to discover harsh and hideous neologisms, and violent departures from the English which is sanctioned by the best usage. A few of these linguistic vagaries I have chosen to collect for MOD. LANG. NOTES, calling them by the convenient term of *Briticisms*, just as British critics had massed together all similar vagaries discoverable on the Western shore of the Atlantic as *Americanisms*. That these words thus used were lacking in scientific precision was obvious enough and I was confident that the British gander would not like the sauce it had thought good enough for the American gander.

I find his protest courteously voiced by Mr. Andrew Lang in the *Illustrated London News* of June 1, 1895, and again in *Longman's Magazine* of April, 1896. In the first of these articles Mr. Lang declares that,

"a word or phrase does not become a common *Briticism* because one good writer lets it fall from his pen, nor because it appears in the prose of a writer of advertisements."

I am quite of Mr. Lang's opinion; but I fear that the application of a similar principle to *Americanisms* would have emptied Mr. Farmer's portly tome, for example. And in the second of these articles Mr. Lang sets forth the principle quite as clearly as I could wish and makes from it the logical deduction:—

"In another world, I hope, but never in this, I fear, Mr. Matthews will understand that to pick a few neologisms, or vulgarisms of no general currency, out of such sources as he searches in is not to prove that the peccant terms are in general national use. Nothing short of being in general national use makes a

phrase a Britishism, or an Americanism. This is a glaringly conspicuous fact. As Mr. Matthews knows, there is plenty of bad Greek in Attic inscriptions. Yet the sinful phrases are not Atticisms. But he won't see it!"

If the collecting of these British neologisms, some of which are not fairly to be called Britishisms, shall lead Mr. Lang and other writers on Modern English (Americans as well as British) to see that the term *Americanism* has also been recklessly stretched, then the collecting of them will have been not only amusing to me, but useful to others. It is not only in Great Britain but also in the United States, that there exist critics of our speech who do not yet understand that our share in the English language is quite as large as the share of our kin across the sea.

BRANDER MATTHEWS.

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#### GOETHE'S HOMUNCULUS.

GOETHE'S *Homunculus* has been the subject of much thought and speculation. His significance and purpose in the drama have been viewed differently by almost every critic. One of the most recent, and at the same time most surprising, interpretations has been offered by the well-known Goethe scholar Veit Valentin of Frankfort, in the *Goethe-Jahrbuch* of 1895. It is the purpose of these lines to examine and to refute Valentin's arguments and to indicate another way for the solution of the problem.

Valentin's article is entitled *Homunculus und Helena, eine ästhetische Untersuchung*, and attempts to prove that the main purpose of *Homunculus* is to furnish the elements of life and matter which Helena and her women need in order to appear as actual beings in the following act, or, in other words, that *Homunculus* reappears again in Helena and her women.

Singular as it must appear, this view has met with a good deal of favor among Goethe scholars in Germany, and Heinemann, in the second volume of his *Goethe*, virtually accedes to it, by calling it the most reasonable among the many explanations offered. Valentin calls his treatise an "æsthetic" investigation, and thereby intimates that he does not pay attention to the historical develop-

ment, if I may use this term, of *Homunculus* and Helena in Goethe's mind. His method is analytical, and special pains are taken to prove from the way in which Helena and her women dissolve that they must consist of shade, life and matter. Space does not permit me to examine every detail. I, therefore, confine myself to the discussion of those points on which his argument hinges.

1. The second and third acts of the Second Part of *Faust* form such a close, separate unity within the whole of the drama, that a personage of *Homunculus*' importance must needs appear in both acts.<sup>1</sup>

2. *Homunculus* has no serious purpose in the drama unless it be that he furnish the possibility for the appearance of the actual Helena and her women in the third act.<sup>2</sup>

3. Helena and her women consist of three parts: the shade which gives them form and personality; life which animates them; and matter which makes them actual beings.<sup>3</sup>

4. The reader will not believe in the appearance of the actual Helena and her women, unless the poet show him how they obtain life and matter.<sup>4</sup>

5. *Homunculus* is not obliged to begin corporeal existence at the lowest stage of organic creation and proceed through the whole line of living beings, but he may commence anywhere in the scale.<sup>5</sup>

6. It is an easy task for the reader's imagination to comprehend that it is the purpose of *Homunculus* to furnish life and matter for Helena and her women, and Goethe had no chance to make this more plain than he has done.<sup>6</sup>

All these points are so closely bound up with Valentin's argument that if either 1. or 6. be disproved, his interpretation becomes very unlikely, and, if 2. 3. 4. or 5. be shown to be erroneous, it is untenable. I think it possible to refute every one of these points, and I will begin with the last. It is claimed that it is an easy task for the reader's imagination to suppose that *Homunculus* reappears in Helena. A serious objection to this is that there is no

<sup>1</sup> *Goethe Jahrbuch*, vol. xvi, pp. 130 f.

<sup>2</sup> *Ibid.*, p. 132.

<sup>3</sup> *Ibid.*, pp. 132 ff., p. 135, etc.

<sup>4</sup> *Ibid.*, pp. 138 f.

<sup>5</sup> *Ibid.*, p. 141.

<sup>6</sup> *Ibid.*, p. 143; also pp. 142 and 144.

substantial support for this view where we might justly expect to find it. Neither the Paralipomena nor the Letters nor the Conversations, as far as they have been published, contain the slightest hint of it. Another objection is that of all readers before Valentin, hardly a single one has actually succeeded in performing this *easy* task.<sup>6a</sup> If there are some who succeed in it now, it is most likely because they take Valentin's authority for it instead of thinking for themselves. It may, therefore, seem justified to assume that it is by no means an easy task to believe that Homunculus reappears in Helena.

I press on to the first point, namely: that the close unity of the second and third acts requires the reappearance of Homunculus in the third. Valentin attempts to prove this mainly by the fact that Mephistopheles retains the mask of a Phorkyad, which he dons in the second act, until after the close of the third. Though it cannot be denied that the two acts are rather closely connected, yet there exists no such unity as Valentin surmises. In the first place, there is Eckermann's testimony,<sup>7</sup> that the Classical Walpurgis-Night and the Helena Drama are 'independent little worlds that concern each other little,' *für sich bestehende kleine Wellenkreise die . . . einander wenig angehen*. Then the Helena Drama, as is well known, was published independently as an interlude in Faust. Besides, there are bridges of thought from the second to the first and fourth acts, and the whole of the Walpurgis-Night differs both in tenor and general character not a little from the Helena Drama. But even if the unity were such as Valentin believes it to be, this would not yet necessitate the reappearance of Homunculus in the third act, because he might have been left behind at the close of the second act, just as Wagner was at the end of the Laboratory scene, provided that the two principal characters Faust and Mephistopheles continue. Hence there is no necessity inherent in the drama why

<sup>6a</sup> Alois Schnetger, whose treatise on Faust II has not been accessible to me, seems to have considered Homunculus the embryo of Helena and Galatea. If Goethe had wished to intimate a uniting of Homunculus with Helena and her women, he might have introduced the latter in the closing scene of the second act.

<sup>7</sup> *Gesprache mit Goethe*, vol. ii, pp. 178 f. (Brockhaus.)

Homunculus should reappear after he has united with the ocean.

After having disproved the two minor points, I now proceed to the others. As the whole second part of this paper is intended to show that Homunculus has a purpose much more serious than to furnish life and matter for Helena, I come at once to the third point. Valentin bases his argument that Helena and her women (and Euphorion) have a material element principally on the line<sup>8</sup>

Folge mir in starre Gräfte,

pronounced by the young woman who dissolves in the arms of Euphorion. But was it her material part that went there? Does not the word *Gräfte* and the analogy of the other women, rather suggest that it was her shade that returned there? After thus assuming a material part for this young woman, Valentin goes on to say that the vital and material parts of the others, except Panthalis, unite with nature. But what proof is there that any but the vital parts did this? On the contrary, the women become spirits of the trees, the mountain springs, the brooks and the vines; they are to preside over the material parts of these things. What is true of the other women applies invertedly to Panthalis. Hence none of Helena's women shows any distinct trace of a material element. Now Valentin's whole argument rests on the stage directions,<sup>9</sup> *Das Körperliche verschwindet*, 'the corporeal vanishes,' which follow both the death of Euphorion and that of Helena. But does *das Körperliche* mean here the material element, and how can this material element suddenly become invisible? Valentin, to be sure, does not see any difficulty in this. He argues it must become invisible, as soon as the shade which gave it form separates from it. But will anybody who is not a philosopher of physical and mental anatomy think so? Will not the ordinary reader or spectator who is accustomed to see a dead body, after life and soul are gone, be simply confirmed in his conviction that Helena and her women are immaterial beings? Valentin, to be sure, believes Helena must be of a more material nature than the characters of the Walpurgis-Night, be-

<sup>8</sup> l. 9809.

<sup>9</sup> After II. 9902 and 9944.

cause she bears Faust a son.<sup>10</sup> But, if the phantom Chiron, while Homunculus is in his glass, is able to carry Faust on his back, why should not the phantom Helena bear him a son of such a supernatural and ephemeral character as Euphorion? Valentin himself fully realizes that Goethe is all the time anxious to have his readers keep in mind that Helena and her women are not ordinary beings. Helena calls herself *ein Idol*,<sup>11</sup> Mephistopheles says to the women:

Gespenster! . . .

Geschreckt vom Tag zu scheiden, der euch nicht gehört!<sup>12</sup>

they themselves call themselves *Geister*.<sup>13</sup> Finally, it should be remembered that Goethe entitled his Helena Drama: "Helena, klassisch-romantische Phantasmagorie. Zwischenspiel zu Faust."

If Helena and her women are not material beings but phantoms, shades that have been granted a temporary lease of life, there remains no difficulty, but Valentin's hypothesis is overthrown. The fourth point was that the reader would not believe in the appearance of the actual Helena and her women, unless the poet showed him how they obtain life and matter through Homunculus. This seems to me the weakest argument of all, for it denies the success of everything Goethe has done to attain this very object. Her origin from Leda and the Swan is described twice and Goethe was glad to see Eckermann<sup>14</sup> recognize how this furnished *das eigentliche Fundament*, 'the true foundation,' for her reappearance from the lower world. Thereupon, not only various phases of her early and later life are touched on, but also the fact that she had once before received permission to return from Hades to life in order to be wedded to Achilles. This is followed by the lines:<sup>15</sup>

G'nug, den Poeten bindet keine Zeit.

So sei auch sie durch keine Zeit gebunden.

<sup>10</sup> *L. c.*, p. 146: "Der Dichter lässt in der klassischen Walpurgisnacht das Alterthum wieder aufleben, aber in *schemenhaftem* Dasein: soll sich Faust mit ihm verbinden, so muss es *realistisch lebendig* werden."

<sup>11</sup> l. 888r.

<sup>12</sup> l. 893o f.

<sup>13</sup> l. 999o. They refer to their condition as "Zauber" and "wülsten Geisterzwang," ll. 996f. Valentin's attempts to reconcile this to his assumption that they are real, material beings, do not bear close examination.

<sup>14</sup> *L. c.*, vol. ii, p. 106.

<sup>15</sup> l. 7433 f.

Finally, Faust descends to Proserpina with the good cheer of Manto for a guarantee of his success. If after all this the reader were not able to believe in Helena's reappearance, he could much less be expected to believe in the retrograde transformation of Faust into a German-Greek prince of the Early Middle Ages. If the latter be done without the interference of Homunculus, the former may also, and I suppose it is not necessary to add that the German public had actually believed in a temporary union of Faust and Helena, resulting in a son, for two centuries before Goethe. If, however, the reappearance of the actual Helena is made plausible without Homunculus, Valentin's interpretation becomes impossible.

The fifth point, that Homunculus need not begin corporeal existence at the lowest stage of organic creation, but wherever he pleases, is owing to a misunderstanding of the text. Valentin interprets the words of Proteus:<sup>16</sup>

Beliebig regest du dich hier,

that Homunculus may move in whatever shape he pleases, while they mean, Homunculus may move as he pleases. Both Thales and Proteus<sup>17</sup> tell Homunculus to pass through the whole order of creation beginning with the lowest. Hence he cannot unite with the shades of Helena and her women upon their return from the lower world. Yet even if he could, such an impersonal<sup>17a</sup> and ephemeral existence as he might have obtained in Helena would not have been to his taste. He desires a real embodiment with boundless possibilities.

Valentin's hypothesis appeared unlikely, because it is far-fetched and unnecessary; it is untenable, because Helena and her women are not material beings, because Goethe prepares their appearance in a different and far more poetical manner, and because Homunculus begins life at the lowest stage of organic creation.

What is then the purpose of Homunculus?

<sup>16</sup> l. 8329.

<sup>17</sup> Thales says so, ll. 8321 f.; Proteus implies it, ll. 826o ff., ll. 8327 f., and 833o.

<sup>17a</sup> Valentin (*l. c.*, p. 134) says, that the shade from Hades gives personality to organic (literally animated) matter. Hence Homunculus would completely lose his personality if he united with the shades of Helena and her women.

I shall try to answer this question by proceeding not philosophically, but historically; that is, by tracing the development of Homunculus and the second act in Goethe's mind.

The first document we have to consider is the outline of a continuation of the First Part of Faust which was destined for publication in *Dichtung und Wahrheit*<sup>18</sup> and as Dr. Fresenius of Weimar has proved to me conclusively, was written in 1816. Here Homunculus does not appear at all. In an undated sketch,<sup>19</sup> Wagner is trying to produce a Homunculus, but this episode is in no way connected with the Classical Walpurgis-Night. Only in a draft of the announcement of the Helena Drama in *Kunst und Alterthum*,<sup>20</sup> Homunculus becomes one of the characters of the Walpurgis-Night, yet he is still entirely different from the form in which we know him. Wagner has completed him before the visit of Faust and Mephistopheles. In the moment when they enter the laboratory, Homunculus bursts his retort and appears in the shape of a well-formed dwarf. He contains a general historical world calendar, and hence knows among many other things also of the Classical Walpurgis-Night. Faust, Mephistopheles, Homunculus and Wagner go together to Thessaly. On the way, Homunculus lets out a vast array of historical and geographical notes, referring to the countries over which they pass. In Greece numerous sphinxes and all the other monsters of Classical Antiquity, confound minds and senses. Still the travellers pay comparatively little attention to the turmoil. Homunculus is bent upon collecting phosphorescent material for a chemical woman (probably in order to marry her). Then we lose sight of him. A scene by the sea takes place, but not on the stage. Mephistopheles makes a treaty with Enyo. Faust has a conversation with Chiron, is carried to Manto and descends with her to Proserpina. The latter is touched and gives her consent to the release of Helena. The judges allow her to return to life, but, as in the case of Achilles, only in a limited locality.

The next stage is represented by an undated

<sup>18</sup> *Goethe's Werke*, Weimar Edition, vol. xv, 2, pp. 173 ff., No. 63.

<sup>19</sup> *Ibid.*, pp. 189 f., no. 99.    <sup>20</sup> *Ibid.*, pp. 198 ff., no. 123.

*Schema*<sup>21</sup> which cannot be later than January, 1830. It resembles much more the second act as we have it. The shell-chariot of Venus, Tritons, Naiads, Telchines, Cabiri, indicate that the scene by the sea was then planned more definitely. Nereus and Proteus, however, are not mentioned yet. Even Homunculus does not occur at all, perhaps because Goethe was just transforming him in his mind, and had not yet decided on the details of the use he was going to make of him. Faust's ride to Manto and descent to Hades are last as before.

The latest sketch is dated February 6th, 1830,<sup>22</sup> that is from a time when half<sup>23</sup> of the Walpurgis-Night was actually completed and had been read to Eckermann. Now Nereus and Proteus, Thales and Homunculus appear in the scene by the sea, but Faust's ride to Manto and descent to Proserpina still form the end of the act. Less than five months later the Walpurgis-Night was completed and on Aug. 9th Goethe wrote to Eckermann: "ich vermelde, dass die Classische Walpurgisnacht zu Stunde gekommen oder vielmehr ins Gränzenlose ausgelaufen ist."<sup>24</sup>

Why did Goethe transfer the first part of the last scene, that is the introduction of Faust to Manto, to the close of the first third of the Walpurgis-Night, and why did he omit the scene in Hades? A discussion of the first question has not come to my notice; the answer to the other has often been that he found the pleading before Proserpina too difficult to write. To be sure, Goethe considered it difficult,<sup>25</sup> but was there not a much stronger reason for not writing it? Is not the present conclusion of the Walpurgis-Night so grand that it must form the close of the act because everything following would appear weak and unsatisfactory? If this be correct, the answers to our questions are these: Artistic reasons forbade that the ride to Manto and the pleading in Hades should follow after the present closing scene. The ride to the priestess could suitably be transposed, and inserted where we

<sup>21</sup> *Ibid.*, p. 215, no. 124.    <sup>22</sup> *Ibid.*, p. 216, no. 125.

<sup>23</sup> Eckermann, *l. c.*, vol. ii, p. 123.

<sup>24</sup> *Goethe's Werke*, vol. xv, 2, p. 9, June 25th 'Walpurgisnacht völlig abgeschlossen.'

<sup>25</sup> Eckermann, *l. c.*, vol. I, p. 201.



find it now; the pleading before Proserpina did not admit of any transfer and, for that reason, had to be abandoned altogether.

Homunculus continues to give evidence of a large store of information, especially on Classical subjects, otherwise he is radically changed. From a chemical dwarf he has been transformed into what Goethe, according to the Aristotelian *ἐντελεχεία*, was pleased to call an "Entelechie."<sup>26</sup> He has become pure spirit, or life as distinct from matter and all corporeal existence. In order to follow his course intelligently, and to determine his real purpose and significance beyond that of a guide of Faust and Mephistopheles to Thessaly, we have to cast a glance upon the whole of the Classical Walpurgis-Night. It is distinctly divided into three parts. Part i, ll. 7005-7494: Development of the Greek ideal of beauty from the semi-human forms of foreign and early civilization. Faust is the principal character. He seeks Helena, the embodiment of Greek beauty among men. Part ii, ll. 7495-8033: Development of the earth. Mephistopheles, the partisan of the Plutonists is the chief figure. He finds the consummation of ugliness in the Phorkyads and dons their shape. Part iii, ll. 8034-8487: Development of organic life from the sea. Homunculus is the most important personage. He seeks and obtains corporeal existence. What has this last scene to do with the whole of Faust and with the Helena drama? With Faust? The motto of Faust and its poet is: "Humani nihil a me alienum puto." And, as was indicated above, the topic of the whole Walpurgis-Night is development. With Helena? There is so unspeakable a grace and beauty both in the general character and in the details of this scene, that there could not be a more fitting preparation of the reader's *Stimmung* for the appearance of Helena in the following act.

As an *ἐντελεχεία*, Homunculus naturally has a bias for that which his creator valued most, for Classical beauty and organic development of nature; his zeal for activity is inherent in his character as an *ἐντελεχεία* and at the same time, thoroughly congenial to his maker. He thus naturally reminds us of Goe-

<sup>26</sup> Ibid., vol. iii, p. 161; also vol. ii, p. 266. Bayard Taylor, *Faust Translated*, vol. ii, p. 372.

the himself traveling in Italy, enthused by the revelations of ancient beauty and his growing insight into the secrets of nature. On closer examination, however, it will be seen that Homunculus is comparatively little concerned about mythology and art, while he is intensely interested in nature. He does not know where Helena is and leaves it to Faust alone to find her, while he himself is seeking to penetrate the secrets of corporeal development. On land he does not find anything that is congenial to him, but as soon as he reaches the sea he feels that he is in his element and that he is about to detect the dot upon the *I*<sup>27</sup> for which he set out. The main purpose of Homunculus, therefore, is not to represent Humanism or the growth of Goethe's poetical genius, but to embody one of his long-cherished scientific ideas, the grand idea of evolution.

If anyone should doubt this on the ground that Goethe did not attach importance enough to a scientific question in order to glorify it in such a way, let him remember that several hundred lines in the second and fourth acts refer to geological problems, and that only a few weeks after the Classical Walpurgis-Night was finished, there occurred that memorable visit of Soret to Goethe<sup>28</sup> when Soret was dumfounded because he saw Goethe so deeply absorbed in the biological dispute between Cuvier and St. Hilaire, that he was completely indifferent to the July Revolution.

Truly marvelous is the art with which Goethe has united the mythological world of the sea with the natural charm of the element, and the modern ideas of science. Proteus, the ancient god of transformation, carries Homunculus, the modern representative of evolution, out into the sea where all life begins. The fire of Homunculus, who unites with the sea, suggests to the poet the flame of Eros,<sup>29</sup> whom Greek cosmogonies place as a moving force at the beginning of all things. The dithyrambic pæan of Thales to the Ocean<sup>30</sup>

<sup>27</sup> l. 6994. The dot upon the *I* would be the secret of creation according to the theory of evolution as contrasted with former unsatisfactory and mechanical theories.

<sup>28</sup> Eckermann, *l. c.*, vol. iii, pp. 233 f.

<sup>29</sup> ll. 8479 f.; Taylor, *l. c.*, p. 412. *Goethe's Werke*, vol. i, p. 329, *Venetianisches Epigramm*, no. 95.

<sup>30</sup> Ibid., ll. 8432-8443.

is inspired by the beauty of Galatea<sup>302</sup> and her sisters, for the beautiful and the true are one and the same in Goethe's mind. In him the present and the past, mythology, nature and science, do not conflict but combine in a higher unity and harmony. Unless old archæological proclivities and a recent sail past the mouth of Penens, unduly prejudice me in favor of the last scene of the Walpurgis-Night, I should like to class it among the highest and most poetic creations of Goethe's genius, nor do I know of a nobler purpose for *Homunculus* than to stand for the embodiment of one of the most dearly cherished and grandest ideas of his creator. *Homunculus* was not made for the sake of furnishing life and matter for the phantoms of a day who had no need of him, but for the infinite and with infinite possibilities. I repeat in closing the words of Goethe to Eckermann, "Ich vermelde dass die Classische Walpurgisnacht zu Stande gekommen oder vielmehr ins Gränzenlose ausgelaufen ist."

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*THEODOR MÜEGGE: AN INQUIRY  
CONCERNING THE AUTHOR'S  
BIOGRAPHY.*

CRITICS generally concede that Theodor Mügge was a romance-writer of no mean rank. His works, though lacking in originality, are fascinating and of a pleasing realism. They describe the struggles for freedom of enslaved races in foreign countries, such as the Blacks upon the island of Hayti (cf. *Toussaint*) or the Finnish tribes in Norway and Russia (cf. *Afraja* and *Erich Randal*). Mügge's stories are brightened by idealistic types of sturdy manhood and heroic womanhood, they are adorned with highly colored descriptions of natural scenery, they possess the features characteristic of the best of the German exotic romances.

The popular judgment upon Mügge's works has been even more favorable than the critical estimate; one of his books, *Afraja*, reached

<sup>302</sup> A visit to Rome, made after the completion of this article, has revealed to me the supreme importance of Raphael's Galatea for the conception and tenor of the whole closing scene. Schröder's latest edition of *Faust* it appeared too late to be consulted.

a sale of fifteen thousand copies, a number then considered exceptional in Germany.

In view of the fact that this popularity has by no means ceased at the present day, we should naturally suppose that public curiosity would long ago have ferreted out the details of the author's life. But that has not been the case.

Having recently, on the bypaths of another literary problem, been led to inquire more deeply into the life of Theodor Mügge, I was disappointed in not being able to find any biographical material in the Royal Library of Berlin, or in other German libraries. Further investigation showed that nothing has been written on the life of this important author, except the scant notices contained in cyclopædias of biography. The one giving the best account is to be found in the *Allgemeine deutsche Biographie*; it was written by Dr. Julius Riffert, who stated, upon inquiry, that beyond this he was not cognizant of any additional sources of information concerning the life of Mügge.

The facts about Mügge's career generally known, are these: Born in 1806, in the city of Berlin, he entered the university of his native city in his twentieth year, after being engaged in various pursuits. He first came into prominence in 1830 through the publication of two political pamphlets, which displeased the Prussian powers in such wise as perpetually to ruin his chances for employment in the government service. He then devoted himself to letters for a livelihood, published his first novel, *Der Chevalier*, in 1835, which was followed by *Die Venderin* in 1837; during this time he also contributed to many political journals. In 1848, he was one of the founders of the Berlin *Nationalzeitung*, the *Feuilleton* of which he edited for several years. When he left this post, he labored exclusively at his literary works, which were published as follows: *Der Vogt von Syll*, 1851; *Der Majorats-herr*, 1853; *Afraja*, 1854; *Erich Randal*, 1856; *Leben und Lieben in Norwegen*, 1858; *Der Prophet*, 1860. Theodor Mügge died suddenly, February 18, 1861, being at the prime of life, and at the height of his fame.

Hoping to be placed in communication with relatives or friends of the deceased author,

I applied for information at the bureau of the Nationalzeitung in Berlin. From Karl Frenzel, sometime member of the editorial staff, a contemporary of Mügge, and well-known as a feuilletonist, I learned that a widow and three daughters had survived Theodor Mügge, and that they, for a number of years, had received awards from the Schillerstiftung.

At the home of the Schillerstiftung in Weimar, I was permitted, through the kindness of Dr. Julius Grosse, to examine the documents in the archives of the organization relating to the family of the deceased author. The records state, that for the education of the three daughters, who were then between the ages of eight and thirteen years, the widow of Dr. Th. Mügge received the sum of two hundred and fifty Thalers annually after 1863 (one hundred and fifty from 1861-63), a sum which was diminished as soon as the girls left school. In 1874, a life pension of one hundred and fifty Thalers annually, was awarded to the widow, Frau Pauline Mügge. Learning, at the same time, the address of the latter, in Potsdam, the possibility of discovering a literary legacy of letters and manuscripts seemed to present itself. But such hope was soon dissipated by the following prompt and kind replies to my queries:

"So gerne ich Ihren Wunsch erfüllte, in Betreff der Briefe Th. Mügges, so ist es mir nicht möglich, da alle seine Freunde bereits gestorben, er auch in keinem auswärtigen Briefwechsel gestanden. Ein sehr intimer Freund war der verstorbene Baron v. Hyerta in Stockholm, für dessen *Aftenblatt* er viele Jahre lang politische Artikel schrieb. Sämmtliche zu seiner Zeit lebende Schriftsteller wie Gutzkow, Auerbach, mit welchen er zwar befreundet, aber nie in Briefwechsel stand, sind tot. Ebenso Herr Meidinger, sein damaliger Verleger. Es empfiehlt sich ergebenst.

Fr. Dr. P. Mügge."

Potsdam, 27, 7, 96.

"Auf Ihre geehrte Zuschrift erwiedere ich Ihnen, dass die Gesammtausgabe mit Ausnahme einiger Bände (*Vielliebchen*) nach dem Tode meines Mannes bei Herrn Trewendt (Breslau) erschienen, wofür ich 4000 Thaler<sup>1</sup>

<sup>1</sup> After Theodor Mügge's sudden death, his friends arranged for a complete edition of his works in thirty-three vols., for which the publisher paid the above-mentioned sum. The author left his family solely an investment in railroad securities, valued at about eight thousand thalers, but bearing no interest for some years.

erhielt. Herr Doktor Zabel wendete sich damals für mich, da ich in keiner Lebensversicherung, und mittello dastand, an die Schillerstiftung, wo ich Erziehungsgeld für jedes meiner drei Kinder bis zu deren Einsegnung erhielt. Nachdem meine drei Kinder erwachsen, wurde mir auf Lebenszeit als Ehrengabe 150 Thaler jährlich gewährt. Ich hatte nach dem Tode meines theuren Mannes, mit dem ich vierzehn Jahre in allerglücklichster Ehe lebte, ein sehr schweres, kummervolles Dasein. Selbst herzleidend durch Gelenkrheumatismus habe ich jetzt schon das 73te Jahr erreicht. Vor ganz kurzer Zeit eine Schwester verloren —dann eine blühende gut verheiratete Tochter, die vier Kinder hinterliess,—und einen Schwiegersohn, der erblindete, und dessen Frau (meine älteste Tochter) ich nun wieder zu mir nehmen musste. So verfolgt mich das Schicksal immerfort!"

"Ein Freund meines verstorbenen Mannes schrieb nach seinem Tode in das Feuilleton der Nationalzeitung über Th. Mügge Folgendes:

"Ich fühlte mich ganz besonders zu Th. Mügge hingezogen, mit dem ich bald näher bekannt und befreundet wurde. Die hohe kräftige Gestalt mit den markigen Zügen und der straffen militärischen Haltung, welche den früheren Soldaten erkennen liess, sein schlichtes gediegenes Wesen, sein festes, entschiedenes und doch bescheidenes Auftreten, seine Natürlichkeit und innere Wahrhaftigkeit im Umgange, verriethen auf den ersten Blick einen tüchtigen, ehrenwerthen Charakter. Durch und durch freisinnig, gehörte Mügge zu jenen Männern, welche lange vor den Märztagen 1848 unerschrocken gegen den Absolutismus und den Polizeistaat kämpften, und ihrer politischen Überzeugung die grössten Opfer brachten. Im Verein mit einigen Gesinnungsgenossen wurde er Mitbegründer der Nationalzeitung, deren Feuilleton er längere Zeit redigirte. Für dasselbe schrieb<sup>2</sup> er historische Novellen, *König Jakobs letzte Tage* und *Der Vogt von Syll*, welche durch ihre nahen Beziehungen zu den damaligen letzten Ereignissen und durch ihren inneren Werth ein ungewöhnliches Aufsehen erregten. Nachdem er durch damalige Intrigen gegen ihn von der Redaction des Feuilletons zurückgetreten, ohne darum seine freundschaftliche Verbindung mit der Zeitung aufzugeben, wendete er sich von Neuem grösseren selbständigen Arbeiten zu, als da waren *Armor Spang*, *Erich Randal*, und namentlich sein *Afraja*, der ihm einen europäischen Ruf erwarb. Welchen Reiz dieser Roman *Afraja*, welcher geringbezahlt wurde, auf die Leser übte, erzählte der amerikanische Schriftsteller Tay-

<sup>2</sup> One of the most interesting of his contributions is his announcement, in the first number of the paper, setting forth the aim and purpose of the *Feuilleton*.

lor. Derselbe reiste auf der Eisenbahn von New York mit einem jungen Mann, der so vertieft in der Lektüre eines Romans war, dass er darüber alles um sich her vergass und zwanzig englische Meilen weiter fuhr, ohne seinen Irrthum früher zu gewahren, bis ihn der Schaffner aus seiner Vertiefung weckte. Neugierig erkundigte sich Taylor nach dem Titel und dem Verfasser des so fesselnden Buches. Es liess *Afraja* von Th. Mügge. Ein solcher Erfolg hätte in Frankreich und England hingereicht, den Verfasser zum reichen Mann zu machen und ihm eine sorgenlose Existenz zu sichern. Leider musste der deutsche Schriftsteller sich stets mit einem höchst geringen Honorar begnügen, obgleich mehr als 15000 Exemplare in Deutschland und viele Bände in englischer Übersetzung verkauft wurden. Statt die Früchte seiner Arbeit in Musse zu genießen, sah sich Mügge immer von Neuem gezwungen, mit der Feder in der Hand mühsam sein Brod zu verdienen. Bis spät in die Nacht schrieb er politische Correspondenzen für die Zeitungen, dann Novellen für ein von Brockhaus herausgegebenes Taschenbuch *Vielliebchen* (12 Bände) jährlich einen Band, dann wieder Romane, von denen er den Letzten, den 4 bändigen *Prophet*, wenige Tage vor seinem Tod 1861 erst beendete. Noch auf seinem Sterbelager, von heftigen Schmerzen gequält, besorgte er mit der ihm eigenen Gewissenhaftigkeit die ihm zugeschickten Korrekturen, so dass er in eigenlichen Sinne mit der Feder in der Hand starb.

Trotz einer so unermüdlichen Thätigkeit behielt Mügge noch immer Sinn und Zeit für das allgemeine Wohl zu wirken und im vollsten Masse seine Bürgerpflicht zu erfüllen. So entfaltete er einen fast jugendlichen Eifer als Vorsitzender des Berliner Schiller Comitees; so stiftete er und verwaltete er voll Aufopferung und Hingebung eine Darlehnskasse in seinem Bezirk. Ebenso betheiligte er sich an den Sitzungen des Handwerkervereins, dessen Bibliothek er beaufsichtigte. Vor Allem aber war er ein eifriges Mitglied des Anti-Thierquälerversins und es charakterisierte seine alle Geschöpfe mit gleicher Liebe umfassende Gesinnung, dass er an einem Sommertage, auf einem Spaziergang nach Charlottenburg, sich mit seiner Familie trotz der grossen Hitze und Müdigkeit seiner drei kleinen Mädchen, den Gebrauch der vorüberfahrenden Droschke versagte, weil er das arme abgemagerte Pferd schonen und dem geplagten Thier nicht noch eine neue, schwere Last aufbürden wollte.

In seinem Hause herrschte eine wohlthuende von jedem Luxus freie Gastfreundschaft. Mügge liebte es nach des Tages Mühen seine Freunde, Schriftsteller, Gelehrte, gebildete Kaufleute und Fabrikanten mit ihren Familien bei sich zu sehen und einfach zu bewirthen. Männer wie Zabel, der Redakteur der Nationalzeitung, der Pädagoge Professor Kalisch, Sie-

mens, Halske, Professor Mund, Franz Lewald, Professor Staahr, Max Ring, bildeten seinen intimen Umgang. Fest und entschieden in seiner politischen Gesinnung, war er mild und rücksichtsvoll im persönlichen Verkehr, frei von jedem kleinlichen Neid und voll Anerkennung für jedes Talent, während er selbst ohne alle Eitelkeit sein eigenes Verdienst mit seltener Bescheidenheit eher verbarg als hervorhob und nur ungern von sich, seinen Werken und seinem Leben sprach. So erschien mir Mügge bis zu seinem Ende als einer der würdigsten Vertreter des deutschen Schriftstellerstandes, gleich achtungsvoll als Mensch und Dichter."

Reminiscences of friends, such as those just cited, often throw fuller light upon the character of an author whose life has not been eventful. A collection of the letters of Theodor Mügge would, for the same reason, be of very great importance. The publishers of his works, of whom Edward Trewendt in Breslau was the last, possess but few of the letters of the author, and seemingly only such as are of little biographical value.

In spite of this discouraging fact, it is not unlikely that some valuable part of the correspondence of Theodor Mügge may yet become unearthed,—it is not impossible that some unpublished biographical material may be found accessible within the circulation of this journal.

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## LE PAS SALADIN.

### II.

- Del recorder est grans solas,  
De cheaus qui garderent le pas  
Contre le roy Salehadin;  
Des douzes princes palasin
- 5 Qui tant furent de grant renon.  
En mainte sale les point on,  
Pour miex véoir leur contenance;  
Moult est bele la remembrance  
A regarder a maint preudome.
- 10 A cel tempoire fut a Ronme  
Li vaillans papes Lusiiens,  
Qui fist croisier mains crestoiens.  
Car Jherusalem ert perdue,  
En mains de Sarrasins cëue;
- 15 Li roys Guis d'Acre desconfis,  
Par traïsons vendus et pris,

Et fut livreis Salehadin.  
 Cis roys prist Acre et mist a fin  
 Tous les crestiens que il trova,  
 20 Dont mains paiens le compara.  
 Des traïtors faus losengiers  
 Li quens de Tribles fu premiers,  
 Et li marcis de Ponferan,  
 Et d'Ascalone Pieres Liban,  
 25 Apres li sires de Baru,  
 Et de Sate, quens Poru.  
 Cilz cink firent le traïson,  
 Et vendirent le roy Guïon  
 A Salhadin le roy soudant,  
 30 De quoy il orent maint besant.  
 Le saint sepulcre li livrerent : .  
 Madit soient de Dieu le pere !  
 Le roy traïrent par envie,  
 Et la sainte terre en fust perie.  
 35 Quant li papes l'oït a dire,  
 Au cuer en ot dolor et ire,  
 Hastiement, si com je crois,  
 Fist il sermoner de la crois,  
 En douce France et en Bretagne,  
 40 En Engleterre, en Alemaigne.  
 Li bons roys Phelippes de France,  
 Cis se croisa sans demorance ;  
 Et d'Engleterre roys Richars,  
 Ensemble lui mains bons vassaus.  
 45 Dont se croisient isnele pas  
 Tuit cil qui garderent le pas,  
 Et avec eus maint bon préudoume  
 Dont dire ne vos sai la somme.  
 Princes et dus et mains contors  
 50 Se croisierent por Deu amors,  
 La mer passent a ost banie,  
 Et ariverent en Surie.  
 Moult i avoit riches conrois  
 Du roy de France et des Englois ;  
 55 Chascun prist terre por ligier,  
 Pour reposer et pour aisier.  
 La trouverent le roy Guïon,  
 Qui issus estoit de prisons ;  
 Les roys conjoït doucement,  
 60 Et les contat son errement.  
 "Sire," fait il, au roy de France,  
 "V. traïtor par leur hubance.  
 Ont mis a grant destruction  
 La terre de promission.  
 65 Li quens de Tribles est premerains,  
 Et si vos di, bien por certains,  
 Ma fame vot prendre et avoir,

Par tant qu'il voloit estre roys,  
 Li partriarche en fu moiens.  
 70 Ma dame onques par nule riens  
 A ce ne vot se acorder,  
 Ains m'aportoït grant loyaute,  
 Et vraie amor sanz point d'amere  
 Qu'elle moy tint bien a mari.  
 75 Elle fu suer roy Amari,  
 Et partant que morut sans oir,  
 Fui ge de Jherusalem roys ;  
 Dont li mavaït orent envie,  
 Et me vorent tolir la vie.  
 80 Car vendus fut Salehadin  
 Argent empresent et or fin.  
 Par teït furent lor covens fais : .  
 Lor terres tenroïent en pais  
 Livrer me durent sor lechans,  
 85 Lor seremens prist le soudans.  
 De tout ce ne savoi ge rien,  
 Mais le soudans le me fist bien  
 Apres dirai qu'il en ait vint.  
 Bataille avoms a Salhadin, .  
 90 Et cant i vint a l'assembler, .  
 Li mavaït traïtor prouve,  
 Lor banieres laïsent chaïr,  
 Et se tornerent a fuïr,  
 Cel jor ne plot au roy de gloire  
 95 Que li nostre eussent victoire.  
 La fui ge pris et retenus,  
 Crestiens mors et confondus,  
 Salehadins a tous saïsi,  
 Jherusalem et le païs.  
 100 De tant me fist il grant bonte,  
 De prison me laïstast aleïr, .  
 Car je n'avoy or ne argent,  
 Et li me fist tous mes despens.  
 Or avons cher assise Seur,  
 105 Car en fuïsent fondu li mur."  
 Quant li roys Guït ot tout conte,  
 Le roy em prist moult grant pite ;  
 Moult doucement le conforterent,  
 Et la roïne qu'avec li ere,  
 110 "Seignor," fait il, "cil le ros mere  
 A cui Marie est fille et mere :"  
 Assise fu Sur a grant joie.  
 La veïst on moïnt tref de soïe,  
 D'or et d'azur, inde et vermel, .  
 115 Reluir encontre le soleil ;  
 Ou il ot maint bon chevalier,  
 Qui moult faïsoïent a prisier.  
 Et cant li roys soudans le sout, .

- Il assembla tantost son ost,  
 120 Apres manda au roy de France  
 La bataille sans demorance ;  
 Et li bons roys li ramanda  
 Cant voet se vengne il l'atendra.  
 Philippes li roys fu preus et sages,  
 125 Bien fist gaitier tous les passages.  
 C'on ne poïst sa gent grever.  
 Par devers Acre coste la mer,  
 Droit a l'entree de Surie,  
 Au fort passage d'Armonie,  
 130 La ot roces et derubans.  
 De la loga li roys soudans,  
 Qui moult ama chevalerie,  
 Et honnora toute sa vie ;  
 De guerre fu moult preu et sages.  
 135 Par mi la roce est li passages  
 Moult par est fors et perilleus.  
 Salehadins li orgueilleus,  
 Jura Mahon et Apolin  
 Passer i fera Sarrasin,  
 140 Qui aus crestiens franc destorbier,  
 S'il ne sevent bien gaitier.  
 Mais il alat tout autrement.  
 Au roy de France apertement  
 A on trestot conteit l'afaïre,  
 145 Que li soudans vet par la traïre  
 Son grant ost conduire et mener.  
 Li roys respont : "laissies aler.  
 Li oiseillons dist en apert :  
 Tiex quide gaaingner qui pert."  
 150 Li roys Phelippes dist en oiant :  
 Seïgnor Francois, venez avant,  
 Pour [Dieu] et si me conseilliez ;  
 Jones hons sui, si n'ai mestier.  
 Pellerin sommes, gel vos di,  
 155 Celui qui son sanc respandi  
 Pours nos trestous arecheter,  
 Par lui avons passe la mer ;  
 Bien Devon mes en celui croire,  
 Cui juif fisent aïnsi boire.  
 160 Ce fu li tres dous Jhesu Crist,  
 Cui en la crois Pilate mist,  
 Por racheter tous ses amis.  
 Las convint le ferit Longis  
 De la lance par mi le cors ;  
 165 Por nos trestous se mist a mort,  
 Bien nos en doit tous remembrer,  
 Et cel sepulcre se fist poser,  
 Qui est en mains Sarrasins.  
 Et se vesqui Salehadin,
- 170 Qui dit qu'a nos se vet combatre.  
 Or sachent tuit et un autre,  
 Contes et dus et chevaliers,  
 Que je sui tous apareilles  
 A faire tout quanque vos vorres."  
 175 Des iex commencent a larmeir  
 Li barons tous de grant pitier,  
 Quant le roy virent si humilier,  
 Et si bïaus mos dire et retraire  
 Chascun ot le roy debonnaire.  
 180 Embrases d'armes et d'armor  
 Por Jhesu Crist nostre seïgnor,  
 Au roy respondent hautement :  
 "Nous vos aiderons loyaument,  
 Bien devons faire vo plaisir,  
 185 Et avec vos vivre et morir."  
 En pies fust Huës de Florine,  
 Si regarda vers la marine.  
 Si achoisist le roy Richar,  
 Ensemble lui maint bon vassal,  
 190 Parler venoit au roy de France.  
 Et li bons Hulle si s'avance  
 Au roy a dit trestot en haut :  
 "Sires, vees ci le roy Richart."  
 "Ce me plaist bien," ce dist li roys,  
 195 "C'est bien raison qu'au conseil soit."  
 Ci sachent le roy d'Engleterre  
 De son cheval mist pie a terre,  
 Le roy salue et son barneit.  
 Li roys de France autreiteit  
 200 Li rent salus cortoisement.  
 "Sire," fait il, "certainent  
 Mandes nos a Salehadin  
 Bataille par vos Sarrasin.  
 Par ce est cous cilz tuit ensemble ;  
 205 Pour Dieu ! nos mostres bon exemple,  
 Pour que si bien nos deffendon,  
 Que ne s'en gabent li glouton,  
 Li Sarrasin, fel deputaire."  
 Richars cis ne se vot pas taire,  
 210 Ains respondit : "Tres bien m'agree,  
 Sus les corons gule bae ;  
 Riens ne nos vaut li lons termines."  
 "C'est voirs," dist Huës de Florines,  
 "Mais se vos tuit me voliez croire,  
 215 Je vos dirai parole voire."  
 "Par foy, ouil," dient li roys.  
 Huës apella le Barrois :  
 "Sires Barrois, venez avant.  
 A ces grans roces, la devant,  
 220 Dist li soudans qu'il passera.

Nos douze garderons le pas,  
 De teis qui entrer vorons.  
 Se Dieu plaist, bien le deffendrons,  
 Puis que grées le m'ont li roys."  
 225 "Et je l'otroie," dist li Barrois,  
 Se il sunt chevalier de pris.  
 "Par foy," dist Hues, "ainsi l'afis,  
 Or enlissies, sire Barrois."  
 "Si m'ait Dieus, je prent Gofroy,  
 230 Qui est sires de Lasegnon."  
 "Et jou, Gautier de Chastilon,  
 Pour quoy feroi lon prolonge?"  
 "Et je pren Renart de Boulongne,"  
 Ce dist li Barrois en riant.  
 235 Et Huës, le duc Valerant,  
 Qui Lenborc tient et cele terre.  
 "Gi' enlis le bon roy d'Engleterre,  
 Dist Guillaume, "par saint Bavon!"  
 Huës, le conte Philippon  
 240 De Flandres, car bien li agreee.  
 Et li Barrois prist Longue Espee  
 Guillaume, qui fu grans et fors.  
 Huës prist Simon de Monfors,  
 Ki falis n'estoit ne couarz.  
 245 Li Barrois prist messi Bernarz,  
 Ki li reiz est de Orstrinale.  
 "Or arez vous, sire de Barre,  
 Choisit a vostre volonte?"  
 "Or me convient un porpensoir,"  
 250 Ce dist Huës, "par saint Urry!"  
 Je pren le preu conte Tiry  
 De Cleves, qui n'est pas lARRIER.  
 Quant est monteis sus son destrier,  
 Et il le fiert des esperons;  
 255 Plus joins que uns esmerilhons,  
 Seit il une lance brisier.  
 Or est il bien tens de laisier,  
 Huïmais cesti enlexion;  
 Trestout a point nos .XII. aston  
 260 On n'i puet ne metre ne prendre,  
 Mais veult chascun ses armes prendre.  
 Trestuit l'alerent fianchier,  
 Dont il fesoient moult a prisier.  
 Philippes lor fist messe chanteir,  
 265 Apres s'alerent adobeir.  
 A tant monterent en chevaux,  
 Li rois de France les sengira;  
 A Dieu les a tos conmandeis,  
 Et il chevacent bien sereis.  
 270 Et si ont tant esporonneit  
 Droit a brochier sont armeit.

La descendirent des destriers  
 Les atachent aus oliviers;  
 Tot a pie furent li baron,  
 275 Fier et hardi comme lion.  
 Chascun estoit d'ire embrasseis,  
 Et si estoit moult bien armes;  
 Tant furent rengiez grans et mendre,  
 Le pas vauront moult bien deffendre  
 280 Encontre touz les Sarrasins.  
 Or dirai de Salehadin  
 Trestot ensi qu'il exploita  
 Tantost tuit son conseil manda,  
 Les rois et tous les amirans.  
 285 "Biaux seignor," ce dist li soudaus,  
 "Je weil que vous me conseilles.  
 De cha la meir ce est tos mieus  
 Et li crestien tirent de la.  
 Or son François venuz de cha,  
 290 C'est pour ma terre calengier,  
 Acre cuident bien regaingnier.  
 C'est pour aidier le roy Guion,  
 Que je ai mis hors de prison.  
 Car li roiaumes vint a li  
 295 De par la suer roy Amary,  
 Qui sa fame est, bien le seit on.  
 Niece, Godefroy de Bulon  
 Qui Jerusalem conquist,  
 Et tant paiens a la mort mist.  
 300 Apres conquist, dont il me toche,  
 Seur et Tribie et Antioche,  
 Et bien .CC. castias fermeis,  
 Et prist .LX. fors chiteis,  
 Ce conquist dedens .III. ans.  
 305 Loeir me doi de Tervagant,  
 Et de Mahon, mon avoe,  
 Car je ai tot reconquiste,  
 Ce que cis Godefrois gangna.  
 Or sont Franchois logiet de cha  
 310 Par Mahumet! s'ont fait folie."  
 Li rois respondit d'Amalie,  
 Qu'on appelloit Malaquin:  
 "Grant tort avez, Salaha'din,  
 Qui ci nos faite sojerner.  
 315 Alons les Francheis renverseir  
 Apertement, sans atargier,  
 Faites venir tos vos archier,  
 A pik, a dars, a gavelos;  
 Dedens ces roches astons enclos  
 320 Faite vostre ost outre passier."  
 A cel conseil sont acordez  
 Turs et paiens et Sarrasin,

Et moult bien plot Salehadin.  
 Li soudans a dit en oiant :  
 325 " Roy Malaquin, venez avant,  
 Vos condureis bien l'estendart  
 Avec le bon roy Escorfart.  
 Li passages n'est pas trop lon,  
 Bien passerez vous .x. a fron.  
 330 Alez li faites l'avangarde,  
 Cevachies et si n'ares garde.  
 Volentiers, Sire, par Mahon  
 A tant monterent, si s'en vont,  
 Achemineis sont par la rue,  
 335 Desous at mainte roche ague.  
 Vont et joiant s'en vont li rois,  
 Et enmoient en leur conrois  
 Qui vaut .x. mille Sarrasins.  
 El premier chief fu Malaquin,  
 340 Et Escorfaus fut a son leis.  
 Ains qu'il soient oultre passeis  
 Averont il tel enconbrier,  
 Qui les ferat les cuers irier ;  
 Car a l'issue d'autre part  
 345 La troverent .xii. lyepart.  
 Ce furent noble chevalier ;  
 Le pas lor vorront calengier,  
 Ce orreis dire en petit d'oïrre.  
 .ii. Sarrasins plus noirs de more  
 350 Vinrent poignant hors a l'issue.  
 Chascun d'eaus de paor tressue,  
 Cant il vinrent sor les Francoïis.  
 " Diex, bonne estrine," dist li Barrois.  
 A cest mot est passeis avant.  
 355 Del fuere trait le bon nu brant,  
 Le paien fiert de tiel vertu,  
 Le brache li trence a tot l'escut.  
 Et chist astoit rois Malaquins,  
 Qui conduisoit les Sarrasins.  
 360 Fuir s'en vot, mais il ne pot,  
 Car li Barrois li rent tiel cos  
 Parmi son chief de branche moli,  
 Jusques es dens l'at pourfendu,  
 Mort le trebuce do ceval.  
 365 Moult empensa roy Escorfal,  
 A vois escriant a ha[ut]ton :  
 " Ferez avant, signour gloton,  
 On nos at mort Roy Malaquin.  
 Qui veist Turs et Sarrasin,  
 370 Venir poignant hors a l'issue.  
 Mais cil qui proece salue,  
 Lors ont si fort liciet le pas,  
 Par la ne païsseront il pas,

Qu'anchois n'i ait maint paien mort.  
 375 Rois Escarfaus sonat .i. cors,  
 Por Sarrasins mies rebandir,  
 Puis trait son branc, si va ferir  
 Le roy Richar sor l'elme agu ;  
 Ne l'empira pas .i. fistu.  
 380 Al roy Richar forment en poise ;  
 Par grant air le branc entoise,  
 Le paien fiert de tiel randon  
 Tot le pourfent jusqu'en l'archon,  
 Si qu'a la terre l'at verse.  
 385 " Glos," dist Richars, " or en aveis !"  
 Qui dont veist les chevaliers  
 Commencer un estor planier,  
 Bien poist dire sans doutance,  
 Que puis les .xii. pairs de France,  
 390 Qui furent mors en Ronceval,  
 Ne trouvaist on les parigal,  
 Qui furent cil dont je vous conte.  
 Qui dont veist Renar le conte  
 Cil i feront comme vassaus,  
 395 Mors le trebuche des chevaus.  
 Ansi faisoit li preus Huons,  
 Plus aigrement comme lyons,  
 Les coroit sus sans misericorde,  
 Car del sepulcre li recorde.  
 400 Philippes de Flandres, li vaillans,  
 Jofrois et li dus Walerans,  
 Cis i ferirent des espees,  
 Et mainte teste y ot copees  
 Des Sarrasins et des paiens.  
 405 Li quens de Cleves li fist bien,  
 Et tout loyante, a dire voir,  
 Chascun i fist bien son devoir.  
 On ne les set de quoy reprendre,  
 Maint bon essemble i puet on prendre  
 410 Qui a bien beë et a honor.  
 C'erent del monde li meilleur,  
 Et la flor de chevalerie,  
 Qui grant noblece senefie.  
 Or vous dirai du roy soudant,  
 415 Qui forment s'aloit merveilant.  
 Quant il vit son ost recueillir,  
 Car bien quidoit outre passeir.  
 Car li cuers li dist et li tesmoigne,  
 Que li crestiens li font vergoigne,  
 420 Et grant domage de sa gent.  
 Il en appelle Tornevant,  
 Son espie que moult amoit.  
 Les preus chevaliers connoissoit  
 Par toute France et en Bretagne,



425 Et Engleterre, en Alemaigne,  
Car jadis i suet conversier.  
Les escus seit bien devisier,  
Car d'armes est bien connoissans.  
"Tornevent," ce dist li soudans,  
430 "Va tost monter sor ces grans roces.  
Pren garde se François delogent,  
Ou s'il sont aus paiens melleit."  
"Ensi que l'aveis commandeit  
Sera il fait," dist Tornevent.  
435 Si tant a l'aler se prent,  
Tant que venus est au rochier,  
Apertement va sus puier.  
De sour la roche haute et grant,  
Fu li espie au roy soudant,  
440 Qui d'armes fust apris et sages,  
Et regarda vers les passages,  
Droit a l'issue del rochier.  
La vit il .xii. chevaliers,  
Qui moult forment se combatoient  
445 Au Sarrasins qui la venoient.  
Qui par force quident passer.  
Tant en i firent jus verser,  
Que toute pleine en est la voie.  
Mais tant vos di ge totevoie,  
450 C'est sans passer aus Sarrasins,  
Tant furent preus li palasins,  
Et voutentiers le pas defendre,  
Qu'ançois se voront moult cher vendre  
Que il soient ne pris ne mort.  
455 De l'espie vos dirai lors,  
Qui les barons a regardes,  
Et lor escuz bien avises ;  
Trestous les connut Tornevent.  
Atant de la roche descent,  
460 Si s'en reva droit au soudant ;  
Je li dirai son convenant.  
Quant li soudans vit Tornevent,  
Si li demande apertement :  
"Qu'as tu vëu ? ne me ment pas."  
465 "Sire," fait il isnelepas,  
"Je ai vëu trestout le monde,  
Si com il clot a la reonde,  
Sans plus en .xii. chevaliers.  
Par Mahomet ! il sunt enlies  
470 Par les plus preus, les plus vaillans,  
Que soient eus en l'ost de France,  
Et les plus fors, les plus hardis,  
Ensi com rose et flor de lis  
Seurmonte de biaute les flors.  
475 Habonde et proece et honnors

Es chevaliers dont je vous conte.  
.xii. en y a trestout par conte  
Par leur armes connus les ai.  
Or escoutez, ge's nommerai :  
480 C'est d'Engleterre rois Richars,  
Et de Boulongne, quens Renars ;  
Li quens de Flandres Phelippons :  
Et de Monfort, mesire Simons ;  
Tierris de Cleves li vaillans ;  
485 De Lenborc, li dus Vallerans ;  
Mesire Bernars de Horstemale ;  
Et li preus Guillaume de Barre ;  
Mesire Gautiers de Chastillon ;  
Mesire Jofrois de Losegaon ;  
490 Mesire Guillaume Longe Espée ;  
Chasaun a bien la teste armee,  
Et mesire Hues de Florine,  
Li dousiesme : je vous afine  
Que tuit sont preus, hardis aus armes.  
495 Chascun tient l'escu as enarmes,  
Bien semblent angles enpannet  
C'est la flor de crestientet.  
Et si croire n'è m'en voulez,  
Droit a l'issue del rochier  
500 Les pourriez vëoir sanz faille ;  
Car a vo gent font grant bataille.  
Et moult en ont navres et mors.  
A terre en vi gesir maint cors ;  
Et sor l'oriere del chemin  
505 Vi gesir mort roy Malakin,  
Son compagnon roy Escorpart,  
Qui conduisoit vostre estendart."  
Li soudans ot le cuer dolent,  
De ce qu'ot dire Tornevent.  
510 Bien l'escoutoit et tint l'oreille,  
Des chevaliers moult se merveille,  
Que tout li mondes loe et prise,  
Bien voit qu'il sont de grant emprise.  
Moult s'apensa de grant bonte  
515 Que ce seroit trop grant pite  
De mettre telle gent a mort ;  
Ce ne feroit il pour nul tresort.  
Les preus d'armes haoit mie,  
Touz jourz amast chevalerie,  
520 Quar .i. quens Hues l'adouba  
Trestoute l'ordre li moustra.  
Li soudans l'avoit eu prison  
Por ce li quita sa rençon ;  
Puis s'en rala en Galillee,  
525 Sires estoit de la contree.  
Après li rois soudans parla,

Le roy de Halpe en apela,  
 Le roy d'Aufrique par la main tint.  
 "Avez oy, seingnor cousin,  
 530 De l'espie et contes et dis?  
 De ce vous dirai mon avis:  
 Cil .xii. dont je l'os parler  
 Pourroient plus nos gens grever,  
 Que tout li ost des crestfens.  
 535 De trestout ce certains soiens  
 Que par ci n'i voi point de passage."  
 Dist li soudans, qui moult fu sage,  
 "Mahomet! en cui je crois,  
 Ce sont François de grant bonfois."  
 540 Li rois d'Aufrique li respont:  
 "Vers Damete nous meton,  
 Car c'est la clef et c'est li serre,  
 Et li plus fors lieus de la terre;  
 Bien est garnie, fort sont li mur,  
 545 Dedans serons nous asëur."  
 A cel conseil sont acordet,  
 A tant est leur ost atornet  
 Vers Damete vont tout droit,  
 Mais d'Escofart sont en effroit,  
 550 Et del vaillant roi Malakin.  
 Ci vous lerai de Salhadin,  
 Si vous dirai des haus barons,  
 Cui le passage gardent tous.  
 Quant paiens virent deslogier,  
 555 En haut les pristrent a huchier:  
 "A en alez seingneur glouton!  
 Ves ci le tref le roi Phelippon,  
 Ou il ratant le roi soudant."  
 Li Sarrasin s'en vont finant.  
 560 Ni a paien, Tur, ni escler  
 Qui ait talent de retourner,  
 Car chacun resoignoit la mort.  
 Des hauts princes vous dirai lors,  
 Qu'a l'ost françois sont retornes.  
 565 Mains pseudons est encontre ales,  
 Li rois Phelippes y ala,  
 L'un apres l'autre salua,  
 Et les acole par douçor.  
 Assez i ot lermes et plor  
 570 De la grant joie qu'il avoient,  
 Des vaillans princes qu'il ravoient  
 Dont moult furent reconfortes,  
 Et toust li ost renumines.  
 Li rois de France fu cortois;  
 575 Par la main prist Richart l'Anglois,  
 En son tref maine les barons,  
 De tous leur oste les blasons,

Et les aida a desarmer.  
 Le souper firent appareillier,  
 580 Puis pristrent l'iaue, s'ëoir vont.  
 Vin et viandes a foison  
 Firent venir et aporter.  
 Chascun menga a grant plente,  
 Il en avoient bon mestier,  
 585 Car moult estoient travailliet.  
 Quant orent mengie et beut,  
 Lor mains lavent grace ont rendue  
 A Jhesu Crist de maïste,  
 Qu'il leur a fait si grant bonte,  
 590 Que sain etsauf sont repairies,  
 Dont li barnages fu tous lies.  
 Moult firent grant chevalerie,  
 Quant au soudant de paiennie,  
 Alerent deffendre le passage.  
 595 Grant honneur firent leur lignage,  
 Tous jours en iert la renomnee,  
 On les point en sale pavee.  
 C'est .i. tres nobles mireors,  
 A ceulz qui tendent a honnors,  
 600 Et maintiennent chevalerie.  
 Prions a Die le filz Marie,  
 Qu'en paradis mete a soulas  
 Les .xii. qui gardont le pas,  
 Et la noble chevalerie,  
 605 Que li rois Guis ot en baillie.  
 Pelerin furent outremer,  
 Arrier ne vorent retourner,  
 Soient pris Sur, Acre conquise,  
 Et li roi Guis mis en baillie.  
 610 D'Acre fu rois et du pais;  
 Ainsi secourt Dieus ses amis.

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## NOTES ON FRENCH SYLLABIFICATION.\*

THE subject of this modest paper cannot be introduced in a better way than by the following quotation from an old volume, *The True French Grammar*, published in London, in 1716. This work, which deserves at least an honorable mention among the early French grammars for English people, is the work of a Huguenot minister, a M. Malard.<sup>1</sup> On page

\* Paper prepared for the first meeting of the Central Modern Language Conference, Chicago, Christmas, 1895.

<sup>1</sup> By way of recommendation, M. Malard announces in his preface that his book not only contains "all that can be de-

189 of the Second Part, M. Michel Malard introduces the subject of syllabification in this way:

"Whereas [French] Words can't be rightly pronounced unless every Syllable of which they consist be distinctly pronounced, nor any Syllable can be distinctly pronounced, except one knows how to distinguish them, for that Reason I have given you here the way to distinguish them one from another, and consequently to know how many Syllables there be in a Word."

I have inserted the word 'French' after 'Whereas,' and, with this addition, it would be difficult to make a plainer practical statement of the reasons why syllabification is of the first importance in teaching and learning French pronunciation: first, the words cannot be rightly pronounced unless every syllable be distinctly pronounced; second, the syllables cannot be distinctly pronounced unless one know how to distinguish them. Students confronted with long or unusual words<sup>2</sup> either will not attempt their pronunciation, or are soon entangled and brought to a standstill. But when they are able to apply the ordinary rules for syllable division, they are soon encouraged to make the attempt and usually do so with success. Nor can a thorough study of French versification be based on anything less than an exact understanding of French syllable formation.

It is my desire to direct attention to these advantages to students of a study of French syllabification, and, if possible, to lead those who make our French grammars for us to give the subject a fuller and more careful treatment than thus far has been accorded it.

At present there are numerous evidences that the study of syllabification, which of late years has engaged the attention of a few phoneticians and lexicographers,<sup>3</sup> has made sufficient progress for the world at large to be

str'd," but also that it does not "smell of Popery," and finally that it is a great improvement upon all other previous French grammars. The latter, he says, were "faulty, obscure, intricate, vicious, and erroneous." M. Malard evidently was filling "a long-felt want."

<sup>2</sup> Take, for example, *rognonner, rocailleux, coquelicot, bastinguier*, etc.

<sup>3</sup> For a partial bibliography of the subject, see *Transactions of the Modern Language Association*, vol. xi, App. II, p. lxix.

able to make use of some of their conclusions in the practical teaching of foreign languages.

But it is well to remember that not until recently have scientific definitions of 'accent' and 'syllable' been hazarded, and none but the keenest observers have been aware of the nature of the differences which exist among the modern languages in the matters of accentuation and syllable division.

Today many of the phenomena included under these two heads are still awaiting the careful investigator. Not that prescriptions have been wanting in the best grammars and dictionaries, but hardly ever has the subject been approached from the historical point of view, and often there has been a failure to keep separate, 1. the practice as to syllable division in common speech; 2. the practice in the scansion of verse; 3. the practice as to syllable division in printed words (at the end of the line, etc.).

Let us first look at some of the recent conclusions as to the nature of the syllable.

If we compare the ordinary pronunciation of the English word *culpability* and the French *culpabilité*, we become aware that there exist fundamental differences in the physiological processes employed in the two languages in the production of syllables. Aside from the different value assigned to the vowels, and aside from the fact that the English permits the *a* and the second *i* to sink to a neutral vowel (ə), while the French preserves their proper sounds, there are other and vital differences of which we should understand the full extent and significance.

All can convince themselves, first, that the accent<sup>4</sup> of the English word is compound, consisting of a secondary accent on the syllable *cul-p-* and a primary accent on the syllable *-bi-li-*; second, that the French word consists of a series of equally accented syllables until the last (*lè*) is reached, when a slight increase of expiratory force occurs.

At this point a difficulty arises. While all can perceive that the single consonants of the French word unite with the following vowels (*cul-pa-bi-li-lè*), few can be certain to which syllable *p* and *l* respectively belong in the English word. Is it *cul-p-a-* or *cul-pa-*? The

<sup>4</sup> Expiratory, not musical.

syllable division in this case falls, according to Sievers,<sup>5</sup> not before or after the consonant, but *in* it. In reality, in the English word there are two expiratory syllables, the first of which (*cut-p*) is followed by a sound-syllable (-*a*-), and the second of which (-*bi-t*) is followed by two sound-syllables (-*i-ty*).

In the French word, on the other hand, there occurs a separate expiratory effort for each vowel (preceded by its single consonant), and no sound-syllables are present.<sup>6</sup>

We have, at this point, a principle of cardinal importance for the acquisition of French pronunciation, which may be thus stated:

*In French words, a separate expiratory effort for each syllable.*<sup>7</sup>

It is obvious that to properly distribute the expiratory efforts in a French word or phrase, is equivalent to recognizing the syllables of which the latter is composed, and consequently we need to examine in detail the empirical rules for syllable division in French.

The following rules rest upon the observations of specialists, both French and of other nationalities.

#### A. CONSONANTS.

- I. a. *A single consonant between two vowels unites with the second vowel.* Ex.: a-ci-di-té, co-li-ma-çon, lo-ca-li-ser, lé-zard, ca-deau, ca-jo-ler, dé-sho-no-rant, i-nha-bi-té, bo-nheur, i-nu-ti-li-té. (For *x*, see below, A, VI.)
- b. *Digraphs (or trigraphs) representing single consonant sounds follow the same rule, as a matter of course.* Ex.: li-gnée, lé-guer, li-qui-der, mâ-cher, li-

<sup>5</sup> See his *Grundsätze der Phonetik*, page 189.

<sup>6</sup> For a lucid description of the difference between expiratory and sound-syllables, see Brugmann, *Comparative Grammar of the Indo-Germanic Languages*, I, sec. 667, 4:

"An expiration, simply allowed to die away, contains but one point of expiration. If, on the other hand, fluctuations in the expiratory impulse take place, still other points become perceptible alongside the principal point: these, owing to their smaller force, are felt as subordinate to the principal point."

A useful device in teaching English students to make a series of even expiratory efforts, is to require them to repeat the numerals 1, 2, 3, 4, etc., or the letters a, b, c, d, etc., before uttering the French word. The word *abilité*, for example, may be represented a, b, c, D.

<sup>7</sup> A few unimportant exceptions are noted by Passy, *Les Sons du Français*, (3d. ed.), section 104, and, especially, see below, the atonic *e*, A, V.

tharge, pa-ra-pher, pi-ller, ca-illou, vie-illir, o-ignou, na-geons.

- c. *True double consonants (geminata) having only a sporadic existence in French, all other doubled consonants are pronounced as, and follow the rule for, single consonants.* Ex.: a-ssez, cai-sson, lu-tter, a-rra-cher, a-ffût, a-ppé-tit, a-nneau, a-ller, a-ppa-re-mment, a-cca-bler, ma-cquer.

Exceptions: *ss* in a few learned words (as-si-mi-ler) and *rr*, especially after *e* and *o* (er-rer, hor-reur).

Note 1. Here belong the groups *mn* (= *nm*)<sup>8</sup> and *sce, sci*: con-da-mné, de-scente, re-ssu-sci-ter.<sup>9</sup>

Note 2. The feeling that *en* is a prepositional affix works against the rule in *en-nui*, *en-no-blier*, etc., and even in *en-i-vrer*, *en-or-gue-illir*, etc. (I. a.)

As will scarcely need pointing out, the first rule (I. a.) is of the first importance in teaching students to recognize the nasal vowels. For the pupil, upon learning the sounds in the word *chemin*, will expect them to recur in the word *cheminer*, where, of course, the nasalized vowel has disappeared. So *fin*, but *fi-nir*: *lin*, but *li-naire*; *son*, but *so-nore*: *plan*, but *pla-noir*; *i-nu-tile*, *i-nu-si-té*.

But the first rule (I. a.) is to be applied to yet another large class of words:

- d. *The French "nasals," strictly speaking, being oral vowels with nasal resonance, the n or m which accompanies them having no value as a consonant, the groups n+consonant, m+consonant, must be treated as single consonants are:* Ex.: lan-*cer*, mon-*ter*, loin-*tain*, lam-*beau*, ca-den-*cer*, lun-di, den-*rée*.

The consonant following the *n* (or *m*) may be: 1. a digraph: lan-*guissant*; bron-*cher*; cin-*quante*; nym-*phée*; Pan-*théon*; son-*geons*; or 2. a doubled consonant; vin-*ssiez*, tin-*ssiez*.

- e. Final consonants, usually silent otherwise, often afford us cases of a single consonant between two vowels. Ex.: mo-*tà-mot*, ve-*ne-zy-voir*, le sa-*cau-dos*,

<sup>8</sup> Not, however, *ca-lom-nier*, *au-tom-nal*, *in-dem-ni-té*.

<sup>9</sup> But *as-ci-tique*, etc. (Darmesteter and Hatsfeld, *Dictionnaire Général*.)

se me-tà-cri-er, o-na-vai-ta-jou-té, cin-gou-six.

The consonant may be final, though followed by an atonic *e*. Ex.: j'e-na-che-t(e)un, une ro-ch(e)é-norme, tou-ch(e)à-tout, bri-s(e)os.

There seems to be no reason why this usage should not extend to doubled consonants (l. c.), followed by a silent atonic *e*: e-ll(e)é-tait, ma-ss(e)im-po-sante, be-ll(e)à-voir.

- II. a. *A consonant group, of which r or l is the final member, unites with the following vowel.* Ex.: ca-dran, le-vron, câ-bler, a-dre-sser, a-gran-dir, ai-glou, a-cro-bate, ra-cler, re-flet.
- b. A group of this description may result from the suppression of an atonic *e*. These groups may be called secondary. Ex.: a-pp(e)ler, sou-v(e)rain, lai-t(e)rie, bra-qu(e)rai.
- c. The first member of a group of this kind may be 1. a doubled consonant: o-ffrir, sou-ffler, su-ppri-mer; or 2. a digraph: A-phro-dite, a-chro-ma-tique.
- d. An *n* or *m* (see I. d.) may precede groups of this kind without altering the rule. Ex.: en-trer, com-bler, tim-bré, plain-drai, gon-fler, an-crage, an-gleux, a-moin-drir, am-broi-sie. Secondary groups: lam-p(e)ron, man-qu(e)rai, tom-b(e)reau.
- III. a. *In a consonant group of which r or l is the first member, the r (or l) belongs to the vowel which precedes it, the rest of the group uniting with the following vowel.* Ex.: por-ter, vel-ter, cal-ci-ner, ar-gent, ar-bitrer, abor-ner, bar-deau, four-gon.
- b. The second member may be 1. a digraph: tor-chon, al-chimie, al-phabét, lor-gner; or 2. a group with *l* or *r* (II. a.): pol-tron, meur-trir, cer-cler. Secondary: pal(e)-froi.
- c. Such a group may appear in *liaison*: un cour-tes-pace, où dor-til, leur-samis.
- d. Such a group may be secondary, that is, may result from the suppression of an atonic *e*: 1. ca-jol(e)-rie, cal(e)-çon, 2. tell(e)ment; 3. lour-d(e)rie; 4. super-b(e)à-voir. N and M may stand as first

member: ma-çon(n)e-rie, lun(e)-tier; cim-(e)-tière.

- IV. a. *Closely parallel to the consonant groups treated under III, are those of which s is the first member.* Here the lexicographers are at odds,<sup>10</sup> a fact which we may take as an indication that the distinction drawn is too close a one to be of great importance in practical instruction. As a working rule, we may consider that in groups with *s* as first member, the *s* is treated as are *l* and *r* in similar position (see III). Ex.: res-ter, res-pirer, ves-ton; plas-tron, sans-crit, res-traindre.<sup>11</sup>

- V. *The suppression and retention of the atonic e (ə), final, and in mid-word, is a thorny subject for students, and yet one of primary importance to them.* To my mind, even for young pupils, it should be approached historically, that is, by showing that *all atonic e's were formerly pronounced*. It should be shown, first, that the usual rules for syllable division formerly applied as well to words with the atonic *e* as to others: *vous êtes*, for example, at no greatly remote epoch was *three* syllables, and it still may be three syllables when, upon the stage, the actor declaims the line,

"Un ange vous dit-il combien vous êtes douce?"

and second, that they are still applied at the present day in the scansion of verse.<sup>12</sup>

There is, however, a distinction to be made here. My own observations incline me to the belief that in *vous êtes*

<sup>10</sup> The dictionaries of Sachs and Larousse, for example, divide e-spé-rer; Lesaint and the *Dictionnaire Général* divide es-pé-rer, and this is the impression of the average observer.

<sup>11</sup> This question immediately involves that of the prosthetic *s* in the Romance languages. Without more than stating the problem, it would seem that if the Gallo-Latin people aimed to relieve the weight of the initial groups; for example, in stamen (French *estain-estaim*) sptna (French *espine-épine*), by the premission of an *e* (or *i*), the object would not have been achieved by permitting the groups *st* and *sp* to still remain initial to the second syllable (*e-stain, e-spine*).

<sup>12</sup> Except, of course, in the lines of the ultra-radicals, who, like writers of folk-songs, seem to disregard atonic *e*.

*douce, un garde-fou, les hautes classes, des courtes notes, etc.*, the atonic *e* usually heard is a sound syllable, as distinguished from an expiratory syllable; or, in other words, there is no separate expiratory effort of the chest and diaphragm in its production.<sup>13</sup> The accentuation and syllabification, therefore, of French *garde* (in *un garde-fou*) and English 'garter', approach identity in so far as the different organic basis of the two tongues will permit.

The following categories of words with the atonic *e* correspond to those given above for consonants:

- i. a. Face, rime, bise, laide, rage, huile, Ariane, etc.
- b. Bagne, brigade, brique, roche, paille, digraphe, etc.
- c. Caisse, -ette, beurre, griffe, nappe, Anne, dalle, macque, etc.
- d. Honte, chance, jambe, potence, monde; 1. langue, cherche, banque, nymphe, 2. vinsse.
- e. (See that section.)
- ii. a. Cadre, lièvre, Louvre, sable, maigre, aigle, âcre, binocle, trèfle, etc.
- b. (No cases.)
- c. Offre, soufflé, etc.
- d. Entre, timbre, comble, plaindre, ronfle, encre, angle, chambre, fondre, maliugre, humble, chanvre, etc.
- iii. a. Porte, svelte, large, barbe, morne, criarde, forge, force, etc.
- b. 1. Lorgne, Perche, amorphe; 2. arbre, tordre, cercle, meurtre.
- iv. Reste, cadastre, etc.

VI. *The large mass of borrowed words, particularly those from Latin and Greek, contain a considerable number of consonant groups, many of which are foreign to the genius of the language. The usage as to the division of these groups naturally has not the same fixity as that of folk-words. Only a few of them need be noticed here.*

*X* is equivalent to *ks* (*gz*), and divides between the consonants. *C'* follows the same rule. The preposition *ad*+

<sup>13</sup> See Brugmann, quoted above, note 6.

consonant divides after the *d* (except *dr*; a-dre-sser. See II). *Bs* (=ps) divides after the *b*: ab-sor-ber, etc.

#### B. VOWELS.

In French, according to the phoneticians, real diphthongs have only a sporadic existence.<sup>14</sup> "If two vowels,"<sup>15</sup> says Paul Passy, "are in contact, they either form two syllables, or one of them becomes a consonant."

What practical rule is it possible to formulate to enable us to distinguish these two cases?

The vowels which may thus take on the nature of consonants are: *i* (aimiez=2 syllables); *ou* (fouet=1 syllable); and *u* (fuir=1 syllable).

The present varying usage in French verse,—the writer now making the contraction and now foregoing it,<sup>16</sup>—is the result of a compromise between the traditional usages on the one hand, and present colloquial usage on the other, each writer determining for himself to what extent he will admit the popular pronunciation into his verse.

Speaking, then, exclusively of present colloquial usage, we may take as a practical working rule that *i*, *ou*, *u*+vowel form but *one* syllable with the vowel in all cases except when they are immediately preceded by consonant+*l* (or *r*).<sup>17</sup>

We may arrange the following categories:

#### I. Combinations with *i* as first member.

*IE* is one syllable in *contrarier, materiel, gardien, véniel; nielle, aimiez, miette, signifier; pied, chien, janvier, pommier, lierre, hier, etc.* *IE* is two syllables in *crier, grief, grièche, brièvement, février, devriez, voudriez, etc.*

*IEU* is one syllable in *yeuse, Dieu, pluvioux, relieur, manieur, etc.*

<sup>14</sup> For example à *outrance: il à oublié* (Passy).

<sup>15</sup> Or diph. + vowel, or vowel + diph., or diph. + diph.

<sup>16</sup> For a full treatment of this point, from the historical standpoint, see Tobler, *Le Vers Français*, page 78 ff., (A summary of the same in Stengel's *Romanische Verslehre* (Grüber's Grundriss, ii.) sec. 85.

<sup>17</sup> According to Koschwitz, *i*, *ou*, and *u* do not go over into the corresponding consonants in verbs of one-syllable stems in *i*, *ou*, and *u*: for example, *nier* (2 syllables) *riex* (2 syllables) *muer* (2 syllables). But the observations of other phoneticians do not support this contention. We have, for example, *fier* (verb) as one syllable in the *Dictionnaire Général*, and *tuer* as one syllable, according to Passy.

IO is one syllable in pioche, chariot, firole, etc.

IA is one syllable in liard, diable, fiacre, etc. IA is two syllables in criard, pliage, etc.

IAI is one syllable in biais, niais, liaison, etc. It is two syllables in criait, priaït, etc.

II. *Combination with ou (o) as first member.*

OUÉ is one syllable in couard, pouah, bivouac, gouache, etc.

OUA is one syllable in fouet, couenne, ouest, etc. It is two syllables in trouer, etc.

OUAI is one syllable in ouais, douairière, souhait, etc.

OUI is one syllable in Louis, fouine, ouïr, etc. It is two syllables in drouineur, etc.

OUÉU is one syllable in joueuse, boneux, amadoueur, etc.

III. *Combinations with u as first member.*

UA is one syllable in nuage, suave, etc. It is two syllables in bruant, etc.

UE is one syllable in duel, muet, écuelle, duègne, tuer, etc. It is two syllables in gruer, etc.

UI is one syllable in luire, fuir, suicide, juif, ruine, etc. It is two syllables in bruire, druide, pluie, etc.

UEU is one syllable in sueur, leur, luxueux, etc.

UAU is two syllables in grnau, etc.

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TWO OLD ENGLISH FRAGMENTS.

THE two Old English fragments here printed are taken from MS. Addit. 34652 (British Museum), a volume containing a miscellaneous collection of Manuscript and printed scraps in various languages. The two leaves containing the Old English fragments now form folios 2 and 3 of the volume; they are entirely independent of one another, and are evidently derived from two different MSS. The handwriting in both cases is that of the eleventh century. In the following reproduction the MS. has been followed exactly, except that the

words have been separated and the contractions expanded and indicated by italics.

GENEALOGY OF THE WEST SAXON KINGS.

The heading shows that this fragment must once have belonged to Bishop Thomas Tanner (1674-1735). The West Saxon genealogy which it contains is found in four other manuscripts: 1. prefixed to the Parker MS. of the *Chronicle* (=P). It is printed in Thorpe, p. 1, Earle, p. 2, Plummer, p. 2. 2. In the Cottonian MS. Tiberius A. 3 (=T). This version, which possibly originally belonged to MS. Tiberius A. 3 (cf. Earle, p. xxiv), is printed in Thorpe p. 232. 3. MS. Kk. 3. 18, Cambridge University Library (=Ca), printed by Miller, *Old English Version of Bede's Ecclesiastical History*, p. 486. 4. MS. Addit. 23211, British Museum (=S), printed in Sweet's *Oldest English Texts*, p. 179. This version, which is important both on account of its age and the independence of its readings, is unfortunately a fragment, containing only the last portion. In his edition of *Bede*, Wheloc, p. 5, gives the text of the genealogy from *Cā* with a few variants from MSS. which he calls *B* and *C*: *B* is identical with the Parker MS. of the *Chronicle*, whilst *C* is probably the Cotton MS. Otho B. xi (cf. Miller p. lvi), most of which was burnt in the fire of 1731. That Wheloc's *C* cannot have been MS. Tib. A. 3, I shall endeavour to show below.

[fol. 2] þy<sup>2</sup> geare þe wæs agan fram cristes  
acennednesse feower hund wintra . 7  
feower 7 hundnygenti . wintra . þa  
cerdic 7 cinric his sunu cuomon up æt  
5 cerdices oran mid fif scyfum . 7 se  
cerdic wæs elesing . elesa . esling .  
esla . gewising . gewis . wiging . wig .  
freawining . freawine . friþugaring .  
friþugar . bronding . brond . bældæg-  
10 ing . bældæg . wodening . Ond þæs  
ymb syx gear þæs þe hy up cuomon  
geeodon westseaxna rice 7 þæt wærun

<sup>1</sup> I shall refer to this version as *C*. The version from MS. Addit. 34652, which is here printed for the first time, I shall speak of as *A*.

<sup>2</sup> At the top of the page is written, as a heading, in a hand of the early eighteenth century: *Ex Bibliotheca Cl. T. Tanner, Chronic. Saxon, p. 15*. The reference is to Gibson's *Chronicon Saxonum*, Oxford, 1692.

þa ærestan cyningas þæs wesseaxna  
 lond on wealum geeodon 7 he hæfde þ  
 15 rice syx<sup>4</sup> gear . 7 þa he gefor . þa feng  
 his sunu cynric to þam rice 7 heold  
 seofans winter . þa he gefor þa feng  
 ceol(win)<sup>6</sup> to þam rice . 7 heol<sup>7</sup> seofan<sup>8</sup>  
 gear . þa he gefor þa feng ceol to þam  
 20 rice . 7 heold syx gear . þa he gefor  
 þa feng ceolwulf to his broþor 7 he  
 ricsode seofantyne<sup>9</sup> gear 7 hiora cyn  
 gæð to cerdice . þa feng cynegils<sup>10</sup>  
 ceolwulfes broþor sunu to rice 7 ric-  
 25 sode an 7 ðritt<sup>11</sup> wintra<sup>11</sup> . 7 he onfeng  
 ærest fulwihte wesseaxna cyninga : 7  
 þa feng cenwall to 7 heold an 7 ðritt<sup>11</sup>  
 wintra . 7 se cenwald<sup>12</sup> wæs cynegilses  
 sunu 7 þa heold seaxburh his cwen an  
 30 gear þ rice æfter him . þa feng æscwine  
 to rice þæs cynn gæð to cerdice 7  
 heold<sup>13</sup> twa gear . þa feng centwine to  
 wesseaxna rice cynegilsing 7 ricsode  
 seofan<sup>14</sup> gear . þa feng ceadwalla to  
 35 þam rice þæs cyn gæð to cerdice 7  
 heold twa<sup>15</sup> gear . þa feng Ine to  
 wesseaxna rice þæs cyn gæð to cerdice  
 7 heold syx 7 ðritt<sup>16</sup> wintra . þa feng  
 [fol. 21] æðelheard to þæs cyn gæð to cerdice  
 40 7 heold . feowertyne winter : þa feng

<sup>3</sup> þe, the e over the line.

<sup>4</sup> So MS., for *sixtyne*, as in *P*, *T*, and *Ca*.

<sup>5</sup> So the MS. *P* has *seventeen*, which is also wrong. The correct number is *twenty-six*, as in *T* and *C*, or *twenty-seven*, as in *Ca*. Cf. the entry in the Chronicle for the year 534, where MSS. *P* and *Laud* give *twenty-six*, and the other MSS. *twenty-seven*. Cynric reigned from 534 to 560.

<sup>6</sup> MS. *ceol*; the *win* has been added by a hand of the sixteenth or seventeenth century. The name should be *Ceawlin* (*Craulin*). The words *þa he gefor* ] *a feng ceol* (*win*) to *þam rice*. 7 *heol seofan gear* are wanting in *P*.

<sup>7</sup> So the MS. for *heold*.

<sup>8</sup> So also *Ca*. MS. *T* has *seventeen*. Both numbers are wrong, as Ceawlin reigned from 560 to 591.

<sup>9</sup> *seofan*-, the *a* is altered from *e*.

<sup>10</sup> *cynegils*, the *s* is altered from *w*.

<sup>11</sup> *wintra*, the *t* is added above the line. <sup>12</sup> So the MS.

<sup>13</sup> *heold*, the *d* is added above the line.

<sup>14</sup> So also *P*. *T* and *Ca* have *nine*. The later seems correct, as Centwine reigned from 676 to 685, though Florence of Worcester states that 'viii<sup>o</sup> anno regni decessit.'

<sup>15</sup> It should be *three*, as in *P*, *T*, and *Ca*. Ceadwalla reigned from 685 to 688.

<sup>16</sup> It should be *thirty-seven* as in *P*, *T*, *C*. Cf. the entry in the Chronicle for 688, *Ca* has *thirty-two*.

cupred to þæs cyn gæð to cerdice 7  
 heold seofantyne gear . þa feng sige-  
 byrht to þæs cyn gæð to cerdice 7  
 heold an gear . þa feng cynewulf to  
 45 rice þæs cyn gæð to cerdice 7 heold  
 7<sup>17</sup> an 7 ðrytti wintra . þa feng beorht-  
 ric to rice þæs cyn gæð to cerdice 7  
 heold sixtyne gear . þa feng ecbyrht  
 to þam rice 7 heold seofen 7 ðrytti  
 50 wintra 7 seofen monað . 7 þa feng  
 æþelwulf to his sunu<sup>18</sup> 7 heold nigen-  
 teoðe healf gear. Se æþelwulf wæs  
 ecbyrhting . ecbyrht . ealhmunding .  
 ealhmund . eafing . eafa . eopping .  
 55 eoppa ingylding . ingyld cenreding . 7  
 ine<sup>19</sup> cenreding . 7 cupburhg . cenred-  
 ing . 7 cwenburhg cenreding . cenred .  
 ceolwaling . ceolwald . cupwulfing<sup>20</sup> .  
 cuðwulf . cupwining . cupwine . cel-  
 60 ming . celm . cynricing . cynric . cer-  
 diccing. Ond þa feng æðelbald his  
 sunu to rice 7 heold fif ger . þa feng  
 æþelbyrht his broður to 7 heold . fif  
 ger . þa feng æþered to heora broþor  
 65 to rice . 7 heold . fif ger . þa feng  
 ælfred hiora broþor to rice . 7 þa wæs  
 agan his ylde<sup>21</sup> twa 7 twenti wintra . 7  
 ðreo hund 7 syx 7 hundnigentig wintra  
 þæs te his cyn ærest westseaxna lond .  
 on wealum geeodon .

That no one of the existing versions can be derived from any one of the others is shown by the fact that each contains omissions or errors not found in the others: for example,<sup>22</sup> the omission of Ceawlin's reign in *P*, of Ine, Cupburg, and Cwenburg in *S* (cf. l. 57), the omission of Esla and the incorrect duration of Ine's reign in *Ca*, the wrong number, 493 (cf. l. 1) in *T* and *C*, the different ending in *T*, etc.

Of the six versions *A*, *P*, on the one hand, and *T*, *Ca*, on the other, appear to form two distinct groups. The version *C*, for which we have really only the scanty variants given by Wheloc, obviously belongs to the same group

<sup>17</sup> *heold 7 an*, so MS.

<sup>18</sup> After *sunu a to* has been erased.

<sup>19</sup> *ine* has been added on the margin.

<sup>20</sup> *cupwulfing*, the *w* is altered from *f*.

<sup>21</sup> Between *ylde* and *twan* is an erasure of about two letters.

<sup>22</sup> In the case of *A* this is evident from the notes given under the text.



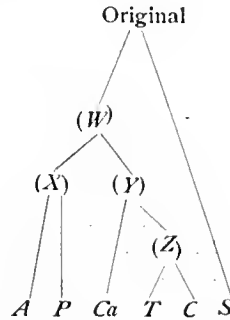
as *T, Ca*, whilst *S* represents an independent version.

Cf. 1. *þy geare þe wæs agan A, P, Ða wæs agangen T, Ca*—15. *he gefor A, P, gefor he and T, Ca.*—17. *gefor A, wanting in P, forðferde T, Ca.*—34. *A, P give seven years, T, Ca nine years* as the duration of Centwine's reign.—60. *Cynric Cerdicing A, P, Cinric Creoding, Creoda Cerdicing T, Ca (and also S).*—64. *heora A, P, his Ca (as also S, wanting in T).*

The mistake in the duration of Cynric's reign in *A, P* may, perhaps, be regarded as pointing to the conclusion that these two are derived from a common original (*X*), in which the number was *scofontyne*, the *tyne* having been dropped by the somewhat careless scribe of *A*, as in line 15. The omission of *Ceawlin* in *P* may also, perhaps, be explained by assuming that in *X* the name had already been miswritten *Ceol* (as in *A*) and that the scribe of *P*, supposing the repetition of the name *Ceol* to be an error, purposely left out the first. On the duration of Centwine's reign, see the note to the text; and on the omission of the name *Creoda*, line 60, in *A, P*, see below. That *T, Ca* form a narrower group and are derived from a common original (*Y*), is shown by the reading *gefor he and* (l. 15-16), and by the *forðferde* (l. 17) in *T, Ca*. The formula in the original was doubtless in both cases *he gefor*.

So far as one can judge from Wheloc's very meagre variants, *C* also belonged to this group, and appears to be most nearly related to *T*. They both give 493 as the date of Cerdic's coming, and twenty six years as the duration of Cynric's reign, and in line 15 they both read *winter* as against *gear* in *A, P, Ca*. But that *C* cannot have been identical with *T* is proved by the reading *gear* (l. 42) in *C*, which is wanting in *T*. *C* also gives the duration of Æthelbald's reign as *one* year, where *T* has the correct *five*. The different ending, too, in *T*, carried down to the reign of Edward the martyr, could scarcely have been passed over without remark by Wheloc. *S* seems to be quite an independent version: with its *Ceaulning*, *Ceaulin* it stands apart from the rest, which all have *Celming*. *Celm*. This latter is evidently corrupted from *Celining*, *Celin*, and represents the Northumbrian form of the name;

cf. *Beda*, lib. ii, cap. 5: "secundus Caelin rex Occidentalium saxonum, qui lingua eorum Ceaulin vocatur."<sup>23</sup> We thus arrive at the grouping



But the reconstruction of the archetype from which all the extant versions of the genealogy are derived, and which, in its turn, was based upon older written lists, I must leave to the historians. I hope, too, that ere long they will throw light upon the problem as to whether the name *Cresda* had already been inserted in the archetype between those of Cerdic and of his son Cynric,<sup>24</sup> and as to how it came to be thus inserted. If, as seems very possible, the archetype already contained the name,<sup>25</sup> the scribe of *X*, noticing the discrepancy (for it is twice stated in the genealogy that Cynric is Cerdic's son), must have purposely omitted it, and this would be a further proof of the close relationship between *A* and *P*.

It may be pointed out, in conclusion, that *Eabing*, *Eaba* (cf. l. 54) in *Ca* and *S*, with the medial *b* preserved, shows that the list of names had not been merely handed down by oral tradition, but had, in part at least, been committed to writing as early as the eighth

<sup>23</sup> This is reproduced by Florence of Worcester in the annal for 827: "secundus Celin," etc. In the Old Engl. translation of *Beda*, these words are rendered simply by: "Se æftera wæs Ceawlin haten Westseaxna cyning."

<sup>24</sup> That a *Creoda* between Cerdic and Cynric has no historical justification it is scarcely necessary to point out. But that the name must have appeared in that position in early lists is shown by the genealogy in the Chronicle (A. D. 855), where three out of the five MSS. have *Creoda*. The name is also found in the genealogy in Asser (cf. Petrie, *Monumenta Hist. Brit.*, p. 468) and in Florence of Worcester (A. D. 849), etc.

<sup>25</sup> If it did not, the grouping above proposed would need some modification.

century, probably before A. D. 750 (cf. Sievers, *Anglia* xiii, p. 15 and Paul und Braune's *Beitr.* xi, 542).

## II

This is printed line for line as in the MS., in which a part of each line has been cut off. The source of the first eight lines I have not

been able to determine.<sup>26</sup> The remainder is taken from the first chapter of the Second Book of Isidor's *De ecclesiasticis officiis*, the Latin original alternating with an OE. translation. The missing Latin portions I have added (enclosed in square brackets) in italics from Migne's *Patrologia*, vol. 88, p. 777.

fol. 3.

. LXI .

. . . . . nan ne gebidað hi heofond rice. Se drun  
 . . . . . ð naðer ne fæder ne moder . ne freond ne  
 . . . . . scead betwux gode 7 yfele . ne he fyr ne a  
 . . . . . odes ogan. Swa byð þa swicolan broðra 7 þa  
 . . . . . hogiað godes circan ne hi ne toscryiað god  
 . . . . . e ondrædað þ sward þisses andweardan lifes  
 . . . . . lle fyr . þonne se man druncen byð ne  
 . . . . . lice<sup>27</sup> begyman naþer ne his geþances . ne

. . . . . LXI . DE CLERICIS.

[Itaque omnes qui in] ecclesiasti<sup>28</sup> ministerii gradibus ordinati  
 [sunt, generaliter] clerici nominantur. Cleros autem uel cleri  
 [cos hinc appella]tos doctores nostri dicunt . quia mathias sor  
 [te electus est, q]uem primum per apostolos legimus ordinatum.  
 [Sic et omnes quos i]llis temporibus ecclesiarum principes ordi  
 [nabant, sorte eli]gebant. Nam cleros . sors interpretatur  
 [unde et hæredita]s . grece cleronomia apellatur . et heres  
 [cleronomos . Pro]inde ergo clericos uocari aiunt . eo quod in  
 [sortem hæreditatis] domini dicuntur<sup>29</sup> uel pro eo quod ipse dominus sors eorum  
 [sit . sicut de eis s]criptum est loquente domino ; Ego hereditas eorum  
 [Unde oportet u]t qui deum hereditate possident . absque ullo  
 [impedimento sæculi deo se]ruire studeant . et pauperes spiritu esse con<sup>30</sup>  
 [tendant ut congrue illud Psalmistæ dicere possint,  
 ' Dominus pars hæreditatis meæ '].

(fol. 3<sup>b</sup>)

hlote gecorene. Cleros on grecisc getac . . . . .  
 glisc . þanan yrfewardnysse on grecisc c  
 7 se yrfeward hatte cleronmuis. Forþi  
 grecisc clericos hatað . þ is on englisc hlyte  
 synt getalede 7 genemde to drihtne  
 þ heora dryhten sy heora gehlott . e  
 ten is be drihtne sprecendum . Ic eom c<sup>31</sup>  
 ra yrfewardnysse forþi gerist þ ða  
 to yrfewardnysse þ hi hogian þ hi go  
 woroldhremminge . 7 habban þurh ead<sup>32</sup>  
 fena gast þ hi rihtlice magon cweþan  
 sceope . Drihten is dæl minre yrfeward  
 His igitur lege patrum caetur. REGV . . . . .  
 ut a uulgari uita reclusi<sup>33</sup> . a mundi uolu[plalibus sese ab]stine]

<sup>26</sup> My friend, Mr. H. Bradley, points out to me that the passage clearly refers to I Cor. vi, 10.

<sup>27</sup> The letter before *lice* seems to be *n*.

<sup>28</sup> So MS. Migne has *ecclesiastici*.

<sup>29</sup> Migne has *dentur* instead of *dicuntur*.

<sup>30</sup> The page ends with *con*.

<sup>31</sup> After *c* part of a low letter (*w*?) is still visible.

<sup>32</sup> *ead*, only part of the *d* left.

<sup>33</sup> Migne *seclusi*.

ant . nec spectaculis nec pompis intersi[nt . convivia pub]  
 lica fugiant . priuata non tantum pudi[ca, sed et sobria]  
 colant . Vsuris nequaquam incumbant [neque turpium]  
 occupationes lucrorum fraudisque<sup>34</sup> cuiusq[uiam studium appellant,]  
 Amorem peccunie . quasi materiam cunct[orum criminum fugi]  
 ant . Secularia officia . negotiaque abician[t, honorum gradus]  
 per ambitionem non subeant . Pro beneficiis [medicinæ dei mu]  
 nera<sup>35</sup> non accipiant . Dolos et coniuration[es caveant etc.].

I may, perhaps, be allowed to append here an attempted reconstruction of the OE. text, which I offer with all diffidence. The conjectural portions are underlined.

(a)

þa druncenan, ne gebidað hi heofona rice. Se druncena ne oncnæwð naðer ne fæder ne moder ne freond, ne he ne wat<sup>36</sup> gescead betwyx gode 7 yfele, ne he fyr ne adræt ne swurd ne godes ogan. Swa byð<sup>37</sup> þa swicolan broðra 7 þa synfullan þe forhogiað godes ciran; ne he ne toscyriað god 7 yfel, ne hi ne ondrædað þ swurd þisses andweardan lifes ne þ grimme hellefyr. þonne se man druncen byð, ne mæg he gedafenlice begyman naþer ne his geþances

### CHAUCER AND THE ROMAN DE CARITÉ.

To the famous lines (*C. T., Prol., 496 ff.*):

This noble ensample to his sheep he yaf,  
 That first he wroghte and afterward be taughte;  
 Out of the gospel he tho wordes caughte;  
 And this figure he added eek ther-to,  
 That, if gold ruste, what shal yren do?  
 For if a preest be foul, on whom we truste,  
 No wonder is a lewed man to ruste;  
 And shame it is, if a preest take keep,  
 A shitea sheperde and a clene sheep,

a very striking parallel occurs in the *Roman de Carité* by the Renclus de Moilliens (end of the twelfth century), in the course of a long exhortation to parish priests:

Prestre, tu dois issi bien faire  
 Ke selonc le tien esemplaire  
 Puis le gens se vie portraire.  
 Prestre, tu dois faire et puis dire.  
 (st. 58, p. 32, ed. van Hamel.)  
 Se ors earunge, queus ert fers?

(st. 62, p. 34.)  
 Quel merveille est, se merveille ai

<sup>34</sup> *fraudis*, the *r* added over the line.

<sup>35</sup> Only the upper part of *nera* is left.

<sup>36</sup> Or *can*.

<sup>37</sup> So MS. for *beað*.

ne his dæda. . . . hlote gecorene. Cleros on grecisc getacnað gehlot on englisc, þanan yrfewardnysse, on grecisc cleronomia hatte, 7 se yrfeward hatte cleronomius. Forþi þonne hi hi on grecisc clericos hatað, þ is on englisc hlyteras,<sup>38</sup> þ hi synt getalede 7 genemde to drihtnes gehlote,<sup>39</sup> oððe þ heora dryhten sy heora gehlott ealswa awriten is be drihtne sprecendum. "Ic eom," cwæð he, "heora yrfewardnysse." Forþi gerist þ ða þe god habbað to yrfewardnysse, þ hi hogian þ hi gode þeowian butan<sup>40</sup> woroldhremminge, 7 habban þurh eadmodnysse þearfsena gast, þ hi rihtlice magon cweþan mid þam sealm scope, "Drihten is dæl minre yrfewardnysse."

ARTHUR S. NAPIER.

Oxford, England.

De fol pastour, de sage oeille?  
 Chele est nete, chil se soeille.

(st. 71, p. 38.)

Chaucer and the Old French, it will be seen, have the three remarks in the same order. That Chaucer knew the *Roman de Carité* is not impossible, but more probably both drew from a common source. The origin of the proverb about the rusting of gold was perhaps *Lamentations*, iv, 1, as interpreted in Gregory's *Pastoral Care*:

Qua autem mente animarum praesul honore pastorali inter caeteros utitur, si in terrenis negotiis quae reprehendere in aliis debuit, et ipse versatur? Quod videlicet ex ira justae retributionis per prophetam Dominus minatur, dicens: *Et erit sicut populus, sic sacerdos* (Osee iv, 9). Sacerdos quippe est ut populus, quando ea agit qui spirituali officio fungitur, quae illi nimirum faciunt qui adhuc de studiis

<sup>38</sup> Cf. *tanhlytere*. I feel that *hlyteras* is not very satisfactory, moreover, there is room for a longer word,

<sup>39</sup> There is not space enough for an *yrfewardnysse* corresponding to the Latin *hereditatis*. Cf. also the variant reading in Migne: *in sortem Domino dentur*.

<sup>40</sup> There is scarcely room for any word translating *ullo*.

carnalibus judicantur. Quod cum magno scilicet dolore charitatis Jeremias propheta conspiciens, quasi sub destructione templi deplorat, dicens: *Quomodo obscuratum est aurum, mutatus est color optimus, dispersi sunt lapides sanctuarii in capite omnium platearum* (Thren. iv, 1)? Quid namque auro, quod metallis caeteris praeminet, nisi excellentia sanctitatis? Quid colore optimo, nisi cunctis amabilis reverentia religionis exprimitur? . . . Aurum igitur obscuratur, cum terrenis actibus sanctitatis vita polluitur. Color optimus coms mutatur, cum quorundam qui degere religiose credebantur, aestimatio antea acta minuitur. Nam cum quilibet post sanctitatis habitum terrenis se actibus inserit, quasi colore permutato ante humanos oculos ejus reverentia despecta pallescit. (ii, 7.)

Gregory gives the same interpretation, more briefly, several times in his *Moralia*; xviii, 33 (19), §53; id., xx, 40 (30), §77; id., xxvii, 43 (26), §71; id., xxxiv, 15 (13), §26. Cf. also, for the same interpretation, Garnerus, *Gregorianum*, viii, 1, §546; *Sermo* 32 in the *App. ad Hugonis de S. Victore Opp. Mystica*, Migne, iii (clxxvii), 971, 972; Hrabanus Maurus, *Allegoriae in S. Script., Opp.*, Migne, cxii, 870. Alanus de Insulis, *Distinct. Dict. Theol., Opp.*, Migne, ccx, 715; Paschasius Radbertus, *Expos. in Lam. Jer.*, iv, 1, Migne, cx, 119<sup>s</sup>. Other passages worth looking at are Gregory, *Cura Past.*, iii, 14 (38); id., *In Primum Regum Expos.*, iii, 4, §5; *App. ad Hugonis Opp. Myst.*, sermo 35, iii, 983; S. Bruno Carthus., *Expos. in Psalm.* xlix, Migne, i (clii), 831 (146); Peter of Blois, *Sermo* 60, *Opp.*, ed. Giles, iv, 275, 277. The Renclus de Moiliens seems to have had the passage from *Lamentations* in mind: he says to the priest (st. 58, p. 32).

Tu ies pierre de saintuaire,  
Ki entor soi luist et esclaire.

G. L. KITTREDGE.

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### THE KINGIS QUAIR.

*The authorship of The Kingis Quair. A New Criticism.* By J. T. T. BROWN, Glasgow: James MacLehose and Sons. 1896.

MODERN criticism is full of shocks and surprises. While the authorship of too much of the Early Scottish poetry is by no means as certain as one could wish, that of *The Kingis Quair* was thought to be beyond the possibil-

ity of cavil. And now comes forward a critic to maintain the thesis that it is, after all, not the production of James I., but a fancy-piece composed by somebody late in the fifteenth century. And this not as an ingenious paradox, but as the result of candid, patient, and intelligent criticism.

The principal facts in the case are these:

*The Kingis Quair* is a poem in one hundred and ninety-seven seven-lined stanzas, describing, in partly narrative, partly allegorical or visionary style, the origin and progress of the love of James I. of Scotland, then a prisoner in England, for a lady of high rank—unmistakeably Lady Jane Beaufort, niece of Henry IV., whom he afterwards married. The poet writes as the royal lover, in the first person, in the Scottish dialect, but with many Midland peculiarities. The imitations of Chaucer, and of a poem once attributed to Chaucer, *The Court of Love*, are very striking; and the poet at the close dedicates his poem to "his dear masters," Gower and Chaucer.

The poem exists in a single MS. copy in what is called the Bodleian MS., a folio containing a collection of various pieces by Chaucer and others, copied by several hands. A memorandum occurring in the middle of the book fixes the date (of that entry at least) as not earlier than 1488. In both the title and colophon of *The Kingis Quair* the poem is attributed to James I., the title adding, "maid quhen his Ma. wes in England." The scribe, therefore, who was evidently a Scot, either found this ascription in the MS. he copied, or else invented it.

Of extraneous evidence we have the statement of a contemporary, Bower, that James was a proficient, not only in all knightly accomplishments, but in music and literary composition; and this is confirmed, or copied, by all who mention James, down to Buchanan. John Maior, however, writing about 1521, adds something of his own. He says that James wrote many poems which were still, in his time, highly esteemed among the Scots, and among the rest "an artistically constructed work" (*artificiosum libellum*) about the queen, composed before he married her, and while he was a prisoner, confined in the castle in which

the lady dwelt. This, of course, can't refer to nothing but *The Kingis Quair*.

The difficulties, on the other hand, are these:

No Scottish writer whose works are extant, except Maior, mentions *The Kingis Quair*. Dunbar, in his list of dead Scottish poets, does not include James. While the omission is singular, it can not do away with the fact that the poem (as the MS. shows) existed and was attributed to James in Dunbar's lifetime, at least as early as 1488, and probably much earlier, as no one has suggested that the scribe of the Bodleian MS. was the author.

Another difficulty consists in the close and unmistakable imitation of parts of *The Court of Love*, a poem, as was said, once attributed to Chaucer, but which Prof. Skeat asserts can not possibly be earlier than the close of the fifteenth century. But, with due respect, it may be said that Prof. Skeat is altogether too cocksure of his canons in matters so fluid as phraseology and versification. Because Chaucer observed certain rules, it does not follow that all his contemporaries or imitators followed them. Who, judging by language and verse alone, would take Chaucer and Langland to be Londoners and contemporaries? And in this very matter Prof. Skeat has involved himself in an awkward dilemma. In the introduction to his excellent edition of the *Quair*, he attributes it unhesitatingly to James, fixing its composition in 1423, and yet (while discussing the language) declares that *The Court of Love* cannot be earlier than the close of the fifteenth century. He ignores the contradiction by passing over in silence the palpable resemblances between the two. There are but three possible explanations: either James imitated *The Court of Love*, in which case it must be older than Prof. Skeat thinks; or the English poet imitated James, which is not the least likely; or both have followed some older, perhaps, French, poem. It is remarkable that while the author of the *Quair* dedicates his poem to his "dear masters, Gower and Chaucer," putting Gower first, there is no imitation of Gower discoverable. Could he have considered Gower the author of *The Court of Love*?

The difficulties arising from the language,

which the critic thinks would have been perfect Midland, if written by James; and from the rather loose indications in the poem of his age when taken, and the time of his capture, which the critic considers as conflicting with other historical data—these do not strike the present writer as very cogent; and, on the whole, we cannot think that Mr. Brown has proved his case. He has, however, made a very interesting contribution to Scottish literary criticism, which should stimulate others to a further sifting of the problem. His calendar of the Bodleian MS., and his collection from the records of all the entries throwing light on James's captivity, are particularly valuable.

WM. HAND BROWNE.

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#### MYTHS AND LEGENDS.

*Myths of Northern Lands*, narrated with special reference to Literature and Art, by H. A. GUERBER. 12mo, pp. 319. New York: American Book Company.

*Legends of the Middle Ages*, etc., by the same. 12mo, pp. 340. New York: American Book Company.

THE conscientious and faithful compiler, who evinces literary taste and ability in the arrangement of the varied material which is brought, for our convenience, into compact form, will lay even the scholar under a debt of gratitude. H. A. Guerber seems to possess in a marked degree the qualities and scholarship necessary for such work, and the two volumes named above meet a long and deeply-felt want for a gathering-up and grouping-together (in a manner attractive to a large circle of readers and not without value to the student) of the threads of narrative and myth which run through Occidental literature for the last thousand years and more. Each of the books aims to give outlines of the legends or myths current in or dating from, the period of which it treats, omitting critical discussion and conflicting details. I believe that such books can be of great value, not only to the "young student" and "the English student of letters," whom the author has especially in mind, but also to the man of culture whose life-work or line of

thought does not coincide with or permit the comparative and critical study of the sources and subjects of modern literature. And the specialist in this line will also often find them a convenient jog to a tardy memory.—To quote from the preface to the *Legends*:

"Many allusions in the literature of our own day lose much of their force simply because these legends are not available to the general reader,"

but he has them here in attractive and convenient analyses.

The outlines are told in direct but not childish language, and the mature reader will not feel that he is consulting a boy's story book when turning to these interesting pages for information. At the same time, Miss Guerber has treated the many *risqué* incidents in medieval narrative with great tact: Nothing of the story is mutilated, but nothing which might excite the fancy of the youthful reader has been included. I refer, for one example among many, to the story of Tristan and Iseult and the power of the love potion. Exception might be taken, as departing from the scope of the work, to the space devoted to the "Story of Frithiof," which is but little more than a synopsis of Tegnér's poem. To be sure it is preceded by an outline of the Thorsten saga, but yet it seems to me that this chapter is inconsistent with the usual apparent practice of the author of drawing her outlines after the original.

The influence of the themes of Northern and medieval myth and legend upon modern literature is shown in both volumes by frequent quotations from Tennyson, William Morris, Longfellow and others, illustrative of statements in the text. Excellent indexes enhance the value of the volumes as books of reference. In general, it must be said that it is very refreshing to find such pleasant and useful work performed so modestly (see the prefaces) and so well that one does not notice the great labor that has been required.

A word concerning the illustrations, since they form so large a part of the attraction of the book for younger readers: They are nearly all reproductions of works by good, even celebrated, artists, and in many cases will serve to impress the text upon the reader.

It is a pity that the indifferent pictures by Pixis have been included. Is it, perhaps, the fault of the half-tone reproduction that the beautiful Iseult is so unattractive? Decided objection must be made to one or two pictures as being misleading. For instance, "Parzival uncovering the Holy Grail" is evidently a scene from Wagner's dramatic opera, and is only mystifying to any one who tries to connect it with the text of the book referring to Parzival's elevation to the guardianship of the Grail. Another instance will serve to show what discrimination is necessary in choosing ready-made illustrations. On p. 130 of *Myths* we read:

"Freya herself, like all the heathen divinities, was declared a demon or witch, and banished to the mountain peaks of Norway, Sweden, or Germany, where the Brocken is pointed out as her special abode, and the general trysting place of her demon train on Valpurgisnacht."

