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MODERN LANGUAGE NOTES

A. MARSHALL ELLIOTT

MANAGING EDITOR

JAMES W. BRIGHT, HERMANN COLLITZ

ASSOCIATE EDITORS

VOLUME XIX

1904

80669
17/10/06

BALTIMORE: THE EDITORS

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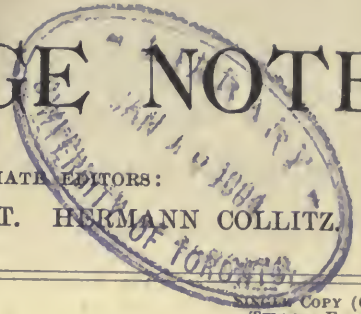
MODERN LANGUAGE NOTES

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ANNOUNCEMENTS.

Silver, Burdett & Company (New York) announce the early appearance of a *Spanish Composition*, by Professor L. A. Loiseaux of Columbia University.

Ginn & Company (New York) announced for December (1903), Edmond About's *La Mère de la Marquise* and *La fille du Chanoine*, edited by Professor O. B. Super of Dickinson College; Gustav Freytag's *Die Journalisten*, edited by Leigh R. Gregor of McGill University.

D. C. Heath & Co. (Boston) have in press for immediate issue Goethe's *Das Märchen*, edited by Professor C. A. Eggert; and, for the 'International Modern Language Series,' Lessing's *Minna von Barnhelm*, edited by Richard A. von Minckwitz of the De Witt High School, N. Y., and Anne Crombie Wilder of Kansas City; Wagner's *Entwicklungslehre*, edited by A. S. Wright of the Case School of Applied Science, Cleveland, O.

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C. A. Koehler & Co. (149 A. Tremont St., Boston) announce José Echegeray's *El gran Galeoto*, edited by Professor Aurelio M. Espinosa of the University of New Mexico.

B. G. Teubner (Leipsic, Germany) will issue Otto Jespersen's *Lehrbuch der Phonetik*, translated from the Danish into German by Dr. H. Davidsen of Kiel.

The American Book Company (Washington Square, N. Y.) have in press Mérimée's *Colomba*, edited by Hiram Parker Williamson of the University of Chicago. (Price, 40 cts.); *Fifty Fables of La Fontaine*, edited by Kenneth McKenzie of Yale University. (Price, 40 cts.)

The books of Ralph Fletcher Seymour will, in the future, be published with the imprint of the Bobbs-Merrill Company of Indianapolis. One of the first volumes to be issued will be *The Love Letters of Abélard and Héloïse*, reprinted from the translation of 1722.

John Lane (London, England) will publish, at an early date, Ernest Alfred Vizetelly's *Emil Zola: Novelist and Reformer*.

Longmans, Green & Co. will publish (as vol. v of the 'Alcuin Club Collections') the original Flemish text (1507) of *Dat Boexken Vander Misen* ('The Booklet of the Mass'), by Gerit vander Gouse, translated into English by Percy Dreamer, M. A.

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ENGLISH.

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MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, JANUARY, 1904.

No. 1.

SOME DERIVED MEANINGS.

1. OHG. *spar*, OE. *spær* 'sparing', E. *spare* 'scanty, meager, frugal; lean, gaunt, poor, thin, flimsy; chary, cautious', etc., may be referred to a pre-Germ. *spə-ro-* 'stretched, drawn out, thin, spare.' Compare Skt. *sphārá* 'ausgedehnt, weit, gross,' *sphīrá* 'reichlich,' *sphārayati* 'zieht auseinander, öffnet weit, spannt', to which we may refer Gk. *σπαρνός* 'rare' rather than to *σπείρω* 'scatter.'

The base *spē-*, *spə-*, from which these are derived, is seen in Gk. *σπάω* < **spə-sō* 'draw, draw out, draw tight,' *σπανός* 'rare,' OHG. *spanan* 'locken, reizen,' *spannan* 'spannen, ausbreiten, in erwartungsvoller aufregung sein,' *spāti* 'spät,' primarily 'stretched, long', Lat. *spatium*, *spēs*, Skt. *sphāyatē* 'wächst,' etc. (cf. Brugmann, *Grd.* II, 983, 1017, 1024, I², 171). We have here the double development 'stretch, extend, grow large' and 'stretch, make thin, make rare'.

2. OE. *ge-pīnd* 'swelling', *pīndan* 'swell; be angry' are from the base *ten-* 'stretch: extend, swell; make thin'; and represent either pre-Germ. **ten-dho-*, in which case compare Lat. *tendo* 'stretch, extend, distend', or **ten-tō-*, related to **tn-tō-* in Lat. *tentus*, Gk. *ταρός*, Skt. *tatā-* 'stretched'.

For the meaning 'swell' compare Skt. *tanōti* 'dehnt sich, streckt sich, vermehrt sich', Lith. *tīstu*, *tinti* 'schwellen,' *tānas* 'geschwulst', *tanūs* 'geschwollen', OHG. *donēn*, MHG. *donen* 'sich ausdehnen, ziehen, strecken, aufschwellen, strutzen, in spannung sein, streben', OE. *þunian* 'be prominent, erect; be proud' (or these two to base *tu-* 'swell'), NHG. *aufgedunsen* 'bloated; puffed up'.

3. In IE. **tempo-* 'stretch', which is perhaps from *ten-po-*, we find the same double development. Lith. *tempū* 'spanne, dehne durch ziehen', ON. *þamb* 'an-spannung, vollpfropfung', *þamba* 'bloat up with drinking', *þomb* 'bloating; big belly', Lat. *tempus* 'time', i. e. 'space, extent,

duration', *tempora* 'temples', i. e. the 'thin' places on the head' (cf. Brugmann, *Grd.* I², 366, 370). So OE. *þynne* 'thin': *þun-wang* 'temple'.

4. The preceding discussion will help us explain the meanings in the base **te(n)qo-*, which though not related to *ten-* 'stretch' has a similar development in meaning. This base is in the following:

Lith. *tenkù*, *tèkti* 'hinreichen, sich hinerstrecken', Goth. *þeihan* 'gedeihen, zunehmen,' OE. *þeōn* 'grow up, lengthen, become vigorous, flourish', *geþungen* 'full-grown, capable, excellent, good', Skt. *tanākti* 'zieht zusammen, macht gerinnen', NPers. *tang* 'enge', Lith. *tānkus*, MHG. *dāhte* 'dicht'. We have here 'stretch, lengthen, grow, become strong' and 'draw together, contract, make compact', etc.

5. Here belong OE. *þing*, OHG. *dīng*, pre-Germ. **tenqó-m* 'a drawing together; contract, compact, vertrag; conference, meeting, arrangement, thing'. The meaning 'draw together' is apparent in OE. *þingian* 'settle, reconcile, arrange, intercede, plead', OHG. *dīngōn* 'vergleich oder frieden schliessen, unterhandeln, ausbedingen, mieten', etc.

6. Goth. *þeihs* 'zeit, gelegenheit' is also referred to this base, but the meaning has not been explained. We may refer it to pre-Germ. **tengso-* 'extent, space, duration'. Though not related, the development in meaning is like that in Lith. *tempū* 'dehne': Lat. *tempus* 'time'; Skt. *tān-* 'ausbreitung, fortdauer': Ir. *tan* 'zeit' (cf. Fick, *Wb.*⁴ II, 128). Compare also Gk. *σπάω* 'ziehe': Lat. *spatium* 'raum, zeitraum, zeit, gelegenheit'. So here OHG. *dāhsemo* 'wachstum, gedeihen': Goth. *þeihs*.

7. NHG. *kaule* 'kugel, kugelförmiges ding', MHG. *kiule* 'keule' are referred by Kluge, *Et. Wb.*, to *kugel*. They are better compared with ON. *kúla* 'geschwulst, knoten, kugel', *kýll* 'sack, beutel', *kýle* 'geschwür', *kýla* 'füllen, pfropfen', and with Skt. *gōla* 'kugel', Gk. *γαυλός* 'any round vessel, milkpail, waterbucket, beehive, merchant-

vessel', which last have been combined with OE. *cēol*, ON. *kiöll* 'ship', OHG. *kiol* 'schiff, kiel' (cf. Schade, *Wb.* s. v.).

As we may assume for the base *geulo-* the primary meaning 'rounded, bent' (cf. Prellwitz, *Et. Wb.* s. v. *γανλός*), we may add here MHG. *küle* 'grube', and refer all these words to the root *geu-* 'bend, curve', whence 'round out, swell' and 'bend in, sink, hollow'. With MHG. *küle* compare further Lith. *gvalis* 'höhle, lager eines tieres', *guliù* 'liege', *gulta* 'tierlager'. Here also, with the primary meaning 'swelling, bunch, tuft', belongs Skt. *gúlma* 'geschwulst im unterleibe; trupp soldaten; busch, strauch', *gulphá* 'fussknöchel', ON. *kolfr* 'pflanzenknollen, wurfspeer', *kylfe* 'keule, knüttel', OHG. *kolbo* 'kolben'.

8. The primary meaning 'bent, bending, rounded; hollow' occurs in the bases *geuġ-* and *geuġh-*: MHG. *küchen* 'kauern', OE. *cēac* 'pitcher, jug, basin', *cēace* 'jaw', *cocor*, OHG. *kohhar* 'köcher', MHG. *kocher* 'gefäß, behälter, köcher', *kocke*, OHG. *kocho*, ON. *kuggr* 'breitgebautes schiff', MHG. *kocker* 'höcker', Sw. *koka* 'erd-scholle', Lith. *gūžas* 'knorren, drüse, buckel, knopf', *gūzas*, Pol. *guz* 'beule', Lett. *gufa*, Lith. *gūžys* 'kropf der vögel'; MHG. *kugel* 'kugel', ON. *kúga*, Dan. *kue* 'unterdrücken, bändigen', E. *cow* 'cause to crouch, intimidate', Skt. *gúhā* 'höhle, versteck', *gōhá* 'versteck, lager', *gūhati* 'verbirgt'; ON. *kok* 'schlund, kehle, gurgel', *koka* 'verschlingen', OE. *ā-ceocian* 'choke', MHG. *küchen* 'hauchen', E. *chuck*, *chuckle* 'kichern, glucken; lieblosen', Goth. *kukjan* 'küssen'.