The illustration to this is a reproduction, under the title of "The Witches' Dance," of von Kreling's picture of the following from the *Brockenscene* in *Faust*:

"Mephisto, siehst du dort

Ein blasses, schönes Kind allein und ferne stehen?" etc.,

with Faust and Mephistopheles in the foreground regarding the apparition!

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#### THE COLLINGHAM RUNIC INSCRIPTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In his article in the June number of this Journal, Professor Hempl incidentally treats of the "exceedingly valuable" Collingham inscription, which he reads:—*æstar answini cu(ning)*. His authorities are (1) Stephens's figure (ii, *recte* i, 391) and (2) the report of Haigh (Stephens iii, 183). As to Stephens's figure, the first rune on the right side may be read either  $\mathfrak{F}$  *a* or  $\mathfrak{F}$  *o*, it being impossible to tell whether the short line that would complete the  $\mathfrak{F}$  is an intentional up-stroke, or part of the hatching of the surface. Stephens, for whom the drawing was made, says that  $\mathfrak{F}$ , not  $\mathfrak{F}$ , is meant. The figure, then, represents the reading *æstar onswini cu*. . . The reading

of Haigh given by Stephens (iii, 183) as *after auswini*, is according to Hempl, misprinted for *aftar answini*. Having at present no access to Haigh's paper on *The Runic Monuments of Northumbria* (1870), from which Stephens quotes, I cannot verify Hempl's correction. At all events Haigh's *u* in *auswini* does not appear for the first time in Stephens's misprint, *auswini*—or rather the runic  $\text{𐌰} \text{𐌺} \text{𐌶} \text{𐌿} \text{𐌶} \text{𐌺} \text{𐌶} \text{𐌿}$ —also occurring in Haigh's *Conquest of Britain*, plate ii, fig. 5 (1861). The prominence given by Stephens (i, 391) to the fact that his reading of "the second rune in the name" as  $\text{𐌶}$  had been confirmed by Mr. Denny and some other gentlemen, in 1862, also seems to show that the rune in question had been differently explained in the reading of Haigh to which Stephens (*l. c.*) refers. Be that as it may, we certainly have, so far, three distinct readings of the pretended "name":—(1) *auswini*, read by Haigh; (2) *onswini*, corrected from (1) by Stephens; (3) Hempl's (and at one time Haigh's?) *answini*.

Only after writing his article, Professor Hempl came across my *Northumbrische Runensteine*. As my account and photographs of the Collingham inscription do not agree with Professor Hempl's reading *aftar answini cu(ning)*, or the theory expounded in his article either, it is only natural that he does not see them in a favorable light. He says that it is evident from my book "that the Collingham cross has weathered badly since seen by Stephens, Haigh, etc." To this I would reply that Stephens, *who had not seen the cross*, did not find any more runes in the photographs and rubbings sent to him in 1862, than I have been able to discover in the original and in my photographs and rubbings in 1895-6, that he calls the *c* "very indistinct," and the *u* "not quite plain," and that, as we have seen, he disagrees with Haigh as to the first two runes in the so-called name; whereas Haigh, whose "restorations" of the inscription can hardly be taken seriously, admits that

"the traces of letters are not nearly so plain on the casts of 1870 as on those of 1855, for the surface of the stone has suffered from the exposure during this interval" (Stephens iii, 183),

1 Incomplete form of the  $\text{𐌶}$  rune, with hy-stroke only on the right side.

so that his later reading ought to be regarded with even greater caution than the former.\* My own reading, which Professor Hempl through some misprint gives as  $\text{a} \text{f} \text{t} \text{a} \text{r} \text{a} \text{w} \text{i} \text{n} \text{i}$  instead of  $\text{a} \text{f} \text{t} \text{a} \text{r} \text{a} \text{w} \text{i} \text{n} \text{i}$ , rests upon the original, several brush rubbings, and the photographs reproduced by me, plate v, figs. 13 and 14. Of these photographs Professor Hempl remarks that they "are unfortunate, the left side being perfectly black and the right illegible." That the runes on the left side are "almost completely covered by the deep shade" I regret myself (*l. c.*, p. 20). Those on the right side are, however, hardly more "illegible" in the photograph than in the original. As to "the two distinct black strokes of the first rune on the right (which make it look like  $\text{𐌶}$  rather than  $\text{𐌶}$ )" Professor Hempl declares that they "are evidently the work of the re-toucher's pencil or of accidental scratches on the negative." To this I answer:—(1) They are *not* "the work of the re-toucher's pencil." How could they be? Mr. Thawley of Leeds, the photographer employed by me, of course not knowing or caring anything about  $\text{𐌶}$ ,  $\text{𐌶}$ ,  $\text{𐌶}$ , or any possible meaning of the inscription before him, could not have put in those two strokes on his own account. Surely Professor Hempl does not mean to say that the photographer had put them in at my direction! (2) They *are* on the negative, but *not* as "accidental scratches." They are on the rubbings, and they are on the original. I am going to have one of my rubbings photographed, and will send a copy to Professor Hempl and to any other scholar seriously interested in the question that will apply to me. From that photograph it will be clearly seen that what I say of the Collingham runes (*l. c.*, p. 20) is borne out by the facts; more especially, that in the first rune on the right side there is no trace of up-strokes, (as in  $\text{𐌶}$ ,  $\text{𐌶}$ ), and that the second rune cannot have been  $\text{𐌶}$ , or any other one stave rune, whereas  $\text{𐌺}$  is not quite impossible, though much less probable than ( $\text{𐌶}$  or)  $\text{𐌶}$ .

WILHELM VIETOR.

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\* As to Haigh's trustworthiness, see my *Runensteine*, passim; for example, p. 15, note 1.

THE COLLINGHAM RUNIC INSCRIPTION.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In accordance with your request, I have cut types for the runes in Professor Vietor's article, and would here add a few words as to the matter. Professor Vietor has written in a similar vein to the *Academy* (July 7, '96), and to me personally, enclosing a photograph of a rubbing of the stone.

In general, I would say that I very much regret that my words have impressed Professor Vietor unpleasantly, and I assure him that, far from intending to do anything that might give offense, I was quite unconscious of being in danger of doing so. I should judge this would be the last thing a student of runes would be tempted to do to one who makes such a contribution to runic studies as Professor Vietor has in his book. My remarks were added to my article long after it was written, and the necessities of printing did not permit me to give Professor Vietor's treatment of the subject such full consideration as I should have given it, if the note had been a part of the original MS. This is also the cause of the misprint to which he refers: the printer had set *p* for *þ* and when I corrected this in the proof, he put the new type in the wrong place.

I must plead guilty, too, to having only inferred that *æfter auswini* was due to Stephens' misreading Haigh's written *æftar answini*; for I did not feel like charging even Haigh with thinking *Oswin* could have been written with *au* in Old English.

It is also true that instead of saying "since seen by Stephens, Haigh, etc.," it would have been more accurate to say

"since Haigh, Eamonson, Denny, O'Callaghan, etc. saw it and Stephens studied the photographs and rubbings sent him by Denny and Eamonson."

Now that I have the photograph of the rubbing, I can much better understand and appreciate Professor Vietor's reading, and my only regret is that he did not publish the rubbing in his book by the side of the less successful photographs of the cross. It is evident that the stone is badly weathered; just how much of this has taken place in the last

quarter of a century we need not dispute about. That the inscription contained the name *Oswin* I now seriously doubt, but my doubts extend to other matters too. To judge only from the present condition of the stone as shown in Vietor's photographs, I should feel pretty sure about the following only: 1  $\nabla$  3 4 5; 6 7  $\sum$  9 |  $\triangleright$  12 etc. 4 is more likely to be  $\nabla$  than anything else, the  $\nabla$  is as distinct as anything in the photograph of the rubbing (Professor Vietor regards the right-hand upper stroke as accidental); 3 is probably | or  $\uparrow$ ; 6  $\nabla$ ; 7  $\nabla$  or  $\nabla$ ; 9  $\nabla$  or  $\nabla$ ; 12 | or the first bar of some other rune, it looks much like  $\nabla$  (*Swidberi[ht]?*); 1 and 5 are quite illegible, though we are doubtless justified in reading the word as some form of *æfter*. In attempting to find more in the inscription we can be guided only by the reports of earlier observers.

The remark that seems particularly to have offended Professor Vietor is that as to "the two distinct black strokes of the first rune on the right." Any one accustomed to study photographs will justify me in supposing these to have been made by the re-toucher's pencil; they look exactly so. But, of course, that does not imply any intention to deceive: a photograph frequently fails to "show up" all that can be seen in the original, and the best scholars have not hesitated to make more distinct by re-touching what they and those with them thought they saw in the original. From the photograph of the rubbing it is evident that the black strokes correspond to distinct cuts in the stone; but the way these appear in the photograph of the rubbing leads one to wonder how they are in the stone, and I hope Professor Vietor or one of his friends in England will take the trouble to observe whether they show the same amount of weathering that the rest of the inscription does. They (especially the lower one) look as though they were deeper and more sharply cut than the rest of the letter and of the inscription. Now that I have written this, I perceive that it might be misunderstood, but I am sure I can trust Professor Vietor not to suspect me again of insinuating anything unkind with reference to him.

GEORGE HEMPL.

University of Michigan.



REQUIREMENTS FOR ADMISSION  
IN ENGLISH.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the MOD. LANG. NOTES for January, I am glad to notice some interesting comments by Professor Brown of Vanderbilt University, on the "Requirements for Admission in English." The comments are timely, because Committees appointed by the New England Commission of Colleges, the Association of Colleges for the Middle States and Maryland, the North Central Association, and the Southern Association, are soon to meet in conference to consult concerning the working of the plan thus far, and to consider the choice of books for 1901 and thereafter. A word or two, therefore, from a member of the original Conference which framed the requirement may be proper.

It is true that the books for 1898 differ largely from those for 1897 and the preceding years. This is due to the fact that the books for 1898 and subsequent years were the only ones chosen by the Conference. A system had been in use for some years in New England, and the Conference agreed that

"in order not to disturb existing courses in the preparatory schools the books set in the requirements under the years 1895, 1896, and 1897 should be identical with those in the existing New England list."

Under this ruling, which I am sure all the members of the Conference think to have been on the whole a wise one, Defoe's *History of the Plague in London* descended to be a plague to a Conference in no wise responsible for its selection. For the books subsequent to 1897, the Conference undertook responsibility. In the selections certain distinct periods and types were to be represented; historical sequence was to be considered; and prose and poetry were to have about equal representation. It was also intended to choose one work for each successive year of preparation which should present at least as much difficulty, and offer at least as much opportunity, as the Caesar, Cicero, Ovid, Vergil, Xenophon or Homer required in the Latin or Greek examinations.

So much for the work already done. For the work now in hand the Committees very

much desire constructive suggestions. It will be a great assistance if every English Professor interested will send a list of ten books for reading, and four books for study, based upon some definite plan of a four years' preparatory course, and defended by a few words of statement of fitness. These lists may be sent to Professor Baskervill of Vanderbilt University, Professor Scott of Michigan University, Professor Cook of Yale, or to myself. It is perhaps too much to ask busy men to give, in addition, detailed criticism and advice as to the working of the system thus far. But I am sure that the Committees will welcome any assistance in the settlement of the problems involved, and will give most careful consideration to every suggestion.

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SPIELEN WITH THE GENITIVE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the December No. (Vol. xi, 1896), of MOD. LANG. NOTES, there appeared a note by Mr. Edward Meyer on the phrase *Versteckens spielen*. Prof. Thomas is first mentioned as considering *Versteckens* (*Practical Grammar*, p. 200) "a genitive difficult to classify." Mr. Meyer tells us that *Versteckens* is not a genitive, but "merely a verb and its object," that is, *Verstecken uns* is "contracted into *Versteckens*."

A word on *spielen* will show Prof. Thomas to be correct in calling *Versteckens* a genitive. It might be classified as a partitive genitive.—The use of *spielen* with the genitive is of Indogermanic origin. Examples may be found in Sanscrit, Slavic and Germanic. In the first of these two branches of languages, the genitive represents *that for which* one plays and in the two latter, *that which* one plays. (Cf. Baldes, *Der Genitiv bei Verbis im Ahd.* Strassburg: 1882.) In German *spielen* is only one of many verbs, which as a rule governed the genitive in O.H.G. and M.H.G., but which in Mn. G. appear with the accusative or prepositional phrases. The yielding of the genitive to other forms may be seen even in O.H.G. To illustrate: twelve verbs which govern the genitive in Otrfid are used with the accusative

or prepositional phrases in Notker. M.H.G. remains somewhat conservative. The greatest change, as Vernaleken implies (*Deutsche Syntax*, Vol. ii, p. 23), occurs after the sixteenth century.

In German, *spielen* is used with the genitive or the accusative. I have been able to find no examples of *spielen* with the genitive in the other Germanic languages. In O.H.G. and M.H.G. the genitive appears the more frequently; in N.H.G., the accusative. In fact, N.H.G. always uses the accusative if, as Grimm says (*Grammatik*, iv, 673), we except the games of children; for example, *kämmerchens*, *versteckens*, *fanges*, etc., *spielen*. One example from O.H.G. and one from M.H.G. will suffice.

Notker, ed. Piper, Vol. i, 60.24: *tisses spiles spilon ih (ludum ludimus)*. Neidhart, 19.26: *Spil wir kint balles*.

Other examples may be found: Grimm, *Grammatik*, iv, 673; Baldes (see above); Graff vi, 331; Lexer, 1094; Vernaleken, ii 45.\*

ERNEST IRVING ANTRIM.

Göttingen.

#### THE ANGLO-SAXON *gēðaf*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In addition to the numerous examples from *Boethius* containing some form of *gēpafa beon* in the sense of *to acknowledge, confess*,<sup>1</sup> the following from Alfred's *Blooms* may be noted:

*þonne sceal ic beo þæs gēðafa* 342, 44. *ic eom gēpafa þæs þe þu me segst* (Lat. *Fateor, ita est*) 343, 15. *Hu ne were þu ær gēðafa þæt ic nan wiht ne lufode*, etc. 345, 34. *Gif ðu hyt ongillen hæbbe, ne hel hyt me, ac beo hys gēðafa . . . and beo gēðafa þæt þu æart hys þeowa . . . Da cwæð ic, þæs ic eom gēðafa*, etc. 349, 7, 12, 42. *ymbe hwæl twæost þu nu? Hu nu ne were ðu ær gēðafa, þæt god were æce and ælmihtih*, etc., 350, 27.

These examples would all seem to confirm Blackburn's rendering of *oud hira gēðaf bion* (*Sweet's Cura Past.*, p. 23, l. 22.).

W. H. HULME.

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\* Other communications criticizing Mr. Meyer's explanation of the phrase have been received from Professor H. C. G. Brandt and Dr. F. G. G. Schmidt, Ed.

<sup>1</sup> Cf. Prof. Blackburn's Note, MOD. LANG. NOTES for Feb., 1896.

<sup>2</sup> Cf. *Engl. Stud.* xviii, 33a ff.

<sup>3</sup> Augustine, *Soliloq.* Lib. I, Cap. ix, 16.

#### WILLIE-WAUGHT.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the sample pages of a new manual of English literature, now lying before us, we read

"And we'll tak a right guid *willie-waught*,"

as we have read it fifty times before, and the usual note "*willie-waught*, hearty draught"; one editor copying text and note from another, like sheep jumping over a hedge.

It takes but a very moderate acquaintance with the Scottish tongue to know that there is no such word as *willie-waught*, which nobody ever saw, except in this line. A *wanght*, or *waucht*, for a draught, is common enough, and so is *gude-willie*, for hearty, cordial. Some printer—perhaps that of Johnson's *Museum* in which the poem first appeared—misplaced a hyphen, and the world is pestered with *willie-waught* for a hundred years. Jamieson, in his *Scot. Dict.*, prints the line correctly. Mr. Douglas, the editor of the excellent Edinburgh (1877) edition of Burns, very justly says: "*Willie-waught* is nonsense; but *gude-willie* or *ill-willie* is a compound adjective in every-day use." Can nobody take this ugly spook of a word to a cross-roads and drive a stake through it?

WM. HAND BROWNE.

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#### THE AFRICAN *gnu*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In a recent inquiry concerning the Hottentots of S. Africa, the question came to my mind whether it might be possible to refer the nomen *gnu* 'an african antelope species,' to the aryan *gō*. This word exists as *go*, *gu*, *gaus*, *gava* in Sanskrit and obtains in some form in the insular Indian dialects.

I assume an intercourse between the Aryan group and the red or yellowish-brown races of S. Africa, but give neither time nor space relationship. There are many things, particularly the family cult and the gender distinction, that may be referred to an Aryan stimulus. S. African prefers *ū* to *ō*; cf. S. African *zebu* to E. Indian *zobo*. The peculiar sound system of the Hottentots would give to cons. *g* a sound whose phonetic value would be approximately *gn*.

GLEN LEVIN SWIGGETT.

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# MODERN LANGUAGE NOTES.

Baltimore, March, 1897.

*RICHARD MULCASTER, AN ELIZABETHAN PHILOLOGIST.*

DURING the sixteenth century the English language had no place in the curriculum of the schools. The schoolmasters contented themselves with giving primary instruction in English reading, and at once passed to the traditional classic language as a medium for scholastic attainments, leaving it to the poet, the playwright, and the theologian to "amend" the "base" tongue. The statesman and the merchant may have looked with scorn on the useless baggage of Latin and Greek, but it never occurred to them that they could substitute English for the dead languages; and, indeed, of what value would it have been to them beyond the confines of their little island? They turned their attention to French, Spanish, and Italian as profitable studies in their intercourse with strangers.

There were but few men who dared to think of their mother tongue as fit for literary purposes, and none who were bold enough to hold learned discourse in English. Nor did this prejudice entirely disappear in the seventeenth century, and as late as 1650 Freckno, a distinguished traveler, spoke with contempt of English. After surveying the extent of the principal continental languages, and enumerating the countries in which each had served him, he concludes his remarks by saying that Latin and English had served him only "to stop holes with."

It cannot surprise us, then, that not a book was written to establish rules of grammar in the everchanging language, or to decide what flotsam of newly coined words was to be saved and fixed in the language that was being "amended." On the slightest provocation, foreign words without any change of their strange garbs were incorporated, though native terms could have easily been found.

When at last in 1623 Cockeram's dictionary, quite appropriately surnamed "an interpreter of hard English words," appeared, the dramatist John Ford was glad that

"Gallants therefore skip no more from hence  
To Italie, France, Spaine, and with expence  
Waste time and faire estates, to learne new fashions  
Of complementall phrases, smooth temptations  
To glorious beggary; Here let them hand  
This Booke; here studie, read, and understand;  
Then shall they find varietie at home,  
As curious as at Paris, or at Rome;"

while John Day said of Cockeram:

"A rude pile  
Of barbarous sillables into a stile,  
Gentle and smooth thou hast reduc't: pure gold  
Thou hast extracted out of worthlesse mold."

All linguistic activity of England in the sixteenth century was directed towards the foreign languages, French receiving the lion's share of attention. In 1530 Palsgrave wrote his large "Leclarissement de la langue francoyse;" in 1572 Higgins added a French column to Huloet's English-Latin dictionary, and this creditable performance was superseded in Shakespeare's lifetime by Cotgrave's great dictionary. The Spanish found its exponents in Rich. Percivall, who wrote a short dictionary and grammar in 1591, and in Minsheu, who enlarged them considerably and added dialogues in 1599. The works of this accomplished linguist are wonders of learning, and outstrip all similar publications of his time. Thomas Williams brought out a dictionary for Dante, Petrarch and Boccaccio, and an Italian grammar in 1550, and Florio made the study of Italian popular by his dictionary of 1597, which, in its second edition of 1611, far surpassed any other Italian dictionary both for its completeness and its phonetic notation.

Even the Welsh language had found its scholar and philologist, but when we turn to English we find nothing that could distantly be compared with these works. Whatever little effort was put forth towards improving the language, centered about spelling reforms. The learned were prompted to it not by any scientific investigations of phonetics, but by a feeling of shame that their rude language should be so different from the apparently simple tongues of the continent. They based the changes which they proposed on no philosophical inductions or historical studies, and their abortive systems made no impression on their contemporaries. Their methods bear

a striking resemblance to modern phonetic spellings which, like their venerable predecessors, will remain only to adorn the pages of worm-eaten books.

Beyond spelling, English philology did not move. There was but one man in all those days of apathy for the mother-tongue who loved its past, did not despair of the present, and predicted for it a glorious future, a man who indicated the road on which it must travel towards its destiny, and who himself took the initiative in improving it. That man was Richard Mulcaster. His contemporaries did not appreciate him; the men of the succeeding centuries have entirely forgotten him. It is the purpose of this paper to save him from oblivion and to indicate his high deserts in English philology.

Nearly all we know of Mulcaster is given in Stowe's *Survey of London*:

"Richard Mulcaster M. A. of a good family in Carlisle in Cumberland. He was also bred in Eaton School and chosen thence to King's College in Cambridge; thence elected student of Christ's Church, Oxon; anno 1555. He seems to have been the first Master of Merchant Taylors School, in the Parish of St. Laurence Pountney, London. For he was chosen hither, anno 1561, where after he had spent five and twenty years, he became Master of St. Paul's School. For the use of this school he wrote a catechism in Latin, in Hexameter and Pentameter verses. He also published two books in English, while he was Master of Merchant Taylors School, about the instruction of children in 4to. The former he presumed to dedicate to the queen, because it pretended a common good: for in it he laid down Positions for the training up of children in learning and health. The latter which he called the *Elementarie*, teaching the right writing of English, he dedicated to the Earl of Leicester."

"He was a man of great account in those times, and for his knowledge in the Oriental languages was valued by that great English Rabbi Hugh Broughton. He had the honour to be Master to Bishop Andrews, while he governed Merchant Taylors School. He died Parson of Stanford-Rivers in Essex (in 1611), whither he retired two or three years before his death."

A few more scanty details of his life may be gleaned from the appendix to the reprint of his "Positions," by R. H. Quick (Longmans, Green, & Co., 1888), where also an estimate of Mulcaster's activity as a teacher will be found.

His sound system of education included music, drawing and playing, and he demanded that as much care should be exercised on the physical development of children as on their studies; accordingly, the mental training of bodily weak boys was to begin much later than that of entirely healthy ones. Girls were to receive a high degree of scholastic education, including foreign tongues and "some" rhetoric and logic. Above all, a thorough elementary instruction must precede the higher studies, and the Universities ought to become seminaries of thorough grammar teachers.

In all these views, the wisdom of which we of the end of the nineteenth century are beginning to appreciate, Mulcaster was beyond his age. Our public schools have lately introduced music and drawing into their curriculum, but gymnastics still begs for admission in most schools; our girls receive all the attention that Mulcaster prescribed for them, and some of the Universities have created chairs of Pedagogics.

Such were his practical ideas about education, and many young men must have been benefited by them during the half century in which he exercised his art of teaching. But greater yet, though silent and unacknowledged, was his influence on the development of the English language and its introduction in the schools and among the learned. This he accomplished by his work entitled, *The first Part of the Elementarie which entreateth chesefelie of the right writing of our English tung, set furth by Richard Mulcaster, Imprinted at London by Thomas Vautroullier dwelling in the blak-friers by Lud-gate, 1582.*

This was the first attempt in the sixteenth century at writing a philosophical treatise in English, and it needed courage to make the innovation,

"for som be of opinion, that we should neither write of anie philosophicall argument, nor philosophicalle of anie slight argument in our English tung, bycause the vnlearned vnderstand it not, the learned esteme it not, as a thing of difficultie to the one, and no delite to the other."

He was led to write it, he tells us, from historical considerations. The Latin tongue had grown from a rustic speech of circumscribed limits to embrace all sciences and arts; it was

first planted in England by force of conquest, and the use of it for matters of learning continued, though the conquest had expired :

"There be two speciall considerations, which kepe the Latin, and other learned tungs, tho chefelie the Latin, in great countenance among vs, the one thereof is the knowledge, which is registred in them, the other is the conference, which the learned of Europe do commonlie vse by them both in speaking and writing. Which two considerations being fullie answered, that we seke them from profit and kepe them for that conference, whatsoever else maie be don in our tung, either to serue privat vses, or the beawtifying of our speche, I do not se but it maie well be admitted, even tho in the end it displaced the Latin, as the Latin did others, and furnished itself by the Latin learning. For is it not indecde a marvellous bondage, to becom servants to one tung for learning sake, the most of our time, with losse of most time, whereas we maie have the verie sam treasur in our own tung, with the gain of most time? our own bearing the ioyful title of our own libertie and fredom, the Latin tung remembering vs of our thraldom and bondage? I love Rome, but London better, I fauor Italie, but England more, I honor the Latin, but I worship the English."

Never before had such an enthusiasm been shown for the English language. Ascham had pointed out that the English language could be used for literary purposes, but Mulcaster demanded that it should. He was not blind to the imperfections of the language and admitted its "uncouth" condition and "lack of cunning," but he believed these to be mere accidents of the time which could easily be overcome. He met all objections that might have been urged against him by a series of unanswerable argument: 1. the gain of time by using the native tongue "while ye be pilgrims to learning by lingring;" 2. the language is uncouth because unused; 3. it can be purged and "fined," even as Latin, or any other language, had been; 4. the small compass of the language which did not stretch even over all Britain is no obstacle, and unless it be used, English would disappear; 5. rare cunning will come to England if wits bend their minds towards the improvement of the language, and foreign students will come to us for increase of their knowledge; 6. "our religion condemns not anie ornament of tung which does serue the truth and presumeth not aboue;" 7. the conference of the learned will

not cease tho' Latin be not the medium of intercourse; "the question is not to disgrace Latin, but to grace our own."

Mulcaster did not stop at ejaculations and content himself with the expression of enthusiasm, he proceeded to give practical informations in regard to the methods that had to be used in order to improve the English language. He was the first to point out the need of a dictionary :

"It were a thing verie praiseworthy in my opinion, and no lesse profitable then praiseworthy, if som one well learned and as laborious a man wold gather all the words we vse in our English tung, whether naturall or incorporate, out of all professions, as well learned as not, into one dictionarie, and besides the right writing, which is incident to the alphabet, wold open unto vs therein both their naturall force, and their proper vse: that by his honest travell we might be able to iudge of our own tung, which we have by rote, as we ar of others, which we learn by rule. The want thereof is the onlie cause why that verie manie men, being excellentlie well learned in foren speche, can hardlie discern what theie have at home, still shooting fair but oft missing far, hard censors ouer others, ill executors themselues."

It is hard to believe our eyes when we see such advanced statements made in the sixteenth century. Neither his contemporaries nor the learned of the next century could rise to his height, and the succession of lexicographers, Bullokar, Blount, Phillips and Coles, made only laborious collections of unusual words in the language. One hundred and forty years passed from the enunciation of the right principle of lexicography, before Bailey's dictionary appeared which pretended to give *all* words. But neither Bailey nor Johnson has incorporated all of Mulcaster's injunctions. It was left to Webster "to open vnto vs both the naturall force, and the proper use of words." Webster bears a striking similarity to Mulcaster, of whom he probably knew nothing, in more than one respect.

Mulcaster urged also the necessity of a grammar and promised to write one, but so far as we know he never published it. It is, however, a noteworthy fact that the first grammar by Bullokar (not the lexicographer) appeared four years after the necessity for one had been pointed out by Mulcaster. This "Brefe Gram-

mar" and that of Stockwood were but weak performances. Ben Jonson composed a large grammar, but it was consumed in the fire of his study, and we possess only his lengthy notes, or probably parts, of his grammar, which were published three years after his death, in 1640. From these we confidently conclude that even he was indebted to Mulcaster, for although we can only conjecture this in regard to the grammar proper, his introduction dealing on the value of letters, on accent and spelling, is only a condensation of some chapters in the *Elementarie*. Jonson did not scruple to use the same examples, nay, even to copy literally, whole paragraphs.

And now we come to the main subject treated in the *Elementarie*, in which our author shows a remarkable appreciation of the historical method.

The orthography of the English language had troubled many minds before his time, and influential statesmen, such as Cheke and Smith, had proposed an entire change of the alphabet, so as to make spelling phonetic. Others again clung to the customary method of writing, which was by no means in a settled state but varied from author to author, nay, as we all know, was never consistently carried out in the writings of any one man. While the latter were swayed by sentiment to hold on to the inheritance of their fathers, the first were led by their linguistic accomplishments to perceive the insufficiency of the old way and to desire a change.

Mulcaster, too, acknowledged the imperfection of the writing, but to remedy it he proceeded to investigate the expedients used by other tongues under similar conditions:

"In examining the right of our writing, I begin at that method, which the learned tungs vsed, to find out the like right in their own writing, when it was in like question that ours now is."

This he does conscientiously, as the only way out of the difficulty, for "it best besemes a scholer to procede by Art in anie recouerie from the clawes of ignorance."

Languages, he says, passed through three stages of development as regards their spelling. At first the spelling was phonetic ("swaie of *sound*"), then etymological and historical considerations (*reason* and *custom*) marred

the original phonetic forms; lastly comes the restoration of phonetic spelling "by the mean of Art," as far as is consistent with the preservation of the historical continuance of the language (*reason* and *custom* ioyned with Art).

Mulcaster proceeds to point out the natural decay and change of sounds and the consequent discord between the spoken sounds and their written forms; the confusion which of necessity ensued was in a manner settled by a "dictatorlike" authority which prescribed a certain spelling, but finally Art

"toke himself to som one period in the tung, of most and best account, and therefor fittest to be made a pattern for others to follow."

"Such a period in the Greke tung was the time when Demosthenes liued and that of the learned race of the father philosophers; such a period in the Latin tung was the time when Tullie liued, and those of that age: such a period in the English tung I take this to be in our daies, for both the pen and the speche."

We must remember that the proud assertion of the classical period of the English language was made at a time when Shakespeare was but eighteen years old and had not yet entered the arena of literature, and that the future has in every way justified Mulcaster's claims.

The causes why some devised orthographies ("wherein the parties themselues no dout deserue som praise and thanks to") did not and could not take place, he found in their breaking entirely with the traditions of the nation, and he predicted that no such violent revolution would ever be welcomed by a people that thought too well of its past.

"For a new writing cuming in vnder hand and the old charact growing out of knowledge, all that evidence in whatsoever English kind, must nedes com ouer to the new fashion, or be subject to the frump, and remain wormeaten like an old relik, and so to be red as the Roman religion, written vnder Numa Pompilius was by them of Tullies time, when everie word was so uncouth and strange as if it had com from som other world then where it was penned . . . . But this amendment of theirs is to far fet, and without the help thereof we vnderstand our print and pen, our euidence and other writing in what kinde soeuer. And tho we grant som imperfection, as in a tung not yet rakt from her troubled lees, yet we do not confesse that it is to be perfited either by altering the form, or by increasing the number of our acquainted letters, but onelie by obseru-

ing where the tung by hirself and hir ordinarie *custom* doth yeild to the fining, as the old, and therefor the best, method doth lead vs."

In a long and complete argument he reasserts the reign of *custom*, and points out how any spelling reform can succeed only if it bear in mind the imperative demands of *custom*. According to him

"the right writing of our English therefor is a certain reasonable course, to direct the pen by such rules as ar most conformable, to the proprietie of *sound*, the consideration of *reason*, and the smoothing of *custom* ioyntlie."

I shall here indicate some of the reforms he proposed. It will be readily seen that many of these were independently hit upon by Webster, and now form the distinctive features of American spelling. Such are the ending *or* in *favor*, *honor*, *labor*, the suffix *er* for *re* in *center*, the single *l* in *perfiling*. Capital letters are to begin sentences, proper names and Roman numerals; this rule, so common to-day, was not observed by any one in the next century, and makes a page of Mulcaster's book look more like one but lately printed. As a rule, final *e* indicates a long preceding syllable; final *y* is long as in *deny*, *cry*; *ie* is short, hence the writing *manie*, *onellie*, but before the ending *ing*, *y* must be written as in *denying*, *carrying*. Consonants are to be doubled only when they belong to two syllables, hence *pul* and *putting*, except in case of final *ss* and *ll*. *F* is to be substituted for the needless *ph*; *all* is to be written with one *l* before consonants, as in *albeit*, *almost*. Words accepted from abroad are to be spelled in their foreign way, unless they be entirely enfranchised, when they ought to be modeled on the English fashion.

There are many more changes introduced by him but I cannot dwell on them here, and many more which Mulcaster thought might be introduced by the judicious.

"Thus much have I don for the right writing of our English tung, desiring my cuntriemen to think well of my labor and themselues to travell in furnishing out the rest which I can not deal with, if theise like of that which I have hirherto don, if not I wold be glad to be directed myself by som president of another which shall taste of judgement."

How does it happen that this precursor of

English philology, this master mind and reformer has been so entirely forgotten, that English literatures do not record his name, and works on English philology do not mention him? Mr. Quick thinks that the reason lies in the obscurity of his style, but this I cannot admit, for while his diction is by no means easy and flowing, it is perfectly clear and consistent. Nor can I agree with Mr. Quick that Mulcaster's pedantry and hardness of expression served Shakespeare as an excuse for portraying him as Holofernes in *Love's Labour Lost*. Mulcaster was easily forgotten and overlooked because he was too advanced for his age. His contemporary and successor as Master of St. Paul's School, Gill, did not learn much from him as regards philological methods, and returned in his *Logonomia* to the phonetic notation of Cheke, Smith, Hart and Bullokar. Gill could not grasp Mulcaster's ideas, and he thought that Mulcaster had wasted too much time and good paper in defending custom.

But with all that Mulcaster's influence must have made itself felt. We know that Bishop Andrews and the poet Spenser, had been his pupils, that he was on a footing of friendship with Sidney, and we have seen that Ben Jonson had profited by his method. How many more were under obligations, directly or indirectly, to this Elizabethan philologist we cannot now tell. Perhaps a close scrutiny of the grammars and dictionaries and English scientific tracts that appeared subsequently to the publication of the "Elementarie," will disclose to us their indebtedness to their distinguished advocate.

Shakespeare was barely noticed by his contemporaries, but the following centuries have established his fame. Mulcaster, who in a less grateful way had directed the minds of the young and imbued them with a love for the English language as no one before him or after him, who has shown the right way to improve the native tongue and to keep it within well defined bounds, Mulcaster, who had dared face the scorn of the learned and the sneer of the unlearned, who had done for the language what literature and theology would never have accomplished without the aid of the schools, is not known today.

His importance as a teacher has been pointed out by Mr. Quick. It is now time to open for him the gates of the histories of language and literature and to enthrone him high in the palace of English learning.

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NOTES ON THE SYNTAX OF THE  
FRENCH VERB IN WRITERS  
OF THE SEVENTEENTH  
CENTURY.

ALMOST all French verbs were at first indifferently used as intransitives, transitives and reflexives. Dr. E. Etienne in his *Essai de Grammaire de l'Ancien Français* quotes, on page 223, thirty-two such verbs without exhausting the list, and likewise, on page 222, forty-two reflexive verbs which have ceased to be so construed. The former class alone are supported by quotations from old texts. Only later in the evolution of the language did the one or the other of these several uses prevail to the exclusion of the others. Vaugelas (i, 104, 105: quoted further on in full), Patru, Thomas Corneille, and the Academy, endeavor to react against this tendency, and formulate rules. It is interesting to observe in writers of the seventeenth century how far they continue to yield to old usage in spite of the logic of grammarians.

A demonstration of this is attempted under the following heads:<sup>1</sup>

1. Intransitive verbs used as transitives with a causative meaning.
2. Intransitive verbs used as transitives without a causative meaning.
3. Transitive verbs used as intransitives.
4. Intransitive verbs with a pronominal form.
5. Intransitive verbs with a reflexive meaning.
6. Reflexive verbs with a passive meaning.

I. INTRANSITIVE VERBS USED AS TRANSITIVE VERBS WITH A CAUSATIVE MEANING.

CESSER.—"Vous avez cessé vos désordres, mais vous ne les avez pas expiés" (Massillon,

<sup>1</sup> The classification and general treatment are those presented by Dr. Ferdinand Brunot in his lectures on Historical Grammar at the Sorbonne.

*Petit Carême*). Vaugelas notes (i, 404) that the verb *cesser* is becoming transitive, and adds: "Nos bons auteurs en sont pleins."

CROÏTRE.—Vaugelas (i, 436), "Ce verbe est neutre et non actif." Chifflet (iii), Patru and the Academy hold the same opinion. Still all writers use it transitively; Corneille (*Cid* ii, 8), "croître mes malheurs;" Racine (*Esther* 946), "croître son audace:" (*Bajazet* ii, 3) "croître nos misères."

CROULER.—Ruled out by Malherbe in, "crouler les fondements." Still La Fontaine says: "Jupin croulant la terre les abîma sous des rochers affreux" (*Ballade au Roi, Poés. Div.* lviii), and du Vair (ed. 1625, in fol., p. 346): "combien y a-t-il de villes qui ont été croulées."

DERIVER.—Vaugelas (ii, 385) says it is intransitive, it is nevertheless found with the meaning of *faire dériver*, 'to run adrift.'

ECLORE.—"Ce n'est pas à dire que la nature ne soit capable d'éclorre ces accidents" (Malherbe ii, 83).

GERMER.—"C'est une semence illustre, vive et forte, qui des nouveaux martyrs germe une ample moisson" (Corn., *Hymen* xii, ix, 695). "Que la terre s'ouvre et qu'elle germe le sauveur" (Bibl. de Sacy, *Isaïe* xi, v, 8).

PASSER POUR = FAIRE PASSER POUR.—"Il passe pour tyran quiconque s'y fait maître" (Corn., *Cinna* 485; *Rodogune* 1747).

PENCHER.—Criticised by Vaugelas (ii, 444). "Non qu'une folle ardeur de son côté me penche" (Corn., *Cid* v, 4). "Pour sentir notre liberté, il faut faire l'épreuve dans les choses où rien ne nous penche" (Bossuet, *Libre arbitre*, p. 2).

PROSPERER.—Criticised by Vaugelas (ii, 391); in frequent use with a causative meaning. "Nous prions le Créateur qu'il vous veuille bienheureux et prospérer vos bonnes et saintes entreprises" (Villeroy, *Mém.* t. i., p. 293).

TOMBER.—Rejected by Malherbe, and later by Vaugelas (ii, 397).

SORTIR.—Already criticised by Béroalde de Verville and, perhaps, by Étienne Pasquier, and again by Vaugelas, Patru, Thomas Corneille, the Academy confirming the judgment. It is still found, however: "L'ennemi d'autre part, superbe d'équipage, sort l'enclos de la ville" (Rotrou iii, 967: *Les Sosies* i, 3).



## II. INTRANSITIVE VERBS USED AS TRANSITIVES WITHOUT A CAUSATIVE MEANING.

In this class are found:—1. Verbs that are transitive in Latin and in Old French, but that become intransitive at this period. 2. Verbs intransitive in Old French that become transitive at this period.

Theory of the changes. There are in French very few neuter verbs, unless they be abstract verbs such as *exister*, *être*; hence the term *neuter* will be set aside in the present study. *Dormir*, for example, is not neuter, it is intransitive. What then is a transitive verb, and what an intransitive? Grammarians say that the first is construed with a direct object, the last with an indirect object; or, without any object at all. However, both are active (cf. English), only the action expressed by the intransitive verb is confined to the agent, while that expressed by the transitive passes over to a particular object. Thus, *dormir* is an intransitive verb, *battre* a transitive: "J'ai dormi, il m'a battu." It little matters whether a transitive verb be construed with an added preposition or not (cf. the English "the man laughs at the boy," "he talks of himself"). This syntactic distinction is not a logical one, for the verb having an object is necessarily transitive. Between a verb with a direct object and one with a so-called indirect object, there is no intrinsic difference, but merely a syntactic one. Thus, "croire quelqu'un" and "croire à quelque chose" show no radical difference in the use of the verb *croire*, which is transitive in both cases. Likewise, "échapper quelqu'un," and "échapper à quelqu'un;" "insulter quelqu'un" and "insulter à quelqu'un." Even in certain cases a verb construed with *de* may be transitive, for example: "profiter de quelque chose," and "profiter à quelque chose;" there is no radical change in the nature of the verb. Both are transitive. A difference must, therefore, be drawn between:

1. Verbs which were not then construed as now. Writers of that period furnish examples of verbs governing different objects, indirect instead of direct and *vice versa*.

2. Verbs that express an action which is confined to the agents nevertheless take an object, and conversely. This calls for an ex-

amination by enumeration. There are but very few verbs whose action does not pass over to an object. For example, the verb *souffrir*. It would seem that its action terminates in the agent, hence that the verb is intransitive. Still we find it with an object. "Les qualités excessives nous sont ennemies; nous ne les sentons pas, nous les souffrons" (Pascal, *Pensées* i, 1, ed. Havet). There is undoubtedly a wide difference between "en souffrir" and "les souffrir" ('to suffer from,' or, 'by reason of;' and 'to endure,' 'bear'). Some verbs do not yield to this change. Such is *languir*. And yet, if the meaning of 'to wait impatiently,' 'to yearn for,' 'to long for,' were to develop, *languir* might become transitive. People from the South of France say: "Je me languis de vous." Hence why not "Je vous languis?" Only a single class of verbs resist the change; namely, the passive verbs with an active form, *mourir*, *pâtir*, etc., which do not mean "faire action de," but "subir l'action de." Likewise, *crouler*, *tomber*, *étouffer*. When these verbs become transitive, they necessarily assume a causative meaning.

There are several processes by which the change is wrought.

1. The personal object becoming the more important may crowd out the earlier thing-object, thus, "enseigner quelque chose à quelqu'un" becomes "enseigner quelqu'un."

2. A verb having a general sense may take a noun of kindred meaning as its object, to particularise its action, such as *déborder* (speaking of a river): "déborder ses flots;" *financer*, "financer de l'argent." Cf. English, "he lived a good life," "he died a horrible death," "to sing a song," "to do a good deed."

3. When the verb rejects an object, the transition is made by means of a derivative, really another verb, "entrer dans=pénétrer, le grand froid pénètre la terre," "pénétrer la profonde demeure des morts" (Rac., *Phèdre* ii, 1). Cf. English, "to enter into a house," or "to enter a house."

4. Sometimes the transition is brought about by the use of the passive voice, "communier," "communier quelqu'un." Speaking of the administration of the Holy Sacrament

by a priest, "communier des enfants." Let us suppose a past tense "j'ai communié," etc. This same verb, with a different auxiliary to mark the present state of an action accomplished, gives us: je suis communié (cf. je suis dîné). "Pour ce que l'on dit en un commun language: En toute feste en a de mandez" (J. Marot v, 92). We then have the verb *être communié*, whence *communier* with a transitive meaning. This change is a frequent one. Pascal writes: "Jésus-Christ a été craché." A step further yields "cracher quelqu'un." If this step has not been taken, it is because "conspuer quelqu'un" was already in use with the same meaning. Vaugelas (i, 105) remarks that:

"de toutes les erreurs qui se peuvent introduire dans la langue, il n'y en a point de si aisée à établir que de faire un verbe actif, d'un verbe neutre, parceque cet usage est commode, en ce qu'il abrège l'expression, et ainsi il est incontinent suivy et embrassé de ceux qui se contentent d'être entendus sans se soucier d'autre chose; on a bien plustost dit, *sortez ce cheval* ou *entrez ce cheval*, que *faites sortir le Royaume pour du Royaume*, qui me semble bien meilleur, et: *sortez-moi de cette affaire*."

In the seventeenth century, Port-Royal stands almost alone in the discussion of this question and rejects the expression "qui a combattu le bon combat." Cf. Eng., "he fought the good fight," "he did a good deed," etc., which may be accounted for by a tendency to alliteration in that language.

List of these verbs:

ANTICIPER.—Bossuet (*Noël*, 1692 Exorde). "Nous anticipons l'avenir comme trop lent; Pascal (*Pensées Diverses*, 14). "Vous ne trouverez pas mauvais que j'anticipe ce discours prophétique du saint vieillard Siméon" (Bossuet, *loc. cit.*).

APPELER.—With the meaning of "en appeler à." Bossuet (*Ange Gardien*, 1659, page 2). "J'appelle le témoignage de vos consciences."

APPRENDRE.—Transitive with a direct object (person). "Oiseaux qu'ils ont appris à chanter toutes sortes de ramages" (Vaug. *Quinte-Curce*, 473); hence the surviving locutions: "bien appris, mal appris."

APPROCHER, with the meaning of *rap-procher*.—"Le vent nous approche de la terre"

(Fénelon, *Télémaque* vi). Vaugelas (i, 259) censures this usage and only admits its use as a transitive verb with a personal object having the meaning of "être en faveur auprès de."

ATTENTER.—Vaugelas (*Quinte-Curce*, page 341): "Ayant attenté le plus grand de tous les crimes." Cf. *id. ib.*, p. 342: "Non pas d'avoir rien fait ni attenté contre son service."—"Et si sa main pour vous n'avait tout attenté" (Corn., *Rodog.* ii, 3).

AVISER=*apercevoir*.—"Furieuse elle approche, et le loup qui l'avise" (Régnier iii). "Si, pour mon infortune, il ne m'eût avisé" (Molière, *Fâcheux* i, 7). Vaugelas (i, 125) opposes this use. Patru, Chapelain and La Mothe le Vayer favor it, in spite of Thomas Corneille and the Academy, who side with Vaugelas.

AVOUEUR.—See Rotrou (*Céline* v, 7, 155). "Je t'avourai de tout, je n'espère qu'en toi" (Racine, *Phèdre* iii, 1). "Les dieux n'avouèrent point un combat plein de crimes" (Cornelle, *Horace* iii, 2).

BLASPHEMER (*blasphemare*, transitive in Latin): "Nomen Domini per illos blasphematur" (Tertullian iii, i).—Malherbe condemns this use. Racine, however, says (*Athalie* i, 1): "Un Dieu que votre bouche enseigne à blasphémer."—"Ils ne parlent de Dieu, que lorsqu'ils le blasphèment." Fléchier (*Sermon* i, 72).

BRIGANDER.—Ronsard writes: "brigander le sceptre," and Malherbe (ii, 218) "brigander le royaume."

BRICOLER has remained passive, not having reached a transitive use. "Il n'y a pas d'école où ce sophisme n'ait été bricolé."

COMMUNIER.—"Lorsque sur le point de les communier, il leur déclara." (Bourdaloue, *Pensées*, t. iii, p. 368).

CONSEILLER.—"Nous l'avons conseillé de bâtir" (Pascal, *Lettre à Madame Périer*).

CONSENTIR.—Almost always transitive. "Sire, ce dist Girarz, se Dex le me consant." (*Chanson des Saxons* xxi). Thus, "Cassandre le consent" (Rotrou, *Venc.* v, 9). Also Corneille, "L'amitié le consent, si l'amour l'appréhende" (*Rodogune* iv, 1.) and "Partez, je le consens" (*Don Sanche* iv, 5).

CONSULTER, which was not transitive in Old French, becomes so in the seventeenth cen-

ture. Bossuet (*Impénitence Finale* 1662, 2e partie.) "Les médecins consultent l'état de sa maladie." "Mais pourquoi consulter des choses résolues, Et ne poursuivre pas comme on les a conclues?" (Rotrou, *Bélisaire* ii, 8.)

CONTRIBUER.—Transitive in Latin and in Old French, is still so in the seventeenth century. "Nous sommes rivaux à la passion de contribuer quelque chose à. . ." (Racine iii, 156).

CONVAINCRE, transitive with an abstract object. Racine (*Bajazet* v, 1268): "tout ce qui convaincra leurs amours."

COURIR, as a hunting term (figuratively also) transitive.—"Les enfants me courent dans la rue." (Corneille, *Suite du Menteur* i, 3). "Mais d'aller attaquer de ces bêtes vilaines, Qui'n'ont aucun respect pour les faces humaines, Et qui courent les gens qui les veulent courir" (Molière, *Princesse d'Elide* i, 2).

CRACHER.—"Jesus-Christ doit être méconnu, trahi, craché, souffleté" (Pascal, *Pensées* ii, 8).

CRIER.—Already transitive in the *Chanson de Roland* (v. 1793, "Adubez vus, si criez votre enseigne"), is found as such in the seventeenth century. Molière (*Etourdi* ii, 14): "Tu ne me diras plus, toi qui toujours me cries, . . ." *Id.* (*Ecole des femmes* v, 4) "Pourquoi me criez-vous?"

DEBORDER.—Malherbe says (iv, 12) "Je n'ai jamais vu cette construction: mes yeux débordent des pleurs," and yet he writes (*Mort de Henri le Grand*): i, 179. "La Seine déborde son onde."

DELIBERER.—Intransitive in the sixteenth century, becomes transitive in the seventeenth by analogy. "L'affaire est d'importance et, bien considérée, mérite en plein conseil d'être délibérée" (Corneille, *Cid* ii, 8, v. 733). "Le hasard a fait ce que la prudence des pères avait délibéré" (Molière, *Fourberies de Scapin* ii, 9).

DEMORDRE.—Transitive in Old French, is found as such in Malherbe (ii, 528; iii, 526). "Il ne laissa nul de ses morts ni blessés et ne démordit point ses prisonniers" (d'Aub., *Hist.* 299).

DEPOUILLER.—Much discussed by grammarians at that time, see Bouhours, p. 120. Racine, (*Athalie* 4631): "Avez-vous dépouillé cette haine." *Id.* (*Poés. Div.*, 47): "Il dépouille

sa splendeur." Cf. Rotrou (*Antigone* i, 6): "Il dépouille l'éclat qui m'environne;" and Corneille (*Héraclius* v, 3): "Mon âme dépouille un vieux respect."

DESERTER=*rendre désert*.—"Mars qui met sa louange à désertier la terre" (Malherbe vi, 5). "Le Seigneur désertera toute la terre" (Bossuet, *Isaïe*, Ch. xxiv in Richelet).

DISPUTER.—Transitive with the meaning of *discuter*. "Ne disputez pas une vérité si constante" (Bossuet, *Charité Fraternelle* 1660, part 1).

ECHAPPER.—Vaugelas (ii, 19) notes that it is construed in two different ways: "échapper un danger, échapper à un danger." The Academy admits the transitive verb only in "l'échapper belle." "Le piège est échappé" (Rotrou, *Bélisaire* iv, 31). "Echapper les mains de Dieu" (Bossuet, *Politique*, "tirée de l'Écriture Sainte," f. 6, 9). In Old French this verb is intransitive.

ECOULER.—"Et surtout de voir les jours écouler ma vie loin de vous" (Sévigné, 285; cf. Littré).

ELOIGNER.—See *Ménage* (*Obs.* i, 283). "Besoin lui est d'éloigner la personne=de s'éloigner de la personne." "Le soleil, puisqu'il faut qu'il déloge, éloigne sa barrière" (Malh. i, 4). "Ses vaisseaux ont éloigné la ville" (Corneille, *M. de Pomp.* iii, 1).

ENCHÉRIR.—"On ne peut enchérir ce que vous avez écrit" (Balzac, *Lettres* iv, 23).

ENQUERIR and ENQUETER.—Rotrou (*Bélisaire* iv, 52): "Si vous l'enquérez." Likewise, Corneille (*Cid*, 2nd scene, cut out later): "Je vous vois chaque jour l'informer comme va son amour(=vous informer auprès de lui)."

EXCELLER.—Vaugelas (ii, 424) makes it intransitive. "Si on voulait pratiquer cette règle qui excelle les plus excellentes" (Lanoue, 348).

FERMENTER (long a transitive verb).—"Il inventa le levain pour fermenter la pâte" (Rabelais, *Pantagruel* iv, 61). "On peut penser que le cœur mêle dans le sang une matière capable de le fermenter" (Bossuet, *Connaissance* ii, 9).

FIER=*confier*.—"Vous me fiez votre or, vos joyaux, votre bourse." (Rotrou, *Cit.* i, 1.)

"Ciel, à qui voulez-vous désormais que je fie  
Les secrets de mon âme et le soin de ma vie"

(Corn. *Cinna* iv, 4). "Je vous fie son salut en toute assurance" (Scarron, *Rom. Com.* ii, 19).

GAUCHIR.—Chifflet (page 3) says: "gauchir les" or "aux difficultés," both correct. "Nous y courons plus droit en pensant les gauchir" (Marianne, *de Tristan* i, 3). "Ils gauchissent la loi commune" (Montaigne ii, 349).

HATER.—With a personal object: "Hâter la Parque de trois jours" (Corneille, *Cid* i, 7).

IMPOSER—transitive. "Mais quoi qu'à ces mutins elle puisse imposer demain, ils la verront mourir ou t'épouser" (Corn., *Héraclius* i, 3).

INCIDENTER, legal term—"créer un incident," has become intransitive. "Pour incidenter sur la transsubstantiation" (Bossuet xiv, 122, *de l'Histoire des Variations*).

INFLUER.—"Influer la sagesse aux hommes." "Ces yeux, ces beaux auteurs de mes ardeurs naissantes, m'influèrent au sein des transports si puissants" (Rotrou, *Célie* ii, 1). "Son corps a influé la vie" (Pascal, *Pensées*, Art. xxiv, 60, ed. Havet).

INSPIRER.—"Inspirer quelqu'un de faire une chose." "L'inspirant de rompre avec" (Corn., *Veuve* iii, 1). "Inspiré de laisser à la postérité le portrait. . ." (Fléchier, *Madame de Montausier*).

INSULTER.—Already ranked by Bouhours (page 304) as a transitive verb. "J'appelle insulter la majesté de Jésus-Christ, demeurer en sa présence dans des postures immodestes." (Bourdalone, *Myst. Pass. de J. C.* t. i, p. 184.)

INVECTIVER.—Is used with a common noun. "Jésus-Christ invectiva plusieurs malédictions" (Pascal, *Pensées* ii, 173).

JOUIR.—Étienne Pasquier reproaches Montaigne with having construed it with a direct object (*Lettres* xviii, 1). Malherbe writes: "A quoi doit-il penser qu'à vivre, vous jouir et se réjouir" (i, 51).

OBSTINER.—"Dis-moi quelle espérance doit obstiner mon maître" (Corn., *Menteur* iv, 7). "Ne l'obstinez point, je connais son esprit" (Régnerard, *Légal* iv, 6).

OPINIÂTRER.—"Elles ne laissent pas d'opiniâtrer leurs pleurs, leurs plaintes et leurs soupirs" (La Rochef, *Réflex. Mor.* 233). "On ne saurait opiniâtrer une affaire plus mal à propos" (Sévigné, 21 Janv. 1689).

PARJURER (transitive from analogy with

*juré*).—"Parjurer les saints. Léandre a parjuré ses vœux" (*L'Étourdi* v, 13).

PARLER.—With an epithet: "parler Vaugelas, science, etc.," in frequent use at that time. "Ne parlons que Jésus" (*Péroraison de la Purification*, 1652). "Ce qu'il me donne l'autorité de parler" (v. *Excuses*, 1650, 2nd part).

PARTICIPER.—"Ce peu que je participais de l'ordre parfait" (Descartes, *Discours sur la Méthode* iv, 4).

PENETRER.—Bossuet (*Hist. Univ.* iv): "Les Sarrasins pénétrèrent l'empire." "Pénétrer la profonde demeure des morts" (*Phèdre* ii, i, 1). "Le Prêlat pousse un cri qui pénètre la nue" (Boil., *Lutr.* v).

PLAIDER,—with a direct object name of a person. "Jamais ne gagne qui plaide son seigneur."—"Il est mort de maladie comme il les allait tous plaider" (Sévigné, 1<sup>er</sup> mars, 1680).—"Plaider le curé, le gendre et le notaire" (*Plaideurs* 136). Even in a figurative sense: "M. de Grignan ne songe qu'à me plaider" (Sévigné, 19 janv., 1674).

PRÉTENDRE.—"Je n'ai point prétendu la main d'un empereur" (Pulchérie i, 5). "Je prétends la troisième partie" (La Fontaine i, 6).

PRIER.—"Mal aisément dirai-je, je prie une chose, mais je vous prie d'une chose" (Malherbe iv, 573) (however that is classically construed). "Tout ce que j'ai à vous prier maintenant" (Boileau, *Lettre à Racine*, 4 juin, 1693).

PROFITER=*mettre à profit*.—"Vous pouvez profiter les bons exemples" (Balz., *Lettres* v, 12).

PROSTERNER.—Juv. des Ursins (p. 172): "Elle prosterna plusieurs gros villages."—"Un donleur sensible le prosterna à ma face" (*Imitation*, trad. P. Corn. iv, 7)—"Le roi va prosterner sa couronne" (Corn., *Pompée* iii, 1).

QUERELLER.—"Les terres qu'il querellait" (Commynes v, 15); with an object, which is the name of a thing, its use was constant in the sixteenth century. "Ne lui querellez point un bien que. . ." (Sévigné iv, 8); "quereller Célimène" (*Gal. du Palais*, v, 6), "disputer Célimène à quelqu'un."

RENONCER.—Archaism in the seventeenth century;—"si renonce la foi," or "à la foi," admitted by Andry de Boisregard. Fléchier:

"le christ sera mis à mort et le peuple qui le doit renoncer." "Si vous dites vrai, vous la renoncerez pour votre sang" (Molière, *G. Dandin* ii, 9). "Nous les devons renoncer" (Boss., *Noël* 1656, 37, 1).

RESOUDRE.—"Adieu donc, puisque en vain je tâche à vous résoudre" (Corn., *Cid*, ii 2, 289); "résous-la de t'aimer" (*id.*, *Héraclius* i, 3).

RESSEMBLER always governs the dative case, says Chifflet. Vaugelas says (ii, 258) *ressembler* transitive is obsolescent, learned people tolerate its use in verse. Régnier (*Sat.* x): "dont la maussade mine ressemble un de ces dieux." Bossuet (5<sup>e</sup> *Remarque sur l'Annonciation*): "Cette grandeur qui ne ressemble pas les grandeurs humaines."

REVER.—"Allons rêver quelque moyen" (Corn., *Menteur* iii, 6).

RODER.—"Colinet rôda les rues" (Sorel, *Francion* vi, p. 246). "Je rôde l'univers" (*Rég-nard, le Bal* 7).

SERVIR.—Chifflet (p. 246) distinguishes between "servir à quelqu'un" and "servir quelqu'un," a nicety unknown to writers. "Aspar le servit à monter au trône" (Corn., *Pulch., Au lecteur*). "Un Grec qui avait servi les Perses de truchement" (Balzac).

SONGER—as a transitive is old: "nuît et jour je la songeais" (Charles d'Orléans). Vaugelas would have it intransitive 'neutre'; Molière (*Étourdi* i, 2): "J'en songeais un."

SOUCIER=*donner du souci*.—"Si l'on l'enlèverait, cette peur me soucie" (Rotrou, *Heureuse Const.* iv, 2). "Ton titre me fasse peur ni me soucie" (La Fontaine, *Fabl.* ii, 9, 5).

SOUPIRER=*plaindre*.—"Être veuve et soupirer la perte d'un mari" (Corn., *Veuve* 45, variant).

SURVIVRE.—Chifflet (p. 107) admits "survivre quelqu'un" or "survivre à quelqu'un." (Vaugelas ii, 315 and i, 267.) *Chronique de Reims* (p. 12): "Si elle survivait le roi son père." Rotrou (*St. Genest*, v. 2): "par quel sort survive ton trépas."

TARDER.—Chifflet, p. iii, calls it intransitive 'neutre': "pour savoir que te tardait tant de venir" (Louis xi, *Nouv.* 56). "Tarder la jouissance" (Malherbe ii, 9). "Certes je ne pense pas que de si faibles considérations

dussent tarder une si juste entreprise" (Balzac iv, *Lett.* 10).

THESAURISER is found construed with the kindred noun *trésor*.—"Taites-vous des trésors qui ne périssent pas, thésorisez pour le siècle futur, un trésor inépuisable" (Bossuet, *Panég. de St. Franc. d'Ass.* 2).

TOURNOYER, always transitive in Old French. Malherbe (iv, 411) corrects to *tourner* in verses of Rodomont: "après que les parents ont tournoyé le vieillard." St. Simon (118, 32): "on n'entendait plus parler de lui depuis qu'on l'avait tournoyé."

TRANSPIRER.—"Transpirer toutes les sérosités" (Sévigné, 17 Juin 1685).

VEILLER=*guetter, surveiller*. Rotrou (*Clar.* 5, 1): "de Claricléee veiller les caresses."

### III. TRANSITIVE VERBS USED INTRANSITIVELY.

A transitive verb may at any time become intransitive by considering its action in general and confining it to the agent: "il boit du vin," "il boit;" "il écoute un cours," "il écoute." This point is now generally conceded even by the Academy, but grammarians of the seventeenth century tended to reject it. Thus Malherbe does not like the construction: "Courroucer quelqu'un" for "faire courroucer quelqu'un;"<sup>2</sup> nor "crouler les fondements," car crouler n'est pas actif" (*id.* iv, 399), nor, "qui rebellez mon âme" (*id.* iv, 286); nor, "sortir" with an active transitive meaning (*id.* iv, 411); nor, "tomber quelqu'un, qui est mal parlé" (*id.* iv, 314). The Academy (*Remarques sur le Cid*) censures the verse: "Je le remets au tiers pour venger et punir," when the more general meaning of the verb particularly suited the poet's thought. Cf. "Les hérétiques ont brouillé" (Boss., *Caeci vident* 1665, part 1)= "ont apporté le trouble." "Cette bouche divine de laquelle inondaient des fleuves de vie éternelle" (*id.*). Vaugelas (ii, 398) blames Malherbe for having written in his *Tite Live*: "ils étaient allés ravager sur les terres de Sicyonne."

On the other hand, certain verbs that now govern a direct object were then construed with an indirect.

<sup>2</sup> Cf. Bruno's *Doctrine de Malh.*, p. 427.

<sup>3</sup> Malherbe's *Commentaire sur Desportes*, iv, 467.

CONGRATULER.—“En ce jour où l'Eglise est occupée à leur congratuler” (Boss., *Toussaint* 1649).

CROIRE.—Vaugelas (ii, 338) calls “croire à quelqu'un” a gasconism.

DOMINER.—“Qui domine à la puissance de la mer” (*Devoirs des rois* 1662, part 1).

EMPECHER.—“À qui la violence de ses passions empêche de connaître ce qu'elle a fait” (Boss., *Sermon quinq.* 2).

SERVIR.—“Serveurs, servez comme à Dieu” (Boss., *Cacci vident* 1665, part 2, ed. 1668).

SOIGNER.—“Soignez-y, Léonore” (Rotrou, *Veuclas* iv, 2, 1).

#### IV. INTRANSITIVE VERBS WITH A PRONOMINAL FORM.

In Old French, many intransitive verbs show a tendency to assume a pronominal form. “Li amiralz ne se voelt demurer” (*Rol.* 3140).

Examples are frequent in texts of the fourteenth and fifteenth centuries. In spite of a reaction in the sixteenth century against this usage, examples are still found in writers of the seventeenth century.

S'ACCOUCHER.—“J'avais délibéré d'attendre que la reine se fust accouchée” (Henri iv, *Lettre*, 2 sept., 1601).

S'APPARAÎTRE (Racan, *Bergeries*; argument): “La bonne déesse s'était apparue—c'est celle-là même qu'une autre fois s'apparut dans les roches de Rambouillet” (Voit., *Lettre* 12).

SE COMMENCER.—“Immédiatement après le couplet, il devait venir à celui qui se commence: o mort” (Malh. iv, 343).—“Elle ne fait qu'allonger la syllable quand le mot qui suit se commence par une consonne” (Preface of Corn., *Théâtre* 1682).

SE COMMUNIÉ.—“Il s'en communique trois tous les jours.”

SE CONDESCENDRE.—Malherbe (iv, 391) blames it in Desportes “ne se peut condescendre à luy donner merci.”

SE CROULER.—“Tantost elles s'entr'ouvrent, tantost elles penchent, tantost elles se croulent” (Malh., ii, 557).

SE DÉLIBÉRER.—“Il se délibère d'accomplir ce qu'il avait promis” (Sorel, *Francion* iv). “Un livre que je me délibère d'acheter” (*id.* 5).

SE DISPARAÎTRE.—“Il y en a qui peu à peu se sont disparus” (Malh., ii, 246).

SE DIVAGUER.—“Voyez comme on se divague doucement” (Malh. i, 288).

S'ÉCHAPPER À.—“Cœur humain, abîme infini qui cache tant de pensées différentes qui s'échappent à tes propres yeux” (Pass. de St. Victor).

S'ÉCLATER.—Malherbe rejects it, yet it is of frequent occurrence: “qu'il ne s'éclâtât quelque mésintelligence” (Richelieu, *Mémoires* xx, 1629). “De rire s'éclata” (La Fontaine, *Fabl.* iii, 1).

S'ÉCLORE.—“Enfin s'éclosent les guerres civiles” (Malh., ii, 16). See Rotrou, *La bague de l'oubli* ii, 1, tome i, 113).

S'ENCOURIR.—“Il s'encourut frapper à la porte” (Scarron, *Rom. Com.* i, 6).

SE FEINDRE.—“Je vous entends venir, il ne faut plus vous feindre” (Racine, *Polyeucte* ii, 2).

SE GUETTER.—“Ils se trouveront accablés d'un côté où ils ne se guettent pas” (Malherbe iii, 178).

S'HABITER.—Criticised by Malherbe in Desportes (au désert je m'habite).

SE MOUSSER.—“La liqueur se mousse et s'élève en bouillons” (Sorel, *Francion* 3).

S'OUBLIER.—Discussed by Bouhours (i, 23), who decided for *oublier*, resting on Vaugelas' authority, and limiting *s'oublier* to “manquer à son devoir:” “Quiconque s'oubliera du respect qu'il doit.”

SE SOURIRE.—“Des capitaines se souriaient de le voir parler” (Racine, *Mém. sur Malh.* See Loret, *Muse historique*, 30 juillet 1687): “Vous pourriez bien vous en sourire.”

#### V. INTRANSITIVE VERBS WITH A REFLEXIVE VALUE.

Conversely many verbs which are now pronominal, were in the seventeenth century construed as intransitives (a reminiscence of Latin); such a usage as now survives in *faire* and *laisser* was common to a great number of verbs. This may be explained by an ellipsis of the personal pronoun.

ABATARDIR.—Noted by Nicot: “Cette plante abâtardit d'un jour à l'autre.”

ABIMER.—See Académie, *Dict. Hist.*—“Paris va abîmer, mais par ou abîme-t-il? (La Rochefoucauld, *Lettre à Mlle. de Livry*).

AFFAIBLIR.—"J'affaiblis ou du moins il te le persuade" (Corn., *Remercement au Roi*, 1667).

APPAUVRIR.—"Je ne fais qu'appauvrir en acquérant" (Henri iv, *Lettre* iii, 125, 1590).

ARRETER.—"Je n'ai pas tant arrêté que. . ." (Rotrou iii, p. 178).

ASPIRER.—"Entre deux voyelles elle passe pour z et après une consonne elle aspire toujours" (Corn., *Préface*, 1682).

BAIGNER.—"Votre belle et jolie machine est-elle en état? Mme. de Courcelles a mis la sienne sur le côté à force de baigner" (Sév., ix, 195).

CALMER.—"Une onde. . . qui toujours veut empêcher de calmer" (Malh. i, 3).—Aubert criticises this expression in the *Additions au Dict. de Richelot*.

CONSOMMER.—Not distinguished from *consumer* in the seventeenth century: "Cette fatale trame qui ne peut consommer et résiste à la flamme" (Rotrou, *Hercule* iv, 1). "Ce vaisseau. . . Qui survécut autant qu'il avoit consommé" (Rég. *Sal.* x). "Et quoique l'on reproche au feu qui vous consomme" (Mol., *Dép. Am.* iii, 9).

CONSUMER.—"Les méchants brûlent sans consumer" (Rac., *Psaumes* 33).

DESISTER.—"Va-t-en et désiste de plus m'offrir une aide" (Corn., *Clitandre* i, 2).

ECLIPSER.—"Éclipsez, vains ennuis!" (Rotrou ii, 522).

ESQUIVER.—"Les petits esquivent fort aisément" (La Fontaine, *Fables* iv, 5).—"Je saute vingt ruisseaux, j'esquive, je me pousse" (Boileau, *Sat.* vi).

ETUDIER à.—"Plus un homme étudie à mourir, plus il commence à vivre" (P. Corn., *Imit.* ii, 12).—It might be thought that *étudier* is also intransitive. The example is ambiguous; thus: "il étudie aux sciences" (Montaigne). "Sinon que j'ai étudié aux bonnes lettres" (Mall., iii, 3). "J'avais un peu étudié étant plus jeune, entre les parties de la philosophie, à la logique" (Desc. *Méth.* ii, 6).

EVADER.—"Il est temps d'évader" (Corn., *Illus. Com.* iv, 9). Cf. Bossuet (*2e sermon pour le 1<sup>er</sup> dimanche de l'Avent*, part 2).—"De quelcôté que vous tourniez, il ne vos reste plus aucun moyen d'évader."

EVANOUIR.—"Elle étoit en danger d'évanouir" (*Astrée* i, 4).

FAMILIARISER.—"Gardant une humble gravité, sans familiariser avec ceux, etc." (St. Francois de Sales, *Constitut.* 23).

FLETRIR.—"Il s'agit non d'une couronne qui flétrit" (Mascaron, *Serm.* 111).

GARDER.—Very frequent; criticised for the first time only by Aubert at the beginning of the eighteenth century.—"Garde de négliger une amante en fureur" (Rac., *Androm.* iv, 6).

IMAGINER.—Criticised by Vaugelas (ii, 440) in: "Je vous aime plus que vous ne sauriez imaginer" (amended to *vous imaginer*). "Il ne cherche pas à imaginer" (La Bruy., x, 1). "Toutes les fois qu'un objet une fois senti par le dehors, demeure intérieurement, ou se renouvelle dans ma pensée avec l'image de la sensation qu'il a causée, c'est ce que j'appelle imaginer" (Boss., *Conn.* i, 4).

LAMENTER.—"Constante à lamenter." So late as the eighteenth cent.: "Rien n'est plus ennuyeux que d'entendre lamenter un enfant." (J. J. Rous., *Nouv. Héloïse*).

LEVER.—"Il étoit près de huit heures quand le conseil leva" (St. Simon, 166, 215).

MOUVOIR.—"L'ours s'acharne peu souvent sur un corps qui ne vit ni ne meurt." (La Fontaine, *Fabl.* v, 19).

MULTIPLIER.—"Les pratiques et desseins y multiplient tous les jours" (Henri iv, 4, 99).

PLAINDRE.—*Ménage* (ii, 258) does not criticise it. "C'est fait de moi, j'ai beau plaindre et soupirer" (Malh.). "Votre amour vous donnera à plaindre" (Corn., *Horace* iii, 6). "On verra tout plaindre et soupirer" (Pradon, *Troade* v, 21).

PROMENER.—Rejected by *Ménage* (i, 366). Vaugelas (i, 76) admits it as intransitive. The Academy approves *Ménage*. "J'ai été promener cette après-dinée" (Racine).

PROPOSER.—"On doit absoudre une femme qui a chez elle un homme avec qui elle pêche souvent, pourvu qu'elle propose bien de ne plus pécher" (Pascal, *Prov.* x).

RELEVER.—"Elle relève d'une maladie" (Sév. 441). "Loisir de relever d'un coup" (Corn., *Pompée* ii, 14).

RENOUVELER.—"Ma confusion qui renouvelle à chaque occasion" (Corn., *Nicom.* ii, 1; 426).

REPOSER.—Rejected by Malherbe iv, 347. Maynard (iii, 182) makes use of it: "Le haut

désir de tout sçavoir, fait que jamais tu ne reposes ;" also Corn. (*Théodore* 5, 9): "Portons le reposer dans la chambre prochaine."

RETIRER.—Disapproved by Malherbe. "Tout le savoir du monde est chez vous retiré," Mol. (*Tartuffe* 1, 6). This example is not a conclusive one.

TAIRE.—Malherbe (iv, 267) criticises its use as such. Cf. O. F.: "*Tais* Oliviers, mis parastre est, ne voeill que mot en sunt" (*Rol.* 1026).

TERMINER.—"Tous les mots dont les pluriels terminent en aux se terminent en al" (Vaug. ii, 65).

TROUBLER.—Corn. (*Illus. Com.* ii, 2): "De passion pour moi deux sultans troublèrent."

Remark. In Old French a reflexive verb construed with "l'un l'autre" and "l'un et autre" suppresses its pronoun. The seventeenth century furnishes a few examples: "Ils font l'un à l'autre une douce inclination" (Sévigné 202).

#### VI. REFLEXIVE VERBS WITH A PASSIVE MEANING.

Reflexive verbs were often used with a passive meaning, thus: *se trouver, se donner, se dire, se détruire, s'accepter, se verser, se célébrer*. Maupas (1607, p. 275) already notes this, attributing it, without due restriction, to Italian influence.

S'ATTENDRE.—"Un incident qui ne s'attendait pas" (La Fontaine vi, 125).

SE CONDUIRE.—"Ce dessein s'est conduit" (Racine, *Britannicus*, 1619).

S'AVÉRER.—"La chose au gré de mon désir s'est naguère pleinement avérée" (La Fontaine vii, 99).

S'EXCITER.—"Ce fâcheux bruit s'excite" (Corn., *Héraclius* v, 158).

SE PROPOSER.—"Il s'en est proposé un autre par un Docteur de Sorbonne." (Malh. iii, 281).

These verbs while construed as reflexive retain the syntax of passive verbs. Thus: "un livre qui s'est fait par un Docteur" (Malh. iii, 255). "Un crime se met à couvert par un autre crime" (La Rochef. ii, 367). "Des maximes qui par d'honnêtes gens ne se doivent pas suivre," (*Cid*) "avant que son destin s'ex

plique par ma voix." (Rac., *Athalie* v, 177)—"Ce qui s'est prêché chez soi ou par son directeur" "Si quelquefois on pleure, si on est ennuyé à un sermon, c'est la matière qui se prêche elle-même." (La Bruy. xv.) "Dieu se prêche par lui-même." (Boss., *3e avert.*)

REMARKS:—(a). An adjective followed by a preposition governing an infinitive was of more frequent occurrence in the seventeenth century than now:

1. Active for passive: "La honte d'un affront que chacun d'eux croit voir ou de nouveau ou prêt à recevoir" (Corn. iii, 522 v. 744). Cf. Othon v, 1697.

2. Passive for active. "On n'est jamais si facile à être mépris que" (La Rochef. *Maximes* 2, 396). Malh. (ii, 546) says: "il faut prendre conseil d'une chose plus tôt que le jour qu'on la veut faire, encore ai-je opinion qu'il serait trop tard et qu'il serait meilleur d'être pris sur le point même de l'exécution."

(b.) The verb *faire* is still used with an intransitive verb which becomes causative. Such sentences in the seventeenth century may have a passive construction: "je vous avais mandé qu'un Frontin avait été fait mouvoir" (Malh. iii, 301). "Le roi ne vit point M. d' A. comme il fut fait venir, on fit trouver bien au roi de s'aller promener" (*id. ib.* 512). Vaugelas says: "Cette façon de parler est toute commune sur le long de la rivière de Loire et dans les provinces voisines, pour dire fut exécuté à mort. Il est certain qu'elle est condamnée de tous ceux qui font profession de bien parler et de bien écrire."—Other verbs are construed thus: "un homme fut achevé d'être persuadé" (La Rochef. ii, 443).

(c.) *Faire* was much more used in the seventeenth century than nowadays as a substitute verb, even to the extent of superseding a passive verb. Thus in Vaugelas (ii, 355), Thomas Corneille stamps this usage as a barbarism; he amends: "elle fut d'abord estimée comme on fait toute nouveauté," to "comme l'est toute nouveauté." Vaugelas says, "il faut que les gérondifs soient placés avant le substantif et non après, comme fait un de nos grands écrivains."

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## THE TRANSLATION OF BEOWULF.

ONE of the most marked characteristics of the modern translation of *Beowulf* is the tendency to retain as many distinctive Anglo-Saxon peculiarities as possible—a tendency that frequently results in perplexing the general reader, to whom translations are ordinarily of value and assistance. In securing consideration, the assertion in defense of this method that it alone furnishes an adequate impression of the poetry with which it is concerned, recalls at once the different metrical principles of Anglo-Saxon and modern English. As stated by Schipper, the essential matter for all alliterative poetry was the number of stresses alone, the number of unstressed syllables being indifferent; whereas in modern English the essential matter is not only the number of stressed syllables, but also the number of syllables unstressed and their position relative to those stressed. To be sure, since the arsis may in Anglo-Saxon either precede or follow the thesis, and since the number of unstressed syllables in the thesis is variable, certain individual measures of Anglo-Saxon may correspond with some feet of modern English verse, provided the number of unstressed syllables does not exceed two. But the correspondence is at best only a superficial and accidental one. The movement of the verse as a whole does not resemble ours; because, although there is a certain order in the grouping of measures, which justifies a classification of them by types, yet this regularity of arrangement holds only for the half line, the metrical unit, and there is no consistent employment of any one kind of measure throughout an entire line. Two of these half lines, whose distinction is rigidly maintained by the cesura, are loosely joined into a sort of complete rhythmical system by alliteration.

These peculiarities—the irregular disposition of the unaccented syllables, and the retention of alliteration and of the cesura—are the Anglo-Saxon characteristics, whose representation is attempted in English in violation, it seems to me, of certain obvious principles of translation. For, in the first place, a translation from one language into another should conform to the genius of the latter language.

This is merely the deduction of its meaning from the term itself; and I should have supposed that no one, in spite of occasional lapses of bad practice, would contradict the statement when made of such elementary, but at the same time fundamental, matters as those of word order, sentence-structure, and diction; in other words, would deny that whatever is written in a language should follow its common custom. And it is certain that no translation, say from the German, which should retain the original arrangement of the sentences, or smack of foreign idioms, or restore their primitive Teutonic meanings to English words, such as the general sense of tilled land to acre, would be tolerated for a moment.

But not only in these rudimentary matters should a translation conform to the language in which it is written, but, if a poetic rendering is attempted, in point of versification also. However, since Modern English, as has been seen, possesses no metre corresponding to the Anglo-Saxon, since in fact its metrical principle is entirely different, the sort of translators with whom at present we have to do, are obliged either to adapt a native measure roughly to follow the general movement of the original, or to revive the older metre. The latter practice has been strongly advocated by Dr. Gummere,<sup>1</sup> who goes a little farther, I fancy, than most scholars will be quite ready to accompany him. The distinctive feature of his specimen translation is its freedom in inserting or omitting unaccented syllables following the Anglo-Saxon lines—a procedure distinctly un-English.

Professor Garnett's version is practically of the same kind in its indiscriminate use of iambs and trochees, anapaests and dactyls, in its insistence upon "the preservation of the two accents being the main point," and in its "use of all the usual licenses in early English verse."<sup>2</sup> In spite of its many merits as a literal and line-for-line translation, it is on the preceding account open to the same criticism as Dr. Gummere's—of being un-English, a dis-

<sup>1</sup> F. B. Gummere; "The Translation of *Beowulf*, and the Relation of Ancient and Modern English Verse," *American Journal of Philology*, vii.

<sup>2</sup> *Beowulf; An Anglo-Saxon Poem and the Fight at Finnsburg*, translated by James M. Garnett, p. xii.

advantage of which Prof. Garnett is himself aware.<sup>3</sup>

The former alternative of translation, that is, the adaption of a native measure roughly to follow the general movement of the original, which is practically the method of Ettmüller and Grein in German, may be illustrated in English by a reference to any of Mr. Stopford A. Brooke's quotations from *Beowulf* in his *History of Early English Literature*. His system differs from that of Prof. Garnett in the disposition of the accents, the stressed syllables in the former always occupying the same position relative to the syllables unstressed. It agrees with the versions of Prof. Garnett and Dr. Gummere, in the occasional insertion of an additional unaccented syllable, although it allows itself less freedom in this respect than do the others.

As a literary product, Dr. Hall's translation is superior to any others of this sort from the fact that he has succeeded in following the original very closely with a movement and measure not altogether unnatural to Modern English verse, and without resorting to violent distortions of the language.

Whether the translator prefers the adaption of a native measure roughly to follow the general movement of the original, or the revival of the older metre, the result of neither expedient is English, and it ought to be condemnation enough that it impresses us at once as strange, uncouth, and outlandish.

The introduction of alliteration is less objectionable because its use has survived to some extent in Modern English, and its mere presence is therefore not anomalous. But there is a reasonable objection against its systematic employment. Its only legitimate office in our poetry is as an occasional ornament. Its frequent application is a vice, and its frequent occurrence is offensive. Even the skill of Mr. Swinburne is unable to make its excess barely more than tolerable. When a constant factor of verse, it is liable to all the criticism that can be made of other transgressions of linguistic law and custom. This fact Dr. Hall has recognized, stating as a principle of his translation that "alliteration has been used to a large extent, but it was thought that

<sup>3</sup> *Ibid.* pp. x xiii, xv, xvi.

modern ears would hardly tolerate it in every line."<sup>4</sup> Prof. Garnett seems to avoid constant alliteration merely as a matter of convenience, not seeking it, but employing it "purposefully whenever it readily presents itself."<sup>5</sup>

Now these violations of what I may be permitted to call the first principle of translation are committed with the hope of aiding persons ignorant of Anglo-Saxon to gain an idea of that language as applied to poetry. But the hope, besides presenting an unsuitable object of ambition, is vain. The endeavor to convey a notion of one speech through the medium of another must from its very nature fail. It leads only to a distortion of the one and a misrepresentation of the other, all the more misleading because of its profession of correctness. There is but one way of obtaining an adequate conception of a foreign language—to learn it; and nothing can supply the deficiency of this knowledge. The inadequacy of even the best translation, judged by this standard, is too well recognized to be insisted upon. Nor is the case altered, as has been already said, by the fact that the English of say the eighth century and the English of the nineteenth, is linguistically one language. It is one that has suffered in the interim a revolution sufficient to estrange the two extremes. Its vocabulary has been changed, its inflectional system has been subverted, and its entire structure has been modified. It has assumed in many cases new characteristics, notably in substituting the Romance method of verse for the Teutonic. Therefore the attempt to express one extreme in terms of the other results in abuses and perversions of speech, in the confusion and perplexity of the general reader, in whose interest it is made, and in consequent failure.

Moreover the attempt becomes not only improper through its nonconformity to the prescriptions of language, and idle through the impossibility of success, but also actually deceptive through its neglect of the real duty of translation. For the translator, while rejecting those merely formal peculiarities of his original that are contrary to present and native usage, should show himself exceedingly jealous for the preservation of its poetic char-

<sup>4</sup> *Ibid.* p. viii.

<sup>5</sup> Garnett's *Translation*, p. xii.

acter and its spiritual temper. And in this respect the versions with which we have so far been concerned, are not alone faulty. Many of those whose form is blameless, whose use of the English language and of English metres is irreproachable, fail, nevertheless, to render their author's distinctive qualities. For example, a dignity devoid of self-consciousness, and a deliberation unruffled by the natural rapidity of the Anglo-Saxon measures, are two characteristics of *Beowulf*, whose omission is sufficient to vitiate any translation of that poem. But can a language full of inversions, a vocabulary crammed with barbarisms, and a metre conspicuous for its oddity, reasonably be expected to reproduce this naïve dignity? Or can the sprightly movement of the ballad, skipping inconsequently from one scene to another, pretend to render the inherent deliberation, which is always retarding the action of *Beowulf*, and at times quite arrests it?

It is on the latter account that Col. Lumsden's translation leaves much to be desired. His remark, however, on the closer metrical rendering, deserves attention as the opinion of a man of letters, thoroughly conversant with the subject and unembarrassed by the prepossessions which, in this matter, are so liable to mislead the purely technical students:

"The alliterated rhythmical lines of Anglo-Saxon poetry," he says, "are, perhaps, more artificial than any modern form of English verse, and an attempt to reproduce them, unless done with the consummate skill which Mr. Tennyson has shown in the translation of the *Song of Brunanburh*, would soon leave the ear at once wearied and unsatisfied."<sup>6</sup>

While some exception might be taken to his statement concerning the artificiality of Anglo-Saxon verse as compared with modern English, and his judgment of Tennyson's experiment, yet the experience of the general reader confirms his conclusion.

Wackerbarth's translation of *Beowulf*, written in Scott's favorite metre, is still further from recalling a trace of the dignity or deliberation of the original.

Now, in addition to affording a basis for

<sup>6</sup> *Beowulf: Translation into Modern Rhymes*, by Lieut. Col. H. M. Lumsden; p. xxv.

negative and destructive criticism, this second principle, that the translator should be exceedingly jealous for the preservation of the poetic character and the spiritual temper of his original; seems to involve a corollary, which although true only in an approximate and qualified way, holds out a hope of something positive and constructive, and which may be stated as follows. The translation and the original should produce, each upon those to whom it directly addresses itself, essentially the same impression and this coincidence of impression, if applied fairly and discreetly, will be found a very just test of the value of a translation. For example, one who is capable of reading *Beowulf* intelligently and discerningly, is impressed by certain qualities, among others the two of simple dignity and unruffled deliberation already spoken of; and such an one, to form a correct estimate of any version, has only to ask himself whether a person capable of reading it with equal intelligence and discernment is impressed by it in a like way. But this criterion must be used with some caution; for every one is not competent, singly and of himself, to form correct notions of both the original and the translation. Yet with a knowledge of the two languages involved and with some feeling for style, we may apply this test safely and satisfactorily to decide the pretensions of a translation.

And when we have acquired some facility in its exercise, we shall probably become dissatisfied with the mere detection of faults, though relieved by occasional virtues, and proceed to ask ourselves what modern metre is best fitted to render *Beowulf*. And the question will take some such shape as this. What form of modern English verse impresses us in our character of English readers most nearly as the poetry of *Beowulf* itself impresses us in our character of Anglo-Saxon readers? And in spite of the confusion which naturally invests every thing connected with such a subject, it does not seem doubtful that the answer to this question as so proposed is blank verse, and that for several reasons. In the first place, blank verse is our natural epic expression. It is the form of verse that affects us most heroically. It is inseparably connected in our minds and hearts with the sort of poetry that

*Beowulf* actually is in Anglo-Saxon, and should be made to appear in English. It alone has the traditions and associations necessary to give the right suggestion. Again, the blank verse line is the line most susceptible of the constant variation indispensable in translating *Beowulf*. On account of the freedom with which it allows the frequent substitution of other feet for the normal iambic one, it lends itself with remarkable readiness to a variety of movements, which indeed will not repeat the original ones, but will indicate them to our poetic sensibilities. It is necessary to read Shakespeare only slightly to realize what the pliability of the verse actually is.

It is sometimes objected against the fitness of blank verse that its majestic pace represents very imperfectly the quickness and lightness of Anglo-Saxon poetry. And this is true. The deliberation of *Beowulf*, of which I have spoken, does not lie in the metre, which is rapid, easy, and fluent. It is rather an indecision or irresolution in the progress of the action, amounting at times to paralysis. And while the action so delays and halts, the measures run along quick and crisp, in a way that blank verse is quite unable to follow. Yet it is not essential that it should do so, for we have seen that the exact transcription of the Anglo-Saxon measures and the exact reproduction of the rhythmical movement, is impossible, not to say undesirable in English, and that we can require only a general similarity of impression.

Therefore, in spite of its inability to follow the movement of Old English poetry, blank verse would seem theoretically—and that notwithstanding Conybeare's failures—to be the best medium for rendering *Beowulf*, because it is the only measure which combines with adaptability a heroic suggestion sufficiently strong to convey to us the impression which that poem made upon its audience, and still makes upon those capable of reading it understandingly—the impression of an epic. But even while this statement may seem theoretically true, a thoroughly practical test is alone able satisfactorily to decide the question.

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## THE WALPURGISNACHT IN THE CHRONOLOGY OF GOETHE'S

*Faust.*

GOETHE'S Walpurgisnacht scene, found neither in the *Urfaust* nor in the *Fragment* of 1790, made its first appearance in the completed *First Part* of 1808. A brief examination of of these different recensions of the drama may make clear the purpose for which the scene was inserted.

The hero of the *Urfaust*, seeking freedom from restraint, displays few of the higher qualities of mankind. About Mephistopheles, his friend, there is but little of the supernatural.

A part of the original plan was, perhaps, to have Valentin, who occurs in the *Urfaust* only in speaking the monolog ll. 1373-1397, attack Gretchen's seducer and be killed by him. Faust would then flee to avoid arrest, and Gretchen, drowning her child upon its birth, would wander a vagrant until apprehended, imprisoned, and condemned to death. This, however, would make it necessary to explain how Faust, possessing any love or conscience, could so long remain away from Gretchen after having caused not only her fall, but the death of her mother and brother. Of this problem the *Urfaust* attempts no solution.

Between the dates of the *Urfaust* and the publication of the *Fragment* of 1790, Goethe's period of Sturm und Drang subsiding, had been replaced by different ideas of form in art and life, new ideals of love and poetry, and new feeling for nature. On March 1st, 1788—so says the *Italienische Reise* (1786-1788)—Goethe made a plan for Faust and was working out a new scene. This, the 'Hexenküche' as we know from Eckermann (April 10, 1829), was introduced to change the learned old professor to the passionate young lover, and to remove from Faust some of the responsibility for the ruin of Gretchen.

Compared with the *Urfaust*, the *Fragment* of 1790 has both omitted old and added new matter. The additions consist of 'Hexenküche' and 'Wald und Höhle,' the latter introduced, apparently, with the idea of making Faust less a heartless libertine by causing him, oppressed by a feeling of guilt, to retire to the

woods for lonely communion, there to be joined by Mephistopheles and, by his evil powers, be again won over to indulgence. 'Wald und Höhle' is inserted between 'Am Brunnen,' where Gretchen's fall is intimated, and 'Zwinger' after which comes 'Dom,' ending at Gretchen's swoon and concluding the *Fragment*.

Faust, now more deep and noble, longing to participate in all the life of man, for the sake of experience and not for pleasure, allies himself with the devil. Mephistopheles is not yet the seducer, and no compact is yet made between him and Faust. Again no attempt is made to explain Faust's conduct in remaining away from Gretchen in her trouble. The solution of the problem is postponed by entirely omitting from the *Fragment* the Valentin monolog, 'Trüber Tag,' the witch scene at the Rabenstein, and the 'Kerker,' all of which occur in the *Urfaust*.

In 1808 the completed *First Part* appeared, as Volume viii of the first Cotta edition of Goethe's works. The hero of the play, brought into connection with God and the Devil, was now—so the Prolog im Himmel intimates—to symbolize the triumph of idealism over sensualism. Mephistopheles becomes a seducing devil, endeavoring to satisfy with the things of sense Faust, all of whose thought and action is a wandering which will lead—so says the *Prolog*—ultimately to the light.

The details of the filling in are many; but a few may be mentioned. The three preliminary poems were added, the *Prolog* throwing light, as has been suggested, upon the characters of Faust and Mephistopheles and upon the fate of Faust. Line 598 (Weimar edition numbering; v. Loeper, l. 245), intimating that the walk of Faust and Wagner was upon Easter day, was introduced and Faust was called from suicide by the sound of the Easter music. Passages are added to ennoble and humanize the character of Faust. 'Wald und Höhle,' brought forward three scenes, is now placed before 'Gretchen's Stube,' 'Marthens Garten,' and 'Am Brunnen.' In the *Fragment*, where it first appears, it follows these scenes. The lines of Valentin's monolog coming after 'Dom' in the *Urfaust*, were omitted in the *Fragment*. In the completed *First Part* the

completed Valentin scene is placed before 'Dom' which, omitting the heading "Exequien der Mutter Gretgens," adds line 3789 (v. L. 3432), referring to Valentin's death and burdening Gretchen with a double guilt. The death of Gretchen's mother must be supposed to have occurred between Valentin's death and *Dom*, since Valentin does not mention it in attributing Gretchen's sins to her. *Trüber Tag*, which was omitted in the *Fragment*, is placed, still in prose, as in the *Urfaust*.

And now, between the 'Dom,' as placed in the completed *First Part*, and 'Trüber Tag,' are introduced the two new scenes, 'Walpurgisnacht' and 'Walpurgisnachtstraum.'

Goethe's Tagebuch has, for July 30, 1799, the entry "Die erste Walpurgisnacht;" and on December 16, 1800, were noted "Erasmus Francisci Höllischer Proteus, Berker's Bezauberte Welt." A dated MS. in the Royal Library at Berlin, indicates that the 'Walpurgisnacht,' the especial point of our interest, was begun in November 1800, and finished in February 1801. (Thomas, p. 326.)

Comment upon the growth of the material of the scene and its connection with the Faust story, upon the growth of the scene to its present form leaving paralipomena to fill fifteen pages (Strehlike, pp. 25-41), upon the completed scene itself and its reception by critics, must, in this connection, be omitted.

The question of the propriety of the introduction of the scene into the drama has been much discussed.

As typical of the critics who blame Goethe for introducing it, we may take Thomas (*Goethe's Faust*. Part i. Heath & Co., 1895), to whom the scene "viewed in its connection as a link in the drama," is "a wanton freak of poetic cynicism" (p. lxiv). Claiming that the Brocken revels "take place in the spring before Gretchen is a mother," they "must, therefore," he says, "have been ancient history at the date of the prose scene" that is, 'Trüber Tag.' With wonder what Faust has been doing in this very long interval between the 'Walpurgisnacht' and 'Trüber Tag'—it must be more than eight months, according to his chronology—he finds altogether incompatible Faust's enjoyment of the witch conclave, his sorrow at Gretchen's fate, and his anger at

Mephistopheles for keeping him ignorant of this by the diversions of the Brocken (p. lxxv).

But here Thomas is inconsistent with himself. If the Brocken revels "take place in the spring before Gretchen is a mother," as he says (p. lxxiv), they cannot have been the diversions which kept Faust from learning of Gretchen's "sad fate," as he also says (p. lxxv), because, according to his chronology, Gretchen has no fate concerning which to be sad until many months after the Walpurgisnacht. Nor do these actions of Faust seem so incompatible—but this by the way.

The argument usually advanced against the insertion of the Walpurgisnacht scene is the confusion it has been felt to bring into the chronology of the drama. This article, in its attempt to reconcile the chronology, presupposes that Goethe placed the scene exactly where he wished it and not out of place, as critics generally hold.

The chronology of the love story, amended according to this supposition, would, then, be somewhat as follows: Beginning with the walk on Easter day as a certain date, the love scene would take place during spring or summer, in the time of daisies—not necessarily blossoming ones, as Thomas (p. lii) has it. Gretchen's final surrender to Faust and the entrance upon her fate is sometime shortly before August 1st. Valentin's death, the death of the mother, and the cathedral scene, when the child is quick (3790 f; v. L. 3433), come during the autumn and winter. Faust flees because of Valentin's death, but makes a surreptitious visit to Gretchen upon the occasion of the mother's death. The fact that the lover to be concealed was the brother's murderer would furnish reason for administering, to preclude all possibility of discovery, the extra amount of the sleeping potion which produced the mother's death. The birth and murder of the child take place, while Faust is still away because of Valentin's death, shortly before the Walpurgisnacht, on the eve of May 1st of the next year. That is, this arrangement places the Walpurgisnacht scene a year later in the chronology of the play than critics have previously done. The scene 'Walpurgisnacht' then coming soon after the birth and murder of the child, and not long before as

Thomas and other critics place it, may consistently show the bloody line about Gretchen's throat as suggesting approaching punishment for crime already committed, rather than as prophesying what will occur in time to come. This vision fills Faust with terror, he discovers Gretchen's plight—perhaps from this same sign—and the action in 'Trüber Tag' follows at once. Thus the Walpurgisnacht is not ancient history when 'Trüber Tag' comes, and 'Kerker' may follow when it is wished, according as the period of Gretchen's wandering is long or short before her capture. It must not be placed too far from 'Trüber Tag,' since Faust is to be thought of as searching for Gretchen in the interval between that scene and the 'Kerker.'

The acceptance of this arrangement makes possible an answer to Thomas's question (p. lxxv) "why should Faust upon the Brocken refer to his love in elegiac tone as a distant memory," because it is many months since Faust has seen Gretchen. It similarly shows the falseness of the chronological basis which causes Thomas to further ask (p. lxxv), "and why should he have a vision of the beheaded Gretchen when it is but a day since he left her alive and well?" This question shows how the accepted chronology produces a confusion which is explained away by the emendation suggested. Thomas's criticisms (p. lxxv) that "hopeless confusion" is "brought into the chronology of a natural order of events," and (p. lxxv note) that "as the text stands we go backward in time when we pass [forward in the play] from the cathedral scene to the Walpurgis-Night," which are just, according to the accepted chronology, are made unnecessary in the new scheme by which the chronology is not confused, and we pass forward in time in going from 'Dom' to 'Walpurgisnacht.'

All of this supposition, which makes clear so much and removes so great a blame from Goethe, is, however, conditioned upon the possibility of interpreting in a general sense the passage where Mephistopheles, speaking to Faust before Gretchen's door (3661f, v. L. 3304f), says that the Walpurgisnacht will come "übermorgen;" upon referring "übermorgen" simply to some future time instead of to the

literal "day after tomorrow" as critics have hitherto done. Allowing, for the sake of the argument, that the Walpurgisnacht scene is in its proper place, the interpretation of "übermorgen" cannot be strictly literal since that would make it necessary for the incidents in the scenes 'Auerbachs Keller,' 'Hexenküche,' 'Strasse,' 'Abend,' 'Spaziergang,' in all the love scenes; namely 'Der Nachtbarin Haus,' 'Strasse,' 'Garten,' 'Ein Gartenhäuschen,' 'Wald und Höhle,' 'Gretchens Stube,' and 'Marthens Garten;' in 'Am Brunnen,' 'Zwinger,' and the Valentin scene 'Nacht;' all to come between the day before Easter and the day before the first of May, which is impossible. The impossibility of a literal interpretation justifies one in suggesting any plausible explanation. It is not inconceivable that the word may have an indefinite future meaning, although I have been unable to find any other instances of such use.

However, even if this involved considerable violence to the legitimate meaning, as it does not, it is much easier to presume such a licence than to feel, with Thomas (p. lxxv), that to the questions of chronology "there is no answer that is altogether creditable to Goethe's poetic conscience;" to think that in writing the Walpurgisnacht scene Goethe

"simply gave the rein to his present humor, with no serious concern about the inner or outward harmony of what he was now writing, with the love tragedy he had written a quarter of a century before" (p. lxxv);

and to believe that "The result, as we have it, is undeniably a blemish in the poem" (p. lxxv). It is incredible that Goethe would have been careless enough to place the Walpurgisnacht after Dom when it came before it in time (p. lxxv, note).

Thomas's excuses for Goethe insertion of the scene (p. lxxvi), imply that Goethe carelessly introduced "a discordant passage into the pathos of his love tragedy;" that he was unsuccessful in making Faust appear a 'good man,' really making him only detestable and knowing it was not possible to "save the dignity or consistency of his character, he felt it was not worth while to "trouble about matters of time and space and quotidian probability" (p. lxxvii). These excuses are worse for our conception of Goethe as a liter-

ary artist than the blame Thomas chooses to give.

With the emendation of locating the Walpurgisnacht in the chronology of the drama one year after the first scene, all is made clear and plain, and there is no confusion. And this change involves only the translating by an unusual, although possible, meaning, a word which cannot be literally interpreted, as against the alternative of adjudging Goethe guilty of carelessly making a hopeless jumble of his *Faust*.

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#### ENGLISH DRAMA.

*Das Wortspiel bei Shakspeare*, von LEOPOLD WURTH. Wien und Leipzig: W. Braumüller, 1895. 8vo, pp. xiv, 255. [*Wiener Beiträge zur englischen Philologie. I.*]

THERE is such an immense variety of plays upon words in the works of Shakspeare that it seems almost impossible to adopt a classification which will include all the instances of their occurrence. Yet this is what Dr. Wurth, in the work before us, has attempted to do. The book consists of two hundred and thirty-two pages, exclusive of preface and index, and of these pages one hundred and thirty-two are taken up with the grouping of only typical examples in their various classifications. The remaining pages are devoted to an introduction, consisting of eighteen pages, and to a discussion of Shakspeare's relation to his predecessors and contemporaries in their use of the play on words.

In the introduction, after briefly treating of the figure as a work of literary art (*Sprachkunst*), he gives a short history of its treatment by previous writers, and then proceeds to his own definition and classification.

"The play upon words arises," he says, "from that combination of two or more words, which have the same or a similar sound, but often quite different meanings, that not only a play on the sounds follows, but also one on the sense."

For the operation of this play upon words, it is necessary that the elements be no mere isolated words, but that they appear in combination: 1. with one another for the purpose

of the play; 2. with other words for the formation of the sentence; 3. as parts of an artistic whole with 1 and 2. Every word has to be considered in reference to its sound, its meaning, and its written form.

There are two general classes under which all the examples are grouped: plays on words which are due to a double meaning, and the plays merely on sound (*die Laut- oder Klangspiele*). The term for the latter group Dr. Wurth gives as *puns, punnings*. Under the former of these classes there are five divisions, and these again are further subdivided. The five are as follows: 1. a word is used with a double meaning by *one* person, and only *once*; 2. A word with a double meaning is used twice and oftener; this may be taken up by another person in the dramatic dialogue, or the word may be used several times by *one* person; 3. the double meaning may be brought out by the order of the words or the construction of the sentence. The two remaining divisions include all cases that do not belong to the three just mentioned, 4. dealing with riddle-plays, antimetabole, etc., and 5. treating of groups of plays, considered under the plays upon sound.

The plays on sound, constituting Dr. Wurth's second grand category of the play on words, are called Puns, and Punnings. The former of these terms Dr. Wurth uses to denote the plays on words with the same or similar sound, though, as he says,<sup>1</sup> "Es zuweilen auch für andere Arten gebraucht wird;" the latter denotes those plays which depend on a mere resemblance of sound. I hardly think one can find fault with this limitation in the use of the word "pun," for in the popular estimation, the idea, suggested by the word is almost invariably the play on two different words of similar sound, and not the play on the various meanings of one word.

There are four subdivisions of this class: the proper plays on words, the improper plays on words, the *figura etymologica*, etc., and the group-plays.

The proper plays on words include all cases which involve a similarity of sound, and at the same time affect the sense of the passage. The

<sup>1</sup> P. 105, note.

improper plays on words, on the other hand, have no reference to the sense, but owe their existence merely to the delight which the author has in the repetition of the sound. Such are the effects of rime, assonance, alliteration, etc.

The *figura etymologica* includes those plays on words of the same stem but of different inflection, composition, etc. To this group also belong all the specimens of the second class above, that involve the sense of the words played upon. The fourth group—*die Gruppenspiele*—includes those cases where a word admits of a great variety of meanings, with perhaps slight changes in pronunciation, as in the play on *die, ace, ass*, in *M. N. D.*, v. 1. 311-317. The most interesting specimens of this class are what Dr. Wurth calls *Cyklonenspiele*. The best illustration is in the dialogue between the second commoner and Marcellus in *J. C.*, i. 1. 10-30, where occur the plays on *cobbler, soles, mend, all*.

This brief outline gives a general idea of the extent of Dr. Wurth's system of classification; the care which he has taken in distinguishing closely related categories can only be seen by a careful study of his work. The author is hardly ever led away in his search for plays upon words to find them where they do not exist. Shakspeare uses this species of wit with such infinite variety that we have to be more careful in denying the existence of the play than in claiming it. Hence it is doubtful if it would be proper to deny the play in *A and C.*, i. 2. 51; Iras says to Charmian: "Go, you wild bedfellow, you cannot soothsay." Dr. Wurth remarks: "Hier ist es zweifelhaft, ob Iras meint, *Charmsan sei ihre Bettgenossin, oder die einer andern Person.*" It flows so glibly from Iras's mouth that we do not suspect any reflection on Charmian, and at first sight we might deny the existence of the jest.

In the second section of this work, the author deals with the relation of Shakspeare to his predecessors and contemporaries in the use of the play upon words. Special attention is devoted to the influence of Euphuism and Lyly's dramatic style on Shakspeare. The author is unaware of the existence of the monograph by Dr. C. G. Child, entitled *John*



*Lily and Euphuism.*<sup>2</sup> Dr. Child's work is too important a publication on the subject of Euphuism to be missing from the bibliography of anyone making a study of the influence of Lyly on the literature of the period.

The trend of criticism has been unfavorable to Shakspeare in his almost reckless use of the word-play. Dr. Wurth cites the opinions of various critics, who show their disapproval of his unbridled freedom; he thinks the critics are to blame, not Shakspeare. These plays upon words were, he says, "ein abglanz seiner Zeit." But the fact remains, that what is characteristic of, and pleasing to, a particular period, is not necessarily bound to give satisfaction to all ages, and thereby fulfil the highest conditions of literary art. Its justification, however, lies in its peculiar value as an element of dramatic characterization.

Dr. Wurth now puts the question whether Euphuism or some other fashion of speech, prevailing at that time, induced our poet to employ this figure. The distinguishing characteristics of Euphuism, according to Landmann, are "parisonic antithesis," and a peculiar kind of alliteration. Besides these, Landmann mentions "playing upon words, and the use of syllables sounding alike." If we adopt Dr. Child's scheme, which is fuller than Landmann's, we shall present more conclusively Dr. Wurth's contention. The devices depending upon sound likeness are: 1. *a.* complete syllabic likeness, that is consonance, sometimes combined with alliteration; *b.* complete word-likeness, that is repetition; *c.* partial syllabic and word-likeness:—1. assonance; 2. rime; 3. annomination. II. alliteration. It is easy to see how readily the play upon words could be developed from these elements. Antithesis and alliteration would operate strongly in developing the incipient conceit.

To the question whether Lyly's *Euphuës* had a distinct influence on Shakspeare, Dr. Wurth, following in part the "parallels" of W. L. Rushton, answers in the affirmative. The influence may be conscious, as in the parody in *I. Henry IV*, II. 4, 441 ff., or unconscious, as among others, the passage, *R and J*, III. 5, 119 f., but it nevertheless exists.

<sup>2</sup> *Münchener Beiträge z. Rom. u. Eng. Philologie*, Heft vii (1894).

To say that this is the influence of *Euphuës*, except in the above-mentioned parody, is to attribute to Lyly the sole possession of the characteristics of Euphuism. The antithetical construction and all the various species of alliteration were found in the predecessors of Lyly; and Shakspeare is following his literary traditions when he writes *Lucr.*, 879: "Whoever plots the sin, thou point'st the season;" he does not necessarily show the influence of Lyly, but rather that of his time. To quote Dr. Child: 3

"Euphuism is a matter of diction, of form, of style, and nowhere in Shakspeare do we find a Euphuistic diction, save in the single instance where Euphuism appears to be parodied. In brief, it is possible that Euphuism may have exercised some formative influence upon Shakspeare in his youth, but it, at least, gave no distinctive quality to his style."

Sidney's *Arcadia* appeared in 1590, and succeeded in supplanting Euphuism. The more extensive use of the play upon words in this work merely indicates the development to a fuller growth of the germ of the earlier writers; it is hardly necessary to suppose that it has a direct influence on Shakspeare. Certainly Dr. Wurth is not justified in considering *M.N.D.*, v. 311, "Now die, die, die, die, die," as a satire on the following passage of the *Arcadia*: "*End*, then evil-destined Dorus, *end*: and *end*, thou woeful letter, *end*:"

Dr. Wurth now considers the influence of Lyly's dramatic style on Shakspeare. The prose of his dramas, says Dr. Wurth, has hardly any connection with that of the *Euphuës*.<sup>4</sup> That this is not so is proved by Dr. Child, who, examining the prose dramas separately, says: 5

"The Euphuism of the plays is in a word a simplified Euphuism. The use of balanced, parallelism and antithesis is of course everywhere preserved—but the balanced members are uniformly shorter, and the parisonic form is by no means so frequent . . . Euphonic alliteration is by no means so common as in the *Euphuës*, and its use for emphasis in conjunction with parisonic balance is not only less frequent but less noticeable. . . . In a word,

3 P. 112.

4 P. 173: "Wie geziert und erkünstelt diese Prosa aber auch ist, mit dem Euphuismus hat sie so gut wie nichts gemein."

5 P. 88.

even where the dialogue takes the most sententious form, the natural necessity for directness and movement obliges Lyly, even though he succeeds in preserving what is essentially a Euphuistic tone, to forego many of the elaborate and sophisticated graces which mark his style in the *Euphues*."

To show how essentially Shakspeare was Lyly's pupil, Dr. Wurth quotes instances of Lyly's use of the play upon words from his plays, and compares with them passages from Shakspeare. It is hardly to be doubted that the bright wit of this dialogue exercised considerable influence in establishing the play upon words as a popular species of fun, and revealed to Shakspeare the possibilities for this form of amusement which he developed to such a great extent in his plays.

The great popularity of the figure is shown by our author in the numerous jest-books of the period, and in the popular songs and ballads.

The last chapter of this book deals with the play upon words as a means in the art of characterization. It may be used as: (a) a means of humorous representation; (b) a means of tragic expression; and (c) a means for depicting a situation. To the first class belongs the talk of the fools and clowns, to the second such a play upon words as Gaunt makes on his name when dying, and to the third the affected conversation of the two Gentlemen of Verona, who reflect by this means the tone of the court.

The play upon words is sometimes useful in deciding a question of text. Thus in *Coriol.*, i, 1, 166 f. occurs the passage: "Rome and rats are at the point of battle; the one side must have *bale*." The folio reads *baile*. Theobald emended to *bale*, and in this he has been followed by all except Hammer, who reads *bane*. This is the reading Dr. Wurth accepts, because it corresponds better with *rats*, "ratsbane" being their usual poison. Cf. *M. for M.*, i, 2, 123: "Like *rats* that ravin down their proper *bane*," which seems to confirm this reading. The change from *bane* to *baile* is, of course, easy as far as the mere form is concerned.

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## GOETHE.

*Goethe im Sturm und Drang* von RICHARD WEISSENFELS. Erster Band. Halle: Max Niemeyer, 1894. 8vo, pp. xiv, 519.

FOR some time Goethe-philology seemed doomed to deal only with the details of Goethe's life and literary productions, and to neglect the great forces of which he was an expression. The recent appearance of works like Bielschowsky's and Meyer's biographies, and of the book before us, prove that the appreciation of Goethe as the powerful representative of a great age is not dead, and that the vast labor expended on the study of Goethe since Lewes' time is bearing fruit. Weissenfels' work, of which the first volume only has so far appeared, must be regarded as abreast with the best recently published on Goethe.

The purpose of the book is to lay bare the forces which moulded Goethe during his childhood and early manhood, and to show how he in turn influenced his nation by his early publications. Special attention is paid to his moral and intellectual condition during the Storm and Stress period as a most important epoch of his life. Two elements distinguish the book: skill and tact in the use of much valuable material, hitherto generally neglected, and an admirable method of presentation. We are made thoroughly to appreciate, on the one hand, Goethe's moral and intellectual organism, his inherited instincts, and, on the other, his environment, the influences from without at work upon him. Weissenfels is skilful enough to avoid becoming mechanical. His presentation is vigorous and throbs with life to the last. The book is modern in the best sense of the word. Weissenfels shows how in Goethe's father and mother were personified the two elements which struggled for the supremacy during a large part of the eighteenth century: in his father, the *Aufklärung* which suppressed feeling and the imagination, and in his mother, Storm and Stress forces which in time were to gain the ascendancy in Germany. Like most Goethe biographers, with the exception of Max Koch, Weissenfels judges Rath Goethe too severely. He doubtless was an *Aufklär-*

*ungsphilister*, but he also furnished his son with that element of solidity which saved him during the Storm and Stress period,—a crisis fatal to more than one of his talented contemporaries, who could not boast of so much Philistine blood in their veins. Frau Rath betrays the instincts of the younger generation by the terse, vigorous, and healthy style of her letters, by her love for Luther's Bible and for Klopstock. Her leaning towards mysticism, which Weissenfels mentions in this connection, proves little. What woman was ever born without it? It is interesting to watch how Goethe, the offspring of these antipodes, slowly but surely sloughs off all *Aufklärung*-tendencies and grows into Storm and Stress views, until he becomes their greatest representative. After showing in his boyhood by his love for the Frankfurt Gretchen that like a regular *Stürmer und Dränger*, he appreciates a woman's charms none the less because she belongs to the lower classes, he betrays in his Leipzig letters intense curiosity of life and a spirit of revolt against the conventionalities of life. Weissenfels points out that in writing the passages in *Dichtung und Wahrheit*, referring to his stay in Leipzig, Goethe used only his letters to his sister, but that in those to Behrisch the powerful Storm and Stress forces surging in him at that time find much more direct expression. In Leipzig, Goethe already feels as a *Stürmer und Dränger*, but has not yet gained independence enough fearlessly to proclaim his views: characteristically, beauty is to him at this time "Dämmerung," "sie ist nicht Licht und sie ist nicht Nacht." It should be added that a modification of this view occurs as late as 1784 in *Zueignung*. There the veil of poetry which Truth hands the poet is woven "aus Morgenduft und Sonnenklarheit." Goethe's intellectual and moral condition at this time is reflected in the *Leipziger Liederbuch*. In discussing this work, Weissenfels attacks the *Studien zur Goethe-Philologie*, and partly with much justice. To be sure, the frivolous grace of those poems shows the influence of the anacreontics and of Wieland, yet personal experiences also play a great part in them. Among Goethe's predecessors, only Günther and Haller had interpreted personal experiences in their lyrics.

To us, the greatness of the neglected Günther becomes more patent than ever when we remember that he showed this directness and depth of feeling at an early age, unhelped, whereas even Goethe completely attained it only under the guidance of such a teacher as Herder. During Goethe's second stay in Frankfort, his illness helped to foster inner life and a love for mysticism in him. Wieland still was the teacher, because he preached the importance of the individuality. Only in Strassburg, and there especially through Herder's influence, Goethe at last strips off the last trace of *Aufklärung* views. The description of Herder's intellectual evolution is admirable. Much is repeated that was familiar through Haym and the *Studien zur Goethe-Philologie*, yet Weissenfels uses generally neglected material and throws new light on old facts. He seems, to me, nevertheless, slightly to underrate Herder's influence on Goethe. Herder gave Goethe's genius the direction it took, though doubtless, as Weissenfels shows, Storm and Stress ideas had been working in Goethe for years and had been nurtured by Behrisch. After his acquaintance with Herder, Goethe is a *Stürmer und Dränger* not only in feeling, but also in expression. In speaking of the boldness and originality of Goethe's language at this time, Weissenfels might have mentioned *Schwager Kronos*, as perhaps the most significant poem in that connection. I have in mind constructions like "ekles Schwindeln zögert mir vor die Stirne dein Zaudern," the intricate construction in stanzas five and six, and words like "Gesundheitsblick," "das schlotternde Gebein," etc.

Weissenfels shows how the principle of experience becomes the guiding one in Goethe during the Storm and Stress period, how he insists on *à posteriori* methods over against the *à priori* methods of former generations. It is for the reason that Goethe so early came under the sway of these characteristically modern views, Weissenfels might have continued to point out, which are at the basis of modern thought, that Goethe so powerfully appeals to us moderns. In different parts of his book Weissenfels proves that individualism is the fundamental principle of the Storm and

Stress movement. He should have sketched the importance of individualism in post-Renaissance culture. Only by means of such studies we get an adequate conception of Goethe's position in modern civilization. The Renaissance proclaimed the importance of the individual. The new principle after some time intoxicated men and led to frightful hyper-individualism. A reaction, and exhaustion, was inevitable. It was felt in all domains of life, and showed itself as elegant pedantry, and servile dependence on certain strict canons of taste and morality. Hence the Storm and Stress, the revolt against the age of pedantry, is a modified continuation of the Renaissance. In both we find individualism, in both a tendency to universality. Herder was a second Petrarch. Precisely because the Storm and Stress period and the Renaissance have so much in common, Shakespeare, the greatest exponent of that Renaissance, became the cynosure of the Storm and Stress men. It is not so important to investigate exactly what scenes of what plays of Shakespeare influenced *Götz* as Weissenfels does (p. 512 sqq.) as to make us appreciate why the Storm and Stress men must naturally be drawn to the great Elizabethan, rather than to Sophocles or Dante. When we study the period following the Storm and Stress, we find that the movement led to the worst hyper-individualism on record. Goethe worked himself out of this untamed frame of mind into classical reserve, and others like Schiller and Platen followed him. But individualism is at the very core of the modern mood, and hence most of Goethe's contemporaries like the members of the Romantic school, and the generation after Goethe were bound to follow a very different course from his. I feel that by sketching the evolution of individualism in some such way, Weissenfels would have helped us better to understand the portent of the Storm and Stress period and Goethe's remarkable moral individuality.

On pp. 488 and 489, Weissenfels states that there was a gradual transition from Goethe's admiration for Gothic architecture during the Strassburg period and his later love for Greek styles. The claim is true in spite of its apparent improbability. Since the appearance

of Weissenfels, work, Volbehr has shown in a book entitled *Goethe und die bildende Kunst* (Leipzig, 1895) that Goethe's change of artistic convictions during the first ten years in Weimar was slow and organic. Weissenfels further claims that Goethe had returned to a Storm and Stress mood during the first part of his sojourn in Italy, that he consequently again preferred the Titanic in art, found, on the one hand, in the grand Gothic cathedrals and in the early Renaissance domes in Italy. Michael Angelo is the greatest representative of that tendency in Renaissance art. Hence Goethe, Weissenfels claims, during the first part of his stay in Italy, preferred Michael Angelo, and only later grew into an appreciation of Raphael and of antiquity, the "Ideal der schönen ruhigen, stilvollen Kunst." Here Weissenfels is entirely mistaken. On his way to Italy, Goethe left the cathedral at Regensburg unnoticed (cf. Volbehr, p. 168), although it is one of the great representatives of the Gothic style in Germany. In North Italy he fairly worshiped the buildings by Palladio, an architect of the 'Hoch-Renaissance,' largely because his creations are based on antique principles (Volbehr, p. 177). Goethe had no eye at that time for the grand Romanesque and Gothic buildings of Verona and Venice, he despised St. Marks in Venice (Volbehr, p. 173, p. 183), visited a temple of Minerva near Assisi and left the church of St. Francis "links, mit Abneigung" (*Italienische Reise*, ed. Hempel, p. 106). A short time before that he exclaimed:

"Trifft man denn gar wieder einmal auf eine Arbeit von Raphael oder die ihm wenigstens mit einiger Wahrscheinlichkeit zugeschrieben wird, so ist man gleich vollkommen geheilt und froh. So habe ich eine heilige Agathe gefunden, ein kostbares, obgleich nicht ganz wohl erhaltenes Bild. . . . Ich habe mir die Gestalt wohl gemerkt und werde ihr im Geist meine Iphigenia vorlesen und meine Heldin nichts sagen lassen, was diese Heilige nicht aussprechen möchte." (*Ital. Reise*, p. 97.)

In other words, Raphael so deeply impresses Goethe that he influences his poetry—before Goethe's arrival in Rome! A few days after reaching the Eternal City, he appreciates Raphael's 'Loggia' and 'School of Athens' (ib., pp. 121 and 122); then for a time, and for a time only, Michael Angelo's Titanic individu-

ality shakes his views and clouds the beloved Raphael's glory in his eyes (cf. Volbehr, p. 200, and *Ital. Reise*, p. 134). From now on for the remainder of his sojourn in Italy, antiquity is his loadstar. So, we see, Goethe started out with an almost bigoted preference for the "schöne, ruhige, stilvolle Kunst," and did not, as Weissenfels would have us believe, grow into it during his stay in Rome.

CAMILLO VON KLENZE.

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### ENGLISH POETRY.

*The Epic of the Fall of Man. A Comparative Study of Cædmon, Dante, and Milton.*  
By S. HUMPHREYS GURTEEN. New York and London: G. P. Putnam's Sons. 1896.

WITH the main thesis and with the object of this book, the present reviewer finds himself in entire sympathy. The object is to bring to a wider circle some knowledge of a work of high—almost the very highest—poetic power, standing at the very beginning of English literature, and the immediate thesis is a comparison of this great poem with the treatment of the same subject by Milton.

Dr. Gurteen does not confine himself to the comparison of particular passages, but studies the general grasp and conception of the subject, and the mode of handling; and the reviewer entirely agrees with his judgment that in the simplicity, sincerity, dignity and purity of the poet, there are sublimity and beauty not inferior to the grandeur and gorgeousness of Milton. Milton does not write with Cædmon's full belief: he was too good a scholar not to know how large a part of Rabbinical and mediæval tradition he had incorporated in his poem. Cædmon neither represents the Deity as lecturing on dogmatic theology, nor exhibits the contemptuous depreciation of woman, which is so unpleasantly conspicuous in Milton. Milton's Eve falls through curiosity, vanity, and perversity, suggesting to many readers a feeling that the Almighty dealt rather hardly with Adam in giving him so frail and "feckless" a partner. Cædmon's Eve, on the other hand, falls through her love and tender solicitude for Adam. The Fiend does not approach the pair in the form

of a talking serpent, but in the guise of an angel of light, bearing the express commands of Deity. He does not talk with Eve apart, but addresses both. Adam rejects the message; but Eve is convinced of the angelic mission, and alarmed lest Adam may incur the divine wrath, takes the risk of tasting the fruit, when finding her vision of celestial things widened, she offers it to Adam. Cædmon is so anxious that we may not misinterpret Eve's motive, that he insists—

"héo dide hit þ ah þurh holdne hyge"—

which Dr. Gurteen renders,

"But all she did was done with true intent—."

This is but one example of what seems to us a higher poetic conception on Cædmon's part.

The author has added a study of the three poetic hells of Cædmon, Dante, and Milton.

The volume opens with an account of the revival of Anglo-Saxon studies, and with a brief sketch of Anglo-Saxon poetry, as illustrated in *Beowulf*; and closes with a translation of Cædmon's account of the Fall, in pleasing verse, perhaps a little too Miltonic for the simplicity of his original.

WILLIAM HAND BROWNE.

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### EARLY ITALIAN POETRY.

1. *Folgore da San Gemignano e la Brigata Spenderecchia*, da GIUSEPPE ERRICO. Napoli: 1895. 16mo, pp. 95.
2. *Saggio su l'Entrée de Spagne ed altre Chansons de Geste Mediævati franco-italiane*, da G. STEFANO Yocca. Roma: 1895. 8vo, pp. 58.
3. *Sui Brani in Lingua d'Oc del Dillamondo e della Leandreide*, da RODOLFO RENIER. Torino: 1895. 8vo, pp. 27.
4. *Nuovi Documenti sulla Famiglia di Cino da Pistoja*, da ORAZIO BACCI. Torino: 1895. 8vo, pp. 6.

1. IN the thirteenth century light-minded Florentine youths joined the "Brigata Spenderecchia" for the sake of diversion. Signor Errico seems to have conceived and executed this publication for the same purpose, since it lacks all serious critical value, and adds nothing essentially new to the sources of informa-

tion on the subject already possessed by students. Chapter I (pp. 19-56) treats in a general way of the "Brigata" that Gaspary supposed to have existed approximately from 1215 to 1283. One of these companies was that entitled the "Brigata Spendereccia," our knowledge of which is derived solely from the notes of commentators on Dante, who alludes to the society in the *Inferno*, xxix, 121-132. This club consisted of twelve members, each of whom paid an entrance fee of eighteen thousand florins; a magnificent domicile was constructed, many feasts enjoyed, the two hundred and sixteen thousand florins expended, and the association disbanded—all in the course of ten months (pp. 31-35).

Was Folgore contemporary with this association and its representative poet? Scholars are divided in their opinions on this point: one class, represented by Monti, Carducci, Borgognoni, Bartoli, and D'Ancona, believes Folgore to have been the club poet, but not author of the political sonnets attributed to him, and written after 1315.

The other set, represented by Navone and Gaspary, attributes the political sonnets to the Gemignanesi, but discredits his connection with the "Brigata." Errico proffers his services as a conciliator and suggests that the length of time between the composition of the poems relating to the "Brigata" (1283) and that of the political verses (1315), was not so great as to forbid us to suppose that the whole may have been the work of one man.

Chapter II (pp. 57-78) treats of the rhymes themselves; the relative merits of the terms *corona* and *catena* as applied to Folgore's verses, are discussed, and the cultivators of similar species of poetic composition from his time to the sixteenth century are enumerated (pp. 57-66). Folgore's most pretentious effort was the *Corona dei Mesi*, in which he portrays for the "Brigata" the material pleasures that each succeeding month offers (pp. 68-74). Of a similar intent were the *Sonetti de la settimana*. Incidentally the moral trend of these compositions induces Errico to hazard a comparison of their pathological nature with that of the novels of a certain school of modern romancers (pp. 75-78).

In Chapter III (pp. 79-95) our author attempts

to revoke for Folgore a more luminous station in the poetic constellation of the thirteenth century than that allotted him by previous scholars. A dozen pages of the chapter are devoted to a rather bold attempt to controvert the judgment of D'Ancona and Gaspary, who saw in Cecco Angiolieri the most competent of the contemporary poetic geniuses of that century who treated of subjects of a like nature with those suggested by Folgore's muse.

2. This book does not reveal on the part of its compiler any definite plan for the presentation of the facts he wishes to lay before the public, nor is the character of the portion of the public he means to address apparent. If his work is intended for popular circulation, it lacks a most important element of success: the writer's style, involved and obscure, will never attract the general reader to a subject that possesses intrinsically but a remote interest for such a reader. On the other hand, the *Saggio* will not appeal to the special student since its author's method is uncritical, the presentation of the history of previous investigations on the subject disconnected and incomplete, and the results more than meagre.

The essay is divided into four chapters. The first (pp. 7-13) treats of the intercourse between France and Italy in the period of the origins of the literatures of those countries. The second (pp. 14-19) gives an unsatisfactory résumé of the researches of Gautier, Paris, Meyer and Thomas in connection with the poem. The third (pp. 20-32) is wanting absolutely in cohesion of its parts. The writer may have intended originally to endeavor to throw some new light on the question of the authorship of the *Entrée*. The fourth chapter (pp. 33-58) contains a reprint of six hundred and thirteen lines of the *Entrée* and the *Prise de Pampetune*, from a study of the style of which lines the reader is asked to judge for himself whether the two poems constitute the work of one author (p. 37). An opinion based on such a reading will prove well-founded indeed, since (p. 33) the *Entrée* alone consists of more than forty-two thousand five hundred lines.

3. The *Dittamondo*, on account of the geographical nature of its subject, offered its author abundant opportunity for the insertion

of specimens of the languages of the various countries referred to in the poem. Among the specimens we find a number of Provençal verses; the original draft of these stanzas indicates that Fazio degli Uberti was but ill-acquainted with the idiom of Southern France, and the object of Renier in the present monograph is to reconstruct the lines in such a manner as to make them represent literary Provençal as it was written at the time of their composition (probably 1363). Only one other serious attempt at such a reworking has been made—that of Carlo Roncaglia, who had but a single manuscript at his command, while Renier bases his conclusions upon a collation of fourteen codices (pp. 1-15).

The *Leandreide* was probably written between 1420 and 1429; it reveals a more accurate knowledge of Provençal literature on the part of its author (who is unknown) than does the *Dittamondo*. Renier in this portion of his paper (pp. 15-27) desires to supply the deficiencies in the reconstruction of the seventy-nine Provençal verses as made by Emilio Teza in 1856. The present editor follows his new version by some interesting investigations on the same. He believes that the author of the *Leandreide* either owned, or was acquainted with, a Provençal *cazoniere*, from which he compiled the list of poets enumerated in the lines under discussion. Of the forty-seven troubadours recorded, the Italian poet designates nineteen in a specific manner, and Renier devotes the last part of his work to a search for the sources of the Italian's information. He finds that the latter speaks of several *langue-d'oc* poets unknown to us, and also of compositions of poets who are known to us, but not as the writers of the verses alluded to in the *Leandreide*. The author of this poem did not, apparently, make use of biographical notices, but drew his information concerning the Provençaux from internal evidence offered by their poetical effusions.

4. The documents (in Latin) here recorded are two in number. The first was found by Signor Bacci in the library at Prato. It forms one of a mass of similar manuscripts there preserved that contain the genealogies of the various families of the district. The family spoken of in the present script is that of Lom-

barduccia, a daughter of Cino. We learn here, too, that the wife of Cino married a second time. The other document, from the Archivio di Stato, in Florence, refers likewise to one of Cino's daughters. Both records throw additional light on our knowledge of Cino's financial condition, and indicate the importance that his family acquired through advantageous matrimonial alliances.

L. EMIL MENDER.

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### DER ARME HEINRICH.

*Der Arme Heinrich* by Hartmann von der Aue, edited with an Introduction, Notes and Glossary, by JOHN G. ROBERTSON M. A., B. Sc., Ph. D. London: Swan Sonnenschein and Co., New York: The Macmillan Co., 1895. 8vo, pp. xviii, 122.

THE explanation and justification (if such is needed) of an English édition of Hartmann's *Armer Heinrich* is best given in the following quotation from the Preface of the editor, who is, by-the-way, already favorably known to the English reading public by several conscientious and scholarly articles on German literature in the English reviews, and is at present *Lektor* for English at the University of Strassburg:

"... it might be urged with justice that no one is likely to undertake the study of Middle High German who is not acquainted with the modern language. But there is a great deal to be said in favour of seeing a language with our own eyes, even when that language is only a dialect of another, already familiar to us. The English student who makes his acquaintance with Middle High German through the medium of German works, is exceedingly apt, unless he has a *Sprachgefühl* for modern German of extreme delicacy, to overlook many important changes that have come over the meaning and usage of words in the course of six hundred years. To the native German student, on the other hand, these changes are self-evident, and consequently, text-books prepared by German scholars do not lay the emphasis upon them that seems desirable where foreigners are concerned. Moreover, in the case of the *Arme Heinrich*, none of the German editions exactly meets the requirements of the English students; I need only instance the absence of a glossary, a grave disadvantage where the standard Middle High German lexicons are inaccessible."

To this we may add the advantage of the greater ease in procuring such an edition, and the small cost when compared with the German editions except the *Auswahl* from Hartmann, Wolfram and Gottfried, edited by K. Marold for the *Sammlung Göschen* (No. 22), which contains a sufficient vocabulary, but is intended for use in the Gymnasia, and is almost too sparsely annotated for the purposes of foreign students. Possibly Dr. Robertson has been a trifle too liberal in this matter of annotation, and yet, by this very means, the volume is rendered more intelligible to the general reader, who can now estimate at its true worth this bright particular jewel in the shining coronet of that period of German literature.

The Introduction gives, in pleasing form, information concerning the literary tendencies of Hartmann's time, emphasising the influence of the crusades: as much as we know of Hartmann's life, with a just critical estimate of his works; an account of the MSS. (a facsimile of the Heidelberg MS. B<sup>a</sup> forms the frontispiece of the book), and a bibliography, which does not include the above-mentioned *Auswahl* by Marold, although this appeared in 1892. Owing, perhaps, to a general feeling of reverence for the poet who did so much towards furthering a love for German literature, and perhaps also because of the intrinsic beauty of the poem itself, few Americans will be likely to agree with Dr. Robertson's remarks concerning Longfellow's *Golden Legend*. Besides, it remains to be proved that Longfellow intended the *Golden Legend* as an "adaptation of Hartmann's poem," or wished his "sentimentality" to be in any sense "a substitute for the simplicity and directness of the original." To a poet who so excelled in translation, it would have been an easy task to furnish an English version of the original. We ought to regard *Der arme Heinrich* as the inspiration, rather than the original, of the *Golden Legend*, especially since Longfellow undoubtedly had other, additional sources for that poem.

The text of this edition is based upon Paul's, but certain preferred readings from Haupt are tabulated in a foot-note to the Introduction. The vocabulary is the most valuable portion of this convenient and useful edition. It contains

references to each passage where the word occurs as well as the High German equivalents, nor are the definitions confined to the text glossarised. It represents a vast amount of pains and labor, such as can be fully appreciated only by those who have undertaken a similar task. The table of strong verbs will be found useful, and if the Notes or Introduction could have been extended to include some remarks on the versification, it would be quite possible to read the poem, in this edition and with an occasional hint from the instructor, without previous study of Middle High German grammar. Let us hope that the faithful, loving labor bestowed upon this edition of Hartmann's masterpiece may cause it to find favor, even though somewhat delayed, in the eyes of instructors on both sides of the Atlantic.

GEORGE STUART COLLINS.

*Polytechnic Institute, Brooklyn.*

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#### CORRESPONDENCE.

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#### ACHIM VON ARNIM'S 'DER TOLLE INVALIDE.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—It is not, as a rule, worth while to make a note of the sources of works of modern authors. These have usually been reduced by changes and additions to the level of mere hints and suggestions possessing, in relation to the finished work, but slight significance or importance. In some cases, however, the character of an author's changes and additions may themselves be of interest, and help to exemplify his genius. This seems to be true of a well-known tale of Achim von Arnim, *Der tolle Invalide auf dem Fort Ratonneau*, the source of which has been suggested by accident.

In the *Satires, Contes, et Chansonnettes* of M. Boucher de Perthes (Paris, 1833), in a note (1: 267) to the poem entitled *La Politique* (1: 235), is the following passage:

"A Rotoneau, petite île vis-à-vis de Marseille, étaient deux vétérans qui gardaient le fort; l'un vint à mourir, l'autre se déclara roi de l'île. A l'aide d'un canon, il rançonnait les bâtiments; il resta roi environ un mois, on fut



obligé d'envoyer contre lui une compagnie: il se défendit et capitula; on le mit à l'hôpital des fous."

Undoubtedly in this story, though presumably not in Boucher's note, von Arnim found the hint for his tale; the name "Ratoneau," and the similarity of the chief incidents seems to make this clear. It seems worthy of note that von Arnim should have seized upon the theme of the old soldier detailed to his solitary billet in the fort near Marseilles, crazed and at war with the world, and cast away a motif which to the story-teller of to-day would have seemed in some appropriate development sufficient in itself (compare Kipling's *The Disturber of Traffic*), and indeed full of "psychologic" interest, and not without its picturesque and even dramatic possibilities. But von Arnim preferred to weave his own romance of the old soldier's wound, the black phantasms of diabolic possession which oppressed him, the final paroxysms of his madness with the fantastic and somewhat theatrical details of the black flag and the fire-works, and the wife's devotion and heroism, which bring the story to its happy conclusion.

CLARENCE GRIFFIN CHILD.

*University of Pennsylvania.*

#### BOYNTON'S *Selections from Carlyle.*

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I have recently examined the *Selections from Carlyle*, edited by Mr. H. W. Boynton, and published by Messrs. Allyn and Bacon, 1896. The *Selections* include the essay on *Boswell's Life of Johnson*, previously edited by myself with annotations, and published by Henry Holt & Co., (January) 1895. Although Mr. Boynton does not acknowledge acquaintance with, or indebtedness to, my edition, I notice with satisfaction that in most of his notes to the *Johnson* he has been led to make the same comments that I made, frequently in the same words.

There are, indeed, cases in which a fuller coincidence would have been more fortunate, as on page 267 of his edition, where he explains that "Otway was an Elizabethan playwright," etc., where I had given the dates of

Otway's birth and death (1651-85). On the other hand Mr. Boynton would have escaped making the statement (page 272) that one of Carlyle's phrases is adopted from "the little-read *Memoirs of Johnson* by Cumberland," had he been able to consult the second edition of my book (April, 1896), in which—in place of this imaginary work—the title of Cumberland's autobiography is correctly given, Dr. G. Birkbeck Hill having in the meantime kindly informed me of my mistake.

WILLIAM STRUNK, JR.

*Cornell University.*

#### Tempo AND Shrend AMONG GLASS-WORKERS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—It is a familiar fact that a number of words used among glass-workers were derived originally from foreign workmen. "Punty" (that is "pontil"), the name of the iron upon which the masses of glass and glass articles are carried during process of manufacture, is an example of this, and "marver," denoting the iron slab upon which the glass is rolled, so called as having been made originally of marble, is another. Perhaps in "tube-alley" the same influence may be seen. The word denotes the long, narrow room in which the glass is drawn out into rods and tubing. One might have expected it to have been called a "tube-walk."

These words are of course French. During a recent visit to Millville, New Jersey, I was interested to learn that the word "tempo" is in familiar use among the glass-workers there in the sense of a "noon-hour," or "nooning." It has even passed into the general sense of a "period of rest." My informant told me, for example, that a day or two before he heard a workman say, "The wind blew so hard coming up the hill, I had to stop and take a tempo." The part which Italy has played in the development of glass-manufacture is well known. In this word, we would seem to have a bit of evidence of the Italian workmen, who in times past carried their art from Venice and Murano into foreign lands.

Another word, of native origin, is perhaps worth recording—the verb, to “shrend.” Glass which breaks into shivers through not being tempered, or not tempered properly, is said to “shrend.” This is apparently the dialectic “shend,” affected by such words as “break” or “crack,” or more probably by “shrink.” I owe this conjectural explanation to Dr. Charles P. G. Scott.

CLARENCE GRIFFIN CHILD.

*University of Pennsylvania.*

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### A SCOTTISH WYCLIFITE NEW TESTAMENT.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The report of an interesting discovery reaches us from Scotland. A MS. of the New Testament, in the Scottish dialect, in the possession of Lord Amherst of Hackney, on examination proves to be a Scottish recension of Wyclif's version. It contains, beside the text of the New Testament, an Introduction to each book, and a long Prologue to the Epistle to the Romans, as well as forty Lessons from the Old Testament. Comparison of the water-mark of the paper with that of other Scottish documents of the sixteenth century, indicates about 1521-1534 as the probable date of the transcription: the date of the version itself is at present undetermined. It will be published by the Scottish Text Society, who have entrusted the editing to the very competent hands of their Secretary, the Rev. Walter Gregor, LL. D.\*

What makes this discovery of especial value is the facts that hitherto no Wyclifite versions of the Testament in Scottish has been known to exist, and it has been supposed that his doctrines took no root in Scotland. The curious and somewhat mysterious episode of the Lol-

\* Since writing this, we have received news of Dr. Gregor's death. *Ed.*

lards of Kyle in 1494 (mentioned by Knox), has generally been taken to be a merely transient phenomenon. The existence of this MS. would seem to indicate the existence of a considerable body of followers of Wyclif—most probably in the west; and the universal conformity of the Scotch to the doctrines of the Church of Rome, until the period just before the Reformation, a fact which, considering the rational and disputatious character of the people, has seemed so singular, may not have been so universal, after all.

The second point of interest is the fact that this is an older version than Tyndale's, which has hitherto been considered the first English Testament introduced into Scotland. Tyndale's version was printed in England in 1537, and must have been the Testament referred to by Lyndsay in his *Satyre of the Thrie Estaitis* (1540), as the Genevan version was not made until 1557.

WM. HAND BROWNE.

*Johns Hopkins University.*

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### BRIEF MENTION.

An English translation (which will also represent a revised edition) of Professor Sophus Bugge's important work on *The Home of the Eddic Poems, with special reference to the Helgi-lays*, is now in preparation, under the personal supervision of the author, by Dr. William Henry Schofield, Travelling Fellow of Harvard University, who is now resident at Christiania. This translation will be the only one published by the permission of the author and will be welcome to readers whom the book will interest, but to whom Norwegian is not easy reading. The work will be published in the course of a few months by the firm of David Nutt & Co., London.

# MODERN LANGUAGE NOTES.

Baltimore, April, 1897.

## THAN WHOM AND ITS CONGENERS.

THE older grammarians have usually regarded *than whom* as an anomaly, incapable of explanation, but justified by good usage. The only writer, so far as I know, bold enough to question its correctness, is Mr. Washington Moon, and he enjoys the unenviable distinction of fathering such a clause as, "Mr. Geo. Withers, than who no one has written more sensibly on this subject." Occasionally a timid appeal was made to the Latin ablative of comparison without *quam* (*minor Pompeio*), it being left to the reader to devise the ways and means by which the Latin succeeded in influencing the English construction.

Latterly, the expression has been considered as due to the analogy of *to whom, with whom, by whom*, etc., *than* being explained as a preposition. Jespersen, for example, considers it good English to follow *than* with the accusative of any personal pronoun. He defends such sentences as,\*

"You are younger than me" (Fielding).

"He seems mightier than them" (Byron).

"She was neither better bred nor wiser than you or me" (Thackeray).

"This use of the acc. after *than*," says Jespersen, "of which Bishop Lowth, in his grammar (1762, p. 145), is already able to quote many examples from the writings of Swift, Lord Bolingbroke, Prior, etc., is now so universal as to be considered the normal construction; that is, to the general feeling *than* is a preposition as well as a conjunction."

I am inclined to think that Jespersen has greatly overestimated the prepositional tendency of *than*. The best modern writers,—De Quincey, Macaulay, Newman, Arnold, Lowell, Ruskin, Tennyson, for example,—do not employ such sentences as those cited. If Jespersen is right, then "You love her more than me," and the countless similar sentences become at once hopelessly tangled.

However, while he seems to me to overstate

\* For other examples, see Jespersen, *Progress in Lang.*, p. 199; Storm, *Englische Philologie*, p. 712; Mätzner, *Englische Grammatik*, ii, p. 12; and Baskerville and Sewell, *English Grammar*, p. 280.

the tendency, no one can question that it is to the influence of prepositions that we must trace the origin of *than* and the acc. in the sentences cited. Whether good English or not, these sentences testify to a prepositional drift in *than* and furnish interesting material to the student of historical English grammar.

But why (1) should *than* with pronouns show any special disposition to assume the function of a preposition? And why (2) has this disposition triumphed in the case of *than whom*?

(1) Comparison in Latin was expressed either by *quam* or by the ablative. Both constructions possessed sufficient vitality to perpetuate themselves (but with altered boundary lines) in the Romance tongues; but in the change from a synthetic to an analytic language, the ablative is, of course, replaced by a preposition and an oblique case. In French the preposition used is *de*; in Italian *di*; in Spanish *de*, etc.: *Il a plus de six ans*; *Tu sei più grande di me*; *Es mas rico de lo que V. crce*, etc.

Now the Old English, like the Latin, had two methods of comparison, by *ðonne* or by the dative alone. The first has come down to us unchanged. What has become of the second? Is not the prepositional drift of *than* before pronouns the analogue of the Old English dative without *ðonne*? In other words, *than* would seem to have fallen heir in popular usage to an inheritance to which it has at least some show of historical claim.

Moreover, the prepositional use of *than* before the personal pronouns has not been traced to a period preceding the Queen Anne Age. Why did it attain its chief florescence then? It seems to me that the influence of the French idioms, *que moi, que toi, que lui*, etc., must be conceded. It was a period in England of strong French influence. If *it is me* was influenced by *c'est moi*, why may we not still more confidently claim for *than me* the influence of *que moi*, seeing that Old English had already prepared the way for a construction of this nature? Notice, too, that in French, *que* is used as a pure conjunction (*il est plus âgé que je ne croyais*) and as a pure preposition (*il est meilleur que moi*). Is not the double function, then, of *than* to be attributed most rea-

sonably to the influence of the French *que*? When Prior writes (see Storm, *Eng. Phil.*, p. 713)

"Thou art a girl, as much brighter than *her*,  
As he is a poet sublimer than *me*,"

it is impossible not to feel that he is strongly under the influence of French models.

But why did not the Old English dative of comparison develop into prepositional *than* without the aid of the French idiom, and why is not prepositional *than* as fully established to-day as conjunctive *than*, or as French prepositional *que*? This is a difficult question, but the answer seems to me to lie in the wide employment, during all periods of English, of *do* as a substitute for the verb of the preceding clause. In such a sentence as *He talks better than I*, if anything be understood after *I*, it is *do*, not *talk*. Indeed, all forms of *do* as thus used, have become so common that *than* has to fight its way with great difficulty to a purely prepositional import. When a Frenchman says *Il parte mieux que moi*, there is, of course, no mentally supplied predicate following *moi*. Such a predicate has long dropped out of consciousness, the French having no colorless word like *do* to keep alive the conjunctive force of *que*. But with us, the case is different: in Old English, Middle English, and Modern English, *do* has been our *pro-verb*. With the sole exception of the verb *to be*, there is not a verb in our language that *do* cannot represent, provided its antecedent does not precede it too far.

I repeat, therefore, that the introduction, or at least the florescence, in the Queen Anne Age of prepositional *than* before the personal pronouns, is due to French influence; and that the forces now operative in English do not seem to warrant an indiscriminate use of *than* as a preposition before the personal pronouns.

(2) But the case is different with *than whom*. We cannot mentally supply a predicate in this construction. The genius of the language is "dead" against it. What is Mr. Moon's understood predicate in his *than who* construction? An oblique case is forced upon us. The nominative is impossible. Precisely the same impossibility is evidenced in Latin. Cicero's comparison, *Polybium sequamur, quo nemo fuit diligentior*, could not be otherwise ex-

pressed. *Quam qui* might delight Mr. Moon, but no Roman. The palmary example of *than whom* is Milton's

"Beelzebub, than whom none higher sat."

But Shakespeare has one employment of the same construction (L. L. L. iii, 1, 180),

"A domineering pedant o'er the bay;  
Than whom no mortal só magnificent!"

The *than whom* construction seems, therefore, to have originated in the Italian period of our language, at least a hundred years before the recorded appearance of *than me*, *than him*, etc. The most reasonable inference is that there has been Italian influence; for, in Italian, *than* with any pronoun is represented by the preposition *di*, provided, of course, no predicate follow; and with *than* and the relative pronoun, a sequent predicate is impossible.

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#### THE "CRÓNICA DE LOS RIMOS ANTIGUOS."

In the year 1863, the well-known Spanish scholar, Amador de los Rios, made a contribution to Spanish literature by publishing portions of a hitherto unknown poem on Count Fernan Gonzalez, a favorite national hero of the Middle Ages. In his *Historia Crítica de la Literatura Española*,<sup>1</sup> he tells us all that is known of this poem and cites from it, in all, some two hundred verses. The poem is preserved in fragments interspersed in a prose chronicle of Fernan Gonzalez. The prose chronicle is written by Fray Gonzalo de Arredondo, Abbot of San Pedro de Arlanza, and Royal Chronicler to Ferdinand and Isabella. Arredondo dedicates his work to the Emperor Charles V, which fact leads Rios to put the date of the prose chronicle, or at least the dedication, after the year 1520.

The following is a brief summary of Rios' conclusions in regard to the poetic fragments. The poem is virtually a reproduction of the celebrated old thirteenth century *Poema de Fernan Gonzalez*, but it differs from this work in the form of versification, as well as in the manner of describing events; and furthermore, it contains various events not found in

<sup>1</sup> Vol. iv, pp. 443-459.

the older poem. The poetic form is *quintillas*, and as to date, Rios concludes that it is contemporary with the *Historia en Coplas de Alfonso XI*, that is, 1352 or a little later. The proof of this date is a certain rudeness of diction in the poem itself and Arredondo's voucher for its antiquity. This, then, is the state of the question as Rios left it; namely, that Arredondo, writing his prose chronicle at the end of the fifteenth century, or the beginning of the sixteenth, interpolated extensive quotations from a *Crónica de los Rimos Antiguos*, or poetic history of Fernan Gonzalez, written about the middle of the fourteenth century.

Fortunately the Spanish critic tells us from what manuscript he has taken the many verses printed in his *Literatura*; namely, Escorial Y-iii-2. The writer of the present article has been able to examine this manuscript and the study here presented is based on results so obtained. As Rios correctly remarks, Arredondo cites passages from the *Crónica de los Rimos Antiguos*, and also from the *Poema de Fernan Gonzalez*; but, strange to say, he makes no mention of a third poem, a *villancico* of twenty-three stanzas, the refrain of which is: "Y aunque muerte, vencedor." The extent to which the chronicler makes use of the first two poems is stated by Rios as follows:

"Y tanta estimacion lograron estos en el juicio de Arredondo, que apenas hallamos capitulo, en donde ya á manera de epigrafe, ya por via de confirmacion de su relato, *no insertára algunas estrofas*; pensamiento feliz á que debemos hoy la posesion de esta joya de la poesia histórica castellana."

Senor Rios' enthusiasm has led him to exaggerate. Arredondo's prose chronicle is divided into four parts or books, and it is only in Book ii that we find citations from the so-called *Crónica de los Rimos Antiguos*; the *Poema de Fernan Gonzalez* is quoted in only three cases.

Indeed, Rios' examination of the manuscript must have been extremely superficial, otherwise he must have noticed a most striking disarrangement of leaves in Book ii. To be sure, the numbering of folios is consecutive, but the numbering was done after the manuscript had been bound, or at least after it had been arranged for binding. As the manuscript

exists at present, the second half of Chapter xxviii follows immediately the first half of Chapter xiv, the missing chapters being found in the interior of Chapter xlii. The misplaced leaves are numbered 182-241 and consist of exactly three quires of twenty folios each. These three quires, if put in their proper place between folios 121 and 122 (the first and last leaf of two consecutive quires), make the order of chapters correct, and if further proof is necessary it is furnished by the context and also by the existence of a divided word *hecho*. The first syllable of this word occurs at the bottom of fo. 121 *verso*, and if fo. 242 be made next in order, *-cho* will be found to be the first syllable at the top of the folio *recto*.

As might be expected from the above discovery, *some* of the verses quoted by Rios would be referred to the wrong chapter of the prose chronicle; but this should happen only in the case of Chapters xiv, xxviii and xlii. The carelessness, however, does not stop here, for five of the chapter references are incorrect, and *all* of the poetic fragments are cited as occurring in Book i, whereas all of them occur in Book ii.

Another example of superficial work may be seen in the failure to discover the exact date at which Arredondo's chronicle was written. On the last folio *verso* of the Escorial manuscript (but not at the bottom of the page), the author, speaking of the contents in the fourth and last book, says that the kings of Castile and the descendants of Count Fernan Gonzalez are brought down "fasta en nuestro tiempo que es en el año del Señor de mill quinientos y catorce." So that Arredondo evidently finished his work in 1514, and wrote the dedication to Charles V at a later date.

We come now to a consideration of the fragmentary poem itself, which Rios calls *Crónica de los Rimos Antiguos*, and the date of which he places at the middle of the fourteenth century. Both Milá y Fontanals and Menéndez y Pelayo were struck by a false ring in this poem. The former remarks:

"El corte de las quintillas (no el empleo de este metro) nos parece indicar un versificador de la segunda mitad del s. xv; y el lenguaje afectadamente arcaico."<sup>2</sup>

<sup>2</sup> *Poesía Heroico-popular Castellana*, p. 188, note 3.

The latter explains it as being a falsification by Arredondo himself.<sup>3</sup> There is, to be sure, a false element in the poem, but this is due not to Arredondo or the scribe, but to Rios who, in his printed version, has altered a sixteenth century work and has tried to force it into a fourteenth century appearance. His excuse for so doing, seems to be found in the following passage:

"El empeño que los escritores y publicadores de su (Arredondo's) tiempo mostraron en *polir y perfeccionar* el estilo y lenguaje de las producciones de la edad media, haya sido parte á disfigurar este nuevo *Poema de Fernan Gonzalez*, haciendo algunos de sus accidentes exteriores vacilar á la crítica respecto de la verdadera época en que hubo de ser compuesto."<sup>4</sup>

The following are a few of the means employed by Rios in order to *restore* the poem:

1. Use of archaic *ie* for *i* in *maraviella* (p. 447), *sençiella* (p. 450), *rodiellas* (p. 453), etc.<sup>5</sup>
2. Initial *f* for *h* in *fesieron* (p. 446), *farê* (p. 450), *finojado* (p. 453), etc.
3. Omission of initial *h* in *ourado* (p. 449), *ospedado* (p. 449), etc.
4. Use of old strong perfects *veno* (p. 452), *fesieron* (p. 446), *veniëron* (p. 452), etc.
5. The conjunction 'and' is rendered by *el*, whereas the MS. has *y* or *e*.
6. Use of final *t* for *d* in *lit* (p. 450), *servit* (p. 452), *crueldat* (p. 452), etc.

In regard to the language of the poem under consideration, Rios bases his claims to antiquity upon a certain rudeness of diction, and the occurrence of stock expressions which are characteristic of the early period of Spanish literature. But, as the Spanish scholar himself tells us that the fragmentary poem is an obvious imitation of the old thirteenth century poem, this rudeness of diction and the occurrence of old Spanish phrases, may as well be attributed to the imitative genius of a sixteenth century author as to a fourteenth century one. The imitation of the older poem is evident, but what is rudeness of diction in a pseudo-fourteenth century poem must be characterized as *doggerel* when it occurs two hundred years later.

<sup>3</sup> *Antología de Poetas Líricos Castellanos*, iii, p. 124, note.

<sup>4</sup> *Literatura*, iv, p. 439. The italics are Rios'.

<sup>5</sup> Even *villa* (<*villam*) is made to appear as *viella* (pp. 447, 450).

As to the versification, Rios cites several cases where five-verse stanzas are used before the middle of the fourteenth century, though he himself seems to feel that the *quintillas* as found in the fragmentary poem are characteristic of a later period.

The final proof of the age of our poem is of a more formidable kind: we are told that Arredondo himself vouches for its antiquity. Rios' statement is as follows:

"Declarando el cronista de los Reyes Católicos que 'estaba su obra sacada con gran estudio de muchos, singulares y ciertos libros' daba el nombre de '*Crónica de rimos antiguos*' á este *Poema de Fernan Gonzalez*, quilatando su autoridad por lo remoto del tiempo en que lo suponía escrito. 'É yo digo y afirmo (añadía tratando de esta y de la primera historia poética del Conde) que estos metros tienen en sí toda verdad. . . É no debemos considerar la manera del grosero hablar, sino atender sy lo que dizen es cierto ó verdad, ca no es verdad toda elocuencia, ni mentira toda habla grosera."<sup>6</sup>

It will be remembered that in addition to the numerous fragments of the poem printed by Rios, Arredondo cites passages from the old thirteenth century *Poema de Fernan Gonzalez*. This he does in three instances. First, in Book i, chapter 38, where, after speaking of the genealogy of Count Fernan Gonzalez, he adds: "lo qual consta por los metros antiguos que en aquel tiempo usaban, que entre otras cosas dizen:" then follows the "copla" corresponding to no. 168 of Janer's text. The second citation occurs in Book i, chapter 41: "del qual entre otras cosas dizen los metros antiguos ansi:" then follows the "copla antigua" corresponding to no. 170 of Janer's text. The third case where the older poem is cited, is in Book ii, chapter 81, in which, after speaking of the first judges of Castile and of the various sources and documents used in preparing his chronicle, Arredondo continues thus:

"E aun en los rimos muy antequisimos de las coronicas de aquel tiempo, comiençan el alcaniento y sacamiento de los alcaldes o juezes de Castilla despues luego que murió el rey don Alfonso el Casto e dizen entre otras cosas los metros asy."

Then follow thirteen coplas designated as "metros antiguos," which correspond to nos.

<sup>6</sup> *Literatura*, iv, p. 440.

159-161 of Janer's text. These coplas affirm that, upon the death of King Alfonso el Casto, the Castilians did not elect a new king, but appointed two judges, Nuño Rasura and Lain Calvo, the ancestors respectively of Fernan Gonzalez and the Cid Campeador. Now, following directly upon these thirteen coplas, occurs the passage which Rios quotes in order to establish Arredondo's indorsement of the antiquity of the fragmentary poem. It is evident, however, that the passage in question refers only to the thirteenth century poem, (from which the thirteen coplas are taken), and not to the fragmentary poem in *quintillas*.

Furthermore, if Rios had quoted the whole passage instead of a portion of it, he would have seen that even the title, "Crónica de los Rimos Antiguos," refers to the older poem, and not to the one he has been at so much labor to glorify. The passage following the thirteen coplas, reads as follows:

"Estas y otras coplas ponen las coronicas de los rimos antiguos, de donde paresçe que los poetas e coronistas mucho antepasados no herraron el principio de sus coronicas pues començaron en el rey don Fruela o despues de finado el rey don Alfonso el Casto. No fazen otra mençion porque fuesen açados sy no a mengua e a falta de no auer sucesion real. Y aunque a alguno paresca estos rimos no de tanta autoridad por en sy no tener buen estilo, a mi lo tal no paresçe porque asi tomamos las cosas de los autores pasados e su hablar segund la sazón e tienpo en que se hallaron e fueron escritos; e tanto estos metros tienen en sy mas verdad, quanto son mas antiguos puesque paresçe asy por coronicas como por otras escripturas que los tales rimos se usaban y aun dellos se preciavan en tienpo del ynfante Pelayo y del rey don Alfonso el Católico y del rey don Alfonso el Casto y de los otros reyes sucesyivamente fasta el rey don Fernando el Magno. E no solo esta manera de escrevir se usava en aquellos tienpos en las coronicas, mas aun en las vidas e historias de santos como paresçe en Sant Millan e de Santo Toribio y de otros. E yo digo e afirmoque estos metros tienen en sy toda verdad pues conçiartan con los privilegios, los quales en ninguna manera mentir podien (*sic?*) y no devemos considerar la manera del grosero hablar sy no atenter sy lo que dizen es cierto ó verdad ca no es verdad toda eloquenciá ni mentira toda la habla grosera."

The force of this passage is clear. Arredondo, referring to the first mention of the

Judges of Castile, cites thirteen ancient coplas to prove his point and continues with a justification of his use of these verses as reliable historical material. The chronicler says, furthermore, that this poetic form of narration was used not only in the early chronicles, but also in the lives of saints as seen in Sant Millan, Santo Toribio and others. A versified life of Santo Toribio I have not found, but by far the best known life of San Millan is the versified one written by Berceo in the thirteenth century and the metre employed is the same as that used in the *Poema de Fernan Gonzalez*, from which Arredondo's thirteen coplas are taken. Hence, there can be no doubt that the title *Crónica de los Rimos Antiguos*, as used by Arredondo, is intended to refer to the older thirteenth century poem and not to the one in *quintillas*.<sup>7</sup>

If further proof were needed, the following facts would furnish it. In the Escorial manuscript used by Rios, the older poem is quoted only in the three cases enumerated above. It was the good fortune of the present writer to discover several manuscripts not included in Rios' list; namely, I-209 and T-31 of the Bib. Nac. of Madrid, <sup>11-3-7</sup>/<sub>7</sub> of the Acad. de la Hist., and the fragment U-11-8 of the Escorial. All contain citations from the older poem with a total of twenty-six different coplas, or one hundred and four verses, which shows that the original was well known to Arredondo. Furthermore, these coplas are always introduced as *metros antiguos*, or *coplas antiquissimas*, whereas, in those manuscripts where the later poem is quoted, the *quintillas* are generally added at the end of the various chapters with no sort of introduction or qualification. There is, however, one exception and this is mentioned by Rios himself:

"Oportuno juzgamos observar que en varias copias de la *Crónica* de Arredondo que hemos examinado, no se hallan los fragmentos del Poema de que hablamos: en la que se guarda por ejemplo en la Biblioteca Nacional, señalada con la marca F-68, que fué sin duda hecha en el mismo siglo xvi y tiene dos aprobaciones,

<sup>7</sup> It is almost incomprehensible that Rios should have misapplied the passage quoted above, for in speaking of the *Poema de Fernan Gonzalez* (*Literatura*, iii, p. 343, note) he quotes a portion of the same passage as applying to the thirteen coplas of this older poem.

una de Luis Tribaldos de Toledo, y otra de Gil Gonzalez Dávila, dadas en 1622, con un prólogo del primero, sólo encontramos citadas dos estrofas, calificadas en *metros antiguos* (cap. cxix) y de *antiguos rimos* (cap. cxlix) de mano del mismo Tribaldos.<sup>8</sup>

Thus, the only case where the *quintillas* are spoken of as *ancient rhymes*, is in an imperfect manuscript, and this characterization is not by the author of the chronicle, but by Tribaldos, a man who wrote more than one hundred years after the chronicle was composed.

A final point before dismissing the title of the poem. The older poetic history must have been well known to Arredondo, as is seen by his numerous citations from it; we know that it was probably written by a monk of San Pedro de Arlanza (the monastery to which Arredondo belonged); and we also have on record that in Arredondo's time there probably existed in the monastery of Arlanza a manuscript copy of this poem. Furthermore, the title "Crónica de los Rimos Antiguos," is especially appropriate to the *Poema de Fernan Gonzalez*, as will be seen from a glance at its contents. The work is an old Spanish epic of the national hero, but it begins with the Gothic invasion, enumerates the early Kings down to the time of Rodrigo, and has an extensive treatment of this last King of the Goths. The narrative then continues the history of Spain, with a discussion of the French invasion, Bernardo del Carpio, and the battle of Roncesvalles, bringing the summary down to the time of Fernan Gonzalez who flourished in the middle of the tenth century; the remainder of the poem is devoted to the achievements of this Count. The introductory portion occupies 171 coplas and the whole poem has only 740, so that nearly one fourth of the work deals with events previous to the time of our hero. Hence the poem is virtually a rhymed chronicle, and the title given to it by Arredondo is indeed well-chosen.

As to the fragmentary poem in *quintillas*, we have seen that its language makes it contem-

<sup>8</sup> *Literatura*, iv, p. 438-9. Incidentally it may be noted that Ríos fails to record a third case where MS. F-68, cites the fragmentary poem and calls the quotation a *metro antiguo*; namely, cap. cxxvii.

porary with the prose chronicle in which it occurs. But who was the author of these fragments? If in reading a modern prose work we should find scattered through the text various more or less rude attempts at poetry, the poetry being without quotation marks or any explanation on the part of the author of the book, as to where he got it, we should naturally say that the poetry was written by the author of the prose portion; and this is the conclusion we should reach in reading the verses in Arredondo's chronicle. The author nowhere tells us where he gets these verses, nor are they qualified in any way as are those taken from the thirteenth century poem, and the natural inference is that Arredondo wrote them himself. Furthermore, they are not fragments of a more extensive work, but are simply laudatory or explanatory verses which are placed at the end of the several chapters as a poetic summary of the contents or sentiment of these chapters. The identification of Arredondo as the author is strengthened by the fact that we not only know that he was accustomed to dabble in poetry, as is shown by the *Crónica Artantina*,<sup>9</sup> but that he made use of the same style and metre employed in the *quintillas* under discussion. This latter point is made clear by the following facts: Of the various manuscripts of Arredondo's prose chronicle, only three<sup>10</sup> contain the *quintillas*; namely, Y-iii-2, I-209, F-68. The others, though not containing the *quintillas*, are more extensive than those just enumerated, in that they begin with the creation of the world, and together with F-68 have a more extensive "Prólogo del autor." In the longer "prólogo," the author, speaking of the fame of Count Fernan Gonzalez, remarks:<sup>11</sup>

Aun sus enemigos le ensalçan, ca Auenafanje,  
que fue coronista de los reyes moros, fablando  
en los hechos deste victoriosissimo conde, dize  
en su arauigo que en nuestro lengua ynterpre-  
tado suena asi:

Levantóse un caullero  
Fernan Gonçalez nombrado;

<sup>9</sup> Restori, *Gesta del Cid*, pp. 122-128, publishes fifteen stanzas of this poem. Cf. also Ríos, *Literatura* iii, p. 367; Ticknor, *Span. Lit.*, Second Period, Chap. xxviii, note 3.

<sup>10</sup> I have not seen the manuscript mentioned by Gallardo in his *Ensayo*, i, p. 761.

<sup>11</sup> The reading is from F-68 of the Bib. Nac. de Madrid.



Brauo y mortal omicero,  
 Como buytre carnicero,  
 Que á todos a destroçado.  
 Siempre fueron muy feroçes  
 Los de donde este deçiende.  
 Mira, mira, assi te goçes,  
 Como assi segura con hoçes  
 A quien algo mal les riende.

So that it is evident that Arredondo not only wrote poetry (?), but that he made use of the metrical form found in the poem under consideration.

The results of this investigation may be briefly summarized as follows: 1. The title of the poem in *quintillas* is not "Crónica de los Rimos Antiguos." 2. It was not composed in the middle of the fourteenth century, but is contemporary with the prose chronicle in which it is found. 3. The author was probably Arredondo himself. 4. The title "Crónica de los Rimos Antiguos" is used by Arredondo to refer to the thirteenth century *Poema de Fernan Gonzalez*.

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### THE LANGUAGE OF THE SKEIREINS.

THE authorship of the Skeireins will probably never be definitely determined. Loebe, one of the earliest authorities on this question, arrived at the conclusion that,

"Whoever the author of the Skeireins may be, the question is so difficult to answer, and connecting links are so entirely wanting, that it seems better to leave the question alone."

Certain features of the language, however, are worthy of attention.

Marold, after a minute investigation, concludes that the text of the citations is that of Wulfila throughout. This he infers in the case of those passages not preserved in the Codex Argenteus, from the close adherence to the Greek text and from the idiom. But, he concludes, the text quoted is one more interpolated than the Codex Argenteus. The time of composition he determines to be not earlier than the middle of the fifth century, probably sometime in the sixth century.

But it is with the commentary or Skeireins proper, that we are more directly concerned. Bernhardt in his edition summarizes the results

of investigation up to the time of that edition, and concludes that the Skeireins is not translated, but composed in the Gothic language, with the aid, however, of Greek commentaries. He cites correspondences in thought and in individual expressions, discovered by Massmann and others, between certain passages in the Skeireins and corresponding passages in Cyrillus and Theodorus, and concludes that the author of the Skeireins had before him either these works or some common work upon which these two were based. But that the Skeireins is not a translation, at least not a slavish one like that of Wulfila, Bernhardt concludes from the nature of the language and the manner of exposition. As illustration of independence he cites a number of Gothic idioms which, he asserts, cannot be shown either in Greek or in Latin: *and pana laist II d, V a, ni pe haldis IV d, in allaim alamannam VIII b*, and points out the awkward accumulation of participles, for instance, *IV b, VIII c*; and of genitives, for instance, *III b, c*; and the frequent anacolutha, for instance, *IV a, V c*.

What I have here to offer is further internal evidence in line with that presented by Bernhardt.

In the first place a statistical study of the word-order shows that the Skeireins, as a whole, is not a translation from the Greek. This conclusion I have reached after a comparison of statistics for the Skeireins proper, with corresponding statistics for the cited passages, which, as Marold has shown, are from Wulfila, and with statistics gathered by Friedrichs for clauses with pronominal subject, in Wulfila. These statistics are as follows:

1. Clauses with pronominal subject, in Wulfila.

	NORM.	PART.	TRANSP.	TRANSP.
<i>Principal.</i>	115	25		55
<i>Subordinate.</i>	60	15		30

2. Cited passages in the Skeireins.

	NORM.	PART.	TRANSP.	TRANSP.
<i>Principal.</i>	19	3		10
<i>Subordinate.</i>	24	0		5

3. Skeireins proper.

	NORM.	PART.	TRANSP.	TRANSP.
<i>Principal.</i>	12	11		39
<i>Subordinate.</i>	16	16		23

If we make allowance for the fact that Friedrichs, in his statistics for Wulfila, includes only clauses with pronominal subjects, we see that the order of words in the citations of the Skeireins, as regards transposition, is very similar to that in Wulfila, but that the order of words of the Skeireins proper is very different. In these facts we find a corroboration of Marold's conclusion that the citations in the Skeireins are from Wulfila. We find also strong indication, not to say proof, that the Skeireins was not a translation from the Greek. Hence any lingering idea that the whole Skeireins is a translation from Theodorus, or from Cyrillus, is effectually dispelled.

That the author of the Skeireins was unacquainted with Greek is not so certain. On the contrary, it seems certain that he was influenced by Greek idiom in places, and that in the composition of the Skeireins he had before him Greek works. For evidence note the correspondences, quoted by Bernhardt, between passages in the Skeireins and passages in Theodorus and Cyrillus. For further internal evidence note the following phrases; *þo faura ju us anastodeinai garaidon garehsu* I c; *þana iupa briggandan in þindangardjai guþs wig* II a, constructed like phrases in Wulfila which are due to Greek influence; for instance, *bi þos gafullaweisidons in uns waihtlins* = *περὶ τῶν πεπληροφορημένων ἐν ἡμῖν πραγμάτων*, Luke i, 1; *bi þaim sawrasniwandam ana þuk þraufetjam* = *κατὰ τὰς προαγούσας ἐπὶ θε προφητείας*, I. Tim. i, 18.

There are a number of other idioms probably due to Classical influence. For instance the peculiar fondness for the suppression of predication through the use of participles may, perhaps, be attributed to Classical influence, though the author of the Skeireins uses this construction to an extent not permissible either in Greek or in Latin. Further, the general freedom in the arrangement of words so that the important word has the position of emphasis either at the beginning or at the end, is a feature common to the Skeireins and to the Classical languages; for instance, *Nandiþaurfts auk was* . . . II c, *ei swesamma wiljin jah swesai mahtai galeikonds þamma faurþis gaginjandin dauþas* V b. Under this head may be included the frequent inversions; for

instance, *miþ sis misso sik andrunnun sumai* III a, and possibly, not probably, the favorite position of the governing word, noun or verb, at the end.

But the feature to which I wish particularly to call attention is a peculiar one which I believe to be Classical, more probably Latin than Greek. This feature is the so frequent rhetorical separation of words (usually noun and adjective) that are connected in meaning. I will cite the instances that I have observed: *uf dauþaus aldrusum staua*, I a; *gamains allaize nasjands*, I a; *þizos manasedais gawaurhtedi uslunein*, I a; *waldsnja þatainei gudiskamma*, I b; *þo leikeinon us wambai munands gabaurþ*, II b; *twos ganamnida waihtins*, II d; *ainhwaparammeh seina anafilhandam dauþein*, III a; *leikis hraineino inmaidips was sidus*, III b; *þo ahmeionon anafilhands dauþein*, III b; *skeiris brukjands waurdis*, V b; *attins bi ina warþ weitwodeins*, VI c; *missaleikaim bandwips mannan*, V c; *iþ attins þairh meina waurstwa weitwodei alla usar insaht manniskodans Johannes unandsok izwis undredan mag kunþi*, VI b; *þaim swa waurþanam hairdizo þize ungalauþjandane warþ hairto*, VI c; *weihai auk is mahtai*, VIII a.

This phenomenon of word-order, so characteristic of the Skeireins, is not, to my knowledge, frequent in any independent composition in the Teutonic languages. It is, however, to be found both in Greek and in Latin, for instance, *ἐί τις ἀδελφὸς γυναῖκα ἔχει ἄπιστον*, I. Cor. vii, 12; *Ἰσοκράτους ὦν μαθητῆς*, Diod. Sic.; *ἐσ κίνδυνον ἤκουσι μέγιστον*, Herod.; *ego vobis regnum trado firmum*, Sallust; *hac ular moderatione*, Cicero; *Tanta in eo reipublicae bene gerendae spes*, Cicero; *maiore affici turpitudine videremus*, Cicero. I might multiply instances both from Latin and from Greek. The phenomenon seems to be more peculiarly Latin; at least I have found it more frequent in Latin. Note also in Latin the familiar separation of noun and adjective by means of the preposition; for instance, *quibus in locis paucis ante diebus*, Cicero. In any event we have here a trace of an influence, certainly of the Classical languages, probably of Latin.

Since, then, the author of the Skeireins in places uses Gothic idiom, in other places idiom

peculiar to the Classical languages, we must agree with Bernhardt that the work as a whole is an independent composition, but that the author has borrowed ideas probably, constructions certainly, from the Classical languages. In other words, the work is probably composite. In this paper, in addition to what was already known, I have attempted to present further reasons, from internal evidence, for believing that the Skeireins is not a word-for-word translation of a Greek original and, at the same time, to show that there are unmistakable traces of Classical, certainly of Greek, probably of Latin, influence.

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### LE PAS SALADIN.

#### III.

THE following is not an exhaustive study of the language of the text, all characteristics not essential to the determination of dialect having been omitted. In referring to the dialect spoken in central France, the shorter word "French" is almost always used in place of "Isle-de-France."

#### VOWELS.

##### A.

Latin tonic *a* in open syllable and before oral consonants becomes *e* and *ei*.

Examples:—1, recorder; 38, sermoner; 56, reposer; 72, loyante; 90, assembler; 100, bonte; 106, conte; 113, tref; 126, grever; 127, mer; 128, entree; 147, aler; 202, mandes; 17, livres; 101, aleir; 144, conteit; 175, larmeir; 270, esporonneit; 287, meir; 302, fermeis; 303, chiteis; 340, leis.

This development to *ei* is of some importance as it occurs so regularly throughout the text. The rhymes *bonte: aleir*, 100; *vorres: larmeir*, 175, as well as in lines 276, 314, and 384, prove that there was no difference in the pronunciation of *e* and *ei*, which must have been *e*. The writing of *ei* for Latin *a* belongs especially to the East, and its presence in Picardy, where it is found only in the eastern half, is probably due to the influence of the Wallonian (*Lor. Ps.* viii; *Rom. Stud.* iv, 360; *Neu.* 18).

*Alicum* becomes *age*.

Examples:—125, 135, 328, 441, 536, 553, 594, passages; 420, domage; 591, barnages; 595, lignage.

*Aige*, a special eastern characteristic, is frequently found in Wallonian, and more rarely in Picardy: In French, it is always *age* (*Chev.*, xxxiii; *Neu.*, 12; *Rom.* xvii, 555).

*Atr* becomes *er*.

Examples:—32, pere; 111, mere.

This is the regular French characteristic, while the eastern *eir*, or *air* does not occur (*Rom.* xvii, 554).

After a palatal, or palatalized consonant, *a* becomes *ie, e*.

Examples:—12, croisier; 56, aisier; 117, prisier; 125, 141, gaitier; 147, laisies; 176, pitier; 104, 453, cher.

The group *ie* was originally pronounced as a diphthong with the accent on the *i* (*Rom.* vi, 322). Later it was written and pronounced *e*. Schwan, 289, says that the diphthong *ie* was reduced to *e* at the end of the thirteenth century, and that the first examples are found after *ch*, as *cher* for *chier*. In the east of France, the reduction did not take place before the middle of the thirteenth century, and it rarely occurred in Picardy. Except in the Norman dialect, which lies outside of the present discussion, the change seems to have been a late one, and the fact that the rhymes *ie: e* occur quite frequently in the text, would indicate that the MS. could not have been written much before the close of the thirteenth century. In lines 107 and 515, *ie* is pronounced *e* in *pite*, a word which has retained the diphthong to the present day.

*a+n* becomes *an*.

Examples:—8, remembrance; 42, demorance; 84, lechans; 85, 118, soudans; 130, derubans; 218, avant; 219, devant.

The nasalized *a* is of little importance in the present investigation, for since the twelfth century, both *ā* and *ē* were pronounced alike in most of the northeastern dialects as well as in French (*Sch.*, 298). They are found rhyming together in line 7; namely, *countenance: remembrance*, but elsewhere in the text they are generally kept separated.

The development of *ain* and *ein* is similar to the above. They rhyme together in the twelfth century, and both rhyme with *oin* in

the middle of the thirteenth century (*Sch.*, 304, 305). That their pronunciation in the text was the same is proven by the writing of *point* for *peint*, in lines 6 and 597, and of *maine* for *meine*, in line 576.

Checked tonic *a* and atonic *a* remain.

Examples:—2, garderent; 4, palasin; 9, regarder; 51, passent; 101, laisast; 173, apareilles; 180, embrases; 180, armes; 187, regarda; 193, Richart; 197, cheval.

The writing of *ai* for *a* is a special Burgundian and eastern characteristic, and more rarely found in both the Wallonian and Picard (*Lor. Ps.*, xiii; *Chev.*, xxxiv). In the former it may occur in the ending of the imperfect subj., as *aïsse*, *aïst*, etc. (*Rom.* xvii, 568).

Two examples of *ai* for *a* are found in the text; namely, *païsseront*, 373, and *trouaïst*, 391.

*a* before a palatal or palatalized consonant becomes *ai*, *e*.

Examples:—56, aisier; 82, fais; 83, pais; 91, mavais; 147, laïssies; 183, aïderons; 184, faire; 158, mes (magis).

Originally *ai* was a diphthong and in the Alexis it still assonances with *a*. It begins to rhyme with *e* in the early part of the twelfth century, and by the middle of the thirteenth century *ai* was also pronounced *e* (*Sch.*, 281). The reduction of the diphthong was somewhat later in the north. In the text it is always found rhyming with itself, but the pronunciation was no doubt *e*, as this vowel replaces it in a few words (*Auc.*, 60; *Rom.* xvii, 555).

*al*+consonant becomes *au*, *a*.

Examples:—21, faus; 44, vassaus; 72, loy-aute; 182, hautement; 183, loyaument; 192, haut; 199, autreteit; 266, chevaux; 294, roiaumes; 32, madit; 78, 91, mavais.

The regular French form is *au*, while *a* belongs to the Wallonian, where *l* fell without being vocalized. The rhymes *combatre: autre; haut: Richart; chevaux: sengira*, in lines 170, 192 and 266, appear to indicate a Wallonian pronunciation, but they are not impossible in French, as *au* remained a falling diphthong as late as the sixteenth century (*Sch.*, 290).

In the East, pretonic *a* is often found written in place of other vowels. A few examples are

found in the text. 259, 319, *aston*; 358, *astoil* (*Rom.* xvii, 560).

In line 108, *e*, out of Latin *a*, rhymes with open *e*, *confortierent: ere*. The open and close *e* were pronounced alike at the beginning of the twelfth century, but *e*, out of *a*, remained distinct until the middle of the thirteenth century (*Sch.*, 272).

E.

Tonic *e* in open syllable becomes *ie*.

Examples:—24, Pieres; 70, rien; 186, 197, pies; 195, 405, 417, bien; 236, tient; 249, con-vent; 495, tient; 596, iert.

*Deus* becomes *Dieu*, *Deu*, *Die*.

Examples:—32, 353, 611, Dieu; 50, Deu; 601, Die.

*Dieu* and *Deu* are French forms, while *Die* is regularly Picard. The diphthong *ie* replaced both *ieu*, out of *iu*, and the older *ieu* from *eu* (*Chev.*, xlv; *Neu.*, 42).

*e* before a palatal or palatalized consonant becomes *i*.

Examples:—25, 61, 193, sire; 117, 263, pri-rier; 135, 164, 362, mi (medium); 226, pris.

No examples occur of *e*+*j*>*ei*, which is often found in Wallonian. The Picard has *i*, like the French (*Z.* xii, 256; *Z.* ii, 276, 300).

Open *e* in position remains.

Examples:—34, 55, 40, 64, 83, etc., terre; 68, estre.

The well known Picard and Wallonian characteristic of writing *ie* for *e* does not occur (*Alex.*, 269; *Chev.*, xxxvii).

*el*+consonant becomes *el*, *iau*, *ia*.

Examples:—378, elme; 178, biaux; 285, biaux; 474, biaute; 302, castias.

The *el* of *elme* was the original development of *el*+consonant, and hence common to all the dialects; it was retained in Lorraine. With this exception, all of the examples show Picard influence. *Castias*, line 302, may be either Picard or Wallonian, as in the latter dialect *l* falls without being vocalized, and it has the vowel of the former. However, neither *iau*, nor *ea* belong exclusively to their respective dialects, and in this, as in most other cases, there is a mixture of forms near the frontiers (*Z.* i, 564; *Auc.*, 64).

## E.

Tonic  $\epsilon$  in open syllable becomes *oi*.

Examples:—3, 15, 29, 41, etc., roy; 7, veoir; 30, quoy; 74, moy; 113, soie; 216, 227, foy; 213, voirs.

The diphthong *oi* is common to most dialects, but not to the Norman, where the older *ei* was retained. The two examples *reiz*, 246, and *francheis*, 315, therefore, seem to be due to Norman influence, but as they stand alone, they are probably mistakes of the copyist (*Sch.*, 84).

In the northeast atonic *oi* is reduced to *i*, especially before *ss*, as in *connaissance*, but this reduction does not occur in the text (*Rom.* xvii, 557; *Auc.*, 65).

Examples:—423, connoissoit; 428, connoissance.

Before  $\bar{l}$ , *ei* remains.

Examples:—114, vermeil; 115, soleil; 415, merveillant; 195, 283, 321, etc., conseil; 510, oreille; 511, merveille.

$\epsilon+u$  becomes *ein*, *ain*, *oin*.

Examples:—448, pleine; 576, maine; 337, emoinent.

The number of examples is too small to show how  $\epsilon+u$  was written by the author, and none of them occur in rhyme. In *emoinent*, we have one of the few special Burgundian characteristics that are met with in the text.

$\epsilon l$ +consonant becomes *eu*, *eau*.

Examples:—47, eus; 599, ceulz; 2, cheaus; 351, eaus.

In the case of  $\epsilon l$ +consonant, the French did not develop an *a* before *l*, thus half of the above examples are of eastern origin (*Auc.*, 64; *Z.* ii, 275).

$-\epsilon lja$  becomes *-ece*.

Examples:—371, 475, proëce; 413, noblece.

The suffix  $-\epsilon lja$  regularly became *-eise*, *-oise*, but it gave way early to the learned suffix *-ece*. This in turn was replaced at the close of the thirteenth century by *-esse*. (*Sch.*, 251; *Jahrb.* viii, 36).

## 1.

Tonic *i* remains.

Examples:—4, palasin; 14, Sarrasins; 581, vin.

This is the usual form in all the dialects, though a few changes are noted in the Wal-

lonian, where *ien* is sometimes written for *inum* (*Rom.* xvii, 558).

 $\varrho$ .

Tonic  $\varrho$  in open syllable becomes *ue*, *oe*, *eu*.

Examples:—36, 418, 508, cuer; 75, 295, suer; 260, 409, puet; 123, voet; 261, veult.

The development of  $\varrho$  is similar in all the dialects with which we are concerned, but it did not take place in all of them at the same time. The final diphthongization to *eu* first began in the north, and was completed before the close of the thirteenth century; but it did not become universal in France before the fourteenth. In addition to the regular development, tonic  $\varrho$  in Wallonian may become *ou* and *oi* (*Neu.*, 47; *Sch.*, 276, 277; *Rom.* xvii, 559).

$\varrho$  before a palatal or palatalized consonant becomes *ui*.

Examples:—258, huimais; 291, 446, cuident; 437, puier; 224, puisque; 389, 524, 580, puis.

The development of  $\varrho+j$  exactly corresponds to that of  $\epsilon+j$ . It may become either *ui*, or *oi*, and the same dialects that write *ei* for  $\epsilon+j$ , also write *oi*, and this is also true for *i* and *ui* (*Rom.* xvi, 122; *Z.* xii, 256; *Z.* ii, 276, 300).

$\varrho$ +nasal becomes *ue*, *o*.

Examples:—6, on; 9, 47, pseudomme; 41, 44, 47, etc., bons; 153, hons; 22, 26, 65, 405, etc., quens.

In French the diphthongization of  $\varrho$  takes place before *m* but not before *n*, although the latter is common to both the Picard and Wallonian. The northeast sometimes develops a parasitic *i* before *n*, an example of which is furnished by the text, in line 255, *joins* (*Sch.*, 102; *Neu.*, 44; *Chev.*, xlii; *Rom.* xvii, 559).

Tonic  $\varrho$  in position remains.

Examples:—51, 119, 146, etc., ost; 97, 165, 299, etc., mors; 129, 136, 242, fort; 164, cors; 375, cors (cornu).

This is the usual form in the Isle-de-France, though it may diphthongize in the Wallonian (*Rom.* xvii, 560; *Sch.*, 105).

Atonic  $\varrho$  becomes *o*, *ou*.

Examples:—36, dolor; 68, voloit; 19, trova; 76, morut; 475, 599, honnors; 133, honnora; 452, volentiers; 500, pourriez.

The difference between the French and the

northeastern dialects is again mainly one of time. In the latter dialects the diphthongization is completed before the close of the thirteenth century, but not in the French. In *honnora* and *voulentiers*, we see northern influence, the French having, contrary to rule, retained the *o* in these words to the present day (*Sch.*, 135).

*a+u* becomes *o*.

Examples:—36, 106, 116, etc., *ot*; 114, *or*; 215, *parole*; 225, *otroie*; 305, *loeir*; 323, *plot*; 512, *loe*.

As *a+u* becomes open *o* in French, I speak of its development here, instead of under *a*.

In French, this *o* does not diphthongize, but it remained and assonanced with open *o*, out of Latin short *o*, since the time of Alexis. In the Wallonian, it may become either *ou*, *au*, or even *oi*, while the regular development in the Picard was to *eu* (*Sch.*, 109, 276; *Auc.*, 65; *Z.* ii, 299).

Two northern forms, *suet* and *sout*, occur in the text. *Suet*, in line 426, is an unusual formation, and is probably a mistake of the scribe for *seul*. The second example is of interest, as it furnishes evidence helping to establish the origin of the MS. The word *sout*, line 118, contains the diphthong *ou* common to the Wallonian, but this could not have been written by the author, since it rhymes with *ost* in the line below, which has an open *o*.

As the two vowels *o* (*Lt. o*) and *o* (*Lt. a+u*) were kept separated in Wallonian and were pronounced alike in French, the correct form must have been *sot* (*Sch.*, 268).

*o+consonant* becomes *o, au*.

Examples:—79, 607, *vorent*; 174, *vorres*; 222, *vorrans*; 347, *vorront*; 279, *vaurent*.

The *o* remains in the Isle-de-France, but becomes *au*, or *ou* in the North (*Auc.*, 63; *Neu.*, 65).

*o*

Tonic *o*, in open syllable becomes *o, ou, eu*.

Examples:—21, 62, 91, *traitor*; 36, *dolor*; 49, *contor*; 50, 73, etc., *amor*; 110, 151, 181, *seingnor*; 410, *honnor*; 411, *meillor*; 367, *signour*; 124, 134, etc., *preus*; 136, *perilleus*; 137, *orgueilleus*; 556, *seingneur*; 595, *honneur*.

The development of close *o* is quite uniform. It becomes *o, ou* and *eu*, and the main difference between the dialects is again one of

time. The diphthongs *ou, eu* become dominant in the North during the thirteenth century, while in the Isle-de-France, *o* still continued to be largely written; in some classes of words, especially those ending in *-or*, it was retained during the greater part of the next century. In all the dialects, the diphthong *ou* was the intermediate form between the older *o* and the modern *eu*, but in a few words, as in *amour, espous*, etc., the development was arrested at *ou*. A special Wallonian characteristic, which is also, though more rarely, found in the Picard is *oi* for close *o*. This does not occur in the text (*Sch.*, 277, 292; *Rom. Stud.* iv, 360; *Neu.*, 43; *Jahrb.* viii, 399).

Tonic *o* in close syllable becomes *o, ou*.

Examples:—4, 221, *douzes*; 8, 53, 107, etc., *moult*; 341, *oultre*; 519, 596, *jourz*; 86, 98, 103, 106, *tout*; 144, 192, 274, *tot*; 94, *jour*.

Little need be said about close *o* in position. It was diphthongized to *ou*, but there the development was arrested, and unlike *o* in open syllable it never became *eu*. The chief thing to be noted is that in the great majority of cases, it is represented in the text by *ou* instead of *o*. The diphthong *ou* is of early date, but it did not become the dominant form in French until the close of the thirteenth century. In the works of Rutebuef, who wrote in the last half of the century, *o*, for Latin *o* in close syllable, is still extensively used (*Sch.*, 99).

Tonic *o* before a nasal becomes *ou*, and not *oun*, or *un* as is sometimes the case in the North (*Neu.*, 44; *Rom.* xvii, 560).

Examples:—5, *renon*; 16, 27, *traïson*; 58, 101, *prison*; 176, *barons*; 207, 556, *glouton*.

Atonic *o* becomes *o, ou*.

Examples:—1, *solas*; 602, *soulas*; 85, 87, 118, *soudans*; 207, *glouton*; 367, *gloton*; 398, *coroit*; 314, *sojorner*; 568, *douçor*.

The northern dialects during the thirteenth century generally prefer *ou*. It will be noticed that the same word is written sometimes with *o* and again with *ou*, and this confusion occurs in case of other vowels. This, however, need not mean that the pronunciation also varied. Atonic *o* was, at this time, probably pronounced like German *u*, but the custom of representing it by *ou* had not yet become firmly established.

## CONSONANTS.

## C.

*ca* becomes *ch*, *c* (*k*).

*ce*, *ci*, *ti* become *c* (*s*), *ch*.

Examples:—14, *ceu*; 92, *chair*; 84, *chans*; 104, 453, *cher*; 266, *chevaux*; 412, 519, 592, 600, *chevalerie*; 364, *ceval*; 331, *cevachies*; 290, 347, *calengier*; 302, *castias*; 300, *toche*; 488, *Chastillon*; 504, *chemin*.

10, *cel*; 27, *cilz*; 42, *cis*; 287, 289, *cha*; 358, *chis*; 303, *chiteis*; 309, 352, *francçis*; 539, 564, *francçis*.

The treatment of *c*, in the French and Picard, is of great importance in establishing the dialect of the author. Before Latin *a* it was written *ch* (*tch*) in French, and *c* (*k*) in Picard, while before Latin *e*, or *i*, it became respectively *c* (*ts*) and *ch* (*tch*). Thus the development of *c* in the two dialects is so different, that there can be no difficulty in noting the influence of each upon the text.

The Picard forms although numerous are outnumbered by the French. What little evidence is furnished by the rhyme also indicates the French pronunciation of *c*. In line 300, *c* before *a* in *loche* has the sound of *ch*, since it rhymes with *Antioche*. The rhyme *roces*: *delogent*, line 430, is incorrect in both the French and Picard dialects, but as *g* in *delogent* is soft, the French sound of *c* in *roces* would be less offensive to the ear than the hard sound of *k* that it has in the Picard (*Auc.*, 57, 61; *Rom.* vi, 617; *Alex.*, 85-89).

The hard and soft sound of *g* is generally represented as in French, but a few Picard forms, as *menga* and *loga*, are also found. The rhyme gives us no indication as to what was the pronunciation of *g* by the author (*Auc.*, 56, 62; *Alex.*, 89, 90; *Darm.*, 80).

Examples:—59, *conjoit*; 126, 420, 501, 516, etc., *gent*; 309, *logiet*; 431, *delogent*; 554, *deslogier*; 570, *joie*; 586, *mengie*; 131, *loga*; 318, *gavelos*; 583, *menga*.

## L.

*l* before a consonant is replaced by *u*, or falls.

Examples:—8, 53, 107, 108, etc., *moult*; 29, 85, etc., *soudant*; 59, 108, *doucement*; 72, *loyaute*; 178, 285, *hiaus*; 212, *vaut*; 287, *mieus*; 32, *madit*; 78, 91, *mavais*; 376, *mies*; 601, *filz*.

The words without *u* show Wallonian influ-

ence, for the Picard usually follows the French, and vocalizes *l*, since the end of the eleventh century. The one exception to the above rule is when *l* is preceded by *i* and followed by *s*. It then falls in French, but the Picard, on the contrary, makes no distinction between the vowels, and replaces *l* by *u* according to the general rule (*Rom.* xvii, 565; *Nen.*, 69; *Chev.* xlviij).

In order to rhyme with *conseilles*, *mieus*, in line 286, must have lost its *l*. As the copyists seldom changed the rhyme, this would indicate that the MS. is of Wallonian origin, but this view is not borne out by the remaining evidence.

Before and after a palatal, *l* becomes *ï*.

Examples:—89, 121, *bataille*; 115, *soleil*; 137, *orgueilleus*; 152, *conseilliez*; 173, *apareilles*; 195, *conseil*; 415, *merveillant*; 416, *recueilleir*.

In French, *ï* is represented by *il*, or *ill*, while in the Wallonian, it is often written *ilh*. Of all the examples in the text, only one shows the influence of the latter dialect; namely, *esmerilhons*, in line 255 (*Rom.* xvii, 565; *Rom.* xix, 82).

## S.

*ts* and *lj* become *s*, *z*.

Examples:—1, *grans*; 1, *solas*; 136, *fors*; 162, 165, 166, 173, etc., *tous*; 173, *apareilles*; 174, *vorres*; 277, *armes*; 152, *conseilliez*; 214, *voliez*; 218, *venez*; 519, *touz*; 569, *assez*.

No difference was made in Picard in the pronunciation of *s* and *z*, but as they were kept distinct in the other dialects until quite late, their development is of some importance. In the Wallonian, *s* became *z* during the first half of the thirteenth century, while they were kept separated in French until near the close of the century (*Rom.* xvi, 127; *Rom.* xvii, 564; *Sch.*, 251, 322).

In the *Pas de Saladin*, *z* is seldom written, but is nearly always replaced by *s*. The rhymes *solas*: *pas*, 1; *crois*: *crois*, 37; *crois*: *bonfois*, 538; and *soulas*: *pas*, 602, prove that the use of *s* for *z* cannot be ascribed to the copyist alone, but that it was also known to the author.

*s* before consonants is generally retained.

Examples:—18, 85, *prist*; 19, 97, *crestien*;

34, fust; 38, 87, etc., fist; 37, hastiement; 103, despense; 140, destorbier.

It is omitted in 130, derubans; 390, Ronceval; 432, melleit.

The fall of *s* before consonants was earlier in French than in either the Wallonian or Picard. It, however, continued to be written in many words long after it had become silent, and thus its retention in the MS. cannot be considered as a characteristic of any particular dialect, nor is it a proof that it was still pronounced. In fact the MS. is not without evidence that the contrary must have been the case. In *loust*, line 573, for *toul*, *s* is inserted where it does not properly belong, and such a wrong insertion of a letter may be taken as evidence of its fall. *Melleit*, line 432, shows that it was silent also before liquids. Here *s* was assimilated to *l* (*Rom.* xvi, 123; *Darm.*, 102).

The prosthetic *e*, or *i* before *s* impure, has always been a characteristic of the French, but it is often omitted in the Wallonian (*Lor. Ps.*, xliii; *Sch.*, 183, *Rom.* xvii, 564).

Examples:—241, 490, espee; 254, esperons; 326, 507, estendart; 353, estrine; 357, 427, 457, escut; 387, estor; 422, 439, espie; 465, isnelepas; 560, escler.

#### W.

German *w* becomes *gu*, *g*.

Examples:—46, 221, garderent; 9, regarder; 134, guerre; 187, regarda; 231, 488, Gautier; 238, 242, 487, 490, Guillaume.

German *w* belongs especially to the Wallonian and the East, while in French it is replaced by *gu*, or *g*. The letter occurs twice in the text. *Walerans*, line 401, is a German word which did not enter into the popular language, and which, therefore, is written with *w*, or with *v*, as in lines 235 and 485. The *w* of *weil*, 286, is for Latin *v*, and may be either Wallonian or Picard (*Z.* ii, 275; *Rom.* xvi, 121; *Jahrb.* viii, 390).

A Wallonian characteristic that does not occur in the text, is the insertion of *w* between two vowels, in order to destroy the hiatus, as in *owes*, *owist*, etc., (*Rom.* xvii, 563; *Z.* ii, 284; *Jahrb.* viii, 390, 407).

#### Ñ.

*ñ* becomes *gn*, *ngn*.

Examples:—39, Bretagne; 40, Alemaigne; 110, 285, seignor; 151, 181, 529, seingnor; 350, poignant; 370, poignant; 506, compaignon; 562, resoignoit.

This mode of writing *ñ* agrees with the French, but in the Wallonian it is generally represented by *nh*, *ngk* or *ng*. The writing of *ngn* for *ñ* is foreign both to the French and the northern dialects (*Rom.* xvii, 565).

*qu* becomes *qu*, *c*.

Examples:—5, 12, 46, 58, etc., qui; 27, cink; 30, quoi; 68, 74, 88, 95, etc., que; 80, car; 90, 118, 123, cant; 106, quant.

When *qu* lost its labial sound in French, it was pronounced like *k*, and hence was often replaced by that consonant, or by *c*. Both forms occur indiscriminately in the text (*Sch.*, 214).

The Wallonian often adds *r* to the end of a word, and drops it in the group mute plus *r*. Neither characteristic occurs in the text (*Rom.* xvii, 565).

Examples:—63, destruction, 81, empresent; 95, 181, nostre; 170, combatre; 171, autre.

Contrary to the French usage the Picard and Wallonian do not insert a consonant in the groups *l'r*, *n'r*, *m'l*, and *s'r*. The author of the MS. has followed no regular rule. There is either assimilation, or the consonant is omitted from the first two groups, but it is always inserted in the last two (*Sch.*, 230; *Auc.*, 58; *M. L.* i, 475-479, *Jahrb.* viii, 392).

Examples:—79, 607, vorent; 174, vorres; 279, vauront; 347, 453, vorront; 83, tenroit; 350, 352, vinrent; 44, 189, 204, ensemble; 555, 580, pristrent.

The development of final *t* will be spoken of under verbs, and that of *t+s* has been mentioned under *s*. Otherwise, the consonant presents nothing of interest for the study of the text.

#### ARTICLE.

The article has undergone but few variations since the earliest times, and its use in the different dialects was with few exceptions the same.

The forms in the text are nearly all French. There is one example of the use of the *masc. li* for the fem. *la*, in *li serre*, line 542, but elsewhere, and even in the same line with *serre*, the regular feminine article is used. The use



of the masc. article for the feminine is a universal Picard characteristic, and even occurs in the Wallonian, so that its absence from the text is strong presumption against a northern origin (*Rom.* vi, 617; *Neu.*, 118; *Rom.* xvii, 566).

Examples:—11, 15, 22, 23, 25, 35, 41, 65, 69, etc., masc. *li*; 4, 28, 29, 31, 33, 57, 99, 115, etc., masc. *le*; 8, 38, 51, 64, 79, 109, 121, 135, 161, 164, etc., Nom. & Acc. Fem. *la*.

All of the contracted forms belong also to the dialect of the Isle-de-France.

Examples:—380, *al*; 61, 120, 129, 182, etc., *au*; 140, 432, 445, *aus*; 1, 399, 411, 442, 550, *del*; 54, 414, 610, *du*; 4, 21, 54, 175, 272, *des*; 363, *es*; 364, *do*; 495, *as*.

The modern Nom. Sing. *le* is a late formation. In the texts examined by Knauer, *Jahrb.* x, 1, *li* is still nearly exclusively used in those dating from the beginning of the fourteenth century, and Fallot (*Rech.*, 41), states that *le* is very rare until after 1300. Therefore, as *le* occurs four times; namely, in lines 85, 87, 107 and 196, it may have been added after that date.

Another variant of the Nom. Sing. *li* is *el*, in line 339. This is a very unusual form and is evidently a mistake of the copyist, who must have intended to write either *li*, or *le*. According to Fallot, *loc. cit.* 42, no authenticated example of *el* for the Nom. Sing. has yet been noticed.

In line 495, *as* is a contracted form for *a les*. The later *aus* dates from the thirteenth century (*Rech.*, 45). The contractions *del*, *al* were replaced during the thirteenth century by *du* and *au*. *Do*, a strictly Burgundian form, became *don*, *du*, at about the same date (*Rech.*, 44).

#### NOUNS.

At the beginning of the thirteenth century, the declensions were much simplified, and all masculine nouns received an *s* in the Nom. Sing. They were still further simplified toward the close of the century. At this time, the accusative takes the place of the nominative, with the result that the declensions of all nouns, both masculine and feminine, were reduced to one; namely, they have no ending in the singular, while the plural adds *s*.

The ending of the Nom. Sing. is still quite

well preserved in the text, but it is apparent that the confusion, incident to the general breaking up of the declensions, has begun. Thus both correct and incorrect forms appear in the same line, as *fu moult preu et sages*, 134; *tout li mondes loe*, 512; *li preus Guillaume*, 487, and, further, in lines 80, 278, 328, etc.

It is not clear what forms were used by the author, as the evidence furnished by the rhymes is misleading. Some, as *sages* (N. S.): *passages* (A. P.), 124; *amirans* (A. P.): *sou-dans* (N. S.), 284, and further in lines 130, 168, 338, etc., demand a Nom. Sing. with *s*, but others, in lines 3, 49, 67, 344, etc., pay no attention to the ending. The question cannot be satisfactorily settled without the aid of a second MS.

In the examples given below, adjectives are included as their declension does not differ from that of the nouns.

Examples:—Nom. Sing. with *s*, 11, 15, 18, 22, 26, 35, 41, 43, 65, etc.; without *s*, 69, 80, 134, 339, 365, etc.; Nom. Pl. with *s*, 49, 176, 349, 451, 494, etc.; without *s*, 62, 91, 105, 207, 208, 274, 275, etc.

#### PRONOUNS.

The pronouns of the first person singular are *je*, *ge*, *gie*, *jou*.

Examples:—37, 102, 173, 215, 225, etc., *je*; 77, 86, 96, 154, 449, 479, *ge*; 237, *gie*; 231, *jou*.

The earliest form of the first personal pronoun, in the dialect of the Isle-de-France, was *jo*. It is still found in the *Alexis*, where the *o* is never elided before an initial vowel, while in the *Roland*, though the elision is not universal, it is no longer rare. Thus *jo* was reduced to *je* at the end of the eleventh century, and soon became the dominant form. There were no further modifications in the French, but its development in the Picard and the East has been slightly different.

In Burgundy, during the first half of the thirteenth century, *ge* was used by the side of, and indiscriminately with, *je*. Another variant of the same pronoun was *gie*, belonging to the last half of the century, and also confined to the East.

The Picard has but two forms, an earlier *jou* and the modern *je*. Unlike the French, however, the latter does not become universal un-

til quite late, examples of the use of *jou* being found during the fourteenth century (*Alex.*, 33; *Sch.*, 396; *Rech.*, 235-240).

The Acc. Sing. of the first personal pronoun is *me*, never *mi*, as in the North, and its use in the text needs no comment. The tonic form *moi* occurs once, in line 74, as object of a verb in place of *me*. Fallot, *loc. cit.* 242, states that *moi* for *me*, or *mi* dates from the second half of the thirteenth century, and that, while in Picardy it was especially written after verbs, in Burgundy it was placed after prepositions. However, the solitary example found in the MS. can prove nothing. The use of *moi* in place of the nominative *je*, as subject of a verb, dates from the fourteenth century, and does not occur in the text (*Jahrb.* xi, 234; *Rech.*, 242; *Sch.*, 395, 396; *Neu.*, 22).

Examples:—79, 84, 100, 101, 103, 152, 214, 224, 229, 249, *me*.

Of the plural of the first and second personal pronouns, it need only be said that in the majority of cases they are written with *o*, as *nos* and *vos*, instead of the modern *nous*, *vous*.

Examples:—156, 165, 166, 170, 212, 202, 205, 314, etc., *nos*; 183, 541, 545, *nous*; 66, 154, 174, 183, 185, 214, 215, etc., *vos*; 247, 286, 329, 414, 493, 552, *vous*.

### THIRD PERSONAL PRONOUNS.

The Nom. Sing. masculine, of the third personal pronoun, had in Old French the same form as today. During the thirteenth century, an *s* was sometimes added by analogy to the first declension of nouns, but this usage never became general, and does not occur in the text (*Jahrb.* xi, 235).

The feminine pronoun was written either *ele*, or *elle*, and both were common in the Middle Ages. The latter, however, became the dominant form after the thirteenth century, and is the only one found in the text (*Rech.*, 249).

Examples:—19, 38, 61, 68, 100, 116, 201, 220, 254, 256, *il*; 74, 75, *elle*.

The Nom. Pl. of the Modern French differs from the old form only by the addition of *s*. Throughout the thirteenth century, *il* remained unchanged, but it is replaced by *ils* during the next century. Fallot, *loc. cit.* 249, gives 1305 as the date of the first example of *ils* in the texts which he examined (*Sch.*, 398; *Jahrb.* xi, 235; *Rech.*, 249).

Examples:—30, 269, 432, 454, 513, 584, *il*.

The objective singular was *li*, or *lui*. The former, though not found in Modern French, was still in frequent use during the fourteenth century. The old rule that *li* should be used as indirect object after verbs, and *lui* after prepositions, remained in force until toward the close of the thirteenth century. The rule is observed in our MS. in the case of *li* with verbs, but there is confusion between the two forms after prepositions (*Jahrb.* xi, 236; *Rech.*, 251-257, *Sch.*, 398, 399).

Examples:—*li*, after verbs, 122, 240, 357, 361, 461, etc.; after prepositions, 109, 294; *lui*, after prepositions, 157, 189.

Of the objective plural, it is only necessary to mention the use of *les*, for the dative *lor*, in line 60, a characteristic common to the Wallonian. In all French dialects after the close of the thirteenth century, the objective was often written in place of the nominative, both in the case of pronouns and of nouns. The only example occurs in line 104, where *li* is used for *il*, as subject of a verb. The earlier and later forms of *lor* and *leur* are used indiscriminately; namely, *lor* in lines 264, 347, 372, and *leur*, lines 577, 589 (*Rom.* xv, 130; *Rech.*, 257).

### POSSESSIVE PRONOUNS.

With the exception of *vo*, in lines 184 and 501, all of the possessive adjectives and pronouns are French. This is of some importance, as the Picard forms occur quite frequently in most of the northern dialects (*Rom.* xvii, 566; *Neu.*, 63; *Sch.*, 411).

Examples:—306, *mon*; 290, *ma*; 103, *mes*; 119, *son*; 155, 197, 198, 253, 283, 340, 377, *son*; 126, 133, 296, 420, 523, *sa*; 162, 261, 611, *ses*; 317, *vos*; 533, *nos*; 95, *nostre*; 248, 320, *vostre*.

The possessive *lor*, *leur*, does not add *s* when before plural nouns. The change from *lor* to *lors* and *leurs* dates from the close of the thirteenth century (*Sch.*, 411; *Rech.*, 273).

Examples:—82, 83, 85, 92, 457, 587, *lor*; 7, 62, 337, 478, 547, 595, *leur*.

### DEMONSTRATIVE PRONOUNS.

Both classes of demonstrative pronouns, those from Latin *ecce-ille*, and those from *ecce-iste*, are represented in the text. The declension of the first class, including both tonic and a-

tonic forms, is as follows,—

Nom. Sing.	cis, chis, cil.
Ac. Sing.	cel.
Nom. Pl.	cil, cilz, cis.
Ac. Pl.	ceulz, cheaus.

Examples:—18, 42, 209, 308, cis; 358, chis; 110, cil; 10, 167, 321, 546, cel; 46, 371, 392, cil; 27, 204, cilz; 402, cis; 2, cheus; 599, ceulz.

With the exception of the Picard *chis*, *cheaus*, all of the above are French. The Nom. Pl. *cit* remained unchanged up to the close of the thirteenth century, when it added *s* in analogy to the declension of nouns. In lines 155 and 158, *celui*, in place of *icelui*, is used as an absolute pronoun.

The second class is not so numerous. It includes the usual Isle-de-France forms, and only the Picard feminine accusative *cesti*, in line 258, needs be noted (*Sch.*, 402, 404; *Rech.*, 299-306).

#### CONJUGATION.

The verbs present some unmistakable Wallonian characteristics, such as the retention of final *t* in the third person, singular, and past participle, and the writing of *ei*, for *e(a)*. The former is treated here, as it concerns more especially the verbs.

Intervocalic *t* and final *t*, unsupported by another consonant, disappears in French by the beginning of the twelfth century (*Sch.*, 175, 318; *Grundriss*, 581). Though probably no longer pronounced, it is still represented in the *Alexis*, and it prevents the elision of a preceding *e*, before a word with an initial vowel (*Alex.*, 34). In the *Chanson de Roland*, fifty years later, it has begun to fall, and was soon after dropped entirely. During the following two hundred years, this rule is strictly adhered to in all the better MSS., but in the fourteenth century, final *t* reappears in the third person, singular, and the past participle of verbs. Here we again meet with such forms as *amet*, *fut*, which were correct in the twelfth century, but which had been replaced by others without *t* (*Jahrb.* xii, 163).

But such forms are late and comparatively rare, and do not adequately explain the frequent use of final *t* in the text. Its presence must, therefore, be due to some outside influence, as it cannot be considered a character-

istic common to the dialect of the Isle-de-France. Of all the northern and eastern dialects, the Wallonian is the only one that generally retains an unsupported final *t* during the thirteenth century. In the dialect of Namur, it is of frequent occurrence even as late as the end of the century, but this is exceptional, and, as a rule, it has fallen before 1250. The same characteristic is also found in eastern Picardy (*Rom.* xvii, 563; xix, 81).

Examples:—without *t*, 19, trova; 22, 69, 75, 112, 124, 134, 242, 339, fu; 42, croisa; 91, prouve; 105, fondu; 106, conte; 120, 283, manda; 122, ramanda; 123, atendra; 127, coste; 131, loga; 132, ama; 138, jura; 139, fera; 187, regarda; 210, 240, agreee; 211, bacee; 217, apella.

With *t*, 10, 17, 80, 340, fut; 60, contat; 76, morut; 142, alat; 144, conteit; 270, esporoneit; 311, respondit; 335, 363, 368, at; 343, ferat.

The above examples show that the French forms are much more numerous than those of the North.

#### FIRST PERSON PLURAL.

With the exception of *sommes*, and of the perfect tense, the ending of the first person plural is *-ons*, or *-ou*. The latter is not a dialectical difference, but is sometimes used in place of *-ons* (*Darm.*, 222). This ending is assured by the rhyme *deffendon: glouton*, line 206.

Examples:—89, avoms; 104, 157, avons; 154, sommes; 183, aiderons; 184, devons; 211, corons; 221, gardérons; 223, deffendrons; 541, meton; 545, serons.

According to Diez (*Gram.*, 567), the regular ending for the Picard is *-omes*. The French ending *-ons* is, however, found in some parts of Picardy, and is the rule in Wallonian. The ending *-oms*, of *avoms*, in line 89, is the primitive one, and does not stand for *-omes*. It was gradually replaced by *-ons* (*Rom. Stud.* iv, 361).

#### IMPERFECT, *-ions*, *-iez*.

The ending of the first and second person plural of the imperfect and conditional is, in French, *-ions* and *-iez*. The older form *-iens* is still occasionally used in Rutebuef, but it finally disappears by the end of the century. The Picard has *-iemes*, while throughout the East *-iens* and *-iez* were retained. These further differ from the French in having but

one syllable. The ending *-iens* in our text occurs only in nouns, but it, as well as *-iez* in *pourriez*, line 500, counts as two syllables (*Z.* ii, 281; *Diez, Gram.*, 567).

IMPERFECT, *-eve*.

No examples occur of *-eve*, the ending of the imperfect indicative in the East. This tense is of frequent occurrence, but always with the regular French ending *-oi*, *-oit*, etc., (*Z.* ii, 276).

Examples:—53, 522, *avoit*; 58, 276, 277, 525, *estoit*; 72, *aportoit*; 83, *tenroient*; 190, *venoit*; 232, *feroy*; 312, *appelloit*; 415, *aloit*; 417, *quidoit*; 422, *amoit*; 510, *escoutoit*.

PERFECTS, *-iu*.

The perfect tense offers several forms that distinguishes it sharply from the Picard and Wallonian. Thus the endings *-iu*, *-arent* are entirely wanting, while *-ont* and *-isent* are rare.

Suchier, *loc. cit.* 255 ff. has fully described the development of the *iu* perfects. They may be divided into two classes, according to the endings of their stem accented forms, namely, a. those in *-oi*, *-oi*, *-orent*, and b. those in *-ui*, *-ut*, *-urent*. These are the regular French forms, and the only ones that appear in the text (*Rom.* xvi, 121; *Z.* ii, 283, 286).

Examples:—36, 106, 116, 130, 179, etc., *ot*; 30, 78, etc., *orent*; 94, *plot*; 209, 360, *voit*; 360, *pot*; 76, *morut*; 84, *durent*; 458, *connut*.

PERFECT, *-ont*.

The perfect ending *-ont* occurs in *laisont*, 92; and *gardont*, 603. On account of their similarity to the endings of the present tense, they never came into general use, even in the Wallonian, but were soon superseded by the regular forms (*Rom.* xv, 132; xvi, 121; *Z.* viii, 122).

PERFECT, *-istrent*.

Both the endings *-strent* and *-sent* are found in the text. The latter is the regular Picard and Wallonian form. The ending *-rent* is simply a variant of *-strent*, formed by analogy to *vivent*, and belongs to the French (*Sch.*, 437; *Diez, Gram.*, 580; *Anc.*, 62).

Examples:—27, 447, 579, 582, 592, 595, *fiwent*; 159, *fiwent*; 177, 554, *virent*; 555, 580, *pristrent*.

PERFECT, *-erent*.

The Wallonian ending *-arent*, of the third person, plural, perfect tense, is entirely want-

ing, and only the French forms in *-erent*, or *-ierent* are found (*Rom.* xvii, 567; *Z.* ii, 276).

Examples:—2, 46, *garderent*; 31, *livrerent*; 52, *ariverent*; 57, 345, *trouverent*; 93, *tornerent*; 266, 333, *monterent*.

Many of the changes which the verb underwent during the last half of the thirteenth century, do not appear in the text.

The ending *e* of the first person, singular, present tense, began to be added at this time, and it is frequently found in *Rutebuef*. The only example *otroie*, line 225, must be due to the copyist, as the word counts as two syllables and not as three (*Sch.*, 435).

Other examples are *di*, 66, 154, and *dient*, 216, in place of *dis* and *disent* respectively; *sui*, 153, 173; *baee*, 211; *corous*, 211; for later *suis*, *bee*, *courons*. The modern forms, mentioned by Schwan, 433, 442, 444, all date from the close of the thirteenth century.

ELISION AND HIATUS.

It is unnecessary to make a detailed study of the rules of elision and hiatus, as they remained constant throughout the greater part of the Middle Ages.

Final mute *e* before a following vowel suffered elision since the earliest times (*Alexis*, 31). Although the monosyllables *je*, *ce*, *se*, *que*, were generally subject to the rule, they could if the metre required it, form hiatus before a word with an initial vowel as late as the sixteenth century (*Traité*, 394). This was due to the fact that their vowels, in the early literary period were distinctly pronounced, and it was not until after the time of the *Alexis*, that they were reduced to mute *e* (*Alexis*, 31).

The examples in which the *e* is elided are so numerous that none are here given. In the following, the final *e* forms hiatus.

Examples:—204, *ce est*; 226, *se il*; 255, *que uns*; 287, *ce est*; 293, 307, 466, *je ai*; 454, *que il*.

Examples of elision which are not tolerated in the modern language are as follows:—the relative *qui* in *qu'a l'ost*, 564; and *gel*, 154, for *ge le*, and *ges*, 479, for *ge les*.

Pretonic *e* in hiatus, counts as a separate syllable. It first became silent in the North during the thirteenth century, but it did not disappear in the Isle-de-France until much later (*Traité*, 397; *Sch.*, 309-311; *Jahrb.* viii, 407).

Examples:—14, ceue; 95, eussent; 113, 369, veist; 464, 466, veu; 467, reonde; 500, veoir; 545, aseur; 586, beut.

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### GERMANIC GRAMMAR.

*Urgermanische Grammatik.* Einführung in das vergleichende Studium der altgermanischen Dialekte. Von DR. W. STREITBERG. Heidelberg: Carl Winter's Universitätsbuchhandlung, 1896. 8vo, pp. xx, 372.

THE purpose of Streitberg's book is to furnish students of philology with an outline which, through a comparison of the different Germanic dialects establishes the common basis of Germanic primitive speech in its relation to the other Indo-European dialects. The book will thus be of service to students in Germanics as well as in Comparative Philology.

It may be said, at the outset, that the author has accomplished his object admirably, with the scholarship and the skill of presentation to which we are accustomed in his writings, and with true pedagogical insight gained by several years' lecturing on this topic. Those, of course, that will take the work for an "Elementarbuch" in the common acceptance of the word—among whom we may include the amusing reviewer in the *School Guardian*—will be sadly disappointed. But by all those who have labored through the immense literature of Germanic philology, and who have succeeded in removing the seven seals from Kluge's masterly, yet more involved, article in Paul's *Grundriss*, the far clearer presentation by Streitberg will be gladly welcomed.

Yet with all the praise we have to bestow on the new book we must confess that the idea of an "introductory treatment" ought to have kept the author's eye on the many students of Germanics who have not had the good fortune of listening to the instructor's elucidation. There are few universities, even in Germany, where courses covering the field of the *Urgermanische Grammatik* are offered. A consideration of the student's needs would reduce the many question-marks that will surely remain in many a copy as evidence of its use. For instance, the treatment of the verb would

have been more intelligible by adding a paragraph on the Sanskrit verb. The reviewer has always, in his lectures on the Germanic verb, started with the Sanskrit present formation. This may not be strictly scientific, yet the student gets a more plastic, and clear impression of the rather involved forms. Can we hope that an English edition will yield theoretical scientific considerations to practical pedagogical demands?

The volume opens with a concise bibliography of references. Students in Germany can now use the translation of Giles' *Manual of Comparative Philology* by Joh. Hertel (O. R. Reiland), while V. Henry's *Précis de grammaire comparée de l'anglais et de l'allemand* is now available in the author's own English translation (ed. 1894).—P. 13. The existence of the Crimean Goths extends beyond the sixteenth century; cf. now R. Loewe, *Die Reste der Germanen am Schwarzen Meer*, 1886.—P. 14. Instead of "Niederdeutsch," (ii, b) "Niedersächsisch" would have been more appropriate.

The following section, "Laut- und Akzentlehre," is a masterpiece of composition, clear and succinct, yet sufficiently comprehensive for orientation. In § 36 the author mentions Wundt's law of apperception (cf. also p. 168). This important phenomenon, according to which two adjoining syllables vary in stress, or are at least subordinated by the human ear, will have to pass the further test of experimental phonetics. The question seems to be more complicated; cf. the Ūpsála controversy. For more details on this interesting point see also V. Michels, *I. F.* vii, 163, and M. H. Jelinek, *ib.*, 160.

In his vowel system Streitberg condenses the results of his own investigations. As the ablaut question is at present *in fluxu* it might have been fair to devote a paragraph to the treatment by other scholars, whose views have certainly not been disposed of for good by the author of the 'Dehnstufe.' A short delineation of Osthoff's system would have been helpful to the students that have been introduced to his scheme and nomenclature. In § 46 the *ɔ* is defined as "Murmelvokal." It would be desirable to avoid all characterizations of this supposedly one-moric reduction

of a two-moric *i*, and dismiss it as the *x* which has so far defied definition. If confidence is to be inspired in the disciples of our science it is hazardous to postulate a "murmured," or "indistinct" vowel for the etyma of such words as *pater*.—§ 47 is not clear. Speaking of the reduction of the diphthongal series, the author says:

"Und zwar erscheint bei ursprünglicher Kürze des Vollstufenvokals in der Regel der kurze Schwundstufenvokal, bei ursprünglicher Länge des Vollstufenvokals dagegen der lange Schwundstufenvokal. Dieser entspricht dem Schwa bei eintacher Vollstufenlänge. Der Nullstufe der einfachen Längen ist der kurze Schwundstufenvokal der Langdiphthonge parallel."