9. The base *geuet-* 'swell, bulge', etc., occurs in OE. *cwīdele* 'swelling, boil', OHG. *chwadilla* 'pustula, hautbläschen', MHG. *kinzel* 'herabhängende wamme', ON. *kodde* 'tasche', *koðri* 'puugen, især pa gildede dyr', OE. *codd* 'bag, cod, husk', *cēod* 'pouch, vessel', *cwið* 'womb', ON. *kuiðr* 'unterleib, bauch', Goth. *qīpus* 'bauch, mütterleib', OHG. *quito* 'vulva', MHG. *küte* 'grube, loch'.

It is evident that the primary meaning of these words was 'sack, pouch', and that this came from 'swell'. Compare OHG. *belgan* 'aufschwellen', *balg* 'balg, schlauch', Dan. *bælg* 'balg, blasebalg, bauch', E. *belly*; Skt. *bhujāte* 'biegt', OE. *būc* 'pitcher; stomach', MHG. *būch* 'bauch; rumpf', OHG. *būh* 'bauch', ON. *búkr* 'leib, körper'; OE. *sēod* 'purse, pouch', Goth. *supn* 'magen'.

10. MLFr. *corn* 'leib' is perhaps from pre-Germ. **gur-nā* 'biegung'. Compare Gk. *γυρός* 'rund; krumm', *γυρόω* 'krümme, biege', *γυρίνος* 'kaulquappe', ME. *couren*, E. *cower* 'kauern', ON. *kúra* 'untätig liegen', Sw. *kura* 'hocken'.

11. Base *geud-*: OE. *cot* 'cottage, chamber, den', *cyte* 'cottage, chamber, cell', ON. *kot*, *kytia* 'hut, cottage', E. *cot* 'hut; small bed or crib: finger-stall', *cote* 'cot; sheepfold, pen', MHG. *kötze* 'korb', *kotze* 'vulva; scortum', Skt. *gudá* 'darm, after'.

12. Base *geus-*: ON. *kiós* 'hollow, dell', OE. *ceosol* 'cottage', Gk. *γύαλον* 'wölbung, schlucht', *γυός* 'lahm', i. e. 'bending', *γυῖον* 'glied, körper'.

13. Base *geum-*: MHG. *küme* 'talschlucht', *küme* 'dünn, schwach, gebrechlich', *kümen* 'trauern', OE. *cýme* 'beautiful'. We have here 'bending, yielding, weak' and 'bending, graceful'. Compare MHG. *swanc* 'schwankend, biegsam, schlank, dünn, schwächtigt', OE. *swancor* 'pliant, supple; agile, graceful; weak'.

14. Base *geup-*: MHG. *kobe* 'stall, käfig, höhlung, schacht', *kobel* (m.) 'enges, schlechtes haus', *kobel* (n.) 'felsenschlucht', *kober* 'korb, tasche', OE. *cofa* 'chamber', E. *cove* 'small inlet, creek, or bay; hollow, nook, or recess in a mountain', *coved* 'arched, curving, concave', *cuð* 'stall, crib; chest, bin', ON. *kofo* 'hütte'; Gk. *γύπη* *κοίλωμα γῆς*, *θαλάμη*, *γωνία*, ChSl. *župa* 'grab', Av. *gufrō* 'verborgen', Skt. *gup-* 'hüten, beschützen, verheimlichen', *guptá* 'behütet versteckt, verborgen' (cf. Uhlenbeck, *AI. Wb.* s. v. *gopās*).

These words certainly have no connection with Skt. *gāus* 'rind' as assumed by Johannson *IF.* 2, 50f., Brugmann, *Grd.* 1², 595.

15. Base *geub-*: OE. *cýpa*, MLG. *cýpe* 'korb', Du. *kiepekorf* 'kiepe', ON. *kúpa* 'schale'.

A base *qu-* 'bend, curve; crouch, sink' gives a number of words exactly parallel with those from the base *gu-*. Here also we find the double development 'curved, rounded' and 'curved in, concave, hollow'.

16. Lith. *kuvētis* 'sich schämen', Lett. *kauns* 'scham, schmach', Gk. *καυνός* *κακός*, Goth. *hauns* 'niedrig, demütig', OE. *hīenan* 'fell, strike-down; bring to subjection; humiliate; insult', etc. (cf. Zupitza, *Germ. Gutt.* 110, and the references there given).

17. MHG. *hüren* 'kauern', *behüren* 'nieder-

halten, niedertreten', Gk. *καυρός* *κακός*, Skt. *kōra* 'ein bewegliches gelenk', *kūrpara* 'ellbogen, knie', with which Uhlenbeck, *Ai. Wb.* s. v., compares Gk. *καρπός* 'handwurzel', OHG. *hwerban* 'sich wenden', ON. *huirfell* 'wirbel, zopf, ring, kreis', Goth. *hwairban*, etc.

18. ON. *húka* 'kauern', *hokinn* 'gebückt', *hoka* 'hocken', *hokra* 'kriechen', MHG. *hüchen* 'sich ducken', NHG. *heucheln*, *hocken*, *hocke* 'getreide- oder heuhaufen', Lith. *kūgis* 'grosser heuhaufen', *kaugė* 'heuhaufen', *kaugurė* 'kleiner, steiler hügel': Skt. *kucāti*, *kuñcatē* 'zieht sich zusammen, krümmt sich', *kuca* 'weibliche brust', Lith. *kaũkas* 'beule', *kaukará* 'hügel', Lett. *kukurs* 'höcker, buckel', Gott. *hūhjan* 'aufhäufen, sammeln', *hiuhma* 'haufen, menge', *hauhs* 'hoch', MHG. *houc* 'hügel', *hoger*, *höcker* 'höcker, buckel' (cf. Zupitza, *Germ. Gutt.* 110, 121).

We have here *qug-* and *quq-*, with which compare *quk-* in Skt. *kōṣa* 'behälter, kufe', *kukṣi* 'höhlung, bauch, mutterleib', Lith. *káuszas* 'grosser schöpflöffel', *kiáusze* 'hirschsädel'. These cannot be directly connected with Skt. *kōsa* 'behälter, scheidē', OE. *hos* 'husk', etc. (cf. no. 28).

19. Lith. *kaũpas* 'haufen', *kūpstas* 'hügel', *kuprà* 'höcker', OHG. *hovar* 'höcker', OE. *hofer* 'hump; goiter, swelling', MHG. *hiufel* 'wange', *hubel* 'hügel', *hūste* 'getreide- oder heuhaufen' < **hu(f)st-*, *hūsten* 'getreide und heu in haufen setzen', with which compare ON. *haust* 'herbst', OHG. *hūba* 'haube', Goth. *haubiþ* 'haupt'; OE. *hȳf* 'hive', *hof* 'enclosure, dwelling, house; temple', ME., E. *hovel* 'schoppen, hütte', MHG. *hobel* 'decke, deckel, gedeckter wagen', Gk. *κύπελλον* 'becher', *κύπη* *τρόγλη*, Lat. *cūpa* 'tonne', Skt. *kūpa* 'grube, höhle, brunnen'. (Cf. on the above and the following Zupitza, *Germ. Gutt.* 115, 128; Uhlenbeck, *Ai. Wb.* s. v. *kūpas*.)

20. Lat. *cubo* 'lie down, recline', *re-cumbo* 'lie down, recline; sink down', Gk. *κύπτω* 'bend forward, stoop, hang down', *κύμβη* 'hollow, bottom of a vessel; cup, bowl; boat', *κύβεθρον* 'beehive', *κύβιτον* 'elbow', *κυβερνάω* 'steer', *κύβος* 'würfel, höhlung vor der hüfte beim vieh', Goth. *hups* 'hüfte', OE. *hēap* 'heap, troop, band', OHG. *houf* 'haufe', *hūfo* 'haufen, grabhügel' (cf. Prellwitz, *Et. Wb.* s. v. *κύβος*).

That there was a pre-Germ. base *qub-* as well as *qup-* is proved by ON. *hopa* 'sich bewegen, weichen,

zurückweichen; weichen lassen', *hyria* 'wickeln', whence ON. *hiápr* 'decke, leichentuch'.

The remarkable similarity in the development of the bases *gu-* and *qu-* is seen from the following comparison.

21. Gk. *γῦρός* 'rund; krumm', Sw. *kura* 'hocken', ON. *kúra* 'untätig liegen', ME. *couren* 'kauern': Gk. *καυρός* *κακός*, MHG. *hüren* 'kauern'.

22. Lith. *guliù* 'liege', *gvalis* 'höhle, lager eines tieres', MHG. *küle* 'grube': Gk. *κύλα* 'vertiefung unter den augen', Lat. *cūlus*, Skt. *kulyā* 'bach, graben, kanal'.

23. MHG. *küme* 'talschlucht' *küme* 'dünn, schwach, gebrechlich': Skt. *kōmalá* 'zart, weich'.

24. Gk. *γύπη* *κοίλωμα* *γῆς*, *θαλάμη*, *γωνία*, MHG. *kobe* 'stall, höhlung, schacht', *kobel* (m.) 'schlechtes haus', (n.) 'felsenschlucht', *kober* 'korb, tasche': Gk. *κύπη* *τρόγλη*, Lat. *cūpa* 'tonne', Skt. *kūpa* 'grube, höhle', OE. *hȳf* 'bienestock', ME. *hovel* 'schlechtes haus'.