Of what grade is, then, the *ai*, etc., which Streitberg says equals *ai* in all Indo-European languages versus Bartholomæ (cf. *I. F.* vii, 73)?—P. 44, ahd. *bōg*; read *boug*.—P. 57, Anm. 2. The inference that every I. E. *e* goes into *i* in Gothic because I. E. *i* before *h*, *r* goes into Gothic *ai* is hardly conclusive.—§§ 114 ff. treat of the sound-shifting. Streitberg establishes a chronology differing somewhat from the one generally accepted. It would seem as if the meagre data furnished by loanwords, proper names, etc., are less convincing than phonetical considerations. And these agree with Kluge's or Noreen's system better than with the one put up by Streitberg. According to him, the various stages are: i. *t > th*; ii. *th > þ*; iii. *dh > ð*; iv. Verner's law; v. *d > t*. Step iii more likely precedes ii, or is at least contemporaneous.—In § 145 the *a*-syncope is discussed. The author tries to make syncope probable in composition after long syllables. The greater majority of long *ā*-stems and of trisyllabic stems, however, retain the composition vowel, and, on the other hand, some short stems drop the *-a*. Streitberg's hypothesis does, therefore, not remove the difficulties any more than the explanations given by Holtzmann (*Althochdeutsche Grammatik*, i, ii, 55), Kluge (*K. Z.* 26, 81), and Kremer (*P. B. B.* 8, 371).—§ 165. The *g* of the Ags. and O. S. forms *nizon* and *nigun* is explained as an intervocalic glide. This seems preferable to Kluge's explanation.—§ 200. Concerning the Aorist Present verbs, cf. now *K. Z.* 34, 587. Anm. 1 has been amplified by the author in an article in *I. F.* vi,

141. The correspondence of Lith. *il*, *ir*, etc., and *ul*, *ur* in Germanic has been put forward in evidence of the law that  $\bar{i}, \bar{r} > ul, ur$ . Why cannot the two languages have started from different grades?

Misprints are: p. 243, l. 24: "Dieser kann unmöglich auf urgerm.—*iz* beruhen, das nur durch *-i* vertreten werden könnte;" read: *i*.—P. 332, l. 9, read: got. *hai-hail*.

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### JOHN LYDGATE.

*The Assembly of Gods: or the Accord of Reason and Sensuality in the Fear of Death* by John Lydgate. Edited from the MSS. with Introduction, Notes, Index of Persons and Places, and Glossary. By OSCAR LOVELL TRIGGS, M. A., Ph. D. 8vo, pp. lxxvi, 116. Chicago: The University of Chicago Press, 1895.

It is not to be wondered at that the works of the prolific, long-winded monk of Bury have been so long neglected by the students of the Early English language and literature. In fact, it was not until the appearance of Koeppl's scholarly monographs, and Dr. Schick's edition of the *Temple of Glas*—brought out under the stimulating influence of the late Professor Zupitza—that the critical study of Lydgate's works was placed on a scientific basis. But merely the foundations were laid in Schick's edition. An immense amount of work yet remains to be done; and if the programme outlined by Schick is to be carried out, that industrious pupil of Chaucer will have to engage the industry, and tax the patience of many a modern scholar. Still, we are moving onward. The *Temple of Glas* was followed (in 1892) by Lydgate and Burgh's *Secrees of old Philisofres*, edited by Mr. Robert Steele; and now Dr. Triggs, of the University of Chicago, has given us Lydgate's *Assembly of Gods*, and with it a most welcome contribution to our 'Lydgate literature.'

There was little to encourage the editor of this strange allegory in the task of constructing a critical text. The poem is found, in practically the same form, in only two MSS., two prints by Wynken de Worde, and later re-

prints by Pynson and Redman; one of the MSS., it is to be added, is, in all probability, merely copied from Wynken de Worde's first print (of the year 1498). Accordingly, nothing was left but to fall back on the other, earlier MS. (dating from the second half of the fifteenth century), and follow it as authority. Some obvious mistakes have been corrected by the editor, generally with the help of the later MS. The other chief variants have also been duly recorded, though they turn out to be very insignificant and of no practical help. What is presented to us, then, as the text of the poem, remains unsatisfactory, indeed, and far from readable; but only the author, and the scribe, if any one, can be blamed for it. Unfortunately, there are no means of drawing a distinct line between Lydgate's shortcomings and scribal corruptions. The editor has exercised a commendable conservatism in not tampering overmuch with the readings of his MS. by suggesting ingenious conjectural emendations, though he must have felt tempted to it in nearly every stanza. A few passages which would really seem to demand a textual change, will be pointed out below.

Dr. Triggs has allowed the lines of the poem to stand unchanged in their distressing metrical irregularity. He has taken pains to classify them in groups of eight different types, among which are to be noted especially: first, six-measure, and four-measure lines mixed with the standard five-measure form of the Chaucerian seven line stanza, and in the second place, the peculiar 'Lydgatian type,' with the thesis wanting at the cesura. But he has to admit that 'every liberty in respect of length of line and character of measure is taken by Lydgate. Some lines are bald prose,' and further, 'If we forego a fixed metre and read the lines with their natural accentuation, a fairly good rhythm is secured.' A glance through Lydgate's *Black Knight*, *Temple of Glas*, *S. Edmund and Fremund*, *Aesop*, or the brief extracts from his works in Skeat's *Specimens of English Literature* and in Wülker's *Allenglisches Lesebuch*,—all readily accessible—will show the broken, halting meter of the *Assembly of Gods* in a particularly unfavorable light. It would be perfectly easy to reduce a goodly number of the obnox-

ious lines to the normal type by slight alterations. But with our still limited knowledge of Lydgate's technique, his language, and especially his development during his long literary career, who would venture to 'improve' upon the transmitted version? We shall not be surprised if Schipper's remark made long ago, that the different works of so prolific a writer would naturally exhibit no uniformity in metrical respect, should prove to have a particular and unlooked for significance. Dr. Triggs is disposed to attribute the perplexing looseness of the meter to the strong influence of the old Teutonic rhythmic system on the methods of the Suffolk versifier. One point of great metrical importance he considers well established by the rimes: namely, the general loss of the final *e*; and from this peculiarity together with the serious, religious character and the poor workmanship of the poem, suggestive of the author's declining age, he argues for a later date than that conjectured by Schick. He would place the poem after 1412, 'as far removed as possible from the genial influence of Chaucer which is so distinctly traceable in the monk's early works.'

The discussion of the meter and the rime is followed by an account of the most noteworthy features of the language, although very little could be added to Schick's outline of Lydgate's grammar. The vocabulary of the *Assembly of Gods* contains not a few difficult words, and some of them have baffled the editor's efforts at identification.

Dr. Triggs was rather unfortunate in having to deal with a work of such inferior literary rank, and at times seems to have had 'misgivings for having attempted to revive this Lydgate.' However, if the reproduction of the 'poem' were an ill-judged undertaking, the editor would have more than atoned for it by the interesting Notes added to the text, and by a capital Literary Introduction. The former are very full and carefully prepared. Characteristic features are the well-chosen illustrations, not only of the use of words and phrases, but of many sides of medieval life, and the stress laid on 'the relation between the pictorial, scenic, and literary art of the period.' The Literary Introduction shows Dr. Triggs in his favorite element, as an able critic

of broad views and refined judgment, and helps to give his edition a distinct character of its own. For lack of space, we can only indicate some of the most attractive studies grouped round the *Assembly of Gods*: The analysis of the poem as a moral play in three acts, the discussion of its conventional materials, the excursus on the Fear of Death and the Scorn of the World in medieval literature, and the study of the Allegorical Type. We are pleased to learn that the editor is preparing a monograph on the history of Allegory. What interesting results such a study is likely to yield, may easily be gathered from the brief sketch of the progress of allegory in Court-hope's *History of English Poetry*.

We append some miscellaneous notes relating to details.

Page xxi. Among the rimes, also the following deserve especial mention: *mane* (=manne): *tane* (=taken): *thane* (=thanne), ll. 2011, 2013, 2014.—*bone* (=bowne, 'ready,' l. 716): *some* (= 'soon'), ll. 720 f. (The same rime occurs in Robert Manning's *Chronicle*, ed. Hearne, p. 99 and p. 170.) Cf. *hooðe* (=coude), in *London Lyckpeny*, st. 4.

Page xxxvi. In the grammatical sketch would find a proper place the gen. plur. *alther*, l. 662; *aldyrs*, *althrys*, ll. 490, 579, 599. Cf. note to l. 490. The inorganic *s* in this form is not unknown in late Middle English works of the North (see *N. E. D.*, vol. i, 227).

Lines 323 ff.

And by her sate though he vnworthy were,  
The rewde god Pan, of sheperdys the gyde,  
Clad in russet frese, & breched lyke a here,  
With a gret tar box hangyng by hys syde.  
A shepecrook in hys hand he sparyd for no pryde.

I have little doubt that in the last line we must take *spare* as an intransitive verb. The phrase *to spare for*, in connection with a negative (either stated or implied), may be illustrated, in its various uses, by the following typical examples.

With an infinitive following:

Ther wol they gon, and spare for no sinne  
With al hir ost the cite for tassaille  
(Chaucer, *Former Age*, 39 f.).

Without an infinitive:

Go to chirche whanne þou may,  
Loke þou spare for no reyn  
(*Babees Book*, p. 36, ll. 11 f.).

The carter smoot, and cryde, as he were wood,  
Hayt, Brøk I hayt, Scot! what spare ye for the stones?  
(*Canterbury Tales*, D 1542 ff.)

But altogether they went at ones  
To kneele, they sparede not for the stones,  
Ne for estate, ne for here blood . . . .  
(*Chaucer's Dream*, 439 ff.)

Of priking and of hunting for the hare  
Was al his lust, for no cost wolde he spare  
(*Canterbury Tales*, *Prol.*, 191 f.).

(practically = 'no cost wolde he spare'). This last example, and the three instances in Shakspeare (see Alexander Schmidt) come very near the passage in question. By *he sparyd for no pryde*, Lydgate means: 'he did not fail to appear in all his pomp.' *Pryde* denotes here 'gay array, display, adornment,' as is seen also from l. 350: *thys was all her pryde* (cf. Alexander Schmidt). There is a tinge of humor in our monk's remark. I would, then, place a comma after *hand*, or enclose *he sparyd for no pryde* in parentheses. As to the expression *to spare for*, cf. also the *Century Dictionary*; Kölbinger, *Amis and Amiloun*, p. xlvi; Zupitza, *Athelston*, note to l. 374 (in *Englische Studien*, xiii, p. 384).

Line 587. The comma would better be placed after *do*: *Yef he do, therof put me in defaute*.

Line 675. *soleyn shaueldores*. *Shaueldores* is, no doubt, to be rendered by 'vagabonds.' Wyclif has *ydel schaueldouris* (see Stratmann-Bradley).

Line 702. *Brothelles* = 'wretched persons' (see Mätzner and Stratmann-Bradley).

Lines 811 f. would become clearer by adding a mark of interrogation:

Who next hym folowyd but Lyberalyte,  
Syttyng on a dromedary, þat was bothe good & free?

(Quite Chaucerian.) So also l. 1068; l. 1638.

Line 883. Why not put *reherse* in the text in place of *relese*? *Reherse* is precisely what we should expect from Lydgate in this place.

Line 900. Read *declarers*.

Line 906. Add a comma at the end of the line.

Lines 930 f. We should prefer to read:

For the men that Vertu had were full sewre  
To trust on at nede & konnyng in armure

(not *Nede, Konnyng*). The reference to *konnyng* in l. 931, in the 'Catalog of Persons' would



then have to be removed. As for *at nede*, cf. ll. 755, 864, 1000, 2073.

Line 1257. *to* after *for* appears to be superfluous:

And began for angre byttryly to wepe.

Line 1700: Read *as for*. Cf. ll. 1793, 1821, 1828, etc.

Line 1701. The period is to be replaced by a comma.

Line 1785. Insert *see* before *me behynde*.

Lines 2066 f. The sense seems to require the following punctuation:

That to dyscerne I purpose nat to deele  
So large by my wyll, hit longeth nat to me.

Cf. also, ll. 1634, 1637.

Note to l. 270: 'Words like *sad*, *wise* and *end* are dissyllabic in Chaucer.' Certainly *sad* and *wise* not always.

Note to l. 340: '*in hys gyrdyll stede*=in place of his girdle.' Most likely, *gyrdyllstede* is to be taken as *one* word; cf. *Rom. of the Rose* 826, *And smalish in the girdilstede*=*Rom. de la Rose* 805: *Et gresles parmi la ceinture*; see Mätzner, and Stratmann-Bradley.

The edition of the *Assembly of Gods* is the first number of *English Studies* published by the University of Chicago, and, at the same time, forms a regular issue of the Early English Text Society. Thus it emphasizes, in an eloquent manner, the common interest in the literary past which unites the Anglo-Saxon races on both sides of the Atlantic.

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### GOETHE.

*Goethe's Iphigenie auf Tauris*. Edited by LEWIS A. RHOADES, PH. D. Professor of German at the University of Illinois. Boston: 1896, D. C. Heath & Co. 16mo, pp. xxx, 139.

The above edition is to be welcomed in a field already occupied by several English editions, because it is an earnest attempt to give us an edition worthy of such a drama, and one embodying the latest results of Goethe-study. The spirit of high endeavor meets one at every turn. There is an utter absence of cheap scholarship. Obviously, a criticism of

the volume will be concerned, not with the editor's aim, but with his powers of execution.

By way of introduction twenty-five pages are devoted to the composition, sources, critical study of the drama, and the meter. It is an ably outlined and ably written Introduction. Our criticisms of it relate to minor particulars. We should personally prefer, for instance, that in a student's edition less space than one and one-half pages be given up to a discussion of just when the thought of writing *Iphigenie* first formed itself in Goethe's mind: or that less space be devoted to the Neoptolemus Motif. Our chief criticism, however, is that the Introduction, in its attempts to do justice to the Greek sources of the drama, fails to place a sufficiently strong emphasis upon the modern spirit pervading it. For after all, *Iphigenie* is essentially modern in spirit, in spite of the fact that it is Greek in subject and, as Buchheim adds in his Introduction,

"in the harmonious beauty of the piece as a whole, in the calm dignity which pervades the action, and the unsurpassed majesty of the language."

Buchheim lays marked stress upon this modernness of spirit: in so far, his Introduction seems to us better than that of the edition under review, in other respects the latter seems preferable.

The notes occupy forty pages and are for the most part excellent. In extent they are twenty-four pages less than in Buchheim's edition, but will be found ample enough in nearly every instance. In passing, attention should be called to the note upon line 341. It reads: "*bringt* in the sense of *gebären* with which it is etymologically connected." We know of no such connection between *bringen* and *gebären*.

A bibliography closes the volume. The text is that of the Weimar edition.

The print is superior to the text of the Buchheim edition, by reason of the greater length of line attendant upon better spacing, although, on the other hand, the type, while clear, is inferior in point of blackness both to the Buchheim and the admirable Weimar edition.

The general make-up of the book is agree-

able, and, taken all in all, the new edition is a highly creditable one.

A few typographical errors have been noted: Introduction, p. xxv, *onef o* for *one of*; Notes, p. 98, Gr.—for Gr. *ὄγγοίτοι*; p. 105, l. 319 for 321; p. 109, l. 421, *Artimis* for *Artemis*; p. 116, l. 765, for 766; p. 122, l. 1094, *Erfüllt* for *Erfüllt*.

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#### ENGLISH GRAMMAR.

*An English Grammar for the Use of High School, Academy, and College Classes*, by W. M. BASKERVILL and J. W. SEWELL. New York: 1896.

MESSRS. BASKERVILL and SEWELL are to be congratulated on the excellence of their *English Grammar*. They consider grammar as an historic growth, and their treatment is logical in that it is historical. While the learner is spared the infliction of details necessary to a more technical knowledge of modern grammar, he is yet given such a view of the history of certain forms as will enable him to grasp with readiness their signification at the present day. Thus the relation between the singular and plural of the third personal pronoun is briefly stated, so that the pupil may see the cause of the present difference in form. Similar examples of this wise reference to historical development are seen in the treatment of the forms of irregular comparison, the use of the present for the future tense, and the irregular conjugation of strong and weak verbs. The statement that "*bad* and *ill* were borrowed from the Norse" is only half true; *ill* is Norse, but *bad* probably comes from A.-S. *gebæded* (see *The Oxford Dict.*).

The many examples quoted are taken from "the leading or 'standard' literature of modern times; that is, from the eighteenth century on. This *literary English* is considered the foundation on which grammar must rest."

"Spoken or colloquial English" is also quoted to show certain phases of development, and specimens of survival in modern speech. The standard quotations are almost invariably from the best authors, but one must object to *The Critic* as being considered a standard, especially when it is held responsible for such a

sentence as this: "The Messrs. Harper have done the more than generous thing by Mr. Du Maurier." The specimens of colloquial English are such as have acquired very general use in vulgar speech, and admit of a more or less general classification; such are the use of the nominative for the objective, as "between you and I," the objective for the nominative, as "Whom they agree was rather nice looking," etc.

The book is divided into three parts; i. The Parts of Speech, and Inflection; ii. Analysis of Sentences; iii. The Uses of Words, or Syntax.

A very good feature of the *Grammar* is the clearness of the definitions. The authors generally begin with an illustrative example, in order that they may the more readily lead up to what they intend to define; the pupil has in his mind the concrete functions of the abstract conception. Thus, in the treatment of Nouns, a sentence is quoted containing illustrations of the principal kinds of nouns, which are explained in relation to their signification. The pupil is now ready to understand the definition.

The distinction between the verbal noun, and the participle and gerund is carefully observed. In many older Grammars a false distinction was made to exist between the verbal noun and the gerund.

In the treatment of Gender, the illogical classes of "neuter gender" and "common gender" are done away with, by considering gender as founded on sex; where the sex is not known by the word itself, or by some other word in the immediate context, the word is said to be not of "common gender" but a "neuter noun." Thus in "A little *child* shall lead them," *child* is a neuter noun; but in "A curious *child* applying to *his* ear," *child* is masculine gender, because the pronoun *his* denotes the male sex.

Person is not now regarded as a distinction of nouns. The older method of considering the noun as being of the same person as the pronoun with which it is in apposition, is no longer tenable. Nor is it proper to regard all nouns as of the third person. The three persons are preserved by our authors for the personal pronouns, though the third person is paradoxical.

The frequent reference to early modern English justifies the criticism that *which* in the Bible refers to persons, though in present English "it refers to animals, things, or ideas, not to persons." Thus "Our Father, *which* art in Heaven," Luke xi, 2.

The parsing of the relative *what*, as fulfilling merely one function, is more logical than considering it as being *that which*. Both methods are given here with, however, a preference for the former.

The remark that "in early modern English, *as* was used just as we use *that* or *which*, not following the word *such*" is an over-statement. It is doubtful whether *as* was ever established as a relative.

In the lists of strong and weak verbs, the following forms, which occur in the literature of early modern English, are omitted: *digged*, *drave* (pret.), *holden* (p.p.), *spake* (pret.) *slank* (pret.), *catched*, *shredded*, *stringed* (p.p.), *sware* (pret.), *writ* (p.p.), *builded*.

In the discussion of *sit* and *set*, the intransitive use of *set*, as "his eyes *set* in his head," may be explained by the reflexive use; we still say "*Set yourself* to work." In the expression "the sun has *set*," there is probably the influence of *settle*; the Anglo-Saxon has "sunne on *setle* sie," "sah to *setle*," and in Middle English we find "Til pe sunne was *setled* to reste."

In their treatment of Adverbs (p. 183), our authors say that "sometimes an adverb may modify a noun or a pronoun." Thus in the sentence, "the young man reveres men of genius, because, to speak truly, they are *more* himself than he is," *more* is an adverb modifying *himself*. But this violates the function of the adverb, which can modify only a verb, an adjective, or another adverb. *More*, in this sentence, modifies the predicate *are himself*; its position before *himself* gives it the appearance of modifying the pronoun. So may be explained *altogether*, in "nor was it altogether nothing," which modifies the predicate *was nothing*; *almost*, in "joy is almost pain," which modifies the predicate *is pain*; *exactly*, in "is exactly that of Coleridge's Ancient Mariner," which modifies the predicate *is that of, etc.*; and *incidentally* in "he was incidentally newsdealer," which also modifies

the predicate. These cases are all clear, and they owe the peculiar meaning to the order of words, to a device of rhetoric, not a principle of grammar. *Almost*, in "to the almost terror," is an adverb used as an adjective, on the analogy of the adverbs of time used adjectively, a Greek construction taken up in English, as "our *often* infirmities."

The second instance is not so easy. "Is it *only* poets . . . who live with nature?" In this instance there is no special difficulty in regarding *only* as the modifier of *is poets*; but, if we take an example in which the verb is of greater significance than *is*, we shall see the full force of the contention of our authors. Thus, "I borrowed *only* the book." Here the meaning is that the book was all that I borrowed. If *only* preceded *borrowed*, it would mean that, in relation to the book, I did nothing but borrow it. In the latter case, *only* manifestly modifies *borrowed*; what does it modify in the former? Apparently, *book*: yet, if it modifies *book* and nothing else, it must be an adjective—or our grammatical distinctions might as well not exist. If it is an adjective, it must convey a complete idea and be independent of the verb; yet we do not get its full meaning till the verb is taken into consideration: in other words, *only* is distributed between *borrowed* and *book*, and must be considered as an adverb, modifying the verb in its relation to the object. This, of course, is to be distinguished from the use of *only* as a modifier of the whole sentence, when it would signify that borrowing the book was the only thing I did in this instance. So, in the sentence, "only poets live with nature," *only* is likewise an adverb of limitation or degree, limiting by distribution *poets* and *live with nature*.

*This* and *that* in "*this* much" and "*that* much" are properly regarded by our authors as adverbs: they correspond to the adverbial (the old instrumental) use of the article.

The troublesome subject of the prepositions is treated with clearness and precision, and is illumined by numerous illustrations. A very good chapter is that called "words that need watching." These words are *that*, *what*, *but*, *as*, *like*. *Like* is either an adjective, as "that face, *like* summer's ocean," or a subordinate

conjunction of manner, as "he grows frantic and beats the air *like* Carlyle." Nothing is said as to the government of the following word, unless we are to infer that the adjective retains the governing power it had in Anglo-Saxon, which is, indeed, the case, and that the conjunction takes the same case after as before it.

Under the adverbial use of the participle, the pupil is cautioned against regarding a participial phrase as necessarily adjectival. Thus in the sentence, "the letter of introduction, *containing no matter of business*, was speedily run through," the clause in italics is adverbial. But does it not qualify *letter*, and must not *containing* be parsed as a participle agreeing with *letter*? We make the sentence "the letter, which contained no matter, etc.," and, though the idea is plainly that the letter was speedily run through *because* it contained no matter of business, *yet* this clause must be analyzed as adjectival. An attributive clause may express relations of cause, time, place, etc.

In the sentence, "he went several times to England, *where he does not seem to have attracted any attention*," are our authors correct in regarding the italicized clause as adverbial? Does it not rather modify *England*, and must it not, therefore, be an adjectival clause, and equal to "in which country, etc.?"

The points of disagreement between the reviewer and his authors are, for the most part, insignificant. In its plan and execution, in its definitions and illustrations, this book fulfills all the requirements of the purpose it is intended to serve, and deserves a most favorable reception from the schools and colleges of this country.

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#### ENGLISH SOUNDS.

*Untersuchungen zur Englischen Lautgeschichte*, von KARL LUICK: 8vo, pp. xvi, 334. Strassburg: K. J. Trübner, 1896.

Much water will flow down the Rhine yet before the completion, humanly speaking, of every chapter of the history of English sounds down to our own day; before the story is told

—one coherent story—of the outer and inner phonetic life of successive or co-existent literary languages and strata, of Old, Middle and Modern English dialects, of the relations of each of these to the rest, and the bearing of all of them on the genesis and growth of modern standard English. Much as has been achieved since Ellis' great work placed the phonological study of English on a scientific basis less than thirty years ago—*E. E. P.*, vols. i, ii, 1869; iii, 1870; iv, 1874; v, 1889—a glance at Sweet and Kluge (*H. E. S.* 1888, *Grdr.* i, 1891) suffices to show how many gaps need to be filled in order to prepare the way for relatively true insight into the factors and processes of sound-change during the whole course, and over the whole area, of English speech.

The modern period especially is still largely unexplored, although, thanks to Ellis, such exploration has become in no small degree either merely a work of corroboration, of correction in details, of extension, or an examination of a vast body of carefully verified evidence. We know most about the one dialect raised by special circumstances above the rest, the language of literature and education; its precise origin, however, the rate and chronology of change, the manner in which it spread over a continuously widening area and attained to supremacy at last, the modifications it underwent in consequence of dialect mixture—these are questions the answers to which can at present be only partial and tentative. Least understood, for reasons not far to seek, is the historical development of the sound-systems of modern dialects. Yet the main key to the problems just mentioned must presumably be sought here, while light on the affiliation of existing varieties of pronunciation with their ME. prototypes would clear up ME. dialectal conditions, make an adequate conception possible of English speech in its unity and diversity, and greatly enrich and deepen our knowledge of linguistic laws in general.

Every student of English phonology will, therefore, heartily welcome Luick's brilliant attempt to treat, from the points of view indicated, a cardinal portion of the vowel-system in dialects still existing in England. Nor is it

too much to say that no one interested in linguistics will read these *Untersuchungen* without being amply and substantially repaid. The book is, indeed, a notable contribution to philological literature, whether we have in mind the kind of sound-phenomena of which it gives the first historico-comparative treatment; or the special solutions of specific problems old and new, together with many new lines of inquiry, as well as points of departure, merely suggested; or the methods and criteria discussed and applied; or the fine example furnished not only of the conduct, but also of the external form of an investigation; or, finally, the wealth of suggestion and stimulation due to Luick's power of both induction and *à priori* construction, conjoined with his deliberate effort to see details in their largest relations in order to push beyond partial results and particular laws to the most general laws and unifying principles.

These researches fall into two groups. The specific aim of the first is to trace—within the limits of the Germanic element—the modern dialectal development of the ME. long vowels <OE. longs, and *a, e, o* in open syllables, together with the closely related history of such ME. diphthongs as *au, ai, ei*, and to ascertain further how far this development will serve to explain extra-dialectal conditions both of earlier periods and of modern literary English. With the results obtained for points of departure, the second set of enquiries supplements the first, dealing as it does with the mooted question of quantitative and qualitative modifications of *i* and *u* in open syllables.

Outside of *i* and *u*, little account is taken of quantity since every living dialect clearly attests the general character of the great OE. and EME. quantitative movements, while subsequent changes, so far as they are traceable at present, are confined to isolated instances and hence do not affect the main course of events. In other respects, too, the boundary lines of the field of search were fixed less by arbitrary selection than by the very complex nature of the facts themselves. As was to be expected, these facts made it impossible to bring to light and explain the quantitative changes of one ME. long vowel without establishing, not merely the absolute value or values of its

modern equivalents in any one dialect, but their relative values as well, that is their position with reference to neighboring sounds in the same sound-system. The study of one one problem, accordingly, necessitated the solution of another until the circle of closely interconnected phenomena was complete. Hence the inclusion of ME. diphthongs, except *eu, eu, oi, ui*, and the exclusion of the Romance element save *ü*. Again, one dialect interprets another. Only the comparative working over of large areas of material can assure safe conclusions. Moreover, several stages of the same process are found to exist side by side in different dialects. The geographical limits of the investigation must, therefore, embrace not one dialect here and another there, but all of them.

In accordance with the comprehensive purpose of the book, and in keeping with the wisely chosen inductive mode of procedure, the treatment of each vowel, or vowel-group, subdivides itself, where practicable, into a series of distinct consecutive steps. The first consists, of course, in the critical sifting of modern equivalents for ME. sounds, and in grouping them according to kind and geographical distribution. Next follows the attempt to discover the course, the causes and the chronology of development. The bearings of the conclusions reached on the pronunciation and the vocabulary of English constitute the object of the third step. The fourth is concerned with backward inferences as to older or general conditions and processes; for example, the rounding of OE. *ā*, the relation between *ǣ* and *ǣ̄*, etc. Under the modest heading "Schlussbemerkungen," these various results are correlated and final far-reaching deductions made.

Such a programme, it is needless to say, if conceived at all, could not have been carried out, even in part, before the appearance of the "Existing Phonology of English Dialects," vol. v of *Early English Pronunciation*. Here are minute analyses, recorded in the same exact symbols, of dialect sounds representing more than eleven hundred places of England and the Lowlands of Scotland, analyses comprising the same classified word lists, which, exclusive of words of Romance origin, contain seven hun-

dred and twelve Germanic words whose OE. or Norse forms are known. The data thus gained are grouped in a way to facilitate further comparison; the areas and lines of demarcation, traced on dialect maps, more than suggest the connection with the ME. distribution. Ellis' work, accordingly, supplies the base of operation, which is strengthened by three special treatises,—Elworthy's "Dialect of West Somerset" (*Trans. Phil. Soc.* 1875-6)—a genuinely Southern type; Murray's "Dialect of the Southern Counties of Scotland" (*Trans. Phil. Soc.* 1870-73)—a genuinely Northern type; and more valuable than either, Joseph Wright's exhaustive and historical *Grammar of the Dialect of Windhill* (*Engl. Dial. Soc.* 67, London 1892)—a representative of the Northwest Midland. On the whole Luick keeps close to Ellis also in the method of presentation. That he does not use "dialectal palæotype," save where a more exact notation is needed than that required by vowel types, can only meet with approval. His departure from Ellis in arranging his material according to ME. instead of OE. values, is abundantly justified by the gain in simplicity and lucidity alone (cf. Luick's remarks *Anglia Beiblatt* iv, p. 162). For the historical reconstruction no important monographs, dissertations, etc., have been neglected. The principal sources, enumerated and critically discussed in the very valuable methodological introductions, are 1. the dialectal writings, of which but few, outside of Scotland, are later than the beginning of the fifteenth century, 2. transcriptions of dialect, in Elizabethan dramas—mostly vague and clumsy hints, 3. the grammarians of the sixteenth, seventeenth and eighteenth centuries, who directly or indirectly contribute more evidence than has been utilized hitherto, and 4. the analogies afforded by the literary language. The second part (*i-, u-*) is largely the outcome of an examination by Luick himself of more than one hundred thousand ME. rimes from the *Cursor Mundi*, and other documents both North- and South-Humbrian.

This brief résumé of available evidence shows how much is left to conjectural reasoning and how many the sources of error. But the latter diminish in number where only the typical features of development are sought,

while the former is rendered less dangerous by the fact that the ME. and Mod. E. termini being given, the connecting links can often be determined by a comparison of dialects and by general phonetic considerations. The chances of achieving something more than an airy network of guesses are reinforced in this case by Luick's comprehensive grasp of details, his mastery of phonetic principles, and his ability to keep all the factors involved present while attending to one. If many essential particulars that went into the making of the table given on p. 310 seem possible rather than probable, and the statement "Ae. *i-* und *u-* wurden im Nordhumbriſchen vor dem Ende des 13. Jahrhunderts zu *ē* und *ō* gedehnt" probable rather than certain, future research has been provided, to say the very least, with a thoroughly scientific and systematic account of possible explanations.

Instead of singling out details from a whole whose parts are so firmly knit together, it will be more just to the ultimate aims of the author to give an epitome, in part, of his final syntheses and deductions. The first amounts to a sketch, complete in outline, of the evolution of the modern English vowel-system as a whole.

The organic isolative changes affecting two large ME. groups, one North-Humbrian, the other South-Humbrian, are due in the last analysis to only a few great causative tendencies. They are:

1. The general advance of *ē*, *ō* to *i*, *ū*. In consequence the latter are elbowed out of their respective positions and become diphthongs of the *ai* and *au* type, whence probably the monophthonging of the ME. *ai*, *ou*, *au*, while ME. *oi*, *ui*, *eu*, *gu*, remain diphthongs.

2. The general movement of *ā* (*ǣ* participating only to a limited extent) toward the vowel extreme. The direct result is that ME. *ǣ* is pushed on toward *i* and often reaches this sound, especially where the place of *i* becomes vacant; that is, where *i* < ME. *ē* is diphthonged (for example, 26, 31 on Ellis' map). Where ME. *ē* occupies the vowel extreme, ME. *ǣ* usually moves into the same position, only in dialects retaining *ā* and *ǣ* as monophthongs or substituting for the former the levelled equivalent of ME. *ai*. ME. *ǣ*, probably because

symmetrical with respect to  $\bar{e}$ , falls in with these changes and advances toward  $\bar{a}$ . But it does not keep pace with  $\bar{e}$ , presumably because free from being crowded itself. Hence the frequent generation of a new symmetry out of ME.  $\bar{a}$  and  $\bar{e}$ . The first components of diphthongs, it should be added, share the fortunes of corresponding long vowels.

Two other primary tendencies, less general than the foregoing, enter as differentiating factors—"blunting" and "sharpening."

3. "Blunting" (Abstumpfung), that is the diphthonging of the values  $\bar{e}$  and  $\bar{e}$  by reducing the last half of each to one of the mixed sounds.  $\bar{e}$  becomes  $e\omega$ ;  $\bar{e}$  becomes  $o\omega$ . This movement sets in earliest in the North and adjoining parts of the Midland Division, where its results are found as early as the last decades of the sixteenth century. In the South and the East, it belongs to the second quarter of the seventeenth. Here and there it repeats itself.  $\bar{e}$  corresponds everywhere to ME.  $\bar{e}$ ;  $\bar{e}$  to ME.  $\bar{e}$  only in the Midland Division and a small portion of the North. In Southern Scotland, together with the larger part of the North, and in the South and East, it corresponds to ME.  $\bar{a}$ . Unaffected by the change are the larger part of the Lowlands and many districts in the East. Under the influence of the second great impulse,  $e\omega$ ,  $o\omega$ , become  $e\omega$ ,  $o\omega$ , further modified by combinative changes into  $i\omega$ ,  $u\omega$  or back to  $e\omega$ ,  $o\omega$ . One member of the series of monophthongs being removed, ME.  $\bar{a}$  or  $\bar{e}$  pass on towards the vowel extreme, mostly occupied by ME.  $\bar{e}$ , without coincidence of any two of these vowels.

4. "Sharpening" (Zuspitzung), that is, the diphthonging of the values  $\bar{e}$ ,  $\bar{o}$ , by a slight raising of the tongue, with increased rounding for  $\bar{o}$ .  $\bar{e}$  becomes  $ei$ ;  $\bar{o}$  becomes  $ou$ .  $\bar{e}$  corresponds throughout to ME.  $\bar{a}$ ;  $\bar{o}$  to ME.  $\bar{e}$ . The change occurs especially in the East and where blunting does not take place. Compared with the latter its area is small and, to judge from standard English, far more recent.

To these four independent impulses it may be necessary to add a fifth—the unrounding of  $u$ , unless this proves to be causally connected with the back modification of ME.  $o$ , itself perhaps occasioned by the fronting of  $a$ .

Combinative influences aside, the great di-

versity of modern products, is chiefly determined 1. by differences in the ME. basis of development, 2. by differences in the points of time at which the same impulse manifests itself, variations in the rate of change and in the time relations of one movement to another, and 3. by the interplay of the tendencies enumerated.

Luick's conspectus of the kinds and stages of vowel change in the dialect of Windhill, in the West Riding of Yorkshire, serves well to illustrate the preceding generalizations so far as they relate to long sounds. *ei*, *oi*, *ui*, however, are not examples of "sharpening," but of special local developments (see Table p. 310).

And what of the relation of English dialects to the history of the literary language? As early as the fourteenth century, writers north of the Humber line begin to avoid rimes peculiar to the vernacular as compared with South-Humbrian speech. They go even a step farther and substitute southern usage, as when OE. *i*-, *u*-, (North.  $\bar{e}$ ,  $\bar{o}$ .) are joined with *i*, *u*, and  $\bar{e}$  is introduced for  $\bar{a}$  < OE.  $\bar{a}$ . *Mutatis mutandis* the same holds true within the South-Humbrian dialect group. A growing sense that another dialect is superior to the native idiom, avoidance of certain peculiarities that come to be looked upon as provincial, and the adoption instead of what is felt to be less rude, as well as more general, these were the initial steps toward a common literary medium.

That the vowel-system of incipient literary English was typically South-Humbrian is, of course, well known; that it belonged to the Southeast Midland, (Ellis' East), is corroborated by the fluctuations between  $\bar{e}$  and  $\bar{e}$  for OE.  $\bar{a}$  < Germ.  $\bar{a}$ , Goth.  $\bar{e}$ . Elsewhere the Midland had  $\bar{e}$  and the western part of the South  $\bar{e}$ . Whether and to what extent it shared the characteristics of the eastern part of the South is at present not ascertainable. But clearly North-Humbrian are such forms as beetle, cleepe, evil, glead, sieve, speir, week, weet, weevil, door, wood, and creek, peel (vb.), sleek, brook (vb.), etc., which probably came in during the fifteenth century.

Within the limits of the specifically modern period of development, the literary language is in substantial agreement with the eastern

dialect group. Neither has "blunting," which process, however, may possibly have had something to do with the introduction of the spelling *ea* and *oa*; both have "sharpening." Common to both and the South is the new symmetry between ME. *ā* and *ǣ*. The conflicting testimony of the earlier grammarians concerning the pronunciation of ME. *ā* and *ai* reflects, not the struggle between the old and the new in the same dialect, but the difference between the more progressive East and South and the more conservative Midland (cf. *Anglia* xiv, 268).

Dialectal influence reveals itself further in a number of more or less isolated elements introduced at various times. In the sixteenth century the region north of the Humber contributes swoon, woo, wee, probably also roe, <*hroga*, and diphthongal *ei* in either. In the second half of the seventeenth century the *ǣ* sound of broad, groat, bought, brought, etc., enters from the western part of the South; the same is true of *uv* in one, once. Key with the sound corresponding to ME *ǣ* belongs to the West Midland. The *ē* in break, great, steak, yea, which first shows itself in the first half of the eighteenth century, probably comes from the Southwest. To this list must be added the North-Humbrian sixteenth and seventeenth century variants with *ē*, *ō* for OE. *i*-, *u*-, in such words as above, love, some, come, son, etc.

Enough has been said to show the importance of this work to the student of Modern and Middle English Phonology. To the student of sound change in general, Luick's penetrating analyses of the relations between single sounds as such and of causal connections between their apparently spontaneous changes, will be especially welcome. His explanations of the displacement of one sound by another, and of the tendency toward symmetry, constitute a valuable addition to the body of general principles as formulated by Paul and Sweet. And whether or not future labors in the same field will lead to the conviction that we know less than we thought we did, it will hardly be wholly premature for us—"uns an der Einfachheit und Durchsichtigkeit der Zusammenhänge zu erfreuen, mit einer Art ästhetischen Wolgefällens die saubere

Abgrenzung des ungestörten Lautwandels zu verfolgen und die strenge Gesetzmässigkeit, der sich die Einzelfälle unterordnen, hier ebenso zu bewundern wie sonst im Wirken der Natur" (p. 322).

ALEXIS F. LANGE.

University of California.

### THE CHRONOLOGY OF THE 'WALPURGISNACHT.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the March number of the NOTES Mr. Clyde B. Furst tries his hand upon the "heillose Verwirrung," as Erich Schmidt calls it, which is presented by the chronology of the love-tragedy in *Faust*. I have read in a teachable mood the passages in which he pays his respects to me, but I am unable to see that he has really squared the circle. What he does is to offer an explanation which would be very good indeed, and very obvious withal,—if only there were nothing to explain. In other words he dodges the central crux of the whole matter,—the *übermorgen* of l. 3662. He thinks it "not inconceivable that the word may have an indefinite future meaning," although he has been "unable to find any other instances of such use." Probably he will continue unable to find them, but even if he should meet with better success than I anticipate, the proposed interpretation would have to be ruled out of court in view of the preceding words of Mephistopheles:

So spukt mir schon durch alle Glieder  
Die herrliche Walpurgisnacht.

These lines point clearly to a Walpurgis-Night which is just ahead,—near enough to account for Mephisto's 'Rammelei.' Or would Mr. Furst teach that the devil feels the electric thrill of the great festival several months in advance?

It is then a fixed datum, if anything in *Faust* can be fixed by words, that the Valentin-scene takes place just before the Walpurgis-Night. Now suppose we adopt Mr. Furst's supposition, which is one that has probably occurred to every careful reader of the poem, and was thoroughly pondered by me when I was writing my Introduction; the supposition, namely, that the Walpurgis-Night is that of the year



following the one in which the *liaison* begins. The inference must then be that at the time of her brother's death Gretchen is on the verge of motherhood, if not already a mother. This is thinkable, though for obvious reasons one would rather not think it. But now the *next* scene, with the tell-tale lines 3790-3, clearly refers to an earlier time and yet at this time Gretchen has on her conscience the death of both mother and brother. Else why the late insertion of the line

Auf deiner Schwelle wessen Blut?

What do we gain then, so far as rational chronology is concerned, by pressing any particular supposition concerning the Walpurgis-Night? We get a tweedledum in place of a tweedledee. The fact remains that as the text stands, and if language is not to be twisted out of its obvious import, the sequence of the scenes can not be fitted into a natural order of events.

And now, what of it? What attitude shall a critic of the poem assume with regard to that fact? Mr. First seems to think that he is coming to the rescue of Goethe's art in *Faust* by trying to prove it consistent with the laws of time and space. But since the poem as a whole is undeniably a dream-world in which the impossible is taken as a matter of course, why should we care very much whether a particular part of it is humanly possible or not? Let me close this letter with an imaginary conversation *à la Landor*, between Goethe and Eckermann:

"Heute bei Goethe zu Tische. Ich äusserte einige Bedenken in Betreff der Chronologie der Liebestragödie im *Faust*, indem ich ihn darauf aufmerksam machte, dass die Scene, welche Valentins Tod darstellt, offenbar am 29 April eintrete und demnach die hohe Schwangerschaft Gretchens voraussetzen müsse; wogegen die darauf folgende Domszene ganz bestimmt auf einen früheren Zustand deute und trotzdem eine Anspielung auf den Tod des Bruders enthalte. Wie haben Excellenz das eigentlich gemeint? fragte ich. Goethe antwortete, indem er mich mit grossen Augen anblickte: Wie kommt man auf solche wunderliche Gedanken? Mein Faust ist doch kein Beitrag zur Obstetrik. Genug; den Poeten bindet keine Zeit."

CALVIN THOMAS.

*Columbia University.*

### 'WALPURGISNACHT.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—A reading of Professor Thomas's communication in this issue of MOD. LANG. NOTES has not caused me to alter my conclusion with regard to the chronology of the Walpurgisnacht in *Faust*, as expressed in the March number of the NOTES. The single objection brought forward by Professor Thomas is based upon an unwarranted inference, namely, "that at the time of her brother's death Gretchen is on the verge of motherhood, if not already a mother."

It has been suggested by Professor Bright that it may be possible to accept my conclusion (that the Walpurgisnacht to which Mephistopheles conducts Faust occurred in the year following that in which the love story of the drama took place) without supposing for the *übermorgen* of line 3662 any interpretation other than the literal one. He suggests that the *übermorgen* passage is to be understood literally as referring to the Walpurgisnacht of the first year, but that the action of the scene takes place upon the Walpurgisnacht of the second year, when Mephistopheles leads Faust to the Brocken festival, which has been dramatically anticipated by the *übermorgen* passage and the line (2590) in the Hexenküche.

CLYDE B. FURST.

*Johns Hopkins University.*

### AMERICAN DIALECTS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS: At a recent meeting of the American Dialect Society a committee was appointed to supervise the reading of American books, for the purpose of collecting all words and uses of words not yet recorded in dictionaries. This is part of the larger work of the Society in gathering all dialectal material which represents spoken and written usage in America. Such material will be eventually incorporated, it is hoped, in a compendious American Dialect Dictionary, similar to the English Dialect Dictionary now in course of publication.

The reading of American books for this purpose has already begun, but the committee desires to secure more volunteers for this important undertaking. The books to be read

include especially all dialect novels, as well as dialect stories and sketches in magazines or special volumes. Besides, American books of all sorts, particularly books of early date, may furnish valuable material. Any one who wishes to assist in the reading is invited to address the chairman of this committee, stating the book or books he wishes to undertake, or asking for assignment of reading. Such volunteers will receive a circular of directions, describing a simple and uniform plan of collecting and reporting dialect words.

The committee hopes to secure the coöperation of teachers of English or other languages in colleges and schools, of clergymen, and of people of leisure, who are interested in observing peculiarities in language. The assistance of all such, as well as of any others who are willing to undertake the reading, is earnestly solicited.

To most readers of this circular, the importance of such an enterprise need not be urged. The undertaking should appeal to all Americans, as contributing to settle the relations of English in Britain and America, and as showing the growth and development of the language upon American soil. Besides, the Dictionary which will doubtless grow out of the work of the American Dialect Society will be a reliable compendium of American usage, useful not only to this but to coming generations.

The committee consists of Professor Benj. I. Wheeler of Cornell University, Mr. E. H. Babbitt of Columbia, and the chairman whose name appears below.

O. F. EMERSON.

*Western Reserve University,  
Cleveland, Ohio.*

#### BRIEF MENTION.

With its present number, the first of the seventh year, the scope of *Dania* is extended so as to include Danish literature as well as the Danish language and folk lore. To the previous staff of editors, consisting of Profs. Otto Jespersen, and Chr. Nyrop, has been added Cand. Verner Dahlerup, who will have special charge of the literature. The contents of this new number give ample promise that the past

interest and usefulness of *Dania* will be sustained and that it will in part fill the vacancy left by the recent suspension of *Museum*.

A complete review of *The Student's Dictionary of Anglo-Saxon*, by Dr. Henry Sweet (Macmillan & Co., 1897), may be preceded by a brief mention of a book which deserves to be warmly welcomed everywhere. Here, in the author's own words, is "the most trustworthy Anglo-Saxon dictionary that has yet appeared." This statement cannot be denied; here's the novelty of an Anglo-Saxon dictionary not marred by puerile errors.

But there are regrets, of which the chief one is occasioned by the editor's excessive compression of his material. The devices for saving space, good as they be, are painfully obtrusive and almost beget a feeling of resentment. The student of English has been paying ruinous tribute in the coin of patient and impatient waiting, and is now again compelled *gomban gylðan* to the publishers of the Bosworth-Toller dictionary, because the larger work must not, at least not before its completion, be superseded by another, we are now asked to be content to accept from competent hands the merest makeshift. The shortcomings of this dictionary that will cause both disappointment and dissatisfaction are thus due to the mistaken policy of its publishers. Dr. Sweet need not be told, and his publishers should understand, that an Anglo-Saxon dictionary without ample 'citations' and 'references' falls far below the initial demand of the student of Old English.

The editor is apparently wholly to blame for the incompleteness of the 'etymological' part of his work. The helpful bracketed hints are given in the most capricious manner; one may say that a good half of what might have been done in the way of indicating the origin and relationship of the words—one half of what every one expects to find in such a dictionary—has been left undone. In this matter, therefore, Dr. Sweet's book is sadly "not up to date." Moreover, can any one conjecture why in the name of reason and good sense we cannot have in Dr. Sweet's books the classes of the ablaut verbs given *in the order* adopted by the entire world of Germanic and Indogermanic scholars?

The scholar uses a dictionary with pen in hand for marginalia. What a disappointment in store for hundreds who will find the first touch of the pen upon the margins of this book to run into a diffusive smudge!

But for the present let the stress be put upon the welcome fact that Dr. Sweet has given us the result of long and efficient effort to bring within the compass of a convenient record all known Anglo-Saxon words. For this unstinted thanks are due.

# MODERN LANGUAGE NOTES.

Baltimore, May, 1897.

## SPENSER'S CAVE OF DESPAIR.

*An Essay in Literary Comparison.*<sup>1</sup>

### PART I.

THE range of fundamental themes in poetry, even in the great epochs, is at best but narrow. The literary echo pursues the student of Classical literature. In all the vast lyric of the Petrarchian tradition all that we find is some dozen essential motives: the Lover's Hope, the Lover's Despair, the Lover's Appeal, the Lover's Unworthiness, and the like. Even in our composite modern poetry, with its endless attempt at variation and novelty, the motives employed are susceptible of being resolved and grouped in a limited number of categories. As in the symphony so in the poem, the vocabulary of moods, from allegretto to andante, is easily mastered.

But it is in Mediæval poetry more than anywhere else that the fixed-theme has its chief abiding place.<sup>2</sup> As Mediæval thought is narrow and perpetually self-involved, so is its poetry. Certain nature descriptions, as the

<sup>1</sup> In MOD. LANG. NOTES for Jan., 1890, there appeared an interesting and valuable article by Prof. A. S. Cook, presenting the passage from Spenser's *Fuërie Queene*, (Bk. i, canto 1, stanzas 39-46 usually known as 'The House of Sleep,' together with a number of parallel passages from Classical, Italian, and earlier English literature, the whole affording the materials for a very suggestive study in comparative literature. In the following paper I have taken an equally famous passage from the *Fuërie Queene*, which, however, runs back to purely mediæval and romantic sources, and which points to numerous later analogues and imitations. In the more important of these the resemblance to Spenser is rather one of motive and of poetical kinship, than of machinery and direct echo; and I have, therefore, thought it best to interweave comment and disquisition to a certain extent with citation and proof. The sequence of theme and of influence which I have attempted to demonstrate seems to me to be none the less certain and important because it seems less obvious and specific. The interest of the subject lies, perhaps, also in the instructive contrast and comparison afforded between two intense and typical utterances of high poetic romanticism, the one Elizabethan, the other nineteenth century neo-romantic, as well as in the development and history of a recurrent literary motive.

<sup>2</sup> See the interesting studies on the prevalence of the 'Ubi Sunt Formula' in Mediæval and Renaissance poetry, in MOD. LANG. NOTES, vol. viii.

springtide setting or the autumnal background, certain moral reflections, as the theme of evanescence and mutability or the text of 'carpe diem', certain set forms of visions and cavalcades and knightly combats are continually recurring.

Spenser, while the first of the great Renaissance poets of England, is at the same time the last of the Mediævals, and in his poetry we find repeated again and again many of the favorite motives of Mediæval poetry. He was an idealist, or more properly an idealizer, and a dreamer; his dream-world was built up out of the past, whether the past of Classical mythology or of Mediæval feudalism; his idealism was a peculiar product of the English Renaissance.

In one famous passage in the *Fuërie Queene* (the passage describing the Cave of Despair and the encounter between Despair himself and the Red Cross Knight, in book i, canto ix), Spenser has elaborated and idealized in his peculiar manner one of the consecrated personifications of the Mediæval mind. After Spenser, and often with direct reminiscence of his treatment, other English poets have made use of motives similar to those found in this passage. In this paper I propose to trace some of the sources of Spenser's treatment, to analyze the passage itself, and then to consider some of its later literary analogues and sequences.

The great question of sin and salvation pre-occupies the Mediæval mind, and forms the substance of its theology. From its theology it passes into its poetry. Dante, the representative poet of the Middle Ages, writes the epic of sin and salvation.

Among the sins which solicit mankind there is one which profoundly affected the Mediæval imagination, the sin against the Holy Ghost,<sup>3</sup> the sin of sins, in that it tempted to self-destruction and thereby shut off every hope of repentance and salvation. This sin was the sin of Despair,

"*homicida anime*, the murderer of the soul, as Austin terms it, a fearful passion, wherein

<sup>3</sup> In the *Ayenbite of Inwit* (ed. Morris, Early Eng. Text Soc., p. 29), Despair is named as one of the six sins against the Holy Ghost.

the party oppressed thinks he can get no ease but by death and is fully resolved to offer violence unto himself."<sup>4</sup>

Despair is the forerunner of self-destruction. In Mediæval thought, Despair and Suicide are habitually associated. Despair is the despair of God's mercy: Burton paraphrases the Mediæval conception of it in these words:

"The terrible meditation of hell-fire and eternal punishment much torments a sinful silly soul. What's a thousand years to eternity? *Ubi moeror, ubi fletus, ubi dolor sempiternus? Mors sine morte, finis sine fine.*—What shall this unspeakable fire be that burns forever, innumerable infinite millions of years, *in omne ævum, in æternum.* O eternity!"<sup>5</sup>

The figure of Despair, "a female figure thrusting a dagger into her throat, and tearing her long hair—inscribed 'Desperatio mortis crudelis'," has been described by Ruskin,<sup>6</sup> "By Giotto she is represented as a woman hanging herself, a fiend coming for her soul."<sup>7</sup> In Dante the wood of the suicides is in the second circle of the *Inferno*. The two hounds which there pursue and rend the victims are frequently interpreted as standing for Poverty and Despair.<sup>8</sup> And of course Despair, or the Abandonment of Hope is the very condition of entrance into Hell: "Lasciate ogni speranza voi ch'entrate." Adopted in continental literature and art as a favorite motive and symbol, can we trace the Vision of Despair similarly in English literature?

Chaucer's *Parson's Tale* affords us exactly the transition we want from Mediæval theology to English poetry. In his treatment of the Seven Deadly Sins in the course of his sermon on Penitence the worthy Parson enlarges upon the incidents of "accidie" (sullen

<sup>4</sup> Burton, *Anatomy of Melancholy*, Pt. iii, sect. iv, Member ii, subsection 2. The last six subsections of Burton's *Anatomy of Melancholy*, that strange carulary of the Mediæval mind engrossed by the hands of a seventeenth century clerk, are taken up with a dissertation upon the sin of Despair, wherein the opinions of Zanchius, Musculus, Mersennus, Erasmus, and other doctors and theologians are copiously cited.

<sup>5</sup> Reduced to its lowest terms the Mediæval conception of Despair is but the obverse of the Classical myth of Pandora, where *Hope* is the last gift left in the fatal box.

<sup>6</sup> *Stones of Venice* ii, ch. viii, § 1xiii.

<sup>7</sup> *Ib.*

<sup>8</sup> Cf. Longfellow's *Dante*, notes *ad loc.*

discontent,— punished in the fifth circle of Dante's *Inferno*):

"Now cometh wanhope, that is despeir of the mercy of God, that cometh sometyne of too muche outrageous sorrow, and sometime of too muche drede, imagining that he hath doon so muche sinne that it wol nat availen him though he wolde repenten him and forsake sinne; thurgh which despeir or drede he ahanndoneth all his herte to every maner synne, as seith Saint Augustin.<sup>9</sup> Which dampnable sin, if that it continue unto his ende, it is cleped sinning in the Holy Gost." . . . "Certes, ther is noon so horrible sinne of man that it ne may in his lyf be destroyed by penitence, thurgh vertu of the passion and of the deth of Crist. Alas! what nedeth man thanne to been despeired, sith that his mercy so redy is and large? Axe and have."<sup>10</sup>

Personifications of despair are common in other Middle English poets. In Lydgate's *Assembly of the Gods* (Act ii, Scene iv, of Dr. Triggs's edition), Despair is represented as meeting Vice.<sup>11</sup> "Wanhope" appears again in Langland's *Piers Plowman*, C Passus xx 291, as despair of the mercy of God.

How does this fundamentally theological conception get transformed into a literary motive, and what are the fortunes of this motive in its treatment in later English literature? In answering this question I shall have to describe at some length two principal treatments of the theme—Spenser's Cave of Despair in canto ix, Book i, of the *Faerie Queene*, and Tennyson's *Two Voices*,—two treatments which, as I believe, show a direct transmission of motive and influence, with significant points both of agreement and of discrepancy in detail. Other but less important treatments of

<sup>9</sup> Quidam enim in peccata prolapsi desperatione plus pereunt, —St. Aug. *De Natura et Gratia*, cap 35 (Skeats' note).

<sup>10</sup> Skeat refers to the similar passage in the *Ayenbite of Inwit* 31-34.

<sup>11</sup> So in Lydgate's *Temple of Glass* (ed. Schick, Early Eng. Text Soc., ll. 636-686). The Knight, imploring Venus to be propitious to his wishes, relates the vacillations of Hope and Despair in his breast as he reflects on his lady's exalted virtue and worth. The form of argument already suggests Spenser and Tennyson. In the "Boke of Penance" appended to the *Cursor Mundi* (ed. Morris, E. E. T. Soc., p. 1474), the sinful man is exhorted not to fall into Despair:

"Thou sinful, be then war wit-all

In wreche wanhope that thou ne fall."

But (p. 1555) the sinner falls into wanhope and despair of all mercy.

the same theme will be referred to in passing.

The Cave of Despair is one of the most famous passages in the *Faerie Queene*. According to a venerable literary tradition it was this passage which first drew Raleigh's attention to Spenser. But Spenser did not first introduce into English poetry the suicide's argument of despair. How far he may have been acquainted with other earlier treatments of the theme in literature and art is uncertain. Du Bartas, whose writings Spenser knew and on whom he wrote a sonnet, introduces Despair "equipped with various instruments of Death" into his poem of *The Furies*. And in Skelton's morality of *Magnyfycence* (1530), the protagonist is delivered over to Despair who counsels suicide, and seconded by Myschefe, offers him a knife and a halter.<sup>12</sup> Later we note an entire play in which intense despair is the underlying motive. I refer to Marlowe's *Faustus*. And I find several passages in Chapman's plays illustrating the same idea.<sup>13</sup> Spenser's chief model for the figure of Despair, however, as I shall attempt to show a little later, and as is generally believed, was a passage in the *Mirror for Magistrates*. At any rate and from whatever source he draws his materials had already been brought together for him. Deep interest in the problem of Despair and Mercy, the primary mood of awe and wonder, existed in men's minds. Mediæval theology and Mediæval art had created his situation for him. The task of Spenser was to take a traditional moral conception, exceptionally impressive in its fundamental elements, and translate that conception into the forms of poetry.

The Red Cross Knight, protagonist of humanity in Spenser's *Pilgrim's Progress* hav-

<sup>12</sup> Lines 2312 f. *Magnyfycence* succumbs to Despair without argument, but just as the knife is poised, as in Spenser, is saved by Goodhope ("repente Goodhope surripiat illi gladium").

<sup>13</sup> Cf. Chapman, *Plays*, ed. Shepherd, 1874, pp. 357, 372. The former passage illustrates the traditional conception; "Enter Fronto, all ragged . . . with a halter in his hand, looking about." —After bewailing his misfortunes at some length he cries:

"Since villany, varied through all his figures,  
Will put no better case on me than this,  
Despair, come seize me! . . . . (He offers to hang himself.)"

ing failed to conquer joylessness (Sansjoy) in the House of Spiritual Pride, and having been rescued but recently from the bonds of worldly and material pride (Orgoglio) by Arthur, meets Sir Trevisan fleeing from "A man of hell that calls himself Despair," who had but lately beguiled to his self-destruction Sir Trevisan's companion, Sir Terwin, and had nearly persuaded Sir Trevisan to do himself to death. Great is the terror of Sir Trevisan at the idea of encountering Despair again:

"His subtil tongue like dropping honey mealt'h  
Into the heart, and searcheth every vaine."

But like a true knight-errant, the Red Cross Knight insists on confronting this monster:

"' Certes,' said he, 'hence shall I never rest,  
Till I that treachour's art have heard and tryde.'"

Then there follows a description of Despair and his dwelling, modeled partly after the descriptions in Sackville's *Introduction to the Mirror for Magistrates*, and presenting a picture which at once puts us into the atmosphere of Dante, or of the frescoes of Orcagna at Pisa, or of the sculptures and reliefs over the doors of some Gothic cathedral;

Ere long they come where that same wicked wight  
His dwelling has, low in an hollow cave,  
Far underneath a craggy cliff ypyght,  
Darke, doleful, dreary, like a greedy grave . . . .  
On top whereof aye dwelt the ghastly owle,  
Shrieking his baleful note . . . .

And all about old stockes and stubs of trees,  
Whereon nor fruit, nor leaf, was ever seene,  
Did hang upon the ragged rocky knees  
On which had many wretches hanged beene  
Whose carcasses were scattered on the greene  
And thrown about the cliffs . . . .

That darksome cave they enter, where they find  
That cursed man low sitting on the ground,  
Musing full sadly in his sullen mind;  
His griesie [grizzly] lockes, long growen, and nubound,  
Disordred hong about his shoulders round,  
And hid his face, through which his hollow eyne  
Lookt deadly dull, and starèd as astound;  
His raw-bone cheekes through penurie and pine  
Were shronke into his jawes, as he did never dyne.

His garment nought but many ragged clonts,  
With thorns together pind and patchèd was,  
The which his naked sides he wrapt abouts  
And him beside there lay upon the gras  
A dreary corse, whose life away did pas,  
All wallowd in his own yet luke-warme blood,  
That from his wound yet well-d fresh, alas!  
In which a rusty knife fast fix'd stood,  
And made an open passage for the gushing flood.

No detail is spared. It is a robust art that can incorporate into its substance so much of the fearful and the ugly, and still produce the impression of moral beauty as the final result. The Knight is still infected with pride. His proper function is to act. Instead thereof he longs to show his wit, and consequently is worsted. He begins by upbraiding Despair for the death of Sir Terwin. Despair replies :

"What franticke fit," quoth he, "hath thus distraught Thee, foolish man, so rash a doome to give? What justice ever other judgement taught, But he should dye who merites not to live? None els to death this man despayring drive But his own guiltie mind, deserving death. . . ."

Who travayles by the wearie wandring way,  
To come unto his wished home in haste,  
And meetes a flood that doth his passage stay,  
Is not great grace to help him over past,  
Or free his feet that in the myre sticke fast? . . .  
He there does now enjoy eternal rest  
And happy ease, which thou dost want and crave,  
And further from it daily wanderest:  
What if some little payne the passage have,  
That makes frayle flesh to feare the bitter wave.  
Is not short payne well born that brings long ease.  
And layes the soule to sleepe in quiet grave?  
Sleepe after toyle, port after stormie seas,  
Ease after warre, death after life, does greatly please."

It would obviously require a mind better versed in Barbara and Celarent than the Knight's to answer off-hand such insidious sophisms as this honey-tongued man of hell advances. What a master-stroke of infernal antithesis is that

"Is not *short* pain well borne that brings *long* ease?"

Observe the subtle reminiscence of the Classic Song of the Sirens throughout this stanza, and note how the music of both reappears in the Choric song to Tennyson's *Lotos Eaters*.

The Knight begins to weaken and is so hard pressed that he can defend himself at best with the stoic commonplace of the man of action:

"The knight much wondered at his suddaine wit,  
And sayd: 'The terme of life is limited,  
Ne may a man prolong nor shorten it:  
The souldier may not move from watchful sted,  
Nor leave his stand until his Captaine bed:  
'Who life did limit by almighty doome,'  
Quoth he, 'knowes best the termes establish'd,  
And he, that points the Centonell his roome,  
Doth license him depart at sound of morning droome."

The longer life, I wote, the greater sin;<sup>14</sup>  
The greater sin, the greater punishment;

Is not enough thy evil life forespent?  
For he that once hath misd the right way,  
The further he doth goe, the further he doth stray.  
Then do no further go, no further stray.  
But here ly downe and to thy rest betake,  
Th' ill to prevent, that life ensewen may;  
For what hath life that may it low'd make,  
And gives not rather cause it to forsake?  
Feare, sicknesse, age, losse, labour, sorrow, strife,  
Payne, hunger, cold that makes the hart to quake;  
And ever fickle fortune rageth rife:  
All which, and thousands moe, do make a loathsome life.

Is not He just that all this doth behold  
From highest heaven, and beares an equal eie?  
Shall He thy sins up in his knowledge fold,  
And guilty be of thy impietie?  
Is not His lawe, Let every sinner die;  
Die shall all flesh? What then must needs be donne,  
Is it not better to doe willinglie  
Than linger till the glas be all out roone?  
Death is the end of woes; die soon, O faries soane.'

This is the eternal voice of guilty conscience from the black depths of the heart.<sup>15</sup> What art is this that objectifies the very processes and moods of the soul!

"Is not his *lawe*, Let every sinner die?"

Have we not heard that voice in our century too, the voice of inflexible "law," the conscience of an age speaking through the impassible stony generalizations of a scientific philosophy? And have we not heard the strident bitter cry of the tortured conscience of the century voiced in the pessimism of a Schopenhauer or a Leopardi—

"For what hath life that may it loved make?"

Despair, the *advocatus diaboli*, the personification of the morbid Puritanical conscience, sees his advantage and pursues it, showing to the knight,

"painted in a table [picture] plaine

<sup>14</sup> This is a favorite Mediaeval text. Thus, Sir Thos. Wilson in his Discourse of Consolation to the Countess of Suffolk (*Arte of Rhetorique*, 1553, fol. 43b):

"In wishing longer life, we wishe often tymes longer woe, longer trouble, longer folly in this world, and weye all thynges well, you shall perceive wee have small jnye to wish longer life."

<sup>15</sup> "Now conscience wakes despair,  
That slumbered; wakes the bitter memory  
Of what he was, what is, and what must be,  
Worse; of worse deeds worse suffering must ensue."

Milton, *Par. Lost*, iv, 23-26.

The damnd ghosts that doe in torments waile  
And thousand feends that do them endlesse paine  
With fire and brimstone, which forever shall remaine.

The sight whereof so throughly him dismayd  
That nought but death before his eyes he saw,  
And ever-burning wrath before him laid  
By righteous sentence of the Almighty's law."

The Knight is now the victim of his adversary and seizes the dagger which Despair reaches out, resolved to slay himself; at the supreme moment, however, Una, the spirit of faith, rushes forward and stays his hand. She rebukes the knight as follows:

"Fie fie, faint-hearted knight. . . .  
Come, come away, fraile, feeble, fleshly wight,  
Ne let vaine words bewitch thy manly heart,  
No divelish thoughts dismay thy constant spright;  
In heavenly mercies hast thou not a part? . . . .  
Where justice growes, there growes eke greater grace."

Despair in despair thereupon hangs himself  
"unbid, unhlest,  
But death he could not worke himself thereby."

"The terrible meditation of hell-fire and eternal punishment much torments a sinful silly soul," says our admirable Burton; ". . . The greatest harm of all proceeds from those thundering ministers; a most frequent cause they are of this malady. . . . Whereas, St. Bernard well adviseth, We should not meddle with the one without the other, nor speak of judgement without mercy; the one alone brings desperation, the other security! But these men are wholly for judgement; of a rigid disposition themselves, there is no mercy in them, no salivation, no balm for diseased souls; they can speak of nothing but reprobation, hell-fire, and damnation; as they did, Luke xi, 46, lade men with burdens grievous to be borne, which they themselves touch not with a finger."

#### PART II.

We have followed thus far the drama of Despair and Conscience in Spenser's powerful treatment. It is time to consider now his chief immediate source and his early imitators and followers. Spenser, it is probable, drew the main hints for this episode, especially for the poetical argument on self-destruction, from Higgins' version of the *Legend of Queene Cordilla* in the *Mirror for Magistrates*, 1574. In Higgins' version of course we miss the shaping and life-giving imagination of the artist. Cordelia, in accordance with the easy canon of Mediæval poetry, relates her own death. To her, imprisoned by her wicked sisters, Despair, a female figure, appears in a

dream, and offers instruments of riddance from her wretched state. Cordelia takes the knife, but still doubtingly:

"So still I lay in study with myself at bate and strife,  
What thing were best of both these deep extremes  
untried;

Good Hope all reasons of Despair denied,  
And she again replied to prove it best  
To die, for still in life my woes increast."

Until finally Cordelia yields to Despair. In Higgins' treatment the argument is merely suggested, and is not generalized as with Spenser, but remains *ad hominem*. It is a soliloquy and is not dramatically objectified. Moreover, the sufferings which are suggested as arguments for despair and suicide are not spiritual sufferings, as with the Red Cross Knight, but purely material sufferings, the loss of liberty, of riches, and of power.

Among the poets commonly classed as belonging to the School of Spenser we find several imitations of this episode in Spenser, none however, significant or original in treatment, so that it will be sufficient for our purpose merely to enumerate them. The figure of Despair, modelled on Spenser's description, enters into the fifth song of the first book of Wm. Browne's *Britannia's Pastorals*.<sup>16</sup>

Again in *The Purple Island* (canto xii, stanzas 32 f.) of Phineas Fletcher, "the Spenser of this age," as he was termed by Francis Quarles, occurs the same description somewhat amplified.

Giles Fletcher (*Christ's Victory and Triumph*, Bk. ii, stanzas 23 f.) presents a very close imitation of Spenser's description, but without presenting action or argument. Todd also adduces a similar description, modelled on Spenser, from Henry More's *Song of the Soul*, Bk. i c. iii. Again, the figure of Despair in his cave occurs, with obvious parody of Spenser, in the second part of *The Return*

<sup>16</sup> The entrance of Riot, a young prodigal, into the House of Repentance (modelled on Spenser's House of Holiness) is described. Outside of this house, by the path leading down to Hell

"in an ebon chaire

The soul's black homicide, meager Despaire,  
Had his abode,"

surrounded by the instruments of death and by the horrible remains of those who, at his suggestion, had taken their own lives (Cf. *F. Q.* i, ix, 36). No argument on the subject of suicide is introduced.

from *Parnassus* iii, v, ll. 1460-1466 (Macray's edition). Similar parody occurs in the poem *O noble Festus*, in Percy's Folio MSS. iii, 272. In all these imitations it is to be noted that the figure of Despair, with his picturesque attributes of moral symbolism, is copied again and again, while the magical art of the argument between Despair and the Red Cross Knight is evidently felt to be beyond imitation or parody and is not attempted.

Satyr xi of Wither's *Abuses Stript and Whipt, or Satyricall Essayes* (Spenser Soc. Pub. 1871) is "Of Despaire." The conventional figure is here again presented:

" This is that  
We call Despaire: with gastly looke he stands,  
And pnysons, ropes, or poyn-yards fill his hands."

The description of the state of the soul of the man who is the victim of Despair which follows might have been suggested by Spenser.

Distantly reminiscent of Spenser is the passage of high and severe argumentation in *Paradise Lost* (x, 1012f.), between Adam and Eve over the suggestion of suicide as an escape from the woes predicted for them and their seed. It is significant that in Spenser it is Una, the representative of the *Ewig-Weibliche*, who dissuades the man, who too is the sinner, from self-destruction; while in Milton the woman carries the chief burden of sin, and the typical man argues against her suggestions of suicide.

In Bunyan's allegory Despair is naturally a prominent figure. Bunyan seems to be entirely original in his treatment, and yet the traditional conception of mediæval theology is obviously his *motif*.

"His Despair is now the Man in the Iron Cage, now a giant dwelling in Doubting Castle; the latter like Spenser's Despair, tells Christian and Hopeful in a surly manner, "forthwith to make an end of themselves, either with knife, halter, or poison."<sup>17</sup>

Whereupon Christian and Hopeful take counsel together, the former arguing for and the latter against suicide as the only refuge from their woes (Part i, Seventh Stage).

It is natural that during the English "classical" period a theme so romantic, introspective, and intense as that embodied in Spenser's Vision of Despair should have presented

<sup>17</sup> Percival, Spenser's *F. Q.* Bk. i, p. 285.

little attraction and should have practically died out from the tradition of poetry. With the revival of romanticism during the last half of the eighteenth century, however, the mood and the subject return, although there is little that shows the influence of Spenser or of the peculiar Mediæval conceptions. Dr. Joseph Wharton, it is true, has an *Ode against Despair* in the highly wrought spirit of Horace Walpole and the early imitative romanticists. Despair, again personified, is pictured as one,

" Who on that ivy-darkened ground,  
Still takes at eve his silent round,  
Or sits yon new-made grave beside,  
Where lies a frantic suicide" . . . . .  
" Thus to the sullen power I spake:  
Haste with thy poisoned dagger, haste,  
To pierce this sorrow-laden breast!  
Or lead me, at the dead of night,  
To some sea-beat mountain's height,  
Whence with head-long haste I'll leap  
To the dark bosom of the deep" . . . . .

The Ode on *The Suicide* by his brother, Dr. Thomas Wharton, is even more intense in its romanticism:

" Beckoning the wretch to torments new,  
Despair forever in his view,  
A spectre pale, appeared;  
While as the shades of eve arose,  
And brought the day's unwelcome cluse,  
More horrible and huge her giant-shape she reared."

But with the great romantic poets of the first quarter of our century, however frequent the poetic mood of despair and dejection may be, the personal note drowns every other, and the traditional machinery no longer appears. It is so in Shelley's *Ode Written in Dejection*:

"Yet even now despair itself is mild,  
Even as the winds and waters are;  
I could lie down like a tired child,  
And weep away the life of care  
Which I have borne and yet must bear."

And it is so likewise in the *Ode to Dejection* as well as in *The Suicide's Argument* by Coleridge.<sup>18</sup>

It is in Tennyson, the great post-romantic poet, that this singularly romantic mood and motive again receive complete and artistic utterance. Many passages in his poetry dally

<sup>18</sup> It is worth recalling that Wordsworth, too, in his formal way, takes up the argument against moral despair and inordinate grief and remorse in book iv of the *Excursion*.



with the idea.<sup>19</sup> The poem entitled *Despair* is a bit of fierce and burning realism, voicing the resentful desperation of a suicide saved from self-destruction against his will. The dark mood of it is paralleled by the *Welt-Schmerz* and dramatic cynicism of *The Vision of Sin*, with its magnificent concluding suggestion of hope after the blackness of despair:

"Another said: 'The crime of sense became  
The crime of malice, and is equal blame.'  
And one: 'He had not wholly quenched his power;  
A little grain of conscience made him sour.'  
At last I heard a voice upon the slope  
Cry to the summit, 'Is there any hope?'  
To which an answer peal'd from that high land,  
But in a tongue no man could understand;  
And on the glimmering limit far withdrawn  
God made Himself an awful rose of dawn."

But Tennyson's greatest treatment of the theme of guilt of conscience and moral despair is in that profound and subtle poem, *The Two Voices*.

*The Two Voices*, like the Episode of Despair in Spenser, is a poetical argument on the theme of moral desperation and of self-destruction. The original motive in each is precisely the same, but Tennyson has translated Spenser's problem into the formulæ of modern thought. Spenser objectifies, symbolizes; we have to pierce through the allegory to see how near to our own hearts is his argument. Despair and the Red Cross Knight,—what are they but the "Two Voices" of conscience. Tennyson speaks more openly; his symbolism is not covert; the illusion he attempts is purely subjective. His thought is richer, riper, more plangent. Nevertheless the two poetic moods are the same. Wide as are the differences in form and material between the two poems, there is a more significant resemblance between them, the resemblance of spiritual affinity. The *materia poetica*, as Dryden said, is as common as the *materia medica*, and it is of small importance that two poets draw upon the same material. But the kinship of mind and mood is something far more deep and subtle. There are born Platonists and born Aristotelians. Spenser and Tennyson are of the same spiritual family.

<sup>19</sup> See for instance the *Palace of Art*, *Mariana* and the early parts of *In Memoriam*.

For the sake of the comparison with Tennyson, let us resume the argument in Spenser's episode. Despair urges:

1. Sin merits death, therefore die! This is the essence of divine law and justice.
2. Death is in itself preferable to life. It is rest and ease, and the pain of dying is short. Life is not worth living.

The Knight briefly answers:

Man is not at liberty to abandon his post. His duty holds him here.

But Despair replies with the moral sophism of the necessitarians:

3. Do the deed and it becomes God's deed,—

"Is not His deed whatever thing is done  
In heaven and earth."

Death is inevitable; we cannot avoid fate.

4. Longer life means only longer sin. The clouds of glory trail all behind us and fade away as we go on. Life itself is sin. Around us ravin shrieks on ravin. The Fall of Man, Coleridge said, was the creation of the Non-Absolute.

5. Every man is a sinner, and so art thou. Why add to sin by further life?

"Death is the end of woes; die soon, O faerys' son."

Very briefly, almost sternly, in answer to all this, Una, piercing through his sophisms, calls the argument of Despair nothing but "vain words." The healthy mind recognizes this at once. Yielding to the suggestions of Despair is symptom of moral disease. Action, not words, is the proper remedy.

And now contrast Tennyson's argument:

1. "A still small voice [conscience] spake unto me  
'Thou art so full of misery  
Were it not better not to be?'"

2. The man answers: But life is full of wonder and beauty.

1. The Voice: But emerging from the chrysalis of this life, the next will be even fairer. The individual is petty, his scope narrow; the possibilities of the universe are infinite.

2. The Man: Still let us make what we can of this life; each individual has his chance.

- 1 The Voice: Life ends not with our ending; we count for so little in the universe.

2. The Man: But the spectacle of existence is worth while; merely to stand on the bank and watch the stream go by.

1. The Voice : Ah, but mere contemplation of *the Spectacle* will never make *the Mystery* clearer.

2. The Man : Duty holds us here. We are not at liberty to depart.

1. The Voice : The fear of death is cowardly. Opinion of men will not reach the right ear filled with dust.

2. The Man : Ah! but the delight of battle with our peers.

1. The Voice : A mere blind instinct. Misery alone is certain and sure.

2. The Man : But peace has come to some after strife.

1. The Voice ; They had a happier nature ; they did not see truth clearer.

Up to this point the debate has been agitated, even hurried. Now the spirit begins to wrestle more strenuously with itself, and dwells longer on the deeper perplexities of its thought. Hamlet's doubt occurs to the man.

2. The Man : What may follow death, what dreams may come,—this thought must give us pause.

“ For I go, weak from suffering here ;  
Naked I go, and void of cheer ;  
What is it that I may not fear ? ”

1. The Voice : Why should we fear ? Death is a sleep and a forgetting :

“ Consider well,” the voice replied,  
“ His face that two hours since hath died ;  
Wilt thou find passion, pain, or pride ? ”

2. The Man : But thou canst not show the dead are dead.

1. The Voice : Yes, for to begin implies an end.

2. The Man : But perhaps the soul has always existed.

1. The Voice : A dream ! Sorrow alone is certain. Thy pain is a reality.

2. The Man :

“ Whatever crazy sorrow saith,  
No life that breathes with human breath  
Had ever truly longed for death,  
’Tis life whereof our nerves are scant,  
O, life, not death, for which we pant ;  
More life, and fuller, that I want.”

But the paroxysm of the struggle has spent itself. From now on the man is surer of himself and the better voice grows more confident and clear. Black thoughts are born of the

blackness of night. Returning day brings joy and hope. Pessimism or optimism is very much a matter of mood, of feeling, of external circumstance. Sympathy with our kind restores right feeling. We are justified in hope. Despair has not the last word. The universe is love. Let us rejoice with it inexistence :

“ And forth into the fields I went  
And nature's living motion lent  
The pulse of hope to discontent.

\* \* \* \*

I wondered while I paced along  
The woods were filled so full with song,  
There seem'd no room for sense of wrong.

And all so variously wrought,  
I marvell'd how the mind was brought  
To anchor by one gloomy thought ;

And wherefore rather I made choice  
To commune with that barren voice,  
Than him that said ‘ Rejoice ! Rejoice ! ’ ”

Three strands run through all this thought, familiar to readers of Tennyson. The first is the consideration of the pettiness and helplessness of the Individual in the sum of things.

“ What am I ? An infant crying in the night.”

The second is the consideration of the inaccessibility of ultimate truth. “ ‘ What is Truth ? ’ said jesting Pilate.” But if we are helpless and insignificant as individuals, we are still valid parts of the great Sum of Things. The impulse of universal Nature works through us also. Hence life is a duty, a trust.

The third is the consideration of immortality. Here, too, we cannot know absolutely. We are certain neither of the affirmation nor of its contrary.

Intense brooding on these three considerations induces the mood of despair. They in our generation stand for what the problem of sin and of personal salvation did in Spenser's and Milton's. Carried to the extreme analysis of conscience they all lead to the same desperation. In Tennyson the treatment is larger, the interests are broader and freer ; man is more raised above himself. We are not hindered by the medium of a difficult symbolism. Philosophical poetry has at last found its full voice. But in its essence shall we say that the treatment is more poetic ; that the witchery and magic and beauty of conception and execution is greater ? They are

different poetic modes, that is all. A hundred years hence who shall say that the one is more effective than the other?

Note that neither poet blanches or blinks at the realities. There is no timorous art, no timorous morality, no timorous facing of truth here. Despair in Spenser, like a serpent charming a bird, insinuates his seductive suggestions till we; too, for the moment are numbed and fascinated. There is no outcome from it, as there is no outcome for his reader at the moment from the terrible metaphysical imagination of Schopenhauer. And so in Tennyson. We are led into the depths. The passionate sway of the argument back and forth is irresistible. No art appears; it is all reality. In both poets we go through the whole synthesis of doubt. It is terrible, but it is purgative and salutary. We are the stronger for it afterwards. We endure the catharsis of pity and terror.

It is to be noted, too, that in both poets the moral conclusion is the same. Despair and pessimism are moods. They are not things to be blown away by argument. In this field even wisdom entangles herself in overwiseness. "Vain words" do not help the matter. Action, sunlight, sympathy, the consideration of Divine mercy, the consideration of the solidarity of existence and our oneness with the whole,—these are the only remedies and the right remedies against despair and negation.

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### LE PAS SALADIN.\*

#### CONCLUSION.

ON comparing the results obtained from the preceding examination, it is evident that the language contains, in addition to the forms of the Isle-de-France, a great number which are purely north-eastern. These dialectal differences are so numerous, and of such a character, that their use by the author of the poem seems improbable. If this supposition is correct, the present MS. is obviously a copy of an earlier one, and the question then arises, what was the dialect of the author.

Although the frequent occurrence of the

\* See Jan., Feb. and April issues of current volumes of this Journal.

same characteristics is not necessarily a proof of their presence in the original MS., yet the indications that point to the French are so numerous and complete, that it must be regarded as the language used by the writer. A list of the characteristics found in the text, and belonging to the different dialects under consideration, will show more clearly the influence of each. The most important of the forms not common to the French are as follows:—

1. Retention of final *t*.
2. *a* becomes *ei*.
3. *z* becomes *s*.
4. *c+a* becomes *c(k)*.
5. *c+e, i* becomes *ch*.
6. Fall of *l* before a consonant.

During the thirteenth century, final *t* had disappeared from all the dialects except the Wallonian and eastern Picard. There are many examples of it in the text, but that final *t* belonged to the original MS. can be shown neither by the metre, nor the rhyme.

The second characteristic is not as distinctive as the first. It is common to several dialects, and may even be found in French. The rhyme shows that *ei* had the same pronunciation as the French *e*.

The reduction of *z* to *s* took place in Isle-de-France after the middle of the thirteenth century, and, although the former continued to be used, the pronunciation of both was the same. As the MS. was probably written at the close of the century, or even later, the use of *s* for *z* in the rhymes need not be regarded as a characteristic belonging especially to the Picard.

The fourth and fifth characteristics are apparently foreign to the French, but their pronunciation, which alone is of importance, is in doubt. The only positive evidence as to the pronunciation of the palatal by the author is furnished by the rhyme *toche: Antioche*, line 300. Here *c* before *a* has the sound of *ch*. A peculiarity to be observed in the use of these forms is that, instead of being distributed evenly throughout the text, nearly all of them are found crowded together within a space of less than two hundred lines, while in the rest of the MS. they are comparatively rare. This may be due to carelessness in copying, and if

so, it is an additional proof that the scribe was from the North.

The sixth characteristic is interesting only on account of the rhyme *conseillez : mieus*, 286. Although this seems to favor a Wallonian origin, yet this supposition is unsupported by other examples, and even contradicted by the rhyme *sout : ost*, in line 118.

The remaining characteristics are nearly equally divided between the two north-eastern dialects. Many of them are represented by but a single example, and need no individual mention. They may be grouped together as follows:—

1. *el*+consonant becomes *iau*.
2. *ī* becomes *ilh*.
3. The pronoun *cesti*.
4. The feminine article *li*.
5. The use of *les* for the dative *lor*.
6. The ending *-out* of the perfect tense.

The evidence in favor of the Isle-de-France as the home of the writer is more positive. The following list will show at once that the vowels, the consonants, and the grammatical forms are essentially French, and that but few characteristics are missing compared to the large number that have been omitted from the Wallonian and Picard.

#### VOWELS.

1. *e* in position, and *o* remain and do not diphthongize as in the North.
2. Atonic *e* in hiatus is still counted as an extra syllable.
3. *a* before oral consonants may become either *e*, or *ei*, but its development in the endings *aticum* and *atr* is French.
4. *ǣ*+*j* and *ǫ*+*j* become *i* and *ui*.

No. 2 is of some importance as it affects the metre, which, like the rhyme, generally remained unchanged.

#### CONSONANTS.

The consonants show a greater admixture of northern characteristics, but the regular French forms as given below are in the majority.

1. *c*+*a* becomes *ch*.
2. *c*+*e*, *i* becomes *c(s)*.
3. *l* is vocalized to *u*.
4. Final *t* falls.
5. German *w* becomes *gu*.

#### GRAMMATICAL FORMS.

1. The feminine article *li* is used in a single instance, but elsewhere we find *la*.
2. There is no trace of the possessive pronouns *mi*, *mis*, *mon*, etc.
3. The forms of the verb are all French, as is shown by the ending *-ons*, of the first person plural; *oi*, of the imperfect; and *-erent* and *-ierent*, of the perfect tense.

The presence in the text of the Wallonian and Picard characteristics may be accounted for in various ways. As the different dialects are not separated from each other by sharply defined boundaries, the MS. may have been copied either by a single scribe, speaking the mixed language of the frontier, or by one from any one of the northern dialects. The latter is the more probable.

The date of the MS. cannot be determined, but since the development of the French during the Middle Ages was very rapid, it may be approximated with sufficient accuracy by an examination of the forms of the language.

The rhyme of *s* and *z* indicates that it must have been written after the reduction of *ls* to *s*, which took place about the close of the thirteenth century.

The following indications must also be considered, namely:—

1. The declensions are still in force.
2. The suffix *-ece* is used in place of the more modern *-esse*.
3. The plural of *lor* is without *s*.
4. Final *e* has not yet been added to the first person, singular, of the present tense.

Although some of these forms do not disappear until quite late, yet they are rarely found together in the same MS. after the middle of the fourteenth century. I think, therefore, that the beginning of the fourteenth century may be regarded as the most probable date of the composition of the poem, while it may have been copied some years later.

#### NOTES.

6. The exploits of the knights were commemorated by mural paintings. The *Pas de Saladin* must have been very popular during the Middle Ages, if, as is stated here, representations of it were painted on the walls.
11. The Pope, at the beginning of the third

Crusade, was Clement third and not Lucius. The latter succeeded Alexander third in 1181. He lived but six months in Rome, being driven forth by a rebellion in 1182, and died at Verona, in 1185.

55. The usual form of expression is *prendre terre en lige*; namely, to hold land in fief. *Lige* from the old Frankish *ledig*, is also written with the ending *ie*, and may, therefore, rhyme with *aisier*, in the line below.

69. Heraclius, the Patriarch of Jerusalem, at the time of its capture by Saladin, took an active part in the defense of the Kingdom. He clearly foresaw the danger that threatened the Christians in Palestine, and, as early as 1180, journeyed to Europe, in order to preach another Crusade against the Saracens. The accusation made against him by the author probably arose from the fact that he favored the election of the Count of Tripolis to the throne, in place of Guy de Lusignan; but this cannot be construed into an act of treason, for Raymond was the choice not only of the nobles and clergy, but of all the people as well.

73. *Amere* is evidently a mistake of the scribe for *ameri*. As it stands it rhymes with neither the preceding, nor with the following line, although the context shows that there have been no omissions. By omitting *point d'*, which can be done without changing the meaning, the number of syllables will be correct.

76. Both *partant* and *leschans* should be separated into *par tant* and *le champ*.

88. Read *avint* and not *ait vint*.

89. *Avoms* is an older form.

104. *Seur* is the city of Tyre. In line 301, it counts as two syllables.

105. *Fuisent* is an older form for the more regular *fussent* (*De Chev.*, iii, 254).

110. *Cil le rosmere* should be *cil le vos mere*. *Mere*, from *merir*, in connection with the pronoun *le*, formed a stereotyped phrase, and was used to express good will.

138. The Christians of the Middle Ages confused the Saracens with the early Pagans. In the literature of that period, the name of Apollo is often coupled together with that of Mohammed, both being regarded as the gods of the Infidels.

148. The two lines are from the *Lai de l'Oiselet*. The exact quotation is as follows:—

Li proverbes dit en apert:  
Cil qui tot convoite tot pert.  
(Lines 409-410).

263. The name of Longis is of frequent occurrence in the literature of the Middle Ages, and he is supposed to have been the one who thrust the spear into the side of Christ while on the Cross.

167. *En cel sepulcre* gives a better reading than *et cel sepulcre*.

169. *Ci vesqui* would give a better meaning than *se vesqui*.

216. It would be interesting to know whether *roys*, in lines 216 and 224, is singular, or plural, as it would show whether the declensions were still in force at the time the MS. was written. The form is singular, but the verb is plural, and the rhyme cannot be depended upon to solve the question, as so many of the final consonants are silent. According to the meaning it might refer either to one king, or to both.

232. The line is short unless the imperfect *feroy* be counted as three syllables. The final *e* of the first person, singular, imperfect tense, was retained as late as the fourteenth century.

245. *Messe* and *fistu*, 379, are mistakes of the copyist for *messi* and *festu*.

247. *Avrez*, when in atonic position in the sentence, may lose its *v* and become *arez*. This is not a dialectical peculiarity.

252. *Larrier* should read *l'arrier*, the last.

262. *L'alerent* is incorrect. It should be *s'alerent*, as in line 265.

271. The word *arveit* in this connection has no meaning. M. Sylvestre has corrected it by writing *ariveit*. This will also give the line the required number of syllables.

283. *Tuit* is an adjective agreeing with *conseil*, and should therefore be written *tout*.

297. Godefrey de Bouillon, the celebrated leader of the first Crusade, set out for Palestine in the spring of 1096. Soon after the capture of Jerusalem, he was proclaimed King, but refused to take the title. He died in 1100, and his body was interred near the Holy Sepulchre.

300. *Toche*, from *\*toccare*; *se tocher de*=to rescue from.

305. The three principal gods of the Infidels were supposed to be Mahon and Apollin,

mentioned before in line 138, and Tervagant.

312. King Malaquin is probably Prince Malek, or Melkin, the only son of the Sultan Nouredin. He succeeded to the throne on the death of the Sultan, in 1174, but did not have the strength, or the power to maintain himself long, and was finally overthrown by Saladin, one of the Emirs of his father.

320. *Passier* is a mistake for *passair*, or *passer*.

320. The subject of *faite* and *faites*, 317, is the same. It is not unusual in Old French for the pronoun of address to be changed from the singular to the plural, or *vice versa*, even in the same sentence.

327. It cannot be ascertained whether King Escofart is an historical personage, or whether the name is simply a creation of the author. The many different ways in which the name is written; namely, *Escorfaus*, 340, *Escarfaus*, 375, etc., prove that it was unknown to the copyist.

331. The MS. has *ce vachies* written as two words, but there is no doubt that *cevachies* is meant.

336. *Vont*, in the phrase *vont et joiant*, is repeated in the same line; namely, *s'en vont ti rois*. This is an unnecessary repetition, and the sense seems to require either an adjective, or a participle.

342. *Averont* is an unusual form for the future, the extra syllable being used on account of the metre.

345. By the twelve *tyepart* are meant of course the knights, they being so called because of the leopards painted on their shields.

361. *Cos* should not be written with a final *s*, nor is it required by the rhyme.

372. As *lors* is a pronoun, the final *s* is incorrect. It was not added to the adjective until the close of the thirteenth century, and in the text *lor*, before a plural noun, is always written without *s*.

465. In line 45, *isnelepas* is written as two words, *isnele pas*, and this is the usual form.

467. The phrase *il clot a la reonde* is a peculiar one. No examples of the verb *clore* used in this connection are found in the dictionaries.

482. In *Phetippons*, the inflectional *s*, which marks the nominative singular, has been added

to the accusative. The proper names are elsewhere correctly declined.

483. All the lines containing *mesire* have an extra syllable. The correction can easily be made by dropping the first syllable of the word and writing *sire*.

520. In the *Itinerarium* edited by William Stubbs it is stated that Saladin was knighted by the constable Henfrid of Toron.

532. By substituting the verb *oi*, for *os*, a smoother reading would be obtained.

541. *Damete* is incorrectly written for *Damiete*. The latter form is also required by the metre, as the lines 541 and 548 have but seven syllables.

553. *Tous* cannot rhyme with *barons*, but it does not appear that a line has been omitted.

557. By omitting the article *le* before *roi*, the number of syllables will be correct.

599. The *l* of *ceulz* is a late addition, and belongs especially to the fourteenth century.

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#### COLOR-CHORDS IN THOMSON'S SEASONS.

ALL critics have noticed the opulence of color in Thomson's *Seasons* and its almost unerring accuracy. He rarely misses the color except in his use of "brown" for purple-gray to designate the shades of evening or shadows of forests: and this is probably not a defect in perception, but in nomenclature.

In a recent reading of the *Seasons*, I amused myself with noting the chords of color which occur, noting only those whose combination he emphasises and either directly names or distinctly indicates. The scale of colors in his description of the rainbow, and the list of flowers of all hues in a garden, I omit, as passing beyond the limits of a chord. As the

matter may have some infinitesimal interest as connected with the revival of polychromatism in our literature at the end of the eighteenth century, I subjoin my notes.

*Green, white, and pink.* Fresh-sprung grass and hawthorn blossoms.

*Green and golden yellow.* Setting sunlight on grass.

*Deep brown and white.* Peat-stained streams with foam.

*White, yellow and purple.* Lilies of the valley with cowslips and violets.

*Green, purple (or gray) and white.* Foaming waters among mossy rocks.

*Rose, yellow, white and gray.* The dawn breaking through light clouds.

*Rose and green.* Blush-roses on grass.

*Gray-brown and green.* Ridges of hay on grass.

*Gray, blue and white.* A wide stream breaking over rocks.

*Blue, yellow, and yellow green.* Clear sky after rain, with low sunlight on grass.

*Green, yellow, and yellowish gray.* Woods, harvest-fields, and flocks of sheep.

*Green and various browns deepening to black.* Autumn leaves. (We must understand by "black" a very dark brown. Elsewhere he speaks of autumn leaves as "yellow," but does not recognise any scarlet or crimson in them.)

*White and blue (or gray-blue).* Snow with expanses of smooth ice.

*Black and blue (or gray blue).* Rocks rising through a frozen sea.

I have not noted the relative frequency with which he employs single colors, but there seems to me a marked deficiency of pure red and scarlet, nor is orange (I think) mentioned.

Instances of false color are, the full moon breaking through "the crimsoned east," and the full moon, when night is far advanced, riding through "the pure cerulean;" unless by "pure cerulean" we are to understand simply dark transparent sky.

I have noted also one remarkable mistake for so accurate an observer of nature. Just after sunset,

"—— rising slow,

Blank in the leaden-coloured east, the moon  
Wears a wan circle round her blunted horns."

Only a full moon can rise as the sun sets, and the phenomenon to which he refers is seen only with a new moon, which, of course, is in the west at sunset.

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#### BACON AND PLUTARCH.

It is well known that Bacon was indebted to others for a large number of the thoughts which are found in his *Essays*. Just how great are his obligations has never been shown and it would be an interesting study to trace his sources one after the other. Among those most frequently quoted in the *Essays* is Plutarch. A number of such quotations have been pointed out by Wright in his invaluable edition of the great essayist in the Golden Treasury series. But neither Wright nor any one else has noted all the passages in which Bacon was indebted to the author of the famous *Lives* and *Morals*. The following sources of Bacon's allusions are in addition to those given in the editions of the *Essays* by Wright and Abbott. The references are made by page to Wright's edition of Bacon's *Essays*, and by volume and page to Clough's translation of Plutarch's *Lives*, and to Goodwin's translation of the *Morals*. It is but right to say that the study was suggested by Professor O. F. Emerson of Western Reserve University, and was carried on under his direction.

We read, after Otho the Emperour had slain himself, Pitty (which is the tenderest of Affections) provoked many to die, out of meere compassion to their Sovereigne, and as the truest sort of Followers.—*Of Death*, Wr. p. 6.

There were some who, after putting their torches to the pile, slew themselves, though they had not, so far as appeared, either any particular obligations to the dead, or reason to apprehend ill usage from the victor.—*Lives*, v, 505.

Galba [died] with a Sentence; *Feri, si ex re sit populi Romani*: Holding forth his Necke.—*Of Death*, Wr. p. 6.

He [Galba], however, offered his throat, bidding them, "Strike, if it be for the Romans' good."—*Lives*, v, 483.

We see likewise, the Scripture calleth Envy, An Evil Eye.<sup>1</sup> . . . . The Times, when the

<sup>1</sup> Evil eye is used in this sense in the *Bible*, See Prov. 23, 6 and Matt. 20, 15.

Stroke, or Percussion of an Envious Eye doth most hurt, are, when the Party envied is beheld in Glory, or Triumph; For that sets an Edge upon Envy.—*Of Envy*, Wr. p. 29.

It [envy] becomes infinite, and, like an evil or diseased eye, is offended with everything that is bright. . . . Envy has only one object, the felicity of others.—*Morals*, ii, 95-96.

Neare Kinsfolks, and Fellowes in Office, and those that have been bred together, are more apt to envy their equalls when they are raised.—*Of Envy*, Wr. p. 31.

Many envy their familiars and Kinsfolk.—*Morals*, ii, 99.

Envy is as the Sunne Beames, that beat hotter upon a Bank or steepe, rising Ground; then upon a Flat.—*Of Envy*, Wr. p. 32.

But as the sun, where he passes highest and sends down his beams most directly, has none or very little shadow, so they who are exalted to the meridian of fortune, shining aloof over the head of envy, have scarce anything of their brightness eclipsed.—*Morals*, ii, 98.

Pitty, ever healeth Envy.—*Of Envy*, Wr. p. 32.

Misfortunes cause envy to cease. . . . None envy the distressed.—*Morals*, ii, 98.

As we said in the beginning, that the Act of Envy, had somewhat in it, of Witchcraft; so there is no other Cure of Envy, but the Cure of Witchcraft.—*Of Envy*, Wr. p. 33.

Now when men thus perverted by envy fix their eyes upon another, and these being nearest to the soul easily draw the venom from it, and send out, as it were, poisoned darts, it is no wonder in my mind, if he that is looked upon is hurt.—*Morals*, iii, 330.

And, therefore, people imagine that those amulets that are preservative against Witchcraft are likewise good and efficacious against envy.—*Morals*, iii, 330.

It [envy] is also the vilest Affection, and the most depraved.—*Of Envy*, Wr. p. 35.

Envy in all other instances carries this pretence with it, that it is to be referred to the most depraved and ungovernable affections of the mind.—*Morals*, i, 446.

Men will deny the envy; and, when it is alleged, will feign a thousand excuses, pretending they were angry, or that they feared or hated the person, cloaking envy with the name of any passion they can think of, and concealing it as the most loathsome sickness of the soul.—*Morals*, ii, 97.

There was never a proud man thought so absurdly well of Himselfe, as the Lover doth of the Person loved.—*Of Love*, Wr. p. 37.

But, as Plato repeats once and again, the lover cannot see the faults of the thing or person that he loves.—*Morals*, i, 297.

Whosoever esteemeth too much of Amorous Affection, quitteth both Riches and Wisedome.—*Of Love*, Wr. p. 37.

He that was a sordid miser before, falling



once in love becomes liberal and lofty-minded, his covetous and pinching humor being mollified by love, like iron in the fire, so that he is more pleased with being liberal to the objects of his love, than before delighted to receive from others.—*Morals*, iv, 288.

I know not how, but Martiall Men are given to Love.—*Of Love*, Wr. p. 38.

Consider also what vast power love has over martial men and warriors.—*Morals*, iv, 283.

We find the most warlike of nations are most addicted to love.—*Morals*, iv, 286.

Men in Great Place are thrice Servants; Servants of the Sovereigne or State; Servants of Fame; Servants of Businesse. So as they have no Freedome, neither in their Persons; nor in their Actions; nor in their Times.—*Of Great Place*, Wr. p. 39.

This is indeed the true condition of men in public life, who, to gain the vain title of being the people's leaders and governors, are content to make themselves the slaves and followers of all the people's humors and caprices. . . .

These men, steered, as I may say by the popular applause, though they bear the name of governors, are in reality the mere underlings of the multitude.—*Lives*, iv, 445-6.

Retire, Men cannot when they would.—*Of Great Place*, Wr. p. 39.

Many also, having been by chance engaged in the negotiations of the Commonweal, and being cloyed with them, cannot yet easily quit them.—*Morals*, v, 98.

Neglect not also the Examples of those, that have carried themselves ill, in the same Place; Not to set off thy selfe, by taxing their Memory; but to direct thy selfe, what to avoid.—*Of Great Place*, Wr. p. 41.

We may I think avail ourselves of the cases of those who have fallen into indiscretions, and have in high stations, made themselves conspicuous for misconduct.—*Lives*, v, 96.

Embrace and invite Helps and Advices touching the Execution of thy Place.—*Of Great Place*, Wr. p. 41.

Now he that begins to enter upon the administration of state affairs, should choose himself a guide, who is not only a man of credit and authority, but is also such for his virtue.—*Morals*, v, 115.

If thou have Colleagues, respect them, and rather call them when they looke not for it than exclude them when they have reason to looke to be called.—*Of Great Place*, Wr. p. 43.

Agesilaus took another course. Instead of contending with them, he courted them; In all proceedings he commenced by taking their advice, was always ready to go, nay almost run, when they called him . . . Thus whilst he made a show of deference to them and of a desire to extend their power, he secretly advanced his own.—*Lives*, iv, 4.

Galba undid himselfe by that Speech; *Legi a se Militem, non emi*: For it put the Soul-

diers, out of Hope, of the Donative.—*Of Seditions and Troubles*, Wr. p. 62.

Galba, on hearing they began to complain, declared greatly, and like a general, that he was used to enlist and not to buy his soldiers; when they heard of this they conceived an implacable hatred against him; for he did not seem to defraud them merely himself in their present expectations, but to give an ill precedent, and instruct his successors to do the like.—*Lives*, v, 473.

It were better to have no Opinion of God at all; than such an Opinion, as is unworthy of him.—*Of Superstition*, Wr. p. 68.

Is he that holds there is no God guilty of impiety, and is not he that describes him as the superstitious do, much more guilty?—*Morals*, i, 179.

The atheist is not at all, and the superstitious is perversely, affected with the thoughts of God; ignorance depriving the one of the sense of his goodness, and superadding to the other a persuasion of his cruelty.—*Morals*, i, 169.<sup>2</sup>

There is a Superstition, in avoiding Superstition; when Men think to doe best if they go furthest from Superstition formerly received; Therefore, care would be had, that the Good be not taken with the Bad.—*Of Superstition*, Wr. p. 70.

It behooves us therefore to do our utmost to escape it; but withal we must see we do it safely and prudently and not rashly and inconsiderately. . . . For so some, while they would avoid superstition, leap over the golden mean of true piety into the harsh and coarse extreme of atheism.—*Morals*, i, 183-4.

To speake now of the true Temper of Empire; It is a thing rare, and hard to keep. . . Nothing destroyeth Authority so much, as the unequal and untimely Enterchange of Power Pressed too farre, and Relaxed too much.—*Of Empire*, Wr. p. 76.

If the motions of rulers be constantly opposite and cross to the tempers and inclinations of the people, they will be resented as arbitrary and harsh; as, on the other side, too much deference, or encouragement, as too often it has been, to popular faults and errors, is full of danger and ruinous consequences. . . . It is a nice point and extremely difficult, so to temper this lenity as to preserve the authority of the government.—*Lives*, iv, 331.

Let men beware, how they neglect, and suffer Matter of Trouble to be prepared: For no Man can forbid the Sparke, nor tell whence it may come.—*Of Empire*, Wr. p. 77.

When his power at last was established and not to be overthrown, and now openly tended to the altering of the whole constitution, they were aware too late, that there is no beginning so mean, which continued application will not

<sup>2</sup> See also *Morals*, i, 174.

make considerable, and that despising a danger at first will make it at last irresistible.—*Lives*, iv, 259.

It is good to commit the Beginnings of all great Actions to Argos with his hundred Eyes; And Ends to Briareus with his hundred Hands.—*Of Delays*, Wr. p. 90.

It is almost the same thing, as if one maimed and blind should appear solicitous lest like Briareus he may chance to be furnished with a hundred hands and become all over eyes like Argus.—*Morals*, i, 464.

It is right Earth. For that onely stands fast upon his owne Center; Whereas all Things, that have Affinity with the Heavens, move upon the Center of another, which they benefit.—*Of Wisdom for a Man's Self*, Wr. p. 96.

The disciples of Thales say that the earth is the centre of the universe.—*Morals*, iii, 155.

It were good, therefore, that men in their Innovations, would follow the Example of Time itselfe; which indeed Innovateth greatly, but quietly, and by degrees, scarce to be perceived.—*Of Innovations*, Wr. p. 100.

We are not to attempt innovations on every light and trivial occasion; but only in cases of necessity.—*Morals*, v, 139.

A Naturall and Secret Hatred, and Aversion towards Society, in any Man, hath somewhat of the Savage Beast; but it is most Untrue, that it should have any character, at all, of the Divine Nature; except it proceed, not out of a pleasure in Solitude, but out of a love and desire, to sequester a Mans Selfe for a Higher Conversation: Such as is found, to have been falsely and fainedly, in some of the Heathen; As Epemenides the Candian, Numa the Roman, Empedocles the Sicilian, and Apollonius of Tyana.—*Of Friendship*, Wr. p. 106.

Numa, leaving the conversation of the town, betook himself to a country life and in a solitary manner frequented the groves and fields consecrated to the gods, passing his life in desert places.—*Lives*, i, 131.

There is no absurdity in the account also given, that Lycurgus and Numa, and other famous lawgivers, having the task of subduing perverse and refractory multitudes, and of introducing great innovations, themselves made this pretension to divine authority, which, if not true, assuredly was expedient for the interests of those it imposed upon.—*Lives*, i, 133.

Man by nature is not a wild or unsocial creature . . . he is civilized and grows gentle by a change of place, occupation, and manner of life, as beasts themselves that are wild by nature become tame and tractable by housing and gentler usage.—*Lives*, iv, 84.

It was a sparing Speech of the Ancients to say that a Friend is another Himselfe. For that a Friend is farre more then Himselfe.—*Of Friendship*, Wr. p. 114.

That we usually esteem a friend another self

call him *ἑταῖρος*, as much as to say, *ἄρετος*, is a convincing argument that the number two is the adequate and complete measure of friendship.—*Morals*, i, 465.

After these two Noble Fruits of Friendship . . . followeth the last Fruit which is like the Pomgranat, full of many kernels; I meane Aid, and Bearing a Part, in all Actions, and Occasions.—*Of Friendship*, Wr. p. 114.

There are chiefly these requisites to a true friendship; virtue, as a thing lovely and desirable; familiarity, as pleasant; and advantage, as necessary. For we must first choose a friend upon a right judgment made of his excellent qualities; having chosen him, we must perceive a pleasure in his conversation, and upon occasion he must be useful to us in our concerns.—*Morals*, i, 467.

The Spartans were a nice People in point of Naturalization; whereby while they kept their Compasse they stood firme.—*Of Greatness of Kingdoms*, Wr. p. 123.

They expelled all strangers from Sparta, lest they should insinuate their vices and their folly into the affections of the people.—*Morals*, i, 93.

A Mans owne Observation, what he findes Good of, and what he findes Hurt of, is the best Physicke to preserve Health.—*Of Regiment of Health*, Wr. p. 131.

Every man ought to have skill in his own pulse, for it is very different in every man; neither ought he to be ignorant of the temper of his own body, as to heat and cold, or what things do him good and what hurt.—*Morals*, i, 277.

If you Flie Physicke in Health altogether, it will be too strange for your Body, when you shall need it.—*Of Regiment of Health*, Wr. p. 132.

Touching the food allowed the sick, which he advises us sometimes both to touch and taste when we are in good health, that so we may be used to it and not be shy of it like little children, or hate such a diet, but by degrees make it natural and familiar to our appetite, that in our sickness we may not nauseate wholesome diet, as if it were physic, nor be uneasy when we are prescribed any insipid thing.—*Morals*, i, 253.

I commend rather some Diet, for certaine Seasons, then frequent Use of Physicke, except it be grown into a Custome. For these Diets alter the Body more, and trouble it lesse.—*Of Regiment of Health*, Wr. p. 132.

It is best therefore by a moderate and regular diet to keep our body in order, so that it may command itself as to fullness or emptiness.—*Morals*, i, 273-4.

Speech of a Mans Selfe ought to be seldome, and well chosen.—*Of Discourse*, Wr. p. 137.

As it is one of the rules of health to avoid dangerous and unwholesome places, or being in them to take the greater care, so ought there to be a like rule concerning converse

and speaking of oneself.—*Morals*, ii, 322.

Of great Riches there is no Reall Use, except it be in the Distribution. The rest is but Conceit.—*Of Riches*, Wr. p. 144.

Riches ought to be proportioned to the use we have of them.—*Lives*, ii, 357.

Ambition is like Choler; which is an Humour, that maketh Men Active, Earnest, Full of Alacritie, and Stirring, if it be not stopped. But if it be stopped, and cannot have his Way, it becommeth Adust, and thereby Maligne and Venomous.—*Of Ambition*, Wr. p. 153.

Ambition, on the contrary, is hard-hearted and the greatest fomentor of envy.—*Lives*, ii, 358.

So unsocial and wild-beast-like is the nature of ambition and cupidity.—*Lives*, iii, 10.

Neither is the Ancient Rule amisse, to bend Nature, as a Wand, to a Contrary Extreme, wherby to set it right.—*Of Nature in Men*, Wr. p. 160.

Thus by bending the other way and moving contrary to the passion, he kept himself from falling or being worsted.—*Morals*, i, 38.

The Lads of Sparta, of Ancient Time, were wont to be scourged upon the Altar of Diana, without so much as Queching.—*Of Custom and Education*, Wr. p. 163.