25. OE. *cȳpa* 'korb', ON. *kúra* 'schale': Gk. *κύβος* 'höhlung vor der hüfte beim vieh', *κύμβη* 'becken, kahn', *κύμβος* 'gefäss', *κύπτω* 'ducke mich', Lat. *cubo* 'recline', ON. *hopa* 'weichen', Goth. *hups* 'hüfte'.

26. MHG. *küchen* 'kauern', *kocker* 'höcker', Sw. *koka* 'erdscholle', E. *cock* 'heuhaufen', Lith. *gūžas* 'knorren, drüse, buckel, knopf': ON. *húka* 'kauern', *hokinn* 'gebückt', MHG. *hüchen* 'sich ducken', NHG. *hocke* 'getreide- oder heuhaufen', Lith. *kaugė* 'heuhaufen'; Skt. *kucāti* 'krümmt sich', Lett. *kukurs*, MHG. *hoger*, *hocker* 'höcker, buckel'.

27. MHG. *küte* 'grube, loch', OHG. *quiti* 'vulva', Goth. *qiþus* 'bauch, mutterleib', OE. *cēod* 'pouch, vessel': Gk. *κύτος* 'höhlung, wölbung', *κυτίς* 'kleiner kasten', Ir. *cuthe* 'grube', Lith. *kutis* 'stall', *kuĩs* 'beutel', OHG. *hodo* 'hode', Lat. *cunivus* (cf. Zupitza, *Germ. Gutt.* 128).

28. ON. *kiós* 'hole, hollow, dell', OE. *ceosol* 'cottage', Gk. *γύαλον* 'wölbung, schlucht'. Skt. *kōsa* 'behälter, scheidē, vorkammer', OE. *hos*, E. *husk*, NHG. dial. *hosen* 'hülse, schote', OHG. *hosa* 'hose', *hūs* 'haus', Goth. *huzd* 'hort, schatz', Gk. *κύσθος* 'höhlung'.

29. In some of the above cases the similarities are merely accidental. But in many they must

have been brought about by the conscious forming of rime-words. Given the synonymous bases *gup-* and *kuk-*, there might naturally follow *guk-* and *kup-*, so that we should find *gup-*, *guk-*: *kup-*, *kuk-*. These new bases would not necessarily go back to primitive bases, *gu-* and *ku-*, for such primitive forms might not have existed at all. So when we find E. *hump*, *bump*, *chump* and *hunk* (*hunch*), *bunch*, *chunk*, the probabilities are that some of these forms have been modeled after others. So in ON. *háka*, *hnúka*, MHG. *kúchen*, E. *crouch* 'kauern'. Here also we find derivative bases ending in a labial *p* or *b*: Lat. *cubo* 'recline', ON. *hopa* 'weichen'; Lith. *knūbu* 'bin gebückt', *knūpsau* 'sitze gebückt da', OSw. *njāpa* 'kneifen', ON. *hnúfa* 'höcker, buckel, knoten'; ChSl. *gūbežī* 'biegung', OE. *copp* 'summit'; Gk. *γῤῥῖός* 'gekrümmt', OE. *crēopan* 'kriechen'.

Possible derivatives of the IE. base *bheu-*.

That this base did not primarily mean 'be' is evident from a study of the various meanings of Skt. *bhāvati* alone. Such an utterly colorless meaning as 'be, esse' must necessarily be a developed meaning showing an advanced stage of linguistic progress. We find, therefore, that various words denoting motion, such as 'spring up, arise, become', or continuance, duration, may be used as a copula merely. So Gk. *πέλομαι* 'move, continue, be'; Lat. *versor* 'move about, dwell, be'; Lat. *verto*, NHG. *werden*; Skt. *vāsati* 'wohnt, weilt', Goth. *wisan* 'bleibt, ist'.

The development of the base *bheu-* is as follows: 'Rise, swell, grow, thrive, become big; stretch out, bend; arise, awake; arise, become, be; cause to rise', etc.

30. Skt. *bhāvati* 'gedeiht, entsteht, geschieht, wird, ist', ChSl. *byti* 'wachsen, werden, sein'; Skt. *bhūman* 'fülle, menge', Gk. *φῦμα* 'gewächs', OHG. *boum* 'baum'.

31. Skt. *bhūti* 'kraft, macht, gedeihen, glück, schmuck', *bhūtā* 'geworden, geschehen, seiend; wesen, geschöpf, tatsache, fülle, gedeihen', Gk. *φυτόν* 'gewächs', ON. *boðe* 'woge': MHG. *butzen* 'turgere', *būzen* 'aufschwellen, hervorragen, vorstehen', *būzelen* 'hervorragen', OHG. *bōzo* 'flachs-bündel', ON. *bátr* 'holzklotz', LG. *butt* 'stumpf, plump', Goth. *baups* 'taub, stumm, geschmacklos' (cf. Uhlenbeck s. v.).

32. Skt. *bhūṣati* 'bewegt sich, bemüht sich', *bhūṣayati* 'schmückt', *bhūṣnu* 'wachsend', MHG. *būs* 'aufgeblasenheit, schwellende fülle', *busch* 'busch, gesträuch', *būsch* 'knüttel, wulst', ON. *bey sinn* 'dick, gross', *bustla*, E. *bustle* 'unruhig sein, sich tummeln', MHG. *bürn* 'erheben, (einem etwas in die hand) legen, geben', *bære* 'höhe, erhebung, erstreckung', *byrla* 'anus', OE. *byrla* 'body, barrel' (of horse).

33. Goth. *ufbauljan* 'aufschwellen machen, hochmütig machen', OE. *býle*, OHG. *būlla* 'beule', MLFr. *bule* 'beule, aufbauschung', Lith. *bulis* 'hinterbacken', *būlius*, ON. *bole* 'stier, bulle', Skt. *bhūri* 'reichlich, viel, gross, gewaltig' (compare Skt. *sthūrá* 'dick': OHG. *stior* 'stier'), Gk. *φῦλον* 'stamm, geschlecht, schar', ON. *bolr* 'stamm, baumstumpf; oberkörper', OE. *bolt*, OHG. *bolz* 'bolzen', MDu. *bout* 'bolzen; keule, hinterviertel', OE. *bolster*, OHG. *bolstar* 'kissen, polster' (cf. Uhlenbeck, PBB. 26, 293).

34. Skt. *pra-bhū-* 'sich ausbreiten, mehr werden; zahlreich, tüchtig, stark sein, macht haben, regieren, herrschen, verfügen über; helfen, nutzen': Skt. *bhūj* 'beherrschend, benutzend, verzehrend, geniessend; genuss, vorteil, nutzen, frommen', *bhōjā* 'freigebig, spendend, üppig, reich', *bhūnākti*, *bhūñjati* 'beherrscht, benutzt, geniessend; ist nützlich, dient', Lat. *fungor* 'busy one's self with, perform, execute; discharge. contribute': Skt. *bhūṣati* 'bewegt sich, bemüht sich'.

This close similarity in meaning is, of course, not sufficient proof that the words are related, but it at least makes it possible. And it is not at all improbable that from the base *bheu-* a derivative **bhug-* was formed with the secondary meanings of *pra-bhū-*. At any rate Skt. *bhūj* actually does embody those meanings.

35. Goth. *biugan* 'biegen', Dan. *bugne* 'sich biegen, strotzen, schwellen', MHG. *biuhsen* 'aufblähen'.

Here belongs Lith. *bukūs* 'stumpf, spitzlos'. The primary meaning was 'big, knobbed' as in ON. *bátr*, Norw. *butt* 'holzklotz', LG. *butt* 'stumpf, plump', E. *butt* 'the thicker end of a piece of timber, stick, gun, etc.'. Compare also Lith. *buklūs* 'listig, schlau', primarily 'crooked', with MHG. *biegel* 'winkel, ecke', OHG. *buhil* 'hügel'.

Here also Skt. *bhūkā* 'loch, öffnung', Lat. *faux* 'höhle, schlund, kehle'. Compare ON. *bugr*

'krümmung, windung, höhlung', *bogna* 'sich beugen, weichen', MHG. *bocken* 'niedersinken', Dan. *bugt*, Sw. *bukt* 'krümmung, einbiegung; bucht'.

The close connection between the ideas 'bend' and 'round out, swell' is seen in OHG. *būh* 'bauch', MHG. *būch* 'rumpf, bauch', *buch*, *būch* 'schlägel, keule' (eines kalbes), Skt. *bhūja* 'arm' (cf. Uhlenbeck, *Ai. Wb.* s. v.)

36. From 'swell, grow' come words for 'swelling, bunch, knob, club' and hence 'beat, knock'. Closely connected are words meaning 'be angry, violent, proud', and 'rage, storm, bellow'. Compare ON. *bolgenn* 'aufgeschwollen', Goth. *balgs* 'schlauch', OE. *belgan* 'be angry', *gebely* 'anger; arrogance', *bylgan* 'bellow'; OHG. *diozan* 'sich erheben, quellen, schwellen, zucken; laut tönen, tosen, rauschen', OE. *þēotan* 'howl, resound'.

ON. *bolr* 'stamm, baumstumpf', *bola* 'hauen', Goth. *ufbauljan* 'hochmütig machen', ON. *baula* 'brüllen'; Russ. *buchnuti* 'schwellen', MHG. *būs* 'schwellende fülle', Norw. *baus* 'hitzig, heftig, übermütig', OHG. *bōsi* 'lastersüchtig, schlecht, böse' (cf. Wadstein, PBB. xxii, 238 ff.) MHG. *būsch* 'knüttel, wulst', *biuschen* 'schlagen, klopfen', Lat. *fustis* 'club', ON. *beysta* 'klopfen, schlagen'; ON. *bátr* 'holzklotz', *búta* 'hauen', *bauta* 'erschlagen', OE. *bēatan* 'beat', etc.; MHG. *būch* 'keule (eines lammes), rumpf, bauch', *bochen* 'pochen, trotzen', ON. *bauka* 'lärmen', Lith. *bugnas* 'trommel', MHG. *būke pūke* 'pauke'.