There was indeed a strange and unnatural custom amongst them, annually observed at the celebration of the bloody rites of Diana Orthia, where there was a certain number of children not only of the vulgar sort, but of the gentry and nobility, who were whipped almost to death with rods before the altar of the goddess.—*Morals*, i, 98.

Custom is the Principall Magistrate of Mans Life.—*Of Custom and Education*, Wr. p. 163.

So far is that which labor effects, though against nature, more potent than what is produced according to it.—*Morals*, i, 6.

Custom is most perfect when it beginneth in Young Yeares.—*Of Custom and Education*, Wr. p. 163.

Childhood is a tender thing, and easily wrought into any shape. Yea, and the very souls of children readily receive the impressions of those things that are dropped into them while they are yet but soft; but when they grow older, they will, as all hard things are, be more difficult to be wrought upon.—*Morals*, i, 8.

The Way of Fortune, is like the Milken Way in the Skie; which is a Meeting or Knot, of a Number of Small Stars; Not Seene asunder, but Giving Light together.—*Of Custom and Education*, Wr. p. 166.

It [Milken Way] is the coalition of many small bodies, which, being firmly united amongst themselves, do mutually enlighten one another.—*Morals*, iii, 149.

All Wise Men, to decline the Envy of their owne vertues, use to ascribe them to Providence and Fortune.—*Of Custom and Educa-*

*tion*, Wr. p. 166.

Now those who are forced upon their own praises are the more excusable, if they arrogate not the causes wholly to themselves, but ascribe them in part to Fortune and in part to God.—*Morals*, ii, 313.

Certainly, it is good to compound Employments of both; For that will be good for the Present, because the Vertues of either Age, may correct the Defects of both.—*Of Youth and Age*, Wr. p. 174.

That city is most secure, where the counsels of the old and the powers of the young bear sway.—*Morals*, v, 78.

There be some have an Over-early Ripenesse in their yeares, which fadeth betimes.—*Of Youth and Age*, Wr. p. 175.

It may be observed, in general, that when young men arrive early at fame and repute, if they are of a nature but slightly touched with emulation, this early attainment is apt to extinguish their thirst and satiate their small appetite.—*Lives*, ii, 55.

Neither is it almost seene, that very Beautiful Persons, are otherwise of great Vertue; . . . . But this holds not alwaies; For Augustus Caesar, Titus Vespasianus, Philip le Belle of France, Edward the Fourth of England, Alcibiades of Athens, Ismael the Sophy of Persia, were all High and Great Spirits; And yet, the most Beautiful Men of their Times.—*Of Beauty*, Wr. p. 176.

The affection which Socrates entertained for him [Alcibiades] is a great evidence of the natural noble qualities and good disposition of the boy, which Socrates, indeed detected both in and under his personal beauty.—*Lives*, ii, 4.

As the Faction, betweene Lucullus, and the Rest of the Nobles of the Senate, held out awhile, against the Faction of Pompey and Caesar: But when the Senates Authority was pulled Downe, Caesar and Pompey soone after brake.—*Of Faction*, Wr. p. 208.

So Caesar, after Pompey's aid had made him strong enough to defy his country, ruined the power which had availed him against the rest.—*Lives*, iv, 107-8.

If he be an Impudent Flatterer, look wherein a Man is Conscious to himselfe, that he is most Defective, and is most out of countenance in himselfe, that will the Flatterer Entitle him to perforce.—*Of Praise*, Wr. p. 214.

There remains one [artifice] of a most dangerous consequence to weak men, and that is when a flatterer fastens upon them those vices which are directly contrary to those they are really guilty of.—*Morals*, ii, 126.

Anger must be limited, and confined, both in Race, and in Time.—*Of Anger*, Wr. p. 228.

There is no other way, but to Meditate and Rummate well, upon the Effects of Anger, how it troubles Mans Life. And the best Time, to doe this, is, to looke backe upon Anger, when the Fitt is throughly over.—*Of*

*Anger*, p. 228.

Whosoever is out of Patience, is out of Possession of his soule.—*Of Anger*, Wr. p. 228-9.

It [anger] absolutely turns the mind out of doors, and bolts the door against it.—*Morals*, i, 35.

Anger, as some are of opinion, is next neighbor to madness.—*Morals*, iv, 224.

Anger, according to that of Melanthisius,

"Quite from the brain transplants the wit,  
Vile acts designing to commit."—

*Morals*, iv, 147.

In all Refrainings of Anger, it is the best Remedy to win Time.—*Of Anger*, Wr. p. 229.

The best course then is for a man to compose himself, or else run away and hide himself . . . as if he perceived a fit of epilepsy coming on.—*Morals*, i, 39.

Time gives a breathing space unto passion, and a delay which mitigates and dissolves it.—*Morals*, i, 48-9.

Anger is certainly a Kinde of Baseness; As it appears well, in the Weaknesse of those Subjects in whom it reignes: Children, Women, Old Folkes, Sicke Folkes.—*Of Anger*, Wr. p. 229.

In the softest souls the giving way to a passion for hurting others, like a stroke on the soul, doth make it to swell with anger; and all the more, the greater is its weakness. For this cause it is that women are more apt to be angry than men are, and sick persons than the healthful, and old men than those who are in their perfect age and strength.—*Morals*, i, 43.

The Causes and Motives of Anger, are chiefly three. . . . The next is, the Apprehension and Construction of the Injury offered, to be, in the Circumstances thereof, full of contempt.—*Of Anger*, Wr. p. 229.

Divers men fall into anger for different causes; and yet in the minds of all of them was probably an opinion of having been despised and neglected.—*Morals*, i, 50.

The other [remedy] is, to sever, as much as may be, the Construction of the Injury, from the Point of Contempt; Imputing it, to Misunderstanding, Feare, Passion, or what you will.—*Of Anger*, Wr. p. 230.

We must therefore assist those who would avoid anger, by removing the act which roused their anger as far as possible from all suspicion of contempt or insult, and by imputing it rather to folly or necessity or disorder of mind, or to the misadventure of those that did it.—*Morals*, i, 50-1.

It may be Plato's great yeare, if the World should last so long, would have some Effect.—*Of Vieissitudes of Things*, Wr. p. 233.

As to the great year, some make it to consist of eight years solar, some of nineteen, others of fifty-nine.—*Morals*, iii, 148.

Julius Caesar took Pompey unprovided, and

layed asleep his industry, and preparations by a Fame that he cunningly gave out; How Caesars own Souldiers loved him not; And being wearied with the Wars, and Laden with the spoyles of Gaul, would forsake him as he came into Italy.—*Of Fame*, Wr. p. 240.

Appius, under whose command those legions which Pompey lent to Caesar were returned, coming lately out of Gaul, spoke slightly of Caesar's actions there, and spread scandalous reports about him, at the same time telling Pompey that he was unacquainted with his own strength and reputation, if he made use of any other forces against Caesar than Caesar's own; for such was the soldiers, hatred to Caesar, and their love to Pompey so great, that they would all come over to him upon his first appearance.—*Lives*, iv, 123.

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### LE THÉÂTRE LIBRE.

It is accepted by most people, as an established conclusion, that the literature of any period is an index of the cast of thought predominating the epoch. This literary statute is, in the main, well grounded, but it is not inflexible. When the intellectual life of a people is confined in its fruitage to a restricted class, subjected to the same set of influences, the question will arise, with some excuse, whether the work of a part is to be accepted as characteristic of the whole, or whether it is not rather to be regarded as an idiosyncrasy of a particular clique. It is with this cautionary remark that I approach the subject of the Théâtre Libre, as a phase of dramatic workmanship, belonging to this last decade in France, an offshoot of the artistic impulse attendant upon the final throes of the century.

The prevailing tendency of French thought during the past twenty years has obtruded itself on the most cursory observation, and the thinking men of the century, who still hold to high intellectual standards and the necessity for moral cleanliness, are endeavoring with some uneasiness to analyze the condition so as to arrive at the actuating cause, and apply the needed check, to an incontrovertibly downward course. A cruel pessimism is choking all forms of higher emotion, chilling aspiration, and with the icy breath of scientific doubt destroying faith in the unseen and eternal. But in noting this paralyzing influence in its

various operations, one is pleased to remember that this has not always been the tenor of the French nature. As the names brilliant in art and letters pass in review before us we remark much that is questionable, much that is frivolous, much that is irreverent, much that is Godless, but of this modern leaden-weighted philosophy, there is but a feeble suggestion. Not until Chateaubriand is there any distinct trace of this sombre disposition.

In the travail of soul which René suffers, and in the fascinating melancholy engendered thence, and assumed by the youth of France as their peculiar prerogative, may be seen the light passing cloud, to-day grown wonderously low and heavy, and shutting out all illumination that is not of the earth, earthy. But the deeper tones of thought in those days always sounded clear. Many were the great minds enrolled by the Church in active service, to tilt with the advocates of Bacon, Locke, and Voltaire, but whatever may have been their notions on the subject of the Trinity, or whatever their theories concerning the origin of the human understanding, they all held most stoutly that nature was made for man, that the operation of her laws is beneficent and the fulfillment of her purposes kindly.

So, too, the lyric lyre may sigh sadly, at times, under the hysterical touch of a Lamartine or de Musset, or even Victor Hugo, but these poets were by no means intrinsically pessimists, and their strain soared afresh after the temporary depression, expanding into a glad outburst, that still thrills the heart with suggestions of perfectness. These extremes of emotion are intelligible as fluctuations of poetic feeling, and quite different from the dead-level of despair adopted as the artistic shibboleth of to-day.

This latter is a factitious dogma extraneous to the individual, enveloping, and darkening, every impulse like a poisonous miasma. Religion offers no refuge against it and furnishes no tribunal of appeal, for who believes in any God and, therefore, why pray? Science declares that all processes of nature are without intelligence, controlled by law, and incapable of variation. Why then implore a blind force? There is no evasion of the inevitable.

Passiveness is the best, the only course open to unfortunate mortals, since this promises the least effort, the least pain, the least disappointment. The highest wisdom is to live as easily as possible, and to anticipate annihilation in death, reception again into the all-enfolding embrace of nothingness.

As might be expected, this principle of living is revealed in the literature of the day. No pure high-soaring lyric genius has lifted the eye upward since Charles Baudelaire made the air deadly with the gorgeous, but unhealthy blossoms of his imagination. Never has such perfection been attained, however, in the fashioning material. The more poetry has lacked the divine lightsomeness within, the greater pains have been lavished on form. The Parnassian School has well-nigh absorbed the verse-making talent of France, and yet Heredia, Sully-Prudhomme, and Leconte de Lisle, by that very ultra-refinement, which is their boast, are without any far-reaching influence upon their generation.

In the novel and short story, this baleful system of philosophy is revealed in more pronounced shape, coming before us as the naturalism of current writing. Most readers have become reconciled, or at least resigned, to this sort of uninspired manifestation. It is regarded as an excrescence, which will probably pass away with the life of its arch-priest, whose uncertain literary position is evidenced by his repeated failures to obtain a fauteuil in the French Academy. The Goncourts and Maupassant, however, are almost at even pace with Zola, and many younger disciples such as Alexis, Margueritte, and Metenier, having come to censure, remain to praise; having yielded to the fascination of the repulsive and unpublished, have burned that which they had worshipped, and worshipped that which they had despised. But it is rather startling to discover that the notorious apostles of naturalism seem about to be distanced by the gleaners of the after-math in this rank field. With these ambitious proselytes, naturalism has passed too frequently into vulgarity. Mere grossness *per se* is, in their view, alone worth recording; that reserve of feeling, and lightness of touch, inseparable from true art is cast aside, and the evidence of genius,

believed to consist in an unflinching and minute diagnosis of moral deformity or animal indulgence, conceived as more closely allied to nature than her more pleasing phases.

What now is the condition of the theatre in this surcharged moral atmosphere? The answer to this question touches our estimate of how far pessimistic ideas have tintured the mind of France, and to what extent their realization in art-forms holds the popular taste, since it can only be a reflection of this popular feeling which will maintain its place on the stage without revulsion to those who find therein relaxation and amusement. It is somewhat surprising to find that the plays recently brought out in Paris are less imbued with the spirit of which I have been speaking than other art productions, and, consequently, follow less rigidly the tenets of the Zola School. It will be pertinent to examine the reason for this resistance to the new impulse.

The naturalistic genius lacks essentially dramatic feeling. It excels in the accumulation of incidents and paints confusion with a masterly hand. It views the experiences of life as it were microscopically, considering nothing too insignificant for observation, and recording detail with scientific accuracy. This gift of seeing seems at first an evidence of power, but is in reality fatal to it. By constant close scrutiny, strength of grasp is lost and the mind becomes too nearsighted to discover the relativity of motives and affairs. A constructive principle is abandoned for the "tyranny of particulars."

This method of treatment is directly opposed to dramatic action in the classical acceptation of the term. In this detail is illogical. Everything must stand boldly in relief and be compressed within a limited time. There is no place in its rapid condensed movement for the minute description with which the novel may wander through pages of closely printed type. All matter which does not bear directly on the main interest of the plot or retards its required development, must be brushed aside. The insignificant routine of everyday life is rubbish to the dramatic artist, and the dreary platitudes which are the outgrowth of the naturalist's creed are utterly worthless for his strong lights and shades. The naturalist

maintains, however, in the defense of his theory that this view of dramatic action is incompatible with truth, and should be superseded by a worthier method. Whatever is false is to be rigorously shunned as fostering a vitiated taste and misleading notions of life. The true always compels interest, and any story, or fragment of human experience carefully related on the stage, with its surroundings exactly reproduced, can and will hold the attention of the public. This argument ignores the distinction between the novel and drama, wiping out the tradition of centuries with an easy assumption. The novel follows the career of its actors with deliberation, scrutinizing motives and impulses minutely, and unfolding character gradually through inherent tendencies, the influence of association and the play of circumstances. The drama flashes upon us the decisive moments of life wherein are focused its springs of action, the prominent headlands of conduct, as it were, in which character is epitomized. These crises are no less true to nature than particularity of incident and they are vastly more absorbing in interest to the general mind.

Again, this plea for truth confuses the actual and the real, that is, the outward phenomena and circumstances of this world, with the moulding spirit, or informing idea of the same. The former, with which the disciple of naturalism deals may or may not be true, the latter is absolutely so, at all times and under all circumstances. But even concede all that this school assumes on the side of truth, and admit the claims upon the superior interest excited by their method of workmanship, there is still question as to how far the stage will tolerate their philosophy, or sympathize with their treatment of dramatic subjects. Why is it that the worst side of life is always dwelt upon by these writers. Is there nothing but evil in their horizon? Does nothing spring from love but adultery, and are the throes of travail the only privilege of maternity. Although a presentation of this aspect of society must of necessity prove attractive to a certain rude class, under the dominance of vicious appetite, yet the mass of the public who find their recreation in the theatre, take no pleasure in such highly spiced diet, and revolt from sights and

expressions which possess for them no flavor of romance.

The rise and consideration of these new theories, however, could hardly be without some influence on dramatic art, and gradually a spirit of restlessness developed through the press and world of critics. About ten years ago the complaint was heard that the theatre in France was growing lifeless, and conventional. Precedent, it was urged, sapped the life of each attempt at originality, and the effete traditions of dramatic compositions were chilling all effort on the part of the younger generation at fresh themes and novel treatment. It was, indeed, undeniable that playgoers were tired of hearing the same dialogues, explaining the same situations. The most resigned did not attempt to conceal the pleasure they felt in anticipating a day when untrammelled conceptions should take the place of reworked material and classic revivals. These presumably would embody the experiences of contemporary humanity, substituting for the chimerical adventures of the stereotyped hero, the sorrows, struggles, and joys with which we are all familiar.

With the new articles of faith sounding in the air, and the results of these teachings revealed in the novel and plastic arts, it was easy to formulate beforehand the canons by which the new dramatic literature would be regulated.

It must be rational, receiving inspiration solely from the reality of actions, and striving to reproduce them in their simplicity.

It must endow its characters with ideas suited to their moral and social development.

It must show them busied with the ordinary occupations of life, and in spite of the temptation of passion, submitting to the flat banality of the struggle for existence.

There must be no improbable combination of incidents hastening towards a factitious denouement such as had served for the conclusion of the artificial play.

The new literature for the stage would become popular in obedience to that law which compels the author to enlarge his field by an appeal to the prejudices and foibles of his audience, and in this age of rampant democracy the type annointed to this end will be of

the people and usually of the people in its most depraved condition. Such were the only tenets possible for this new departure, and such in fact were the guiding principles of the school of writers created by the circumstances we have mentioned. The public taste, however, was as yet too unaccustomed to such vagaries on the stage, and the writers met with but little favor. They could not even obtain a hearing, as no manager would risk his reputation with the loss of patronage, by bringing out such erratic compositions. Genius, however, was not to rot for lack of publicity, and a man was raised up who should hold out a helping hand to youthful aspirants and prove the value of the new dramatic school.

Léonard André Antoine was born in Limoges in 1858. From a mere lad he developed an almost insane love of the theatre and scenic representation, hoarding every sou that fell in his way in order to indulge himself in the blissful enchantment which he experienced before the footlights. When he was thirteen, his parents moved to Paris and, as the family income was scant, he began at that early age to earn his own living, obtaining employment in the same gas company in which his father was working. But ever impelled by his ruling passion, he haunted the play-houses and found time to attend a school of elocution called "Gymnase de la Parole." Here he met a kindred spirit, a youth of his own age named Wisteriaux, now known under his actor's pseudonym of Mevisto. Animated by the same idea, the two young men rapidly committed to memory every classical rôle, perfecting themselves as far as possible in delivery, and presented themselves for examination at the Conservatory. Mevisto was admitted, but Antoine, greatly to his chagrin, failed to give satisfaction. In spite of his attempts to influence Got, the dictator of the *Comédie Française*, who held the casting vote, he was decidedly rejected. The purpose of the young enthusiast, however, never wavered. Thrown back upon himself, and, as we may infer, irritated at this check upon his histrionic ambition, the scheme gradually took shape in his mind of working independently, being his own manager, and bringing out unknown plays

for the direct judgment of the public. With this in view he associated himself with the Cercle Gaulois, an amateur theatrical club in the "Passage de l'Elysée des beaux Arts."

In the *Figaro* of the twelfth of March, 1888, appeared the following brief notice:

"A most unique performance of four unpublished plays is to be shortly given; namely, Jacques Damour, a drama in one act by M. Leon Hennequin, founded upon a novel of M. Zola; Mlle. Pomme, a farce in one act by Duranty and Paul Alexis; and Le Sous-préfet, a drama in one act by M. Arthur Byl; also La Cocarde, a comedy in one act by M. Jules Vidal. The plays will be produced as soon as they have been sufficiently rehearsed, doubtless before the end of the month. The actors are members of the Cercle Gaulois and of the Cercle La Butte, together with several artists from the different theatres. If this effort succeeds (and the projector and organizer of the plan, M. Antoine, is taking great pains to ensure success), similar attempts will be made to enable young authors to form a notion of the value of their productions, not by presenting their plays to managers in manuscript, but by a sort of living evidence."

This did not take the public altogether by surprise, since there had been in the past several adventures in the direction of an unconventional and regenerate drama. La Tour d'Auvergne, in the eighteenth century, made some desultory experiments in a private way towards this end, and Fernand Samuel, some years later, started out with the same project, which brought him much valuable experience and finally left him the successful director of the Théâtre de la Renaissance, with his radical notions in regard to the stage discreetly repressed. The influential journalists of the city had been notified by M. Antoine that the inauguration of the Théâtre Libre, as it was now designated, would take place on the 30th of March, 1888, but the response from the press was not encouraging. Fortunately M. de Lapommeraye and Henri Fouquier, who had at some risk found their way through the boisterous alleys of Montmartre to the end of the dark little passage of the "Elysée des Beaux Arts," gave to the undertaking a generous literary baptism.

The results of the evening fully equalled the anticipation of the manager and his coadjutors.

The play "Jacques Damour," by Hennequin, which M. Porel of the Odéon had recently re-

jected, was enthusiastically received by the limited audience, and Porel himself, convinced of his mistaken judgment, purchased the right of production on the spot. A second evening was speedily arranged for, in the following month, and the program carefully selected.

By this time a report of a new thing had gone abroad over Paris and the performance of "La Nuit Bergamesque," by E. Bergerat and "En Famille" by O. Metenier, was greeted by one of the most brilliant houses that the city had seen during the season. The Théâtre Libre had now received its letters of naturalization from the Parisian world. M. Antoine feeling his enterprise assured, gave up all other employment, and devoted his entire time to the practical interests of his pet project. He drew up a prospectus for the coming season upon a carefully matured plan and submitted it to the public. The intention, as stated, was to give at each performance one play by an author of recognized position, thereby securing the countenance of critics, and the presence of those whose judgment was to be respected. Along with this *pièce de résistance* would be introduced two or three plays from young and unknown writers who, in this wise, could secure a hearing before the supreme tribunal, receive its sentence, and profit by its expression of opinion. The reception accorded this leaflet was most cordial, and congratulations fluttered in, signed by such names as Ed. de Goncourt, E. Zola, A. Daudet, F. Coppée, Th. de Banville, Henri Becque, A. Dumas, E. Bergerat, J. Richepin, Got, Coquelin Cadet, S. Mallarmé, Catulle Mendès, F. Sarcey, H. Fouquier, De Lapommeraye, A. Viti, Puvion de Chavannes. The artist world of Paris showed warm interest in the enterprise, and lent its support to what seemed an effort towards grasping a higher conception of dramatic excellence. The financial question remained problematic. Several solutions were brought under consideration and successively dismissed. One was to place the whole management under the patronage of some ambitious Mæcenas, who for the notoriety thus obtained, would bear on his shoulders the burden of outlay; and offers were not wanting from wealthy citizens willing



so to sacrifice themselves. But Antoine felt that this would entail a certain deference to gilded opinion incompatible with the title assumed for the moment, and the proposition was quashed. A second suggestion was that authors should mount their own plays. But unknown writers have not usually a plethoric purse, and men of reputation might rather demand emolument for their labor than submit to disbursement for the privilege of lending the lustre of their name to some insignificant scribbler. The last plan, which was finally adopted, was to form a subscription association, relying thereby entirely on the support of the sympathetic few of Paris. By the payment of a certain sum annually anyone could be enrolled as an associate member of the Théâtre Libre, and receive a season ticket to a series of eight or more performances.

In the acceptance of the public, M. Antoine and his upstart venture were soon regarded as the organ of naturalism, and it must be confessed that its leading representatives were conspicuous worshippers at every service of the cult. Wandering in the corridors, or seated in some loge, might frequently be seen A. Daudet, Catulle Mendes or the Goncourts, each surrounded by a little coterie of followers, while thrilling tales disturbed the outside world of orgies indescribable and unlicensed ceremonies over which presided the great high priest Zola himself. One may easily imagine the godsend all this proved to the press. The weary minutes spent in writing up a feuilleton on some reproduction at the Comédie Française, or some trifling essay at one of the smaller theatres, were now enlivened by the fresh ideas of the new art, and in delight over the discovery and the unaccustomed exercise of their critical faculties, they magnified, perhaps, the substance of the message. Their exuberance, however, proved a pleasant breath for M. Antoine's craft, and started it over a smooth sea with full sails. The performances followed one another, as specified, at regular intervals, and although the director found some difficulty in obtaining sufficient manuscript of unrecognized talent, still his company was fairly well employed.

In the spring of 1894 the corps went to Marseilles and were well received; perhaps, be-

cause the plays put upon the stage there did not embody their most radical principles. Success was assured, at all events, by the large clientele which the movement numbered in the busy city of the Mediterranean. On his return Antoine made a brief visit to Berlin, in order to give the German people an opportunity of profiting by the advance in the drama made under his guidance, but only a moderate appreciation was accorded him. From there he went into Italy, giving a short season at Milan and Rome. In the latter city his manager absconded with the entire receipts of the tour, and Antoine and his comrades turned their faces sorrowfully homewards with empty pockets. The association was now in debt fifty thousand francs, and as its chief was personally responsible for the affairs of the company, he cast about for some means of discharging the obligation. In the staging of the numerous plays he had handled, Antoine had acquired wonderful dexterity in certain roles, and a vast knowledge of dramatic effect, and when his straits became known he was offered a position with M. Porel at the Gymnase, where he will doubtless remain until he has lifted the debt so unceremoniously thrust upon him. In the mean time, the affairs of the Théâtre Libre have been placed in the hands of M. Larochelle, a clever actor and friend of M. Antoine, who now fills the position of director, and is in charge of the scenery and other properties belonging to the organization.

It is now possible to deduce from observation of its actual workings thus far, the spirit of the Théâtre Libre, and to note the interpretation it has placed upon its own creed. Attention has already been directed towards the aim of the society when first inaugurated. Its idea was to enable young authors who had not yet tried their strength to realize their efforts objectively; to recognize their faults, and in case the work submitted was deserving, to furnish to the managers of different theatres an opportunity of judging of the merits of a play from an actual performance on the stage. In view of an experience such as that of M. de Banville, by no means unique, who with an assured literary reputation, and a name familiar in the repertory of the Comédie Fran-

çaise, had still to wait fifteen years for the representation of a one-act play, the object seems most necessary and commendable.

Sarcey asserts that genius will become self-evident under any circumstances, and one sometimes wonders if the upward paths so carefully graded and smoothly paved in our time, are not for the uncertain feet of weakness, rather than the vigorous tread of conscious strength.

The leader of the new movement exclaims in despair after a brief trial of his theory,

"All the well known authors have responded to my appeal, but where are the young ones? I knock at all doors, the shops, the clubs, and elsewhere, but nothing presents itself. Can it be that directors are not as inexorable as they are painted?"

With the hearing assured for whatever might be written, the worshippers of extreme naturalism elevated their idol. Essays in dramatic composition from a naturalistic point of view forced themselves on the attention of the Théâtre Libre. These efforts were in reality little else than loose dialogue, wholly removed in structure from the conventional standards of stage art, and elsewhere would have signally failed. The assumption was maintained that the theatre had degenerated, and the time had come to free it from affectation. This was the manner of reasoning. The dramatic personæ of classic plays were mere philosophic entities without mortal affiliation, and it is proper and fitting that the words put into their mouths should be appropriately intoned with heroic attitude and gesture, but the language, tones, and hearing of real live men and women, moving through scenes of ordinary incident on the stage, must be after the familiar fashion of everyday life. It is almost impossible, says Autoine, to persuade an actor of the necessity of merging himself in the character he assumes. They are all eager to obtrude their own personality, and the footlights exercise a sort of magnetic attraction upon their movements. They seldom speak one to the other, but address all observations to the balcony, a habit quite foreign to polite conversation. Their walk is stereotyped, and their general manner of a kind impossible to associate with any sane human being. There is no simplicity, no artlessness, and it is these

qualities which it is desirable to restore.

A revolution was begun along these lines, and then after true French fashion, reformation ended in excess. Actors spoke naturally, without rhetorical exaggeration, but in their too careful regard for the stage auditor, they ignored the house entirely, dropping their voices at times so as to be quite inaudible; they *sought* occasion to turn their backs on the audience; footlights were dispensed with as far as possible and all articles used as stage properties were genuine to the point of absurdity. Nature! Nature! everything was true to nature. This literalness was the concrete *expression* of an idea, the *decoration* of a theory. The late dramatic critic of the *Journal des Débats*, M. Weiss, remarks, "Realistic literature in modern times has a tendency to become brutal literature," and this tendency in the Théâtre Libre developed rapidly. Why is it we must ask that the disciples of this school so frequently mistake violence for strength, brutality for energy, cynicism for frankness?

The younger men seemed to vie with each other in casting aside old ideals, and in assuming to the extreme the characteristics of the modern cult. It will be remembered that when M. Zola published his triumph of naturalism, *La Terre*, there was a universal protest, and an elaborate rebuke appeared in one of the daily papers signed by P. Bonnetain, Lucien Descaves, Paul Margueritte, Gustaves Guiches and M. Rosny. Alas for the frailty of human resolution. These weak-kneed protestors grew weary of their lofty position, and descending to the level of him whom they censured, produced severally minute sketches of pornographic drawing which might cause Zola to tremble for his smirched laurels. The conservative critic of *Le Temps* remarks with some reserve, "we have not found in the Théâtre Libre what we anticipated; the hope of a dramatic author, a renaissance in art," and in truth the literary contributors to the movement seemed to have forgotten their birthright. Like the impressionists in painting and the independents in poetry, they were overpowered by the illogical conviction that a thing must be good because the public cry out against it. The stage of the new Theatre was

regarded as a happy hunting ground, where any taste, no matter how debased, might find matter to its liking. The audience composed largely of dilettanti and amateurs grasped at anything savoring of the disgusting or horrible as a refreshment for a jaded palate. At times there was some honest indignation expressed.

Again M. Sarcey is annoyed and confused. He cannot believe it possible that the performances are given in good faith and conjectures that the motive actuating the whole is the desire of shocking the public and confounding the critic. If, however, the work is genuinely done, and is to continue of the same stamp, he declares very sharply to M. Antoine, that there are some who would prefer never to see the inside of his theatre again. The defense offered for the staging of these, this thrusting into publicity the degraded and hateful side of human life, is sufficiently feeble. It is true that the proclaimed statutes of M. Antoine bring such matter directly within the province of his organization, but it must be that the taste of the manager has become demoralized by the sort of work he has so largely handled, as his allegiance is certainly one-sided. In his efforts to avoid the old style, he discards all compositions possessing true dramatic spirit, as well as those revealing the better qualities of human nature, and breathing a wholesome tone of decency and purity. It is only here, however, that it would have been possible to produce in Paris Ibsen's plays and certain of Tolstoi's. The *Wild Duck* and the *Ghosts* by Ibsen, and *The Powers of Darkness*, by Tolstoi, have been carefully performed and received with applause; Bjornsen has also been represented. In all, eighty-four plays have been given, and of these thirty-two have been reproduced by other theatres, twenty-one are in verse, sixty-three in prose, twenty authors have been introduced to the theatre for the first time, while writers of repute contributed largely to make up the tale. Imitations of the movement have sprung up and are now to be found in Berlin, St. Petersburg and, till recently, I believe, in certain of our own cities, all more or less successful.

To a certain extent then the Théâtre Libre has accomplished its avowed aim. It has dis-

covered young authors and lightened the discouragements of struggling aspirants for dramatic fame, but the moral standard has been so low, and the artistic inspiration so feeble, that the lode developed is insignificant, and the results without any general influence upon the character of theatrical amusements. Its founder in his uncontrolled passion for nature has shut his eyes to everything else. Realism misunderstood and exaggerated has become with him and his confrères a blind frenzy for the unvarnished portrayal of whatever is base and sensual. There is no sky over their head, they see only the earth and the earth is neither good nor beautiful. Pessimism rejoices in the ally obtained, and nominates the whole clique as his ingenious ministers. The black-browed demon has found a fit habitation all swept and garnished for his possession. But it is a hopeful symptom of the times that the Théâtre Libre has exercised so little influence and seems to promise no permanent hold upon the French people at large. The issue will probably be similar to that above-mentioned in the case of Fernand Samuel and the Cercle de nos Intimes, the precursor of the Théâtre Libre. Antoine will assume the position of director in some one of the large Parisian theatres, and his organization will be remembered as a passing phenomenon in the dramatic history of the Nineteenth Century.\*

The performance of the Théâtre Libre at the Théâtre aux menus Plaisirs, June 13, 1895, was *Grandpapa* by M. C. Berton, and *S'il était* by M. Theureux. I give a condensed sketch of the plays. Gallérand, a member of the Chamber of Deputies, having left his wife in the country, sets out one evening in Paris after a banquet in search of amusement. He runs across a young woman at the Moulin Rouge who pleases him, accompanies her home, and, having driven a cynical bargain with her, finds accidentally on the mantel a photograph of himself. It seems that he

\* Since writing the above, M. Antoine has, in fact, in June 1896, been chosen by the State as one of the directors of the Odéon, which presumably would furnish abundant opportunity for his energy and talent, but the conservative ideas of his colleague so hampered the new director that, after several months trial, he resigned in disgust with the intention of seeking some more congenial field for the development of his art.

was in former days the lover of one Adelaide, whom he abandoned after ruining her, and Adelaide is the grandmother of this Lolo, the girl with whom he is tampering, and who is thus his own grandchild. This discovery added to the depressing effect of truffles and burgundy, produces congestion of the brain, and Gallerand drops dead. After some excitement, the grandmother recovers her wits; Gallerand is rich. His family will be heart-broken at the scandal of his death. Here is an opening. The old woman hurries off to inform his people of the calamity and gets thirty thousand francs as hush money. Desfontaines, the brother-in-law, becomes interested in Lolo, and endeavors to persuade her to live an honest life, but entirely satisfied with the ten thousand francs, received as her share of the profits, she sends him off with a jeer, and so ends the story.

The second piece was a strange composition. Paudry and his wife are poor working people and their child is sick unto death. One night a knock is heard at the door and a man enters seeking shelter. Clad in a black blouse and with long blond hair and beard, this man resembles Jesus Christ. In fact the visitor is Christ himself. Paudry takes him for an Anarchist to whom he had offered his house as a refuge, and who with others was about to commit a final atrocity against the government. If Paudry's child does not die he is to postpone the deed, and a colored cloth in the window is to give notice to his colleagues. But the child dies and Christ influences Paudry to give the signal and prevent the crime. The workman obeys after a desperate struggle. Christ retires and the awe-struck man finds that his child has returned to life.

The first play opened well. The first act having point and dramatic purpose, but it ended nowhere, meant nothing, and commanded no real interest.

The second play was called a symbolistic play; but I fail to detect the symbol or the matter symbolized. It was a strange program, quite typical in its confusion of French literature at the present time, but by no means a true index of its power.

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#### SCANDINAVIAN STUDIES.

*Sproglig-Historiske Studier* tilegnede Professor C. R. UNGER. Kristiania: H. Aschehoug & Co., 1896. 8vo, 226 pages.

ON the first day of the New Year (1897), the above-named volume of Linguistic and Historical Studies was presented to Professor C. R. Unger by eleven of his disciples and colleagues. It was peculiarly well-timed, for on that day Prof. Unger completed the eightieth year of his age and the fiftieth of his activity as editor of Old Norse texts.

A few words as to Prof. Unger himself and his scholarly work may fitly preface this notice of the articles thus brought together to do him honor.

In appearance Prof. Unger is rather short and slim, with white hair and full beard. He is gentle, modest and kind,—one of those quiet, reserved natures which never awake enmity or strife. He is unmarried and lives in Christiania with an unmarried sister in a little detached house, surrounded by a garden, and in this dwelling he has spent the greater part of his long life. His chief interest lies in the library, which he himself has collected, and which now numbers some six thousand volumes, including many rarities. Among them, it may be noted, are no less than forty different editions of Shakspeare, and several hundred volumes of criticism and comment on the poet, for whom his admiration is unbounded.

His scholarly work began in 1847, when, in collaboration with P. A. Munch, the historian, he published an Old Norse Grammar and Reader, as well as editions of the Elder Edda and *Fagrskinna*; and in the same year appeared the first volume of *Diplomatarium Norvegicum*, the great collection of Norw. charters from the Middle Ages, on which he has worked, more or less, along with others, his whole life, and of which the fifteenth large volume is now about to appear. Then followed a long series of editions of O. N. texts dealing with historic, æsthetic and religious subjects: in 1848, appeared *Alexanders Saga*, and *Kongespeilet* (in connection with Keyser and Munch); in 1849, *Olafs Saga hins Helga*; in 1850, *Strengleikar eða Ljóðabók*; in 1851, *Barlaams og Josaphats Saga* (all three in connection with Keyser); in 1853, *Saga Diðriks Konungs af Bern*, and *Saga Olafs Konungs ens Helga* (in connection with Munch); in 1853-62, *Stjórn* (old Norw. Bible History); in 1860, *Kartamagnus Saga ok Kappa hans*; in 1860-8, *Flateyjarbók* (collection of sagas of O. Norw. kings), 3 parts; in 1864, *Gammel Norsk Homiliebog*; in 1867, *Morkinskinna*; in 1868, Snorri Sturlason's *Heimskringla*; in 1869, *Thomas Saga Erkibyskups*; in 1871, *Codex Frisianus* (collection of sagas of Norw. kings) and *Mariu Saga*; in 1873, *Konunga Sögur*; in 1874, *Postola Sögur*; and in 1877, *Heitagra Manna Sögur*, two parts—to say nothing of the important part he played in the completion of Fritzner's *Dict. of Old Norse*. Few men can point to so long

a series of useful publications, and all were undertaken without hope of monetary return.

The *Festschrift* which lies before us comprises eleven articles of various length, of which four are really historical and one geographical, the rest philological in the wide sense of the word. The following review, though necessarily brief, will suffice to give some idea of their contents.

I. Amund B. Larsen, *On the Relation of Norwegian Dialects to Neighboring Tongues* (pp. 1-11).—This article illustrates the difficulty of setting any definite boundaries for Norwegian dialects as distinct from Danish and Swedish, and of distinguishing precisely between the dialects spoken in the several districts of Norway itself. We ask if there is any real Norw. unity of language, any distinctive features common to all Norw. dialects, which give it a position apart from other Scand. tongues; and the author answers in the negative: "There is no single characteristic which embraces all Norw." There are, of course, features which are more widespread in Norway than in neighboring lands, and in the popular consciousness these are taken to differentiate Norw. from the other languages (such, for example, as the diphthongs, the hard consonants, *kv* from *hv*, umlaut in the present of strong verbs); but a precise limitation which would hold for all parts of the country is impossible.

To a foreigner the condition of the language now actually spoken in Norway is an interesting study. Along with the rapid growth of national feeling and the desire for independence, has sprung up a very decided longing for a distinct and separate language, and everything is moving in that direction. For the moment there is nothing settled. Variations in orthography may even be noted in the different articles in the volume under discussion. Björnson writes differently from Ibsen, and follows to some extent the leading of the chauvinistic Knudsen, who would fetter the language with artificial, even if national, bonds. It is Henrik Ibsen, however, as Prof. Joh. Storm points out in an interesting little book, *Norsk Sprog*, just published, who is writing the Norw. of the future. His language is the standard at present, and promises to remain

so. How greatly, however, it varies from that dialectically spoken in various parts of Norway, may be seen by comparing it with that found in Arne Garborg's remarkable volume *Haugtuna*, which, unfortunately, is almost entirely lost to the world at large, being in a dialect which would not suffer translation even into ordinary Norwegian. The difference between the language spoken by cultivated people in the different parts of Scandinavia is more a question of pronunciation and accent than of vocabulary. In Denmark and Norway the written language is in large measure identical. Swedish, on the other hand, has to be learned by itself.

II. Sophus Bugge, *Old Norse Composite Words in -nautr* (pp. 12-29).

B. gives a list of such composites with indication of the earliest occurrence of each, discusses the various explanations of the form, and then concludes:

"O.N. *nautr* 'companion' A. S. *genéat*, O.S. *genót*, O.H.G. *ginóz* are connected with *njóta*, 'to have use and advantage of something,' and designate etymologically 'him who uses (possesses, enjoys) something together with another or others.' This 'together' is essential for an understanding of the word, and must, therefore, have once been formally expressed in it. The primitive Germ. form of the word must, therefore, have been \**ga-nauta-z*. As to the formation of the word, cf. Kluge, *Nominale Stammbild.*, § 4."

He then shows how the O. N. forms of compounds with *-nautr* could have developed from primitive Germanic, and remarks in closing, that these compounds in *-nautr*, like *glíkr*, *gnógr*, *granni*, and other Scand. words which contained *ga-*, give evidence that the lack of weakly accented prefixes, which is a marked characteristic of Scand. as opposed to other Germanic languages, first developed in the historical form of the language and is not original. There are traces in Scand. of the weak prefix *bi-*. In many cases in which several shades of meaning in Scand. words are designated by one and the same uncombined verb, while in other Germanic languages one of these shades of meaning is expressed by the uncombined verb, the others by the verb combined with unaccented prefixes, the latter state of things is, in B's opinion, the more original. Yet, as he says, the question deserves further study.

III. O. Rygh, *Names of Fjords in Norway* (pp. 30-86),—a valuable discussion of the names of fjords which occur in O. N. documents, and their localization. Some three hundred and ninety names (cited in the convenient register which is added) are mentioned in the course of the article, which is an important contribution to the history of the formation of Norw. place-names, and the changes time has wrought on them.

IV. H. J. Huitfeldt-Kaas, *On False Diplomas* (pp. 87-107), of which there are about sixty printed in the *Diplomatarium Norv.*

V. Absalon Tarangr, *Ábúð jarðar himilar tekju* (pp. 108-124),—an obscure legal sentence in *Frostathingabogen* xiii. 1 (also in *Landslov-en*, vii. 1), which T. would translate thus:

"The fulfilment of the duty of keeping in repairs assures the lessee the enjoyment of the lease that is, the peaceful possession of the ground until the expiration of the term of the lease."

VI. G. A. Gjessing, *Sæmund Frodi's Authorship* (pp. 125-152),—an effort to collect all the material which throws light on the life and literary activity of Sæmund Sigfusson (1056-1153), who shares with Ari Thorgilsson (1067 (8)-1148), the author of the *Islendigabók*, the honor of laying the foundations of Icelandic saga-writing. Gj. leaves unsettled the question as to whether Sæmund's *Noregs. Konungatal* was written in Latin or Norse: probably it was in Latin, but he may have himself written in Norse, or there may have been O. N. translations of his book, if it was written in Latin.

VII. M. Nygaard, *The Learned Style in O. N. Prose* (pp. 153-170). N. distinguishes between the literature which endeavored to reproduce the everyday living speech, and that taken more or less directly from foreign sources. The latter he calls "learned." It became common toward the close of the thirteenth century. The most striking syntactical peculiarities which characterize it appear in the use of (1) the pres. part., (2) the past part., (3) the reflexive, (4) the relative. Other peculiarities, however, show themselves in the use of (1) apposition, (2) the pred. object, (3) the dative, (4) the adjective, (5) the acc. with infinitive, and in certain more general features. This interesting article would form a good basis for a comparison of A. S. and O. N. learned

prose styles. The A. S. church had decided influence on the Norse. See Taranger, *Den Angelsaksiske Kirkes Indflydelse paa den Norske*, and Bernhard Kahle, *Die Altnord. Sprache im Dienste des Christentums*.

VIII. Alf Torp, *Contribution to the Explanation of Germanic, especially Scand. Words* (pp. 171-188).—The words treated are: O. N. *andoefta*; O. N. *auðinn*; O. N. *bil*; Norw. dial. *bringe*; O. N. *brúðr*; Norw. dial. *brusk*; Norw. dial. *budda*; O. N. *djarfr*; O. N. *drengr*; Germanic *dumba*: Mod. Germ. *flau*; Norw. dial. *flint*; O. N. *flá*; O. N. *frekr*; O. N. *gamni*; O. N. *gá*; Norw. dial. *gaare*; O. N. *geisli*; D. dial. *gimmer*

IX. Ebbe Hertzberg, *Another Christian Legal Proposal of the Thirteenth Century* (pp. 189-204).

X. Hjalmar Falk, *On the Intercalation of j with Strengthening and especially Depreciating Meaning in Scand. Words* (pp. 205-216). The theory of the development of language according to the principle of greatest ease has its exceptions. Falk gives a list of seventy-six words beginning with the labials *b*, *f*, *p*, in which a *j* is inserted after the consonant so that the word is made to begin with a strengthened explosive. He is disposed to accept Ross's explanation that it is by analogy with interjections of disdain, etc. (for example, *fy*, *pyt*, *bah*), that the blown-out breath after *f* or *p* has called forth an echo in *j*, which was strong enough to make itself effective as an independent sound. After one had grown accustomed to feel the *j* sound as an expression of disdain, it could easily have come to be inserted after other consonants. Yet there are many words with such an inserted *j* which do not have a depreciating meaning: a large group is found in names for all sorts of noise, really onomatopoeic words. Here a *j* has been inserted without reference to the above-mentioned analogy. Falk's material shows the insertion of *j* in all the chief Scand. languages. The phenomenon does not seem to have been known in Old Norse.

XI. Gustav Storm, *Old Guild Statutes from Troughjem* (pp. 217-226). S. prints, translations, and comments on an interesting fragment of a MS., dating from the twelfth or thirteenth century, which came to hand too late to be in-

serted in the splendid edition of *Norway's Old Laws*, of which S. has been the editor. It throws light on some obscure points in the history of the guilds. A facsimile of the MS. accompanies the article.

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#### GERMAN SCIENCE READERS.

*A Scientific German Reader*, by GEORGE THEODORE DIPPOLD, Ph. D., Assistant Professor of Modern Languages at the Massachusetts Institute of Technology. Boston: Ginn and Company, 1895. 8vo, pp. iv, 322.

*German Scientific Reading*, with Notes and Vocabulary, by H. C. G. BRANDT, Ph. D., Professor of German in Hamilton College; and W. C. DAY, Ph. D., Professor of Chemistry in Swarthmore College. New York: Henry Holt and Company, 1897. 8vo, pp. vi, 269.

THE value of readings in elementary German science for students of technical institutions and science courses in our universities and colleges is unquestioned. As German is now almost the universal language of science, it is imperative upon the worker in any branch of science that he should be able to follow the results of German scholarship in his particular field, which can be done, to a large extent, only in the original language. Such readings, begun as soon as possible after the student has mastered the rudiments of grammar and can read easy ordinary prose, smooth the way for that reading which he must do in the higher classes and in after life, by acquainting him with the vocabulary and the style of scientific writers. Then, too, the very fact that a foreign language is the vehicle of instruction aids to impress the elementary truths of science more vividly upon the mind of the pupil. But surely such reading ought not to be confined to the needs and purposes of students of science. Properly selected, it could be made a profitable feature of every German course. As mere drill in translation, in the exact rendering of a given text into correct and concise English, and in the increase of vocabulary in both languages, such reading can hardly be excelled. Familiar words have here a differ-

ent meaning, and the participial construction—so convenient for the author who desires to say much in a short space, but so puzzling to the uninitiated—is found here in all its baleful charm. It is an interesting, though cruel, experiment to place a page of scientific German before the student of even more than average ability, and notice how soon he is floundering helplessly! Yet he should be made acquainted with the compactness and exactness of German prose as well as with its elegancies and refinements.

The books named above are admirably adapted for the purposes of both the ordinary college course and the specifically scientific courses, Brandt and Day more especially for the latter. The selections are judiciously made, by scholars peculiarly fitted for the task, from authorities in the various lines of work; and the subjects themselves cover practically all the sciences included in the first year of a scientific curriculum, perhaps more. Although similar in scope, the two books are sufficiently different in their contents to supplement each other. Thus Dippold has essays on the *Dampfmaschine* and on *Elementar-Geometrie*, which subjects are not treated in Brandt and Day; while the latter contains pages on *Electrotechnik* and *Kosmische Physik*, which are not represented in Dippold. It would be found valuable to read the article on *Anthropologie* in Dippold and that on *Biologie* in Brandt and Day together, even though they have some sections in common. In the notes to each we find good explanations of the participial construction; that in Brandt and Day being more fully illustrated by examples drawn from the first few pages.

To speak of particular features of each work; the diagrams and cuts illustrative of the text in Dippold are to be commended. Sections i-x of *Chemie*, i-v and viii of *Physik*, and all of the *Dampfmaschine* and *Elementar-Geometrie* were apparently written by the editor, since the sources and authors of the other articles are mentioned in the notes. These presumably original articles and sections of articles are written in a good, scientific style, and are authoritative and exact in statement. The selected articles are drawn principally from different books of the *Sammlung Götschen* or from *Das*

*neue Buch der Erfindungen*, etc., both favorably known in German schools. A feature which will appeal to many instructors is the series of exercises, for translation from English into German, based upon the German text. These can be made very valuable, either as impromptu exercises or for preparation out of the class-room. The lack of a Vocabulary, a regrettable fact, is somewhat compensated for by the very ample notes, which also include biographical and other information. A suggestion based upon experience may be allowed here: It will be found valuable to require of the pupil a great deal of encyclopedic knowledge usually contained in notes, by assigning the various references to different members of the class. The pedagogic utility of such a plan is apparent, and it also accustoms the student to the use of books of reference. It cannot be denied, however, that it is a great convenience to have such information in short space and so admirably compiled as here.

The most commendable feature of Brandt and Day is the excellent and complete Vocabulary. When we remember the entire lack of a Technological Dictionary in German and English which represents the advance of science in the last ten years, it will be recognised that this glossary, modern because the selections are modern, has a value beyond the limits of the volume. It was a happy thought to include a selection each of a more general character from A. von Humboldt and from Goethe, not alone because (to quote from the preface): "the fine specimens of description by those masters of the art ought to be acceptable to" the student of science "and should broaden the narrow horizon of his specialty," but also because, if read first, these articles will form an excellent transition for the general student from ordinary to scientific prose. It is not quite clear why these extracts are not also printed in Roman type, unless it be to mark the distinction between them and the strictly scientific part of the volume. When the notes to so many editions for school and college use seem to be written with the object of increasing the bulk of the volume or to relieve the student of the use of grammar, dictionary and encyclopedia, some instructors will be



grateful that the editors have reduced the scope of the Notes to that which is absolutely essential. Would it not have been advisable, however, to have given, either in the Notes or at the close of each subject, the title of the author and treatise from which that portion of the reader was drawn? Without doubt many students and instructors will desire to have this information, especially as the extract may awaken a desire to read the entire work.

In conclusion, the impression may be recorded, that these Science Readers are destined, alone or (better) in conjunction with each other, to supersede all similar works which have yet appeared in this country.

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### CORRESPONDENCE.

#### NOTES ON DONNE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—K. Pietsch in his notes on Schelling's *Book of Elizabethan Lyrics* in a former number (vol. xi, 1896) of your journal, explains Donne's line "Get with child a mandrake root," by quoting, from Delius, Reed's citation of Bulleine concerning the mandrake, "without the death of some living thing it cannot be drawn out of the earth to man's use." The writer adds,

"It would undoubtedly have been unheard of, and is, therefore, ranked as an impossibility by the poet, to get a mandrake root with a child,"

that is, by means of a child.

Donne's uses of the mandrake elsewhere (*Elegy on the Death of Prince Henry*, l. 53 f., *The Progress of the soul*, ll. 131-170) not only add no probability to this explanation, but one example proves it to be incorrect. Here Eve, searching for a remedy to apply to her cradled child whose

" . . . moist red eyes  
Had never shutt, nor slept, since it saw light,"

pulls up the plant without harm,

" Poppie she knew, she knew the mandrake's might,  
And tore up both, and so cooled her child's blood."

The expression "gett with chylde" is rather to be taken in its usual sense of to cause to be-

come pregnant; the reason to "gett with chylde a mandrake roote" is used as an example of the impossible may be seen from Mr. Grosart's note to line 131 of *The Progress of the Soul* (Donne, in Fuller Worthies Library, I, 92).

Here one is reminded that the roots of the plant occasionally presented a resemblance to the human figure, and Parkinson in *Theat. Botan.* (1640) is quoted as follows:

"and, therefore, those idle formes of the mandrakes and womandrakes, as they are foolishly so called, which have been exposed to publick view, both in ours and other lands and countries, are utterly deceitful, being the work of cunning knaves, only to get mony by their forgery."

Mr. Grosart also notes

"It would seem by his 'Paradisus' that Parkinson tried to get the city magistrates to forbid the exhibition of these indecent forgeries, . . . as in the later cases of Anatomical Museums."

The description of the mandrake in *The Progress of the Soul*, ll. 141-150, accords well with this suggestion while no mention in Donne's poetry substantiates the former explanation, which, too, is less in harmony with the spirit of Donne's work than that now suggested.

As a parallel to Donne's somewhat celebrated compass metaphor (*Obsequies of Lord Harrington*, l. 107 l. *Upon partinge from His Mistris*, l. 24 f.) the lines of Carew are probably not unfamiliar:

" You are the compass; and I never sound  
Beyond your circle, neither can I show  
Aught, but what first expressed is in you."  
*To Celia, on Love's Ubiquity*, l. 35 f.

and

" For, like a Compass, on your love  
One foot is fixed, and cannot move;  
Th' other may follow the blind guide  
Of giddy Fortune, but not slide  
Beyond your service, nor dare venture  
To wander far from you the centre."  
*Excuse of Absence-Cosens' MS.*, l. 3 f.

I have not, however, seen attention called to the use of the same figure in a quotation sometimes made from Omar Khayyam:

" You and I are the image of a pair of compasses; though we have two heads we have one body; when we have fixed the centre for our circle, we bring our heads together at the end."

The familiar figure of "the enchantresse Honor," who guards the maiden in Donne (*The Dampe*, l. 12, *Opinion*, l. 45), who was known to Carew as "The Giant Honour, that keeps cowards out," (*A Rapture*, ll. 3, 124 f. 145, *The Mournful Parting of two Lovers*, l. 29, f.), and known similarly to Cowley (*Mistress*), and to Sidney (concluding song in *Astrophel and Stella*) may find, if not a source, at least an interesting parallel, in Tasso's *Ode to the Golden Age*.

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NOTE ON A PASSAGE IN *Julius Cæsar*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Much unnecessary trouble has been given to the commentators by the following passage from *Julius Cæsar*, Act i, Scene ii, line 85:

"If it be aught toward the general good,  
Set honour in one eye and death i' the other,  
And I will look on both indifferently,  
For let the gods so speed me as I love  
The name of honour more than I fear death."

Of this Johnson says (I quote from the note in Rolfe's school edition):

"When Brutus first names Honour and Death, he calmly declares them indifferent; but, as the image kindles in his mind, he sets Honour above life."

Coleridge adds:

"Warburton would read *death for both*; but I prefer the old text. There are here three things—the public good, the individual Brutus' honour, and his death. The latter two so balanced each other, that he could decide for the first by equipoise; nay,—the thought growing,—that honour had more weight than death."

The difficulty which these critics have felt seems to have been occasioned by their failure to perceive that Brutus is here punning on the word *honor*, which means not only personal integrity, but also high rank, dignity, distinction. In this latter sense we find it, for example, in the *Merchant of Venice*, Act ii, Scene ix, line 42:

"O, that estates, degrees and offices  
Were not derived corruptly, and that clear honour  
Were purchased by the merit of the wearer! . . .  
How much low peasantry would then be glean'd  
From the true seed of honour! and how much honour  
Pick'd from the chaff and ruin of the times  
To be new-varnish'd,"

A score of further examples might be cited, but I content myself with one from *Cymbeline* Act iii, Scene i, l. 70:

"Thy Cæsar knighted me; my youth I spent  
Much under him; of him I gather'd honour;  
Which he to seek of me, again performe,  
Behoves me keep at utterance."

According to the interpretation here advanced, Brutus' meaning might be stated thus: "In matters concerning the public good, I will take indifferently high position or death, for I love my personal integrity more than I fear death."

The probability of this explanation is increased by the fact that the same play upon the word *honor* is found in another of Shakespeare's dramas, *Love's Labors Lost*, Act iii, Scene i, line 170:

"Meantime receive such welcome at my hand  
As honour without breach of honour may  
Make tender of to thy true worthiness."

I have been unable to find either of these puns upon *honor* in Wurth's *Wortspiel bei Shakpere*.

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GERMAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—On the first of January, 1897, there appeared as Number 5 of Vol. 11 of *Progress*, a pamphlet on the *History of German Literature* written by myself, which, owing to no fault of mine, contains serious mistakes, against which I must here publicly protest.

I had reason to believe that my MS. was in good hands. I, therefore, left for Europe, thinking everything would be done satisfactorily, but find that, first of all, most confusing misprints have crept in, and secondly, that selections have been inserted that I never suggested, and others that I did suggest were inserted in the wrong places.

I do not wish to trespass upon the space of your journal by giving a list of all the ludicrous misprints that disfigure the pamphlet; most of them will be readily detected by your readers. In regard to the subject matter, I will content myself with saying that I disown absolutely everything (including the pictures) in the treatise, except the text and the abstracts from the *Edda*, *Parcival*, and the *Nibelungenlied*. I must, however, say that on p. 298, between § 4 and § 5, a passage has been left out, and hence the sense has been blurred.

I hereby most vigorously protest against the treatment I have received at the hands of the editors of *Progress*, and add that I regard the pamphlet as it now is, as dangerous to beginners.

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# MODERN LANGUAGE NOTES.

Baltimore, June, 1897.

## NOTES TO EUGÉNIE GRANDET.

My use of Balzac's *Eugénie Grandet* as reading-matter for third-year students during two consecutive years, has resulted in the collection of some miscellaneous notes on the text, some of which may be of value or interest to other expounders and lovers of the great novelist.

### I.

The following references are to Prof. Bergeron's edition<sup>1</sup> which has been reviewed briefly in these columns.<sup>2</sup> My notes are mere *obiter notata* and make no claim to exhaustiveness; they are concerned mainly with questions of interpretation and sometimes suggest, rather than remove, difficulties. Nothing, I may add, will please me more than to have these difficulties (real or fancied) removed by any of my better-informed colleagues.

(P. 4, l. 16 ff.) *D'un bout à l'autre de cette rue, ces mots: "Voilà un temps d'or!" se chiffrent de porte en porte.* Apparently following Petilleau,<sup>3</sup> Prof. B. renders *se chiffrent* "are noted down." This translation seems to me to miss the full force of the original. Rather: "are figured up," "are the subject of calculations." Cf. the phrase *les dépenses se chiffrent par haut*, and see the context for the development of the same idea. Miss Wormeley's<sup>4</sup> and Miss (?) Ellen Marriage's<sup>5</sup> renderings are likewise unsatisfactory. The former: "are passed from door to door;" the latter: "sometimes you hear. . . the words."

(P. 12, l. 12 ff.) *Quand, après une savante conversation, son adversaire lui avait livré le secret de ses prétentions en croyant le tenir, il lui répondait,* etc. This I render: "When

1. Henry Holt & Co., 1895.

2. MOD. LANG. NOTES, Vol. xi, June, 1896, col. 380.

3. *Eugénie Grandet* . . . edited with Preface, etc., by G. Petilleau. 2d edition. Hachette & Cie., 1889.

4. *Honoré de Balzac*, translated by Katharine Prescott Wormeley. *Eugénie Grandet*. Boston: Roberts Brothers, 1895.

5. *Eugénie Grandet*. Translated by Ellen Marriage, with a Preface by George Saintsbury. London: J. M. Dent & Co.; New York: Macmillan & Co., 1895.

. . . his opponent had unwittingly betrayed to him [Grandet] the secret of his [the opponent's] intentions," etc., referring the *le* before *tenir* to *secret*. Petilleau (apparently followed by Prof. Bergeron, Miss Wormeley and the English translator) referred *le* to Grandet, and translated "to have him," "to have the advantage over him." Against this interpretation may be urged, first, the absence of a comma before *en croyant*; second, Balzac's well-known looseness in the management of his pronouns, other instances of which are not lacking in *Eugénie Grandet*.<sup>6</sup>

(P. 26, l. 26.) *C'est-y vous?* This is Nanon's equivalent for *est-ce vous*, as Prof. B. explains. The *y*, however, is best taken as standing for *il*, just as (p. 169, ll. 8, 9) it stands for *ils* (and later for *il*): *pus [plus] y deviennent vieux, pus y durcissent*, which is likewise some of Nanon's peculiar lingo. Balzac wrote *il* in another passage (p. 217, l. 16) where the old servant says, referring to Eugénie's long-awaited letter: *C'est-il celle que vous attendez?* Again (p. 61, l. 31). *C'est-il saté?*

(P. 30, l. 27.) *Comme ça nous pousse, ça! Tous les ans douze mois.* These words are addressed by Lawyer Cruchot to Eugénie on her birthday, after kissing her heartily on both cheeks, in the presence of the other Cruchots and of Eugénie's parents. Evidently: "how she shoots up, don't she?" with a good-humored appeal to the bystanders (*nous*, an "ethical dative"). It would be superfluous to quote instances where *ça* is used of persons, with contemptuous or facetious intent. The following from Sandeau may suffice: *ça n'a pas encore vingt-huit ans, eh bien! ça vous a déjà un bout de ruban à la boutonnière.* Petilleau: "how that makes us look older;" Bergeron: "how much older that makes us look;" Miss Wormeley: "how we sprout up, to be sure," which, of course, is quite satisfactory. E. Marriage: "This sort of thing makes us feel older, eh?"

(P. 84, l. 16.) *Coupant ses mouillettes.* The note to the last word ("small sips") even if correct, is certainly quite misleading to American students. Even "sippet" (a small sop) is

6 Good examples are pp. 140, l. 33, and 153, l. 11.

uncommon enough to call for explanation.

(P. 98, l. 32.) *Mané-Thécel-Pharès*. It is perhaps worth while to meet the inevitable question of the inquisitive student and account for the difference between these words and those in King James' version. Balzac's Bible evidently reproduced the reading of the Latin Vulgate, and, through that, of the Septuagint.

(P. 99, l. 12.) *Ne m'en parle plus, sinon je t'envoie à l'abbaye de Noyers, avec Nanon, voir si j'y suis*. The last clause—"to see if I'm there"—depends closely upon the main verb *envoie* and is, I take it, only another way of saying "to get rid of you," but the dictionaries seem to afford no help in the matter, nor have I found the expression elsewhere, except in Sandeau's *la Maison de Penarvan*, ii, vii: *Allons, oust! et va voir au moulin si j'y suis!* A full explanation of the expression would be interesting. Petilleau (followed by both translators) rendered: "see if I don't," and added: "vulgar expression equivalent to the French, but not a literal translation of it." Prof. B. is silent.

(P. 128, l. 27.) *Tiens, dit Nanon, je le savons ben [bien]*. Prof. B.'s note is judicious: "Peasants of certain provinces often use *je for nous*." This is quite sufficient for a student's text-book. The translators, however, take the expression as equivalent to *je le sais bien*; Petilleau suppresses it. Ploetz,<sup>7</sup> also, commenting on *les Femmes savantes* (l. 485) says: "*J'avons* pour *j'ai*, faute ordinaire des gens de la campagne." The same explanation is given in A. Roche's edition of this play (Hachette). Prof. Fortier, in his new edition, leaves us quite uncertain as to his interpretation. Prof. Gasc, in editing *le Médecin malgré Lui* (i, vi) says that *je savons* is *nous savons* or (!) *je sais*.

It seems that Nanon's way of speaking invaded even the court circles in the time of Francis I., and, fortunately, we have a contemporary interpretation of the locution in Palsgrave's *Esclarissement de la langue françoise* (1530): "cependant que *j'irons* au marché pour *nous irons*; —*j'avons* bien bu, pour *nous*

7. *Manuel de Littérature fran. aise*, 7<sup>e</sup> édition, Berlin, 1883, p. 116.

*avons* . . . , etc.<sup>8</sup>

Finally, the whole matter is so well explained by Prof. Meyer-Lübke that I cannot forbear quoting the entire passage:<sup>9</sup>

"Dans *je chante*, le *je* passe pour indiquer simplement la personne, mais mon pas en même temps le nombre, tandis que dans *nous chantons*, le pluriel paraît être exprimé par l'*-ons*; alors, pour obtenir la symétrie entre la 1<sup>re</sup> pers. sing. et la 1<sup>re</sup> pers. plur., *nous* cède la place à *je*: *je chantons* . . . Les grammairiens du xvii<sup>e</sup> siècle parlent souvent de cet idiotisme . . . et, de nos jours, il semble régner dans tous les parlers du Nord de la France, le picard seul excepté."

(P. 163, l. 20.) *Son bonheur, amassé comme les clous semés sur la muraille, suivant la sublime expression de Bossuet* . . . The peculiar "sublimity" of Bossuet's expression will probably be lost upon us until we can at least examine the passage where he makes use of it. Unfortunately, I have not a complete Bossuet at hand to make the search, and will only remark that *clou* sometimes means "ce qui présente une saillie qui rappelle la tête d'un clou" (Darmesteter et Hatzfeld, *Dict. Général*) and "ncœud dans la pierre ou le marbre" (Littré). "Her happiness, massed together in one place, as one may see the projections on a stonewall" seems to me to make passably good sense. The "sublimity," then, would consist in the keenness of observation displayed by the great pulpit orator.

(P. 189, l. 8.) *Arrive qui plante*. This expression awaits the investigator. The "happen what may" of Petilleau (apparently followed by Prof. B. and the translators), is at least doubtful. Littré says: [this expression] "se dit d'une chose qu'on veut faire à tout hasard."

It would not have been difficult for the editor to have supplied students with some explanation of the following passages: *je vas* (191, 25); *si vous la voulez garder* (177, 33 and 163, 33); *Faustas* and *les Liaisons dangereuses* (55, 20 and 21); *racheter pour une somme de* (119, 18); *quoique ça ne soye pas de l'amour* (165, 25); *du bon or* (193, 12); *sourire à froid* (194, 22); *allait disant* (210, 25); *comme les*

8. Quoted by Génin, *Lexique comparé de la langue de Molière*, Paris, 1846, p. 221.

9. *Grammaire des langues romanes*, ii, § 78, p. 109.

*Deux reparurent un jour en Brézé* (215, 16); use of *mademoiselle* "par raillerie" (235, 4).

## II.

*Eugénie Grandet* is a good sample of Balzac's work: a careful study of it reveals much of the author's personality, and this, by the way, seldom fails to interest instructor and student alike. The book shows the blemishes inseparable from very rapid composition; it is full of wood and stone; the life and death of Grandet produce that single, massive impression which only the fruit of a powerful imagination can produce. It is thus a characteristic product of those three faculties of extraordinary vigor, which, as now is generally agreed, were the mainsprings of Balzac's genius.

The first of these expressed itself in his own motto: *Il faut piocher ferme*—in other words, a power of self-devotion, of self-immolation to labor which resulted in the erection of the vast edifice of the *Comédie humaine*; which cut off his life before its time, and which made literally true Bourget's remark: *Balzac n'a pas eu le temps de vivre*.

Then, in the second place, his was a nature unusually sensitive to impressions of outward objects. Sainte-Beuve remarked, soon after the novelist's death, that it was true of Balzac, as of one of his contemporaries, that from his youth up he perceived things with such a keenness of sensibility "*que c'était comme une lame fine qui lui entraît à chaque instant dans le cœur.*"<sup>10</sup>

Lastly, a powerful imagination which seized upon its own product with such avidity as to make his characters as real to him as the man at his side. Nothing, in fact, better illustrates Balzac as a writer than the following reminiscence of him by the Baronne de Pommereul,<sup>11</sup> which is certainly worth quoting.

"He had a way," says the Baronne, "of describing everything so that you seemed to see it just as it happened. He would, for example, begin a story thus: 'General, you must have known at Lille the so-and-so family . . . Not the branch that lived at Roubaix,—no, but those that intermarried with the Bethunes . . . Well, at one time there happened a

10. *Causeries du Lundi*, ii, 445.

11. Translated in the "Contributors' Club," *Atlantic Monthly*, December, 1885.

drama in that family.' And then he would go on, holding us spell-bound for an hour by the charm of his narration. When he had finished we used to shake ourselves to make sure of our own reality. 'Is it all really true, Balzac?' we would ask him. Balzac would look at us a moment with a gleam of cunning in his eyes, and then, with a roar of laughter,—for his laughter was always an explosion,—he would cry out 'Not one word of truth in it, from beginning to end! It was pure Balzac! Say, general, is it not rather pleasant to be able to make all that up out of your own head.'"

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## ON THE ACCENTUATION OF THE GERMAN PREFIX *un-*.

NOT long ago I was led incidentally to examine and compare the different rules given in grammars and other books of reference in regard to the accentuation of German derivatives with the prefix *un-*. The results of this investigation, necessarily incomplete, are embodied in the following paragraphs.

Among the American grammars that are commonly used in high schools and colleges, those of Brandt, Thomas, Whitney, and Joynes-Meissner were examined.

Brandt (§ 422, 6), after admitting the difficulty of giving a general rule, says:

"*Un-* compounded with nouns and adjectives not derived from verbs attracts the chief accent; if they are derived from verbs, then the stem-syllable retains its original accent; for example, *unfruchtbar*, *undankbar*, *unklar*, *Unmensch*, but *ungläublich*, *unsäglich*, *unentbehrlich*, *unverantwortlich*, *unbegreiflich*. Notice, however, *unendlich*, *ungeheuer-ungeheuer*.—With regard to adjectives there is also a feeling approaching a principle, that *un-* should have the chief accent, when a regular adjective exists, of which the compound with *un-* denotes the contrary or negation: *brauchbar*, *unbrauchbar*, *sichtbar*, *unsichtbar*, etc. This feeling frequently unsettles the accent, as *unverzeihlich* > *unverzeihlich*."

It is worthy of remark that Brandt makes no special reference to the accent of compounds of *un-* and a perfect participle, although there seems to be much uncertainty about this point.

1 Here, as in most of the quotations, the spacing is mine.

Thomas's rule (§ 391, 3), while closely resembling Brandt's, is more explicit in regard to the accent of this particular class of *un-* compounds.

"If the basic adjective is not derived from a verbal root, *un-* usually has the chief stress; for example, *únruhig, úrúchtig, únfruchtbar*. Notice, however, such exceptions as *unéndlich, ungeheúer*. The same principle holds if the basic adjective is derived from a verbal root, but is not a verbal in *-bar, -lich, or -sam*; for example, *únerhórt, únangenehm, únbequem*. Verbals in *-bar, -lich, and -sam*, generally accent the root syllable; for example, *undénkbar, ungláublich, unbiégsam*. But in some of this last class the accent is unsettled; for example, *úuverzeíhlich, or un-verzeíhlich*."

Whitney (§ 416, 4b) attempts no general rule, merely stating that

"according to some authorities, the words formed with *un-* always have the principal accent on that prefix; others except compounds of participles, as *unbelohnt*, and of verbal derivatives with the suffixes *-bar, -lich, -sam*, as *undénkbar, unéndlich, undúlsam*."

According to Joynes-Meissner (§ 51), in compounds with *un-* the prefix bears the principal accent, "with a few exceptions."

Vietor's *German Pronunciation: Practice and Theory* (second ed., p. 106), has this rule:

"The second, instead of the first part, bears the principal stress . . . in compounds with *un-*, if the second part of the compound is a verbal adjective,—the radical syllable of the verb bearing the stress; for example, *unerhórbar, unabándlerlich*; if the second part is a p. p. with accented prefix, the latter retains the accent; for example, *unángemeldet*."

Thus far, having examined only works that are more or less adapted to the needs of beginners, we find a noticeable lack of accord among the rules given, especially with regard to derivatives from perfect participles, and verbal adjectives in *-bar, -lich, and -sam*.

The following evidence is contained in some of the more elaborate works on German grammar.

In Grimm's *Grammatik*, vol. ii, (new ed. p. 764.) the prefix *un-* is spoken of as "stets betont."

Heyse's *Deutsche Grammatik*. (24. Aufl.

neu bearb. v. Lyon, p. 13), has the following statement:

"Hochtonig ist nach dem Obigen: in allen einfachen mehrsilbigen Wórtren die Stammsilbe (ausgenommen: . . . einige mit den Vorsilben *ant, erz, ur, miss, un* . . . gebildeten Wórtren, z. B. *Unmensch, únsauber, únehrlich* [dagegen: *ungláublich, unmóglich, unsterblich, unéndlich*]."

Although Lyon's edition of Heyse's *Grammar* is practically a new work, it may not be without interest to compare this brief statement, which rather resembles the assertion of Grimm, with the more elaborate rule originally given in Heyse's *Lehrbuch der deutschen Sprache* (1838, p. 182). The rule there given coincides more or less with those of Brandt and Vietor, the gist of it being expressed in these words:

"Der Nebenton trifft . . . die Vorsilbe *un-* vor Participien und vor Adjectiven auf *-bar, -lich, -sam*, wenn sie von Verben abstammen. . . In andern Fállen aber ist dieselbe Vorsilbe hochtonig; namentlich vor Substantiven, Adjectiven von anderer Bildung, und Adverbien."

Wilmanns's *Deutsche Grammatik* (I. Abt. p. 315 f.) gives these rules:

"Das Nhd. betont *un-* noch in vielen Adjectiven, zumal in solchen, welche in fühlbarem Gegensatz zu dem positiven Simplex stehen; z. B. *únecht, únrecht, únaufmerksam, úngnádig, únfreundlich*, etc. Aber wenn das Simplex nicht oder wenig gebráuchlich ist (a) oder Simplex und Compositum in ihrer Bedeutung sich eigentümlich entwickelt haben (b), wird oft der zweite Bestandteil betont, z. B. (a) *unságbar, unberéchenbar, unaufháltbar, unentwégt*, und viele auf *-lich*: *unzáhlig, unládetig, unságtlich, unerfórschlich, unerbítlich, unverzúglich*, etc. (b) *unéndlich, unvergéslich, ungeheúer, ungeméin*, etc. Doch greift die Regel nicht durch. Nicht wenige Adjectiva halten an der alten Betonung fest, obwohl sie nicht durch den Gegensatz zum Simplex gestúttzt wird; *unwírsch, únstát, únstátig, unpáslich, unlíbsam, ungestím, ungestáll, ungeschlacht, únbescholten*—und manche, deren Simplex gebráuchlich ist, lassen *un-* unbetont, bes. *unmóglich, unsterblich*, auch *ungláublich, unbegréiflich, unverantwortlich*.—Schwankend ist der accent in *unbeschadet, ungeachtet*, wechselnd nach der syntaktischen Stellung in *unenigtlich, unverdrossen*.—Wenn das negative Moment besonders hervorgehoben werden soll, kann *un-* in allen betont werden."

Behaghel, in Paul's *Grundriss*, vol. ii, p. 555 f., says:

“Diesen auf psychologischen Gründen beruhenden Accentgesetzen wirkt in nhd. Zeit ein mechanischen Ursachen entspringendes Streben entgegen, das Streben nach bequemerer Gewichtsverteilung. Bei Adjectiven von der Lautform  $\underline{\text{u}}\text{-}\underline{\text{u}}$  oder  $\underline{\text{u}}\text{-}\underline{\text{u}}$  zeigt sich die Neigung, den Ton vom Wortanfang wegzurücken und auf die schwerste der Nebensilben zu verlegen. Es heisst *eigentlich* und *eigentlich*, *leibhaftig* und *leibhaftig*, *nöthwendig-notwendig*, *wahrscheinlich-wahrscheinlich*, *barmhertzig*, *dreifältig*, *lebendig* (aus mhd. *lebendig*). Fast lauter solche Wörter gehören hierher, die Komposita sind oder den Eindruck von Komposita machen, bei denen aber dem Sprachbewusstsein das Gefühl abgeht, dass ein erster Teil einen zweiten modifiziere; wir besitzen kein *haftig*, *wendig*, *scheinlich*. Das zeigt sich besonders deutlich bei den Komposita mit *un-*, wo der Ton auf der Vorsilbe steht, wenn der zweite Teil auch als vollständiges Adjektiv sich findet, sonst aber auch auf dem zweiten Teile liegen kann: *unfreundlich*, *unfruchtbar*, aber *unermesslich* und *uermesslich*, *unsäglich* neben *unsäglich* (aber auch *unmöglich* und *unmöglich*, *unglaublich* und *unglaublich*, obwohl daneben *glaublich* und *möglich*; hier haben wohl Verbindungen wie *ganz unmöglich* eingewirkt.”

Similar to the views of Wilmanns and Behaghel is that expressed in Huss's treatise, *Lehre vom Accent der deutschen Sprache*, p. 14 ff. *Un-* compounds are discussed at some length, the most important principle of their accentuation being stated thus:

“In Adjectiven ist *un-* nur dann betont, wenn sein Complement auch selbstständig im Munde des Volkes lebt.”

In Paul's *Dictionary*, which does not mark the accent of words, we find the following general rule under the prefix *un-*:

“In den Ableitungen aus unfesten Zusammensetzungen sinkt die erste Silbe, die den Hauptton trägt, durch die Zusammensetzung mit *un-* zur Tonlosigkeit herab, vgl. *unabhängig*, *unanstössig*, *unvorsichtig*, *unzulässig*, *unzugänglich*. Eine entsprechende Verschiebung findet statt bei *unbarmhertzig*, *unbotmässig*, *unbussfertig*, *unachtsam*, *undankbar*, u. a. Anderseits hat *un-* vielfach den Hauptton an die stärkstbetonte Silbe des zweiten Bestandtheiles abgegeben, und ist davon tonlos unmittelbar vor der haupttonigen Silbe, nebetonig wenn es von derselben noch durch eine Silbe getrennt ist, vgl. *unendlich*, *unmöglich*, *undenkbar*, *unglaublich* *unabsäbar*, *unbegreiflich*. Insbesondere gilt diese Betonungsweise für alle diejenigen Wörter, die nur in der Zusammensetzung mit *un-* gebräuchlich sind.”

Heyne's *Dictionary*, like Paul's, does not

mark accents, but has this remark under *un-*:

“Die stete Verbindung gerade nur des Nomens mit *un-* hat das letztere in die Art der tontragenden schweren Vorsilben übergeführt, so dass die Fälle, wo *un-* den Ton nicht trägt, bereits in alter Sprache selten sind und in neuerer Sprache sich auf gewisse Fälle beschränken (*unendlich*, *unmöglich*, *unträglich*, u. a.).”

When the statements thus far cited are compared with one another, the numerous and radical points of difference and contradiction are obvious: on the one hand Grimm, who says that the prefix is always accented; on the other Wilmanns, who admits that the prefix is “still” stressed in many adjectives. Whitney gives the student the choice between Grimm's rule and one that is more or less closely represented by Brandt, Vietor, and the older Heyse. The rule in Thomas concerning perfect participles flatly contradicts the corresponding rules in Vietor and the older Heyse. Heyne, Heyse-Lyon, and Joynes-Meissner do not, properly speaking, give any rule whatever. Most of the rules—that is, those of Brandt, Vietor, Thomas, and the old Heyse—turn on the origin of the derivative, whether it be from a nominal, or from a verbal stem; while Wilmanns, Behaghel, and Huss, on the other hand, give quite full discussions of the subject and yet do not even mention this factor, but allege only the influence of word-rhythm and of the relative meaning and use of simplex and compound. To this last point some importance is attached by Paul also, and he may, therefore, be classed with the three authorities last named. This comparison of the foregoing quotations shows that a foreign student of German would find even a careful study of these principles to be of little practical value in determining the accent of many *un-* compounds.

In order to make as practical a test of the subject as could be made without going abroad and gathering statistics from the living speech of the people themselves, I decided to investigate the German-English part of the large *Dictionary of Flügel*,<sup>2</sup> since it marks the accents. Other large dictionaries were not available for my purpose. Grimm's *Wörterbuch* could, of course, not be used, since the letter *U*

<sup>2</sup> First edition; the second edition was not at hand.

has not yet been completed. Sanders, who generally marks accents, fails to mark those of *un-* derivatives. Besides, his system of arrangement by stems would make the use of his dictionary practically impossible for our purpose. Paul and Heyne, as said before, do not mark accents at all. Flügel, however, does mark them with unusual care; whenever there is variance in popular usage, two accents are marked, and that which, in the judgment of the compiler, is less frequent, is enclosed in brackets. I proceeded to examine and tabulate the *un-* compounds given in this work. It should be stated, however, that substantives with the prefix *un-* were not considered, since there seems to be no uncertainty as regards their accent. *Un-* bears the principal stress in all such compounds, except *Unflütereit*—where the position of the accent is determined by the character of the suffix—and abstracts in *-heit* and *-keit* formed from adjectives in which *un-* has not the principal stress; for example, *unsterblich*, *Unsterblichkeit*.

Of other *un-* compounds Flügel gives about 885, counting only one member of such doublets as *unaufhaltbar-unaufhaltsam* and *unauflosbar-unauflöslich*—a rule that I have observed in all enumerations. Of these 885, Flügel marks *only four* with the accent always away from *un-*; namely, *unendlich*, *ungeniert*, *unglaublich*, *unsterblich*. Of these, *unglaublich* can certainly be used with the accent on *un-*; in fact, it is one of Behaghel's examples given above. As to *ungeniert*, it is frequently, at least in conversational pronunciation, accented on *un-*. So there remain with the accent always away from *un-* only two adjectives, *unendlich* and *unsterblich*. Thirteen words have, according to Flügel, the accent by preference on the root-syllable of the second element, the accent on *un-* being bracketed. These are *unaufhaltsam*, *unaufhörlich*, *unauflosbar*, *unaussprechlich*, *unastehlich*, *unausweichlich*, *unbegreiflich*, *unbeserlich*, *undenkbar*, *ungefähr*, *unkennbar*, *unsäglich*, *unzählig*. Observe that these are all verbals in *-bar*, *-lich*, or *-sam*, except *ungefähr*, and that there is not a single perfect participle among them. Then there are also fifty-seven words that have the accent preferably on *un-*, but sometimes on the root-syllable of the

second element. Nearly all of these are also verbal adjectives in *-bar*, *-lich*, and *-sam*, the exceptions being *ungeheuer*, *ungemein*, *unlänglichst*, *untadelhaft*, *unzweifelhaft*, *unberücksichtigt*. *Unberücksichtigt* and *ungeniert*, it should be remarked, are thus the only compounds of *un-* and a perfect participle given by Flügel that can have the accent away from *un-*.

Except the three groups of words just mentioned, amounting altogether to less than nine per cent. of the whole, Flügel marks all *un-* compounds with the accent always and only on the first syllable. This is a remarkable showing in view of the rules laid down by the grammarians, especially if one considers that, of the seventy-four words not in this category, only four (properly two) have the stress always away from *un-*, while as many as fifty-seven have it preferably on *un-*. Of course a large number of the words enumerated offer no difficulty, being accented on the prefix by all authorities. A rough estimate, however, shows that fully half of the *un-* compounds, excluding substantives, would, under the provisions of one or more of the rules cited above, have the chief accent elsewhere than on the prefix. In concluding this survey of Flügel, it should be said that there appears to be no principle by which one may distinguish words that have the chief accent on *un-* from those that can have it elsewhere. The latter class, it is true, consists chiefly of verbals in *-bar*, *-lich*, and *-sam*, but many other such verbals, occurring with equal frequency, are given with the accent always on *un-*; and only twelve have the accent preferably away from *un-*.

For comparison with Flügel, it may prove of some interest to examine also Flügel-Schmidt-Tanger. If this work is in any way based on the large Flügel, the accentuation of the *un-* compounds does not show it. Here there is an almost diametric opposition. In the first place, less care seems to have been exercised in the marking of accents, variety of usage being admitted, or at least indicated, only in rare instances. Secondly, the vast majority of the compounds of *un-* and a perfect participle, or *un-* and a verbal in *-bar*, *-lich*, or *-sam* are accented not on *un-*, but on the syllable that would bear the principal stress if *un-* were not prefixed. Exceptions



there are, of course, but roughly speaking they seem to be as few as the words that may have the accent away from *un-* in the large Flügel. The exceptions are especially rare in the case of the verbals; *unregierbar* being one of the most striking. There is much greater freedom in regard to compounds of *un-* and a perfect participle; for example, we find on the one hand *unstudiert*, *unüberwunden*, *unverdrössen*, etc., on the other *unkultiviert*, *unüberführt*, *unverschämt*, etc.

To sum up, it would seem that the uncertainty about the accent of *un-* compounds is chiefly confined to compounds of *un-* and a perfect participle, or *un-* with a verbal in *-bar*, *-lich*, or *-sam*. About these there seems to be real variance in popular usage, and this variance is reflected in the opinions of scholars to such an extent that some will confidently quote a word as an example of one method of accentuation, while others will with equal confidence give the same word a different accent. Viator gives *unangemeldet*, while both Flügel and Flügel-Schmidt-Tanger give only *ünangemeldet*. Brandt quotes *unverantwortlich* and Wilmanns quotes *unentwégt*, *unerforschlich*, *unerbittlich*, *unverzüglich*, all of which, according to Flügel, have the accent always on the prefix.

While this paper has thus far revealed little more than this state of confusion, it has at the same time, it is hoped, furnished sufficient ground for the following final conclusions:

1. No thorough-going, convenient, and correct rules for the accentuation of *un-* compounds have been given.
2. Such rules cannot be given in the present unsettled state of popular usage.
3. For the convenience of beginners in the language, it is best and sufficient to teach them that all compounds of *un-*, except *unendlich* and *unsterblich*, may have the principal accent on the prefix, and may with correctness be thus pronounced.

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#### PREDECESSORS OF ENOCH ARDEN.\*

"THERE is, I fear, a prosaic set growing up among us, editors of booklets, book-worms,

\* This article was originally prepared as a chapter for a

index-hunters, or men of great memories and no imagination, who *impule themselves* to the poet, and so believe that *he*, too, has no imagination, but is forever poking his nose between the pages of some old volume in order to see what he can appropriate."

So wrote Tennyson in a letter to Dawson. He spoke rather of parallelisms, but the words may be taken in a broader sense. His fear was well-founded; there is such a set. The tendency in the teaching of English has been too largely in the direction of etymology-chasing and other processes more or less distant from the true object of literary study. The spirit of literature is, of course, the prime consideration. Nevertheless, there are certain preliminaries and accessories that are necessary for the most successful prosecution of the study of literature. He who wishes to appreciate fully the *Æneid* must learn certain declensions and conjugations; the student of *Faust* will not rest satisfied until he has learned something of the material out of which Goethe erected that great monument.

It is the purpose of the present paper to point out certain predecessors of *Enoch Arden*. In doing so the writer must not be understood to say that Tennyson was acquainted with all these sources and drew from them.

When the poet wrote *Enoch Arden* the story of a man left alone on a desolate island was not new either in fact or in fiction.

Alexander Selkirk was put ashore on the island of Juan Fernandez in 1704 and remained there till 1709. The story of his experience excited considerable interest and called forth several publications.

Out of his adventures Defoe's *Robinson Crusoe* (1719) is generally supposed to have been created. The life of Robinson Crusoe on his lonely island is so well known that it need not be dwelt upon here; neither is it necessary to speak of the many imitations that soon followed this popular story.

Towards the close of the century Cowper published some *Verses supposed to be written by Alexander Selkirk, during his solitary abode in the island of Juan Fernandez*, into which he put such thoughts as seemed to him volume of Tennyson's poems including *Enoch Arden* and the two *Locksley Halls*, which I am now publishing with D. C. Heath & Co., of Boston.

appropriate for a man so situated.

Chamisso's poem *Salas y Gomez* (1829) is the story of a man cast upon a rock where for fifty long years he wrote upon tablets of slate the brief record of his shipwreck and his lonely life.

Neither was the other story new—the story of a man who returns after a long absence and finds his wife the wife of another.

An old French song has for its subject a mariner who returned, found his wife wedded to another, and went forth in tears :

“Quand le marin revient de guerre,  
 Tout doux. . . .  
 Tout mal chaussé, tout mal vêtu :  
 —Pauvre marin, d'où reviens-tu ?  
 Tout doux !  
 —Madame, je reviens de guerre,  
 Tout doux. . . .  
 —Qu'on m'apporte ici du vin blanc,  
 Que le marin boive en passant,  
 Tout doux !  
 Brave marin se mit à boire,  
 Tout doux. . . .  
 Se mit à boire et à chanter,  
 Et la belle hôtesse a pleuré,  
 Tout doux !  
 —Ah ! qu'avez-vous, la belle hôtesse ?  
 Tout doux. . . .  
 Regrettez-vous votre vin blanc  
 Que le marin boit en passant ?  
 Tout doux !  
 C'est point mon vin que je regrette,  
 Tout doux. . . .  
 C'est la perte de mon mari,  
 Monsieur, vous ressemblez à lui. . . .  
 Tout doux !  
 —Ah ! dites-moi, la belle hôtesse,  
 Tout doux. . . .  
 Vous aviez de lui trois enfants.  
 Vous en avez six à présent,  
 Tout doux !  
 —On m'a écrit de ses nouvelles,  
 Tout doux. . . .  
 Qu'il était mort et enterré,  
 Et je me suis remariée,  
 Tout doux !  
 Brave marin vida son verre,  
 Tout doux. . . .  
 Sans remercier, tout en pleurant,  
 S'en retourna au régiment,  
 Tout doux !”

The same subject is dealt with in a chapter of Le Sage's celebrated story of *Gil Blas* (i, xi) (1715):

Don Alvaro de Mello married Donna Mencia de Mosquera. A few days after the marriage he met a rival, they quarreled, came to blows,

and the rival was killed. Don Alvaro bade his wife a hurried adieu and fled. His goods were confiscated and Donna Mencia led a solitary life. Seven years passed and no news came from the fugitive. Then a rumor said he was killed fighting for the King of Portugal, and the report was confirmed by a man who saw him fall. Don Ambrosio heard of the constancy of Donna Mencia, met her, and desired to make her his wife. He was wealthy and would lift her from poverty. Unable to resist the importunities of her family and relatives, she married him and they went to his castle near Burgos. Don Alvaro, however, returned. He sought the castle, went into the garden, gained admission to Donna Mencia, found her in tears, explained that he could not resist the desire to see her again, and generously offered not to disturb her.

“Do not imagine,” he said, “that my design is to disturb the felicity you enjoy by remaining in this place. No! I love you more than myself; I have the utmost regard for your repose; and now that I have had the melancholy satisfaction of conversing with you, will go and finish at a distance that miserable life which I sacrifice to your quiet.”

But Donna Mencia would not suffer him to leave her again and they fled together from the castle of Don Ambrosio.

In English Lady Anne Barnard sang the same theme in *Auld Robin Gray* (1772). The lovers, however, are only plighted when they part :

“Young Jamie loo'd me weel, and sought me for his bride;  
 But saving ae crown-piece, he'd naething else beside.  
 To make the crown a pound, my Jamie gaed to sea;  
 And the crown and the pound, O they were baith for me!  
 Before he had been gone a twelvemonth and a day,  
 My father brake his arm, our cow was stown away;  
 My mother she fell sick, my Jamie was at sea,  
 And Auld Robin Gray, O he came a-courting me!  
 My father cou'dna work, my mother cou'dna spin;  
 I toiled day and night, but their bread I cou'dna win;  
 Auld Robin fed them baith, and, wi' tears in his ee,  
 Said, 'Jenny, O for their sakes, will you marry me?'  
 My heart it seid na, and I looked for Jamie back;  
 But hard blew the winds, and his ship was a wrack;  
 His ship it was a wrack! Why didna Jamie dee?  
 Or wherefore am I spaired to cry out, Woe is me!  
 My father urged sair, my mother didna speak,  
 But she looked in my face till my heart was like to break;  
 The gied him my hand, but my heart was in the sea;  
 And so Auld Robin Gray he was gudeman to me.

I hadna been his wife weeks but only four,  
When mournfu' as I sat on the stane at my door,  
I saw my Jamie's ghaist—I cou'dna think it he,  
Till he said, 'I'm come home, my love, to marry thee!'

Oh! sair, sair did we greet, and mickle say of a';  
Ae kiss we took, nae mair—I bade him gang awa.  
I wish that I were dead, but I'm no like to dee;  
For O I am but young to cry out, Woe is me!

I gang like a ghaist, and I carena much to spin;  
I darena think of Jamie, for that wad be a sin.  
But I will do my best a gude wife aye to be,  
For Auld Robin Gray, O he is sae kind to me."

In 1812 Crabbe published a poem under the title of *The Parting Hour*, which, as may be seen from the following brief abstract, was a prototype in a way of *Enoch Arden*:

Allen and Judith were two children.

"They at an infant-school together play'd,  
Where the foundation of their love was laid:  
The boyish champion would his choice attend  
In every sport, in every fray defend."

Their love ripened as they grew up together. (The rival's name was Philip.) Allen decided to risk the perils of the sea to gain his fortune, and Judith approved his design.

"All things prepared, on the expected day  
Was seen the vessel anchored in the bay"

The last farewells were said.

"They parted, thus by hope and fortune led,  
And Judith's hours in pensive pleasure fled."

Forty years later, old and grieved, and trembling with decay, Allen landed in his native port.

"In an autumnal eve he left the beach,  
In such an eve he chanced the port to reach.  
He was alone; he press'd the very place  
Of the sad parting, of the last embrace. . . .  
Allen soon found a lodging in the town,  
And walk'd, a man unnoticed up and down."

A widow in a neighboring village heard of the melancholy man.

"He was her much-loved Allen, she had stay'd  
Ten troubled years, a sad afflicted maid;  
Then was she wedded, of his death assured,  
And much of misery in her lot endured;  
Her husband died; her children sought their bread  
In various places, and to her were dead.  
The once fond lovers met; not grief nor age,  
Sickness or pain, their hearts could disengage."

Since it has been pointed out in *Harper's Magazine* on account of the resemblance to the scene where Enoch Arden looks in upon his wife and children, I refer briefly here to

one other instance, although it must be said the parallel is not striking.

Hawthorne in *Wakefield* (before 1837) told the story of a man who voluntarily absented himself from home and wife, and during a period of twenty years returned each evening to look through his window. Finally, being caught in a shower before his own door, he quietly reëntered and resumed his ordinary life.

In 1841 Miss Lucy Hooper, an American writer, published a story entitled *Reminiscence of a Clergyman*, to which Tennyson's bears a remarkable resemblance.\*

A young man who had made several voyages married a gentle girl and lived happily at home for five years. At length the old love of the sea overcame him, and in spite of the entreaties of his wife he disposed of his business and sailed once more. He was seized by pirates and sold into slavery. After many years he returned to America and found his wife married to his younger brother. He engaged eagerly in business and strove to forget his grief. A longing to see his wife came upon him.

"I passed by the house where we had lived together in our younger days, and saw her once more. I leaned over the gate that opened once at my approach, and gazed earnestly upon her to whom my face was that of a stranger. Time had wrought little change in her—she had not suffered as I had; and though her smile was graver it was more serene than of yore. My heart grew sick when I thought that my gentle and kind brother might make her happier than the wayward and fitful being who once clasped her to his bosom, and in the fullness of joy called her his. She had other children, and I heard their voices, and saw they were beautiful and loving too; and then dark thoughts came over me, and I hurried from the scene. . . . Since then I have led a solitary life, waiting the summons to depart. My life is wasting away; I am like a withered leaf; but my heart faints not at the prospect of approaching death. Blessed be God."

But the predecessor to which *Enoch Arden* bears the most striking resemblance is *Home-ward Bound*, a poem by Adelaide Procter,

\* This account rests upon an article in the *Literary World* of October 6, 1883 (Vol. xiv, p. 327), written by Joseph Hooper. I have been unable to secure a copy of the volume of *Scenes From Real Life* which contains the story.

published in 1858, only a few years before Tennyson's poem appeared. That the reader may see this resemblance, I quote at some length from the poem.

A sailor was wrecked off Algiers and made a slave to the Moors of Barbary. Ten years he toiled among them, dreaming of his wife and child at home, and gazing ever on the ocean. At length he was freed, and sailed for England, and as he sailed he pictured his home and fireside.

"And the child!—but why remember  
Foolish fancies that I thought?  
Every tree and every hedge-row  
From the well-known past I brought;  
I would picture my dear cottage,  
See the crackling wood-fire burn,  
And the two beside it seated,  
Watching, waiting my return.  
So, at last, we reached the harbor,  
I remember nothing more  
Till I stood, my sick heart throbbing,  
With my hand upon the door.  
There I paused—I heard her speaking;  
Low, soft, murmuring words she said:  
Then I first knew the dumb terror  
I had had lest she were dead.  
It was evening in late autumn,  
And the gusty wind blew chill;  
Autumn leaves were falling round me,  
And the red sun lit the hill. . . .  
She was seated by the fire,  
In her arms she held a child,  
Whispering baby-words caressing,  
And then, looking up, she smiled;  
Smiled on him who stood beside her—  
Oh! the bitter truth was told,  
In her look of trusting fondness—  
I had seen the look of old!  
But she rose and turned toward me  
(Cold and dumb I waited there)  
With a shriek of fear and terror,  
And a white face of despair.  
He had been an ancient comrade,—  
Not a single word he said,  
While we gazed upon each other,  
He the living, I the dead."

He drew nearer and took her trembling hand, but no word came to his lips.

"Bitter tears that desolate moment,  
Bitter, bitter tears we wept,  
We three broken hearts together,  
While the baby smiled and slept."

This was the child of his old comrade; his own was dead.

"Then at last I rose, and, turning,  
Wrung his hand, but made no sign;

And I stooped and kissed her forehead  
Once more, as if she were mine.  
Nothing of farewell I uttered,  
Save in broken words to pray  
That God would ever guard and bless her,—  
Then in silence passed away."

He passed away to the great restless ocean, hoping finally to reach a haven where he would find rest and be at home.

*Sylvia's Lovers*, a novel by Miss Gaskeel, published in 1863, seems to have contributed something to our poem. It is to be noted that the name of a ship and of the rival reappear in Tennyson. As in *Auld Robin Gray*, the lovers were only engaged, not married. The following is a brief abstract:

Kinraid returned from the north seas on board the *Good Fortune* and was wounded in an encounter with the press-gang. He met Sylvia, they fell in love and plighted their faith to each other. Kinraid was seized by a press-gang and carried away. It was supposed that he was dead; only Philip his rival knew of Kinraid's fate. Philip withheld from Sylvia Kinraid's final message. The poor heart-broken girl was induced to marry Philip to save her mother and herself from want, yet she did not love him. A child was born. Once as Philip entered her room she cried, "Oh! Charley! come to me—come to me!" Then learning it was Philip she continued:

"Oh, Philip, I've been asleep, and yet I think I was awake! And I saw Charley Kinraid as plain as ever I see thee now, and he wasn't drowned at all. I'm sure he's alive somewhere; he was so clear and life-like. O! what shall I do? What shall I do?"

After an absence of three years Charley did return. He met Sylvia and followed her to her home. High words passed, and both Philip and Charley went away. From this point the story bears no resemblance to *Enoch Arden* and consequently does not concern us here.

Such are some of the stories to which *Enoch Arden* bears a greater or less resemblance. There may be, and in other languages doubtless are, other similar narratives. It is not improbable that in days of great adventure at sea some sailor should be left alone on a desolate island, or at least that some incident should suggest such a fate. Given so much as a basis, it is not improbable that this sailor should have a wife and children at

home. Neither is it impossible that returning after long years of absence he should find his wife wedded to another. So a large amount of agreement in such stories is to be expected.

As was intimated at the beginning of this paper, I do not know how far Tennyson was familiar with these stories. A writer in the *British Quarterly Review* for October, 1880, says:

"*Enoch Arden* and *Aylmer's Field* were told by a friend to the poet, who, struck with their aptitude for versification, requested to have them at length in writing. When they were thus supplied, the poetic versions were made as we now have them."

On what authority this statement was made I do not know. The assertion has been repeated since (I speak of *Enoch Arden*). Only a short while ago I saw it stated that the story was told to Tennyson by Mr. Woolner, the sculptor, and that his widow has the manuscript of the story.

However this may be, it seems probable Tennyson knew some of the stories outlined above. We cannot easily suppose, for instance, that he had never heard *Auld Robin Gray*. I should say that *Sylvia's Lovers* and *Homeward Bound* and very probably *The Parling Hour* were known to him. Judging from internal evidence one would be tempted to say that he knew Miss Hooper's story, but otherwise the probability is not so great as that he knew the one in *Gil Blas*.

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#### NOTE TO SCHILLER'S 'WALLENSTEIN'S LAGER,' I. 1096.

In the well-known *Reiterlied*, with which the first part of the Wallenstein-Trilogy closes, we read ll. 1091-1096:

Warum weint die Dirn' und zergrämet sich schier?  
Lass fahren dahin, lass fahren!  
Er hat auf Erden kein bleibend Quartier,  
Kann treue Lieb' nicht bewahren.  
Das rasche Schicksal, es treibt ihn fort,  
Seine Ruhe lässt er an keinem Ort.

Concerning the meaning of the last line of the quotation, a variety of opinion prevails.

Karl Breul says in his Cambridge University Press edition of the *Lager* and *Piccolomini*,

(Cambridge: 1894) by way of comment upon the passage:

"This somewhat obscure line seems to mean 'He does not leave his peace of mind anywhere,' 'he does not lose his heart to any girl in any place, as he is always on the move.' Cf. the good rendering by Sir Theod. Martin, 'His heart may be touched, but he loses it not.' Cf. in this context Gretchen's song in *Faust* I, ll. 3374-7:

Meine Ruh' ist hin,  
Mein Herz ist schwer;  
Ich finde sie nimmer  
Und nimmer mehr."

W. H. Carruth's note upon the same words, in his Wallenstein edition (Henry Holt & Co., 1894), is as follows:

"*lässt=lässt=sein*, 'he lets himself rest nowhere;' possibly this ambiguous line means: 'He leaves his peace (of mind) nowhere,' that is has no contrition for his inconstancy; or again: 'He leaves peace (his peace, like "My peace I give unto you") nowhere.'"

All three of these interpretations seem to me forced, and scarcely in accord with the obvious meaning of the last two stanzas of the song. I here present what seems to me an interpretation that is at once more natural and more in harmony with the context. Both Breul and Carruth refer *seine* in l. 1096 to *Reiter* and are, therefore, puzzled by the expression: *seine* (des Reiters) *Ruhe an keinem Ort lassen*. The former tries to read it as if *lassen* meant *lose* ('Seine Seelenruhe verlässt ihn an keinem Ort'). This is certainly a very rare meaning of the word *lassen*, to say nothing of the anti-climax involved in clinching the statement of the cavalryman's enforced inconstancy (*Kann treue Lieb' nicht bewahren*) by the trivial remark that his roving life prevents him from falling in love. Carruth assigns, in the first of his two proposed explanations, a similar meaning to *lassen*, but understands *seine Ruhe lassen* as equivalent to *Gewissensbisse empfinden*. Just at this point we note the similarity between Carruth's conception and that of Breul, as reflected in the quotation of Gretchen's words. The meaning thus derived tallies ill with the spirit of the lines, that certainly do not represent the soldier as a hard-hearted wretch, but rather as the irresponsible plaything of destiny. The second of Carruth's proposed alternatives seems

to me to approximate the real meaning of the line. Now, as in the time of Schiller, the expression: *Einem etwas* (was er schon hat) *lassen*, means 'to leave one in the undisturbed possession of something.' Similarly the idiom: *Einem Ruhe, Musze, Zeit lassen* is familiar to us all. If then we refer *seine*, not to *Reiter*, but to *Ort*, the line at once becomes clear. *Seine Ruhe lässt er an keinem Ort=keinem Ort lässt er seine* (die dem Orte von Rechtes wegen zukommende). *Ruhe*= 'He leaves no place in undisturbed possession of the peace that belongs to it,' that is, 'Fate makes him a disturber wherever he goes.'

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#### MULTIPLE INDICATIONS AND OVERLAPPINGS.<sup>1</sup>

IN τῶ πᾶϊδε ἀφοτέρῳ παρήστην, the fact that the boys were two is expressed six times, has sextuple indication. "The ten boys are here" contains a triple indication of plurality. In "He strickens me," the objective relation is doubly indicated. "He will come to-morrow" appears to express futurity twice.

A sentence is, among other things, a succession of signs that has been associated with a group of interrelated things. It may, indeed, have been associated, at the same time or at different times, with several distinct groups, resembling one another in certain attributes, or having nothing but the expression in common. The science of sentences includes the transformations they undergo, both with and without changes of meaning. The doctrine of the transformation of sentences may be found scattered in works on grammar, logic, rhetoric, and various other sciences. One branch would be the variations of a sentence by which multiple indications are introduced or excluded.

There are many kinds of multiple indications. Some are inseparable from the nature of a given language; others are mere pleonasm and tautologies. Others are determined by groupings of thoughts that either are perpetually recurrent or constantly persistent in

<sup>1</sup> Cf. *Publications of the Mod. Lang. Association of America*, Vol. xi, p. xxix.

all human minds. When each of several indications is so vague that the combination of all is necessary to definite expression, we have complex indication. The combination of a more definite with a less definite indication is very frequent; as that of a preposition with a case ending.

A discussion of the phenomena of multiple indications would require their contrast with those of inadequate and inconsistent indications, as well as an enumeration and exemplification of the many varieties and their uses. Attention is here called to one kind only. To this the name overlapping may be applied. This takes place when two (or more) parts of a sentence have meanings which imply the same thing, though it may be no part of the meaning of either. It is not easy to determine how much of what a sound suggests, makes a part of the sound's signification, sense, meaning, import or whatever else may be designated by any one of this set of variously discriminated synonyms.

Consider the sentence "Fishes swim in the sea." In this case, that which "sea" stands for is among the implications of that which is meant by either "Fishes" or "swims." "Birds fly through the air" merely selects what is vaguely present to the minds of many who hear any one of the three principal words in the sentence. There is a psychological experiment which consists in noting the train of ideas suggested by a word. Two parts of a sentence overlap when the trains of ideas suggested by each have an element in common. "On earth's green fields and ocean's wave-beat shore" suggests by means of "earth," "field," "green," and "ocean," "shore," "wave," ideas that are intimately associated with one another in many minds. "The day must dawn and darksome night be passed" has an immediate and an implied meaning, and in either sphere exhibits overlappings. "The churn hit the fence" does not contain any obvious overlapping; but "The ear hears the sound," a sentence which is run in the same grammatical mould as the former, exhibits six instances of overlappings, if we count as different those in which we begin with different words.

Overlappings are more frequent in the older

languages than in the later; more frequent in poetry and in oratory than in science and philosophy. Philosophy is, indeed, an endeavour to escape from the confusions of overlappings. Reasoning is impeded by the undesired associations with its symbols. The predicate is implied in the subject in many cases; and what was intended to assert a relation of some sort, asserts nothing at all. Such statements as "Parallels will never meet," and "Every event is an effect," show by the discussion they have occasioned, how rarely the implications of "parallel" and of "event" are excluded from one's mind. Any part of a sentence may be analytic or synthetic in reference to any other part; and it is pedantic to make much ado about this simple relation when occurring between the subject and predicate of that artifice called a proposition.

There are not wanting intimations that the attitude of men's minds toward language is undergoing a change which consists, as does progress in any science, in displacing the consideration of mere differences which are irrelevant to any purpose, by a classification of distinctions which are important with reference to the purposes for which language is required. Language has indeed many uses,—communication, expression, record, algebra, music, play,—but its use as a medium of communication underlies, if it does not antedate, all other uses; and involves a study of multiple indications and overlappings, and, as a complement to these, non-indication, single indication, defective indication, and conflicting indication.

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NOTE ON GOETHE'S TASSO, ll. 1325-1337.

THERE is considerable disagreement among commentators as to the interpretation of ll. 1332 and 1333 of Goethe's *Tasso*. The connection, very briefly, is this. Tasso had been crowned by the princess at the bidding of Alphonso, her brother. This called forth the bitter expression of envy from Antonio in i, 4. In the scene following, ii, 1, Tasso confesses to the princess his ardent admiration for her, and ex-

presses the desire to become worthy of her not merely as poet, but even more as hero. Being told that he can best please her by adapting himself more to the circumstances in which he lives, and by seeking the friendship of Antonio, he attempts to carry out her suggestion in ii, 3. He warmly begs for Antonio's favor and affection in return for his own. But he is harshly spurned. Antonio grows more bitter and disregarding at every repeated approach by Tasso. The crown, which is still on the poet's head, is slandered as the gift of blind, capricious favoritism, until Tasso can no longer restrain himself and frankly, but emphatically, defends his possession:

- 1325 Ich acht' ihn heilig und das höchste Gut:  
Doch zeige mir den Mann, der das erreicht  
Wornach ich strebe, zeige mir den Helden,  
Von dem mir die Geschichten nur erzählten;  
Den Dichter stell mir vor, der sich Homereu,  
1330 Virgilen sich vergleichen darf, ja, was  
Noch mehr gesagt ist, zeige mir den Mann,  
Der dreifach diesen Lohn verdiente, den  
Die schöne Krone dreifach mehr als mich  
Beschämte: dann sollst du mich knieend sehn  
1335 Vor jener Gottheit, die mich so begabte;  
Nicht eher stünd' ich auf, bis sie die Zierde  
Von meinem Haupt auf seins hinüber drückte.

What it is, that Tasso strives for, is expressed in ll. 499 ff., which in connection with others, particularly in ii, 1 and 2, clearly indicate that the ideal worth of a man, in Tasso's eyes, consists in heroic bravery and poetic genius.

The adversative conjunction *doch* introducing l. 1326 is clearly used, after the colon of the preceding line, to prepare for a concession. Tasso means to say: "High as I regard the crown, I would not keep it undeservedly." And then he enumerates, in nice anticlimactic order, the persons to whom he would yield:

"Show to me my ideal of manhood, hero and poet in one; or show to me my ideal in but one or the other respect, a hero like Achilles or Odysseus (cf. ll. 552-553), or a poet like Homer or Virgil, and I am willing to relinquish my treasure. Indeed, I will offer still more"—I cannot see how else we can interpret: *ja, was noch mehr gesagt ist*,—"show me the man who would threefold deserve this requital, whom the crown would three times more abash than me, and you shall see me kneeling before the goddess who has thus favored me; I should not rise until she would remove the adornment from my brow to his."

Usually the words *diesen Lohn*, which I rendered by "this requital," are understood to be the same as *die schöne Krone* in the following line. In the first place, I cannot see how to establish an agreement between these lines; how a man would naturally threefold more deserve the crown and yet be threefold more abashed by its possession,—unless he were threefold more morbid than Tasso actually is, though he certainly does not realize it.

Again, Tasso does not venture to make much of a concession, and is not showing much confidence in his own deserts, if he is willing to yield to none but such a man. And Antonio's answer: "*Bis dahin bleibst du freilich ihrer wert*," loses all point, if this is assumed, unless we assume at the same time that he resorts to the bitterest kind of irony, a view not allowed by ll. 1399 and 1400, 1472-1474, and making the line the only ironical utterance from Antonio's mouth in the entire scene. It is also significant, that after this challenge of Tasso, Antonio urges not another word against the justice of the princely favor.