37. As we saw above, the meaning 'round out, bend' may come from 'swell'. When once the meaning 'bend' is established, it would naturally come to mean 'bend out' or 'bend in'. From the latter would come words for 'hollow, hollow receptacle, bottom, ground', etc.

ON. *bugr* 'krümmung, höhlung', Dan. *bugt* 'einbiegung, bucht', Skt. *bhūkā* 'loch, öffnung'; Gk. *πυθμῆν* 'bottom, hollow or belly of a drinking-cup; stock, stem, root', Lat. *fundus* 'bottom, ground', Skt. *budhnā* 'boden, ground, tiefe, wurzel', OE. *bēod* 'bowl, table', Goth. *biups* 'tisch', MHG. *biet* 'verdeck eines schiffes', *biute*, OHG. *biutta* 'backtrog, bienenkorb', *būtil* 'beutel, tasche'; OE. *byþme*, *byþne*, OHG. *bodem*,

'boden, grund'; OE. *botm* 'bottom', ON. *botn* 'boden, grund', *botna* 'den boden erreichen'. We have here the related bases *bhudh-*, *bhut-*, *bhud-*, which probably developed the meaning 'hollow, bottom' as in ON. *bugr*, etc., from the base *bhug-*.

38. 'Cause to rise, erect, build; bring forth, beget; produce, offer, show', etc., appear in the following:

Skt. *bhāvayati* 'bringt hervor, erzeugt, fördert, äussert, zeigt, stellt sich vor, denkt, erkennt als', *vi-bhū* 'zur erscheinung bringen, offenbaren, zeigen, entdecken, wahrnehmen; erkennen als, halten für; sich vorstellen, überlegen, annehmen, beweisen', ChSl. *obaviti* 'zeigen', Gk. *φύω* 'bring forth, produce, beget', OHG. *būan* 'bebauen, pflanzen', ON. *búa* 'bereiten, ausstatten, rüsten': OE. *botl* 'wohnung, gebäude', with which compare Lith. *būdas* 'gewohnheit, sitte, gebrauch'; MHG. *bürn* 'erheben, einem etwas in die hand legen, geben' (cf. no. 32), ON. *byria* 'vorführen, darbringen, empfehlen'; OHG. *biotān* 'darreichen, bieten, zeigen, erweisen', OE. *bēodan* 'offer; announce, proclaim; bode; threaten, command', Skt. *bōdhāyati* 'erweckt, erinnert, mahnt, führt an, deutet an', the causative of *bōdhati* 'erwacht, merkt, nimmt wahr, erfährt, weiss, erkennt als, hält für', whose meanings remind us of *bhāvayati* and *vi-bhū*; OE. *bēacen* 'sign, token, beacon', *bēecnan* 'beckon; point out, indicate; show, signify', OS. *bōkan*, OHG. *bouhhan* 'zeichnen'.

These, of course, are only possible connections. It will be seen, however, that in meaning they are very closely related. But, as I have long maintained, "similarity in meaning is no ground for connecting words". We are not justified, for example, in assuming relationship between *kauern* and MHG. *hüren*; but when we find IE. *gu-* and *qu-* with several parallel formations in synonymous words, we certainly are justified in supposing that the meaning common to the two distinct bases caused them to develop along parallel lines.

FRANCIS A. WOOD.

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CURRENT NOTES IN PHONETICS.¹

Zünd-Burguet, a former pupil of Prof. Rousselot who has made some very clever contributions to the science of experimental phonetics, has established a "Gymnase de la Voix" in Paris. He has just published a *Méthode pratique, physiologique et comparée de Prononciation Française*, the result of five years practical experience in conduct-summer courses for the "Alliance française." The method followed is excellent; it can be illustrated by the following example:

"Sonant explosive consonant *d*. [The terms 'sonant' and 'explosive' were previously explained.] Ordinary orthography: *d*, *dd*. *Articulation*: The French *d*, from the point of view of articulation, has more resemblance to *n* than to *t*. In fact, the tongue is found in the same place for *n* and for *d*, and the larynx vibrates equally for both [A figure showing the region of contact is inserted.] But the sonant breath instead of escaping by the nose is gathered between the palate and the tongue, producing a light murmur and escaping from the mouth at the moment of explosion. As the pressure of the tongue against the palate is zero or is at least very feeble, the explosion is much softer than that of *t*. Considerable sonority and great softness of articulation are the characteristic marks of the French *d*. *Faults of pronunciation*: The *d* of foreigners of Germanic or Slavic tongues almost always lacks sonority, above all as initial, and is pronounced with an excessive pressure of the tongue against the teeth and the upper gums. The English instead of placing the tongue in the position indicated above generally draw it back more or less and make a closure against the palate in the anterior region. [An illustrative palatogram is given.] In order to give to *d* the necessary sonority make repeated closures of the tongue against the teeth and upper gums while sounding a prolonged *è*. Gradually prolong the closures while reducing their number. During the closure the sonant air (voice) is compressed between the tongue and palate, but continues to be heard as a light murmur. *Doubling the d*. In the ordinary pronunciation of French no regard is paid to the double *d* of spelling."

In seventy-two small pages the author gives clear, concise and appropriate directions for all the typical French sounds. It must certainly

¹ Authors and publishers are requested to send publications and notes directly to E. W. Scripture, Yale University, New Haven, Conn.

greatly lighten the work of the teacher, while serving as a guide for the student.

The method of teaching pronunciation as employed by the assistants of Rousselot at the Institut de Laryngologie et Orthophonie is based on careful instructions as to the position of the tongue, the presence of sonority, etc. The student's defects are found and corrected by use of the artificial palate and other apparatus. The plan, based on experience with persons of defective speech, has proved highly successful with foreigners. The "Gymnase de la Voix" of Zünd-Burguet—which I have not seen—apparently follows the same plan. So much can be accomplished in this way in so short a time that similar institutions ought to be established in America. In fact, the new demands for facility in Spanish, German and French would justify the establishment—at small cost—of a practical laboratory in every large college or university.

The *Petit Manuel de Prononciation Française à l'usage des Étrangers* (Paris, 1903), by Prof. Sudre of the Lycée Montaigne and the Guilde Internationale, gives instructions in pronouncing French vowels. The little *fascicule* is intended for strangers beginning French. To such a person the instruction begins, for example, "*ou* is pronounced with the mouth nearly closed, the lips advanced forming a small round opening and the base of the tongue retracted toward the soft palate." No further information concerning the pronunciation is given. It would be interesting to try what sound even a skilled phonetician, ignorant of French, would make according to the instruction given; any one of a dozen different sounds might result. For any one not a phonetician the statement is absolutely meaningless. Why the author did not simply say: "pronounce *ou* as in Engl. *do*, Germ. *du*, Ital. *u*," or the like, is hard to understand. Certainly the beginner would produce some resemblance to the sound wanted. The book is, in fact, a piece of pedantry. To attempt to teach pronunciation by book is as absurd as to teach piano-playing in the same way.

To meet the necessity for voice-teaching in a language where no native teacher can be found, or to supplement the work of a teacher, the use of a talking machine has been found highly advantageous. One American correspondence school

has regular courses in French, German, etc., using the phonograph, sending records for study, and criticising records made by the pupil. At the Annapolis Naval Academy gramophone plates² are used with great success for practicing outside of class hours. A Berlin company is just issuing an English series. The selection of just what is to be recorded on the specimen cylinders, or plates, is a matter that must be settled by pedagogical experience.

E. W. SCRIPTURE.

Berlin, Germany.

THE NEW ENGLAND MODERN LANGUAGE ASSOCIATION.

In response to the following call by the undersigned, about two hundred teachers met at the Girls' Latin School, Boston:

Boston, December 1st, 1903.

All persons interested in the teaching of modern languages are invited to meet at the Girls' Latin School, Copley Square, Boston, on Saturday, December 12th, at 10.30 a. m., for the purpose of forming an Association.

There will be addresses by representatives of leading colleges and secondary schools, upon the need of such an organization and its purpose. It is requested that notice of this meeting be extended to all who might be interested.

Maro S. Brooks, Brookline High School; Mary S. Bruce, Newton High School; Isabelle C. Dewey, Lynn English High School; Josiah M. Kagan, Roxbury High School; Jonathan Leonard, Somerville English High School; Jane A. McLellan, Dorchester High School; Annie L. Merritt, Melrose High School, William B. Snow, English High School,

Mr. Brooks presided and Mr. Snow acted as secretary. After a discussion of about two hours, during which numerous phases of the entire modern language field were touched upon, the new society came into being. The aims of this new organization appear to be of a somewhat more practical nature than those covered by our National, Central, or Pacific Coast Associations. The intention is to bridge over partly, at least, the gap in the teaching of modern languages be-

tween the colleges and the secondary schools. Although it was evident that French and German were the subjects particularly contemplated, nevertheless, the assembly was thoroughly representative of modern languages in general. Teachers of Italian, Spanish, Portuguese, and English, were present and fully alive to the interests of their specialty. The representatives of these different spheres of modern language activity came not only from various and distant parts of Massachusetts, but from the adjoining States as well. Numerous letters in response to the call were brought to the attention of the audience by the chairman. Among these replies, from those unable to be present, words of encouragement were received from President Eliot, of Harvard University, President Pritchett, of the Massachusetts Institute of Technology, Professor Grandgent, of Harvard, and Professor Fay, of Tufts.

Dr. H. C. Bierwirth, of the German department of Harvard, was the first speaker. He strongly advocated closer relations between college teachers and secondary school teachers. He thought that the results obtained by many students now in his classes were hardly as good, on the whole, as those obtained by many students a few years ago. He attributed the falling off of successful results partly to a lack of sufficient knowledge of English grammar. It seemed only proper that the attention of the teachers of English should be drawn to this deficiency. In this way, the teaching of the principles of elementary German grammar might be considerably lightened. Dr. Bierwirth's ideas met with general approval, and teachers of English who feel interested to join the Association may be sure of an especially cordial welcome.

Mr. Snow of the English High School, Boston, emphasized the need of differentiating the aims of the Association from those of existing organizations for promoting language study. Meetings should be held at least once a month. They should be informal and give opportunity for every possible expression of opinion on topics relating to the modern languages themselves as well as to the teaching of the latter. No set papers on learned subjects should be read at any meeting, monthly, or annual;—rather, a free interchange in regard to one's own observations in teaching the

²The Johns Hopkins University has introduced these plates for undergraduate work.—A. M. E.

languages, or on the preparation of text-books, or upon recent events in connection with the literature of the subject. To this end, possibly, a central lodge might be established in Boston, which should contain recent books and periodicals bearing upon educational questions related to the study of language or literature in some of their many forms. It had been observed that it not infrequently happened that valuable contributions on these topics were not to be had, at the best libraries, until long after their publication. Much information could be secured in this way by those unable to profit by the advantage of travel. In time, branches of the central lodge might be established elsewhere,—somewhat on the principle of the circulating libraries. Some such system would naturally encourage the secondary teachers to do original work, such as investigation of methods abroad, or some special research along the lines of their particular activity.

Mr. Snow's ideas were still farther developed by Professors Vogel and Rambeau, of the M. I. T. Remarks of an encouraging nature, which reflected well the enthusiasm of those present, were made by Mr. F. D. Aldrich, of Worcester Academy; Mr. J. S. Ford, of Phillips Exeter Academy; Mrs. Isabel C. Dewey, of the Lynn English High School; Miss Clapp, of the Medford High School; Miss Isabel C. Hines, of the Dedham High School; Mrs. Burton and Miss Bachelder, of the Cambridge High School; Miss Elizabeth Hough, of Boston; Miss Jane A. McLellan, of the Dorchester High School; Miss M. P. Whitney, of New Haven, Conn.; Mr. C. A. A. Currier, of the M. I. T.; Mr. L. W. Arnold, of Springfield; Mr. S. Willard Clary, of the modern language text-book department of a leading publishing house, and by Professors Josselyn and Geddes, of Boston University.

The assembly then voted article by article upon a constitution, a draft of which had previously been presented to the members. The membership fee is two dollars a year. All persons interested in modern language study—whether teachers or not—are invited to help along the cause by becoming members. The following officers of the Association were elected: President, W. B. Snow; Vice-presidents, Dr. H. C. Bierwirth, Professor J. Geddes, Jr., Professor Frank Vogel; Secretary,

M. S. Brooks; Treasurer, Miss Jane P. McLellan; Board of Directors, J. S. Ford, L. W. Arnold, Miss Sarah A. Clapp, Miss Marion P. Whitney, Miss Elizabeth Souther. The officers will meet in Boston University on January 2nd to name the dates of Association meetings, and to select topics of discussion for the immediate future. The annual meeting will be held in May.

J. GEDDES, JR.

Boston University.

GERMAN LITERATURE.

Aus dem deutschen Dichterwald. Favorite German Poems, edited with Notes and Vocabulary by J. H. DILLARD, Professor in Tulane University of Louisiana, formerly Principal of Mary Institute, St. Louis. New York-Cincinnati-Chicago, American Book Company, [1903].

The title "*Aus dem deutschen Dichterwald*," which the editor of our latest lyrical anthology owes to the "happy suggestion" of Dr. Wilhelm Bernhardt; the motto on the title-page; again, the quotation-worn lines prefixed to the collection (p. 16); the here inapposite verses from Schiller on the back of the dedicatory leaf; and, finally, the headings of the four divisions of which the book of seventy-seven poems consists—all these serve as a frank reminder that in the make-up of his poetical reader Professor Dillard adheres rigidly to the established pattern. Recent poetry is strictly ruled out. The sub-title of the second group of poems—and, by the way, "*Alte Freunde*" has not, in this use, the true idiomatic ring—would just as well apply, or nearly as well, to all the selections gathered in the handy, attractive little volume. The editor has confined himself to "the rich literary period extending from the latter part of the eighteenth to about the middle of the nineteenth century," but within these limits, too, he has not gone far afield in search of his material. Yet, though in several instances we may not share his taste and might, perhaps, willingly dispense with Nos. 13, 20, 21, and a few others, nobody will probably quarrel with the statement that "with hardly an exception the-

poems in this volume are masterpieces of their kind." And herein lies a conspicuous virtue of the book, since its pages give an admirable first introduction to the study of German lyric art. I doubt, however, if the sequence of the poems will facilitate the study. Dillard has aimed to arrange the poems "with reference rather to thought and connection than to ease of translation." With such a principle in view, the attempt might have successfully been made to imitate the ingenious example set by R. v. Liliencron in volume 13 of Kürschner's *Deutsche National-Literatur*. Certain it seems that to the adopted classification the poems have not readily yielded themselves. Moreover, the "Alte Freunde" section into which poems of the most various sorts are necessarily thrown together, breaks in on the organization of the matter as a whole. That explains why, e. g., Nos. 39, 40, or 49, and especially 50 do not appear among the "Freudvoll und leidvoll." But even so, what business have 60 and 61 in II? Their place is unmistakably under the caption "Lebensweisheit."

This edition of German poems has, in spite of its shortcomings, a value distinctly above that of an ordinary text-book. It is the work of an amateur, taking the word in its best sense; that is, the work of a man thoroughly in love with his labor. It is done *extra cathedram*. By profession a Latinist, Professor Dillard here shows himself an ardent lover of German verse; a man finely susceptible to all poetical tones and overtones; and, on the subject of German poetry, an enthusiast of the well-balanced, clear-eyed, judicial, withal convincing and—what is best in this case—contagious kind. With an editor whose heart is so thoroughly in his work who would bicker on account of the predominance of the "Leidvoll" over the "Freudvoll," or his partiality for the reflective element?

The literary and literary-historical comment is trustworthy and stimulating. Without exception, the parallel passages that are adduced are strikingly illustrative. That they are chosen for the greater part from English poets and that quotations from ancient literatures are made in English, adds to their pedagogical usefulness. We miss in the notes on Schiller's "Spaziergang" reference to some analogies that can be drawn with Wordsworth's longer poems. The chief

characteristics of popular poetry, too, would better have been mentioned. This could have been done in connection with several places left without annotation, as No. 11: "Ach, wie wär's möglich dann"; *ibid.* the rime *tot—Schoss* seemed to call for comment; the same, in No. 13, the refrain-like repetition of the first word in the first three verses of each stanza. Such considerations would have undoubtedly led to a more sparing reference to "poetical license"; p. 90, l. 23, for example, the subject is not omitted merely *metri gratia*, but in imitation of the Volkslied style; p. 97, l. 4: "das freut dem Schwerte sehr" cannot be called simply a "poetical construction"; p. 48, l. 2: *da*, and p. 49, l. 3: *er* are not absolutely "superfluous," as "in the English vulgarism." In No. 28 the assonances should have been pointed out.

Throughout the little volume, the *quam pulchre* is employed rarely and with tactful discretion. Perhaps the editor would do well to omit from the collection of critical extracts Düntzer's overstatement regarding the popularity of Schiller's "Glocke." And surely the editor's fine discernment fails him for once when with Dr. Wilhelm Bernhardt he calls attention to the "Heidenröslein" as a symbol of a coy (*spröde*) and pretentious (*anspruchsvoll*) love.

It was a happy thought to name the men who have set some of the most popular poems to music. The composer of No. 62 ("Ein' feste Burg") would have deserved to be mentioned among them. There was no apparent need for going into the origin of any of the poems, since, within the scope of the book, this work could not be fully and systematically undertaken. But why, if the sources of No. 14 and other poems of Goethe were hinted at or given, not also those of Nos. 2, 7, etc.?

The text of the poems is treated with respectful conservatism, on the whole. The new Inter-German spelling has not been adopted. Various readings have been consulted by the editor and care has been taken, so he assures us, to make the texts as perfect as possible. To have made this intention fully good, however, Dillard should have bestowed still greater attention on the punctuation. In No. 5 the comma at the end of the second verse in each stanza should be replaced by full stop. In No. 6 the first stanza

Du bist wie eine Blume,
So hold und schön und rein,
Ich schaue (*sic!*) dich an und Wehmut, etc.

should read:

Du bist wie eine Blume
So hold und schön und rein;
Ich schau' dich an, und Wehmut, etc.

P. 71, l. 18 for *schrein* read *schrei'n*. Cf. p. 97, l. 18.

No. 58 has full stop in six places where the Hempel edition of Goethe has exclamation points.

P. 101, l. 8 after *Sangen's* insert comma.

P. 145, after l. 6 insert full stop.

Variant readings are given in but a few instances. We miss to p. 92, l. 3 "Der Deutsche, bieder, fromm und stark," and to p. 93, l. 6 "Betritt kein Feind den deutschen Strand."

As for the apparatus, it is extremely well proportioned and of a high order of scholarship. To the excellent vocabulary a considerable portion of the grammatical elucidation is committed; here, as a rule, are found the idioms on the track of which the student is put by the keyword in the footnote. This method results in a grateful disencumbrance of the textual page and, besides, points to each idiom in its proper connection.

The table of contents is handy and complete. The editor has done wisely to use, instead of a title, the initial lines of poems left unnamed by their writers. In No. 35 he unnecessarily departed from this good practice.

In the Notes the editor has distinguished himself by a combination, as rare as it is happy, of adequacy and conciseness.

I should suggest additional notes in the following places: p. 27, l. 22: *stärb'*; *ibid.* l. 8: *mein* (gen.); p. 52, l. 2: *Gewaffen*; p. 54, l. 8: *ein andres*; p. 63, ll. 3, 4; p. 87, ll. 3, 4; p. 89, l. 2: *Und kein Dank dazu haben*; p. 97, l. 24: *Mein Kränzchen bleibt für dich*; p. 103, l. 7: *Knechtschar*; p. 108, l. 3: comment on *dass* rather than on *verdorret*; p. 121, l. 17: *grünen bliebe*; p. 141, l. 11: *Faunen*.