These considerations lead me to think that ll. 1339 and 1340 in a somewhat calmer mood merely repeat what had been said in the preceding lines:

1339 Man wüßte mich, das will ich nicht vermeiden;  
Allein Verachtung hab' ich nicht verdient.

'I am willing to subject myself to any fair estimation: but scorn I have not merited.' And so I should see in *diesen Lohn*, l. 1332, the same as *Verachtung*, l. 1340; *Verachtung*, the requital which Tasso received at Antonio's hands. This interpretation does away with any awkward construction and appears to me quite in keeping with the context.

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#### DRYDEN AND SPEGHT'S CHAUCER.

O. SCHÖPKE, *Anglia*, ii, 314-353, iii, 35-68, has discussed with thoroughness and much critical insight into style, the relation of Dryden's versions of Chaucer's poems to their originals. This theme has also received more distinctively literary treatment from Professor Lounsbury, *Studies in Chaucer* iii, part vii.

In the present slight contribution my purpose is not to glean after these scholars, but to gather a little new grain.

I wish to show that Dryden was indebted to Chaucer's editor, Speght, and to indicate the extent of this indebtedness. It is the old story of Jeremiah and Baruch, of which Lowell was so fond. The seventeenth century modernizer has incorporated into his version, not only the inspired lines of Chaucer, but the uninspired notes of Speght; has indeed, in a few cases, preferred to be wrong with the scribe, to being right with the prophet.

In the following discussion I shall refer to the Speght *Folio* of 1598 (to the two later editions, 1602, 1687, I have had no access), to Francis Thynne's *Animadversions upon Speght's Edition*, 1599 (Chaucer Society, 2d. Ser. 13, 1876), and to the text of Dryden (Globe Edition, 1890). For obvious reasons I quote the text of Chaucer used by Dryden rather than the present critical readings. For convenience of reference, however, I employ the modern numbering of lines.

Of *The Knightes Tale*, 515-516, Speght's *Folio*, 3, 2, gives the following reading:—

"Noght comly like two lovers maladie of Hereos."

The three A. MSS. of the *Six-text* rightly read 'oonly' and 'Hereos'; the three B. ones 'comly' and 'Heres.' Speght's 'Hereos' was attacked by Thynne (*Animadversions*, 44), who preferred 'Heroes'; but 'comly' was unchallenged by the critic. The latter word certainly suggested Dryden's jaunty line *Palmon and Arcite*, i, 540):

"Unlike the trim of love and gay desire."

Dryden has been criticised by Lounsbury, iii, 174 for excessive elaboration of *The Knightes Tale* 706-710. It should be noted, however, that Speght and his printer Islip did much to make Chaucer's meaning unintelligible even to a careful reader; compare *Folio*, 4, 1:

"That shapen was my dearch (sic) erst my shert."

Speght explains this enigma in neither Glossary nor Notes. Can we wonder that Dryden avoided the line.

*Folio*, 6, 2, *The Knightes Tale* 1183, reads thus:

"The statue of Mars upon a cart stode  
Armed and loked grim as he were wode



And over his head ther shined two figures  
Of sterres that ben cleped in scriptures  
That one (Puella) hight, that other Rubeus"

Upon these lines Speght has this note:—

"Puella and Rubeus. The names of two figures in Geomancie representing two constellations in heaven, Puella signifieth Mars retrograde and Rubeus Mars direct."

Now turn to Dryden, *Palamon and Arcite* ii, 622-616:—

"The form of Mars high on a chariot stood  
All sheathed in arms and gruffly looked the God  
Two geomantic figures were displayed  
Above his head, a warrior and a maid,  
One when direct and one when retrograde."

How much of this is Chaucer, how much Speght?

Chaucer, *Folio*, 85, 2 (*The Nonne Preestes Tale*, 35) thus describes Chanticleer:—

"By nature he knew ech assencion  
Of the equinoctial in the toun  
For when degrees xv were assended  
Than crew he, that it might not be amended."

Speght adds this annotation:—

"Fifteene degrees of the equinoctial rise every equall hour: so that when fifteen degrees were ascended in the Horizon after midnight (for so he meaneth) then it is one of the clocke about the which time is the first cocke, as they call it."

Here is Dryden's version (*The Cock and Fox*, 47):—

"For when degress fifteen ascended right  
By sure instinct he knew t'was one at night."

Dryden's own instinct in matters of the heavens seems to have been anything but sure, in spite of his vaunted skill in astrology. (Johnson's "Dryden," Arnold's Ed. *Lives of the Poets*, 1892, p. 171.) Whenever signs and constellations swim into his ken, he either invokes the aid of Speght (*Supra*); or is altogether wrong, as we shall see later.

Schoepke, *Anglia*, iii, 38 connects with the above "Cock and Fox" passage Dryden's rendering of *The Flower and the Leaf*, 54, "Three houres after twelve" by the line, "When Chanticleer the second watch had sung." This is not only happy but correct, three o'clock being the second cock crow. But I shall speak again of Dryden's treatment of Chaucer's hours.

Chaucer tells briefly the story of St. Kenelm, *Folio*, 86, 2 (*The Nonne Preestes Tale*, 290):—

"Lo in the life of Saint Kenelme we rede  
That was Kenulphus sonne, the noble King  
Of *Mereturike* how Kenelm mette a thing  
A little er he were murdered on a day  
His murder in this vision he say," etc.

Among Speght's Notes we find the following:—

"This Kenelmus King of the Mercians was innocently slaine by *his sister Quenda*, whereby he obtained the name of a martir"

Thynne, 59, 62, promptly took Speght to task for his reading and his note: '*Mereturike* should be *Mercentrike* and *his sister Quenda* should be *Quendrida*, as William of Malmsbury and Ingulphus have.' (Italics are mine here and elsewhere.) Dryden accepts Speght's note, but not his reading. If the *Quenda* remark was suppressed by Speght in the edition of 1602 (I have no means of determining this), Dryden's use of the *First Folio* would be established by his mention of that name. This view is strengthened by Dryden's 'Capaneus,' *Palamon and Arcite*, i, 76. In a note to his 1598 edition, Speght corrected the word of his text (3, 2), 'Campaneus' to 'Capaneus'; but after the criticism of Thynne, suppressed the note and allowed the incorrect reading to stand in the edition of 1602 (*Animadversions*, 43); upon this, however, I am not disposed to lay too much stress, as a classicist like Dryden might well be supposed to know the proper form of such a name. After this digression, let us return to "The Cock and the Fox" passage 360, which is interesting for other reasons than the above:—

"Kenelm, the son of Kenulph, Mercia's King  
Whose holy life the legends loudly sing,  
Waroed in a dream, his murder *did fortel*  
From point to point, as after it befel;

• • • • •  
"Nor was the fatal moment long delayed  
By *Quenda* slain, he fell before his time  
Made a young martyr by *his sister's* crime  
The tale is told by *venerable Bede*  
Which, at your better leisure, you may read.

It is to be hoped that no one even of abundant leisure will consult Dryden's source. The tale is not told by Bede. Let us not, however, impute this omission to a flaw in that scholar's omniscience; he had indeed the best of reasons for not telling the story of Kenelm. Bede

died in 735; Kenelm was murdered in 819.

I may be wrong, but I cannot dispossess my mind of the idea that Dryden has confused the verbs, 'to see' and 'to say' in his rendering of Chaucer's "His murder in this vision he say," "Warned in a dream, his murder did foretel." A more interesting misunderstanding, if such it be, occurs at the beginning of *The Nonne Preestes Tale*; compare l. 12 (*Folio* 85, 1):—

"Wel sooty was her boure and eke her hall."

If we believe that Dryden confounded Chaucer's 'sooty' with the 'sote' of Speght's Glossary—a mistake aided by black-letter—we understand what prompted his lines, *The Cock and the Fox*, 15:—

"Her parlour window stuck with herbes around  
Of savoury smell."

But I do not wish to urge an explanation that may seem to many strained.

I turn now to a troublesome and much annotated passage. The *Folio* text of *The Nonne Preestes Tale* 367 ff., is as follows (87, 1):—

"When the moneth in which the world hegan  
That hight March that God first made man  
Was complete and passed were also  
Sith Marche began, twenty days and two  
Befill that Chaunticlere in all his pride  
His seven wives walking him beside  
Cast up his eyen to the bright sunne  
That in the signe of Taurus was yrunne  
Fourty degrees and one and somewhat more  
He knew by kinde and by non other lore  
That it was prime and crew with a blisful steven  
The sunne he saide is clombe up to heven  
Fourty degrees and one and somewhat more ywis"

Speght appends this note:—

"This place is misprinted as well in misnaming of the signe, as the misreckening the degrees of the sun; for that the two and twenty of March is in *Aries*, and that but *eleven degrees or thereabouts*, and hath in all thirty degrees."

Thynne's comment upon Speght's reading and note (*Animadversions*, 59) is admirable and has been accepted by all later scholars. He shows that we must read 'thirty dayes and two' and 'twenty degrees and one,' and must reckon the time from the end and not from the beginning of March. The day of Chanticleer's mishap would be not March 22 but

May 2. Dryden follows Speght closely (*The Cock and the Fox*, 445 ff.):—

"T'was now the month in which the world began  
(If March beheld the first created man)  
And since the vernal equinox, the sun  
In *Aries* twelve degrees or more had run  
When, casting up his eyes against the light  
Both month and day and hour he measured right  
And told more truly than the Ephemeris  
For art may err, but nature cannot miss.  
Thus numbering times and seasons in his breast,  
His second crowing the third hour confessed."

As the vernal equinox marks the beginning of *Aries*, Dryden's time does not differ materially from Speght's in incorrectness; 'twelve' is substituted for 'eleven' simply for metrical reasons. Dryden's substitution of 'third hour' for 'prime' is singularly happy, if he means nine o'clock as the context seems to indicate. But the connection of 'second crowing' with this hour is not fortunate, since second cock-crow falls not at three hours from sunrise but from midnight, as Dryden elsewhere recognizes (compare *The Flower and the Leaf*, 24, cited *supra*). Dryden, *The Cock and the Fox*, 497, takes from Speght's Glossary the meaning, 'afternoon' for 'undern' (nine o'clock); but this mistake is made even by Chaucer scholars of to-day.

I have said that Dryden is at fault when he attempts, without the aid of Speght, to introduce astronomical terms. Notice his rendering of *The Knightes Tale*, 604 (*Folio* 3, 2); Chaucer here mentions concisely the time of Palamon's escape:—

"It befel that in the seventh yere in May  
The third night, as olde bokes sayne."

This is Dryden's version (*Palamon and Arcite*, ii, 9):—

"But when the sixth revolving year was run  
And May within the Twins received the sun."

In point of fact the sun does not enter Gemini until May 12 (*The Astrolabe*), nine days after Chaucer's date. A very venial mistake this for a great poet; but certainly an impossible one for the merest tyro in Astrology.

Enough has been said to indicate Dryden's use of Speght's text and notes. I close with the words of Francis Thynne, p. 52:

"These things I colde dilate and prove by manye examples; but I cannott stande longe

upon everye pointe as well for that I wolde not be tedious unto you, as for that leysure servethe me not thereunto."\*

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### THE HILDEBRANDSLIED.

(NOTE:—This translation is based on Karl Simrock's poetical translation into modern German and the literal prose version contained in Koegel's *Geschichte der deutschen Litteratur*. I have tried to make my translation as nearly literal as possible. It has been my aim to reproduce, if possible, by means of frequent alliteration and a kind of rhythmical prose, something of the rude vigor of the original).

\* Since writing the above I have had access, in the Harvard Library, to Speght's *Second Folio of Chaucer* (1602) and to the Folio Edition of Dryden's *Fables* (1700), which contains the Chaucer text employed by the modernizer. A comparison of this last with the two editions of Speght proves that the *Fables* text was taken from the *Folio* of 1598 and is entirely independent of the *Folio* of 1602. A few passages from the three works will show this: *Knights Tale*, 220, 1589 (a, 1), *Fables* (570), "And therewith he blent and cried, ha;" Speght, 1602 (a, 1) "And therewith he blent and cried, ha, ha." *Knights Tale*, 388, S. 1598 (2, 2), *Fables* (574), "That ther nys water, erthe, fyre ne eyre:" S. 1602 (2, 2), "That ther nis water, earth, fire ne aire." *K. T.*, 404, S. 1598 (3, 1), *Fables* (575), "A dronken man woten wel he hath an house;" S. 1602 (2, 2), "A dronken man wot wel he hath an house." *K. T.*, 444, S. 1598 (3, 1), *Fables* (575), "The assen deed and cold;" S. 1602 (3, 1) "The ashen deed and cold." *K. T.*, 590, S. 1598 (3, 2), *Fables* (578), "Ther was no man that Theseus hath der;" S. 1602 (3, 2), "That ther was man that Theseus durst der." *K. T.*, 708, S. 1598 (4, 1), *Fables* (580), "That shapen was my dearh erst my shert;" S. 1602 (4, 1), *death*. *K. T.*, 831, S. 1598 (4, 2), *Fables* (583), "As men hun tolde;" S. 1602 (4, 2), "As men hun tolde;" *K. T.*, 843, S. 1598 (5, 1), *Fables* (583), "so hodosly;" S. 1602 (4, 2), "so hidiously." *K. T.*, 913, S. 1598 (5, 1), *Fables* (584), "Of women for they wepen every in one;" S. 1602 (5, 1), "Of women for they weepen ever in one." *K. T.*, 1121, S. 1598 (6, 1), *Fables* (588), "A romble and a shwow;" S. 1901 (6, 1), "A romble and a swough." *K. T.*, 1264, S. 1598 (6, 2) *Fables* (591), "And some wold have a pruce shield, some a targe." But why go further. Ten examples prove the point as well as fifty.

"In the much discussed passage *Nonne Preestes Tale*, 366, Whan that the moneth in which the world began," etc., Speght adapted in 1602 *Folio* (82, 2) all readings proposed by Thyne; Dryden has, however, followed (*Fables*, 618) the reading of 1598 *Folio*, as he has its note (*supra*). In 1602 *Folio*, Speght has either suppressed or compressed into his "Vocabulary" the Annotations of 1598. We find in 1602 "Vocabulary" S. V. "Kenelme," "Kenelm was slaine by his sister, *Quendrida*." As we have seen, Dryden following 1598 *Folio* calls the murderess, *Quenda*; and employs the reading "Mereturike" (1598) instead of "Mercenrike" (1602).

I heard it said . . . . .  
That in battle-encounter both were met,  
Between two hosts, Hildebrand and Hadubrand.  
Father and son firm fastened their armor,  
Got ready their gear, girded their swords,  
The heroes, over their harness; to battle they hurried.  
Then spake Hildebrand; hoarier-headed was he,  
Willer and wiser; he warily asked  
In words full few, who was his father  
In the host of heroes, . . . . .  
. . . . . "Of what kin art thou come?  
Tell me only the one, the other I know:  
I can in the kingdom all kindreds recount."  
Hadubrand spake, Hildebrand's son:  
This our aged men told me long ago,  
Old and counsel-loving, living in earlier days,  
My father is hight Hildebrand; I am hight Hadubrand.  
Early he went eastward, escaped from Otacker's ire  
With Dietrich hither and many a hero.  
He left in the land his young wife lamenting,  
A bride in her bower with an unwaxed bairn;  
Heirless that folk when eastward he fared.  
But daring deeds for Dietrich he wrought.  
My father in the fight, of friends then forsaken.  
And fierce toward Otacker flamed his wrath;  
But ever to Dietrich truest and dearest of warriors,  
He found before all the folk the fight he loved most.  
Many brave men remembered him well.  
I believe he is living no longer." . . . . .  
The All-Father knows in Heaven above  
That never henceforth to fight shalt thou fare  
With hero so close of kin" . . . . .  
Then he took from his arm the tight-circling ring,  
Finished with Kaiser's gold, as the king gave it,  
The hero-lord of Huns: "This in high favor I give thee."  
Hadubrand spake, Hildebrand's son:  
With the spear should men take spoil,  
Point against point: thou appearest, aged Hun,  
All too cunning; for me thou cajolest  
Poorly with words; with point thou wilt pierce me.  
To old age art thou come, yet ever deceitful.  
But soothly to me said the sea-farers  
West-bound over Wendel-sea, that war took him off.  
Dead is Hildebrand, son of Heribrand."  
Hildebrand spake, Heribrand's son:  
"Plainly I see in thy sword and spear  
That happily thou hast a good lord at home;  
Thou art not forced to fare forth from this land. . . . .  
Alas! God of might! a miserable fate is mine!  
For sixty summers and winters I wandered about,  
And ever went I to the folk's war-throng;  
Yet surely none of the cities saw death strike me down.  
Nor shall I see my own child kill me with sword,  
Lay me low with the lance, or I his life shall take.  
Yet easily now thou mayest, if thou the might hast,  
From so worthy a man the war-weapons win,  
Bear off the booty if thou be'st the better.  
Yet most craven of East-folk must men call him  
Who refuses thee fight, now thou art fain for it,  
The hand-to-hand conflict: This encounter decides  
Which of us must now make gift of mail-coat,  
Or bear from the battle both of the byrnies."  
Then swiftly sprung the ash-spears together

In sharp-sounding clash ; the shock smote the shield ;  
Then together flew the flint-hard falchions ;  
Cruelly they cut the clear-shining shields,  
Till the linden-wood lasted no longer,  
Worn out with weapons. . . . .

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### SPANISH PUBLICATIONS.

#### II.<sup>1</sup>

6. *Doña Perfecta*. Novela española contemporánea, por BENITO PÉREZ GALDÓS. With an Introduction and Notes by A. R. MARSH, Assistant Professor of Comparative Literature in Harvard University. Boston: U. S. A., and London: Ginn and Company, 1897. Svo, pp. xiii+271.

IN two years no Spanish books for American schools have reached the Editor of MOD. LANG. NOTES, a fact which shows clearly that Spanish is still very far from occupying in our Colleges and Universities the position held by French and German. One of the reasons for this apparent neglect of a language of such great importance to this hemisphere, is the difficulty which not only our students, but we teachers likewise, meet in the attempt to master the intricacies of the language itself, and to find trustworthy guidance in the study of the modern literature of Spain. The Spanish-English dictionaries are bad, the grammars are incomplete, and the only available history of this century's Spanish literature is far from satisfactory.

In these circumstances, it is a charitable, and also an heroic, act to edit a modern text with an introduction and notes. The editor is almost entirely thrown upon his own resources, and he can look only to his own investigations to give him light in the darkness. The demand for Spanish texts, moreover, though growing, is too small to bring remuneration, and these considerations combined have probably deterred more than one aspiring teacher from appearing before the public with an edition whose imperfections he was the first to see.

Of all the Spanish novels of the last forty years, Galdós' *Doña Perfecta* is perhaps the

<sup>1</sup> Cf. MOD. LANG. NOTES for March, 1895, (vol. x, cols 182-192).

most widely known, and probably the one that lends itself best to being read in our classes. The story is of exceeding interest, the characters are drawn with a masterly hand, and lastly, the book is so small that twenty-five hours are sufficient to work through it. In fact, it may be doubted whether the editor could have made a happier choice.

However, one rather grave objection has been made to Galdós; namely, that his language is not always correct. While this would take away but little from his merit as a novelist, for the same thing has been said of the *Quijote*, the matter surely deserves attention when it is proposed to use his works in our classes. Such niceties, it is true, may be ignored when two hours per week for one year is all the Spanish that a student gets; but where he is expected to continue his studies, the point should not be overlooked, and the teacher should from the outset lay due stress upon the author's deviations from the rules, so as to give the student the full benefit of the information to be derived from the work in hand.

Unfortunately, *Doña Perfecta* also shows Galdós' inaccuracy of expression; not in the dialogue, for no one handles the colloquial language of today with more consummate skill, but whenever the author himself begins to speak, his slips are frequent. In fact, many points of syntax might be illustrated by Galdós' shortcomings in this little book, and it would be exceedingly curious and instructive to make a comparative study of the grammar of *Doña Perfecta* and *Pepita Jiménez*. A review of a text for beginners is, however, not the place for disquisitions of this sort, and it is time to speak of the edition before us, and first of all of the Introduction.

It occupies nine pages. The first three deal with Spanish literature previous to modern times; one page is given to the modern novelists in general, and five to Galdós and his works. Of these five, one and a half pages speak of his twenty-two historical novels; the thirty-six volumes of social studies are treated in two pages, while one page is given to a summing-up of the author's characteristics.

It will be evident to those who are familiar with the Spanish texts "with notes" that have

appeared heretofore, that these nine pages greatly exceed in scope anything hitherto attempted. But precisely for that reason they leave me wishing for more. I would have been glad, since Mr. Marsh undertook to write an introduction of some thoroughness, if he had gone farther, and given us, if not an exhaustive, at least a complete study of Galdós and his works. If the publisher was disinclined to grant him more space, four pages might have been gained and nothing lost, by devoting all the available number to Galdós alone. For the value of the first four is insignificant, perhaps even questionable, in comparison to the importance of a reliable and thorough, though concise, examination of the mass of works that have come, and still are coming, from Galdós' never wearying pen.

As it stands, the introduction is a disappointment to me, perhaps even more so to others, who will turn to it for information. True, the summing-up of the author's characteristics is masterly, but the rapid mention of a few titles is not enough to satisfy those who might wish to read more of Galdós, and lack the opportunity to take a look at the small library written by one man. Was I hoping for too much when I expected to see at least a few lines devoted to each work, and the date of its appearance and the number of volumes given? Would it have been superfluous to name the few criticisms that can be easily procured? Lastly, had we not somewhat of a right to expect from Mr. Marsh a few remarks about the influence, of which the Spanish critics always have something to say, of this century's English novelists upon our author? I am well aware that all this is asking for a great deal, but my wishes are not excessive when addressed to the present editor: "en casa del abad, comer y llevar."

In exchange for an introduction dealing exclusively with Galdós, we would have had no reason to deplore the absence of the first four pages, especially of the first of all, which sets forth that the only thing of real importance in Spanish literature previous to modern times, is found in the drama and in the novel. My purpose is not to challenge this opinion, though it might, perhaps, not be impossible to adduce a few arguments against so sweeping

a statement. But there arises the question: is it advisable, when introducing a student to the literature of a great nation, to predispose him against that literature? Is it well to tell him that the poets, the historians, the moralists, the political and the religious writers of Spain are not of the highest rank? Is it possible to understand the drama and the novel of the classical period, if one does not work himself deep into the spirit of the time, by studying precisely those classes of writers thus swept aside?

Be this as it may, in view of the very great difficulty we experience in informing ourselves about a modern Spanish author and his works, a careful treatise on Galdós would alone be sufficient to give permanent value to a textbook, and no editor should experience any difficulty in finding a publisher willing to give the necessary space to so important a feature. Let us continue to hope that in future no modern Spanish text will appear without such an introduction—the task of writing it is possible, though far from easy of performance. "Paciencia y barajar."

The text is very well printed, the modern accentuation very carefully applied, and misprints are few. I should like to call attention, however, to the following.

I. Misprints not found in the Spanish edition.<sup>2</sup>

P. 2, l. 7, divide: Villaho-|rrenda; p. 5, l. 17, caballerías; p. 15, l. 1, humano, aunque; p. 31, l. 5, divide: ha-|blándonos; p. 41, l. 12, si es no es; p. 51, l. 30, árduas; p. 54, l. 29, divide: Darwi-|nismo; p. 57, l. 22, mónstruo; p. 70, l. 14, José; p. 88, l. 13, indole; p. 92, l. 18, que; p. 103, l. 1, emplear,|; p. 108, l. 1, ruína; p. 113, l. 4, ruído; p. 118, l. 11, divide: obs-|curidad; p. 120, l. 18, como; p. 121, l. 27, ruído; p. 128, l. 24, divide: supers-|ticion; p. 129, l. 7, regimientos; p. 139, l. 25,—Para; p. 171, l. 6, canónigo; p. 180, l. 19, divide: su-|blimidades; p. 183, l. 29, del piso alto; p. 189, l. 21, yo no; p. 194, l. 14, ruído; p. 196, l. 33, ¡ Mi hijo y yo nos vamos! p. 199, l. 17, incitándose; p. 203, l. 24, Ramos tiene; p. 204, l. 6, profirió; p. 206, l. 11, producido; l. 14, divide:

<sup>2</sup> Mr. Marsh edits from the eighth edition (1896); I have only the seventh (1891). It appears, however, that the two are alike almost to a letter.

circuns-| tancias; p. 207, l. 23, atacaban; p. 208, l. 19, si; p. 209, l. 7, sociales. Haré; p. 211, l. 22,—Un; p. 221, l. 19, huerta; p. 223, l. 28, divide: explo-| raciones.

II. Misprints made in the Spanish edition and repeated in that of Marsh.

P. 7, l. 5, me los *van* cercenando (compare p. 65, l. 21); p. 11, l. 15, dicen que; p. 18, l. 1, la Corte; p. 22, l. 25, mistificaciones; p. 36, l. 12, estudian; p. 56, l. 5, Cómo; p. 70, l. 14; El no lo quiere decir; p. 71, l. 30, siguióla; p. 74, l. 15, fátuo; p. 82, l. 10, ¿ A Jacintillo? p. 94, l. 11, No *la* has acertado; p. 102, l. 27, estrangular; p. 105, l. 28, palabras, Pepe; p. 112, l. 29, del fénix, de la paloma, and strike out the note; p. 120, l. 13, juro *será* buena; l. 30, Rosario,—; p. 121, l. 11, Cayó; p. 131, l. 2, ¿ Cómo se van atando cabos! p. 136, l. 16, *comprendes*; p. 140, l. 20, Fátuo; p. 143, l. 22, *montado*, como; p. 164, l. 17, *llegaría*; p. 177, l. 31, *sirven*; p. 178, l. 32, solo; p. 194, l. 6, María, contra; p. 212, l. 26, *ha*; p. 213, l. 2, *desalada*; p. 213, 23, *leña*; p. 214, l. 2, mas.

It seems probable that moreover the following changes should be made.

P. 92, l. 14, sombrero de tres *picos*; p. 165, l. 2, toda mancha *que* por causa del derramamiento de sangre pudierais recibir; p. 186, ll. 6-7, Cuando vemos arrebatadas pasiones en lucha encubierta ó manifiesta; *cuando*, *llevados*, etc.

Capital letters should have accents as well as small letters; the case where an accent is least necessary to prevent misunderstanding, is precisely the only one where our editor uses it, therein following in every case the Spanish edition; namely, over the preposition *á* when beginning a sentence. Might the accent not be needed more urgently over *átome* (p. 216, ll. 28, 30) or *érale* (p. 133, l. 24)?

Concerning the forty-two pages of notes, I venture to offer a few general remarks before speaking in detail of the more important differences of opinion between the editor and myself.

First, it would seem that if the note is to do most good, it should be given at the first occurrence of the point which it is intended to clear up.

Secondly, if among the notes we give in many places a simple translation of a word

which can hardly be supposed to be missing even in a small dictionary, it might be still more necessary to give words and expressions which it takes a rather complete dictionary to contain.

Thirdly, in all cases when we edit a Spanish text, it would seem best to say what dictionary we expect the student to use, and to give only those words and meanings which are not found in that dictionary.

And last, but not least. If an editor does not have reliable facts at hand whereby to reach the solution of a difficulty, why should he not say so? We all know that dictionaries are imperfect (may I say once more that Tolhausen is *rather* complete?); we also know that our grammars, even Knapp and Ramsey ("indigesta moles"), leave us in the dark when we most need them, and the time which most of us can devote to the study of modern Spanish is so limited, that no one is to blame if certain intricate matters are not quite clear to him. Surely it takes some courage to mark the passages which have remained obscure to us, but is it not safer to confess our lack of information than to guess at the solution, *and guess wrong*? For, by a strange fatality, every guess that has come to my notice these several years, has missed the mark, and usually by a large margin. Mr. Marsh has in so far improved upon the plan of his predecessors, that in one notable instance (p. 112, l. 29) he has admitted that a passage was not clear to him, and this is another step in the right direction that may well be imitated by subsequent editors of Spanish texts.

The more do I regret that in other instances he has departed from that course, since if he had not, I could have offered some information which now takes the form of corrections.

But: "vamos al grano." p. 4, l. 26 "demonches" is rather an attenuative than a diminutive, for otherwise "darn it" would also be a diminutive; p. 4, l. 29, means: "Missus won't be at all happy when she sees her nephew," and "cuando vea" is, therefore, not a vulgarism; p. 5, l. 6, "amanecerá Dios" means only: "it will be day," and the whole proverb: "day will come and all will be well"; p. 7, l. 6, fences between properties are not unknown in Spain, but where the property is of some

extent, it is usually considered sufficient to mark only the angles; p. 7, l. 12, wayside shrines are not as common in Spanish country districts as they are in Italy and South Germany; the "ermita" is really a hermitage. now probably unoccupied; p. 7, l. 26 "cara de lástima" is a 'pitiable' expression, one that calls for compassion, not one that shows it; p. 10, l. 31, might have had the note to p. 66, l. 10; p. 11, l. 13, "los testigos requeridos" means: "the witnesses summoned"; p. 12, l. 13, "por muchos anos" is abbreviated from "sea por m. a."; p. 13, l. 6, "fregado. . . barrido," the expression common with servants, to indicate that they can turn their hands to any kind of work; not necessarily applied to "dirty" jobs, though it is sometimes used to mean: "not to shrink from murder"; p. 14, l. 13, "salida de tono" means: "departure from [the proper] tone"; p. 14, l. 15, means: "does anything offer itself to you?" or: can I do anything for you? p. 23, l. 4, might refer to R. 899, (see p. 70, l. 10, note); p. 27, l. 12, means: "we poor people have more time than food" and subsequently, "we have plenty of time"; p. 29, l. 9, not "unostentatious" 'but unceremonious'; p. 30, l. 34, "ajos"=garlic; p. 31, l. 15, the translation given may pass in this instance, but will not do for p. 71, l. 1, and p. 200, l. 30; p. 31, l. 23 should have a note as well as p. 177, l. 11; the translation "dear! dear!" there given would probably have shown itself to be incorrect; p. 35, l. 4, should have the note of p. 112, l. 8; p. 32, l. 21, "empaque" means: "pompousness" and "reserve"; p. 33, l. 2, R. 1005, 2, rem., does not make a distinction between "deber de ser" and "deber ser"; p. 33, l. 26, "no nos saques de bobos," means: "do not draw us from [our state of] louts," that is "do not deceive us"; p. 38, l. 6, "le da la gana," the Spanish Academy to the contrary notwithstanding, means: "the fancy strikes him." Comp. expressions like: "me vienen ganas," "me dieron ganas," and, in our text, p. 92, l. 2, and p. 82, l. 11; p. 38, l. 20, "estar de cuerpo presente" does not mean that "a corpse is exposed to public view," but that "the funeral service is performed over it"; p. 40, l. 30, means in French: "faire la sainte Nitouche:" p. 40, l.

34, should have note of p. 43, l. 15; p. 41, l. 13, might not the note have been given to p. 17, l. 23; p. 18, l. 25; p. 22, l. 11; p. 25, l. 4; p. 33, l. 18, all of which are extremely curious cases of this tense? p. 41, l. 14, should have note of p. 173, l. 1; p. 49, l. 17, the note should already have been given on p. 11, l. 12; p. 13, l. 33; p. 15, l. 31; p. 20, l. 6; p. 31, l. 9; p. 50, l. 18, "dar de picotazos" is not a partitive use of "de;" it means: "to strike with the bill;" p. 55, l. 21, the "Bufos" were not the Italian Opera. Italian Opera is given at the Teatro Real; the "Bufos" were a very naughty variety show, which was prohibited shortly after *Doña Perfecta* was written; p. 62, l. 11, "encajes" never mean "false curls;" p. 68, l. 11, "pegar la hebra" is translated by "stick in their needle," an expression of which the meaning escapes me; the Spanish means: "to tie the thread [of conversation];" p. 68, l. 21, "de golpe y porrazo" means: "by main strength;" p. 74, l. 20, "echar facha" means: "to make himself important;" p. 79, l. 8, "Ministerio de Fomento," is not the "Ministry of the Interior." Its complete name is: Ministerio del Fomento de la Riqueza del Reino. The M. of the Interior is called: de Gobernación; p. 96, l. 7, the references do not apply to the case; p. 101, l. 26, the sentence is not complete, a very frequent occurrence in conversation; compare p. 106, l. 6; p. 108, l. 3, "mustios" means first of all: "dismal;" "el público alumbrado" means: "the street-lighting service," "alumbrado" being the noun, and "público" the adjective; p. 123, l. 20, means: "we are sure to have to pay advance taxes;" p. 123, l. 20, the reference does not apply; "si" here means: "[I wonder] whether;" p. 124, l. 3, "Levantisco" does not mean "backward," but "rebellious," connected with "levantarse," to rise; p. 124, l. 23, "consabidos" is not: "above mentioned," but "of whom we know" or "whom it is not necessary to describe." The word is often used with the meaning of "customary;" p. 128, l. 11, does not mean: "to fight a duel," but "to steer a balloon;" p. 145, l. 22, "cada tipo . . ." means: "the most detestable characters;" p. 147, l. 26, "pegar" means: "to strike" and not: "to fire;" cf. p. 119, l. 34; p. 155, l. 5, means: "would rise in arms unanimously;" p. 159, l.

31, "Caballuco, so animal" does not mean: "whoa, you beast," but: "you stupid fellow." Comp. expressions like: "calla la boca, so tunante," "daca la gallina, so pillo," etc.; p. 159, l. 32, "mete y saca de palabrejas" is not: "adding and subtracting words," but: "jabbing with words;" p. 161, l. 12, means: "we are as good as others," and in this connection: "you will get a chance to fight with us as well as with Acero;" p. 163, l. 23, means: "when they give the [trumpet] signal for murder," cf. p. 15, l. 18, and p. 23, l. 7; p. 164, l. 13, means: "I will not farm (that is, 'bid for') their profit;" p. 171, l. 23, if we compare the passage with p. 9, l. 8, it will be found that the explanation does not apply; p. 173, l. 34, means: "foreshortened;" p. 174, l. 28, means: "rows of small lights"; fireflies never being worn for ornament except in tropical countries, for the simple reason that in other places they are too small; p. 175, l. 13, "rizada" means: "plaited;" p. 175, l. 19, "tunante lenguaraz" means: "impudent scamp," surely a better epithet for Martial than "fluent;" p. 182, l. 28, means: "I am sure that they have not allowed themselves to be caught," "falta" being a verb, not a noun; p. 190, l. 28, if we translate the first two words of: "vaya con lo que sale usted," by "out upon!" what becomes of the rest? Here would be an opportunity to illustrate one of the most curious phenomena in Spanish grammar; namely, the transfer of the preposition in relative clauses; p. 191, l. 27, "refregones en los morros" is: "cuffs," while "azotes" is "a spanking," one "azote" being one "smack" "en salva la parte;" p. 193, l. 26, means: "you are just as bad as she" (literally: "you keep pace with her"); p. 193, l. 33, has a note which is a good example of the confusion that arises from taking the first noun or pronoun in the sentence for the subject. The literal translation is: "as for this, the pitfall carries it off," and therefore: "the thing is in a hole;" "it has come to nothing;" p. 201, l. 4, means: "put that thing away;" p. 215, l. 9, would be correctly translated if *cuidan* were subjunctive; now the passage means: "they take good care."

As for "Manzanedo" on p. 37, l. 34, I am not able to say who he was. May he have

been the director of the postal service or something of that sort? In any case, the name does not have the appearance of a political nickname.

The "periódico suelto" on p. 129, l. 5, reminds me strongly of Heine's "ungebundene Exemplare," but as I do not understand the exact value of the pun and remember no corresponding case, I do not insist on this suggestion. Mr. Marsh's explanation may be right, and looks plausible enough.

The great length of my article is sufficient proof of the importance which I attach to the book that induced me to offer these observations. If here and there I have been somewhat exacting, it is because the good qualities of the edition in comparison with other texts, are so apparent that I feel we might expect perfection from our editor. The introduction has something to say that is worth hearing; the text is very well printed and has not one important mistake; the notes are quite full, and the idiomatic rendering of many phrases is excellent. In short, the edition is good, and my suggestions have been made under the influence of the feeling that for our students nothing should be thought too good.

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#### OLD ENGLISH GRAMMAR.

*Old English Grammar*, by C. ALPHONSO SMITH, Ph. D. Boston: Allyn and Bacon, 1896. 12 mo, pp. 129.

THE full title of the Manual before us is significant—*An Old English Grammar and Exercise Book*, the object of the book being, as Professor Smith tells us, "to give an elementary knowledge of Early West Saxon Prose," such a study being the necessary preparative to a thorough understanding of Late West Saxon as, also, of Middle English. Hence, the author confines himself to the essentials of the subject, bearing in mind the needs of the pupil, as a student of historical English Grammar. The volume is presented in three generic divisions,—Part First discusses such vital subjects as Sounds, Inflections, and Order of Words; Part Second, the subject of Etymology and Syntax, while, in Part Third,



Selections for Reading are given with primary reference to the immediate needs of the beginner. The manual impresses one as admirable both as to what it has in common with our best Old English Grammars, and as to what it gives us from the special point of view taken by the editor. In the opening section, for example, the brief chapter on The Order of Words is especially timely, such a chapter having rightful place in any grammatical study of pre-Chaucerian English. We could wish that the author had not condensed it so rigorously from the earlier form in which he presented it.\* Old English Prose Composition has not as yet been sufficiently emphasized in our college class-rooms. This, to our mind, is the chief excellence of this little manual. Hence, in Part II, at the end of each chapter, there are brief Exercises, illustrating the grammatical principles of the chapter; the translation of Old English sentences into Modern English, and Modern English into Old English, the Exercises, in each case, being preceded by a vocabulary suited to the sentences submitted. This part of the manual is executed so judiciously that the student who masters it will have received invaluable benefit. In fine, these Exercises constitute an Old English *Lesebuch*, so that the very limited Selections for Reading in Part III, may escape the adverse comment of the critic. Even as it is, however, it might have been well somewhat to have extended them. The Glossaries at the close of the book, Old English-Modern English, and Modern English-Old English are helpful, though not quite full enough, the second of these Glossaries being required by the method of the book as one of Prose Composition.

In a word, the Manual is just what is now needed by "beginners" in Old English, and may thus be safely commended to our college professors engaged in this line of teaching.

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#### GOETHE'S POEMS.

*Goethes Gedichte.* Auswahl in chronologischer Folge, mit Einleitung und Anmerkun-

\*Publications of the Modern Language Association of America, New Series, Vol. i, No. 2.

gen von LUDWIG BLUME, Professor am K. K. akademischen Gymnasium in Wien. Wien: Verlag von Karl Graeser. 8vo, pp. xxv, 278.

No great poet has more faithfully reflected his intellectual and moral experiences in his lyrical poetry (using that term in its most elastic sense) than Goethe, and as most of these experiences were interesting or important, a chronological study of his lyrical poetry proves remarkably fruitful of inspiration. Furthermore, as he was affected at different times by virtually all the literary and artistic ideals that have played a part in Europe, such a study, if properly conducted, may be expanded into a history of æsthetics. He begins by showing the influence of the Bible and of Klopstock (in *Gedanken über die Höllensfahrt Jesu Christi*), then come Rococo and Franco-Greek ideals, which in turn are followed by the healthy principles underlying popular poetry and the incipient influence of Greek art-cannons. These latter become paramount just before, during, and after the Italian journey. Towards the end of the century, Goethe returns to his first love, popular poetry (in *Mai-lied*, *Das Blümlein Wunderschön*, etc.), and later goes to Oriental poetry for new inspiration, and for relief. The experiences of Goethe the man are reflected in his love poetry, and such poems as *Muth*, *Seefahrt*, *Wanderers Nachtlid* I, *Der Schatzgräber*, *Mich nachzubilden*, *umzubilden*, etc.

Precisely because Goethe's lyrical poetry is such a subtle exponent of his life and times, many teachers have doubtless felt the need of an edition presenting it in chronological order (I had myself attempted such an arrangement of the most important poems before I knew the book under discussion), and hence will feel grateful to Professor Blume for an admirable little work, which is characterized throughout by thorough, and in many cases by remarkable scholarship, and by sound enthusiasm.

The selections are arranged according to three periods, from 1765-1774, from 1775-1786, and from 1787-1832. The first is subdivided into two sections, from 1765-1769, and from 1770-1774, the third into three sections, from 1787-1797, from 1797-1814, and from 1814-1832. The second section of the third period might

have better been begun with *Der Schatzgräber*. The change in Goethe's mood is to my mind most strikingly reflected in that poem. The poems (150 in all) are selected with great care and skill. As Blume says in the Introduction: "Ein völliges Einverständniss wird sich darüber [that is, the principles which should guide such selections] ja nie erzielen lassen." Yet it cannot be denied, that some poems were omitted which probably every teacher would regard as very desirable, if not necessary. So *Der untreue Knabe*, of which Hehn makes so much in his *Gedanken über Goethe*, p. 71, is one of the most powerful productions of the first period. Similarly *An den Mond* ("Füllest wieder Busch und Thal") is one of Goethe's most exquisite gems. We miss it with regret, especially as it would have been most suggestive to point out the great increase in depth of genuine feeling in it over the graceful *An Luna* from the *Leipziger Liederbuch*. Again why was *Das Blümlein Wunderschön* left out, in which Goethe betrayed such perfect mastery of that simplicity and tenderness which characterize popular poetry? In this ballad and in *Frühling übers Jahr* Goethe describes flowers with more delicate precision, perhaps, than any modern poet, not even excepting Shelley in the *Sensitive Plant*. Blume reprints so many of Goethe's sonnets that we cannot quarrel with him for selecting only one of the love-sonnets ("Ihr liebt und schreibt Sonette,") yet many of the others are remarkably delicate. The English speaking student would have been much stimulated by comparing Goethe's cycle of love-sonnets with Mrs. Browning's *Sonnets from the Portuguese*, and Rossetti's *House of Life*. A complete idea of Goethe is impossible without an appreciation of his humaneness. This trait which marks him one of the most characteristic and one of the noblest of modern poets finds powerful expression in *Der Gott und die Bajadere* and *Der Paria*. We look for both of these in vain in Blume's book. I am aware that neither is quite proper in a narrow sense, and hence may, perhaps, have no place in a schoolbook. It is a matter of regret, however, that this kind of propriety should have to determine a scholar's choice.

The notes are excellent from beginning to

end and show intimate familiarity with Goethe's works, with the literature on Goethe, and with the writings of Goethe's contemporaries. The little essay *Über Goethe's freie Silbenmasse* (pp. 112-119) is a good instance of Blume's scholarship and helpful method. It should be mentioned in connection with the "Knittelvers" referred to on p. 115, that the history of this form of verse has lately been written by Otto Flohr (*Geschichte des Knittelverses vom 17ten Jahrhundert bis zur Jugend Goethes*, Berlin: 1893.) See the suggestive review by A. Köster, *Anz. f. d. Alt.* xxi, p. 100). The notes on *Heidenröslein*, p. 123, on *Adler und Taube*, p. 127, on *Prometheus*, p. 143, on *Seefahrt*, p. 159, on *An die Cicade*, p. 171, on *Sprichwörtlich*, p. 231, are especially conspicuous for completeness. Among these again should be mentioned particularly those on *An die Cicade*, in which Blume shows with more thoroughness than any other commentator how many influences were at work about 1780 to increase Goethe's interest in antiquity. For Herder took up the Greek anthology about that time, Knebel was deeply interested in the Classics (and later published translations of Propertius and Lucretius), Wieland brought out the first samples of *Horazens Briefe* in 1781, and in 1777, 1778, 1779 appeared parts of Voss's *Odyssee*, followed in 1781 by the complete translation. An appreciation of this strong wave of Classical sympathies in Germany at that time, helps us to understand the force with which Goethe turned to Greek ideals long before he went to Italy. In his poems, *Grenzen der Menschheit*, p. 36, is the most powerful expression of this change towards the Greek "Weltanschauung," towards ideals of humility and self-control; among the larger works it is, of course, the *Iphigenia*. As a matter of fact, self-conquest became from about this time on the great aim of his life, and Blume might have quoted this significant sentence from Goethe's Diary (May 13th, 1780): "Ich will doch Herr werden. Niemand als wer sich selbst verläugnet ist werth zu herrschen und kann herrschen." In dealing with English-speaking students, these inner struggles of Goethe cannot be dwelled upon too much, in order to dispel the silly view, current among even the cultured in this

country and in England, that Goethe was morally contemptible.

But this interest in Classical literature and art spoken of above, was not confined to the continent, and again the American student should be made aware what enormous influence antiquity had on many English poets, Goethe's contemporaries. Wordsworth's attitude towards life had much in common with Goethe's (although that fact does not seem to be generally appreciated); in him, too, we find that antique respect for self-conquest. In 1814 he wrote the *Laodamia*, in which fine expression is given to the ancient ideal of self-control in the words: "The Gods approve the depth, and not the tumult, of the soul." Shelley's predilection for antiquity in his letters from Italy is most striking, and culminates in those charming words found in a letter to Peacock, from Rome, written March 23d, 1819: "You know not how delicate the imagination becomes by dieting with antiquity day after day." These examples might, of course, be multiplied *ad infinitum*. But antiquity influenced (and to a certain extent still influences) men not only in literature, and it would have been very stimulating if Blume had pointed in the notes to the Classicism in the plastic arts during Goethe's lifetime; Winckelmann, R. Mengs, David, Canova, Thorwaldsen. All these facts help the student to appreciate that Goethe was simply the most talented exponent of great forces at work in different parts of Europe ever since the Renaissance, and retaining almost their full vigor throughout the eighteenth and a large part of our century.

Every teacher will be grateful to Blume for sometimes reprinting older readings of poems. The student thus gets an insight into Goethe's artistic methods.

The notes on the poems from the *Leipziger Liederbuch* (p. 110) may now be supplemented by a reference to Strack's *Goethes Leipziger Liederbuch*. (Giessen: 1893, see Werner's review, *Anz. f. deut. Alt.* xx, p. 353.) In the notes on *Prometheus*, p. 143, the difference between the antique view of Prometheus and Goethe's view during the "Sturm und Drang" period might have been pointed out. Æschylus cannot side with the rebel, Goethe does at this time. In other words, he had not yet

caught the spirit of antiquity. A comparison between Goethe's conception of Prometheus, that of Æschylus, and that of Shelley always proves one of the most suggestive studies in "Kulturgeschichte" a student can undertake. *Herbstgefühl* (p. 151) has found a sympathetic and artistic interpreter in Corvinus. His essay (*Herbstgefühl. Gedicht von Goethe*, Programm des Gymnasiums zu Braunschweig: 1878), which seems to have escaped Blume, will be found remarkably appreciative and helpful (cf. also Hehn, p. 308). *Wonne der Wehmuth*: (p. 28; Notes, p. 154) is not only characteristic for the sentimentality of the eighteenth century (which Goethe later so completely outgrew), but is valuable as suggesting an interesting "Kulturstudie." For whenever culture began to blend into hyperculture, there were men who wore their grief "as a hat, aside, with a flower stuck in it." Consequently even certain periods of antiquity, and the Renaissance knew this morbid love for grief, this reveling in sorrow. Euripides, as the first classical Greek poet with modern tendencies, speaks of the insatiable pleasure in grief ("ἀδὲ ἀπληροῦτος χάρις γόων;" *Supplices* 79); Ovid, the exponent of an age that had much in common with the eighteenth century, delights in weeping ("est quædam flere voluptas," *Tristia*, iv, 3, 337); again Petrarch, the first truly modern man, exclaims "Lagrimar sempre è'l mio diletto," (*Sonnet* 171, Part 1, ed. Scartazzini), and "Io son di quei che il pianger giova" (*Canz.* iii, Part 1). (Cf. Biese, *Entwicklung des Naturgefühls bei den Griechen*," p. 48; "Entwicklung des Naturgefühls bei den Römern," p. 119; and *Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, p. 140). This form of morbidity has not died out. Schack (to mention only one of many modern poets) gives us an apotheosis of grief in his *Weihe des Schmerzes* (*Werke*, iv, 17). "In mich mit langen durst'gen Zügen sauge ich deinen [that is, "des Schmerzes"] Odem." It is characteristic of Goethe that even he, the healthiest of men, knew this unhealthy mood, but that he matured beyond it.—In the notes to *Gesang der Geister über den Wassern* (p. 168) one looks in vain for any attempt at an interpretation of the poem. It is not as lucid as some people would have us believe; in fact,

it is often misunderstood. A thoroughly satisfactory interpretation by Hehn may be found in the *Goethe-Jahrbuch*, xv, 125.—Two important essays on *Ilmenau* (p. 179) have appeared since Blume's book: one by Suphan in the *Deutsche Rundschau* for November, 1893, and another by Düntzer in the *Zeitsch. f. d. Philologie*, xxvii, 72. Both are useful for a better understanding of this poem. In connection with *Zueignung* (p. 183), the English-speaking student should note that the principle expressed in stanzas eight and nine underlies Tennyson's *The Palace of Art*. The notes on *Mignon* (p. 185) say too little of the order of the stanzas and their import (cf. my *Deutsche Gedichte*, p. 284). It is useful to remind the English-speaking student when reading the seventh Roman Elegy (p. 191) how much Italy has meant to several English poets. In the notes to *Alexis und Dora* (p. 199) no attempt is made to explain "schmerzliche Freude." No interpretation so far offered seems satisfactory.—The remarkable similarity of thought between Goethe's sonnet *Natur und Kunst* (p. 72, Notes, p. 223) and Wordsworth's sonnet "Nuns fret not at their convent's narrow room," again shows that the "Weltanschauung" of the two men had much in common. Both sonnets praise restraint in art and are consequently characteristic of their authors. For Goethe and Wordsworth are the only two great poets whose art is characterized by self-restraint in an age of ill-balance and artistic license. It is significant for Goethe that he should have had first to overcome a strong dislike for the sonnet, and quite in keeping with his universality that he should at last have taken it up, and then cultivated it with so much interest. Thus the sonnet, that refined and difficult form of verse, did not pass the most catholic of poets unnoticed, on its vast journey through the world's literature.

Blume hardly mentions one of the most delightful features of Goethe's lyrical poetry, that is, the part played in it by nature. (See on this subject: Biese, *Die Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, Leipzig: 1892, p. 358; Hehn, *Gedanken über Goethe*, p. 281; and J. A. Symond's essay entitled *Landscape* in his *Essays Speculative and Suggestive*.) Goethe and Wordsworth

are, perhaps, the greatest of all interpreters of nature, and although Goethe's nature-sense is best shown in *Werther* and in *Briefe aus der Schweiz*, it is very conspicuous, too, in the lyrical poetry. In the poems of the *Leipziger Liederbuch*, we find the conventional Rococo view of nature, then, all at once, under the influence of popular poetry, there appears a perfectly correct and unconventional interpretation. This sudden change may best be seen by comparing *Willkommen und Abschied* with the earlier poems. *Mailed* and *Auf dem See* are remarkable for correct and refined characterizations; no less so are some of the later poems, like *Das Blümlein Wunderschön* and *Frühling übers Jahr*. Goethe also masters the art of giving "couleur locale." See especially, stanzas one and three of *Mignon*, the seventh Roman Elegy; in *Alexis und Dora* a Southern background is skillfully suggested without descriptions.—Lastly, Goethe's artistic tact in his personifications of nature ("Naturbeseelungen") should be appreciated. Even in his early poems he avoids exaggerations; whereas more modern men like Heine are apt to say almost burlesque things (cf. the essay on Goethe's *Herbstgefühl* mentioned above). Even Shelley and Keats sometimes overdo.

Blume's book will be found most useful and satisfactory, and should be very warmly recommended for both class and seminary work.

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#### THE ARDEN SHAKESPEARE.

*Richard the Second*, edited by C. H. HERFORD; *Macbeth*, *Hamlet*, and *A Midsummer Night's Dream*, edited by EDMUND K. CHAMBERS; *Julius Caesar* and *Twelfth Night*, edited by ARTHUR D. INNES; *As You Like It*, edited by J. C. SMITH; *Richard the Third*, edited by GEORGE MACDONALD; *Henry the Fifth*, edited by G. C. MOORE SMITH. Boston: D. C. Heath and Co.

THE edition of Shakspeare's plays published in England as the *Warwick Shakespeare* is appearing in this country under the more suggestive name of the *Arden Shakespeare*. The feature that is emphasized by the editors is the

attempt to present the plays "in their literary aspect." This feature is not obtrusively apparent, for the *Arden Shakespeare* resembles other well-known editions for school and college use, in that it contains adequate and trustworthy discussions of the literary history, the date, and the sources, of each play; also a body of notes that are brief and compact. It is evident that the editors have practiced selection and compression, thus making room, in a book of moderate compass, for the special feature of this edition.

The consideration of the literary aspect of the plays has been cared for by some editors,—as, for example, in the well-known edition of Rolfe,—by means of a series of citations from the more notable Shakspearean critics. The editors of the *Arden Shakespeare* give (1) a "Critical Appreciation" of the play in question, (2) comments upon the dramatic signification of each act and scene, (3) brief comments scattered through the main body of notes, interpreting a speech, a passage, a part of a scene. These features are not new, but they are carried out more fully and more consistently than in any other edition; and it is the presence of these features that, in accordance with the purpose of the editors, leaves with the reader an impression that the literary study of the play has been emphasized. Briefly, it is the degree of emphasis, of proportion of literary study, the subordination, not the omission, of other features, that characterize the *Arden Shakespeare*.

The "Critical Appreciations" are sane and well-written. Occasionally, the reader feels that he is perusing a digest of critical opinion; but he is aware that the matter has been actually digested, not merely compiled. At times the influence of contemporary critics, such as Professor Dowden and Professor Moulton, is so apparent that he looks for some mention of their names. He misses, moreover, any mention in the "Appreciation" of some of the more noteworthy criticisms,—such as those of Goethe and Coleridge on the character of Hamlet, such as that of De Quincey "On the Knocking at the Gate in Macbeth,"—and is led to wonder whether it might not be better frankly to place in the fore-ground such important discussions, instead of relegating them

in fragmentary form to an appendix. There does exist a history of Shakspearean criticism, marked by epoch-making works; and while the criticism of to-day may be, probably is, more just than any that has preceded it, we have no right to assume that it is final. As the editors of the *Arden Shakespeare* remind us, "Æsthetic judgments are never final;" and criticism may reflect the subjectivity of the age as well as of the person. As a means of escape from this two-fold danger, much may be said in favor of printing with each play a brief *corpus criticum*, which shall give in outline the history of opinion upon that play. It may be of equal value, and may deserve equal weight with the "critical appreciation,"—the sifting and digesting of the editor.

These comments are made in view of the fact that the editors expressly invite attention to the characteristic feature of the series,—a feature that has been judiciously conceived and well executed. Yet the teacher of Shakspeare is sometimes led to doubt the wisdom of confronting the novice with a ready-made appreciation, "compounded of many simples," and is inclined to wish for a class unprejudiced by the views of any critic. From this point of view much may be said in favor of the (of late) much-abused *Clarendon Press* edition. For it is incontestable that the only safe basis for trustworthy opinion is sound knowledge; and all criticism,—highest, æsthetic, intuitive, or other,—is futile and delusive (as the example of Coleridge may teach us), unless it is based upon patient study and interpretation of the text. With such study, serious literary work should begin; with such study, too frequently, it has ended.

The difference in emphasis and thus in character, between the *Arden Shakespeare* and the *Clarendon Press* edition, may be illustrated by comparing the notes of these editions upon the word "yearns" in *Julius Cæsar*, II, ii, 129:—

That every like is not the same, O Cæsar.  
The heart of Brutus yearns to think upon.

In the *Clarendon Press* edition the note is,— "Yearns, grieves," followed by more than a page in fine print of inconclusive etymological commentary (written in 1878). In the *Arden Shakespeare* the note is,— "Yearns,

grieves; not connected with yearn, desire. See Glossary." In the glossary the reader finds six half-lines of etymological commentary. For the study of *Julius Cæsar* the second note is surely adequate; and in the present instance it may fairly be said that the editor has saved a page, which he has put to a better use.

Yet it must be added that the Arden editors occasionally err in the direction of brevity, of undue compression, of omission. In their desire to emphasize the literary study of a play they sometimes ignore actual difficulties in the text; and no one can study Shakspeare long or earnestly without making the discovery that such difficulties are frequent. Thus, taking up almost at random the Arden edition of *Macbeth*, and turning to the notes on Act iii, I find that the following lines are passed over without any comment:—"From (the emphatic from=contrary to) the bill that writes them all alike" (i, 100); "Always thought, that I require a clearness" (i, 132); "Imposers to (that is when compared to) true fear" (iv, 64). "And champion me to the utterance" (i, 71) is glossed by the unidiomatic French, *à l'outrance* (for *à outrance*).<sup>1</sup> This note has been copied with singular regularity by most editors since Dr. Johnson undertook to explain,—and did explain very satisfactorily,—the meaning of the phrase by translating it into French, whence it appears originally to have come. He chose, however, to translate the article, which, it is interesting to note, is not used in the only other place (*Cymbeline*, iii, i, 73) in which the word occurs in Shakspeare,—“Behoves me keep at utterance.” The *Clarendon Press* editors cite Holland's *Pliny*, ii, 26,—“Germanicus Cæsar exhibited a shew of sword-fencers at utterance;” and additional citations could doubtless be discovered by one who had the time to search for them. “How you were borne in hand” (*Macbeth*, iii, i, 81) is interpreted “handled, treated,” with a reference to *Hamlet*, II, ii, 67,—“falsely born in hand;” but the adverb adds practically nothing, for the absolute meaning,—deceive, impose upon,—appears to be that uniformly employed by Shakspeare. This, per-

<sup>1</sup> This error is repeated in the *Century Dictionary*, s. v. *outrance*.

haps, appears most clearly in the play upon the phrase in *Much Ado about Nothing*, IV, ii, 305,—“What, bear her in hand (that is, deceive her, lead her on with false hopes) until they come to take hands (that is, at the altar)?” Similar instances, both of unsatisfactory interpretation and of failure to interpret, might be added, if it were wise to pursue the subject further. It is, of course, possible for one who does not understand these passages to gain a fairly correct understanding of the character of Macbeth, and of many of the more important features of the play; but the habit of gliding over these and similar passages in which the usage is not that of to-day, is not conducive to that careful interpretation which is the securest foundation for intelligent criticism. In *variorum* and other editions, there is abundant help for those who wish to interpret the text with accuracy; these omissions of what the editors term “the matter-of-fact order of scholarship” must, therefore, be due to their desire to minimize textual study.

Each volume of the series contains in an appendix an “Outline of Shakespeare's Prosody.” These sketches are brief, but give such information, in the main satisfactory, as is needful for the correct reading of Shakspeare's verse. Some of the attempts to fit Shakspeare's lines upon the five-barred Procrustean bed are so needlessly painful as to extort from the reader an involuntary groan of sympathy. Thus, in the “Essay on Metre,” contained in the edition of *Macbeth* (p. 172), we read that in the following line the stress is inverted in every foot:

To'l'd by an | i'diot, | ful'l of sound' and fu'ry (V, v. 27).

Surely the line should be read

To'l'd by | æo i'd | iot, fu'll | of so'und | and fu'ry.

The following line is cited (p. 116) in corroboration—

N'ot in the wo'rst ra'nk of m'anhood, | s'ay it.

Yet the editor points out (p. 175) that *r* next to a consonant may be vocalic. Additional evidence of this editor's view of inversion may be found in the following line on page 203 of the edition of *Hamlet*:

Affec'tion | pø'oh! you spe'ak, li'ke a gre'en girl (I.iii,101).

On page 192 of the edition of *Richard the Second*, the facts regarding inversion of the

stress are correctly stated:

"Within limits, the alternate order of stress and non-stress may be inverted. . . . Two inversions may occur in the same line. . . . But we rarely find *two* inversions in succession, and never *three*."

During the interval that followed his labors upon *Macbeth* and *Hamlet*, the editor of these volumes appears to have given especial study to versification; and the result of his study is an excellent "Essay on Metre," appended to his edition of "*A Midsummer Night's Dream*," an essay which fully atones for sins committed in his earlier volumes. In this essay he says (p. 177),

"Two trochees often occur in one line, but rarely in succession. More than two would tend to obscure the iambic character of the rhythm."

(Decidedly.) Prefixed to this "Essay on Metre" is a moderately full bibliography of works on Shakspeare's verse; at the head of the list stands Koenig's *Der Vers in Shaksperes Dramen*, which the editor is so unkind as to describe as "a mine of learning by a German who cannot scan English."

Within the limits of a brief review it is manifestly impossible to discuss in detail the editing of each play, strong as the temptation may be to do so.<sup>1</sup> Every volume contains suggestions that will be helpful, both to the student and to the teacher. This edition will be especially useful to the solitary student who must work unaided; but it is worthy of a place beside the best of the various school and college editions that have preceded it. The edition of *Richard the Second*,—a play too little studied,—is especially admirable; I know of no school edition of the play that equals it in judicious editing. The editor of this play has set for the series a standard that it will be difficult to measure up to. In his preface he

1. A minor error in a matter of history is that in the genealogical table on page 122 of the excellent edition of *Henry the Fifth*, which names Catherine Swinford as the second wife of John of Gaunt. She was his third wife, while his second wife was Constance, daughter of Peter the Cruel, King of Castile. From this marriage were descended kings of Castile, of Spain, of France. It is scarcely an exaggeration to say that for several hundred years, in addition to the royal families of England and Scotland, nearly every sovereign of France, Germany, Austria, and Italy,—and for a shorter period of Russia, Greece, Brazil, and Mexico,—has been a descendant of John of Gaunt, by one or more of his three marriages.

has formulated a canon for the wise editing of texts for school and college use (as distinguished from exhaustive editing):—

"While endeavoring to give prominence throughout to the strictly literary qualities of the play, the Editor has sought to take cognizance of all branches of Shakespearian scholarship which fall within his purview. . . . Throughout, indeed, the Editor has aimed less at supplying a complete apparatus of needful information, than a collection of starting-points,—of 'openings' in the eternal chess-game of Shakespearian study,—which may call the student's own instincts and judgment into play."

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TRACES OF THE CANTICUM AND  
OF BOETHIUS' 'DE CONSOLA-  
TIONE PHILOSOPHIÆ' IN  
CHAUCER'S 'BOOK OF THE  
DUCHESSÉ.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the long description of 'Blanche,' which reminds us in more than one place of Chaucer's favorite French authors, we seem to notice also the influence of the *Canticum*. Compare

But swich a fairnesse of a nekke  
Had that swete. . . . (ll. 939 f).  
Hir throte, as I have now memoire,  
Semed a round tour of yvoire (ll. 945 f.)

And *Cant.* vii 4: Collum tuum sicut turris eburnea; Cf. *Cant.* iv 4.

Very much stress cannot be laid on the resemblance of *Cant.* v 10. "Dilectus meus candidus et rubicundus, electus e millibus" (*A. V.*: My beloved is white and ruddy, the chiefest among ten thousand) to *Duch.* 971 ff.:

For I dar sweren, if that she  
Had among ten thousand be,  
She wolde have be, at the leste,  
A cheef mirour of al the feste,  
Thogh they had stonden in a rowe,  
To mennis eyen that coude have knowe,

since the idea expressed is not uncommon, and, moreover, slightly similar passages occur in the *Roman de la Rose*.

Nor can we insist on some other minor parallelisms. But, then, is not the entire long-spun, circumstantial account of the beloved

lady's manifold perfections, of mind and especially of body—even granting Guillaume de Lorris' influence (see, l. g. *de Rose*, 525 ff.)—highly suggestive of the detailed brilliant pictures found in the *Canticum*? True, the oriental passion and extravagance are toned down to a sober catalogue style.

That Chaucer was well acquainted with the *Canticum*, is unmistakably seen in the *Merchant's Tale*. (2138 ff.; Cf. Koeppel, *Anglia*, xiii 179.<sup>1</sup>)

The complaint of the inconsolable knight, including his diatribe against Fortune, gives, it is well known, rather unwelcome evidence of Chaucer's extensive reading. That there are in this portion also direct traces of the *Consolation of Philosophy*, is, in our judgment, a far from fanciful supposition. Skeat refuses to recognize any obligation to Boethius in this early poem. "The quotations from Boethius are all taken at second-hand" (Vol ii, p. xxxi; Cf. pp. xx; xxvii). "I doubt if Chaucer knew much of Boethius in 1369" (vol. i, p. 483). Still, he may have known something of him and made some little use of his knowledge.<sup>2</sup>

We cannot help thinking that the description of Fortune, ll. 620 ff., betrays, after all, the poet's acquaintance with the celebrated philosopher. Some of the resemblances to the first prose of the second book appear really more than accidental. A renewed comparison of details is hardly desirable though; and it must be conceded that no absolute proof is possible. Skeat apparently admits Chaucer's use of Boethius in some corresponding lines of the *Merchant's Tale*, ll. 2058

1. Also the Pardoner's song: "Com hider, love, to me," *Prolog*, 672, is to be considered a quotation—though rather an indirect one—from the *Canticum* (Cf. ii, 10; B; iv, 8; vii, 11). Cf. *The Pearl* 763 f.: "Cum hyder to me, my lemmon swete," "For mote ne spot is non in þe;" and see Holthansen, *Archiv für das Studium der neueren Sprachen und Literaturen*, vol. 90, p. 147.

Again, it would not seem impossible that the English poet had in his mind *Cant.* viii, 8 f.: "odor oris tui sicut malorum, guttur tuum sicut vinum optimum (Cf. iv, 11; v, 13; 16), when he wrote the following lines in his delightful, minute delineator of Alison: "Hir mouth was swete as bragot or the meeth, by hord of apples leyd in hey or heeth," A 3261 f.

2. I regret that Jean de Meun's version is out of reach. (Cf. *Academy*, Sept. 21, 1895, p. 227.)

ff. (See vol. i, p. 479, vol. ii, p. xxxv; vol. v, p. 365.)

The words

But through that draughte [*sc.* of Fortune] I have lorn  
My blisse; allas! that I was born! (ll. 685 f.) . . . .  
For whan that I avyse me wel,  
And bethenke me every-del,  
How that ther lyth in rekening,  
In my sorwe, for nothing;  
And how ther levethe no gladnesse  
May gladdie me of my distresse  
And how I have lost suffisance,  
And therto I have no plesance,  
Than may I say. I have right nocht (ll. 697 ff.),

point obviously to Boethius, b. ii, pr. 3—to quote from Chaucer's translation—: *Wilt thou therfor bye a rekening with Fortune?*

"She hath now twinkled first upon thee with a wikkede eye. Yif thou considere the noumbre and the manere of thy blisses and of thy sorwes, thou mayst nat forsaken that thou art yit blisful, etc.<sup>3</sup>

Surely, the metaphor is not a usual one. The passage in Boethius is the best commentary on the above lines in Chaucer's poem.

Maybe the coincidences pointed out are trifling. But more trifling ones have been remarked upon. Certain it is that many miscellaneous reminiscences from various authors were crowding upon Chaucer's mind, when he set about composing an appropriate court poem for his patron, and the art of judicious selection and harmonious composition was yet unknown to him.

FREDERICK KLAEBER.

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### PROVENÇAL POETRY.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the twenty-third line of a poem by William IX of Poitou beginning,

Companho, faray un vers tot covinen,

is found a curious word *-issarratz*. As this expression is explained neither in Körting nor elsewhere, I take the liberty of offering etymology and meaning. The poem ends with these verses:

Cavallier, datz mi cosselh d'un pessamen;  
anc mays no fuy issarratz de cauzimen;  
res non sai ab qual me tengua de n'Agnes o de n'Arsen.

*Exitiium* > *eissilh* > *issilh*; *mercedem* > *merce*

3 Cf. my monograph *Das Bild bei Chaucer*, p. 134.



and *marce* (through influence of following *r* *e* often becomes *a*); the participial ending . . . *atus* > . . . *atz*. The etymon of *issarratz* would, therefore, be *exerratus*; which is no hypothetical form. The verse could be interpreted: "never was I more bewildered as to a choice." As meaning and form coincide, I believe this to be a plausible, if not a correct explanation, of *issarratz*.

RICHARD HOLBROOK.

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### CHRISTABEL.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—It is reported that Charles Lamb thought that *Christabel* was injured by the 'mastiff bitch' near the beginning, and there is a well-known story that some one suggested to Coleridge to change the reading to "Baron round" and "mastiff hound." In Macmillan's edition, by G. D. Campbell, the lines read,—

"Sir Leoline the Baron rich  
Hath a toothless mastiff, which  
From her kennel," etc.

The notes give many comments and various readings, but nothing touching these lines. In the Aldine edition, the Canterbury Poets edition, and in all the editions that I have been able to consult, except Macmillan's and that in Routledge's Pocket Library, the passage is in the old-fashioned form. Does anyone know the source of Campbell's reading?

W. M. TWEEDIE.

Mt. Allison College,

### SHREND.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the March number of the NOTES, C. G. Child gives for *shrend* a derivation which I think is not allowable. The word is there supposed to be the same as the dialectic *shend*. But *shend* is the O. E. denominative *scendan* < *sceonde*, Goth. *skanda*, N. H. G. *schaude*, etc., the literal meaning of which is not the one required by *shrend*. And it is to the literal meaning of *shrend* as used by the glass-workers that we must look.

This we find in O. H. G. *scrintan*, M. H. G. *schrinden*, 'to burst' or 'crack.' (See Kluge

*s. v. schrunde*.) \**Scrindan*, so far as I know, does not occur in O. E. literature, nor would this give *shrend*, but rather \**shrind*. *Shrend* may, however, be a causative to this, or may be from M. H. G. *schrinden*. In phonetics and meaning it is quite probable. The historical connection alone needs proof.

FRANCIS A. WOOD.

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### MISERESS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—As astronomical journals record the appearance of new comets, so, I suppose it falls within the province of MOD. LANG. NOTES, to note the appearance of new words; and I, therefore beg to signal the appearance of one which has just peeped above the horizon. A recent journal gives an account of the murder of "an aged miseress." Whether her spectress haunted the murderers, does not appear.

Some years ago I read a novel in which a young lady offers her services to another as "mentress." I await with patience the heroine who will combine the courage of a hectress and voice of a stentress, with the persuasive eloquence of a nestress.

WM. HAND BROWNE.

Johns Hopkins University.

### GERMANIC GRAMMAR.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I was pleased to find Professor Schmidt-Wartenberg's judicious review of Streitberg's *Urgermanische Grammatik* in the April number of this Journal. Considering the importance of the book, and the extensive use which it is likely to receive, I venture to offer comments on a few other passages, as the result of a year's acquaintance with it.

To begin with, I have noted a few additional misprints or slips: p. 49, l. 22, for \**kʷōm*, read \**gʷōm*;—p. 61, l. 4 from below, [in Goth. *triu*, etc.] '-*ew*- ist vollstufiges Suffix, hat also ursprünglich nicht den germ. Hauptton getragen;' omit 'nicht;';—p. 72, last line, before *spakre*, insert 'aisl.:'—p. 75, l. 24, for *u*, read *ū*;—p. 130, l. 15, *ga dráusjan* should, of course,

be one word;—p. 286, l. 9, for 'agentis,' read 'actionis.'

Further, on p. 327, l. 17, in equating the Icel. *ápað læy. bneer*, 3sg., with Gothic *buanan*, the author might have mentioned that the Gothic word likewise occurs once only (*buauandans*, Luke vi, 1.).

In § 122, c, the assertion is made that OE. *ǝ* was a spirant, except after *n* and in gemination, written *cǝ*, in which situations it was a stop. The *g* of *gg*, which the author does not mention, was certainly a stop, and has remained in Mn. E. The OE. combination *cǝ*, which has given rise to Mn. E. *dz*, must have had spirant quality in at least the second element.

On p. 80, line 2 from below, the author illustrates the ablaut-grades *es*: *s* of the *-es-* suffix by Gothic *aqizi*: Icel. *øχ*. He then adds OE. *æx* as an illustration of the *es*-grade, from \**acces*. Why not let it pass as it stands, as a zero-grade, with the suffix in the form *-s*?

In § 92, OE. *wāwan*, *sāwan*, are introduced among their cognates in the other Germanic dialects as illustrations of IE. *ēj*+vowel. Surely the OE. *w* calls for some comment.

In § 125, *Anhang*, and § 127 A, the reader would see his way more clearly if the author had, when possible, given the IE. original of each combination before enumerating the examples. § 127 A, as it stands, is on first reading perhaps the most confusing passage in the book. The translator, if one is to appear, should treat his paragraph with care.

Finally, the statement in § 141, "bei der Folge Subjekt+Verbum kann das Verbum niemals alliterieren," is at least untrue when the subject is a pronoun:

*Ich hine cūðe cniht-wesende*

Beowulf, 372.

*Hwæðre hē gemunde mægenes strengre*

Beowulf, 1271.

WILLIAM STRUNK, JR.

Cornell University.

#### OPOSSUM.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—For this word we are referred by Skeat to a translation of Buffon's *Nat. Hist.*, London, 1792, i, 214. It can be found in John David Michælis' *Orientalische und Exegetische Bibliothek*, eleventh part, p. 8, Frankfurt, 1776. Michælis, it is to be presumed

took the word from *The History of the American Indians* by James Adair, London, 1775, in the review of which book the word occurs.

Adair's book is a rarity and it may be of use to transcribe its title:

"The History of the American Indians, particularly those nations adjoining to the Mississippi, East and West-Florida, Georgia, South and North-Carolina, and Virginia: by James Adair, Esquire, a Trader with the Indians, and Resident in their Country for forty years. London 1775. Printed for Edward and Charles Dilly in the Poultry. 464 pages in large quarto."

The most curious thing in the book appears to be the demonstration (for the first time?), that the Indians are the lineal descendants of the lost ten tribes of Israel, who came here

"either while they were a maritime power (that is, in Solomon's days), or soon after the general captivity: the last is, however, the most probable."

The basis for this argumentation is the fancied resemblance between the languages of the Indians and the ancient Hebrew. The curious book would probably be very valuable to the student of aboriginal antiquities.

R. B. WOODWORTH.

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#### MONTAIGNE AND IAN MACLAREN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Not many weeks ago, while searching through the pages of Montaigne, I chanced upon an interesting parallel between a passage in one of the essays and an incident in one of Ian MacLaren's stories. In Livre i, Chap. xl of the *Essais*, "Que le goust des biens et des maux depend, en bonne partie, de l'opinion que nous en avons," examples are given of those whose jested at the approach of death. Among these is the case of a man who, at the point of death, is lying upon a pallet before the fire,

"et le presbtre, pour luy donner l'extreme onction, cherchant ses pieds, qu'il avoit resserrez et contraincts par la maladie: 'Vous les trouverez,' dict il, 'au bout de mes jambes.'"

In *Days of Auld Lang Syne,—A Cynic's End*,—Jamie Soutar is lying at the point of death, and the two old women watching by his bed cannot decide as to his condition. Kirsty declares that all is over, but advises Elspeth to feel his feet.

"'A' canna find them,' said Elspeth, making timid explorations. 'They used tae be on the end o' ma legs,' remarked Jamie, as if uncertain where they might now be placed."

JOHN MACLAREN MCBRYDE, JR.  
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# MODERN LANGUAGE NOTES.

Baltimore, November, 1897.

## KEATS'S ODE TO A NIGHTINGALE.

THIS paper enters a protest against that method of criticism whose genius is active to find more faults than virtues in a masterpiece of poetic art. The method is judicial, and errs nine times out of ten if not oftener. *Nil admirari* is the motto, though the other extreme of overpraise is sometimes reached; for the whole matter of the method is a question of taste, and "there is no disputing about taste."

Poe was fond of quoting that Boccacini relates that Zoilus presented Apollo with a very caustic review of an excellent poem. The god asked to be shown the beauties of the work; the critic's answer was that he troubled himself only about the errors. Thereupon the god gave him a sack of unwinnowed wheat and bade him pick out all the chaff for his pains. Who challenges the wisdom of this hint? May the writer of this article

"—better reckon the rede,  
Than ever did th' adviser."

In his *Life of Keats*, W. M. Rossetti, at p. 199, quotes Mr. Swinburne on Keats as an artist as follows:

"The faultless force and profound subtlety of this deep and cunning instinct for the absolute natural beauty is doubtless the one main distinctive gift or power which denotes him as a poet among all his equals."

To this Rossetti demurs as too strong praise, and proceeds to sustain his objections by some adverse criticism of the *Ode to a Nightingale*. As against this in spirit is submitted the following study of the same ode, exemplifying a method that takes the poem at its own value.

Given a work of art, a poem, it is plain justice to poet and reader that the interpreter be sympathetic, taking the mind and mood of the artist. What Mrs. Browning says about reading books is apt just here:

"We get no good  
By being ungenerous, even to a book,  
• • • • • It is rather when  
We gloriously forget ourselves, and plunge  
Soul-forward, headlong, into a book's profound,

Impassioned for its beauty and salt of truth,—  
'Tis then we get the right good from a book."

To gloriously forget ourselves is to be rid of the Baconian *idola*, those distorting influences that stand in our way to truth. Only in this complete self-surrender can the interpreter drink deep, with his readers,

"Of the wine that's meant for souls."

Does not the charm of a work of Art reside in the *undefined*, and indefinable, feeling of delight it begets? Then there is risk in applying the method for exact knowledge to its interpretation. Poe felt this, saying in his Sonnet to *Science*.

"Why preyest thou thus upon the poet's heart,  
Vulture, whose wings are dull realities?"

A true poem has within itself, part and parcel, its own excuse for being, and is not measurable by anything without itself. The question is one of *unity, harmony, and completeness*; is one of self-consistency, and that not of *thought* so much as of *feeling*. This is especially true in the case of Keats who takes his stand extremely far from "the heresy of the Didactic." Beauty is his theme, and

"Beauty is truth, truth beauty,—that is all  
Ye know on earth and all ye need to know."

However dogmatic and questionable this statement may appear, it calls to mind that Browning, in *Fra Lippo Lippi*, says,

"If you get simple beauty and naught else,  
You get about the best thing God invents."

The poem is framed in a dream,—'a waking dream.' There is a losing of himself to the nightingale as she 'Sings of summer in full-throated ease,' and a recalling of himself to his 'sole self' when the 'plaintive anthem' fades away into 'the next valley-glades.'

One can imagine the situation just before the poet breaks out with 'My heart aches!' he is pensive, sad, alone with his own morbid thoughts at night,

'And the mute Silence list along,  
Lest Philomel will deign a song,  
In her sweetest saddest plight,  
Smoothing the rugged brow of night.'

All at once there burst upon his ear, full-throated summer, from his 'spirit's sister, the lorn nightingale.' The shock to his sleeping

senses awoke him from his oblivion with a painful contrast of feeling, because with a sweet tormenting invitation to that music's (at first blush) inaccessible home.

'A drowsy numbness' aptly tells the lethargy of the senses at the sudden perception of an unexpected and keen delight. The dull body limps so far behind the nimble soul! It is painful; it is a sort of 'nightmare Life-in-Death' sensation that is occasioned.

How many times do you suppose Keats had taken some 'dull opiate' to sink 'Lethe-wards' from physical pain? Most naturally this is the source of the figure by which he would express the effect of being too happy in the happiness of the 'light-winged Dryad of the trees.'

['Light-winged Dryad'? Milton says 'blind Fury,' and mingles Classical, Celtic, and Biblical imagery! A glance at a Classical Dictionary will reveal the myth-transforming prerogative of the old poets. Ought the Moderns to know better?]

With the longing to be with the sweet-voiced bird 'in some melodious plot of beechen green,' comes the dull brain to perplex and retard. What is to be done to overcome this, in order to attain to that? The simile of draining the opiate gives the cue to 'O, for a draught of vintage!' in the second stanza.

A draught of what? Not of hemlock that makes 'drowsy,' but of wine—of old wine!—

'Cool'd a long age in the deep-delved earth,'

that gives life and health. It must taste of flowers, dance, song, and mirth. What rich connotation there is in 'tasting of Flora,' 'country green,' 'dance,' 'Provençal song,' 'sunburnt mirth!'

Observe the climactic effect in passing from the more general

'O, for a draught of vintage!'

to the more specific

'O, for a beaker full of the warm South,  
Full of the true, the blushful Hippocrene,  
With beaded bubbles winking at the brim,  
And purple-stained mouth.'

This is wine for souls, reminding us of Elizabeth Barrett's draughts with the blind old Hugh Stuart Boyd, in which she found

'—touches of things common  
Till they rose to touch the spheres.'

Not a draught for the senses, but a draught for the soul! Not a draught to benumb, but a draught to inspire!

As feeling is the principal thing in the poem, let us go back to find its rise and to trace, abstractedly from its associated ideas, its course thus far. Conceive the mind-state, the feeling suggested by 'heart aches,' 'drowsy numbness,' 'Lethe-wards.' We might mark this state *despair*. The next, given as the logical cause of the first, may, for the reader, be designated *the happiness of hope*, which is implied in not envying the bird her happy lot, yet being excessively happy in her happiness.

The third stage is where 'the happiness of hope' has grown into *the hope of happiness*, since a means to that end is found. Note the eagerness of hope in 'O, for a draught of vintage!' Observe the almost thirsting impatience of 'O, for a beaker full of the warm South.' From the 'dull opiate' to the 'blushful Hippocrene!' The connection of thought also is close enough to make one feel the organic relation of the parts.

For instance, the first draught is for oblivion of physical pain, the second is for surcease of worldly sorrows. In the one, he sinks Lethe-wards from self, in the other, fades away from men into the dim forest. See how the expression 'Lethe-wards had sunk' is refined into that of 'fade far away, dissolve.'

Close as is the connection of thought between the first and the second draught, there is a progression of thought in the second that makes way for the further evolution of the poem. He is to fade away with the nightingale into the dim forest, and quite forget with her, among the leaves, a certain class of facts; namely, the fever, and fretting, and groaning, and palsied age, and spectre-thin dying youth; he is to quit the place

"Where but to think is to be full of sorrow  
And leaden-eyed despairs,  
Where Beauty cannot keep her lustrous eyes,  
Or new Love pine at them beyond to-morrow.."

He is, however, not to forget them by dint of mere dissociation from them, but by a participation in the delights of the new realm.

The third stanza, enumerating so vividly the things he would forget, furnishes thereby the motive for the fourth which opens with 'Away!

away!' as if terror inspired him to escape to the bird. Recur now to take account of the progress of the feeling. The second stanza reveals the thirst and the smacking of one's lips and the reaching out, so to conceive it, for a beaker full of wine,—to drown what? Before the cup is put to his lips, the direful catalogue of ills for which it is to be nepenthe, burns before his brain. 'The hope of happiness,' is thus desperately intensified; the fruition must not, cannot, longer be deferred! He would now 'fly' to the leafy covert,

Not charioted by Bacchus and his pards,  
that were too slow!

If he would fly, he must take wings.

As the draught of the second stanza is rather of poetry than wine, so in perfect consonance, when he must take wings, they are 'the viewless wings of Poesy.' There is no waiting, but, despite the 'dull brain,' a 'scorner of the ground,' he becomes, for the passage, a bird, and exclaims, 'Already with thee!' What an escape! From opiate numbness to blissful ecstasy! Now for fruition!

What follows is a reverie within the larger dream. Note the delicateness of 'tender is the night.' What more appropriate expression could be found for the first new feeling in its contrast with the old? The ideal place for reverie was suggested in the first stanza in these words:

'In some melodious plot  
Of beechen green, and shadows numberless,'

In the fourth stanza it is elaborated with marvelous skill:

'And haply the Queen-Moon is on her throne,  
Cluster'd around by all her starry Fays;  
But here there is no light,  
Save what from heaven is with the breezes blown  
Through verdurous glooms and winding mossy ways.'

What is his reason for saying the Queen-Moon is haply on her throne? There is a light from heaven blown in with the breezes through the verdurous glooms.

The expression, 'winding mossy ways,' closing stanza four, is taken up in thought in the first line of the fifth stanza, thus:

'I cannot see what flowers are at my feet.'

The poet is not to be thought of as a bird among the boughs, but as a man treading the mossy paths, at night, of a beechen grove.

He cannot see the flowers below at his feet, 'nor what soft incense hangs upon the boughs' above his head; all is embalmed in darkness. As he walks along he has to guess the sweets, of the grass, 'the thicket,' 'the fruit-tree wild,' 'the fading violets,' 'the coming musk-rose full of dewy wine.' What an intoxication of sweets! Embalmed in darkness and in sweets! Only two senses alert, the one for odors, and that for sounds.

Stanza five is given to the first, and the sixth stanza takes up, naturally and with added effect, the second. See how aptly it begins; 'Darkling I listen.' The suggestion is that he pauses to listen; he has just been walking along through this haunt of sweets. The pause is onomatopoeically indicated in the word 'listen,' magnified by the semicolon following. The conjunction 'and,' continuing the first line, is natural, and grammatically connected with the fifth line, thus,

'and—

Now more than ever seems it rich to die.'

The parenthesis of musing left out, is

'For many a time

I have been half in love with easeful Death,  
Call'd him soft names in a mused rhyme,  
To take into the air my quiet breath.'

Conceive the situation, then enjoy the climax of feeling in these lines:

'Now more than ever seems it rich to die,  
To cease upon the midnight with no pain,  
While thou art pouring forth thy soul abroad  
In such ecstasy!'

Consider how closely connected the last two lines of this stanza are with those quoted. If he ceased upon the midnight, *while* the bird was pouring forth her soul—the song continuing is the idea—he would 'have ears in vain.' Her song would be appropriately a requiem to him 'become a sod.'

This last expression has been severely criticised, but the connection of thought between it and what goes before and what follows immediately in stanza seven, is intimate enough to require 'sod' for the harmony of thought. He has been treading mossy ways; he was not able to see the flowers at his feet; he has to guess the sweet of the grass: all this is suggestive of 'sod.' In the seventh stanza, the second line,

'No hungry generations tread thee down,'  
grows out of the idea of treading sod down,—  
treading him, become a sod, down. He had  
been treading sod down. Perhaps the word  
'sod' will appear the more fitting from a con-  
sideration of the dead-and-buried idea associ-  
ated with the mortality of man, and the lack  
of such an association with the birds of the  
air.

Man dies and a mound of turf is the constant  
reminder of his mortality; birds die too, but  
what marks their resting-place? Do they die,  
or simply 'leave the world unseen,' for a sea-  
son? Every returning spring brings them back  
with the same fashion of feathers and the  
same melody of song. Nothing but a process  
of reasoning assures us that they die, but, to  
our senses, the exact reproduction of types  
argues their immortality.

On the other hand, to our senses, man is  
mortal, and only to our reason, immortal.  
Keats, taking the poetic view of things and  
not the scientific (Stedman's *Victorian Poets*,  
p. 9), says to the nightingale.

'Thou wast not born for death, immortal Bird!'

His reason therefore is, that this self-same song  
was heard in olden-times by emperor and  
clown, that it found its way, perhaps, to Ruth's  
sad heart, as homesick 'she stood in tears  
amid the alien corn,' and

'The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in feery lands forlorn.'

So much for the immortality of the nightin-  
gale.

He says in the last stanza:

'Adieu! adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades.'

He is 'forlorn;' that word is like a bell to toll  
him back to himself and back to the world of  
sorrows.

How significant the word is, taken in con-  
nection with all that has been said and sug-  
gested about 'easeful Death!'

Forlorn? yes, for it is but 'a waking dream.'

It is a sad experience that, sometimes,

'the fancy cannot cheat so well  
As she is fam'd to do, deceiving elf.'

And here at the end we have the same tone of

feeling as in the beginning.

It was the nightingale's full-throated music  
that made his heart ache; 'fled is that music,'  
he is forlorn.

In conclusion, the poem is a circle; it is a  
whole whose parts are fitly joined together;  
*joined* together?—there are no seams, nothing  
artisan about it; out of the fire of the creative  
imagination it comes 'a thing of beauty;' it is  
an artistic whole showing the *unity, harmony,*  
and *completeness*, of interrelated parts, by  
virtue of which the reader experiences the  
pleasurable sense of the Beautiful.

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#### A STUDY IN THE CLASSIC FRENCH DRAMA: CORNEILLE.

THE Miracle Plays and Mysteries of the Mid-  
dle Ages delighted Europe for more than two  
centuries, but in Italy, Spain, and England,  
they were discarded earlier than in France for  
works of greater merit and somewhat more  
regular in their composition. The Italians  
began to translate the ancients, especially  
Seneca, and a national drama arose in Spain  
with Lope de Vega, and in England with  
Shakespeare. In France the development of  
the drama was not as rapid, and it was only in  
1548 that the Parliament of Paris forbade the  
representation of the Mysteries. The religious  
plays continued under different names, but  
the whole conception of the serious drama  
changed. The Mysteries had had for object  
the representation of events of great interest  
to the audience, at that time, and extending  
over many years. No attention was paid to  
the unities of time, of place, and of action, and  
there was no division into acts and scenes.

In the sixteenth century the works of the  
ancients began to be translated, and in 1552  
Jodelle wrote his *Cléopâtre*, where are seen the  
principal traits which were to characterize  
later the Classic French tragedy. Garnier and  
Montchrestien followed in the sixteenth cen-  
tury, then Hardy and Mairet in the seventeenth,  
but in spite of great freedom left the dramatic  
writers, there was for a long time in France no  
Lope de Vega, no Shakespeare.

"Enfin Corneille vint," and the *Cid* appeared

in 1636. The author of that wonderful tragedy had already written several comedies, and *Médée*, a tragedy. He had even collaborated with Richelieu himself, whom he had displeased by not following slavishly the plans of tragedies prepared by the great minister. Nothing, however, could have led any one to foresee that Corneille was able to produce the *Cid*, and when that tragedy was played it excited boundless enthusiasm by the chivalric spirit of the heroes and the beauty of the verse. France could then mention her poet and be proud of her Corneille as England was of her Shakespeare. There is no doubt that the English dramatist is superior to the French. Shakespeare is universal and studies all the classes of society and all the passions and feelings of men. His works are, at the same time, interesting for the plot, which is often complicated, and for the delineation of character, and his depth of thought is as wonderful as his knowledge of the human heart. Corneille's works are not as varied nor as profound as those of Shakespeare, and although a writer of comedies as well as of tragedies, there is not in any one work of his both the comic and the tragic, which often produce such a pleasing effect in Shakespeare. The difference in the plays of the two poets lies not only in the difference of their genius but principally in the French conception of comedy and tragedy.

In the Miracle Plays and Mysteries of the Middle Ages we see the blending together of the comic and the serious, of the religious and the profane, and Hugo's Romantic school invented nothing when they advocated the mixture of comedy and tragedy in the same play. In the Classic French drama, however, which begins with the Renaissance in the sixteenth century, the line was strictly drawn between comedy and tragedy. In the former there was to be nothing essentially tragic, although Molière often went in his masterpieces to the very verge of the serious. In tragedy there was to be nothing comic. Again, the Classic French drama was a psychological study, and no complicated plot was required for the development of a passion, of a feeling. Provided that passion, that feeling was deep, it was sufficient to be a subject for a tragedy. There

was no necessity that the play should end with the death of nearly all the personages on the stage, as in most of Shakespeare's tragedies. The play often ended by a marriage, but that fortunate result must have been brought about by events which called for an emotion sufficiently deep for the study of character.

I wish to call attention once more to that chief purpose of the Classic French drama and to repeat again that it is nothing but a psychological study. A number of critics have not understood this essential characteristic and, therefore, have not understood French tragedy. How easy it has seemed to Schlegel and others to ridicule the rules of the unities, that of place, which required the action to happen in the same hall of the same palace; that of time, which allowed to the event only twenty-four hours; that of action, which required one main plot and the concentration of the interest on the same personages. The unity of action alone was pardoned by the critics referred to, and they comment at great length on the unreality, on the artificiality of the rules of the unities. Of course it would be absurd to imagine the events in *Othello* and *Hamlet* restricted to one place and to one day, for Shakespeare intended, by a complicated plot, to describe not only one passion, but in the same play to make us see in different persons, different passions. In *Othello* we have the devoted love of Desdemona, the hatred and hypocrisy of Iago, and the fierce jealousy of Othello, whilst in *Hamlet* nearly all the problems which agitate the human soul are studied in a masterly manner.

According to the French conception of tragedy, the event leading to the catastrophe could take place in one palace and in twenty-four hours, because, being given men and women with a profound passion, the development of that passion did not call for many events in different places or for a long duration of time. By the representation of a tragedy necessitating two or three hours, the French dramatists imagined that they were coming nearer the appearance of truth in allowing only twenty-four hours to the action, than did the English and Spanish dramatists with their action extending often over several years. There can be no true representation of life on the stage; every-

thing is more or less conventional, and whatever in the Classic French drama was lost in the interest of the plot, was gained in conciseness and force. The necessity of concentrating the event into a limited space of time and into one place called for the deepest thought and made the tragedies of Corneille and Racine wonderfully concise and strong. Let us not, therefore, regret that the Classic French tragedy obeyed the rules of the unities, for we probably owe to these rules the chief charm of the masterpieces of the seventeenth century. It is true that it required men of genius to produce great works, according to this conception of the drama, from the second half of the sixteenth century to the beginning of the nineteenth century, and I admit that these men were rare, but let us be satisfied with the *Cid* and *Polyeucte*, with *Andromaque*, *Britannicus*, *Phèdre*, and *Athalie*, and even with *Zaïre*, *Mérope*, and *Taocrède*.

As critics we study the plans and purposes of the great dramatists, but as men possessed with the sense of what is beautiful and noble, we care not whether Corneille and Racine even thought of the rules of the unities or intended to study love or hatred. We are simply entranced by the sublimity, by the sweetness, by the exquisite charm of their works. We are deeply interested in the love of Rodrigue and Chimène, we are roused to enthusiasm by the lofty patriotism of the old Horatius, by the admirable clemency of Augustus, and the immutable Christian faith of Polyeucte.

In reading Corneille we see that the poet's aim is grandeur, and his heroes are said to have been greater than ordinary mortals. It is a shame for humanity if there are not to be found men and women animated by the noble feelings of Corneille's heroes and heroines. In the struggle between love and duty, which of the two should triumph? Let every man answer that question for himself, but let him read Corneille and take lessons in self-sacrifice, in everything inspiring. There are to be found in that poet's works the grandest maxims of morality and of patriotism expressed with a lofty eloquence. Corneille's chief qualities are sublimity in the thought and eloquence in the expression. His defects are those of his age,

some bombastic and affected discourses, but his qualities are those that we may expect from a noble and pure soul. His life was simple and uneventful, and we must look for his grand genius in only a few of his works—in his greatest, the *Cid*, *Horace*, *Cinna*, and *Polyeucte*, and to some extent also in *Rodogune*, *Nicomède*, *Pompée*, *Héraclius*, and *Don Sanche*. In his other tragedies his thought is often sublime, but the expression no longer corresponds with it, and in the midst of beautiful ideas and often beautiful verses we meet with passages which are somewhat ludicrous in their pomposity.

To fully appreciate Corneille we must remember that, long before Molière produced his great works, Corneille wrote the *Menteur*, an excellent comedy. To compare him with Shakespeare we must, therefore, study his comedies as well as his tragedies, and we shall admire in the *Menteur* most delicate wit and charming situations. In the *Cid* the rules of the unities are not strictly observed, but how much stronger and more pathetic is Corneille's work than that of Guillem de Castro! The *Cid* is endowed with perpetual youth, and a thrill of emotion passes through our being on reading that ever charming "duet of love" between Chimène and Rodrigue. *Horace*, *Cinna*, and *Polyeucte* are grand and sublime, and in studying literature, even after having read Shakespeare, Schiller, and Goethe, we shall ever exclaim with Mme de Sévigné: *Vive notre vieux Corneille!*

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#### THE ETYMOLOGY OF *Overwhelm*.

THE word *whelm* or *overwhelm* has not been traced farther back than Middle English. Skeat<sup>1</sup> says:

"The word presents some difficulty; but it is obvious that *whelm* and *overwhelm* must be closely related to M.E. *whelven* and *overwhelven*, which are used in almost precisely the same sense."

He then assumes a substantive *whelm* as the base of the verb. He does not say what meaning he supposes this to have had, but

<sup>1</sup> The Century dictionary, besides copying Skeat's etymology, modestly suggests that *whelm* may be *whelve* influenced by *welm* 'to bubble.'



compares O. Swedish *hwalma* 'to cock hay' from *hwaln* 'hay-cock,' and then follows Ihre in tracing *hwaln* to the root shown in O.N. *hwelva*, M.E. *hwelven*, German *wölben*, and adds,

"Thus the original sense of [the verb] *whelm* was to arch over, vault, make of a convex form; hence, to turn a hollow dish over, which would then present such a form; hence, to upset, overturn, which is now the prevailing idea."

That is, he implies that O. Swedish *hwaln* and the verb derived from it, *hwalma*, originally had the same meaning as the more original *hwalf* 'arch, vault' and its verb, and only afterward got the meanings 'hay-cock' and 'to cock hay;' and that when we reconstruct an O.E. *hwelm* as a sort of cognate to O. Swedish *hwaln*, we may give the word the meaning that he supposes the O. Swedish word originally had. As, however, O. Swedish *hwalf* and its verb persisted and retained the meanings 'arch, vault' and 'to arch, vault, turn, cover,' etc., it is rather a bold thing for us to assume that occasion arose for a derivative noun and verb in the same sense, which, however, soon changed to another meaning, while the earlier forms persisted and retained the original meaning unimpaired. Furthermore, he implies that his supposed O.E. *\*hwelm* did not remain in use and changed its meaning to 'hay-cock' as the O. Swedish word did, but, having given birth to the verb *hwelmen* with the same meaning as the earlier *hwelven*, it perished and was never recorded.

One who was not supporting a theory would think it but natural that the O. Swedish derivative *hwaln* from the start meant something different from, though similar to, a *hwalf*, probably just what we find it means, 'hay-cock,' and that its verb never meant anything but 'cock hay.' And so, if we suppose there was occasion to form an O.E. derivative substantive *\*hwelm*, we must suppose it expressed an idea different from, but similar to, the earlier *hwealf* and that this was probably the same idea as the O. Swedish *hwaln* had; furthermore, that, if *hwelmen* was derived from *\*hwelm*, it meant 'cock hay' as its supposed O. Swedish cognate did, and did not express the same idea that had all along been expressed by the almost identical *hwelven*. But

how we should get from 'cock hay' to 'roll, turn, cover,' it would be difficult to conjecture. It is, however, not necessary to trouble ourselves about a supposed O.E. *\*hwelm* and its meaning and the connection of that meaning with the meaning of M.E. *hwelmen*. Skeat was right in suspecting a connection between M.E. *overhwelmen* and *overhwelven*, but he went out of his way when, on the basis of the O. Swedish word for 'hay-cock,' he reconstructed as the connecting link an O.E. substantive with another meaning.

In Old English there were two words of similar form and signification:—

1. (*be*)*hwylfan* 'cover,' M.E. *hwelven*, *overwhelven* 'roll, turn, cover,' O.N. *hwelfa*, German *wölben*, etc.;

2. *helmian*, *oferhelmian* 'cover, extend over,'

These two words early die out, *hwelven* apparently holding out the longer of the two, but another appears of similar form and the same meaning. It is:—

3. M.E. *hwelmen*, *overwhelmen* 'roll, turn, cover.' That (*over*)*hwelmen* is a contamination of the two words it displaces—

*overhwelvy-* } *overhwelml-*  
*overhwelm-* }

is too self-evident to need argument. Compare M.H.G.

*vernüegen* } *vergnüegen*.  
*genüegen* }

Similar contaminations (mostly of my own making) that have recently come under my observation are:—

*elevated speech* } *elegated*.  
*elegant* " }

*undertake* } *undertempt*.  
*attempt* }

*mistrust* } *mispect*.  
*suspect* }

*inverted* } *inversed*.  
*reversed* }

*complain* } *compline*.  
*whine* }

*faults* } *fallings*.  
*fallings* }

'Socrates had his fallings'—President Hall, observed by Dr. Lukens. I have said 'to put you in such a 'bix' from box and fix. At one time I said 'pook,' at another 'pill,' both from pull and pick. I have also said 'cat' for cap or hat.

Similar contaminations may be heard every

day.<sup>2</sup> In order, however, that one of them become established it is necessary that it occur frequently, that is, that the temptation to make it be very strong—that not only the meaning of the two originals be practically the same, but that the form, too, be very similar. It would hardly be possible for these conditions to be better met, in words of different origin, than in *overhwhelve* and *overhelm*; they are surely better met than in M.H.G. *ūche* 'toad,' *unc* 'snake' > *unke* 'toad' or 'snake.' It is also necessary that the form that the contamination assumes should not coincide with a word already in use; hence, while 'cat' may frequently arise out of *cap* and *hat*, it has no chance of persisting as a name for a covering for the head.

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#### A MANUSCRIPT OF THE GOUVERNEMENT DES ROIS.

READERS of the MOD. LANG. NOTES, and especially Romance scholars, will be interested to know that a valuable Old-French MS., assigned to the first half of the fourteenth century, is now in this country. It was purchased of Quaritch, in London, by Mr. John E. Kerr, Jr., of New York City, a gentleman deeply interested in Romance studies and a valued contributor to the NOTES, though not a scholar by profession, and is one of the unique volumes in his remarkable Romance library. The MS. contains a complete copy and excellent text of Henry de Ganchi's unpublished French version of Egidio Colonna's famous treatise on the education of princes: 'De Regimine Principum Libri Tres,' which was written for his royal pupil Philip, son of King Philip III. of France, hence prior to 1285. Egidio and his numerous writings form the subject of an article of nearly one hundred and fifty pages, by Félix Lajard in a recent volume (xxx) of the *Histoire Littéraire de la France*, and is thus brought once more nearer to the modern student.

The Kerr MS. is a large folio volume of one hundred and six leaves; the writing—à doubles

<sup>2</sup> Paul's *Principien*, p. 132 ff.; Weringer: *Versprechen und Verlesen*, p. 58 ff.

colonnes—is clear and uniform throughout. The recto of the first leaf presents in a handsomely illuminated initial the king, with crown and sceptre, on his throne; standing before him is a man in black cowl, with tonsured head, who holds a volume in his left hand, the right being raised as if for exhortation; numerous grotesque figures adorn the margins.—Below are given *incipit* and *explicit*.

*Incipit*: A son espétial seigneur né de lignie roial et sainte, mon seigneur Phelippe, ainz né fiz et oir mon seigneur Phelippe tres noble roi de France par la Grace de deu, frere Gile de Romme, son cleric humble et devot, frere de l'ordre de saint Augustin, salut et quanqu'il puet de servise et de honneur. Le livre de gouvernier les cités que l'en apele politique nos enseigne que toutes seignories ne durent pas tant l'une comme l'autre.

*Explicit*: Ci fine li livres du gouvernement des rois et des princes que frere Gires de Romme de l'ordre de saint Augustin a fet. Lequel livre mestre Henry de Ganchi par le commandement le noble roi Phelipe de France a translaté de latin en franceis.

Throughout the work marginal glosses in French, English, and Latin are found.

Through the kindness of Mr. Kerr, this manuscript was made the basis of a seminary course in the Romance Department of Columbia University. Later a complete transcription of the MS. was made by the undersigned, preparatory to an edition with notes which, it is hoped, will be published in the near future.

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#### THE AMERICAN REVOLUTION.

*The Literary History of the American Revolution.* By MOSES COIT TYLER. G. P. Putnam's Sons. New York and London: 1897, Vol. I.

PROFESSOR TYLER is already well known to historical and literary students in his able work *A History of American Literature during the Colonial Time*, the history covering the period from 1607 to 1765. The book before us is the first of two volumes,<sup>1</sup> and takes up the record where Vol. II of the former work left it, embracing the years 1763–1776, the second volume to close in 1783.

The author, in his Preface, calls the book

<sup>1</sup> The second volume is now published.

"the product of a new method in the critical treatment of the American Revolution." By this he means that the "inward history" of the Revolution, as distinct from its outward, will be given—"the history of its ideas, its spiritual moods, its motives and passions."

The author emphasizes the fact that he allows the two great parties of the time, the Whigs and the Tories, to express their respective views with the utmost freedom and impartiality. He is also very careful to state, in accordance with the title of his book, that the literary elements shall dominate all others; that the "writers" of the Revolution shall be conspicuous above generals and statesmen, and ideas and moral forces be seen to control all else in the gradual evolution of the final result.

Still further, he insists that the American People shall be prominent, as they wrought and fought in those troublous days, while throughout the history the author aims to minimize the differences between England and America, to magnify all elements of common interest, and so to prepare the way for the "promotion of a better understanding, of a deeper respect and a kindlier mood, among their respective descendants." The book is thus designed to be along the lines of Higher Criticism in the department of Literary History, both as to the character of its subject-matter and the catholic temper that pervades it.

Of the twenty-three chapters making up the Table of Contents, there is a sense in which the first is the most typical as embracing, in condensed form, the general purpose and spirit of the volume. Its title—"Literary Aspects of The Period of The Revolution," is almost identical with that of the book itself. In this initial chapter, the author notices the fact that the literature was argumentative and combative, the expression of thought and emotion profoundly stirred, and dwells with special emphasis on the various classes of prose and verse which were the product of the period. These he describes as Letters, especially those of Franklin, John Adams and Mrs. Adams and Washington; State Papers; Oral Addresses; Political Essays, in the form of Pamphlets; Political Satires, in verse; Lyr-

ic Poetry; Burlesques and Parodies; Dramatic Compositions and Narratives of Experience. These various orders of prose and poetry, as he contends, expressed above all the social life of the Revolution and the inner character of the people, making the interest of the era humanistic throughout, and compelling the historian of the epoch to magnify the mental and spiritual forces that were operative above all material agencies. Whatever the artistic character of the product may be, the literature, as the author contends, derives its value from the fact that it is "a perfectly sincere revelation of themselves on the part of a high-spirited people in a supreme crisis of their development."

In Chapter Second, the historian deals with what he aptly calls, "The Prelude of Political Debate," laying special stress on the services rendered by James Otis, as he argued so ably and successfully against Writs of Assistance. It was, as he tells us, in the Old Town House in Boston, in 1761, in this great legal debate, that we behold "the first scene of the first act of opposition to the arbitrary claims of Great Britain." In similar manner, in the following chapter, he reviews the history of the Stamp Act and the relation of Otis and Hopkins thereto, as defenders of the rights of the colonies, while in Chapter Fourth, Otis is still the conspicuous figure in debate as he replies to a famous pamphleteer of the time, in his defence of the taxation of the colonies. In all these discussions, Professor Tyler is careful to note the high literary quality of Otis' work; that he was a classically cultured man; that his various papers were direct contributions to the best authorship of the Revolution, and that as a leader of political opinion at the time, he was, also, in every true sense, a man of letters.

So, in Chapter Fifth, in a further discussion of The Stamp Act, he significantly dwells on "the literary responses" evoked by its passage, giving to the utterances of John Adams the place of prominence. In writing of Jonathan Mayhew, whom he calls "An Early Pulpit-Champion of Colonial Rights," he is careful to note his ability as a writer, reflecting in his style and spirit the virile qualities of John Milton, in the days of The Commonwealth. As Tyler states it, "he had an eye for the

strategic uses of the printing-press as an ally to the pulpit" and never failed to utter burning words against all forms of despotism in church and state. In Chapter Seventh, when treating of those authors who gave "Descriptions of Nature and Man in the American Wilderness," of Carver and Rogers and Adair, he is at great pains to show, in every separate instance, that these narratives were not only histories but specimens of literature, of no inferior order. In Chapters Eight and Nine, the literature of the Colonist is the exclusive type—"Beginnings of New Life in Verse and Prose" as seen, respectively, in *The Middle States and New England*, in the writings of Francis Hopkinson, Philip Freneau, who graduated at Princeton in 1771, and John Trumbull, an alumnus of Yale, 1767, poet and prose writer, and as far back as 1770, pleading for the presence of aestheticism in literature.

In Chapter Ten, attention is called to the new awakening in political writing occasioned by the repeal of the Stamp Act in 1766, the most notable of these writings being from the pen of John Dickinson, under the title *Letters from a Farmer in Pennsylvania to the Inhabitants of The British Colonies*. Professor Tyler goes so far as to say that their appearance constituted "the most brilliant event in the literary history of the Revolution," the deliverances of a strong-minded and discreet thinker on pending problems, anxious to secure the rights of all concerned and yet thoroughly loyal to the best interests of the Colonies.

Next follows the famous Tea Controversy, interesting as eliciting utterances from "Junius" and Edmund Burke, and emphasized by the author because of the various writings in prose and verse which it evoked. Francis Hopkinson's *Pretty Story or The Old Farm and The New Farm: A Political Allegory*, is a fine example of early colonial fiction, the "Old Farm" representing England, and the "New Farm," the American Colonies. It is an allegorical account of the reasons for the assembling of The Continental Congress, 1774, the "Story" ending as the Congress convenes. In the following chapters (13-17), the author discusses The Loyalists and their Literature, such literature being especially occasioned by the convening of the First Continental Con-

gress. The estimate placed by Professor Tyler on these Sons of the Revolution is significant. He speaks of them as "refined, thoughtful and conscientious," the "representatives of conservatism;" notes that a goodly number of them were college men, graduates of Harvard, Yale, Princeton and Pennsylvania, in point of numbers far from inconsiderable, and in point of character, far from despicable." He dwells with interest on the Loyalist Sermon Writers, especially on the discourses of Jonathan Boocher, and then devotes several chapters to the pointed protests of the loyalists against the measures of the first congress. The celebrated authors of these protests, Samuel Seabury, Daniel Leonard and Joseph Galloway, are fully and graphically described by the author, his main purpose here, as elsewhere, being to show what was the literary quality of these Protests and just how they aided the developing authorship of the time. The chief answers to these Protests on the part of the Whigs are especially memorable as coming from the pens of Alexander Hamilton and John Adams, and were marked alike for their intellectual vigor and their high literary style.