On the other hand, a few of the notes might safely be dispensed with: p. 22, l. 16; p. 24, l. 9; p. 56, l. 10.

With few exceptions the information contained in the notes may be accepted. Naturally, however, the volume is not without the errors that are

apparently bound to creep into all our school-books. There is to be noted an undue penchant for defining words as "factitive predicates." P. 120, l. 4: to my sense, *erbaulich* here is an adverb; p. 130, l. 17: *Die den Bösen grässlich wecket*. To take *grässlich* as a factitive predicate would make the line grotesquely humorous. I prefer to take as adverbs also *Schwarz*, p. 130, l. 13 and *Lieblieh*, p. 132, l. 1.

Other errors that have been noted: p. 38, l. 22: not concessive but temporal inversion; p. 78, l. 3 contains no mention of the form *Reigen*; p. 80, l. 5: has not *die Raben* in this place another specific meaning? p. 81, l. 19: "*thät* is the regular form," etc.; but what of the plural, as a matter of phonological development? And is the unlauted form really the only one heard in auxiliary use? p. 89, l. 8 (note) for *es* read 's; p. 96, l. 4: not clear; for is the plural form *Gebt* still "very respectful?" p. 103, l. 15: "*gefangen genommen worden*." The correctness of note on p. 108, l. 11 may be questioned. I take *Noch eine hohe Säule* as meaning a sole column (that is left); p. 109, l. 1 is inadequately rendered; *ibid.* 5: *Auf* is placed at the beginning for the sake of greater vivacity. Cf. Engl. Down went McGinty. Or is that "poetical license," too? p. 118, l. 15: *Den schlechten Mann*, not inconsiderate, but inferior; p. 124, l. 1: Why not *Pfosten*?

In the table of contents read p. 9 Adelbert (von Chamisso) for Adalbert, and p. 9 ff. Freiherr for Baron after the names of the poets Eichendorff, Feuchtersleben, Halm, and Salis.

The proof has been exceptionally well read. No typographical errors have been observed. In a number of places broken, or otherwise faulty, types need mending in the plates: P. 35, l. 8; p. 46, l. 11; p. 77, fourth line up; p. 83, l. 2 of notes; p. 94, l. 2 of notes; p. 96, l. 3 of notes; p. 107, l. 3 of notes; p. 125, l. 2 up; p. 129, l. 3 up; p. 137, numerous places in the English text; p. 136, last line; p. 147, l. 3 up.

Lest this rather full list of errata leave a wrong impression, I conclude by reiterating my high estimate of the editorship of this new collection of German poems and by commending it strongly to the attention of teachers.

OTTO HELLER.

Washington University.

SCOTCH LITERATURE.

A Literary History of Scotland. By J. H. Millar, B. A., LL. B. New York: Charles Scribner's Sons, 1903.

It has been thought, and that at a time much more recent than Dr. Johnson's, that it was not possible for a Scotchman to be an impartial critic of Scottish literature. That impossibility has been achieved in the book before us, which, while not lacking in warmth of appreciation, is everywhere fair and candid. A critical test is the author's treatment of Burns, in which (as it seems to the present writer) in estimating both the poet's genius and his character, Mr. Millar has said just the right word.

The pre-Reformation period of Scottish literature, whose interest and importance have hardly yet received adequate recognition, is excellently treated. English critics, inheriting some remnant of the prejudices of three centuries, can hardly yet be brought to see that this literature—or at least so much of it as falls between Chaucer and Surrey—was in most respects equal, and in some superior, to anything produced south of the Tweed. Mr. Millar justly says that, in addition to the charm of novelty:

“These admirable writers can boast the attraction of having been no mere haphazard bunglers, who now and then fortuitously hit upon a good thing, but, on the contrary, artists to the tips of their fingers. Whatever we may think of the subjects which they made their own, there can be no question that they exercised upon these subjects a conscious, deliberate, and fastidious art; and such was their success, that they raised their country to a position in the scale of poetry superior by far to that occupied by England at any point of time between the death of Chaucer and the rise of the Elizabethan poets. . . . The ‘makars,’ for all their ‘aureate’ terms, never lost touch of life; and their strong propensity to satire of a robust, not to say ferocious type, prevented them from degenerating into that most futile and incensing of all things, an academic coterie.”

The makars possessed both strength and grace, but they were followed by a generation that possessed strength only, and that of a terribly rugged sort. It was the time of ferocious religious and political hatred, and discussion grows rabid, and

satire vitriolic. Still some literary interest attaches to work that is so desperately in earnest, and to men who hate with such a perfect hatred.

The pendulum swung to the other extreme, and after the Union we come upon a generation that has given up strength and tried to acquire grace by imitation; when the ambition of every literary Scotchman was to write ‘English’ (as if Henryson and Dunbar had not written English!) and of every fashionable Scot to acquire a London accent. It is no small praise to Mr. Millar that he can interest us in even the ‘Augustan age,’ and lead us through the dreary waste by paths which, by comparison, we can almost call flowery.

The light of true poetry flashed up in Burns, just as the century expired, and even on his genius the ‘Augustan’ ideals had a disastrous effect. As has already been said, Mr. Millar's estimate of Burns and his work is sober and sound as well as appreciative.

The literature of the nineteenth century is treated with the same combination of taste and judgment which makes this by far the best manual of the kind that has come under the reviewer's eye.

WM. HAND BROWNE.

Johns Hopkins University.

SPANISH TEXTS.

Galdós' Marianela, edited, with introduction, notes and vocabulary, by J. GEDDES and F. M. JOSSELYN. Boston: D. C. Heath & Co., 1903.

Galdós' Marianela, edited, with introduction, notes and vocabulary, by EDWARD GRAY. New York: American Book Company, 1903.

Galdós' Marianela, abridged and edited, with introduction and notes, by L. A. LOISEAUX. New York: W. R. Jenkins, 1903.

We welcome the appearance of this well-known work of the eminent Spanish novelist, whose high reputation in the world of letters together with the huge bulk and great variety of his literary output well warrants an addition to our available specimens of his work for class use. In compensation for our expectancy we have three

different editions cast upon us almost at the same time.

The Heath edition, by Professors Geddes and Josselyn, deserves cordial endorsement as a creditable and desirable publication. The introduction is excellent in substance and tone, putting before the reader all the facts he needs to know for acquiring a proper measure and perspective of the author's literary life and influence. It presents a discriminating summary of his works, the remarkable voluminousness of which has its salient features well set forth. It concludes with a commendable bibliography of biographical matter pertaining to the author and scattered through a wide range of sources.

The work of annotation, as it occurs in the special body of notes and in the vocabulary, has been well done, leaving little to correct or to add. Good judgment has been shown in selecting difficult idioms and expressions for explanation. But the writer would venture to discuss or note the following points occurring in the first few pages, or scattered here and there:—Note to p. 4, l. 11, *echar un cigarro*, "to light a cigar": we suspect the characteristic meaning to be rather, 'to make or roll a cigarette.' The distinction may be a small one making little difference in the present case. But strictly speaking, *echar un cigarro* represents the different stages in the process of *rolling*, as well as of lighting and beginning to smoke, and is not exactly synonymous with the mere acts of lighting (*encender*) and smoking (*fumar*).—Page 4, l. 20, *morendo* might usefully have been mentioned in the vocabulary as Italian, for the benefit of the student or teacher not acquainted with this tongue.—The sense of the conjunction *que* as 'for' or 'because' (cf. exs. p. 5, l. 32, p. 11, l. 20, etc.) is not included in the vocabulary.—Note to p. 10, l. 12, *si tiene* (*Vd.*) *con qué*, "if you have what you need": this equivalent perhaps leaves the sense clear, yet it is misleading for the more exact meaning 'if you have something' (i. e. to wrap yourself up with—cf. French *avoir de quoi*).—Page 20, l. 5, *por lo recatadas y humildes*: no note is given, although doubtless suggested by the later one of a corresponding expression, p. 40, l. 28, *por lo duras*.—Note to p. 72, l. 15, *que se rompiera*, "which got broken somehow or other," further explained by

the editors as "the subjunctive used with the relative *que* referring to an unknown or an indefinite idea." It seems to us that this explanation is an unnecessary refinement in noting an example of the archaic pluperfect in *-ra* (i. e. *se había roto*), examples of which are not infrequent in modern Spanish.—Page 118, l. 28, *dale* is given a separate place in the vocabulary with the exclamatory meaning of "goodness," which misses the mark for the rebuke '(there you're) at it again!' (i. e. *¡dale otra vez!*), characteristically expressed by this term, as well as more intensively and continuously by the phrase *dale que darás*, p. 96, l. 30. This last is explained, "do what you will"; but we think the sense is rather 'there he is off, or started' (i. e., for a week at a time).—Note to p. 104, l. 18, *pues soy yo poco listo en gracia de Dios*, "by the grace of God I'm pretty bright": we wonder if the editors have not missed the force of *en gracia de Dios*, an expression characteristically Spanish as a superlative exclamation somewhat synonymous of *hasta no poder más* or *hasta lo sumo*, with which, by way of irony, the antecedent idea is the opposite of the language used, as appears above. In this case the sentence would be rather, "well I am pretty bright—and don't you forget it (or you bet!)"—Page 138, l. 31, *porción* (occurring in the expression *una porción de dones*), in its regular sense of 'several' or 'a number (or quantity)', is not covered by the vocabulary definition of "part."—Page 172, l. 23, attention might have been called to the example of the intensive or assertive *que* explained upon its occurrence, p. 48, l. 19.—The vocabulary meaning "unless", given to *si no*, is not of course intended to apply to the example, p. 179, l. 15, which illustrates the frequent ellipsis, *si no* (i. e., *me cree usted*), although the difference is nowhere noted. But these few cases of dissent, not cited as examples of actual or serious error, do not constitute a notable blemish in the book as a whole.