In Chapter Nineteen, Professor Tyler takes up the interesting topic—"The Entrance of Satire into the Revolutionary Controversy," such a form of literature being naturally induced by the beginning of actual conflict, the substitution of force for argument, Philip Freneau and John Trumbull re-appearing as political authors and satirists, in such productions as *The Midnight Consultations* and *McFingal*.

The arrival of Thomas Paine from England, in 1774, and the publication, in 1776, of his *Common Sense*, mark an epoch in the revolutionary history second to none in importance. Then follows what the author calls "The Popular Debate over the Purpose for Independence," and the volume aptly closes with an account of "Thomas Jefferson and The Great Declaration," noticing Jefferson's special gifts as a statesman and writer; his drafting of the Declaration; criticisms, pro and con of the document by English and American publicists; its profound influence on American Institutions and the politics and ethics of Christendom, and last of all, and most especially, its supreme literary merit,

"the most commanding and the most pathetic utterance, in any age, in any language, of national grievances and of national purposes, — a stately and passionate chant of human freedom, a pure lyric of civil and military heroism."

It is clear from such a rapid survey of the contents and scope of the volume before us that it is the work of an accurate and a comprehensive mind, thoroughly alive to the vast interests involved in the narrative and wholly intent upon giving a just account of our colonial days. The author's promise in the Preface has been fully realized, in giving us the "inward history" of the Revolution, in allowing the Whigs and the Tories "to tell their own story freely in their own way;" in giving us an "acquaintance with the American People themselves;" above all, in giving us the "literary history of the Revolution" as it has never before been given.

As already suggested, the volume is constructed and developed on the method of the higher historical criticism, and, as such, commends itself to all historical students who are seeking the causes of external events and the principles that underlie great national movements, while the pervading spirit of the narrative is so high-minded and generous as to dispel all prejudices on the part of the most captious reader.

Even the introduction of data apparently inferior and commonplace in themselves is justified by the special use the author makes of them, and the way in which he relates them to the most important civic events. As to the historical style of Professor Tyler, American readers need not be told that it is a model of clearness, vitality and literary taste, and thus happily in keeping with the primal purpose of the book as a specifically literary history.

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### CHRESTOMATHIE FRANÇAISE.

*Chrestomathie française*, by A. RAMBEAU and J. PASSY; Henry Holt & Co., New York: 1897; pp. xxxv+250.

AMONG the many new ways of teaching French that have claimed our attention of late years,

there are two that appear destined to achieve something more than passing notoriety: the phonetic or "reform" method, which owes its success largely to the efforts of Professor Vietor of Marburg and Dr. Paul Passy of Paris, and the "psychological" or Gouin system, improved and brought into general notice by Mr. Bétis. Readers of MOD. LANG. NOTES are doubtless somewhat familiar with both of these schemes. The characteristic feature of the former is its scientific treatment of pronunciation: at the very beginning of the course, the individual sounds are carefully described and practised, and their combinations are made familiar to the pupil by the constant use of graded texts in phonetic spelling; the ordinary orthography is reserved for a later stage, when it is acquired with comparative ease. The chief articles in the "psychological" program are the cultivation of the habit of "visualization" (that is, forming a distinct mental image of a thing or act at the time when the word representing it is learned) and the principle of association of ideas, which leads to the grouping of all the common words (or rather phrases) of the spoken tongue into a limited number of categories. Both plans agree in basing the first instruction on the young, living idiom, leaving the older, literary language for subsequent study; this arrangement is, of course, common to the Sauveur and other "conversational" methods.

The two systems just described seem naturally to supplement each other. The weakest part of the Gouin plan, as far as I can judge, is its handling of pronunciation; while the "reform" method takes but little advantage of the important mnemonic aid afforded by association, and pays no attention to "visualization," relying (to a certain extent) upon concrete objects and pictures, instead of utilizing the child's ever active imagination. I can hardly see, then, at the present moment, how a satisfactory method of teaching our school-children and college students to speak or understand a foreign language can be constructed otherwise than by coupling the ideas of Professor Vietor with those of Mr. Bétis.

In all such discussions, however, it should be remembered that fully nine-tenths of the French pupils in our public schools will never

in their lives have an opportunity to speak French. It is evident that the course intended for these children should be planned with the sole object (except in so far as mental discipline is concerned) of teaching them to read French literature easily and appreciatively. For this end, are the methods now generally used in our best schools inferior to either of the new systems, or to a combination of the two? I am nearly persuaded that they are. The experience of many teachers in other countries seems to show that pupils taught according to the phonetic plan learn to read sooner and better than those instructed in the old way. As to the Gouin system, I had an opportunity last year of seeing the effect of its application in the lowest grade of one of the public high schools of Boston: the class, to be sure, was rather small and of uncommonly good stuff; the teacher, an intelligent young American lady, who had had no unusual advantages, was taking lessons of Mr. Bétis; but making all due allowance for the size and quality of the class and the enthusiasm indirectly inspired by the principal inventor of the method, it must be admitted that the results, at the end of the year, showed a proficiency and accuracy, not merely in speaking French, but in writing and translating it, which almost justifies the belief that the system can profitably be adapted to the resources and purposes of any first-class public school.

The "psychological" method has as yet made but little show in print; a volume by Mr. Bétis, called *The Facts of Life*, is its chief representative. The phonetic movement, on the other hand, has given rise to a voluminous literature, especially in Germany: pedagogical essays are constantly appearing, and textbooks are almost equally numerous. The latter are not all deserving of unqualified praise, but some of them take rank among the best productions of linguistic science; such, for instance, are the works of Sweet, Franz Beyer, Paul Passy and Lenz. The needs of the "reform" teacher are manifold: he requires not only treatises on phonetics, and grammars written from his standpoint, but also, and above all, collections of texts in phonetic transcription. Several volumes of this kind have already appeared, but there has

been, as far as I know, none so extensive or so diversified as the *Chrestomathie française* just prepared by Professor Rambeau of Johns Hopkins and Mr. Jean Passy, a brother of the editor of the *Maître phonétique*.

This work is meant particularly for English-speaking students, but will do almost as well for pupils of any nationality. It is intended, moreover, for persons who have already mastered the rudiments; hence the texts (which comprise both prose and verse, and are chosen to illustrate various phases of French life and thought) are given both in phonetic transcription and, on the opposite pages, in the standard orthography. The volume opens with an earnest plea for the "new method," followed by a very concise statement of the principal facts of French phonetics. The characters employed for sound-spelling are those of the international alphabet of the Association Phonétique. While these symbols are open to several serious objections when used for other languages, they are especially adapted to French; aside from the somewhat disturbing effect of the colon that marks vowel-length, the alphabet serves its present purpose very well, although the mixing of different kinds of type makes it unattractive to the eye. The print is clear and fully as correct as one could reasonably expect in a first edition. The poetry is arranged according to Paul Passy's *Hebung* hypothesis, which defines the line as a fixed number of stressed syllables accompanied (and generally separated) by a more or less indeterminate number of unaccented ones; this theory is interesting, and fits tolerably well a great deal of modern verse, but the scientific public is hardly ready, I think, to accept it without reserve.

It is hardly necessary to say that a book of this sort demands for its preparation an amount of care, patience, and industry such as few of the most difficult scientific works ever require. I trust that French instructors in our country, even if they do not feel able to use the *Chrestomathie* in their classes, will appreciate the abundant opportunity for self-improvement here afforded them, and that an increased interest in phonetics and in systematic and intelligent teaching will convince the authors

that they have not labored in vain.

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### IRISH LITERATURE.

*The Voyage of Bran Son of Febal to the Land of the Living.* An Old Irish Saga now first edited, with Translation, Notes, and Glossary, by KUNO MEYER, with an Essay upon the Irish Vision of the Happy Otherworld and the Celtic Doctrine of Rebirth, by ALFRED NUTT. Section I, The Happy Otherworld, London: David Nutt, 1895 [Vol. iv of the Grimm Library].

THE *Voyage of Bran*, the poem which gives to this volume its name, and Professor Meyer's studies concerning it, appeal especially to the student of Celtic; the completed Part I of Mr. Nutt's essay, restricted also, in a sense, to Celtic ground, has for its purpose a study of the connection of the Happy Otherworld idea, as found in the poem, with that idea in other literatures. Such a study, even though, by necessity, in outline and not exhaustive (p. 228), is of interest and value to every student of comparative literature.

A reader approaching from this standpoint will at once be struck by the comparative unfamiliarity of the material of the Essay. The first four pages (115-118) include references to the 'sons of Mil' and the pre-Milesian period, the 'South Welsh chronicler Nennius,' the 'foundation of Emania,' the 'Amazon Macha,' 'Tigernach,' 'Loegaire Lorc,' 'Labraid Loingsiach,' 'Connaire Mor,' and the 'Togail Bruidne de Derga.' There are hundreds of equally unfamiliar names throughout the Essay. The impossibility of verifying so many statements again and again causes the reader to yield the critical spirit and follow the author wherever he leads. This not only requires the reader to repose much confidence in the author—no great task, indeed, when the latter happens to be Mr. Nutt—but forces both sense of proportion and judgement into abeyance, and makes his mental attitude unsatisfactory in that he must be credulous rather than critical.

On the other hand, much is added to the author's meed of praise when it is seen how

well, in spite of these especial difficulties of material and presentation, he has succeeded in giving this first systematic account of facts of Early Irish literature.

The matter is not, however, entirely strange. The struggle between Christian and anti-Christian literature is found here (p. 227) as elsewhere, events cluster around the somewhat familiar Connaught (p. 123, 209), we here meet again the *Mabinogion* (p. 129), the *Annals of The Four Masters*, and *O'Grady's History of Ireland*. We find hollow hill stories (p. 177) such as Irving made popular in *The Alhambra*, stories of dwellers beneath the sea (p. 181) as found in many literatures. In one place we see that Tennyson has anticipated us in his search for literary material (p. 236), in numerous ways Mr. Joseph Jacobs has preceded, and in very many directions Mr. Whitley Stokes has gone before. Many references of interest and of greater or less importance connect with Adamnan's Vision (pp. 219, 250, 253), and Ailill (pp. 202, 209); with Barlaam and Josaphat (p. 249), and with Brendan (pp. 161, 284, 300), the isle of sheep (p. 202), and the isle of birds (pp. 202 f., 205, 218, 225, 235), singing masses (p. 221), which he visited. There are connections with the Land of Cockayne (pp. 278, 321 f.), the Book of Enoch (pp. 254, 291), the Vision of Fursius (pp. 228, 245 n., 249, 253); with St. Patrick (pp. 152, 197, 218, 228), the Vision of Paul (p. 249), and the Anglo-Saxon Phoenix (pp. 245-248); with Thorkill (pp. 167 n., 172 n., 302), and Tundale (pp. 225, 228).

References to Amazons (p. 117), to food in Paradise which had to every man the flavor of his most favorite dish (pp. 30, 163 f.), to the legends of the Flood (p. 197), and to the Fourth Paradise (p. 203), should, perhaps, be classed among the semi-familiar. References to less known, although important, facts draw attention to a new (to the reader) tradition connected with the British coronation stone (p. 187 n.), to a certain mysterious five-fold crimson mantle (pp. 153, 180), which is mentioned more than once, to a method of preventing persons from ever again meeting, by waving a magic cloak between them (p. 157), to the method of producing sleep, by waving a branch of a certain tree (p. 190). Striking are tales of a cup (p. 191), a bit of common sod (p. 217), and a

boiled pig (p. 217), all of which could tell truth from falsehood.

Incidentally, it is possible to learn the ideals of adventure (p. 195), the ideas of strength and beauty (p. 145 n.), and the conception of the position of woman (p. 156 n.), which obtained in the times in which the legends grew up. Some of the conceptions are directly the reverse of those with which we are familiar; one hero must die when he touches the earth (p. 151), instead of being strengthened by every contact with her, as was Antæus, of Grecian fable. Very many of the stories either mention or describe the hero's enjoying a bath (p. 190). So many are obscure that incoherency has come to be considered a characteristic of Irish saga. Some very interesting material would find a place in a study of the idea of a Messiah, as found in literature not Hebrew. Remembering that the study deals with phenomena connected with, and proceeding from, the Irish mind, it is pardonable to expect, at least occasionally, something of humorous character. But in only a few of the stories studied are there traces of humor (pp. 198 n., 217). The evidence seems to show that the humorous tales, many of them depending for their effect upon incongruity of situation (pp. 210, 212), came late in the history of early Ireland (pp. 201, 204, 207). Beauty, beyond occasional slight touches, is even more conspicuously absent, although to the author (p. 234) some of the tales seem worthy of the term 'beautiful.'

Such is the material which the author, who has been studying it for more than twenty-five years (p. 210 n.), proposes to discuss.

The plan of the work (pp. 134 f.) is first, as a basis, to fix chronologically, so far as is possible, the place of the Voyage of Bran in Irish literature; then to attempt to answer the questions, suggested by the main episode of the story, as to the nature, age, and origin on Gaelic soil of the conception of the Happy Otherworld. By comparison of the Bran with other remains of Irish literature, the paradise ideal of the ancient Irish is to be elicited, and by comparison of this with the Christian ideal, the pre-Christian idea is to be got. The result is to be studied together with similar beliefs as found in Græco-Roman literature and that of other Aryian races, in the hope of

learning how far the non-Christian Irish belief is due to general Aryian mythic tradition, and how far to contact with the Græco-Roman world in very early and again in later Christian, but still, for the Irish, pre-historic, times. Whatever result is attained from this literary study must then be tested by archæology.

In following this plan the book is divided into twelve chapters, in the first two of which the Voyage of Bran is decided to belong in the last quarter of the seventh century (p. 141), and its conception of the Happy Otherworld is outlined. Parallel Irish tales of Conlta (summary p. 149), Oisinn and Cuchulinn (summary p. 159), are studied in Chapter iii, while in Chapter iv is studied the *imrama* class, as typified by the *Voyage of Maelduin* (summary p. 173) and its derivate the *Navigatio S. Brendani*. Following upon the conception of the Happy Otherworld as the god's land (Chapter v) with the oversea and hollow hill (pp. 229 f.), lands of sensual (p. 182) and musical (p. 184) delight, came didactic and then romantic uses of the conception (Chapter vi). Independent and fragmentary preservations of the Happy Otherworld conception (immortality p. 212), the Irish version of the Christian Heaven, and the development of the Happy Otherworld idea in Irish legend, are discussed in Chapters vii, viii, and ix respectively. Such non-Irish Christian and Jewish analogues as the Anglo-Saxon *Phœnix*, the *Revelation of St. John*, the *Revelation of Peter*, the *Visio Pauli*, the *Vision of Saturus*, *Bartaam and Josaphat*, the *Vision of Fursa*, *Adamnan's Vision*, the *Sibylline Oracles*, the *Lost Ten Tribes*, the *Conflict of the Apostles*, and *The Book of Enoch*, are compared in Chapter x, which ends with a study of the relation of Christian to Classic eschatology. The accounts of Homer, Hesiod, Pindar, Lucian, Horace, Claudian, and many other Classic authors are discussed in Chapter xi (pp. 281 f., 293 f.). Chapter xii, and last, studies Scandinavian (pp. 308 f.), Iranian, and Indian (p. 312) accounts. Pages 326 to 328 give a valuable chronological summary of the history of the idea, while the general conclusion of the work is given on page 331.

It is in the presentation that one notes most of the faults of the work since they grow, or seem to do so, from a desire to make it



both a popular and a scholarly book. No attempt is made to print the valuable bibliography which must have been gathered in the course of the study; the reader must be content with what scattered references, not always full, scholarly, or uniformly stated, he is able to gather here and there in the text and notes, and with a *List of Works Quoted in an Abbreviated Form* (p. 109), which contains but eleven titles, and these not alphabetically arranged.

The summaries given at the head of each chapter are brought together at the beginning of the volume, where they form an admirably accurate and full table of *Contents*, five pages in length. It is, however, much of a disappointment which the reader experiences upon turning to page 332, whither he is directed for the index to the volume, and finding a blank page only. A two-line note at foot of page 331 is to the effect that the index is delayed until the second part of the study, which, we are elsewhere informed, may be completed in another year or may never be completed.

The essence of the work shows the author a scholar, and evidences, in addition to his general familiarity with the realm (pp. 251 f.), that the particulars of the present work have been exhaustively considered. The field thus thoroughly examined for material, this material has been well and clearly worked over. Whatever of indefiniteness there may be in the volume is in the presentation, there is ample evidence that the problems and their solutions are clear in the mind of the author. The statements of fact are always fair; the reasoning is usually clear, forcible, and just, and the conclusions sane. Above all, there are no *ad hoc* arguments (pp. 139, 163). Upon important questions the minority report is always given, so that the reader may form his own conclusions, whether they agree with those of the author or not (pp. 301, 304).

The work is eminently honest. Indeed the extreme carefulness usually exercised against forming unwarranted conclusions may be the cause of the comparative meagreness of the conclusion to the whole volume. It is scarcely to be wondered at if a reader who has gone through the two hundred and thirty pages of the essay, feels that he has not got his due

when he arrives at the seven lines of tentative conclusion with which the volume closes (p. 331):

"The vision of the Happy Otherworld found in Irish mythic romances of the eighth and following centuries is substantially pre-Christian; it finds its closest analogues in that state of Hellenic mythic belief which precedes the modification of the Hellenic religion consequent upon the spread of Orphic-Pythagorean doctrines and with these it forms the most archaic Aryan presentment of the divine and happy land we possess."

For further conclusion one is referred to the, yet to be completed, second part of the study, on the Celtic doctrine of re-birth, which has been here and there mentioned throughout the work (pp. 134, 176 n.).

In the absence of any more definite and final conclusion upon the main theme of the essay—this tentative one is in no wise to be minimized—the value of the work is principally in systematically combining masses of detail hitherto well-nigh inaccessible to the general student. As valuable as the study is in its present form, one cannot help wishing that the summaries, given at various places throughout the essay, had been gathered together in a concluding chapter, which might have served as a starting-point from which the student of comparative literature might work back into the body of the essay, which is too long and too hard to read through, when on the search for details. Such a chapter and an index would have greatly increased the general usefulness of Mr. Nutt's essay, which will always be referred to as a valuable contribution to sound scholarship.

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#### ENGLISH POETRY.

*Landscape in Poetry from Homer to Tennyson.* By FRANCIS T. PALGRAVE. London: Macmillan and Co., 1897. 8vo, pp. xi, 297.

IN *Landscape in Poetry* Professor Palgrave shows the same fine taste with which, in 1861, he compiled the *Golden Treasury*. The passages he quotes form a delightful anthology of poetic landscape; otherwise the book is disappointing.

In the paragraph (p. 4) in which he names the books he has found helpful he betrays a curious insularity. He is indebted, he says, to Humboldt's *Cosmos*, Shairp's *Poetic Interpretation of Nature*, two books on Art, three on Latin Literature, and a Greek Anthology—all but the *Cosmos* by *Englishmen*. To mention only the most important, he apparently does not know Veitch's *Feeling for Nature in Scottish Poetry* (1857); nor de Laprade's *La Sentiment de Nature* (1866-8); nor Biese's *Die Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit* (1888); nor Phelps' *Beginnings of the English Romantic Movement* (1893); nor Miss Reynolds's *The Treatment of Nature in English Poetry between Pope and Wordsworth* (1896). Certainly no German writer, and hardly any university-bred American, would be so oblivious of foreign contributions to his subject.

Professor Palgrave begins with what he calls "almost a truism," namely, that both painting and poetry "are bound to exhibit Nature as seen through, coloured, and penetrated by the poet's or the painter's soul" (p. 2). Zola says, more sententiously, "Art is Nature seen through a temperament." After a brief discussion, the poet's attitude toward nature is classified as follows (I say "nature," for Professor Palgrave uses "nature" and "landscape" promiscuously, nearly always meaning "nature").

I. "Objects were painted singly and with a few clear touches."

II. "Landscape . . . appears as the background to human life." In any spontaneous literature, I. is soon followed, even in Homer, by II.

III. "Deep interest in the landscape, a certain passion for it as such." This, he says, results from city life. If so, why were the eighteenth century English poets so slow to feel the charm of nature?

IV. "More distinctly modern is the attempt to penetrate the inner soul of the landscape itself." This, of course, is Romantic.

The above classification is broadly true of the European literatures of the last twenty-five hundred years; but its application is seriously affected by the fact that very many poets have

gone through all these stages in their own poetry.

The two chapters on Landscape in Greek Poetry are hardly more than an anthology, and leave the false impression that the author has given all the landscape touches worth noting. In Latin literature, to which he gives two chapters, he finds, "a profounder passion for country life" than in Greek literature.

The sixth chapter is given to Hebrew poetry, in which Professor Palgrave finds that the "landscape is treated as a direct source of gladness to the heart" (p. 75). The passages quoted, however, seem inspired not so much by love of nature for itself, or because God made it, as by patriotism or homesickness.

With the chapters on Early Italian poetry, Celtic and Gaelic poetry, and Anglo-Saxon poetry, Professor Palgrave finishes his very incomplete preliminary survey, and in the chapter on Chaucer and his successors takes up his main subject, Landscape in English Poetry.

The discussion of landscape in Elizabethan poetry is entirely lacking in specific conclusions. The remarks on Shakspeare are especially inadequate; the reverence due our greatest poet seems to preclude frankness of speech or directness of treatment.

On page 159, Professor Palgrave's friendship has led him into an amusing anticlimax; he puts Milton "in company—at least it pleases me to fancy—with Homer and Sophocles, with Vergil, with Dante, with Tennyson."

"Vaughan," he says (p. 163), "had a deep imaginative sympathy with tree and blossom, animal and bird." He clinches his point with Vaughan's description of his Bible, in which he tells how the paper was once a seed, the wood of the cover once a tree, and ends,

"Thou knewest this harmless beast, when he  
Did live and feed by thy decree  
On each green thing; then slept—well fed—  
Clothed with this skin, which now lies spread  
A covering o'er this aged book."

Surely, if ever a passage bore the stamp of seventeenth century love of conceits, this does.

The chapter on Landscape in eighteenth century Poetry contains nothing that has not been commonplace for many years. Dr. Phelps' and Miss Reynolds' books leave this

very unsatisfactory chapter hopelessly out of date.

The comments on the early Romanticists and the Victorian poets are admirable, but almost entirely general. The author shows a fondness for neglected poets, of whom he calls to our attention no fewer than eight. Chapter xvii ends ingloriously with a sigh for one of these. Another fault, a tendency to make the book a catch-all for fragmentary dicta of various sorts, leads him to close the volume, not with a summary of results, but with a page-long eulogy of Tennyson, a graceful tribute from the friend of nearly fifty years, but nevertheless distinctly out of place.

As said at first, the book is a delightful anthology, the product of delicate sensibility, but lacking in results—in short, the work of a gifted dilettante.

I note only one misprint: "*Fra Filippo Lippi*" (p. 97).

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#### THE KINGIS QUAIR AGAIN.

*Jacques rer D'Écosse fut-il poète? Étude sur l'authenticité du "Cahier du roi."* Par J. J. JUSSEMAND. Paris, 1897.

THE ingenious attack of Mr. J. T. T. Brown on the hitherto undisputed claim of James I. of Scotland to the authorship of this poem (noticed in MOD. LANG. NOTES, vol. xii, col. 115) aroused a discussion in the *Athenæum*, one of the contributors to which was M. J. J. Jusserand, well known for his studies of England in the fourteenth century, and other works. M. Jusserand has since summed up the whole question in an article in the *Revue Historique*, Tom. 64, a reprint of which, by the author's courtesy, is before us.

M. Jusserand's line of argument is much the same as that indicated in the notice above alluded to, though, of course, much more fully worked out; and the conclusion is the same, that while Mr. Brown's objections are certainly entitled to consideration, he has by no means proved his case.

The strongest of these objections—that founded on the silence of Dunbar, who, in his

catalogue of dead poets makes no mention of James I., though he was writing at the court of James IV., great grandson of the royal poet; and the absence of all historical mention of so remarkable a poem earlier than that of Maior about a hundred years after—these *argumenta ex silentio*, though striking, are by no means conclusive. M. Jusserand parallels them with a similar silence in France concerning the poems of Charles of Orleans, a contemporary of James I., also of royal line (he was grandson of Charles V., and father of Louis XII.) and like James, a prisoner in England. Yet the admirable poetic works of this prince were absolutely ignored from his death in 1465 until the eighteenth century—a more surprising silence than that in James's case. One thing we know; and that is, that in Dunbar's lifetime the *Kingis Quair* was attributed to James by at least two persons; namely, the two scribes who copied it into the unique Bodleian MS., and there is no doubt that they found it so ascribed in their original MS.

It is, no doubt, a rather remarkable thing that a work of such excellence, and so devoid of all offence, should be preserved in but a single copy written toward the close of the fifteenth century; but when we remember how much of Scottish literature has perished utterly, we can hardly find any argument upon this fact.

The weakness of Mr. Brown's argument from the dialect is very well exposed by his critic. The language of the poem is Scottish, but mingled with Southern forms and Chaucerian phrases; and this is precisely what we should expect from a Scottish prince, living in England from his eleventh to his twenty-ninth year, on the one hand in daily intercourse with the Scots who we know shared his captivity, and looking forward to his restoration to the throne of Scotland; and, on the other hand, also in daily intercourse with speakers of Southern English, and—as he tells us himself—a devoted student of the works of "his masters," Gower and Chaucer. M. Jusserand might have added that it is precisely such a dialect as a Scottish forger would *not* have used.

Mr. Brown argues that James would never have been so "ungracious" as to address the lady of his affections in the "rude speech"

and "rugged dialect" of Scotland. M. Jusserand, conceding the rudeness, makes answer "Que nous parlet-on de la rudesse du dialecte? Les paroles d'un amant sont toujours douces aux oreilles d'une amante." A better answer would be that the literary Scottish of the fifteenth century was by no means a rude and rugged dialect, but a highly cultivated and polished speech, enriched and refined by generations of scholars and poets, and quite capable of holding its own with the language spoken on the Thames. Let any one who doubts compare the language of Henryson with that of Lydgate or Hoccleve, and see which suffers by the comparison.

The resemblance between the *Kingis Quair* and the *Court of Love*, M. Jusserand treats too lightly. It does not consist merely in peculiar words or phrases—though these are numerous enough to have considerable cumulative weight—but in an important feature of both poems. Both poets visit the Court of Love (or of Venus) at which they see various groups or orders of lovers: aged persons who had been faithful to love throughout their lives: persons who had been devoted to a religious life, but have served love secretly; and persons who complain bitterly because they had been forced into the cloister in their tender youth, and must now forego the bliss of love. Now such a visit, with a survey of the various classes of lovers, happy and unhappy, is necessitated by the very design of the *Court of Love*; whereas in the *Kingis Quair* it is quite unnecessary, and brought in somewhat by force. There seems then little probability that the author of the *Court of Love* imitated the *Kingis Quair*, and much that the imitation was the other way. This is Mr. Brown's contention, which M. Jusserand meets by denying that there is any evidence of imitation. Both, as it seems to the present writer, too readily accept Mr. Skeat's dictum, that the *Court of Love* belongs to the early sixteenth century. His only proof is the existence of non-Chaucerian forms. But Chaucer did not monopolize all the English of the fourteenth century by any means, nor were his rules of versification, management of the final *e*, etc., accepted by all his contemporaries. That Chaucer did not write the *Court of Love*, we may readily admit; but

to say that it could not have been written until more than a hundred years after Chaucer, is another matter, and comes perilously near the verge of dogmatism.

Curiously enough, neither M. Jusserand nor Mr. Brown makes any reference to the singular fact that the author of the *Kingis Quair* dedicates his poem to his "dear masters, Gower and Chaucer," while no imitation of Gower, nor trace of his influence has been discovered in it. On the other hand, no acknowledgment is made of indebtedness to the *Court of Love*. It is surprising that Mr. Brown did not venture the conjecture that his supposed Scottish forger believed the *Court of Love* to be from Gower's pen; an error which James was not so likely to make.

Near the end of the poem, the lover, expressing his joy at having at last won his lady's grace, says—

"And this floure . . . . .  
So herly has unto my help attendit,  
That from the deth hir man scho has deffendit."

No one can read this without thinking of the tragedy at Perth, and Queen Jane's unavailing attempt to save her husband's life. But Mr. Brown cites this passage as evidence that the writer knew the story of the assassination, and made a *prædictio post eventum*. Even if the hyperbole of being brought from death to life by attaining the favor of the beloved one, were not a commonplace of the old love-poets, the meaning here clearly is that the lover owes his life to his lady—that she has rescued him from death; whereas, unhappily, Queen Jane did not save her husband from the daggers of his murderers; so that the alleged forger predicted after the event just what did not occur.

M. Jusserand applies a very minute scrutiny to the alleged discrepancies in dates and allusions, with the conclusion that James is right, and that his oppugner has followed false guides. To the mind of the present writer these discrepancies, even if real, would have next to no weight. In a fanciful semi-allegorical poem like this, we do not expect the accuracy of a serious autobiography; and James was quite capable of saying "yeris thre" for "yeris foure," if the rime required it, or of putting the sun in the sign of the Ram, simply

because Chaucer's pilgrims set out under that constellation.

On the whole, M. Jusserand has effectively met the objections raised; and until a better equipped *advocatus diaboli* takes up the contention, the present writer agrees with him that the claim of James has not been invalidated.

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### FRENCH PHONETICS.

*Artikulations- und Hörübungen*, von H. KLINGHARDT: Praktisches Hülfsbuch der Phonetik für Studierende und Lehrer. Mit 7 in den Text gedruckten Abbildungen. Cöthen: Otto Schulze, 1897; pp. viii, 253.

THE author explains in an interesting introduction the origin and aims of his work, which is the result of his prolonged experience as an enthusiastic and skilful teacher of modern languages in German colleges. It is not meant to increase the number of excellent text-books that treat of phonetics in general, or of French, German and English phonetics in particular; it is to be looked upon, rather, as a phonetic drill-book for young instructors, and students preparing to be teachers of modern languages. They are not expected to get from it, or from it alone, their knowledge of phonetics, but are advised to use it either before, or at the same time with, the systematic study of a regular text-book like Vietor's *Elemente der Phonetik und Orthoepie des Deutschen, Englischen und Französischen*. The author wishes to teach them by his own example how to make use of such knowledge, which, unless assisted by well-directed and long-continued practical exercises, is liable to remain barren theory, unprofitable for teaching or learning a foreign language, as well as of very doubtful value for carrying on scientific research. Thus, all his descriptions, suggestions and advice, and all the exercises he recommends, tend to awaken and strengthen the desire of independent observation and to give a thorough control of the speech-organs:

Was meine jungen Fachgenossen betrifft, so hoffe ich, dass die von mir gebotenen Beschrei-

bungen und vorgeschlagenen Übungen unter allen Umständen dazu dienen werden, zu ihrem phonetischen Wissen auch noch einiges phonetische Können d. i. einige phonetische Fertigkeit hinzuzufügen."<sup>1</sup>

Mr. Klinghardt is a good teacher not only in the class-room but in most of his writings, and especially in the present book. His explanations are exceedingly clear (*anschaulich*), though sometimes rather long. He does not employ much apparatus, but contents himself with a few diagrams in the first part of his work, and requires of his readers only to do exactly as he does, to use their own eyes, aided by a mirror, their own ears and their own speech-muscles, in examining and reproducing his observations and experiments so as to become their own observations and experiments. Such a procedure, highly commendable, and in fact the only method to be recommended for the study of a phonetic book, demands time and patience; but in the author's opinion, the student does not need to read the whole work at once, and may take up at different times any chapter he may think most convenient and most useful for the occasion.

Some oral instruction in phonetics I regard as almost indispensable for the beginner. However, the elements of this science once fully understood, I think he will go on very well by reading the *Artikulations- und Hörübungen* in the manner prescribed or suggested by the author, and he will doubtless learn from him to train his eye, ear, and speech-muscles, to observe phonetic phenomena independently, and to distinguish clearly all the different sounds and articulations, or series of sounds and articulations, mentioned or hinted at in Mr. Klinghardt's work.

I frankly confess that at first I could not help looking with some suspicion at:

Part I. <sup>a</sup> *Nichtsprachliche* Artikulationen und Schalle.

A. Die Schlussmittel des Kehlkopfes, a. Bau des Kehlkopfes und seiner Schlussmittel; b. Artikulationen der Schlussmittel des Kehlkopfes und zugehörige Schalle.

B. Das Gaumensegel, a. Bau des Gaumensegels; b. Artikulationen des Gaumensegels.

C. Der Unterkiefer mit Zunge und Lippe, a. Bau des Unterkiefers (mit Zunge und Lippe); b. Artikulationen des Unterkiefers (der Zunge und Lippe).

<sup>1</sup> Page 7.

<sup>a</sup> Pages 11-75.

This preliminary part appeared to me altogether too long, and seemed to treat too diffusely of some well-known phenomena of articulation like laughing, coughing, swallowing, which are in no direct relation to the subject of the book—speech. But I have changed my opinion, after a careful study of the whole work, and am inclined to think it the best done and most important part, since the book is planned especially for beginners in phonetics. In the first place, the nature of these common-place phenomena is, in reality, not well-known and not well understood, precisely because they are common-place things; and, secondly, they serve admirably the pedagogic ends of the author, who explains very well in connection with them the structure of the upper breath and speech-organs, and also prepares and facilitates, in this way, the explanation of the phenomena of speech proper in Part II.

The First Part, therefore, is a sort of *pro-pædeutic* introduction to the phonetic study of every language. It will be read with much profit by students of any nationality, provided they understand German sufficiently; and the statements and descriptions contained in it are such as not to call forth any critical remarks on the part of the expert. It is different with Part II:3 *Sprachliche Artikulationen und Schalle*.

A. Die Schlussmittel des Kehlkopfes, a. Weite Öffnung (gehauchte Laute); b. Knorpelenge (geflüsterte Laute); c. Ritzenenge (getönte Laute); d. Kehlkopfverschluss (Explosivlaut); e. Resonanzräume und Resonanzen.

B. Das Gaumensegel.

C. Der Unterkiefer mit Zunge und Lippe, a. Allgemeines; b. die einzelnen Lautreihen; Konsonantenreihen, Vokalreihen und Gleitlautreihen.

According to the author's opinion, repeatedly and clearly enough expressed, he has written his work chiefly for the present and future teachers of modern languages, that is, French and English, in German schools and colleges. But if we consider only this class of readers, who would naturally expect to find a great deal of information especially adapted to the needs and requirements of their vocation, the instruction of French and English, he evidently speaks, in the principal part,<sup>4</sup> by far too much

3 Pages 76-250.

4 That is, in Part II.

of German sounds and articulations, and too little of English and French phonetics. He says nothing of the peculiar treatment of French plosives without a breath-glide before vowels, in opposition to the linguistic habits of Germans ( $p^h$ ,  $t^h$ ,  $k^h$ ); nothing of the formation of narrow and wide, tense and lax vowels,—a very important topic, to be sure, in the study of French and English vocalism; and nothing definite of the articulation and acoustic quality of mixed vowels,—a very characteristic feature of English vocalism. Indeed, he mentions foreign sounds and articulations very sparingly and only for the sake of comparison and illustration. I, therefore, think his work offers more and greater advantages to two classes of readers which he does not seem to have had in view at all; that is to say, such Germans as desire to get a thorough knowledge of the phonetic system of their mother tongue, and foreigners who would like to study German phonetics considered from the German point of view, and treated by a native well-acquainted with other languages and the general purport of his subject. It is principally on account of the latter class that the book deserves warm commendation and unlimited praise in an American journal.

Doubtless, the German neo-philologists will find also in the Second Part enough to interest and help them. They will more easily get by the aid of both parts an adequate and an extensive training in general phonetics than by means of any other book I know of; and guided by some of the skilful and pedagogic exercises suggested in the second part, they will discover the best means of "hearing," observing and understanding all the peculiarities of their pupils' German pronunciation, varying from province to province, from town to town, from community to community, from individual to individual, even in the same class-room. Thus they will learn to explain these peculiarities of sound by corresponding peculiarities of articulation, and such an experience will best enable them to smooth over the difficulties their pupils have to encounter, and successfully to correct the mistakes they are liable to make in their first endeavors to

5 Cf. pages 213, 217, and Nachträge, pages 252-253.

imitate foreign sounds and sound-combinations.

I am glad to hear that the excellent work has already won many friends among the author's colleagues in Germany. One of them, Dr. H. Schmidt, a practical teacher of modern languages at the *Realschule* or *Realgymnasium* of Altona-Ottensen, speaks of it with sincere admiration, "without the least admixture of fault-finding criticism," in a long article of the last issue of the *Neueren Sprachen*.<sup>6</sup> This article is remarkable for the intelligent and complete account it gives of the contents of the whole book.

The Supplement<sup>7</sup> contains some critical remarks upon Part ii, which the author received from Mr. Paul Passy and Mr. Viëtor during and after the composition of his work. I shall add a few more, but I shall be very brief, giving by no means all of the notes I have collected.

The division into breathed, whispered and voiced sounds (*gehauchte, geflüsterte, getönte Laute*), which goes like a *Leit-Motiv* through the different chapters of this part, is very convenient, giving a great deal of symmetry to K's exposition and rendering it very interesting and instructive. It seems to me, however, that whisper is in this way allowed too prominent a place in a book treating of speech. For whisper is nothing but hybrid speech, a poor substitute for genuine speech caused by disease or by particular temporary conditions of the speaker. I also think that the separation of whispered sounds (*Knorpelenge*: cartilaginous glottis open, glottis proper or vocal chords closed), on the one hand, and breathed and voiced sounds (*weite Öffnung*: the whole glottis open; *Ritzenenge*: cartilaginous glottis closed, and glottis proper open with vocal chords brought near enough to one another to vibrate), on the other hand, is never strictly carried out in the real life of language, and that what we recognize as whisper seldom agrees exactly with K's definition.

§§31-32:<sup>8</sup> *h*-gehauchte vokale: *h<sup>u</sup>, h<sup>o</sup>, h<sup>a</sup>, h<sup>e</sup>, h<sup>i</sup>-<sub>6</sub>, r<sub>o</sub>, m, y, ŋ.*

Page 78: Man hat diesen *h*-Laut in vielfach verschiedener Weise zu bestimmen gesucht.

<sup>6</sup> July, 1897, pages 199-215.

<sup>7</sup> Nachträge, pages 250-253.

<sup>8</sup> Pages 76-81.

Da ich mich hier grundsätzlich (!) nicht auf die Erörterung abweichender Ansichten einlasse, so kann ich den Leser nur auffordern, selbst meine Darstellung nachzuprüfen.

I doubt whether *h* is the same sound in every language; for instance, that German *h* is the same as English *h* or, even, *h* in French dialects (K. does not say expressly whether he speaks only of German *h*, or of *h* in general); I also doubt the opinion that *h* is formed with the same position of the vocal chords (wide open) as the voiceless or, as K. calls them, breathed consonants *p, f, t, s*, etc.; that *h* must be identified with breathed vowels, that it must be pronounced with the same vowel position of the mouth organs as the vowels by which it is followed, and that this vowel position must be a primary element in the formation of *h*. I wonder what view K. takes of the position and movement of the vocal chords in pronouncing *p-a* in French *par*, and *p<sup>h</sup>-a* in German *Paar* (he never mentions French *p, t, k* before vowels)? To solve these and similar difficult questions, we need better aids than eye, ear, mirror, and the feeling of the speech-muscle; here, we are forced to make use of phonetic instruments and the researches of experimental phoneticians like Rousselot.<sup>9</sup>

One looks in vain for the plosives *p, t, k-b, d, g* in the three long chapters of Part ii, A, a-c, pp. 76-117, where K. speaks of breathed, whispered and voiced sounds, vowels as well as fricative and liquid consonants; and one is quite astonished to meet with *k, t, p* or, rather, the *k-, t-, p-* series at the end of the last chapter of Part ii, A, e (*Resonanzräume und Resonanzen*), p. 136, where he compares them, in regard to formation and resonance, with the glottal plosive or glottal catch. This plosive is fully treated and well explained in a preceding separate chapter, Part ii, A, d: *Kehlkopfverschluss (Explosivlaut)*. The author then mentions a *k-* and *g-* series, a *t-* and *d-* series and a *p-* and *b-* series, beside seven other series of consonants in Part ii, B, § 75 (*Artikulation mit Hochstellung des Gaumensegels: 10 Konsonantengruppen*), and *k, t, p-g, d, b* (whis-

<sup>9</sup> On this occasion I wish to call the reader's attention to Abbé Rousselot's new book, the first part of which has just come out: *Principes de phonétique expérimentale*, Paris and Leipzig, H. Welter, 1897.

pered)—*g, d, b* several times in Part ii, C, a, § 76 (*gehauchte, geflüsterte, getönte Luftströme und Sprechlaute*), § 77 (die Organe, mit denen auf diesen Luftströmen gespielt wird: Unterkiefer, Unterlippe, Zunge). In the last chapter of the book, Part ii, C, b, he again leaves out the plosives among the *Konsonantenreihen* (*Kratzlaute, Zischlaute, Lispellaute*, etc.), and finally places them among the *Gleitlautreihen*, or series of glides: § 95 die *p, t*- und *k*-Reihen, § 96 die *lenes*-Reihen (*b, d, g, h, g̃, g̃̃*).

We may define *p, t, k—b, d, g* as stop-articulations, labial and lingual (with different parts of the tongue), either preceded by a closing glide and followed by an opening glide (for instance, *apa*), or only followed by an opening glide (for instance, *pa*), or only preceded by a closing glide (for instance, *ap*, in German and English, but rarely or, at least, not necessarily in French; compare German *Knapp*, English *cap*, and French *pape*), and rendered audible by these glides. But in spite of the definition, they appear to us, to our ear and to our linguistic feeling (*Sprachgefühl*), as individual, single sounds, and we are not justified in calling them glides, although glides are an important element in their formation. We perceive clapping, whipping, cutting, splitting, tearing, as noises; and we are quite right in considering as noise-sounds or consonants the plosives *p, t, k*, etc., which are similar to those noises in nature.

§§ 73-74: Artikulation mit Ruhelage des Gaumensegels: a. *η, n, m*; b. nasalierte Vokale. § 75: Nasalierte Vokale sind aber keine mustergültigen Laute für uns, sie gehören nur den Dialekten, nicht der deutschen Hochausprache an . . . .<sup>10</sup> Die drei letzten unter den konsonantischen Reihen (*k, g—t, d—p, b*) werden durch solche artikulatorische Veränderung (that is, by pronouncing them with the uvula lowered as in ordinary breathing) akustisch bis zu völliger Unkenntlichkeit entstellt<sup>11</sup> . . . Der akustische Unterschied solcher Konsonanten, die fälschlich mit Athemlage des Gaumensegels gesprochen werden, von ihren korrekten, mit Hochstellung gesprochenen Gegenstücken ist vor allen Dingen eine auffallende Undeutlichkeit.<sup>12</sup>

Habitual nasalizers, individual persons, and the entire population of certain provinces, for

<sup>10</sup> Page 147.

<sup>11</sup> Page 147.

<sup>12</sup> Page 148.

instance Holstein, belonging to a country in whose literary or ruling dialect nasal vowels are not recognized as correct by the usage of the educated classes, are liable to modify all the sounds, but the degree and extent of nasalizing is very variable in their pronunciation. Often, their articulation, generally speaking, not only in regard to the uvula, is extremely weak. This has been very well observed by K. in Holstein pronunciation, and he gives some very curious examples of feeble articulation in § 93. With nasalizers, vowels as well as consonants become more or less indistinct, and together with the other consonants, also *m, n* and *η*, because the closure of the oral passage, with lips and tongue, is carried out imperfectly, and the uvula is lowered without vigor and energy. It would have been useful to compare in §§ 73-75 the vowels of mere nasal twang with the regular nasal vowels in French; which, in consequence of their peculiar formation and quite in accordance with the general character of the language, are exceedingly clear and distinct. I do not believe that even inveterate nasalizers change *k, t, p—g, d, b* into real *η, n, m* (voiceless and voiced); *Bock, Bett, Kap—Lage, Lade, Labz*. They cannot resist the desire and necessity of making themselves understood, and generally manage, by means of slight changes of articulation, to distinguish sufficiently between *η, n, m* (voiceless and voiced) and nasalized *k, t, p—g, d, b*.

§ 85:<sup>13</sup> Die *r*-Laute, a. ungerollte *r*-Laute, [*r*] und [*R*] (getönt, geflüstert, gehaucht), b. gerollte *r*-Laute, *r* und *R* (getönt und gehaucht).

Cf. *Nachträge*, pp. 251-252, with Passy's and Viator's remarks and Klinghardt's reply, both very interesting.

I think K. is not justified in placing mere substitutes, secondary sounds, the untrilled *r* and *R*=[*r*] and [*R*] before the original and primary sounds, the trilled *r* and *R*. Even the trilled *R* (uvular or velar, cf. Northern French *roi*) is only a secondary sound in relation to the trilled *r* (lingual, cf. Southern French *roi*); and it would be unwise to place *R* before *r*, although it would agree with the general order of the book, which is based upon

<sup>13</sup> Pages 186-196.



the natural position of the articulating organs, beginning with the glottis. But *R* is very similar to *r* in the manner of articulation and in acoustic impression. An ordinary hearer, unprejudiced by phonetic studies, cannot easily distinguish a well-trilled *R* from an *r*. However, the two substitutes which K. puts in the first place are deprived of the trill, the characteristic feature of an *r*-sound, and are really very different sounds. If we call them untrilled *r* and *R*, and mark them, in phonetic script, by signs derived from these letters, for instance *r* and *R*, we do so only for convenience and for historical reasons. When we hear them in a literary language or in dialects related to it, we naturally identify them with *r*, and are predisposed to perceive them as consonants resembling a trilled *r* or *R*; for we are influenced by school-instruction and orthography, and accustomed to hear a real *r* or *R* in the same words in the pronunciation of other speakers, in the same region or in other parts of the country. We, therefore, hesitate to consider those sounds as identical with, or very similar to, some of the other fricative consonants to be met with in the same language or dialect, and are inclined to discover differences that, perhaps, do not exist in reality. But if a missionary should hear the so-called untrilled *r* (lingual, with several varieties, cf. *run* in English and American pronunciation) and *R* (uvular or velar, cf. *parler* in popular Parisian pronunciation and *fragen*, frequent in Central and North German pronunciation), sometimes voiced and sometimes voiceless, in the speech of a savage tribe, and should endeavor to fix a few sentences of such a dialect in phonetic spelling, I am sure he would not hesitate very long: he would transcribe those sounds, on the one hand, by *ʃ* (*ʃ*) or *ʒ* (*ʒ*), or perhaps even *z* (*s*) or *j* (*r*), and, on the other hand, by *ç* (*x*), and it would never occur to him that he heard something similar to an *r*-sound.

§ 90<sup>14</sup>. . . Die ganze Reihe *a*, *ɔ*, *o*, *u*, lässt sich, wenn nicht in vollendeter, so doch in befriedigender (!) Weise, bei durchaus passivem Verhalten nicht nur der Zunge sondern auch der Lippen, durch stufenweise Hebung des Unterkiefers bilden, welche immer stärkere, flache

und passive Verkleinerung des Mundlippen-thores zu folge hat . . . .

I think K. is mistaken if he believes that the formation of *ɔ*, *o*, *u* assumed by him will be accepted by many people as satisfactory. These vowels produced in the manner described in § 90 are other sounds; they are not *ɔ*, *o*, *u*; they are very different from them in spite of some vague acoustic resemblance. Suppose an Englishman, speaking French, should pronounce (which he really very often does) the English mixed sound *ä* (*sur*, *burn*) instead of *æ* in the French words *heure*, *beurre*, *honneur*; I admit that he utters a vowel somewhat similar to the French *æ*; for if there were no similarity, the Englishman would not select that mixed vowel of his native phonetic system, and he would not be understood by the hearer, in pronouncing *heure*, *beurre*, *honneur*. But I am not at all satisfied with his pronunciation, and do not admit that he has pronounced the vowel *æ* "if not perfectly, yet satisfactorily," or that French *æ* and English *ä* are the same sounds.

It seems that the author is rather frequently carried away by the charm of his method of treating sounds rather in series of variable sounds than in the more or less fixed form of the normal sounds of a definite language, and he is, therefore, apt to overlook the importance of such normal sounds in phonetic discussions. This renders it difficult to understand, in every case, the exact meaning of his statements. Cf. *y*, *i*, *ɨ*, in § 90, especially pp. 213 and 217, with P. Passy's remark and K's reply, *Nachträge*, pp. 252-253.

§ 91:15 Der unbestimmte Vokal *ɔ*. . . Allmählich wird man aber lernen, *a* und *ɔ* abwechselnd bei vollkommen oder nahezu (!) identischer Zungeneinstellung hervorzubringen. Der einzige (?) Artikulationsakt, den man dann aber immer noch bei dem Uebergange *ɔ* > *a* beobachten wird, das ist eine plötzliche stärkere Anspannung des Gaumensegels, welche mit Höherziehen und damit natürlich auch leichter Verschmälerung des vorher sehr breiten Gaumenthores verknüpft ist. Und nunmehr suche man durch uermüdete Uebung eine sichere, bewusste Herrschaft zu gewinnen über die Bedingungen für Bildung von *ɔ*—Ruhelage sämtlicher (?) Organe, nämlich des in angegebener Weise eingestellten Unterkiefers, der Lippen, der Zunge (?) und des Gaum-

ensegels (in Hochstellung)—und über diejenigen, welche die Voraussetzung bilden für Bildung von *a*, nämlich Ruhelage von Unterkiefer, Lippen und Zunge, aber kräftige Anspannung des Gaumensegels<sup>16</sup>. . . Zwei hiesige Ärzte (in Rendsburg) haben bei einer gemeinschaftlichen Untersuchung mit dem Kehlkopfspiegel die von mir S. 230 angedeutete Artikulation des Kehlkopfdeckels direkt beobachtet: wenn ich von *a* zu *ɔ*, was allerdings erst eingeübt sein will, überging, so senkte sich der Deckel, und richtete sich beim Übergange von *ɔ* zu *a* auf.<sup>17</sup>

§ 91 is one of the most interesting paragraphs in the whole book. But it seems strange that the author speaks here only of the German weak (unstressed) vowel *ɔ* in *hatte*, *schreibe*, *Katze*, *gesehen*, *erfahren*, *berichten*, and does not compare it with the analogous sounds, weak (unstressed), lax, wide, in French and English: French *ɔ* (*dégrê*), slightly rounded, between *ø* and *æ*, sometimes nearer to *æ*, sometimes nearer to *ø*, tongue-articulation certainly approaching the "mixed" position; English *ɔ* (*never*), unrounded, representing a variety or rather several varieties of the mixed vowel *ä* (cf. *fur*). It is still stranger that he identifies, without any comment,<sup>18</sup> this German *ɔ*, so different from French *ɔ* and English *ɔ*, with mere voice, the *Stimmton* (produced by the vocal chords alone and not modified by any tongue-articulation), which, of course, is the same in German, French and English, and which he derives, with his students and readers, by a very skilful process from the voiced consonants *m*, *n*, *l*, *g*, *d*, *b*, *v*, *z*, etc. He assumes that the tongue holds a neutral, quiet position in pronouncing the common German *a*.<sup>19</sup> This is true of a certain variety, perhaps the most frequent variety of German *a*, and, certainly, of K's own usual *a*. But it is impossible that the tongue holds the same neutral position in pronouncing German *ɔ* (*hatte*). The tongue-articulation of this sound is indeed very weak, but it is quite marked in my own pronunciation, and the movement of the tongue is very distinct, when I compare *ɔ* with *a*: *Aae*=*a:ə*. No doubt, the German *ɔ* can be very easily changed, and probably is rather frequently changed, into mere voice or *Stimm-*

*ton* in careless pronunciation. But, on the whole, it is a separate vowel with tongue-articulation, though rather variable in its nature, just like the other weak vowels, French *ɔ* and English *ɔ*; it is a mixed vowel, unrounded, lax, wide, and represents varieties of *ä*.<sup>20</sup> What K. reports respecting the different activity of velum and epiglottis in the production of *a* and *ɔ*, is highly instructive. It confirms what we know: German *ɔ* is a wide vowel, German *a* is generally a narrow vowel.

§ 92:<sup>21</sup> *Vokaldiagramme*. In this paragraph, the author praises and explains again his own method of studying and teaching phonetics by the aid of ear, eye, mirror and speech-muscle, and speaks with much distrust and some contempt of the use of diagrams and sound-tablets. I do not approve of all that is here expressed, but I should not attempt criticism if the opinion advanced concerned only the instruction of young teachers and students of philology, and not the method to be followed by a modern language teacher in the class-room in schools and colleges. This is evidently the case, and changes the aspect of the question entirely. As a teacher of phonetics, K. is at liberty to use any method he likes; and he proves by his book that his method, in this respect, is an excellent one. But teaching phonetics, and teaching a foreign language are two very different things; and what is good and indispensable for the specialist, the philologist and the teacher, may be useless or of secondary importance, perhaps even hurtful, in a certain sense, for the general student who wishes to learn a foreign language.

1. A thorough knowledge of phonetics, theory and practice, general and special, is desirable and, I think, absolutely necessary for the one, since he has to *teach* the spoken language; the other needs very little phonetics—only so much as to be enabled to *learn* the correct pronunciation.

2. The aim of modern language instruction in schools and colleges is to teach a foreign language: the student learns to speak, read, and write, in different degrees of perfection, of course, in accordance with the special aims

16 Page 229.

17 K's letter of April 20, 1897.

18 Page 227.

19 Cf. § 90, pp. 209 f., and § 91, p. 229.

20 Klinghardt and I use the signs of the international phonetic alphabet of the *Maitre Phonétique*.

21 Pages 231-234.

of the class and the institution. Phonetics and grammar are not ends; they are aids and means to attain the end.

3. The value of grammar, in modern language instruction is about the same as that of phonetics. They ought to go together and ought to be treated alike, especially at the beginning rather through concrete examples than through abstract rules. Phonetics, it seems, is the best foundation to be built upon, for the grammatical study of a living tongue.

4. The amount of grammar, as well as of phonetics, to be taught in a class depends above all things on the age of the students: the older they are the more grammar and phonetics they will need; the younger they are the less they will need, and the better and the more easily they will learn the foreign language through direct imitation of the teacher, who, of course, must know it well himself.

5. Mr. Klinghardt is a staunch champion of what he calls, in a well-known book of his, "the imitative method." He advises the teacher to insist upon "direct imitation" as the best means of learning a foreign language, in regard to words, grammatical forms and constructions, and idiomatic expressions and phrases. I am surprised that he does not recommend "direct imitation" for the same purpose in regard to foreign sounds and sound-combinations.

6. The value of exercises in translating from the mother tongue into the foreign language and *vice versa*, which implies a continual comparing of the use of words, grammatical forms and constructions, and idiomatic expressions and phrases in the two languages, has been rightly contested by the adherents of the "reform-method." Translation exercises, if done moderately, may be of use in connection with the study of grammar, especially in the higher grades of language instruction, but they are hurtful at the beginning, since they tend to destroy the faculty of linguistic imitation which is usually very strong in younger students, and hinder them from learning the foreign language directly. I think it equally dangerous and may be as hurtful, especially at the beginning, to compare continually and systematically the sounds and sound-combinations of the mother

tongue with those of the foreign language.

7. The teacher, of course, has to study closely and know the native pronunciation of his students. But he can make use of this knowledge very often without comparing, and he may compare in many cases without his students being aware of it. I rather think that instead of being again and again reminded of their native pronunciation, they ought to be led to forget it while learning to pronounce foreign sounds in reading and speaking.

8. The best course to begin with, in teaching a living language, is always to enter *in medias res* as soon as possible, in every respect, and certainly also in regard to pronunciation. A few preliminary remarks and explanations about phonetics and the pronunciation of the two languages and some exercises with the foreign sounds are quite sufficient for the beginning. This can be done in a very short time and very conveniently by the aid of diagrams and charts. The signs which the student sees before him on these diagrams and charts represent for him *only* the *foreign* sounds, and *only* the *normal* sounds of the foreign language, and he has to practice these not in their isolated form, but by means of well-chosen keywords, which he also has continually before him, and which contain every sound in its natural environment of other foreign sounds. In this way he learns very quickly to find the famous *Indifferenzlage*, or basis of articulation, of the foreign language, and he will be well prepared to imitate correctly the teacher's pronunciation in other words and in whole sentences, and to read, under his guidance and strict control, phonetic texts in prose and verse, which will do the rest.

9. Such a method by no means excludes in the course of instruction an occasional comparing of native and foreign sounds. The teacher is doubtless even compelled to resort to the mother tongue and to the native dialect if he wishes to fight against, and do away with, certain individual defects of some of his students; for instance lisping, or certain dialectic peculiarities, like the voiceless pronunciation of the so-called "soft" consonants, *b, d, z*, etc., which are easily and persistently transmitted into the foreign language and often prove a

serious obstacle to the close imitation and correct acquisition of foreign sounds.

10. *Nota bene.*—The teacher's own pronunciation of the foreign language must be perfect, or at least sufficiently good. Otherwise, I believe, neither diagrams and charts with sounds and keywords, nor Klinghardt's exercises by the aid of ear, eye, mirror and speech-muscle will be of any use, and phonetics will be apt to become a by-word of ridicule.

§§ 94-96:<sup>22</sup> Verschluss—und Öffnungs—*Glides*; die *p*-*t*- und *k*-Reihen; die *Lenes*—Reihen (*b*, *d*, *g*—*h*, *g*, *g*).

Als Bezeichnung für die mittelst starken Luftdruckes gebildete Reihe (*p*, *t*, *k*) dürfte sich der Ausdruck *fortis* und für die mit schwachem Luftdrucke gebildete Reihe (*b*, *d*, *g*) der Ausdruck *lenis* empfehlen. . . . . Solche gehauchte *Lenes* herrschen allgemein in Süddeutschland und ebenso hier in der Rendsburger Gegend<sup>23</sup>. . . . Franzosen und Engländer fassen beide gehauchte Reihen, *p*, *t*, *k* und *h*, *g*, *g* als gleichartig auf, d. h. die verschiedene Stärke des Luftdruckes hat für ihr Ohr keinen sprachlichen Wert; gehauchte Öffnungs-*Glides* sind für sie unter allen Umständen *p*, *t*, *k*. Für die Franzosen und Engländer wie für die meisten Norddeutschen und für unsere Bühnen gelten als echte *b*, *d*, *g* lediglich die Öffnungs-*Glides* des getönten Luftstromes<sup>24</sup>. . . . Natürlich sind aber die getönten Öffnungs-*Glides*. *b*, *d*, *g* gerade so ausgesprochene '*Lenes*' wie die gehauchten *h*, *g*, *g*, weil der schmale Luftstrom, welcher während des tönenden Schwingens der Kehlkopfflippen zwischen den *chordæ vocales* empordringt, nur einen mässigen Luftdruck auf den Lippen- oder Zungenschluss auszuüben vermag.<sup>25</sup>

I have already mentioned §§ 94-96 in connection with others in which K. speaks, or neglects to speak, of the plosive consonants. Here it is quite obvious again that we cannot arrive at a full understanding of the real nature of these consonants if we confine our observations almost exclusively to a single language. The pressure, or *Luftdruck*, is not at all weak when one pronounces French *b*, *d*, *g*; it seems to me as strong as when one pronounces French *p*, *t*, *k*. The two series of French plosives appear to my ear and "speech-muscle" as "hard" consonants or *fortes*. There is only one difference: French *p*, *t*, *k* are voiceless, and French *b*, *d*, *g* are, as a rule, strongly voiced, more so than North German

<sup>22</sup> Pages 237-247.

<sup>23</sup> Page 245.

<sup>24</sup> Page 246.

<sup>25</sup> Page 247.

and English *b*, *d*, *g*. I think this view of the matter is confirmed by the fact that South and Central Germans who are accustomed to pronounce voiceless *Lenes* in their own language, do not perceive any difference between French *b*, *d*, *g* (*bain*, *dé*, *goût*) and French *p*, *t*, *k* (*pain*, *thé*, *comp*). Nevertheless, the difference that exists between the two series in French, is really very great. It is obscured and effaced only in cases of assimilation: cf. *forcé d[e] faire*; *je ne sais qu[e] dire*.

I hope that Rousselot and other experimental phoneticians will take up the whole question of plosives in several languages, and try to solve it by means of laryngoscopic and other phonetic instruments. I wish they would inform us by their investigations whether my conception and explanation of French *b*, *d*, *g* is right or wrong. At any rate, it is entirely at variance with Klinghardt's theory stated in one of the passages quoted above; and although I am pretty sure of my ear and "speech-muscle" in my own observations, I trust them, in such delicate questions, much less than the convincing proofs of Rousselot's experiments.

There are many more extremely interesting points in §§ 94-96 and in the last paragraph: "Die vokalischen Gleitlaute (Diphthonge)," but they would require a rather long discussion. I therefore prefer to close my review by again recommending Mr. Klinghardt's important work to the attention of every philologist, phonetician and language teacher.

A. RAMBEAU.

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#### SPANISH POETRY.

*Los Cantares de Myo Cid*, con una Introducción y Notas por Dr. EDUARDO LIDFORSS. Acta Universitatis Lundensis, Tom. xxi, 1895, Text; Tom. xxii, 1896, Notes. Lund: E. Malstrom. 4to, pp. viii, 164.

A new publication of the *Poema del Cid* is a matter of the greatest interest, inasmuch as previous editions have been shown to be extremely defective. Sanchez, in 1779, first published the poem in the free and inaccurate manner of the time. In 1858 Damas Hinard produced the second edition at Paris, basing his text upon that of Sanchez, and carefully

copying most of his errors. Again, for the third time, the Spanish scholar Janer printed the entire poem in the *Biblioteca de Autores Españoles*, Tomo 57, 1864. This edition, taken from the manuscript, although a great improvement upon its predecessors, falls far short of modern requirements for a critical text.

Exactly one hundred years after the first edition, namely, in 1879, Vollmöller published his paleographic copy of the manuscript, making no attempt at text-constitution other than to punctuate most superficially.

Since 1879 numerous notes and criticisms upon the poem have appeared in the journals: —*Romania*, *Literaturblatt*, *Zeitschrift für Romanische Philologie*, and *Il Propugnalore di Bologna*, until almost every obscure or disputed passage has been commented upon by such philologists as Cornu, Baist, Nyrop, Vollmöller and Restori. In the present edition Dr. Lidfors, who unfortunately did not see the manuscript, has selected his text after a careful examination of the foregoing publications, giving, in the space of seventy quarto pages, the variant readings and a large number of collected and original notes.

The introduction contains, besides a Cid-bibliography, a detailed description of the manuscript quoted from Sanchez, as also a review of the various theories respecting the date of both manuscript and poem.

The editor describes two methods heretofore employed by critics of the text; one, word-change, punctuation, etc., in order to harmonize language and meaning; the other, an endeavor, by inversion of word-order, or by addition of a word, to perfect the form of the poem, regulating the length of lines and correcting faults of assonance.

The metrical system of Restori is explained at full length in the latter's own words. The text itself, printed in clear, large type, and with wide margin, presents a most attractive appearance. The verse-numbering corresponds to that of Vollmöller, except where the order of individual lines has been transposed. The numbering of the manuscript-paging has, however, been omitted, although it is frequently of great importance. The text has been

divided into one hundred and three series of assonances, following Restori.

For the first time we here find the poem divided into three parts, each preceded by an appropriate title:

- I. *El Salido de Castilla*, vv. 1-1085,
- II. *Perdon y Gracia*, vv. 1086-2277,
- III. *Las Cortes de Toledo*, vv. 2278-3732.

Over seven hundred verses have received correction from the form in which they were printed by Vollmöller. Of these, nearly one hundred verses are changed merely by the separation of word-combinations, or by the joining of words separated in the codex; for example, v. 2266, Voll. *ca sera*, Lidf. *ca [asi] era*; v. 3386, Voll. *amigo*, Lidf. *[a] amigo*; v. 475, Voll. *preçia nada*, Lidf. *preçia[n] nada*; v. 572, Voll. *males*, Lidf. *mal [l]es*; v. 1312, Voll. *a vn poco ha*, Lidf. *aun poco ha*.

Examples of this class lead Lidfors to believe that the manuscript was dictated, the copyist writing down these contractions which are purely phonetical. This supposition serves also to explain the false division of several verses. More than one hundred verses are corrected by the addition of an omitted letter or by the removal of one superfluous; for example, *to(s)dos*, *f(l)ablar*, *da(n)d*, *ca[m]po*, *coraç[o]n*, *Go[n]çalo*.

A large proportion of these errors are omissions of the letter *n*, as the bar sign for *n* was easily forgotten, or was frequently written so lightly as to have been almost unnoticeable. The text is carefully punctuated throughout, the more difficult passages generally in accordance with the ideas of Baist or Cornu.

Verse 597 illustrates the care which has been given to this subject; the expression *Firid los cavalleros* occurs frequently throughout the poem, always written with comma after *los*. Cornu, however, upon investigation, found that the article often preceded the noun in direct address, and that metathesis generally took place when the imperative was immediately followed by its object pronoun, so that this phrase must read *Firid, los cavalleros*, otherwise the form would be *firildos*, corresponding to numerous similar constructions throughout the poem. Lidfors has adopted many corrections of this nature, always nam-

ing his authority and giving a discussion of the matter in the notes.

Changes in the text for the sake of assonance are frequent; for example, v. 1751, *dado*, for *dada*; and even, v. 2571, *mit marcos de oro* for *mit marcos de plata*.

Restori is the authority usually followed here, as also in the subdivision of long verses. The parts of such verses are lettered *a*, *b*, and thus preserve the numbering of the codex.

In regard to the orthography we find initial *r* written *rr* with a few careless exceptions; for example, vv. 10, 1984, *riendas*; v. 825, *ricas*; v. 467, *Rodrigo*. *V* is written for the consonant, *u* for the vowel. The form *fazer* is replaced by *far* when in assonance; cf. vv. 252, 561, 1105, 1213, 1642, 2220, 2865, 3055, 3601, or by *fer* when not in assonance; cf. 2160. The frequent term *yfantes*, we find written with single or with double *f*, generally at variance with the spelling of the codex, while in two cases we have the modern form *infantes*, vv. 1835, 2171.

A want of care is also shown in the omission of the cedilla; cf. vv. 1818, 2753, *Cid*; v. 1996, *Garciaz*, v. 3658, *Gonzalez*; vv. 2008, 2056, *nacio*; v. 1321, *merced*; v. 1583, *rrecibir*; v. 534, *ciento* with *çiento* in the same line.

Beside the typographical errors which have been corrected in the notes there may be mentioned; v. 558, *contra* . . . *contro*, for *contra* . . . *contra*; v. 659, *a de noch*, for *e de noch*; v. 1642, *agenas* omitted; v. 1792, *aquestes* for *aquestas*; v. 3502, *las solto*, for *los solto*; also v. 3271, we note an interrogation mark in place of an exclamation point. Misprints in the notes are frequent.

A most praiseworthy feature of this edition is the frequent use of the *Cronica General de España* (ed. de Zamora, 1541). For examples of verses corrected by a comparison with the *Cronica*, cf. vv. 822-931; *dos mil missas*, for *mit missas*; also v. 2086, *vos las casays*, for *vos las criastes*;

With this exception there is little that is new in the book, nor is any originality claimed by the editor, yet, as a beautifully printed and carefully arranged compend of the best work that has been done upon the *Poema del Cid*, the present edition is invaluable by offering to

the student an opportunity, in the editor's words—"examinarlo todo y retener lo que fuere bueno."

GEORGE G. BROWNELL.

Johns Hopkins University.

## CORRESPONDENCE.

### THE GASTON PARIS MEDALLION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The *objet d'art* more than a year ago planned to be given to M. Gaston Paris in commemoration of his election to the French Academy, has finally found its place on the mantel of M. Paris' private library. Some twenty-five subscribers who were present in Paris on Friday, July 29, led by M. Emile Picot, professor of Roumanian at the École des Langues Orientales Vivantes, gathered on that date at the Collège de France, where they were welcomed, and their gift received, by M. and Mme Paris.

The memorial is not, as it had first been intended, an allegorical figure in some form, but a silver portrait medallion (8 by 10 centimetres in dimension) of the master himself, executed by the well-known engraver Chaplain. The likeness is perfect in every way, and the work is most artistic. M. Paris is represented in profile, and what one finds portrayed here, in contour, eye, forehead, mouth and chin, is what those who have the good fortune to know M. Paris more intimately, constantly see in him—nobility of purpose, energy, affection and kindness. The artist ingeniously lets us see the tip of the monocle that M. Paris wears on his left eye, with the result that we seem to have the last touch requisite to an engaging and perfect realism; so that everyone must feel that the ideal face depicted is that of the real Gaston Paris. The inscriptions are becomingly simple. On the one side "1897" in the left hand corner, and opposite it: *Gaston Paris*. On the reverse side, the following words:

*A . Gaston . Paris . Mbre . de . l'Académie . des . Inscriptions . Administrateur . du . Collège . de . France . en . souvenir . de . son .*

*élection . à . l'Académie . Française . ses . élèves . ses . amis . 28 . mai . 1896.*

In the lower right-hand corner is a wreath of laurel and roses.

M. André Beaunier, one of the principal promoters of the idea of this commemoration, and member of M. Paris' present classes at the École des Hautes Etudes, read the following address in the name of all the subscribers:

Cher Maître, cher Ami,  
La médaille sur laquelle un éminent artiste a fixé votre image a, dans la pensée de ceux qui vous l'offrent, des significations diverses: pour les uns, c'est un souvenir amical destiné à rappeler une date heureuse; pour les autres, c'est un témoignage de fraternité scientifique; d'autres enfin, étudiants de toute nationalité, jeunes professeurs qui vont porter dans les universités les plus lointaines vos méthodes et vos enseignements, l'adressent comme un pieux hommage de reconnaissance à leur maître vénéré. Mais tous, jeunes ou vieux, sont unis dans un même sentiment d'admiration pour la tâche si belle et si considérable que vous avez remplie et que vous poursuivez encore avec la même persévérance, la même passion ardente et désintéressée pour la vérité. Sans doute, en vous appelant à elle, l'Académie Française a entendu honorer d'une façon plus spéciale l'écrivain, le littérateur à qui l'austérité de la recherche précise n'a jamais fait perdre le sens de la beauté. Mais nous, nous ne distinguons point, de même que la sympathie profonde que nous essayons de vous témoigner ne distingue point l'homme de son œuvre; nous aimons autant que nous admirons. Et c'est de tout cœur que nous vous présentons cette médaille, symbole durable de votre œuvre, en vous souhaitant encore de longues années glorieuses pour la philologie et les lettres françaises.

M. Paris, in very simple but touching terms, testified his appreciation of the gift and made grateful acknowledgment to all who had joined in its bestowment. Together with the medallion, a four-page quarto parchment was presented to M. Paris, containing the address above quoted and the names of all subscribers. Among the more prominent of these may be mentioned: Havet, Joret, Paul Meyer, Morel-Fatio, Psichari, A. Thomas; d'Ancona, Comparetti, Crescini, Novati, Mussafia, Rajna; Cloetta, Meyer-Lübke, Schuchardt, Stengel, Stimming, Suchier, A. Tobler, Vollmöller; Nyrop, Söderhjelm, Storm, Wahlund; and

finally, H. A. Todd, E. W. Manning, T. F. Crane, E. S. Sheldon, A. Marshall Elliott.

WM. MILWITZKY.

*Château de Cerisy (Manche).*

### Yeoman.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In casually looking through a new edition of William Harrison's *Elizabethan England*,<sup>1</sup> I stumbled upon an etymology of the word *Yeoman*. In the chapter "Of degrees of people in the Commonwealth of England" Harrison gives what appears to have been the accepted derivation of the word in England in the Sixteenth Century, and also discusses the social significance of the term at length. Harrison seems here to have anticipated in part the etymology proposed by Stratmann and defended and explained by Baskervill.<sup>2</sup> I give the two paragraphs in which the term is discussed and explained in their entirety:

"Yeomen are those which by our land are called *Legales homines*, free men born English, and may dispend of their own free land in yearly revenue to the sum of forty shillings sterling, or six pounds as money goeth in our times. Some are of the opinion, by Cap. 2 Rich. 2 Ann. 20, that they are the same which the Frenchmen call varlets, but, as that phrase is used in my time, it is very unlikely to be so. The truth is that the word is derived from the Saxon term *Zeoman* or *Geoman*, which signifieth (as I have read) a settled or staid man, such I mean as being married and of some years, betaketh himself to stay in the place of his abode for the better maintenance of himself and his family, whereof the single sort have no regard, but are likely to be still fleeting now hither now thither, which argueth want of stability in determination and resolution of judgment, for the execution of things of any importance. This sort of people have a certain pre-eminence, and more estimation than labourers and the common sort of artificers, and these commonly live wealthily, keep good houses, and travel to get riches. They are also for the most part farmers to gentlemen (in old time called *Pagani*, *et opponuntur militibus*, and therefore Persius

<sup>1</sup> *Elizabethan England*, with Introduction by F. J. Furnivall, L.L.D. Ed. by Lothrop Withington. The Scott Library, London: Walter Scott. The Introduction is a reprint from Furnivall's edition of the work, New Shakspere Society, 1878.

<sup>2</sup> MOD. LANG. NOTES, Dec. 1895.

calleth himself *Semipaganus*), or at the leastwise artificers, and with grazing, frequenting of markets, and keeping of servants (not idle servants, as the gentlemen do, but such as get both their own and part of their masters' living), do come to great wealth, insomuch that many of them are able and do buy the lands of unthrifty gentlemen, and often setting their sons to the schools, to the universities, and to the Inns of the Court, or, otherwise leaving them sufficient lands whereupon they may live without labour, do make them by those means to become gentlemen. These were they that in times past made all France afraid. And albeit they be not called 'Masters,' as gentlemen are, or 'Sir,' as to knights appertaineth, but only 'John' and 'Thomas,' etc., yet have they been found to have done very good service."<sup>3</sup> . . . .

"The third and last sort is named the Yeomanry, of whom and their sequel, the labourers and artificers, I have said somewhat even now. Whereto I add that they may not be called *masters* and *gentlemen*, but *goodmen*, as Goodman Smith, Goodman Coot, Goodman Cornell, etc.: and in matters of law these and the like are called thus, *Giles Jewd, Yeoman; Edward Mounford, Yeoman; James Cocke, Yeoman*, etc.; by which addition they are exempt from the vulgar and common sorts, Cato calleth them *Aralores et oplimos cives rei publice*, of whom also you may read more in the book of commonwealth, which Sir Thomas Smith some time penned of this land."<sup>4</sup>

WM. H. HULME.

Western Reserve University.

### BALDR.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—While a very strong burden of proof may lie in any attempt to refer the derivation of *Baldr* to a *bal* stem, it seems, sufficiently plausible again to make the effort. Such reference satisfies the demands of signification and form-development. The identification of *Baldr* with Old English *bealdor* may be accidental. In fact the presence of Gothic *balps*, Old English *beald*, etc., would argue for the universal existence of a form in a terminal dental stem. This point may be dependent, however, on the time of the introduction of this god into the Scandinavian and Teutonic cult. Against the Edda form one may oppose, it seems to me, from right of priority, the *Phol* form existing in the second *Merseburger*

*Spruch*. In this latter we have, perhaps, one of the best preserved documents relating to the heathen gods. Although as Kögel has shown in *Grund*. ii, 162 ff., the relation of *Phol* to *Baldr* is not shown in this *Spruch*, yet, from the imperfect alliteration due to corrupt transmission, it would be safer to argue in favor of than against identification. The presence of epic touches and freedom from Christian cult is a strong plea for the value of the forms found in the *Spruch*. If we are to accept the *Merseburger Spruch* as ostfränkisch despite un-shifted *d*, it would be easy to account for the juxtaposition of *Phol* and *bealdores*. As an appellative the latter might exist in a much later introduced form. This in fact seems to be the history of the form. In Old English, save the adj. form *beald*, the word in a wider range seems to have had a tardy use; in l. 2178 of *Beowulf* we find the weak verb *bealdian*; *bealdor* is found in but two places; that is, l. 2568 referring to *Beowulf*; l. 2429 where, in conjunction with *freawine*, the older word, it refers to Hrethel. The manifold use of the *freawine* forms in the *Beowulf* and its gradual substitution by the *beald* forms would argue for a much later introduction of the latter into the *Beowulf*, say at some subsequent re-working.

The *Baldr* myth is late; it does not seem to have spread beyond Scandinavia, despite the high position of the god. Traces of the myth are greatest in Denmark and Norway. After him the May-weed is called *Balders-brae*, typical of the brilliant white light of the sun; he is called the whitest of the *Asen*; he stands refulgent in the dazzling splendor of the source of day; he overlooks the world in his gleaming castle, *Breidablik*. In fact, *Baldr* is the sun god in the newer order that went down before the Christian cult in Scandinavia. In him, as in his genetic and friendly relations, we see the symbol of the mild and beneficent influence of the sun. In this respect, *Baldr* seems to bear to *Vali* and *Volla* the same relationship as does *Frija* (*Frigg*) to *Freyr*, slight shadings, gender types merely, of the same idea under personification.

The hypostatic nature of divinity in the Teutonic and Scandinavian gods makes it exceedingly difficult for exact identification.

<sup>3</sup> *Elix. Engl.*, pp. 11-13.

<sup>4</sup> *Id.*, p. 16.



The relations they bear to one another often vary within the same cult; and this becomes still more diverse, even to assumption of opposite qualities, when early Teutonic is compared with late Scandinavian. However, in all forms of *Ziu* or *Tyr* to *Baldr*, or in *Frija*, *Frigg*, *Freyr*, the idea symbolized is that of the sun, the bright light of heaven.

In Sks. *bhalas*, Gr. *φαλος*, lustre, white light, we have the cognates with Old English *bæl*, Kelt. *bal*, Icel. *bal*, a great fire or funeral pyre; the latter meaning is secondary. In *Beowulf*, 2309, 2323, *bæl* signifies the deadly white heat of the dragon's flames. The word occurs in *Beowulf*, in two other line groups and refers to the burning of *Hnäf* and *Beowulf*. The word exists in modern English *bald*, *ballard*, etc. When Chaucer wrote l. 198 of *Gen. Prol.* to *C. T.* 'His heed was ballid and schon as eny glas,' the word is used with quite the same force as when we speak of a bald knob, or as seen in *Bjørnsen's Synnøve Solbakken*. The popular German phrase, '*er hat Mondschein auf dem Kopf*' bears the meaning of *bal* to bald even though transferred to a lesser luminary.

If we ascribe late origin to the nomen *Baldr*, as appellative of the sun god, to which all things seem to tend, it can then be easily referred to the *ball* stem. By a principle of substitution we frequently find within Scandinavian dialects *ld* for *ll* and vice-versa. Metathesis and gemination of *lp* forms cannot be at work since we should have had a double dental.

The *Laxdæla saga* may show, in the *Gudrun-Bolli* pair, a development of both myth and form changed, however, to suit other ethical conditions.

Further speculation would be idle. I close the note with the firm belief that, in so far as there may be continuity to the transmission, we must endeavor to find the central idea under personification. To the gods were given names characteristic of their purpose. The idea of boldness does not fit, above all, that of god *Baldr*. He is typical of the white mark in heaven, the god beneficent to all nature, and at whose death all nature weeps.

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### Gray AND Grey.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In *A Descriptive Handbook of Modern Water Colours*, by J. Scott Taylor, B. A. Camb. London: Winsor and Newton, 1887, neutral tint is described as

"A compound shadow colour of a cool neutral character. It is not very permanent, as the gray is apt to become grey by exposure"

Has any one besides this author ever made a distinction of meaning between *gray* and *grey*? I do not know how the distinction is to be conveyed in speaking unless the words are differently pronounced.

ANDREW INGRAHAM.

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### VALENTINE OR VILENTYNE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the Early Scottish poem *The Howlat*, we are told how the Owl, after he had been decked in borrowed plumage, began to behave with insufferable arrogance to the other birds; and, among other things:

"Thus wycit he the Walentyne, thraly and thrawin—"

that is: "thus managed (or ruled) he the valentine, violently and angrily." St. Valentine's day being considered the pairingtime of birds, the obvious meaning would be that he undertook to control the business of the pairing-time in a high-handed manner.

But in the romance of *Sir Ferumbras* (l. 3555) we are told that the Emir Balan goes hawking to a river-side, where

" . . . vilentyne he fond ynow."

Here *vilentyne* means wild-fowl or birds, and represents the "oisiaus et volatisses" of the French original.

The object of this note is to ask if there be other instances of *valentine* or *vilentyne* used in the sense of birds collectively.

WM. HAND BROWNE.

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*DULCINEA AND THE DICTIONARIES.*

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The name of Don Quixote's Dulcinea, has long been of not uncommon use in English literature as a general term for a sweetheart; yet the dictionary-makers have given the word scant recognition. Only in the latest dictionaries does it appear at all. The *Standard Dictionary* and the *Century Dictionary of Names* both give it, but without citing any authorities. The *International* quotes the well-known passage from one of Sterne's letters (1765): "I myself must ever have some Dulcinea in my head." Murray's *New English Dictionary* quotes four examples; the earliest is from Smollett's *Roderick Random* (1748): "His dulcinea . . . persuaded him." Yet over a hundred years before an English author of repute had used the word. It is to be found in the fifth edition (1638) of Burton's *Anatomy of Melancholy*, page 518, in the chapter on "Symptoms of Love," (part iii, sect. ii, memb. 3, subsect. 1):

"Tis not Venus picture that, nor the Spanish Infanta's, as you suppose, (good Sir) no Princesse, or Kings daughter; no no but his divine mistress forsooth, his dainty *Dulcinia*, his deare Antiphila, to whose service he is wholly consecrate, whom hee alone adores."

The passage is of especial interest, because the words "his dainty Dulcinia" have been introduced since the previous edition of 1632, where (p. 526) the reading is "his divine mistress forsooth, his deare Antiphila." It would seem that in the half-dozen years between these editions Burton had become acquainted with the word *Dulcinea*. Skelton's translation of Don Quixote had appeared as early as 1612, but of course it is possible that Burton had not read it until this period, and thus introduced the word directly into English literature. Or perhaps he has merely borrowed it from some contemporary whose use of it still remains unrecorded. According to the index to Shilleto's edition of the *Anatomy*, Burton never cites or refers to Cervantes. The modern editions, which usually follow the sixth folio, do not indicate this, or any of the numerous changes that Burton was constantly making in his great work.

The French lexicographers, as might be expected, have paid greater attention to their dulcineas. Larousse, in particular, has a long article on the word. The earliest of his many citations is from De Bernis, who wrote in the latter half of the eighteenth century. If the word has crept into the German language, it is not recognized in Grimm's *Wörterbuch*.

ALFRED CLAGHORN POTTER.

Harvard College.

BRIEF MENTION.

"Pars est prima prudentiæ, ipsam cui præcepturus sis, æstimare personam," is a maxim applicable to other manuals than those *De Re Rustica*. A handbook of English literature<sup>1</sup> is not meant for the mature scholar, but for the tiro, to give him a distinct outline-map of the regions which he will later explore. Hence the writer, while he must necessarily omit much, should endeavor to preserve such points as will peg themselves into the reader's memory. The criticisms, if brief, should be sound and suggestive: and the writer, keeping in mind that he is writing for beginners, should avoid allusions which presuppose familiarity with the subject.

As an instance of insufficiency and unimpressiveness in the book before us, we may refer to the seven lines devoted to Donne. There could hardly be more unsound and unsuggestive criticism than the statement that Jonson's noble and powerful tragedies "can claim no loftier praise than that of being excellent mosaic." The art of stating facts without conveying information is well illustrated by the five lines devoted to Vanbrugh:—"The satire of Swift still clings to the architectural remains of Sir John Vanbrugh (1666-1726) in Blenheim and Castle Howard; but the *Relapse*" [and other dramas named] "still attest his wit as well as his immorality."

The book is printed in a type so minute and trying to the eyes, that we should hesitate to recommend it as a text-book, even were it otherwise the best of its kind.

<sup>1</sup> *A Handbook of English Literature*, originally compiled by AUSTIN DOBSON. New Edition by W. Hall Griffin, B. A. New York: Longmans, Green, & Co., 1897.

# MODERN LANGUAGE NOTES.

Baltimore, December, 1897.

## THE FORTY-FOURTH CONVENTION OF GERMAN PHILOLOGISTS AND EDUCATORS,

Dresden, Sept. 29 to Oct. 2, 1897.

ALTHOUGH the expectations of the managing committee, who had provided twelve hundred copies of the programme for the first day of the convention, were not realized, the concourse of scholars was nevertheless, compared with the attendance at the meetings of our learned associations in America, a vast one, the registration showing a total of seven hundred and twenty-nine members present. What the assembly lacked in size, according to the standard established by previous conventions, notably the last one at Cologne in 1895, it certainly made up in distinction; there were professors from nearly all the universities of Germany, Austria and Switzerland—*so weit die deutsche Zunge klingt*—among them many of the leading scholars in philology, ancient and modern; there were also hosts of Directoren, Professoren, Oberlehrer, etc., from Gymnasias, Realymnasias, Technische Hochschulen, and institutions of a similar grade, with a sprinkling of librarians, students and laymen interested in philology. Some there were too who hailed from foreign parts: Italy, Holland, Iceland, Bosnia, Roumania, and the United States (2). As early as the evening of Sept. 28 the members began to assemble in the magnificent hall of the Society for Home Missions, whose spacious *Vereinshaus* served as the headquarters of the convention; Prof. Ribbeck (Leipzig) informally addressed the meeting and welcomed the guests. The first official session was held on the following morning, and was attended by King Albert and Prince George of Saxony, who met with an enthusiastic reception. After the session had been opened by the chairman, Oberschulrat Wohlrab (Dresden), Prof. Tocilescu (Bukarest) brought greetings from the Roumanian Academy of Sciences; then followed addresses by the minister of education von Seydewitz, and by the mayor of Dresden; and finally Prof. Treu (Dresden) read a paper

on "Winckelmann and Modern Sculpture," in which he argued against the imitation of the ancients and in favor of a plastic art, breathing the spirit of our times, and combining with beauty of form the embodiment of inspiring thoughts and elevating emotions.

After the general session the assembly organized itself, as usual, in a number of sections for the discussion of subjects coming, respectively, under the following heads: 1. Classical Philology, 2. Pedagogy, 3. Archaeology, 4. Epigraphy, 5. History, 6. Mathematics and Natural Sciences, 7. Germanic Philology, 8. Modern Romance and English Philology, 9. Oriental Philology, 10. Indogermanic (Comparative) Philology, 11. *Bibliothekwissenschaft* (Bibliography, Management of Libraries, etc.). The various sections thereupon adjourned to the halls placed at their disposal by the gymnasias and other public institutions of Dresden, and soon after, separately, went into session.

In the section for Germanic Philology where Prof. Sievers presided, Prof. Siebs (Greifswald) introduced a resolution calling attention to the fact that the *Bühnenaussprache*, though usually considered the normal German pronunciation, is not in all respects satisfactory from a scientific point of view, and is not even uniform in all parts of Germany; and recommending that the *Bühnenverein* be invited to coöperate with the philologists in an effort to establish a normal pronunciation and to introduce it on the stage and in the schools throughout the country. The resolution was unanimously adopted, and Professor Siebs reported that Professors Seemüller (München) and Vietor (Marburg) had already agreed to act with him as a provisional committee (representing Lower, Middle, and Upper Germany) in furtherance of his project.—The progress of this movement will be eagerly watched; but in the meantime we may be pardoned for being sceptical as to the feasibility of the scheme, so far at least as Middle and especially Upper Germany are concerned.—Prof. Siebs was followed by Privatdocent Dr. Meier (Halle) with a paper on "Kunstlied und Volkslied." The speaker denied that there was any difference

in the manner in which these two kinds of songs originated and endeavored to show that the sole determining factor in the classification of songs under one or the other of these two heads was the attitude of the lower classes towards them; all songs which *das Volk* loves to sing, which it does not recognize as anyone's individual property that it feels at liberty to modify in text or tune, all such songs are folksongs.

In the section for modern philology, where Prof. Wülker presided, Prof. Luick (Graz) discussed the "Changes of Quantity in the English Language," ascribing them to the popular liking for sentence-rhythm, that is, to the tendency to make the different beats of approximately equal length, and hence to change the length of syllables according to the number of syllables in a beat. During the discussion which followed, Prof. Suchier (Halle) called attention to evidence of the operation of similar influences in the Romance Languages.

The programme of the Germanic section for the second day was both rich and interesting. Prof. Streitberg (Freiburg, Switzerland) demonstrated convincingly, that the so-called *Opus Imperfectum*, an ill-preserved commentary on the Gospel of Matthew, could not have been written, as Professor Kauffman has asserted, by a Goth, much less by Ulfila himself, but that the author must have been a Roman (living probably in Spain or Southern Gaul), and the commentary originated thirty or forty years after the death of Ulfila.—Privatdozent Dr. Krauss (Vienna) read an admirable paper on "The Language of Heinrich von Veldeke." From linguistic material obtained by an exhaustive investigation of the rhymes of that poet he argued clearly and forcibly, and with much acumen, that the Eneit as we have it could not be a High German revision of an original in the Maestricht dialect, but that it must have been written from the first in essentially the language in which it has come down to us, the poet deliberately choosing rhymes, words, and inflections that conformed to High German usage and carefully avoiding those of a purely dialectic nature; a practice quite common among the Middle High German poets and, as we know, universally followed by those of the seventeenth century. It was of

course impossible to form a final opinion of the weight of Dr. Kraus' conclusions without a thorough examination, in detail, of the material upon which they were based, and which he was not able to submit within the time at his disposal; but there was among the audience apparently but one voice as to the general merit of the method employed and the judgment displayed by him.—Third on the programme came Privatdozent Dr. Zwierzina (Graz), who recommended the compilation of special rhyme-dictionaries for the works of Hartmann, Wolfram and Gottfried as an indispensable aid to the study of the development of style and poetical technique.—The last speaker of the session was Privatdozent Dr. Bremer (Halle) who outlined the problems of dialect-study, and urged a close organization and coöperation of Germanic philologists all over the country for the purpose of an exhaustive collection of dialect material, and exact delineation of dialect boundaries. In the discussion which followed, Prof. Sievers pointed out the difficulties in the way of such an organization. Dr. Schullerus (Hermannstadt) then reported briefly on the progress of the Transsylvania-German Dictionary.

In the section for Modern Philology, in the meantime, only two papers were read, about which I obtained the following particulars. Prof. Schneegans (Strassburg) attributed diphthongization in the Romance languages generally to psychological causes; namely, to the emotions (joy, pain, fear, anger, etc.), which induce a raising of the voice, and by added stress first lengthening, then breaking, and finally diphthongising of the vowels. This theory was opposed by Professors Morf (Zürich), Suchier (Halle) and Voretzsch (Tübingen).—Prof. Vetter (Zürich) discussed the "Life and the Works of Robert Greene," and declared the autobiographical work *Repentance*, on account of its numerous inconsistencies, a forgery; a similar opinion he expressed of the pamphlet entitled *A Groatsworth of Wit bought with a Million of Repentance* which, he thinks, may have been written by Henry Chettle, in spite of this gentleman's disavowal. At the general meeting of that morning one of the three papers read was of special interest to modern philologists: that of Prof. Del-

brück (Jena) on "Comparative Syntax." In a lucid and often delightfully humorous manner, the speaker traced the changes which have taken place since Franz Bopp and Ernst Curtius in the accepted views concerning the origin of inflections and the fundamental conceptions of syntactical relation, and defined his own now essentially sceptical position as compared with that held by him in former years (notably in his *Syntaktische Forschungen*). Theories, he said, have become more or less discredited; we now ask "What are the ascertainable facts concerning the *Grundsprache*?"—and we accordingly confine ourselves in the investigation of the various *Gebrauchstypen*. Of the composition of these typical forms, or of their earliest significance, the speakers of the *Grundsprache* were not conscious any more than we are now; the question as to the earliest conception inherent in a certain type (as for instance the genitive form) can be answered only by psychology, and then only conjecturally; and to ascertain the relative age of the various types we must collect extensive statistical material from as many Indogermanic Languages as possible.

On the third day of the convention I attended first the session of the section for Pedagogy, where Dr. Otto Lyon read a most interesting paper on the "Aims of the Teaching of German in our Time." He demanded, first, that the pupil be taught to regard his language as a living organism which is constantly changing, not as a set of rigid forms and inflections where, as in the "dead languages" there is only one correct usage, to the exclusion of all others; that the teacher accordingly, while insisting upon the accepted rules of grammar, inculcate tolerance towards variations in usage, towards colloquialisms and dialectic speech. In the second place the teaching of literature should be psychologically deepened: the one-sided intellectual training afforded by the customary analyses of the works read should be restricted; the instruction should tend to cultivate the emotions, the will-power and the imagination by laying greater stress than heretofore upon the personality and the inner life of the poet, and upon the characters and the motives of the persons appearing in his works. At the conclusion of Dr. Lyon's lecture, I

went to the meeting-place of the section for Modern Philology, where in the meantime Prof. Scheffer of the Polytechnic Institute of Dresden had read a paper on "The Stage of Molière and the French Theatre at the Court of the Elector of Saxony," describing the evolution of the theatre from the primitive rectangular form to the horse-shoe style first introduced in the *Dresdner Komödienhaus*, and elucidating his remarks by means of contemporary plans and pictures, and beautifully executed models of Molière's theatre in the Palais Royal and of a stage erected by Louis XIV in the park of Versailles.—Dr. Vollhardt of the Realschule of Leipzig-Reudnitz followed with a paper on "Shakespeare's Models for Oberon and Titania." According to him, the Titania is derived from Ovid (*Metam.*) where it stands for Artemis-Diana; Oberon is undoubtedly none other than Alberic (Gaston Paris), but the Oberon of the Old-French romances is not the same as Shakespeare's Oberon; the idea of the peculiar relations between Oberon and Titania, and between them and the unhappy lovers, came not as Ten Brink supposed, from Yorge da Montemajor, but from the pastoral romance *GI'Intricati* of the Italian Posqualizo.—Dr. Schumann of Dresden next reported on the recent discovery of a valuable set of drawings dating back to the fifteenth century and representing the principal scenes in the *Roman de Troie*. They are of French origin and were evidently intended as designs for tapestry. Prof. Varnhagen (Erlangen) then gave a very welcome description of the *Staatsexamen* in Modern Philology as it is conducted in Bavaria; his remarks were supplemented by Professors Vollmöller (Dresden) and Schipper (Vienna), with observations on peculiarities of the corresponding examinations in Prussia and Austria. The section then proceeded to the election of officers for the next convention, with the result that Prof. Wülker was unanimously re-elected chairman; finally Professor Schipper tendered to those present a cordial invitation to attend the Neuphilologentag at Vienna next year (the following Whitsunday), whereupon the section adjourned.

The programme of the third session of the section for Germanic Philology was as follows:

Dr. Reuschel (Dresden): "The Earliest Luther Plays;" Prof. Hauffen (Prague); "Johann Fischart's Library;" Privatdozent Dr. Drescher (Bonn); "The Author of the Pseudo-Stainhölwelian Translation of the Decamerone" (the author was Pastor Heinrich Leuwin of St. Sebaldus, Nürnberg); Privatdozent Dr. Uhl (Königsberg); "The Name and the Nature of the German *Priamel*." (The designation *Priamel* was primarily a *Studentenwitz*, being intended to ridicule the *quaestio pracambularis* in vogue at Erfurt and presumably also at other German universities, precisely as the term *Quodlibet* was derived from *quaestio quodlibetica*.) For the next convention Prof. Bulthaupt (Bremen) was elected chairman of the Germanic section. At the general session that morning Prof. Burdach (Halle) read a masterly treatise on the "Origin of the Mediaeval Romances," or rather, to describe the subject better, on the evolution of the romance from the earliest Alexander-stories to the court epic of the twelfth and thirteenth centuries; a comprehensive subject indeed, but treated by the speaker with a command of the vast material involved and with a thoughtfulness and originality which won from the dignified assembly the unusual tribute of enthusiastic applause. It would, of course, be vain to attempt to give a brief summary of so comprehensive a paper.

The last session on Saturday morning was devoted mainly to business. The chairmen of the various sections made their reports, the time (1899) and place (Bremen) of the next meeting were determined, whereupon the convention adjourned.

It is worthy of mention that no less than eleven Festschriften were published in honor of the convention, for free distribution among the members. As to the social side of the meeting, the provisions made for the entertainment of the guests were simply perfect. The well-managed banquet on Wednesday, with actually not a single dull speech; the courtesy of the directors of the various museums who not only granted to the members of the Convention free admission, but conducted them personally through their collections; the special performance of Bungert's splendid new opera *Odysseus' Heinkel* at

the Royal Opera House; the reception given by the city of Dresden in the main hall of the International Art Exposition, with a concert by the famous choir of the Kreuzschule, followed by a supper and a *Kommers*; and the excursions by special steamers to the Bastei and to Meissen; all these features contributed to make the convention as enjoyable as it was instructive, and memorable withal.

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#### AMERICAN-FRENCH DIALECT COMPARISON.

*Two Acadian-French Dialects compared with "Some Specimens of a Canadian-French Dialect Spoken in Maine."*

PAPER NO. II.<sup>1</sup> A.

"*Some Specimens of a Canadian-French Dialect Spoken in Maine*" is the title of a paper by Professor E. S. Sheldon, of Harvard University, published in the *Transactions and Proceedings of the Mod. Lang. Association of America*,<sup>2</sup> in which the writer by recording phonetically one hundred and thirty-seven locutions (words, phrases, expressions), gives an idea of what may be heard in local dialect French in Maine. I have already shown in Paper No. I, by a word for word comparison, such differences as the three dialects there compared may offer, attempting when possible to explain or account for features especially interesting when compared with standard French. It is now the purpose of this paper to make a similar comparison of the two Acadian dialects recorded in Paper No. I with the Specimens from the Canadian-French dialect of Maine examined by Professor Sheldon.

The sound notation used in Paper No. I, as there stated, is identical or meant to be as nearly so as possible with Professor Sheldon's, which is also adhered to here and given for convenience of reference. In no other way, I believe, can the "regular character of sound changes in popular dialects" be so faithfully and strikingly presented as by the use of pho-

<sup>1</sup> Paper No. I appeared in MOD. LANG. NOTES for December, 1893, and in the January and February numbers for 1894. Also issued separately.

<sup>2</sup> *Ib.* Vol. iii (1887), pp. 210-218. Also issued separately.

netic spelling. The symbols *h* (Spanish *jota*), *i* as in E. *pin*, *ð* as in E. *dull*, and *ü* as in E. *pull*, I have added for the other two dialects.

VOWELS: *a*, Fr. *pas*; *â*, E. *law*; *à*, Fr. *rat*; *ã*, Fr. *an*, *en*; *æ*, E. *hat*; *æ̃*, Fr. *in*; *é*, Fr. *dé*; *è*, Fr. *tête*; Professor Sheldon has two varieties of *è*: *è*: nearer *é* and *èa* nearer *æ*; *ê*, nasal of *é*  $\Rightarrow$ , Fr. *de*; *i*, Fr. *ni*; *ï*, E. *pin*; *ó*, Fr. *pot*; *ò*, Fr. *tort*; *ö*, E. *dull*; *õ*, Fr. *on*; *ö*, Fr. *peu* (rare); *õ*, more closed than Fr. *peu*; *ö*, as in Fr. *peur* (not frequent); *ö̃*, Fr. *un*; *u*, Fr. *tout*; *ü*, E. *pull*; *ü*, Fr. *lune*.

CONSONANTS: *b*, Fr. *bout*; *d*, Fr. *dent*; *f*, Fr. *faux*; *g*, Fr. *gros*; *h*, Fr. *honte*; *h̃*, Sp. *jefe*; *k*, Fr. *car*; *l*, Fr. *long*; *m*, Fr. *mot*; *n*, Fr. *ni*; *ñ*, Fr. *enseignement*; *p*, Fr. *pas*; *r*, Fr. *rond* (lingual); *s*, Fr. *si*; *š*, Fr. *champ*; *t*, Fr. *tas*; *v*, Fr. *vent*; *w*, Fr. *oui*; *y*, Fr. *yole*; *z*, Fr. *zèle*; *ž*, Fr. *joue*.

For the sake of brevity, I have taken the key-words of sounds from Passy's *Sons du Français* and therefore to ensure accuracy as far as possible, must refer the dialect student to Professor Sheldon's "*Specimens*," where will be found an introduction to his article and then the vowels and consonants of the dialect together with a more or less detailed description of some of their characteristics. In order the better to draw conclusions from the present paper, it is important to read Professor Sheldon's remarks given outside of the one hundred and thirty-seven numbered phrases. Throughout the phrases themselves, I have endeavored in every instance to give essentially—and nearly always textually—just what Professor Sheldon recorded. He adds to his introductory remarks: "The English translations are those given me at the time, the French equivalent words are by me." Quantity he indicates occasionally when the vowel is very plainly long as *â*, *è*, etc. The accented syllable is usually unmarked, but when noted is so by a dot (·) after the vowel as *â*, *é*, etc.

The first twenty-two of Professor Sheldon's *Specimens* are arranged so as to show examples of Maine dialect *h*=Fr. *z*; specimens 23 to 34, dialect *tš*=Fr. *t* or *k* followed by a front vowel; specimens 34 to 55, dialect *dž*=Fr. *y* (consonant), *g* followed by a front vowel, *d* followed by *i*; specimens 55 through 137,

miscellaneous examples. As the attempt to explain sound changes from standard French was made in the notes to Paper No. I, where, in these dialects, the same change is noted, merely the reference to the number of the note where such explanation occurs will be given.

I. WATERVILLE, ME., DIALECT *h*<sub>3</sub>=Fr. *ž*; also *ž*=Fr. *ž*.<sup>4</sup>

Waterville: *gahō*, *kəʃlɛfɔl stəʃamla* (or *lā*)<sup>8</sup>=that woman's a fool=gageons qu'elle est folle, cette femme-lā.

i. Carleton: *gāžō*,<sup>5</sup> *kəʃlɛfɔl stəʃamla*<sup>8</sup>=gageons qu'elle est folle, cette femme-lā.

Cheticamp: *gāžō*, *kəʃlɛfɔl*<sup>10</sup> *stəʃamla*<sup>8</sup>=gageons qu'elle est folle, cette femme-lā.

W.: *gahō*, *kəstɔmlā è fū*=that man's a fool=gageons que cet homme-lā est fou.

2. C.: *gāžō*,<sup>5</sup> *kəstɔmlā é fū*=gageons que cet homme-lā est fou.

CC.: *gāžō*, *kəstɔmlā è fū*=gageons que cet homme-lā est fou.

<sup>3</sup> The clue to the origin of this most interesting peculiarity is given by Professor Sheldon on the last page of his "*Specimens*."

<sup>4</sup> Dialect *ž*=Fr. *ž* is Cheticamp usage; but dialect *h* or *h̃*=Fr. *ž* can also be heard among the most illiterate in Carleton and is frequent all along the north shore of the bay of Chaleurs.

<sup>5</sup> That *gāžō* prevails over *gāhō* or *gāhō*, which may be heard, is possibly due to the influence of education.

<sup>6</sup> For explanation of Fr. *è* before a pronounced consonant=dialect *a* or *â* (so common in many Fr. dialects), for example, Fr. *verte*=dialect *vart*, see note no. 77, Paper No. I.

<sup>7</sup> The first *a* in *stəʃam* may be due to the influence of the second *a*.

<sup>8</sup> For dialect *ā*=Fr. *â* or *a*, see ||, under note 42, Paper No. I.

<sup>9</sup> The Carleton dialect has regularly in the second and third persons singular the mid-front-narrow *e* for CC. low-front-narrow, a slight change noted also in *Les parlers parisiens* by Koschwitz.

<sup>10</sup> The vowel is about as in E. *dull*, mid-back-narrow instead of Fr. mid-mixed-wide-round; a change that may remind one of Fr. *ou* in certain words=dialect *ū*, for instance, Fr. *bouche*=dialect *būš*, exactly like the E. word "*bush*," though this latter change is due merely to relaxation of the muscles, that is, the *wide* replaces the *narrow*.

<sup>11</sup> Fr. *om* and *on*, not nasal, are regularly represented by *u u* and *un* in the CC. dialect; for example, Fr. *donner*=CC. *dune*, see Paper No. I, note 64.

- W.: gähé=to wager=gager.  
 3. C.: gázé<sup>12</sup> gahé,<sup>12</sup> gahé<sup>12</sup>=gager.  
 CC.: gázé<sup>12</sup>= “ “ “ “  
 W.: hèlèfèt and zèlèfèt<sup>13</sup>=I have done  
 it=je l'ai fait(e?) The second *e*  
 was at least once plainly *è* not *é*.  
 But cf. Nos. 15, 16.  
 4, 5. C.: žlèfè and { žlèfèt<sup>12,13</sup>=je l'ai fait(e?).  
 hlèfèt  
 CC.: žlèfè } hlèfèt= “ “ “ “  
 W.: { hèlèfètèdz<sup>14</sup>èr  
 { zèlèfètèdzèr<sup>14</sup>=I did it yester-  
 day=je l'ai fait(e?) hier. The  
 penultimate *è* was very short and  
 may have been *é*.  
 6, 7. C.: { žlèfèiyèr<sup>15</sup>  
 { žlèfètiyèr<sup>15</sup>=je l'ai fait hier.  
 CC.: žlèfèiyèr= “ “ “ “  
 W.: èž<sup>18</sup>và<sup>16</sup>wèdž<sup>14</sup>ahé=I am going to  
 travel=je vais (or rather *vas*) voy-  
 ager. Possibly *ð* should be writ-  
 ten for *d*. The *w* pronounced with  
 lips protruded.  
 8. C.: žà<sup>18</sup> vâ<sup>16</sup> wéagé=je vais (or rather  
*vas*)<sup>18</sup> voyager.  
 CC.: žà<sup>18</sup> vâ<sup>16</sup> wèyàžè<sup>17</sup>=je vais (or rather  
*vas*)<sup>18</sup> voyager.  
 W.: žè vâ<sup>18</sup> mähé=I am going to eat=je  
 vais manger.  
 9. C.: žà vâ<sup>18</sup> mähé (mahé)=je vais (vas)<sup>18</sup>  
 manger.  
 CC.: žà vâ<sup>18</sup> mähé=je vais (vas)<sup>18</sup> manger.  
 W.: sa grā hè grād=his stable is large=  
 s'grange est grande. Cf. nos. 22  
 and 99.  
 10. C.: sà grāž é grād=sagrange est grande,  
 (grāh)

12 Cf. notes 4 and 5.

13 Analogy of feminine forms in *t* prevails; this occurs frequently in both Acadian and Canadian, though more noticeable in Canadian French as remarked in note no. 59 of Paper No. I.

14 A case of dialect *dž*=Fr. *y* (consonant).

15 As a rule in these dialects, sounds produced in French by linking are unrepresented, or less common than in ordinary French.

16 For dialect *wé* or *wè*=Fr. *voi*, see note no. 94, and in regard to the Fr. diphthong *oi*, the *Remarks* under notes, nos. 103 and 111, Paper No. I.

17 In commoner use than *wèy.žè* is *tr.vòlé* from Fr. *travel*.

18 For this popular Fr. form, see note 42, Paper No. I.; for the explanation of this so characteristic sound in these dialects see the note || under note 42, Paper No. I.

CC.: sà grāž è grād=“ “ “ “

W.: la nèž (or nèž, with very short *u*)=  
 la neige.

11. C.: là nèž and lànèž<sup>19</sup>=la neige.

CC.: là nèž= “ “

W.: èždèn=I am giving=je donne, de-  
 fined as. “I am giving all, the  
 whole of it.”<sup>24</sup>

12. C.: ž dòn<sup>20</sup>=je donne.

CC.: ž dun<sup>21</sup>=“ “

W.: èžs<sup>22</sup>üt<sup>23</sup>aprèdènè=“I am giving a  
 great lot of something”<sup>24</sup>=Je suis  
 après donne: cf. nos. 86, 87.

13. C. ž <sup>22</sup>sü aprè<sup>46</sup> dō<sup>20</sup>nè=je suis après  
 donner.

CC.: A like expression is not in use.

W.: èždèntüt,<sup>25</sup> mwè<sup>26</sup>=je donne tout,  
 moi, cf. no. 76.

14. C.: ž dō<sup>20</sup>n tut,<sup>25</sup> mwà<sup>26</sup>=je donne tout,  
 moi, cf. no. 76.

CC.: A like expression is not in use.

W.: èždžédènè a lui=I have given (it?)  
 to him=je (le? lui?) ai donné à  
 lui.<sup>27</sup>

15. C.: sé<sup>9</sup>ālūi kə žlè dō<sup>20</sup>nè and sèt à<sup>28</sup> lui=  
 c'est à lui que je l'ai donné.

CC.: sè à lui kə žlè du<sup>21</sup>nè=c'est à lui que  
 je l'ai donné.

<sup>19</sup> *n ž* by the old, *nèž* by the young; the same with the words *kə ž*=Fr. *collège* *li ž*=Fr. *li ge* and *süz*=Fr. *siège*; see notes no. 80 and no. 87, Paper No. I.

<sup>20</sup> For the vowel, see note 10.

<sup>21</sup> For the vowel, see note 11.

<sup>22</sup> A form corresponding to Fr. *suis*, E. *am* is common to the three dialects.

<sup>23</sup> This *t* is due apparently to the influence of the third person singular, where being sounded before a vowel, it here appears by analogy in the first person.