The following misprints are noted: P. 76, l. 28, *metalurgia*; p. 80, l. 27, *de ti*; p. 116, l. 4, *esa* for *eso*, p. 46, l. 28, *sí* for *si*.

The edition of the American Book Company is not without merit, in that it strives at furnishing fuller editorial helps for the student than most of the books of its class succeed in doing. Some of

these helps err on the side of unnecessary or irrelevant detail in elementary matters, as: Page 7, l. 19, "*tenían razón*: 'to have' with a noun, where we use 'to be' with an adjective."—Page 20, l. 10, "*siguiéronle*: *le* is enclitic" (a self-evident fact).—Page 65, l. 17, "*á quien*: objective and accusative case of *quien*."—Page 114, l. 9, "*podremos*: *poder* has a full conjunction, while 'may' in English is defective" (cf. also p. 124, l. 10). Examples might be multiplied. We do not see why there should be need of reminding the reader, in foot-notes, to look to the vocabulary for the meaning of a given expression (e. g., p. 66, l. 4, "*se echó á reír*: see *echar* in vocabulary"). Presumably he has the intelligence to do so of his own volition, and, in a properly classified lexicography to the book, would find what he needed. Frequent references are made to the grammars of Ramsey, Knapp, Garner, and Monsanto, with the contents of which the editor appears to be well informed.

We do not carp at extreme detail or fulness of data that have a direct bearing upon the subject, even when in some cases they seem uncalled for. A graver matter is that dealing with the chapter of errors or of important omissions. On this score, the severest indictment against the book, and one that seriously vitiates its fundamental value, is the inferior text it represents, based, as this seems to be, on an older edition than the last or ninth (Madrid, 1899). The ninth edition announces on its title page that it is "*esmeradamente corregida*"—which may mean much or little in respect to changes in past usage. In the present case it means very much indeed, there being hundreds of variations from the text of the fifth and seventh editions, which I have had the opportunity of consulting and to which the editor's text seems substantially to conform. These differences—which presumably represent the author's preferences—are by no means trifling. Some of them modify the sense considerably, e. g., taking a few at random:—

P. 7, l. 18: *te acobardarás* changed to *te acor-darás*; p. 11, l. 16: *aún* changed to *sin*; p. 43, l. 21: *no querer parlanchinear* changed to *sin faro-lear*; p. 78, l. 14: *frente* changed to *nariz*; p. 86, l. 16: *nada* changed to *avería*; p. 200, l. 8: *es de las más interesantes* changed to *no carece de interés*.

Other changes of Galdós' have to do with ques-tions of style or idiomatic precision, or even of correctness, e. g., p. 114, l. 27: *había mezclado con* changed to *hubo de añadir á*; p. 138, l. 15: (*Virgen*) *Santítma* changed to *Santísima*; p. 140, l. 6: *que siempre le facilitaba extraordinariamente la comunicación* changed to *medio fácil de comunicar*; p. 147, l. 5: (*niña de*) *mis ojos* changed to *mi alma*; p. 156, l. 9–10: *tú no sabes que los que se han muerto están en el otro mundo* appears with the sentence *ó no están en ninguna parte* omitted; p. 158, l. 16: *inoculó, inocularon* (sic) changed to *inculcó, inculcaron*.

Presumably, a volume of this kind, provided with vocabulary and notes, aims or should aim to be complete for the learner's purpose without the need of other instruments of help in lexicography—which in the present stage of the language he is not likely to find accessible. Unfortunately this completeness is far from existing in the present case. There are numerous inaccuracies and omissions, which cannot be charged up against the editor's lack of competence for his task, since he generally shows a commendable grasp of the linguistic requirements thereof. To mention a few instances, picked up here and there, concerning the notes:—

Page 18, l. 3, *cual si . . . morara*: this the editor explains as an example of the archaic pluperfect in *-ra* (of which a genuine one occurs p. 78, l. 10); rather it is merely a case of the sub-junctive after *si* in the frequent Castilian con-struction of the simple for the compound tense.—Page 27, l. 3, no biographical notice is given for *Polo de Medina*; but one is given, p. 48, l. 21, for a certain *Bergia*, who is briefly summarized in a foot-note as "a writer on economical subjects." Our diligent inquiries and researches for confirm-ing this statement have not been rewarded with success by the discovery of such a personage, whom we suspect to be rather obscure if not quite fictitious. We have a hypothesis, which seems plausible, that the aforementioned *Bergia* is a misprint for *Bélgica* (Belgium), which fits in much better with the context, and which is more-over the reading of the ninth edition as well.—Page 37, l. 28 and p. 112, l. 1 contain repeated explanations of *pesquis*, which, with better system, could have been consolidated into one.—The note

to p. 41, l. 23 should have been given at the earlier occurrence of the construction to which it refers, p. 33, l. 4. Likewise, p. 110, l. 8, the emphatic use of *mujer* (similar to the more common *hombre* under similar circumstances), which, we are told, is simply "added for emphasis," has an earlier occurrence, p. 100, l. 8.—Page 63, l. 18, *por esos mundos* is given in the vocabulary as "all about"; while p. 180, l. 20, the corresponding expression, *por esos suelos de Dios*, is passed over save for the qualification *de Dios*, which—we are told in a foot-note—is "used for emphasis. Translate by 'wretched' or leave untranslated." This treatment of the two examples in question is a very unsatisfactory enlightenment of a characteristic and oft-recurring Spanish expression having a peculiar flavor hard to transmit, but which is lucidly explained in Knapp's Grammar, §265.—Note to p. 86, l. 13, *¡Qué buena pieza!* (the *qué* is omitted in the ninth edition) gives "what a trick" for the quite different sense, '(what a) naughty girl,' 'nice thing.'—Note to p. 8, l. 23, *echar un cigarro*, "to start, put a cigar to use"; this may not be literally incorrect, but it is awkward, to say the least.—Page 123, l. 21, *dale* has a special place assigned to it in the vocabulary as "pshaw," which quite misses the point (cf. similar remark apropos of Heath edition, above).

The following points have been passed over entirely by the editor, although all, in a measure, deserve attention:—

Page 29, l. 6, *todo sea con Dios*, 'what an idea'; p. 58, l. 16, *cavila que cavilarás*, 'by constant reflection'; p. 61, l. 7, (*tener*) *algo que ver*, 'to be concerned'; p. 68, l. 10 (and similarly, p. 85, l. 27), *váyanse ellos á paseo*, 'to the dickens with them' (cf. French *allez vous promener*); p. 94, l. 5, *¡Qué cosas tienes!* 'how you talk', or 'what nonsense'; p. 101, l. 25, *dale que darás* (cf. Heath edition, above); p. 109, l. 5, *poco listo en gracia de Dios* (cf. Heath edition, above); p. 109, l. 13, *aquí de los hombres guapos* 'here's the place for your spry men'; p. 138, l. 2, *Primera* (i. e. *tienda*). We think that appreciative annotation should call attention to a picturesque phrase like *más bueno que el (buen) pan*, p. 103, l. 24, as a characteristic Spanish expression of supreme goodness; and in the same connection, *tan guapa como la madre de Dios*, p. 104, l. 12, as an extreme Spanish stand-

ard of personal brightness and comeliness (cf. Andalusian *salada como María Santísima*). Similarly, the list of great Renaissance Madonna artists, p. 122, l. 8–9, is passed over without a word of comment; it is questionable, however, whether the full significance of the passage is at all clear to the average un-Spanish or Protestant mind without some comment upon the proper relation of these names with the context.

The vocabulary has its share of defects:—Page 7, l. 24, *le salían al paso* (found under *salir*), "met his step"; this is an awkward way of saying '(which) he happened to meet.'—Page 10, l. 13, *lucido*, and p. 12, l. 14, *floja*, are not explained by the vocabulary definitions of these words.—Page 15, l. 20, *pertenencia* is not explained as a unit of mining section (nor in the Heath edition).—Page 33, l. 1, *menudeando (el paso)* is given as "shortening"; rather, it is 'quickening (or hastening)'—Page 36, l. 25, *celebró (una conferencia)* is 'took place' rather than "carried on."—Page 58, l. 24, the explanation of *al tres por un cuarto* is referred by foot-note to *cuarto* when it occurs under *tres*.—Page 109, l. 4, *me pinto*: the sense here of 'surpass,' or 'excel' is not recorded under this word in the vocabulary; nor is the sense of 'this way' to *por aquí*, p. 128, l. 27, recorded under this term.—Page 162, l. 23, *porción*: the remark made in the Heath edition apropos of this word applies here likewise.—Page 180, l. 3, *Imparcial*: in the definition the editor gives us "name of a magazine"; the reader would not recognize, unless he happened to be already informed, one of the most prominent of the Madrid dailies.—Page 182, l. 9, *señorio* is given as "manor": the editor must have been thinking of 'gentry' (or 'upper crust').—P. 197, l. 24, *sochantre* as "subchanter" might be of doubtful meaning to the average lay mind.

The following expressions are not recorded anywhere in the vocabulary: Page 84, l. 7, *cesped abajo*, 'down hill'; p. 89, l. 1, *ni mucho menos*, 'far from it'; p. 97, l. 17, *de gente*, 'like a gentleman'; p. 173, l. 26, *parece mentira*, 'it's incredible'; p. 180, l. 18, *por Dios*, although *á Dios* is given.