<sup>24</sup> This is the rendering of the phrase given Professor Sheldon by the person using it.

<sup>25</sup> See note 13 for explanation of *t*. This expression is much used in Carleton.

<sup>26</sup> *mw* is a Canadian pronunciation; *mw* i Acadian as explained in the *Remark* under note 103, Paper No. I.

<sup>27</sup> I have no example of the use of a conjunctive and disjunctive pronoun together as the questioned rendering of the Waterville dialect expression into French leads one to suppose possibly existing in this phrase which could represent

dialect= { C.: žyè dōnè  
 CC.: žy: dūnè *y ori yi*=Fr. *lui* (W. dialect *dž*=Fr. *y*). This *dž* appears to correspond in the conjunctive pronoun *yi* in the other two dialects=Fr. *lu*.



- W.: èzdžédèné a èl<sup>27</sup>=I have given (it?) to her: =Je (le? lui?)<sup>27</sup> ai donné à elle.
16. C.: sé<sup>9</sup> à èl kə žlè dð<sup>20</sup>oné and sét<sup>28</sup>à el=c'est à elle que je l'ai donné.
- CC.: sè<sup>29</sup> yèl kə žlè du<sup>21</sup>né=c'est à elle que je l'ai donné.
- W.: èzdžé<sup>30</sup> été dzēr é rākōtré<sup>31</sup> tsègzō (or perhaps—kzō)=I walked yesterday and met some one=j'(y?)ai été hier et rencontré quelq'un (from the plural quelques-uns apparently).
17. C.: žé été<sup>30</sup> yèr éžè rākōtré k<sup>32</sup>ōkō=j'ai été hier et j'ai rencontré quelqu'un.
- CC.: ž é été<sup>30</sup> yèr é žè rākōtré tšōkō=j'ai été hier et j'ai rencontré quelqu'un.
- W.: èzdživā<sup>18</sup>=I am going=j'y vais.
18. C.: ž i vā<sup>18</sup>=j'y vais.
- CC.: ž i vā<sup>18</sup>= " "
- W.: žèlgard=I am keeping it=je le garde.
19. C.: žèlgard=je le garde.
- CC.: žèlgard=" " "
- W.: èž vā<sup>18</sup> vèrè džū<sup>33</sup> pidžī (or perhaps pidžī. I had not seen the origin of pidžī till Professor Chaplin suggested it. Cf. no. 51.)=I am going to travel, see some places or cities=je vais voir du pays.
- C.: ž vā<sup>18</sup> wèr<sup>16</sup> dü pèyi=je vais voir du pays.
- CC.: ž vā<sup>18</sup> wèr<sup>16</sup> dü pèyi=je vais voir du pays.

<sup>28</sup> See note 15 in regard to *t* silent or sounded.

<sup>29</sup> For this objective form *yèl*, see note no. 75, Paper No. I; the *y* arising between vowels, a common trait in phonology.

<sup>30</sup> A note given me by Mlle. Allard (*alur*), the scholastic teacher in Carleton, seems to apply to all three dialects. "Tout le monde dit: *je suis allé*:—*je suis allé* ne se dit que par les gens instruits."

<sup>31</sup> The dialect correspondence *tš*—Fr. *k* before front vowels, agrees usually; exceptions occur however in both dialects; cf. phrase no. 33, W. *tšōkō* and CC. *tšōk um* and see note 50. A form like *tšōkō* for Fr. *quelqu'un* in CC. might be expected, but is not found.

<sup>32</sup> Fr. *l* as in popular Fr. completely lost in these dialects.

<sup>33</sup> For this pronunciation noticeable about Quebec, see note no. 118, Paper No. I and note 68, Paper No. II.

- W.: žävèšfrètèdžēr=I was cold yesterday=javais froid hier. The penultimate è I was told could not be omitted; cf. no. 6, 47.
21. C.: žävèfrèš<sup>34</sup>t yèr=javais froid hier.
- CC.: žävèfrš<sup>34</sup>t yèr=" " "
- W.: æn<sup>35</sup> (or ün) grāž=a stable=une grange. Cf. nos. 10, 99. The ž was not very distinct, but different from the *h* in no. 10. For another ž=Fr. *z*, see no. 23.
22. C.: òn grāž=une grange.
- CC.: òn grāž=" "

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### THE GENITIVE IN HARTMANN'S IWEIN.<sup>1</sup>

INDOGERMANIC had eight cases: abl., inst., loc., voc., nom., gen., dat. and acc. The four latter still exist in the Germanic branch of languages. The four former have been replaced, partly by the four latter and partly by prepositional phrases. The gen. received a big share of the spoils. The abl. passed into the gen. and inst., and the inst. yielded to the dat. Many of the original insts., like many of the abls., passed into the gen. The loc. became identified with the dat. and inst. Here again the gen. gained from the inst. Thus the Germanic gen. contains an original gen., an abl.-gen., an inst.-gen. and a loc.-gen.<sup>2</sup>

The gen. is more extensively used in German

<sup>34</sup> For the *t*, see note no. 109, Paper No. I; "freit" and "fret" (with pronounced *t*) are common forms in centre of France dialects,—see the dictionaries; the rural pronunciation in the neighborhood of Paris is "froué." Agnel, *La prononciation et le langage rustiques des environs de Paris* (Paris, 1855).

<sup>35</sup> I have noted for the most common Canadian pronunciation žævø and žävø:—see (5) and word list below,—also note no. 56 of Paper No. I.

<sup>36</sup> I believe this to be the same form which M. Legendre writes: *an'* and gives as the Canadian form used before feminine words beginning with a consonant; like *a*—Fr. *un, an* appears due to unrounding. (*La langue française au Canada*, p. 46.)

<sup>1</sup> Some of the points of this contribution have been taken from the writer's dissertation, *Die syntaktische Verwendung des Genetivus in den Werken Notkers*. Göttingen: 1897. To economize space only one or two examples have been given in each case.

<sup>2</sup> Winkler, *Germt. Casus Syntax.* Berlin: 1896.

than in any other Germanic language. A comparison of the Germanic languages reveals the fact that a good many dats., accs. and prepositional phrases in the other Germanic languages are represented by the gen. in German.<sup>3</sup>

The history of the gen. in German shows a gradual yielding to other syntactical forms. Its use during the three periods of the language may be thus characterized: O.H.G., widely extended; M.H.G., much less extended; N.H.G., limited. The yielding is particularly noticeable in the case of verbs and adjectives.<sup>4</sup> However, notwithstanding the rather rapid yielding, we still find, in the sixteenth century, a great many verbs and adjectives governing the gen. which today are followed by other cases or prepositional phrases.<sup>5</sup>

The gen. has two uses: the verbal and the adnominal. Which of the two is the older, will, perhaps, never be determined. Delbrück<sup>6</sup> considers the verbal gen. the original and holds that the adnominal gen. is a later development. The examples which he gives, *Er isst des Brodes, einen Bissen* > *Er isst des Brodes einen Bissen*, make the theory look quite plausible. Thus the development would be: verbal gen. > part. adnom. gen. > other adnom. gens.

#### 1<sup>1</sup> VERBAL GENITIVE.

"Der verbale Gen. ist ein "verengter" Acc. oder, mit andern Worten, ein nicht so entschieden regierter casus wie der so-genannte casus der volleren Objectivirung."—"Die Objectivität des Acc. gründet sich auf trans. Verba, die des Gen. auf intrans. u. reflex."<sup>7</sup>

The verbs governing the gen. in Iwein may be divided into the following classes:

#### 1<sup>2</sup> VERBS WITH THE PREFIX "ENT."

*enbern.* 2328: ē ich iwer enbære.  
*enbreslen.* 2842: ich wære wol enbrosten der werlt an andern dingen.  
*engelten.* 772: ich engalt es ē sō sère.  
*sich enthalten.* 6581: des er sich enthalten wil.

<sup>3</sup> Baldes, *Der Gen. bei Verbis im Ahd.* Strassburg: 1882.

<sup>4</sup> Erdmann, *Die Syntax der Sprache Otfrids*, ii. Halle: 1876; Vernaleken; *Deutsche Syntax*, ii. Wien: 1863.

<sup>5</sup> Voss, *Der Genetiv bei Murner.* Leipzig: 1895.

<sup>6</sup> *Vergleichende Syntax der indog. Sprachen*, 186, 333. Strassburg: 1893.

<sup>7</sup> Grimm, *Gram.* iv., 682.

*enpfunden.* 5412: dō er der hete enpfunden.  
*entwenken.* 1288: erne mac des niht entwenken.  
*entwern.* 6004: dern wirt es niemer entwert.  
*entwesen.* 3190: ouch sulent ir von dirre vrist miner vrouwen entwesen.

#### 2<sup>2</sup> VERBS OF FREEING, DEPRIVING, HINDERING, NEEDING, LACKING AND DYING.

*sich ānen.* 3580: ich möhte mich wol ānen riterliches muotes.  
*durfen.* 4876: ich darf wol guoter lère.  
*bedurfen.* 2450: dō bedorfter guoter wer.  
*abe gān.* 4909: daz ich im nihtes abe gē.  
*behern.* 1829: der iuch des brunnen behert.  
*abe komen.* 7698: sō kument ir des strites abe.  
*erlān.* 215: war umbe solt ir michs erlān?  
*lelzen.* 7760: unde esn letze mich der tōt.  
*belāsen.* 4519: der iuch des risen belōste.  
*sich gelouben.* 2813: er geloubet sich der beider.  
*mangeln.* 5470: der mangel ich an schulde.  
*vermissen.* 1516: vermissent sī min under in.  
*genesen.* 2726: wan daz er mislicher nōt āne kumber genas.

*über sīn.* 221: daz ichs mit hulden über sī.  
*sterben.* 6394: daz wir niht hungers sterben.  
*verstōzen.* 361: daz er mich ir nie verstiez.  
*übertragen.* 7870: und der mich lasters übertruoc.

*āne tuon.* 1369: und hāt uns der sinne mit sime zouber āne getān.

*wenden.* 2359: wer ist der uns des wende.  
*über werden.* 2168: daz sī der lantwer alsō über werden müezen.  
*erwern.* 18: er ist lasterlicher schame iemer vil gar erwert.

*abe gewinnen.* 2608: ichn gewinne ius anders abe.

*underwinden.* 2606: der sichs underwinde.  
*verzihen.* 2863: hāt er sich ēren verzigen.

#### 3<sup>2</sup> IMPERSONALS.

*bresten.* 3583; der gebrist mir beider.  
*verdriezen.* 5990: daz in mīn niht verdrieze.  
*dunken.* 996: daz in des dūht daz im ze gāch.  
*bedunken.* 3808: sī bedūhte des, er wære guot.  
*gnüegen.* 4792: mich gnüeget rehter māze.  
*zerinnen.* 7982: daz mir des guotes ode der tage ode beider zerinne.  
*betragen.* 6275: daz mich niht beträge iuwer müezegen vrāge.  
*wundern.* 3586: des wundert in.

4<sup>2</sup> VERBS OF INTELLECTUAL ACTIVITY.

- gedenken.* 630: dō gedāht ich des zehant.  
1493: wes was iu gedāht?  
*zuo denken.* 941: desn wirt nū niemen zuo gedāht.  
*ergetzen.* 2070: sō muoz er mich mit triuwen ergetzen mīner rinwen.  
*vergezzen.* 3055: daz er der jārzal vergaz.  
2435: des tōten ist vergezzen.  
*verkunnen.* 768: der unzuht sult ir mich verkunnen.  
*gelouben.* 1730: wand man geloupt imes niht. It is possible that the gen. depends on *niht*. For *gilouben* with the gen. see the vocabulary of Kelle's or Piper's oftrid.  
*lougen.* 4128: sōne lougen ich des niht.  
*sich vermezzen.* 5282; swes ich mich vermæze.  
*geruochen.* 378: und bat daz ich des geruochte.  
*versehen.* 2185: dō sich diu vrouwe des versach.  
*sich versinnen.* 3178: und sich des versinnt.  
*sich verstān.* 1865: und sī sich des wol verstuont.  
*getrūwen.* 5136: ich getrūwe abe in des wol.  
*wānen.* 697: daz ich des wānde ez wære ein her.  
*verwānen.* 7862: iedoch verwāen ich mich es niht.  
*innen werden.* 3888: dō er des tieres innen wart.

5<sup>2</sup> VERBS EXPRESSING THE FEELINGS.

- erbelgen.* 7336: er was sō sēre erbolgen der altern durch ir herten muot.  
*genieten.* 5642: ich wānde mich genieten græzers liebes mit dir.  
*geniezen.* 5989: die rede der ich genieze.  
1177: des sol man iuch geniezen lān.  
*sich ruomen.* 7750: des ruomete mīn niftel sich.  
*sich schamen.* 2631: der sich lasters kunde schamen.  
*sorgen.* 7438: des ir dā sorget, des sorg ich.  
*træsten.* 146: eins dinges ich dich træste.  
*vürhten.* 3850: doch vorhter des.  
*sich vreuēn.* 7647: des vreute der künec sich.  
*verzwiveln.* 2541: des heten sī verzwivelt nāch.  
6<sup>2</sup> VERBS OF SPEAKING AND COMMUNICATING.  
*gnāden.* 2609: des gnādet er im verre.  
*jehen.* 622: und swes mir der waltman jach.  
*bejehen.* 6114: unde ich wil iu des bejehin.

- verjehen.* 3124: dem er triuwen verjæhe.  
*überkomen.* 5954: ichn kunde in nie des überkomen.  
*loben.* 2564; des lobet er got.  
*geloben.* 4581: unde gelobet im des stæte.  
*ermanen.* 3933: do wart sīn herze des ermant.  
*bereiten.* 6250: man sol iuch ē bereiten maneger unēren.  
*gestān.* 1034: der mir der rede gestē.  
*swern.* 898: bī ime swuor er des zehant.  
*vragen.* 4022: wer vrāget des?  
*gewehenen.* 2527: ichne gewehenes niemer mēre.  
*überwinden.* 4116: und habent sī des überwinden.

- wisen.* 6035: nū hāt sī des gewiset.  
*bewisen.* 5859: des bewiset mich.  
*antwurten.* 6620: des antwurte im her Iwein.

7<sup>2</sup> VERBS OF BEGINNING, PRECEDING, FOLLOWING, WAITING, FOSTERING, ACCUSING, AND COMPELLING.

- beiten.* 2215: genc enwec, ich beites hie.  
*erbīten.* 4605: daz ich sīn wol erbite.  
*beginnen.* 7945: dō sī der vart begunde.  
*verdihen.* 7433: herre, ir habent mir des verdigen.  
*vür komen.* 914: mir sol des strītes vür komen m u her Gāwein.  
*pflegen.* 25: daz er ouch tihtennes pflac.  
*twingen.* 3866: nū twanc in des sīn alte.  
*betwingen.* 3844: daz er den lewen des betwanc.

- volgen.* 2912: des volget mir, her Iwein.  
*warten.* 4308: und wartet mīn morgen vruo:  
*zihen.* 4124: sine zigen mich der valscheit.

8<sup>2</sup> VERBS OF POSSESSING, PARTAKING, SHARING, ASKING, GRANTING, RESIGNING, HELPING AND DESIRING.

- bitten.* 6817: sō bæt ir mich des ich iuch bite.  
*bīzen.* 3308: sō jaemerliches nie enbeiz.  
*geben.* 3301: ich wil im mīnes brōtes gebn.  
*sich begeben.* 666: ich hete von des weteres nōt mich des lībes begeben.  
*gern.* 3805: do begunder urloubes gern.  
*gunnen.* 938: des müezen sī mir gunnen.  
*haben.* 3423: wand ich noch einer salben hān.  
*verheugen.* 7334: wold es der künec verhenget hān.  
*überladen.* 7459: mīn herze ist leides überladen.  
*lōnen.* 1197: der ich iu hie lōnen sol.

*nemen.* 3903: und nam des einen brāten dan.  
*rāmen.* 7089: wan dā rāmet er des man.  
*beruochen.* 5702; des niemen sī beruochte.  
*gestiuren.* 5042: unde gestiurt in des sfn sin.  
*trinken.* 3310: er az daz brōt und tranc dazuo  
 eines wazzers daz er vant.  
*vlizen.* 851: dern vlizze sich des niht mēre.  
*wallen.* 6531: guoter vreude walten.  
*gewarnen.* 1860: sō warnet iuch der wer enzīt.  
*bewegen.* 5160: und hete sichs lībes bewegn.  
*wehselen.* 7212: sine wehselten der libe.  
*gewern.* 1464: unde gewert mich einer bete.

### 2<sup>1</sup> PREDICATIVE GENITIVE.

The gen. with *sein* and *werden* either denotes possession or expresses quality. The cases which denote possession are of Indogermanic origin, and the number of examples in all branches of the Indogermanic family is legion. The cases which express quality are a later development and show a more limited use. *Werden* with the gen. is a younger syntactical phenomenon than *sein* with the gen.

The following are the predicative gens. which Iwein contains:

1571: sō ist sf einer swachen art.  
 1953: verriet ich iuch, waz wurde mīn?  
 1996: daz ir vrouwe wære unbekēriges muotes.  
 3012: ich wære kranker sinne.  
 3289: daz er niht rehtes sinnes was.  
 3589: ichn sihe hie niemen des sf sfn.  
 4421: und welch vreude des herzen ist.  
 5201: die ir gesindes wāren.  
 5644: swester, du bist mir ze ungnædiges muotes.

### 3<sup>1</sup> THE GEN. FOLLOWING A COMBINATION OF VERB AND SUBSTANTIVE.

If the combination of a verb and a substantive which can be replaced by a simple verb is followed by a gen., it is impossible to decide whether the gen. depends on the substantive or the combination.<sup>8</sup> Paul<sup>9</sup> expresses himself thus:

“Der grammatisch eigentlich von einem einzelnen subst. abhängige gen. kann logisch von der Verbindung des subst. mit einem verb. abhängig werden.”<sup>10</sup>

The following are the Iwein combinations with the gen.:

<sup>8</sup> Grimm, *Gram.* iv, 682; Erdmann, *Die Syntax Otfrieds.* ii, 148.

<sup>9</sup> *Mhd. Gram.*, p. 105.

*ze buoze stān.* 721: ir sult es mir ze buoze stān.  
*buoze enphān.* 4000: ich solts ouch selbe  
 buoze enphān.

*danc haben.* 2138: sag im, er hāts iemer danc.  
*danc sagen.* 5404: ern sagtes ime danc noch undanc.

*genāde han.* 2272: und sol man des genāde hān.

*genāde sagen.* 2276: wer solt iu des gnāde sagen?

*genāde vāhen.* 2302: daz ich iuwer alsus vruo gnāde gevangen hān.

*kūnde hān.* 2805: daz ich iuwer kūnde hān.

*unlougen sīn.* 2966: der rede ist unlougen.

*nōt gān.* 5388: des gienc ir nōt.

*nōt sīn.* 1781: des im zem lībe nōt was.

*unnōt sīn.* 3481: des wær doch alles unnōt.

*rāt haben.* 4495: weller ir ze wībe haben rāt.

*rāt tuon.* 3422: der tuon ich im vil guoten rāt.

*rāt werden.* 3167: mīner vrouwen wirt wol rāt.

*ze rāte komēn.* 7828: vrouwe, kumt vil drāte der dinge ze rāte.

*schull sīn.* 3377: daz was des schult.

*sicherheit hān.* 2235: ich hān des ir sicherheit.

*vrāge hān.* 6305: sō het ich gerne vrāge iwer ahte unde der mäge.

*wān haben.* 4912: sō habent sī des immer wān.

*wandel haben.* 1900: ichn müeze mit eim andern man mīnes herren wandel hān.

*war nemen.* 4386: dō nam er ir beider war.

310: mīnes rosses und mīn wart vil guot war genomen.

*war luon.* 7141: deheiner slege tæten war.

*gewar werden.* 102: daz es ir kein wart gewar.

*zwīvel sīn.* 916: des ist zwīvel dehein.

### 4<sup>1</sup> ADNOMINAL GENITIVE.

#### 1<sup>2</sup> Partitive Genitive.

The limited use of the part. gen. in German compared with the extended use of the gen. with verb and adjectives, is striking. In East Germanic, North Germanic and some of the other West Germanic languages the part. gen. plays a more important rôle than in German. Cf. *Winkler*, 533.

The part gen. appears:

#### 1<sup>3</sup> WITH SUBSTANTIVES.

Examples are plentiful, therefore we give none.—In O.H.G. and M.H.G. (just occasionally in N. H. G.) we find the gen. with

substantives denoting measure, weight and the like. In N.H.G. such nouns are used and felt as adjectives. Here, therefore, the nom. or acc. replaces the old gen.; for example, *ein Glas frische Milch*.

### 23 WITH SUBST. ADVERBS.

*al.* 7456: daz ich in durch iuwer vrümekeit al der eren wol gan.

*genuoc.* 160: er sprach, vrouwe, es ist genouc.

*lützel.* 614: und ouch des loubes lützel kôs.

*vil.* 161: ir habt mirs joch ze vil geseit.

*ihl.* 5213: daz uns mîn vrouwe iht guotes tuo.

*niht.* 1070: wan dâne was der liute niht.

Here we will give three negatives on which gens. may depend.

*niene.* 1244: daz si iuwer niene vindent.

*niuwān.* 7301: diu niuwān süezes kunde.

*niuwel.* 5304: doch n mohter des niuwel lān.

In O.H.G. and M.H.G. *ihl* and *niht* are not always subst. adverbs.

"Überall wo ein Verbum den Gen. begehrt und keinen Acc. verträgt sind *ihl* und *niht* blosser Partikeln, zu welchen der Gen. nicht darf geschlagen werden."<sup>10</sup>

However, in the cases in which the verb may govern either the gen. or the acc. it is doubtful, and in the cases in which only negative sentences contain the gen. *ihl* and *niht* are subst. adverbs.

### 33 WITH COMPARATIVES AND SUPERLATIVES.

*mē.* 1536: vil schiere wart des einen mē.

*aller* with the superlative appears quite frequently in Iwein, however, in every case as an adverb. Already in O.H.G. (*Notker*) the N. H.G. use of *aller* is to be found.

### 43 WITH PRONOUNS.

In place of the part. gen. which in O.H.G. and M.H.G. appears with subst. pronouns we find in N.H.G. a nom. or other syntactical forms.

### 14 INTERROGATIVE.

*waz.* 487: *waz* crēatiure bistū?

### 24 RELATIVE.

*daz.* 3132: daz er ir lasters hāt getān.

7748: daz ich iu sus gedanket hān des ir mir guotes hānt getān.

<sup>10</sup> Grimm, Gram., iv, 728.

### 34 INDEFINITE AND NEGATIVE.

*dehein.* 6194: irn was iedoch deheiniu alt.

*deweder.* 1046: daz ir deweder was ein zage.

*ietweder.* 1024: die ir ietweder vür bot.

*kein.* 128: unser kein was sō laz.

*waz.* 809: und *waz* wunders dā sī.

*swaz.* 757: *swaz* ich doch lasters dā gewan.

### 53 WITH NUMERALS.

*ein.* 1037: ir einer wart erslagen.

*zwēne.* 4480: und hāt ir zwēne erhangen.

*drī.* 5273: was von diu, sint iuwer drī?

### 2<sup>o</sup> GEN. WITH SUBSTANTIVES (cf. part. gen. 1<sup>o</sup>).

"Im gebrauch des gen. bei substantiven stimmt das mhd. mit dem nhd. überein, nur dass die verwendung etwas ausgedehnter und freier ist." "Besonders hervorzuheben sind die genitive *hande*, *slachte*, *leie*, alle in der bedeutung "art," die mit speciellen und allgemeinen zahlbezeichnungen, aber auch sonst mit adjectiven verbunden werden."<sup>11</sup>

No examples will be given from Iwein because all are simple. However, that the reader may have a general idea of Hartmann's use of the gen. with substantives, we will simply say that part. and poss. gens. are plentiful, that sub., obj. and desc. gens. are rare, not only in Hartmann but in the whole Germanic branch of languages, that the appos. gen. is of more frequent occurrence than in any modern German writer, and that *hande* and *slachte*, but not *leie*, appear a number of times. The following general rule may be given respecting the gen. with substantives in M.H.G. and the gen. with substantives in N.H.G. Practically all N. H.G. gens. with substantives were M.H.G. gens. with substantives; however, many N. H.G. parts of compound words and many N. H.G. phrases were also M.H.G. gens.

### 5<sup>1</sup> GEN. WITH ADJECTIVES.

As we have before stated, the use of the gen. with adjectives is in German greatly extended. "Die abdt. Sprache hat eine Vorliebe für den adj. gen. in seiner eigentlichen, in seiner inst. und in seiner abl. Bedeutung." (*Winkler*, 531.) The same may be said of M.H.G. "Man kann fast sagen, dass, wo überhaupt ein Adj. näher bestimmt werden soll, ein Gen. eines Substantives zulässig ist." (*Winkler*, 531.)

Iwein contains the following adjectives on which gens. depend.

<sup>11</sup> Paul, *Mhd. Gram.*, p. 103.

1<sup>2</sup> ADJECTIVES OF FULNESS, LACKING, SEPARATION AND DIFFERENCE.

- bar.* 1028: daz si ir bēde wurden bar.  
*dürftiginne.* 6402: des sīn wir ouch der beider vil rehte dürftiginne.  
*gast.* 3992: des bin ich alles worden gast.  
 The two preceding words are nouns used in an adj. sense.  
*lære.* 661: und loubes alsō lære.  
*ledec.* 1712: und wærer dā zuo ledec lān aller sīner schulde.  
*milte.* 7131: sī wāren der schilte ein ander harte milte.  
*gescheiden.* 6520: wol glīche sīn gescheiden des muotes sam der järe.  
*ungescheiden.* 2576: des willen ungescheiden.  
*vol.* 156: daz du bist bitters eiters vol.  
*vri.* 2510: ir sīt vrī valscher rede.

2<sup>2</sup> ADJECTIVES OF BODILY CONDITION.

- kranc.* 6355: und was des lībes alsō kranc.  
*nacket.* 3359: er lief nū nacket beider.  
*gereit.* 3415: wirt er des lībes gereit.  
*ungesunden.* 3628: des lībes ungesunden.  
*vrisch.* 7254: sī wāren zwēne vrische man beide des willen untter kraft.

3<sup>2</sup> ADJECTIVES OF MENTAL ACTIVITY.

- riuweec.* 3149: des wil ich iemer riuweec sīn.  
*riuwevar.* 4846: des wurden harte riuwevar der wirt und daz gesinde.  
*ungespottet.* 1066: der niemens ungespottet liez.  
*vrō.* 4803: des trōstes wurden sī vrō.  
*unvrō.* 2002: des wart der herre unvrō.  
*gewis.* 4748: ob ir des gewis sīt.  
*zwivelhaft.* 4869: des wart sīn muot zwīvelhaft.

4<sup>2</sup> ADJECTIVES OF DISTANCE, CUSTOM AND WORTH. (Miscellaneous.)

- breit.* 437: sīn antlütze wol ellen breit.  
*lang.* 4646: nimmer eines acker lanc.  
*langer.* 7406: und wærer langer drīer slege.  
*wit.* 6987: der was wol rosseloufes wīt.  
*wert.* 3995: mīn līp wære des wol wert.  
*gewon.* 2642: wan er was lasters wol gewon.  
*ungewon.* 5789: des was ir līp sō ungewon.

6<sup>1</sup> ADVERBIAL GENITIVE.1<sup>2</sup> Temporal.

- 787: danne ouch *des ābents* do ich dā reit.  
 2200: *des andern ābents* gienc sī dan.  
 784: von dem ich *des morgens* schiet.

- 6577: *nahtes* alsō nāhen lac.  
 5810: daz er *des nahtes* dā bestāt.  
 978: *eines nahtes* nie geschach.  
 62: dō man *des pfingestages* enbeiz.  
 656: ich wær *der wile* dicke tōt.  
 3436: nū wart *der selben wile* diu juncvrouwe wider gesant.  
 6158: ich muoz *des tages* hie bīten.  
 3703: dar nāch *eines tages* vruo.  
 260: *es* (since then) sint nū wol zehen jār.  
*es, des* are quite frequently used in M.H.G. where *davon, darin, dafür,* etc., are used in N.H.G.

2<sup>2</sup> MODAL.

- 8025: ir vrouwen *alters eine* vant.  
 123: sī taete iu *anders* gewalt.  
 2736: und swer ouch *dankes* missetuo.  
 4033: daz iuwer kumber mūge sīn *des endes* iender sam der mīn.  
 1092: alsō *gāhes* her zetal.  
 5078: sī heten *heiles* gesehn.  
 5369: *vürnames* an gewinnen.  
 2981: sī sprach, und sach mich *twerhes* an.  
 6034: der sī *gewaltes* bewar.

3<sup>2</sup> LOCAL.

- 600: ich vuor *des endes*.  
 6684: *swelhes endes* sī die sluogen.

4<sup>2</sup> CAUSAL.

- 762: *des* muost mir misselingen.

5<sup>2</sup> LOOSELY MODIFYING.

- 601: vant *der rede* eine wārheit.

7<sup>1</sup> PREPOSITIONS WITH THE GEN.

- āne.* 4735: und sīt ich sīn āne komen bin.  
*bēdenthalp.* 453: bēdenthalp der wangen.  
*innerhalp.* 1269: wanz halbe ors innerhalp der tür.  
*niderhalp.* 7140: daz sī niderhalp der knie.  
*ūzerhalp.* 457: ūzerhalp des mundes tür.  
*vordes.* 36: daz er vordes noch sīt.

For the gen. of personal pronouns we refer the reader to Paul's Mhd. Gram., p. 105. The same general rules apply to all M.H.G. writings. We therefore give no examples.

All M.H.G. poetry shows a great many gens. resulting from assimilation. The Iwein examples of assimilation need no explanation.

ERNEST IRVING ANTRIM.

*Germantown, Ohio.*

DECLENSION OF NOUNS IN THE  
*Faustbuch.*

THE second volume of the *Mémoires de la Société néo-philologique à Helsingfors* (Helsingfors, 1897) contains an article by Edwin Hagfors on *Die Substantivdeklinaton im "Volksbuch vom Dr. Faust."* The writer's purpose is to show the relation of the *Faustbuch* to Luther and to modern German in respect to the declension of nouns, and, by describing this declension in general terms, to make a modest contribution to the history of the German language in the sixteenth century. His treatment is systematic and clear, without attempting to be exhaustive in the citation of references to prove what he correctly describes as the regular modes of inflection. Material gathered in the course of a more extended treatment of the language of the *Faustbuch*, upon which I am now engaged, enables me to correct and amplify Hagfors's article in some details.

I. Starke Deklination. A. Maskulina. a. Vokalische Stämme. 1. Das *e* der Kasusendungen bei den alten *o*- und *i*-Stämmen. Genitiv ohne *e* (p. 67): to *Bapsts* add 65, 35, 66, 16;<sup>1</sup> under *Kopffs* strike out 12, 25. Dativ mit *e*: add *Geiste*, 121, 8.—Plural. Nominativ mit *e* (p. 68): add *Verse*,<sup>2</sup> 121, 17. *Gäste* 91, 5. Genitiv mit *e*: add *Tüntze*,<sup>2</sup> 91, 26. Accusativ mit *e* (p. 69): add *Berge*, 63, 3, 64, 4, 65, 3. *Steine*, 35, 32. *Trüncke*, 89, 4; for *Thurne*, 63, 7 read *Thürne*.<sup>3</sup> Accusativ ohne *e*: add *Bersing*, 88, 6. *Anläuff*, 10, 18. *Märcht*, 63, 4. *Schrit*, 64, 11. *Schritt*, 61, 34 bis. *Schüsz*, 112, 4. *Slösz* 73, 13. *Thürn*, 58, 25.—2. Fehlen der ganzen Kasusendung. a. "Das *-en* des Dat. Plur. fehlt 90, 8: *als sie mit Hünern visch und Bratens . . . tractiert worden*" (p. 71). Hagfors takes *Bratens* here as dat. pl., and on the following page refers to it as a plural in *-s*. Other plurals in *-s* are *Teuffetswercks*, 119, 37 and *Theits*, 68, 25 (cited

<sup>1</sup> References are to the reprint in *Neudrucke deutscher Litteraturwerke des xvi u. xvii Jahrhunderts, No. 7. u. 8.*

<sup>2</sup> *Verse* and *Tüntze* cannot perhaps be properly included in "alte *o*- und *i*-Stämme," but there is no other place for them in Hagfors's classification: they have as much right to be there as *Bapst*.

<sup>3</sup> The conventional dots stand here and elsewhere for a superscribed *e* of the text.

by Hagfors). *Werck* is neuter in *Faustbuch* (cf. *ins Werck setzen*, 13, 26;) *Theit* is more often masculine, but neuter in *das halbe theit*, 84, 5 (cf. *den halben theit*, 84, 3), and might perhaps better be taken as neuter here; *Bratens* is neuter (cf. *das Bratens*, Ayer, *Fastn. Sp.* 163a, cited by Grimm, *Wb.* ii, Sp. 311, who is inclined to take it as a substantivized infinitive, though Fischart has *sampt dem Gebratens, Bienuenk.* 94<sup>a</sup>) and in view of these examples is probably singular; as also *visch* in the above passage, with regard to which Hagfors is in doubt (p. 71).—4. Der *u*-Stamm *Sohn* (p. 72): "Der Acc. Sing. heisst an den beiden Stellen, wo er vorkommt *Sohn*, 8, 20, 36;" add *Son* 106, 30, 107, 18.—B. Neutra. a. *o*-Stämme. Singular. Genitiv mit *e* (*ibid.*): (p. 73): add *Landes*, 105, 23. Dativ mit *e* add *Jare*, 124, 18.—6. Übrige Stämme. 1. Die *jo*-Stämme (p. 76): add *Gewölck*, 72, 21, 73, 6, 7, 9, 10 (nom. and acc). 2.

"Der alte *u*-Stamm *Vieh* (p. 77) bildet einmal den Nom. Sing. mit angehängtem: *Viehe*, 113, 19. Vgl. das oben über die Form *Sone* gesagte."

The comparison is misleading. Luther has *Son* (cf. Franke, *Schriftsprache Ls.* § 17.) and in the M. H. G. form *sun* the final vowel of the *u*-stem is indeed one which "die Sprache schon längst abgeschafft hatte" (p. 72); the case is otherwise with *Viehe*: the M. H. G. forms are *vihe*, *vêhe* and Luther has *Viehe* (Sir. 7, 24; Ps. 36, 7). The *-e* cannot, therefore, be said to be "angehängt."—C. Pluralbildung mittelst *-er* (p. 79): "*Geist*, 4, 16.8, 8 und sehr oft;" cf. the genitive without ending *Geist* 32, 23. Hagfors would see in this form possible influence of Luther, since he calls attention in a note to the fact that Luther never forms the plural of this word in *-er*.—D. Feminina. 1. Die *a*-Stämme (p. 80): "Das einzige Femininum, welches noch ausschliesslich starke Formen zeigt, ist der alte *jâ*-Stamm *Sünde*." The gen. pl. occurs once, in the form *Sünden*, 114, 13; to be noted are the gen. pl. *Klag*, 110, 6 (the only plural of this noun); the unique form (nom. pl.) *Slachel*. 47, 35; the gen. pl. *Stimm*, 114, 8. *Stimme* 37, 30; acc. pl. *Stund*, 38, 15; acc. pl. *Weisz* 23, 24; gen. pl. *Figur und Bedeutung*, 70, 6; acc. (or gen.) pl. *Klaffter*. 14, 35. I do not find a nom. or acc. pl. in *-en* of any of these.—2. Die *i*-Stämme. Feminines in *-heit*,

-keit and -schafft are said to be strong in the sg. and weak in the pl. (pp. 80, 81). But *Faustbuch* has *Hauptmannschaft*, 63, 6, acc. (or gen.) pl.; and no word in -keit occurs in the pl. "Über die Flexion der Wörter, welche der *i*-Klasse treu geblieben sind, ist zu bemerken, dass wenigstens in der Schreibung das *e* der Pluralendungen meist, wie bei Luther und in der jetzigen Schriftsprache, beibehalten wird" (p. 81). Then follow six examples of nom. and acc. without *-e*, to which add *Säuw*, 123, 17. With *-e* however I find only gen. pl. *Künste*, 3, 19; acc. pl. *Stätte*, 57, 7, 62, 10 (mentioned by Hagfors) to which add 122, 22; and nom. pl. *Fische* 49, 9 (possibly masc.); whence it would appear that the above remark should be reversed, the forms without *-e* being the more numerous.

E. Umlaut. "Abweichend von der jetzigen Sprache fehlt der Umlaut bei den Pluralen *Auffwarler* 59, 31, etc." (p. 82); add sg. *Mörder* 109, 22 (cf. *Mörder* 25, 16, 38, 31, 112, 37) and *Verkauffer* 83, 11.—2.

"Die *i*-Stämme zeigen zuweilen ein Schwanken zwischen umgelautetem und unumgelautetem Plural (Franke § 190, 2). Dasselbe ist im *Faustbuch* der Fall bei *Flusz* und *Fusz* (p. 82)."

To illustrate the unumlauted vowel, Hagfors cites *Flvassen*, 60, 35; *Fusz* 37, 31; *Fussen*, 48, 7, as against seven forms of these words with *ü*. To the forms with *v* might be added *Lufften*, 79, 29, and *Wolckenbruch*, 70, 9. In view of the fact, however, that there are twenty-nine forms of the plural in this declension having *ü* and that *Wolckenbruch* is the only form in *v* not having a parallel with *ü* it would seem as if the character *v* represented rather the unumlauted than the unumlauted vowel. For M. H. G. *u*, I find it only in *Gutdvcken*, 43, 9 (cf. *dancken* etc., 54, 3, 14, 72, 14); *Gulden*, (coin) 106, 12, 107, 25, 108, 3, 123, 17. (cf. *Gulden*, 107, 26, 27; *dvrstig* 34, 35 (Luther has *durstig* and *dürstig*); *kvrtzlich* 39, 25 (cf. *kürtzlich* 26, 34, 28, 13); *schuldig* 36, 1, 108, 24 (cf. *schuldig* 39, 29, 46, 1; *schuldig* 4, 38, 7, 3; *Entschuldigung*, 13, 15; *Entschuldigung*, 11, Margin; *beschuldiget*, 7, 27). On the other hand, *v* occurs often by the side of *ü* for M. H. G. *ü*, and in words (for example, *wurde*, subj., 18, 37, 44, 28; *München* 78, 26 (Munich); *Gewwicke* 56, 13, 71, 15; *fv*

4 The Greek letter  $\upsilon = u$ .

11, 25, 26, 8, etc.) which can hardly be supposed to have the unumlauted vowel;—twice by the side of *i* for M. H. G. *i* (*ü*): *Wurtzburg* 62, 13 (cf. *Wurtzburg(er)* 62, M. 88, 17); *erzwuscht*, 51, 7 (cf. *wischen*, etc., 80, 6, 11, 113, 8), in which it certainly represents the unumlauted vowel;—twice for M. H. G. *uo* (umlauted) by the side of *ü*: *beruff(e)*, 79, 16, 105, 16;—several times, mostly with parallels in *ü*, for M. H. G. *üe* (for example *mussen* 35, 4, 51, 21, 56, 13, 113, 28, 115, 7, *musste*, subj., 115, 16; *wvk*, 96, 11; *ungestomb* 117, 14) in respect to most of which there can be no doubt that the vowel is unumlauted. The vowel *v*, moreover, excepting the word *schuldig* and derivatives, does not occur with parallel forms in *u*, as would be expected in case it represented an unumlauted vowel, but only in unique forms, or with parallels in *ü*. Furthermore, judging at least from Scherer's photographic facsimile, it cannot always be easy to distinguish between *v* and *ü* of the text. I should not be willing to trust the reprint unreservedly if I wanted to establish a difference between them. In my opinion they represent the same sound.

F. Abweichungen vom nhd. Genus. Strike out *Abenther*, 123, 22 (p. 83); it is not in the original text.—3. "Weibliches Genus hat das Wort *Vbermuht*, 19, 26" (p. 83); but masc. acc. sg. in *einen grossen Vbermuht* 112, 27.

II. Schwache Deklination. A. Maskulina: "Die Flexionsart des Subst. *Christ* bleibt unsicher, da nur die Pluralformen vorkommen" (p. 85; the dat. sg. occurs in the form *Christen*, 98, 19.—2. Das *e* der Kasusendungen (p. 86): *Lo(u)we*, for 8, 13 read 8, 3; *Jud* 81, 26, 28, 30; add 82, 2, 11, 19, 23, 25, 28, 29.—B. Feminina. Add to the list of feminines showing only the weak declension: (?) *Glocke*, (mit *Glocken* oder *Ertzspeisz*, 60, 30); *Säge*, (acc. sg. *ein Sägen*, 82, 6). The form *Zungen*, 37, 32, which Hagfors cites as acc. sg. fem. (p. 88) I should rather take as acc. pl.: *Sie werden für grossem Schwertzen jre Zungen fressen*. "Schwach gehen ferner folgende Feminina, welche im Mhd. . . schwanken" (p. 88): among them *Mawer*; but *Faustbuch* has dat. sg. fem. *Mawer*, 58, 29.

III. Schwanken zwischen der starken und der schwachen Flexion. B. Feminina. Mischklasse. a. Die auf *-ung* (p. 81): to remnants of



strong declension add gen. pl. *Bedeutung*, 70, 6.—f. Die auf -el. "Doch schwankt das Wort *Schüssel*" (p. 93); add dat. sg. fem. *Schüssel* 59, 38.

A few obvious misprints and infelicities of expression, I have not thought it necessary to point out. Hagfors's conclusions, so far as his data reach, are sound; other data may be withheld from the present discussion.

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### ENGLISH POETRY.

*Lord Byrons Werke*, in kritischen Texten mit Einleitung und Anmerkungen herausgegeben von EUGEN KÖLBING. 2. Band. The Prisoner of Chillon and other Poems. Weimar: Emil Felber, 1896. 8vo, pp. ix+450.

A FURTHER proof of the esteem in which Byron still continues to be held in Germany, apart from translations, school editions, etc., of his works which have appeared of late, may be seen in the recent publication by the Professor of English at Breslau of *The Prisoner of Chillon and other Poems*, a critical, annotated edition, which is intended, like the remaining volumes of the series to which it belongs,

"to lead for the first time to a thorough comprehension of Byron's works, and to present as faithful a picture as possible of the literary development of the greatest English poet in our century."

The scope of the undertaking, as announced by the Editor, includes the publication of some twelve volumes of critical editions of all the more important of Byron's works, based upon a comparison of all standard texts, of older, or more recent date, particularly Murray's, Galignani's and Baudry's. The *Siege of Corinth* has already appeared (Felber, Berlin, 1893); of *Don Juan* only a selection is to be presented; while no decision has been arrived at as regards the Dramas.

The Introduction to these volumes embraces:—

- I. Date and Composition of the poem in question; its publication and reception by contemporary criticism.
- II. Bibliography, based upon the Editor's

own collection of the poet's works, supplemented by that of the British Museum.

- III. The genesis of the poem, and an estimate of its æsthetic value.
- IV. Compositions dealing with the same subject, Imitations and Parodies.
- V. Style and metrical form.
- VI. Separate annotated editions; German or other translations; the constitution of the present Text.

The notes are intended to clear up any difficulties presented by the text; parallel passages from Byron's works or those of his contemporaries are to be adduced.

The Prolegomena of later volumes are to be reduced to narrower limits than those of the present Introduction, in which the poems appearing with *The Prisoner* have had to be separately discussed, and a large space has been assigned to bibliography.

The next volume that is to make its appearance is *Childe Harold*. The method pursued in the present volume is essentially the same as that adopted in the first, except that an estimation of the æsthetic value of the poems is now attempted under a separate heading, and a chapter added on similar compositions, imitations and parodies, while a discussion of Byron's use of alliteration in *The Prisoner of Chillon* is now no longer dealt with in a fragmentary manner, as in the edition of *The Siege of Corinth*, but postponed, to be treated in connection with a complete Byron Bibliography, to appear at a later date. (*P. of Chillon*, p. 255, 256 and p. 56. *Siege of Corinth*, p. xliii). Such investigations, if, as has been objected, they do little to enable us to penetrate into the spirit of the poet's art, yet give us at least a notion of its outer mechanism, and aid in determining the question how far the alliterative formulæ occurring in his poetry are common property of the language or new creations.

I. Details regarding the publication of the poems are followed by specimens of contemporary criticism, in this case of a more favorable character than in that of earlier compositions.

II. Under the head of Bibliography a list is given of all editions of *The Prisoner of Chillon and other Poems*, whether appearing separately or in collective editions, to which might

now be added a reference to the important new editions projected by Messrs. Murray and Henley. The length of this section (40 pp. out of 271 of the Introduction) together with the extensive extracts from kindred compositions given in Section iv (p. 188-249), and the copious and exhaustive notes, sufficiently account for the *Prisoner's* somewhat "dropsical" appearance.

III. As to Byron's 'sources,' and by these I understand the literary influences which, consciously or unconsciously, have operated on the author during the composition of the poems, we learn that an episode in *The Prisoner*, hitherto regarded as a pure invention, has been inspired by an incident in *The Narrative of the Shipwreck of the Juno on the coast of Aracan, in the year 1795*; that *Darkness* betrays the influence of the strange Romance *The Last Man, or Omegarus and Syderia*, London, 1806; that the *Prophecy of Dante* and *English Bards and Scotch Reviewers* reveal that of the long-forgotten satirist, Churchill.

Wordsworth's influence is traced, on its formal side, in the diction and manner of Churchill's *Grave*. It would be hardly a matter for surprise if this master mind of his age has widely influenced, not merely the form, but also the spirit of the poems of this period, in the elevation of Byron's ethical ideals, as seen by a comparison between the characters of Bonivard, Prometheus, etc., and the melodramatic "heroes" of the earlier epics, including that "rococo figure" Childe Harold; in the approach to Wordsworth's transcendental view of Nature, as embodied in the *Lines written near Tintern Abbey*, and to the Idealism of the *Ode on Intimations of Immortality*; and in the selection for the first time, as his theme, of those pure domestic affections to which the author of *Michael* and the *Brothers* has raised so many a lasting monument. That this influence has been at work upon the *Prisoner* is the opinion of at least one literary historian, Mrs. Oliphant, who calls this poem "the one grand tribute which the great rebel of the age paid to Wordsworth."<sup>1</sup>

<sup>1</sup> *Hist. of English Literature at the close of the xviii and beginning of the xix Century*. Mrs. Oliphant, London, 1882, vol. iii.

The *Sonnet on Lake Lemán* gives occasion to discuss the poet's relations to the literary geniuses here eulogised.<sup>2</sup> It may certainly seem remarkable that the admirer of the *Heloise* should place immediately after the name of its author that of the man who has covered this work of all others with scorn and ridicule, yet hardly surprising when we consider that element of paradox and inconsistency which underlay Byron's character and poetry:—sympathy with Voltairean rationalism on the one hand, and Rousseau's sentimentalism on the other, and the cultivation in his poetic practice of that very type of poetry which as a critic of Boileau's school he condemned,—a dualism which serves to explain the conflicting judgments pronounced by his critics on his work, regarded now on its critical didactic side, as mainly bearing evidence of intellectual power,<sup>3</sup> now in its lyrical aspect as "the expression of passion incapable of being converted into action" (*Essay on Scott, Carlyle*). It would be of interest in this connection to recall Carlyle's characterization of Rousseau, "a morbid, excitable, spasmodic man," "intense rather than strong," etc.,<sup>4</sup> a portrait which seems to bear the features of Byron himself; further, Carlyle's remarks on Rousseau's vanity, similar utterances on Byron's literary ambition,<sup>5</sup> on the morbid, operatic character of Rousseau's descriptions, in which Mme de Staël somewhat resembled him,<sup>6</sup> and on

"Byron, our English Sentimentalist and Powerman; the strongest of his kind in Europe; the wildest, the gloomiest, and it may be hoped the last."<sup>7</sup>

As to the artistic value of *The Prisoner of Chillon*, Roden Noel's opinion that "this is the finest of the tales, in perfect harmony, and unutterably beautiful," is fully endorsed, and

<sup>2</sup> "Rousseau, Voltaire, our Gibbon and de Staël."

<sup>3</sup> *Primer of English Literature*, Stopford Brooke, London, 1877, pp. 110, 159, 160.

<sup>4</sup> *Carlyle Heroes and Hero-Worship*, Rousseau. Chapman and Hall. London, 1895, p. 170.

<sup>5</sup> *Essay on Sir Walter Scott*, Cassell's Nat. Library, London, 1895, p. 143. "Is there, for example, a sadder book than that life of Byron by Moore," etc.

<sup>6</sup> *Heroes and Hero-Worship*, pp. 172, 173.

<sup>7</sup> *Essay on Goethe*. Cassell's Nat. Library, London, 1888, p. 38.

Hengesbach's objections to its want of unity<sup>8</sup> met by a reference to the "solemn organ peal" of the opening Sonnet, itself an organic part of the poem, in which the discordant note with which this closes is resolved into the harmony of the invocation "from Tyranny to God."<sup>9</sup>

IV. An extremely readable section is that on kindred compositions, etc., embracing, as it does, poems and novels, grave or gay, of mediocre merit or high literary value, and including no less than some half-a-dozen works containing allusions to, or mainly occupying themselves with, Bonivard and his surroundings, and thus throwing a curious light on Mrs. Oliphant's statement regarding Byron's epic and its scene. "This little poem is its record to the world, and nobody, now at least, asks further." A historical novel by Moritz Hauptmann, *Der Gefangene von Chillon*, Stuttgart, 1873, a French drama on the same subject, "Par un Huguenot," Genève, 1892; and a novel by K. Bleibtreu, *Der Traum*, Berlin, 1880, testify to the continuance of Byron's influence on continental literature.

V. In the section devoted to Style and Metre the defective and obscure constructions often to be met with in *The Prisoner of Chillon* are fully admitted, while Byron's artistic treatment of the Sonnet, particularly that on Chillon, and the power here displayed in handling the blank verse are taken into account.

VI. Of school editions of *The Prisoner of Chillon* there is certainly no lack either in England or abroad. Of English editions no less than six: by Blackie, London; Allman, London; Chambers, London and Edinburgh, 1894; Stewart, Holborn Viaduct Steps, E. C.; Hales, London, 1880; Ledsham, Simpkin Marshall and Co., are enumerated. Of editions published for French and German readers, one by Harvey, Geneva, 1846; for Italians, one by Cann, Florence, 1885; besides five school editions by Fischer, Berlin, 1877; Meurer, Köln, 1881; Schuler, Halle, 1886; Bandow, Bielefeld and Leipzig, 1889, and Hengesbach, Dresden, 1892, for the use of Germans.

<sup>8</sup> In his Essay "Shall we read Lord Byron in our classes, and which of his works?" Fulda, 1888.

<sup>9</sup> *P. of Chillon*, p. 124, seq.

The text selected is that of the *editio princeps* of 1816.

The poem is described as being peculiarly suitable for school reading, a statement we may fully endorse as far as its artistic beauties and the tender, humane spirit of the work are concerned, though the picture it conveys of the triumph of outward circumstances over "man's unconquerable mind" is not very edifying for young or old.

Of translations no less than seventeen German versions of *The Prisoner of Chillon*, by Gildemeister and others, nine French, five Italian, one Spanish, one Dutch, two Danish, one Icelandic, and one Russian translation by Jonkovsky, St. Petersburg, are mentioned. The last is introduced by the *Revue Encyclopédique* xviii, 1823, as "Cette traduction qui fera époque dans la littérature russe."

In adducing parallel passages from the poet's works or those of his contemporaries, the notes serve to illustrate the relation of the poems under discussion to contemporary literature; in elucidating difficulties, they take special account of the translators, "after all, the best commentators," as a critic in *Notes and Queries* remarks. The notes thus convey to the English reader a notion of the obstacles presented to the foreign student by the obscurities of the poet's style, while they at times enable us to perceive for the first time that a passage is capable of bearing more interpretations than one. The objections of critics in the *Nordisk Tidsskrift for Filologi*<sup>10</sup> and *Englische Studien*<sup>11</sup> to the occasional prolixity of the notes, sit lightly on the present editor in view of the nonchalance with which others have been content to pass over really difficult passages.

Etymological explanations, demanded by a French critic,<sup>12</sup> are withheld from the student on the ground that these are only necessary to clear up ambiguities or the mistakes of former editors.

And so, eighty years after the first appearance of *The Prisoner of Chillon and other*

<sup>10</sup> Ad. Hansen, *Nordisk Tidsskrift for Filologi*, Tredie raekke. Andet Bind. Kæb., 1893, 1894, p. 182 seq.

<sup>11</sup> Proescholdt, *Englische Studien*, xviii, p. 239.

<sup>12</sup> *Revue de l'enseignement des langues vivantes*, Havre, 1893-94, p. 424.

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"wanders forth into the world, in exactly the same arrangement, though encumbered by all kinds of additions, which seem at first sight to overwhelm the text itself."

The reception of the volume by German criticism is best illustrated by a review of *The Prisoner of Chillon and other Poems* by Prof. Hoops, Heidelberg, in *Englische Studien* (xxiii, p. 135), where the projected edition is described as

'an attempt to apply for the first time the principles of textual criticism and the special investigation of the history of literature, as they have been long pursued in Germany for the older periods, to the works of one of the greatest modern English poets.'

As to the general plan of the work, certain alterations are suggested: the restriction of the bibliographical section to an enumeration of special editions of the poems in question, which might be relegated to the end of the sixth section; the omission of superfluous matter in the fourth section (an otherwise highly instructive and interesting illustration of the literary influence of the poems), and of parallel passages in the notes which neither serve to explain the text, nor to illustrate the poet's style. The sections describing the external circumstances of the poems' appearance and their inward growth (first and third sections) should, in this critic's opinion, as organically connected, not be separated from each other; the consideration of the artistic value of the poems in Section Three, p. 124, in connection with which recent criticism is taken into account, would, we may add, naturally follow the account of the reception of the poems by contemporary criticism in Section one.

Considering the unfavorable attitude of recent criticism towards Byron, most critics being content, like Mr. Burchell, merely to cry 'Fudge,' or dismiss the poet's works indiscriminately as 'fustian,' 'sparkling rhetoric,' etc., it would, perhaps, hardly repay the inquirer to examine, more fully than is done in Section Three, the verdict pronounced on the poems under discussion by our own contemporaries. In this case, we should certainly not leave unnoticed an utterance of J. A. Symonds in *English Poets*, edited by T. H. Ward, vol. iv, p. 247:

"The best of his (Byron's) earlier tales, *The Prisoner of Chillon* and *Mazeppa*, were produced after the period of his fashionable fame, when, in the quietude of exile, he wrote with sobered feelings for himself. They owe, moreover, their greater purity of outline and sincerity of feeling to the form of monologue adopted. For the moment Byron becomes Bonivard and Mazeppa, speaking through their lips of sufferings with which he felt the liveliest sympathy."

Their greater purity of outline marks, as we see, in the opinion of this critic, the artistic advance exhibited by the poems mentioned as against the earlier epics. It may, however, still be questioned whether *The Prisoner of Chillon* is characterized by such a fine artistic unity as other gems of the Romantic Period; for example, Wordsworth's *Song at the Feast of Brougham Castle*. The introductory sonnet is declared by Professor Hoops not to be an organic part of the poem itself, which, in this case, would indeed be lacking in artistic unity. His general verdict on the projected edition is that the new 'Byron,' when completed,

"will, with respect to the thorough sifting and exhaustive investigation of all accessible materials for the poet's sources, deservedly take its place side by side with the great critical editions of Shakespeare, Goethe and Schiller, if it does not even eclipse them."

As to the interpretation of the poems in detail, opinions may well differ, in view of the author's obscurities, as to the correctness of the particular explanation offered; in other cases, we have to do with the mistaken interpretations of commentators or translators, the consideration of which is, perhaps, of more value for the teacher than the student, whom they are likely only to confuse and mislead. If a choice is to be made, the mistakes of commentators certainly possess a prior claim to be considered to the translations, which make no pretence to give a final and authoritative rendering of the text.

To take a few examples.

*Prisoner of Chillon*, l. 119 ff.:

And I have felt the winter's spray  
Wash through the bars when winds were high  
And wanton in the happy sky.

The connection of *wanton* with *wash*, as infinitives after *felt*, is sufficiently suggested by the alliteration and the punctuation of some

editions, which place a comma after *high*. The spray might well appear to disport itself in the free and open sky, as seen through the bars above the Prisoner's head and there is no occasion for regarding *wanton* as adjective. The second of two adjectives, used predicatively of the same subject and preceded by *and*, does not usually occupy this conspicuous place in the verse.

*Churchill's Grave*, l. 23,

Whose minglings might confuse a Newton's thought,  
Were it not that all life must end in one,  
Of which we are but dreamers.

The train of thought consciously or unconsciously pursued by the poet seems to be: Death, in its true meaning, what a world of reality it may open out, what problems it may solve, remain for us "the shadows of the dream," an inexplicable enigma. Even a Newton, pondering on time and eternity, might well be staggered by the problem of reconciling this spectacle of mortality, the inextricable mingling of human remains, with the persistence of the individual soul after death, were it not that all such speculations are, in the present state of our knowledge, as purposeless and idle as a dream.

"A former Sun," explained as *Churchill's lifetime* or *personality*, might surely mean a *former generation*, much as the word *day* may denote a period of time.

"The love of mighty minds," *Sonnet on Lake Lemán*, 6, 7, is variously explained as "les œuvres du génie" or "Kunde von den grossen Geistern." A similar ambiguity might be found in the genitive "Persecution's rage," *Prisoner of Chillon*, l. 20. A passage in the *Siege of Corinth*, describing the dogs holding their carnival over the dead, has given rise to much comment. It runs, l. 413 f.,

From a Tartar's skull they had stripp'd the flesh,  
As ye peel the fig when its fruit is fresh,  
415 And their white tusks crunched o'er the whiter skull,  
As it slipp'd through their jaws, when their edge grew dull.

As punctuated, the last adverbial clause would restrict the principal sentence l. 415= When the edge of their tusks grew dull (that is, too blunt to strip the flesh), they (the tusks) crunched o'er the skull, it meanwhile slipping through their jaws. As punctuated in Nichol's *Byron* (London, 1888, p. 64), where the clause

in question is not preceded by a comma, it would restrict the preceding one, the sense of the passage being: And their tusks crunched o'er the skull, it meanwhile slipping through their jaws as soon as the edge of their tusks grew dull (that is, too blunt to retain it). Bando, misled by the comma before it, translates the last clause: l. 416 *bis die Schneide derselben* (of the tusks) *stumpf wurde* (*wen=und schon*). The separation of the second *their*, v. 416, from the noun to which it refers, finds parallels enough even with less careless writers than Byron. See, for instance, *Dream*, v. 18, "Where are they?" where the pronoun refers to *dreams*, l. 5.

The following passages have been curiously misunderstood by the translators:—*Prisoner of Chillon*, v. 233, 4,

First came the loss of light and air  
And then of darkness too.

Translated:

Licht, Luft verliess mich auf der Stelle,  
Doch dann ward's wieder helle.

255 till my eyes

Ran over with the glad surprise.

Mes yeux erraient *ça et là* avec une surprise agréable.

355 As then to me he (the eagle) seemed to fly.

As wenn zu mir er flog.

Je crois le voir vers moi descendre.

Whether the participial phrase *being free*, *P. of Chillon*, v. 81, is referred, with Allman to *me* or *young eagles*, is, perhaps, not of great consequence, though the restriction certainly does seem superfluous and absurd applied to eagles. We speak of an 'eagle caged,' but hardly of *an eagle, being free*; and yet one translator has *Wie für den freien jungen Aar*.

To the parallel passages cited in the notes a few additions might perhaps be made, but without restricting ourselves to Byron and his contemporaries.

*P. of Chillon*, 5, 6, *rusted*, as applied to limbs, might be paralleled by the passage, "How dull it is—To rust unburnished" Tennyson's *Ulysses*, 22, 23. See Rowe and Webb's note in their *Selections from Tennyson*, Macmillan and Co., 1888, p. 131. With *Prisoner of Chillon*, 63, 68, to which Hales remarks: "To the voices of Arctic explorers," might be compared Tennyson's *Lotus Eaters*, v. 33,

And if his fellow spake,  
His voice was thin, as voices from the grave.

The striking image conveyed by the adjective *blind*, as applied to *sea*, v. 249, might be paralleled by Tennyson's fine phrase *The blind wave. Vivien.*

With 'The mate of misery' cf. Shelley's lyric *Misery*, stanza 3: "Misery, we have known each other," etc., and Tennyson, *In Memoriam*, lix, "O sorrow, wilt thou live with me?"

The speculative tone of the introduction to *The Dream* is distinctively suggestive of Shelley or Wordsworth. Cf., for instance, Shelley's *Lines on Mount Blanc*, dated June 23, 1816, particularly phrases like "the mightier world of sleep," "the veil of life and death" with the opening of *The Dream*: v. 1, "sleep hath its own world," etc.

The image contained in *The Dream*, l. 124, 125,

So cloudless clear and purely beautiful  
That God alone was to be seen in Heaven,

might be contrasted with the Ancient Mariner's picture of Desolation ;

So lonely 'twas that God himself  
Scarce seemed there to be.

The publication of *The Burial of Sir John Moore* in a German edition of Byron's works (Broenner, Frankfurt, 1826) may be noticed, in conclusion, as due to the fact that Wolfe's celebrated Ode, on being frequently reprinted without the initials C. W. affixed to the original poem, came to be claimed by a variety of persons as their production, Byron being particularly named as its supposed author by Captain Medwin in 1824. Though Archdeacon Russell finally settled the question of authorship in his *Memoir of C. Wolfe*, 1825, the Ode could, strangely enough, be still regarded in Germany in the following year as one of Byron's compositions. See C. Wolfe: *Encyclopædia Brit.* and a note on the 'Cynotaph,' *Ingoldsby Legends*, Bentley, London, 1869, p. 21.

The object of the present edition of Byron's works is, as we have seen, "to faithfully depict the literary development of the greatest English poet of our century."

Opinions may differ as to this estimate of the poet, so widely different to that generally prevalent among his own countrymen; and contemporary criticism, guided by the literary canons with which it has been fur-

nished by the consummate art of Tennyson, and disposed to make perfection of form perhaps too exclusive a test of excellence, may still refuse to concede to the man whom Goethe selected as the representative of the modern poetic era that preëminent position obtained by those "artists in verse" whose powers of execution are fully on a level with their poetic inspiration.

Be this as it may, the verdict passed by his own country on this 'master influence' of his age does indeed, in view of the revived interest in Byron's personality and poetry which has manifested itself of late, seem to be in a fair way of being reconsidered, in the light, not merely of the opinion of our time, but of that of the poet's contemporaries, and foreign critics, and by means of a careful and discriminating examination of his works, to the scholarly study of which the present edition of *The Prisoner of Chillon and other Poems* will be welcomed as an important contribution.

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#### GERMAN GRAMMAR.

*Deutsche Sprachlehre für Anfänger* von  
CARLA WENCKEBACH. New York: Henry  
Holt & Co., 1896. 8vo, pp. xx, 404.

THIS is a welcome contribution to the available materials for teaching American beginners the elements of the German language through German, as chief medium of communication between teacher and taught. The author divides the work into three *Stufen*. The first is an introduction to the language, including (a) pronunciation exercises, (b) simple grammatical rules and drill exercises, (c) development lessons, (d) *Lese- und Sprechübungen*, (e) exercises in translation from English into German and from German into English, and (f) *Sprachstücke*, or selections. The second and third *Stufen* aim at a complete, though not exhaustive, presentation in natural sequence of the salient features of Accidence, Syntax, and Etymology. In this portion of the work especial stress is laid upon the strong and weak declensions and conjugations, the modal auxiliaries, the infinitive and participle, the subjunctive and indicative moods, and upon

word-formation. On pages 140-143 and 192-197 are tabular statements of the main features of declension and conjugation, which are intended for regular reference in connection with all lessons save the very first. In the second *Stufe* the use of disconnected sentences is reduced to the minimum and all grammatical principles are elucidated by means of *Sprachstücke*, whose coherency of thought commands the increased interest and attention of the learner. In the third *Stufe* quotations from poets and prose writers take the place of the *Sprachstücke* used in the first two *Stufen*.

In the preface (p. vi) the author states so pithily the reason for a liberal use of German in the class-room that I quote her words:

"The attempt at making German the language of the class-room is *not* for the sake of promoting power in conversation; it is a means to a far more important end. Speaking and hearing the foreign language results in *Ablernen*, or learning by absorption. The process by which a child acquires his native tongue from his parents is wholly a process of *Ablernen*. It would be absurd for an older pupil to cast aside the advantages of trained intelligence by depending upon *Ablernen* alone; it would be no less foolish for him to deprive himself of one of the best means of gaining both the *Sprachgefühl* and the *Sprachmaterial* on the ground that this is the child's method. . . . Whatever words, forms, and idioms he can understand in hearing and use in speaking, he possesses absolutely; all others belong more or less to the dictionary."

The book as a whole shows the pedagogical knowledge and tact that are the fruit of long class-room experience. The insight and sense of proportion of an earnest and successful teacher are reflected in the sequence of parts, emphasis upon essentials, and abundance of well-chosen illustrative material. From cover to cover the progress is from example to precept, never the reverse. The typography of the work is excellent. Especially praiseworthy is the use of full-faced type in items of chief importance, upon their first appearance in the book.

I regard as wise the omission of almost all English equivalents for the various sounds of the language, leaving this important matter to the *viva voce* treatment of the teacher. The vocal correspondences between English and German are only in a few cases exact. Com-

pare the current statements of our leading grammars concerning the vowels and stops in general and *g*, *r*, *l*, and *w* in particular. Such unavoidable inaccuracies furnish the student with distorted sound-images that must be blotted out before a correct pronunciation can be acquired. Worse still, if possible, is the resulting blindness of the learner to the existence of a peculiar *timbre* pervading all the sounds of the language and defying the deffest efforts at its reproduction in printer's ink.

On page 2, *l*, *3*, *ce*, *aa* and *oo* are classed with the real diphthongs, although they are of course mere devices for indicating the long quantity of simple *e*, *a*, and *o*. A statement concerning *l*, *t*, *p*, *k*, and *f* like those just objected to, which abound in our standard German-English grammars, occurs p. 12, ll. 5 sq.: *Folgende Laute sind im Deutschen und im Englischen ganz gleich: m, n, l, t, p, k, f*. Page 21 contains under *Aussprachübungen*, 4, a similarly misleading remark: *wist englisches v: Wein, wohl, ewig, zwölf*. I heartily agree with the substance of a foot-note on page 9, calling attention to the importance of learning the definite article as an organic part of each substantive. The significance of this note would have warranted its appearance in full-faced type. Scarcely in harmony with this sane view of the most effective way of mastering the gender of nouns are the early statement, p. 5: *Das Geschlecht der Hauptwörter kann männlich, weiblich oder sächlich sein*, and *Aufgabe C*, p. 7, wherein nouns minus the article are to be translated from English into German. Discussions of grammatical gender at the outset seem to me not merely devoid of all utility,—save that doubtful sort that enables students to pass unwisely set examinations,—but also positively harmful, in that they focus attention upon classification, instead of the exact form of each substantive. My objection to *Aufgabe C* is that habitual association of the definite article with each noun as an organic part of it is not furthered by exercises that discard the article.

The statement (p. 8, l. 4): *ng und nk sind ein Laut* is ambiguous. On page 15, ll. 7 sq., and frequently elsewhere in the book, the author yields to the analogy of English and uses *meinen* in the sense of *bedeuten*: *Der Bruder*

*meint mein Bruder oder dein Bruder oder der Bruder Karls*, etc. At the top of page 17, the vague adjectives *sanft* and *scharf* are used to describe the sound of *s*, instead of the precise phonetical terms *lönend* and *tonlos*. It is not clear why *ff* and *fß* do not share the attention accorded in the preceding line to *s* in the statement of habitual position (p. 17, *Aussprachübungen*, 3). Instead of the remark (p. 17, 4): *Das z und das tz sind sehr scharf*, it would be equally simple and more accurate to say: *Das z und das tz sind wie ts auszusprechen*. The use of *überlesen* instead of *durchlesen* at the bottom of page 22, the middle of page 33, and the bottom of page 110, etc., I ascribe to the influence of the English *read over*. The forms *Was habet ihr?* and *Ihr habet die Feder* (p. 24) are archaic, and ought not to stand as normal usage in the paradigm. The discrepancy between them and the form *ihr habt* of *Aufgabe A* and *Aufgabe B*, pp. 25 and 26, remains unexplained in the text (Cf., too, paradigms, pp. 34 and 35). another archaism that passes unnoticed by the author is the English *thou hast*, introduced in *Aufgabe C*, p. 26, and elsewhere, as if it, instead of *you have*, were the normal English equivalent of *du hast*. Near the bottom of page 30 and in the vocabulary, p. 363, I note the provincial accentuation: *Pastör*, instead of *Pästor*.

Although the author of the grammar formally recognizes the relative, *der*, *die*, *das*, as the equivalent of *welcher*, *welche*, *welches* (p. 234), the latter appears in over ninety per cent of all relative sentences in the text of the book. This circumstance imparts to the style a bookish flavor, in view of the preference for *der*, *die*, *das*, manifested by the language of everyday life. In the conspectus of declension (p. 143) *B*, 1, 2 should stand in the interest of precision: *Die nicht auf e endigenden, mehrsilbigen Femina*, etc., and *C*, 2 should be, for the same reason: *Die nicht auf e endigenden, mehrsilbigen Maskulina und die mehrsilbigen Neutra ohne die Vorsilbe ge*, etc. The popular use of *uns(er)er* and *eu(er)er* as genitives of the personal pronouns *wir* and *ihr* is so distinctly due to carelessness or ignorance as to warrant no such approving mention as that contained in the note at the bottom of p. 157 and

in *Aufgabe A*, p. 158. In line 22, p. 164, a superfluous comma separates the adjective *türkischer* from its noun *Tabak*. Page 193 presents a "scientific classification of the strong verbs according to Grimm and Blatz." I can see no advantage derivable from a numbering of the *Ablautsreihen* that fails to tally with that of Streitberg in his Primitive Germanic and Gothic grammars, of Braune in his Gothic and Old High German grammars, and of Paul in his grammar of Middle High German. On the contrary there is a positive advantage in burdening the memory but once with anything as mechanical as the mere sequence of coördinate ablaut-series. The table should be adjusted, not to Blatz, but to Braune, to facilitate further study of the historical development of the language. The note under III, p. 208, *Die schwachen und starken Formen haben gleiche Bedeutung* is certainly incorrect, as far as *bewog*, *bewegte* and *bewogen*, *bewegt* are concerned. *Wollen* should be included in the parenthesis with *sollen* (p. 210, 44, I, 3). The familiar (mis)use of *derselbe*, *dieselbe*, *dasselbe* in place of *er*, *sie*, *es* is mentioned at the top of page 233, with no word of caution as to its adoption. The statement as to the use of *wo (wor)*+prepositions, p. 235, IV, 2, in place of the regular relative pronoun, is too sweeping. To page 241, 53, I, 2, should be added *ein Uhr*. On page 244, III, 1, we should read *viertelhalb* ( $3\frac{1}{2}$ ), instead of *drittelhalb*. The more usual plural of *Laden*, 'window-shutter,' is *Läden*, not *Läden* (cf. p. 248, V, 3). The substance of the foot-note on page 9 appears again in the third *Stufe*, at the bottom of page 257: *Wegen der vielen Unregelmässigkeiten sollte man jedes einzelne Wort mit dem Artikel zusammen lernen*. I have yet to meet a single English speaking student, trained to depend only upon grammatical classifications, who possessed any adequate control of the gender of German nouns. Since upon this control depends the correct use of personal, relative, and demonstrative pronouns and of the adjective inflection, the point in question is of no slight importance.

On page 259, II, 4, *das Pelschaft* might well have been mentioned as the only exception to the rule. The plural of *das Schauer* (p. 262, 6) is *die Schauer*, without *-n*. *Gehalt*, 'salary,' is



usually neuter (cf. p. 261, 6 and 263, 9). To the list of feminines in *-er* with plural in *-ern* on pages 266-7 *die Nüster* might well be added. At the bottom of page 270 we note the misprint *cheissen* for *heissen*. Better than the proposed form, p. 282, 4: *Bin ich und mein Freund eingeladen?* would be: *Sind mein Freund und ich eingeladen?* The illustrations given p. 283, II, 1, 3, and 4, have become so shuffled as to render it necessary to recast the whole subdivision. P. 288, iii, 2, contains too sweeping a statement about the use of the English imperfect. Instead of *immer* we ought to read *fast immer* (cf. the correct English sentence: *The child has fallen asleep*). The substance of 292, 8 should appear, not as a separate heading, but as note to 290, XI, ii, 3. The more usual form is: *Dieser Kelch ist von Gold*, or, *Dieser Kelch ist aus Gold gemacht* (cf. p. 296, l. 1.). The preposition *über* has escaped the attention of the printer, p. 297, II, 1. More accurate than *is* would be *was*, p. 298, 12.

One of the least satisfactory chapters in the whole grammar is the discussion and illustration of Sound-Shifting on pages 301, 302, 303. For the sake of brevity the author has condensed the matter to the point of obscurity. For instance, the table of correspondences between Indo-European and Germanic sounds, on the one hand, and between Primitive Germanic and High German, on the other, p. 302, is a mere fragment, not even as comprehensive as the few examples that immediately follow it. The statement of Verner's Law, p. 303, is entirely inadequate, containing not even a hint of the conditions under which surd spirants become sonant spirants. I doubt the utility of such imperfect glimpses of sound-development and sound-relationship. Not only misconceptions, but, worse yet, the conceit of half knowledge are their inevitable fruit.

In place of *h* in the table on page 301 we ought to have *ǵ*, assonant spirant, and in place of *z*, page 303, 1, we ought to have *ǵ*. The use of Gothic characters for representing other than modern sounds is objectionable, because of the misleading association of Modern German. The Roman characters, supplemented by sundry modifications already adopted by leading phoneticians every where are far better (cf. Hempl: *German Orthography and Pho-*

*nology*. Boston, Ginn and Co., 1897, pp. xxv sq.).

On page 307 we read under the caption *-heit, -keit*: *Das Suffix -keit verbindet sich mit Adjektiven auf -bar, -el, -er, -ig, -lich, -sam*, and find no mention of the exceptions, *Sicherheit, Leckerheit, Lockerheit*, etc. Under the next caption, *-icht* we find *das Dickicht*, cited as a collective term from a verbal root, by the side of *das Kehrlicht* and *das Spülicht*. P. 317, III, 1, contains the sentence: *In Nachtigall und Bräutigam existiert noch ein altes i als Bindevokal*. The insertion of the adjective *suffixales* before *i* would render the statement more accurately descriptive. In the third line below this the omission of *e* before *er, en* leaves the following illustration, *Gänseblume*, without obvious bearing. P. 318, l. 1, belongs logically to p. 317, III, 1, b. Doubtless under the influence of English we read at the top of p. 325, *komplex* instead of *kompliziert*. The principle, mentioned on page 327, I, 6, that dictated the omission from the vocabulary of the genitive singular of all substantives seems to me of questionable validity. I believe that the pupil should be taught from the beginning the prime importance of learning on first sight three things about each and every noun: 1, the nominative singular with the definite article (cf. the last three lines of page 257 of this grammar); 2, the genitive singular, and, 3, the nominative plural. To facilitate this should be the aim of the arrangement of the substantive part of the vocabulary. The omission of the genitive singular, and request that the student infer this form from the other given forms, recommend to the learner dependence upon classifications, instead of upon direct observation.

When the accent of the singular of a noun shifts to form the plural, this change should be noted in the vocabulary (cf. *Charakter*, p. 337, and *Pästor*, p. 363).

The division of the first two *Stufen* of the book into lessons denoted by Arabic numerals, with numerous subdivisions indicated by Roman characters, that are in turn easily confused with other Roman numerals of nearly the same size, used to designate minor parts of these subdivisions, renders accurate reference difficult. A similar objection may justly

be urged against the double function assigned to Roman characters of about the same size in the third *Stufe*. A running series of paragraphs extending through the whole book, denoted by Arabic numerals and furnished with suitably indicated subdivisions, would be a decided improvement in a subsequent edition. The value of the work and my desire for the early appearance of a second edition are the occasion of this somewhat lengthy and minute review.

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#### DANTE.

*The Treatment of Nature in Dante's 'Divina Commedia,'* by L. OSCAR KUHN. Edward Arnold, 1897. 16 mo, pp. 208.

PROFESSOR KUHN, in his book on Dante's *Treatment of Nature*, has succeeded in making a very readable volume without in the least sacrificing accuracy. Both in readability and in scholarship the book is infinitely better than Professor Palgrave's *Landscape in Poetry*, the only other notable book of the year in the same field. Professor Kuhn's statements are all definite and precise, and based on indisputable facts. There is not even one vague generalization.

In the first chapter, we find that Dante means by *Nature*

"those processes by which all earthly things come into being, and her activity is engaged by producing those forms which are shaped out of original matter, itself primarily created by God" (p. 4).

Dante differed from Aristotle and the ancients generally in sharply distinguishing between Nature and God; from the modern world (the important distinction for us) in that

"there is practically no evidence that he ever employed it in the modern acceptance of the physical world about us—the outward show of sea and sky, of river, hill, and stream and flower" (p. 13).

In the chapter on Dante's conventional treatment of nature, (nature in its modern sense, of course) the author makes much use of the treacherous parallel passage. When we consider the pitfalls into which it has led, for example, many commentators on the

*Romaunt of the Rose*, and even Professor Furnivall, we must admit that Professor Kuhn's is eminently sensible. Dante, he tells us, knew the Latin writers well, and

"these authors surrounded Dante's view of Nature with a learned and classic atmosphere; on seeing, for instance, a certain phenomenon, his mind would instantly recur to some passage of Vergil or Ovid, and it is this fact he tells us about, rather than the actual details of the scene in question" (p. 23).

This habit of mind is precisely characteristic of Chaucer and of the eighteenth century English poets. After pointing out many curiously close resemblances between Dante and medieval writers, Professor Kuhn says:

"There are a number of very interesting verbal resemblances between Dante and other medieval writers, by whom he could not have been in any way influenced. If these resemblances are not mere coincidences, they can be due only to the widespread use of conventional figures and metaphors" (p. 42).

Even if these resemblances are mere coincidences, they seem to me none the less indications of Dante's conventional treatment, for when we see only what others see, we are quite likely to describe in the terms that others use. For instance, to most men, grass is green, and its greenness is naturally expressed by different men in terms monotonously similar and conventional.

Although in this second chapter, Professor Kuhn has tried to eliminate the conventional side of Dante's treatment of nature, in the rest of the volume we constantly meet with instances of another sort of conventionality which limited, not Dante's manner of treatment, but his subject-matter. Following his age Dante shows, for example, almost no appreciation of mountain scenery or landscape of any kind, of ruins, or of wild flowers. Dante's flowers all grew in a well-kept garden, and were mostly lilies and roses; ruins he mentions only; mountains he has climbed, but he dwells on their difficulties, not their beauties; and of the wonderful beauty of Italy, of the Riviera, Venice, Florence, he seems entirely oblivious.

This prevailing conventionality of subject and treatment, however, serves only to emphasize the passages that show Dante's personal and accurate observation. His minute and

precise description of the Inferno (so different from Milton's sublime but vague Hell) may owe its precision chiefly to a medieval habit of definite comparison, but the tender green of leaves just opened, the delicate pink of apple-blossoms, a sunbeam shining on a bed of flowers through rifted clouds,—such things Dante must have seen to describe so truly.

Among many interesting details, Professor Kuhns points out; the union, remarkable in a medieval poet, of the literary and scientific; the absence of color in Dante's references to the sea (in this Dante is like Shakspeare, who twice calls the sea red, twice green); the absence of blue flowers in the *Divina Commedia*; the few references to the olive and vine, and to the favorite birds of troubadours and minnesingers, the lark and the nightingale; the vague references to horses, and the mention of only the disagreeable traits of dogs, and (a point in which Swinburne resembles Dante) the constant references, especially in the *Paradiso*, to *light*.

In the last chapter, we find that

"All the references to Nature in the *Divina Commedia*, taken together, produce a picture which is at the same time broader and more detailed than anything we find among the ancients" (p. 183). "Of course, the great number of phenomena which Dante alludes to in his figures are general and well-known, many of them frequently used by his predecessors. . . . But there are other phases of Nature which Dante was the first to introduce into poetry, such as the hand bathed and smoking in winter, the change of color in burning paper, the lizard flashing across the sunlit road, and especially the phosphorescent glow on water at night" (p. 186).

Finally, though Dante follows the ancients in using Nature as a stage or background, he goes beyond them in that which more than anything else distinguishes the moderns from the ancients,—the so-called sentimental feeling for Nature; only in Dante it is "not so highly developed, not so self-conscious, and especially not regarded as of such high importance in art" (p. 198).

There are two instances of careless grammar, one on p. 143: "more cities and *less* unbroken forests;" "the other on p. 163: "passages . . . are *equally* varied and beautiful as those." On p. 161, is the first instance

I have seen in serious literature of the word "Kinetoscopic."

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### GOTHIC GRAMMAR.

*Gotisches Elementarbuch.* Von Dr. S. W. STREITBERG. Heidelberg: Carl Winter's Universitätsbuchhandlung, 1897. 12mo, pp. xii, 200.

STREITBERG'S *Gotisches Elementarbuch* erscheint als zweiter band der unter seiner leitung herausgegebenen *Sammlung von Elementarbüchern der Altgermanischen Dialekte*. Wohl mancher wird dem unternehmen bei seiner ankündigung skeptisch gegenüber gestanden haben. Ein wirkliches desideratum war doch nach erscheinen von Holthausens *Altständischem Elementarbuch* und den gekürzten ausgaben von Noreens und Braunes grammatiken nur für das altsächsische und auch wohl für das mittelhochdeutsche vorhanden, welches letztere einer ausführlicheren behandlung bedarf, als Paul in seinem buche liefert. Jetzt wo neben Kahles tüchtiger leistung auch Streitbergs buch vorliegt, werden diese bedenken schwinden. Namentlich wird das letztere sich neben Braunes grammatik mit vorteil benutzen lassen. So bringt die literarische und geschichtliche einleitung (p. 1-18) vieles, was man bei Braune vermisst und was der studierende nirgends so bequem beisammen findet; und auch die syntax bringt bei aller kürze das wesentliche in gediegener form, wobei die neuesten forschungen besondere berücksichtigung gefunden haben.

Ueber zweck und anlage des buchs spricht sich der verfasser ausser in dem vorwort des weiteren in seiner selbstanzeige (I. F. A. vii, 248 ff). aus, wo auch einige nachträge und verbesserungen zu finden sind. Danach geht der verfasser in seiner darstellung überall vom laut aus im gegensatz zu Braune. Wieviel dadurch gewonnen wird, kann nur die praxis entscheiden, worin mir zur zeit noch erfahrungen mangeln. So viel steht jedoch fest, dass diese anordnung zugleich die unsicherheit unserer kenntnis gotischer lautwerte dem lernenden bedenklicher vor augen rückt. Ueber gotische phonologie sind gerade in

letzter zeit sehr verdienstliche untersuchungen erschienen, die wenigstens einige punkte der lösung näher bringen. Ich erwähne die folgenden: Wilhelm Luft, *Die Umschreibungen der fremden Namen bei Wulfila* (K. Z. xxxv. 295 ff); eine durch ihre prägnante kürze angenehm auffallende arbeit, zu der schon J. Wright in seinem Primer (p. 244) angeregt hatte; Gustav Kosinna, *Zur Geschichte des Volksnamens Griechen* (Festschrift z. Doktorjubelfeier Karl Weinholds, 1896, pp. 27 ff); G. A. Hench, *The voiced spirants in Gothic*. (Journal of Germanic Philology, i, 45 sq.); R. Thurneysen, *Spirantenwechsel im Gotischen* (1. F. viii, 208 ff). Näher an dieser stelle darauf einzugehen muss ich mir versagen, so sehr auch die oft divergierenden ergebnisse dazu einladen.

Bemerkt sei noch im einzelnen, dass Streitberg in seiner auffassung des *h* in allen stellungen als hauchlaut meiner ansicht nach zu weit geht; das verbietet schon die brechungserscheinung und wird durch die lange erhaltung in anderen dialekten unwahrscheinlich gemacht. Wie diese annahme schon fürs urwestgermanische geltung haben soll (p. 25), ist mir unklar. Der Verweis (p. 101) über den vokalismus von *tauan* bezieht sich auf §71, nicht §70. *snorjo* hat §156 versehentlich ein kürzezeichen erhalten.

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#### SPANISH PUBLICATIONS.

##### III.<sup>1</sup>

7. *First Spanish Readings*. Selected and edited, with Notes and Vocabulary, by JOHN E. MATZKE, Ph. D., Professor of Romanic Languages, Leland Stanford Jr. University. Boston: U.S.A. D. C. Heath & Co., 1897. 8vo, pp. iv+219.

Not often does a textbook appear under auspices so favorable as those that attend the publication of Matzke's *First Spanish Readings*. It is fourteen years since Knapp produced his *Spanish Readings*, and although during that time numerous excellent books for beginners in other languages have come out, no attempt has been made to provide

<sup>1</sup> Cf. MOD. LANG. NOTES for June, 1897 (vol. xii, cols. 355-364).

Spanish classes with a Reader less difficult and wearisome than that of Knapp. As for the few Spanish texts that have been edited for American Schools, they are not fit to be placed before beginners, with the one exception of *Doña Perfecta*, a book that, notwithstanding the merit of the edition, has the disadvantage of being a continuous story of more than two hundred pages, the notes to which, written by one whose studies move more especially in the field of literature than in that of language, do not unfrequently fail to give the information on matters of Spanish grammar with the exactness that must be demanded of books intended for the incipient learner.

In these circumstances, the announcement of a volume of Spanish readings, to be published in Heath's famous series of Modern Language Texts, could not but raise the expectation that we were at last to be furnished with the book needed, particularly as the collection was to be selected and edited, with Notes and a Vocabulary, by the head of the Department of Romance Languages in one of the large institutions of this country, who was already favorably known as an editor of texts and a writer on intricate linguistic subjects. It is true that the editor was not before the public as having devoted especial attention to Spanish, but it was reasonable to assume that the qualities of his more ambitious earlier work would be displayed to still greater advantage in this book for beginners.

The little volume lies before me, neat and trim like everything published by Heath, and the impression caused by a first glance through its contents is one of genuine pleasure. The editor has not allowed himself to be blinded by the reputation of the short stories of the foremost living authors of Spain, Valera, Pereda, Pardo Bazán, Coloma, and others. The texts he has selected, though all by writers of merit, are not there to serve as specimens of the greatest literary work of recent years, but to provide reading material for beginners in the language. Each selection is complete in itself, whereby its value is greatly enhanced, and with considerable tact the collection is arranged so as to begin with easy texts and grow more difficult in regular progression.

The volume consists of eight stories and four descriptive pieces, by the following authors: one by Fernán Caballero; one by Campillo; one by Valdemoro; one by Antonio Flores; two by Salvador Rueda; three by Trueba; three by Alarcón. The selections vary in length between two and sixteen pages, occupying in all one hundred and fourteen pages, accompanied by twenty-seven pages of Notes and seventy-four of Vocabulary. The names of the authors guarantee a pleasing variety of subject-matter and of style, and several of the selections (namely, Caballero's *El Carlanco*, Alarcón's *La corneta de llaves* and *Una conversación en la Alhambra*, Trueba's *La portería del cielo*, Rueda's *Iluminación en la Alhambra* and *La feria de Sevilla*, and above all Valdemoro's *Tapón*, which is one of the gems of modern Spanish literature) are known to be, each in its line, very clever pieces of literary workmanship.

When, however, I look more closely at the selections in order to find out how they will do as reading-matter for beginners, my first impression of gratification is somewhat modified, for the writer's talent is not the only factor that gives value to a text for class use. Campillo's *El bergantín Caritá* is a *Machwerk*, the author of which has evidently cudged his wits to spread out his narrative to the greatest possible number of pages, at the same time disfiguring it by offenses against syntax, as, on p. 32, l. 1-3; p. 39, l. 20-22; p. 42, l. 6-8. Yet, in spite of these defects, the piece can be used to advantage in teaching Spanish to beginners, because it is a continuous story with a simple subject that can be fully appreciated by the student when he has made the translation. On the other hand, Alarcón's *Lo que se oye desde una silla del Prado* is a good specimen of a humorous newspaper-article and written in correct language, but I have doubts as to its fitness for a class of beginners. It consists of snatches from conversations that bear no relation to one another, and the detached phrases are too short to arouse interest. In consequence, the learner derives no aid from the passage that has preceded for the understanding of the next; he plods through the piece as if he were reading a few pages of a dictionary, and his attention

is, moreover, continually diverted by a multitude of notes on what the Germans call *Realia*. I appreciate, as fully as does the editor, the importance of making the student acquainted with the history and the characteristics of the country whose language he is studying, but I fear it is premature to make the reading serve to convey information on those subjects when the class has scarcely entered upon its study of the language and is picking out one word at a time with the aid of vocabulary and grammar. It seems to me that, however great the temptation to tell the student of all that is worth knowing about Spain and the Spaniards, the time for such an understanding has not come until he begins to feel somewhat at home in the language and is able to read with only an occasional handling of the dictionary. "Il ne faut pas chasser deux lapins à la fois," and in obedience to this principle I am willing, if need be, to go so far as to measure the fitness of a text as reading for beginners by the proportion between its length and that of the notes on *Realia* needed for its elucidation.

With particular force do these remarks apply to Flores' *Un día de toros en Madrid*. Little though the student knows about Spain, he has heard of bull-fights and likes to hear more about them. But although I myself am deeply under the spell of that most fascinating of spectacles, Flores' article strikes me as being as much out of place in a reading-book for beginners in Spanish as a description of an *assaut d'armes* at Joinville, of a *Commer* at Jena, or of a Thanksgiving game at New York, would be in a Reader for beginners in French, German, or English, though each of these events is characteristic of the country where its scene is laid. The piece needs a mass of commentary, perhaps even illustrations, to become intelligible, and the futility of the attempt to make the matter clear to the uninitiated becomes painfully apparent when we find that the notes, which it must have cost the editor no small amount of labor to compile, are inexact in many instances. This is not the place for a treatise on bull-fights with a view of correcting the editor's notes; besides, I should hesitate to try my hand thereat, for although I have some information about bull-fighting, I am well aware of the

scantiness of my knowledge in a matter so complicated that there is reason to doubt whether a foreigner ever has fully understood it. Moreover, it matters not whether the student gets wrong notions about bull-fighting, for he will never know anything about it unless he has time, money, patience, and opportunity, to make a special study of this art which, *mutatis mutandis*, is of no less magnitude than painting or music. But it is a fair question whether a beginner's time may not be more usefully employed in learning Spanish. That the study, though too often considered easy, is difficult enough to need the student's undivided attention, is sufficiently exemplified by the fact that (con perdón sea dicho) the editor's knowledge of the language, is not without blemish as will be seen when we come to speak of the Notes and the Vocabulary.

Trueba's *La portería del cielo* does not need more than two or three notes on *Realia*; nevertheless, I could wish it had been omitted from the Reader, although I greatly like this story. With the exception of certain articles by Selgas, Trueba's stories are the most difficult modern-Spanish prose that I know, full as they are of slang expressions, plays upon words, and witty allusions, to which it often is exceedingly hard to find a clue, because the dictionary leaves us in the dark when we are in greatest need of its guidance, and *La portería del cielo*, though by no means the most difficult of the author's tales, is a good illustration of what I have said. This circumstance does not in itself unfit the story for a place in the Reader, for the book has Notes and a Vocabulary where all obscure points can be cleared up, to the great benefit of the learner, and to no small satisfaction for an editor who has succeeded in seeing his way where others helplessly grope about. But it so happens that many of the difficulties that occur in this story are not touched upon in the Notes and in the Vocabulary, while the explanation of the more intricate ones which the editor notices is unfortunately incorrect. Now, if this is the best the editor of such a text can do, the text in itself must also be considered too difficult for the beginner, the more so, as the latter is not in a position to read Spanish books until every doubtful point of language

that comes up in this story is satisfactorily settled.

Of a very different order is Rueda's *Iluminación en la Alhambra*. The author, in a passage quoted by the editor, declares that the piece was written as an effort in "word-painting." As might be expected, Rueda's sketch is rather difficult reading, so much so that the reader has to exercise a deal of attention in order not to lose the thread in this labyrinth of words which, even when carefully done into English, will remain a mystery to some of our students. Still, as the piece is one of the last in the volume and can be correctly translated if the student will but apply himself, the text can be turned to good account and be of three-fold utility. Namely, in the first place the student is made to use his ingenuity in puzzling out the constructions unusual to him; secondly, it may give him satisfaction and encouragement that by this time he has made enough progress to cope with a text so avowedly difficult for beginners; and last, not least, the teacher gets an opportunity to tell him, that if he works on in Spanish and learns enough to read with ease a piece of this sort, he will after a due amount of further study in the more recondite matter of syntax, be fairly equipped to enter upon the reading of really difficult texts. For it is of great importance that the prevailing impression that Spanish is easy, be dispelled, the sooner the better, otherwise no one, and least of all the student, will take the study seriously and work on it as he should work.

The restrictions which I have placed upon the value of a few of the selections as reading-matter for beginners do not militate against the fact that, the texts as a whole, well deserve a word of hearty commendation. It is by no means an easy task to find enough suitable material to make up a volume of this sort, and while here and there the editor's choice has failed to meet with my full approval, this is chiefly due to the circumstance that we differ as regards the advisability of making the reading, at so early a stage, serve the double purpose of teaching language and of imparting information on other matters. This much is certain, that Matzke's Reader is readable, and herein the volume has a great advantage

over Knapp's, the possibility not being excluded that some teachers will like best the very pieces that do not impress me favorably.

As for the form in which the texts are laid before us, the editor says in the Preface, that he has introduced the modern system of accentuation throughout, but that otherwise he gives the texts such as they appear in the books from which they are taken. This surely would seem to be the proper course to pursue, were it not that a few of the selections are drawn from books published before the present rules for spelling Spanish went into force. Besides, a printed book is almost sure to contain misprints, and there is no advantage in repeating them in a reprint for school purposes. I am confident that an editor of a modern French text for beginners would not hesitate to make his edition follow the present standard of spelling, even where the book which he reprints deviated therefrom. Neither would he reproduce evident misprints in letters or in punctuation; in fact, I doubt whether he would abstain from correcting misspellings or faulty punctuation in the author's manuscript. This being posited. I believe that Spanish texts for beginners should be treated in like manner because, if we do otherwise, the learner's task is made needlessly difficult. As a striking instance in point, I have a book before me printed only twenty five years ago, where are found the spellings *expiar* for *espíar* and *revelar* for both *rebelar* and *revelar*. Would it be undue presumption on my part if, when reprinting that text for beginners, I should change the faulty spelling, even though the author's manuscript were at hand to prove that he actually wrote incorrectly? It is difficult to imagine that anyone could take me to task for thus rendering a service to the learner for whom my edition should be intended.

Of course, examples so forcible are rare, and it is but just to say that Matzke's Reader does not furnish cases of such gravity. But in view of the surprises which each successive Spanish textbook has in store for us, it seems important that an editor's right (or shall we say duty?) to perfect his Spanish texts, be understood as clearly as it is in regard to French.

Of the books from which our editor has drawn his selections I have few at hand, and it is curious to note how faithfully the texts have been reprinted. On p. 49, l. 10, and p. 56, l. 7, a comma stands after *que*; on p. 72, l. 6, a comma after *fué*; on p. 80, l. 8, a comma after *trabajos*, precisely as in the originals, and in each case it is wrong. In the same manner, the faulty punctuation on p. 85, ll. 28-29 is carefully reproduced, and p. 86, l. 31 has *Moñaria*, although Trueba himself, in the *Erratas* to his *Narraciones Populares*, changes it to *Manañaria*. On p. 30, between l. 13 and 14, a line of dots is wanting, just as in the original, and it seems probable that the originals are also to blame for the faulty punctuation on p. 34, l. 7; for the mistake on p. 33, l. 10, where the words "¡Loado sea Dios!" should be transferred to the next paragraph; and for the capital in the word *madre* in *El Carlanco*, not only when it means a 'nun', but also when it means a 'mother.'

As was to be expected, the spelling of the texts is reproduced with a scrupulousness equal to that of the punctuation, and double forms, such as *abispa* and *avispa*, *esponer* and *exponer*, *expectador* and *espectador*, are met in the volume, the last two even occurring in the same piece (p. 40, l. 18, and p. 45, l. 33). This is not in itself a serious defect, the less so, since the Vocabulary records the double forms. But we also find *calidad* and *cualidad*, between which a distinction exists that is not pointed out by the Vocabulary, and as the student is under the impression that a difference of spelling is not a matter of consequence, he will assume that the two words can be used interchangeably. With this example before us, it would seem better to make the spelling uniform. The only good I can discover in having the double forms, is this, that a careful teacher thus finds occasion to draw attention to certain features of Spanish pronunciation and spelling that otherwise might not come up for special consideration. If this is an advantage, we must also approve of word-divisions like *ami- | stad* (p. 1, l. 2); *pidi- | endo* (p. 32, l. 8); *porporci- | onar* (p. 34, l. 20); *in- | strumentos* (p. 65, l. 8); *do- | scientos* (p. 74, l. 14); *vici- | osos* (p. 84, l. 15); *tempe- | stad* (p. 85, l. 29); *mo- | strando* (p. 113, l. 31); *fu- | eron* (p. 119,

at end); and misspellings like *guenaz* for *güenaz* (p. 66, l. 25, and three times in the note) and *sige* for *sigue* (p. 126, in note 2 to p. 30). The only excuse for such forms, for in other places the same and similar words are correctly divided and spelt, is that they may serve to impress upon the beginner certain rules of prosody, syllabication and pronunciation; as, for instance, that no Spanish word begins with *s* followed by a consonant; that the Spaniard's tongue cannot pronounce such an initial combination; and that on the same principle the Spanish printers divide all words after instead of before such an *s*. Our text might have furnished a very striking illustration by dividing Shaks- | peare (p. 25, l. 10), as in all probability a Spanish printer would have done. By the way, Alarcón has "Shakespeare;" if we prefer to drop the *e*, why not also change the spelling of Byron's *Mazzepe* (p. 12, l. 3, and note) to its usual form? We know that foreign words are almost always misspelt in Spanish books (I have a volume where *toilette* is spelt in four different ways, and each time it is wrong), but I fail to see why this should be done in our reprints.

I must beg forgiveness for dwelling so long upon these matters, but the principle involved is of great importance, and the sooner we come to a definite understanding about it the better. I hold that our Spanish school-texts should be presented in such a form that a well-equipped proof-reader in Spain cannot improve upon it; that a list of Errata may just as well be prepared by the editor as by the reviewer; and that a perfect text without commentary is as valuable as an imperfect one "with Notes," for the shortcomings of the text are but an indication of what may be expected of the Notes. If these, or other, views of mine do not find favor with my readers, it might be worth while to have them discussed, for our textbooks will gain by having such matters settled.

Except for the points to which I have drawn attention, the form of the texts is quite acceptable. On p. 62, l. 9, *les* should be *le*; p. 63, l. 4, read 'han'; p. 111, l. 29, read *cruje*; the word *sólo* should have an accent on p. 7, l. 22; p. 36, l. 3; l. 28; l. 30; p. 38, l. 11; p. 46, l. 8; p. 61, l. 31; p. 87, l. 21; also 'él mismo'

on p. 76, l. 6; p. 75, l. 11 read 'juro á brios.' In a few cases an accent is wanting over a capital letter, and words ending in *n* do not always have the right accent, but blemishes like these are trifling and can easily be removed.

The study of the Notes and the Vocabulary now being in order, I beg leave to quote once more from the Preface, where the editor says:

"The Notes are explanatory of the subject-matter as well as of grammatical difficulties. Whatever could be included in the Vocabulary has been placed there, and I have refrained from infringing upon the domain of the Grammar."

I have no fault to find with this principle, but let us see whether it has always been applied. The Vocabulary has verb-forms like *estuve*, *fué*, *hube*, *sé*, *tengo*, *va*, *voy*; it also makes a separate entry for *las*, *les*, and *los*, although the singulars were already given. According to the editor's plan, such forms, if given at all, should be given in the Notes, and although I doubt the advisability of beginning to read when the student still needs help for *tengo*, *hube*, and *les*, I cannot but admit that the learner's task is made easier by recording such forms. But no well-defined plan has been followed herein, and many forms quite as difficult as *tengo* and *les*; for instance, *era*, the first word in the text, or *soy*, *tiene*, *he*, are not given. If it is deemed necessary to furnish aid of this sort, every verb-form of the first few pages should be recorded, but this ought to stop when about a dozen pages have been read and the class can be expected to have had a few lessons in grammar. At the same time, if the student knows no Spanish grammar whatever when he begins to read, there are several grammatical points that should have received attention in the Notes, the more so as not every grammar deals with them. One of the first rules which a student learns is that which prescribes a preposition *á* before a direct object of person. On p. 5, l. 10, we read: "le daré mis reinos, mis tesoros, y hasta le daré mi hija;" on the same page, l. 14: "ofrecía . . . su reino y sus tesoros, y hasta la hija;" and l. 20: "le enviaba con ellos el salvador de la princesa;" while on p. 7, l. 8, there stands: "vió á una abispa." The Notes do not treat these



passages, and it would have been interesting and instructive, at least to me, to see the rule restricted or amplified upon the strength of these, and other, examples that occur in the book. Again, many grammars say nothing of the position of the object pronoun when the verb has an auxiliary of tense or of mode, and a conscientious student who does not know French will find difficulty in a phrase like: "se estaba ahogando" (p. 7, l. 9), for his Vocabulary says: "estar . . . ; *refl.*, to be detained, to stay." Other grammatical matters of importance come up in cases like: "¡ Nada! convénzase V." (p. 25, l. 13), where "nada" does not mean 'nothing,' just as little as on p. 28, l. 13; p. 69, l. 3; or p. 78, l. 15; "¡ Hombre, más *valla* que se ahogara usted que *no* esa gente!" (p. 42, l. 18, and comp. p. 74, l. 3); "tomaba *cada* berrinche que metía miedo" (p. 47, l. 19), where "cada" does not mean 'every;' "¡ Te *callas*, ó te *dejo* caer al suelo?" (p. 48, l. 15); "hizo cuanto *hiciera* el segundo Sansón" (p. 51, l. 16); "terminado que hubo" (p. 53, l. 7); "*camino* de otra ciudad" (p. 55, l. 24), an adverbial expression, just as similar ones on p. 75, l. 23; p. 68, l. 5; p. 77, l. 6; p. 86, l. 21; "¿ Qué mayor orgullo para ti que *el* que tus paisanos admiren la habilidad . . . ?" (p. 56, l. 1), where "el" is an article and the clause that follows is its noun; "¡ *vaya* Vd. al toro, *so* mandria!" (p. 66, l. 28), which vocative with "so" is used only in opprobrious epithets and has nothing to do with "¡ so!" = 'whoa!' "hubiera querido decir *cuatro* palabras" (p. 69, l. 15); "sin ocurrirsenos si éramos liberales ó *dejá*bamos de serlo" (p. 83, l. 8), a frequent construction in which "dejar de" is merely a form of the negative; "*ello* es que . . ." (p. 93, l. 11); "por *aquello* de que" followed by a quotation (p. 110, l. 14). Many of these points are frequently misunderstood, and an editor should not let the opportunity pass by to draw attention to them.

While the Notes thus overlook many grammatical difficulties, they contain several things that properly belong to the Vocabulary. The Vocabulary should furnish the exact translation of every word and idiomatic phrase that occurs in the text; the Notes should do no more than elucidate what a correct translation does not make clear. A few examples may

not be amiss. Page 48, l. 14, there occurs the exclamation: "¡ Que si quieres!" The note to the passage translates: "Will you be still!" and explains: "This is probably a syntactical fusion of ¡ que te calles! with quiero saber si quieres callarte." In offering this explanation, the editor has not heeded the fact that the words constitute a separate paragraph and have nothing to do with the speech in the next line. Here the Vocabulary should have noted, under the entry "querer:" "¡ Que si quieres! in vain!" and the Notes should explain: "¡ Que si quieres! stands for: [ya ves] que si quieres [ya está hecho]; that is, you have but to wish it to see your wish fulfilled—one of those ironical expressions so numerous in Spanish." Page 64, l. 11 has the note: "van pisando hormigas, go in swarms like ants; that is, "all in the same direction." The Vocabulary has "pisar, to tread, to step upon." If to this it had added, as it should: "pisar hormigas, to foot it," the note might have been omitted. Page 79, l. 4 has the note: "¡ Con la cabeza! Probably elliptical for con la cabeza de Dios; compare the Spanish 'con todos los diablos' and the French tête-Dieu!" Now, we know that oaths are plentiful in Spanish, but they do not begin with the preposition 'con,' and 'con todos los demonios' is abbreviated from 'váyase con t. l. d.' Here the Vocabulary should have said, under "cabeza:" "¡ con la cabeza! don't knock so hard," and the note:

'¡ con la cabeza! stands for [don't knock so hard, but if you insist upon knocking hard, you should knock] with your head [which, to judge by your actions, is harder than the knocker].'

Page 74, l. 1, has the note: "en el caballito de San Francisco, *on foot*." This translation, or better still, 'on Shanks' mare,' should have been placed in the Vocabulary, and the note should not have failed to explain the origin of the expression. A few additional examples will come up when we treat of the Notes in detail.

The editor also says that he has collected "all the information, historical and descriptive, which is necessary to the best understanding of the selections." Several passages, however, pass without comment where such infor-

mation would have been of value. The "Cristino" of p. 24, l. 11, is Cristino Martos, a man of sufficient importance to deserve a note; the word "cantonales" on p. 29, l. 4, is not made clear by the rendering of the Vocabulary: "belonging to a district," and a note should have treated of that communistic movement in southern Spain which, from an historical and a sociological point of view, is of exceeding interest. The curious and striking ceremony of "tomar la alternativa," which for a bull-fighter has the same importance that the conferring of the Doctor's degree has for others, should have been described in connection with p. 51, l. 10, and the note to p. 51, l. 7, should not have failed to say that a bull-fighter may sometimes, at the request of the public, be allowed to perform a special feat not usually incumbent upon him. Note 5 to p. 108 might have added that the tower of Madison Square Garden in New York is but a slightly modified reproduction of the upper half of the Giralda, and p. 112, note 3, might explain how "nicho" can mean "tomb," for Spanish cemeteries are very characteristic of the country. A note should have been given to p. 110, ll. 18-20, with the quotation to which the passage refers, and in the same way the note to p. 110, l. 25, might have mentioned where and how Heine speaks of lips being similar to rhymes.

F. DE HAAN.

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### SWASHBUCKLING.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I rejoice to chronicle the debut of a new English word under the respectable chaperonage of the *Nation*—the verb "to swashbuckle." Speaking of the Germans, the editor alludes, somewhat superciliously, to "their swashbuckling Kaiser."

Now as we already have "swashbuckler," that is, one who lays swashing blows upon the bucklers of gainsayers, there seems no reason why a similar coinage should not arise from swashing buckles. Only it is not quite apparent to what particular incident in the Kaiser's career the editor of the *Nation* alludes.

PAPYRIUS CURSOR.

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### CORRECTION.

In June issue of the current volume of this Journal, p. 190, col. 379, l. 10, read: E. 2138 ff.; l. 22, read: Cf. p. xx ff.; last line, read: E. 2057 ff.; col. 379, N., l. 3, read: Cf. ii, 10; 13; l. 9, read *Cant.* vii, 8 f.; last line, read: or hord; col. 380, in the quotation from Chaucer's *Boece*, read: *leye a rekeninge*.

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### BRIEF MENTION.

Dr. Kristoffer Nyrop's admirable work, *Den oldfranske Heltedigtning*, is to appear in the course of next year in an English translation by Dr. Joseph S. Shesloe, Professor of Romanic Languages in The Woman's College of Baltimore. The original was published in 1883 in Copenhagen, and was translated into Italian by Prof. Egidio Gorra in 1886. The English translation will be a carefully revised and considerably enlarged edition of the original, embracing the results which the study of the Old French Epic Poetry has yielded during the last fifteen years. Dr. Nyrop has assured the translator of his cordial co-operation, and has already furnished him with a great deal of new material to be embodied in the work.

The Modern Language Association of America will hold its fifteenth annual meeting at the University of Pennsylvania, Philadelphia, Pa., December 27, 28, 29, 1897. The first session will begin at one o'clock p. m., December 27th; the last session will close at one o'clock p. m., December 29th. In the evening of the first day of the convention an extra session will be held to hear the annual address of the President of the Association, Professor Albert S. Cook (Yale University); the subject will be "On the Province of English Philology." At the regular sessions of the convention, papers will be read by Adolphe Cohn, P. B. Marcou, Henry Wood, F. N. Scott, A. R. Marsh, F. N. Robinson, W. E. Meade, Kenneth McKenzie, T. W. Hunt, Brander Matthews, E. S. Lewis, R. Hochdörfer, Felix E. Schelling, T. S. Baker, Edward Fulton, C. G. Child, Kirby F. Smith, James W. Bright, W. H. Hulme, A. Jodocius, H. Wilkens, J. B. Henneman, Misses Thérèse F. Colin, Elizabeth Woodbridge, and Eva March Tappan. The complete programme of the convention will soon be published and distributed.

The Traffic Associations have granted a reduction of R. R. rates (Certificate Plan) from all points North, East, South, and West.

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