The Jenkins' edition of *Marianela* represents the second publication in their series of *Novelas Escogidas*. When this series was announced some

years ago we thought we saw in it an excellent opportunity to present to the American school and college public a select collection of Spanish fiction serving as a counterpart of the *Romans Choisis* of the same house, but skillfully reduced, when necessary, and judiciously annotated. Such a series would be a distinct help to the spread of Spanish letters among us by thus making accessible to us noteworthy contributions from a field of literary activity in which Spanish talent has long excelled. Whether this opportunity will be realized remains to be seen. Certainly the inauguration of the series with Alarcón's *El Final de Norma* was not auspicious, or one calculated to inspire confidence in what might follow. For this novel with its insufferable, absurdly impossible romanticism is among the least deserving of Alarcón's work, and one of which he himself is said to have been later ashamed.

In the accession of Galdós' *Marianela* to the series we note a decided raising of the level. To the edition itself no serious objection can be taken. We regret that the editor has deemed himself obliged to cut down the text somewhat "to bring it within the limits of the class-room use." The fact that his omissions should be, as he alleges, digressions or irrelevant descriptions, is not necessarily a vindication of such a course in the present instance, since such passages are often essential to the desired flavor of the book and to the author's purpose. The whole subject of the extent to which a language editor is authorized in meddling with the integrity of a text is a thorny one, where opinion is likely to be much divided. In the opinion of the present reviewer, however, *Marianela* is in a setting which relieves the editor from the perplexity of deciding such a problem. The same idea seems to have been held by the editors of the first two editions, since they present the text entire.

The annotation is of the brief anæmic kind, a kind that spares the reader the trouble of referring to the dictionary in numerous cases, and reduces the editor's task, as intellectual purveyor, to the point that stimulates hunger rather than satisfies it. This may be a desirable principle, and one meeting the approval of many. We do not undertake to dispute it here.

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Galdós' Electra, edited, with notes and vocabulary, by O. G. BUNNELL. New York: American Book Company, 1902.

Although Galdós is best known as a prolific novelist he has achieved some success as a playwright, largely, we think, on factitious grounds made by favoring circumstances arising from the author's literary eminence and the timeliness of his drama themes. He has produced some ten plays, a few of which have had quite a vogue. They reflect the writer's salient qualities, as these appear in his novels, by standing for a purpose, for the inculcation of some reforming social doctrine. The motive does credit to the author, albeit it is hardly to be reconciled with the principles of the dramatic art. It is doubtful whether the purpose-play can achieve lasting success.

In the paucity of good material for modern Spanish plays it may be worth while to present the *Electra* to the American school and college constituencies, although we doubt whether the author's reputation will perceptibly gain thereby. *Electra* is one of his recent plays, and the one which has caught the public favor to the most marked degree. The Madrid public was in a particularly receptive mood for this play, because of the opportuneness of the latter in doing modern justice to the ancient theme of the conflict between religious tolerance on the one hand and bigotry on the other. This conflict is illustrated by the vicissitudes of a young girl surrounded by the opposing influences of the *vida contemplativa* and *activa*, alternately dragging her now this way now that. The heroine is overflowing with life and spirits, and possessed of an inexhaustible fund of affection fitting her for the ideal domestic relations. But a Spanish Pecksniff would sacrifice her to the convent, despite the precious little *vocation* she shows for such a career. Fortunately his artful schemes are thwarted and his prey escapes him.

In the presence of obscurantism of a particularly offensive sort—if degrees may be admitted in such a term—the author shows his wonted tact and forbearance. But his feelings are unmistakable when, at the close, the heroine is consoled by the spectre of her mother and relieved of her vows in the following words: "Te doy la verdad,

y con ella fortaleza y esperanza . . . Si el amor conyugal y los goces de la familia solicitan tu alma, déjate llevar de esa dulce atracción, y no pretendas aquí una santidad que no alcanzarías. Dios está en todas partes." Here we have the keynote to the play, its *moral*—if such a quality may properly be said to exist in a play. The present one is not comedy, and can hardly be styled tragedy. The unity of the acts is not clear enough to the average reader to leave his literary sense quite satisfied. But the language is not difficult, and students can doubtless read the play with profit.

We wish it could have been better gotten up than in the present edition, where errors and omissions abound in the editorial workmanship. The annotation is of no intrinsic value, falling into the time-worn vice of telling us what we know, while at the same time discreetly gliding over what we do not know and cannot easily find out. The vocabulary is particularly vexing in its shortcomings: we think that a good second-year student, armed with a *mal diccionario de bolsillo*, could hardly be guilty of some of these. Below are a few errors of statement picked up here and there—no attempt is made to gather an exhaustive list:—Page 13, l. 11, *azucarillos*, "confectionery" (vocab.): this is an example of misleading inadequacy of definition, which the context alone would show, for the characteristic Spanish knick-knack of long and brittle sugar sticks for sweetening brandy and water as a common refreshment.—Page 19, l. 14, *á las veces*, simply *á veces*, or *hasta algunas veces*, instead of the editor's contradictory "always, at any time" (vocab.).—Page 20, l. 4, *fastidiate*, vocab. inadequate: it has here an idiomatic sense somewhat like 'take that,' or 'there you are.'—Page 20, l. 6, *esgrime*, cf. vocab. "to fence, hold"; the editor must be confusing *esgrima*, 'the art of fencing,' with *esgrimir*, here, 'to wave, brandish,' e. g., *esgrimir una espada, un sable, una escoba, un látigo*, etc. To be sure the Academy Dictionary is deficient on this point, although Tolhausen gives an example; but it is the editor's business to supply the numerous omissions of the former work in matters of current usage.—Page 21, l. 32, *car-gante* (adj.): cf. vocab. "accuser," the application of which to the present case is marvelous indeed for the proper sense of 'teasing' or 'provoking.'—Page 23, l. 19, *enmienda* is here 'cor-

rection' rather than editor's "reward" (vocab.).—Page 23, l. 33, *langosta desmayada*: the sense of this, as a term of extreme ungracefulness and unattractiveness in a woman, does not appear from the vocabulary; nor the precise nature of the object referred to.—Page 31, l. 30, (*usted*) *extrañará*: cf. vocab. "to blame, reprimand" for the more usual sense, as here, 'to be surprised.'—Page 34, l. 14, (*estoy*) *de más*: vocab. "too many" is loose for the more precise sense of 'intruding,' or 'in the way' (cf. French *de trop* in same connection).—Page 38, l. 10, *apuntan*, here 'to begin to appear'; vocab. is wrong.—Page 51, l. 21, *cuatrol-lones*, of which the editor says: "see *cuatromillón* [vocab.]. A mistake on the part of the servant who is speaking and who wishes to give the impression of a large amount." But the "mistake" is probably only the servant's illiterate pronunciation of *cuatriliones* (= 1000 trillions), the more likely word.—Page 52, l. 8, *hacen el oso*, "to pay court, make love," apropos of which the editor contributes a note as follows: "In Spain it is customary for a young man to walk back and forth before the house of his fair one, watching the windows, thus hoping to obtain a glimpse of her. Hence the comparison to a bear pacing back and forth in his cage." The last inference is ingenious. Rather, the expression, *hacer el oso*, is a satirical extension of the primary idea, 'to play pranks, act the clown,' by reference to the ungainly motions of a trick bear doing his stunts before an audience.—Page 73, l. 22, (*estamos*) *divertidas*, '(we are) nicely off,' or 'in a pretty fix' (iron.), instead of vocab. "joyous."—Page 79, l. 19, *lucido* (*estoy*), here, 'I'm a nice fellow' (iron.), instead of vocab. "enlightened, clear."—Page 82, l. 26, *hénos*: we are not surprised that the editor gives no equivalent of compounds of *he* + obj. pro. He refers *he* to *haber*, which is a summary disposal of a much disputed question as to the origin, and consequently the proper classification of the term, whether it be derived from *haber* or *ver*. For opposite opinions on this point cf. Bello-Cuervo, *Gram. cast.*, Note, § 581 and Note 80, p. 87; and Ford, *Old Spanish Etymologies, Modern Philology*, Vol. 1, no. 1, pp. 49-53. A note might have held the subject in proper suspense.—Page 97, l. 15, *no caben en el tiempo* = *no existe bastante tiempo para*, 'there's no end to,' which is awkwardly hinted at, if at all, in the editor's vocab. under *caber*, "to-

be incapable."—Page 125, stage scenery, *telón corto*: the sense of an act with two stage settings, or tableaux, instead of two separate acts, is not clear to the average reader from merely bringing together the component elements furnished by the vocabulary, "short curtain." In the same stage setting we find *ventanal*, which is inserted in the vocabulary on the same terms as *ventana*, "window," of which last it is not synonymous but rather = *una serie de ventanas, una galería de cristales*.—Page 125, l. 4, *la Hermana Contadora*, "prop. noun" (vocab.): it is the convent treasurer or accountant (i. e. *cajera*).—Similarly, p. 137, l. 6, *la Hermana Guardiania* is put in vocab. as "prop. noun," whereas it is the janitress, so to speak, of the convent.

The following are some omissions:—Page 10, l. 19, *dar en*, 'to take the notion or idea.'—Page 11, l. 8, *dió que (hablar)*, '(it) gave cause, or grounds, for.'—Page 14, l. 5, (*para decir*) *cuatro (palabras)*, i. e., 'to have a chance to say something.' In a juxtaposition of this kind in Spanish *cuatro* does not necessarily mean "four," as a definite numeral, but represents characteristically an indefinite idea of restriction as *anglice*, 'a couple.' Examples are not infrequent, although I am not aware of the subject being mentioned in the dictionaries or in the accessible grammars; as: *cuatro terrones*, a few bits of land; *cuatro dones*, some paltry talents; *cuatro palabras (al lector)*, a sort of brief prefatory notice, etc.—Page 45, l. 10, *dejar (á uno) mal*, 'to leave in the lurch, disappoint.'—Page 48, l. 4, *¡Anda con Dios!* a characteristic expression of dazed astonishment, as 'Mercy on us!'—Page 58, l. 24, *tengo para mí*, 'I am of the opinion.'—Page 81, l. 26, *pues no faltaba más*, 'why certainly.'—Page 102, l. 19, *pide por esa boca*, 'ask what you please.'—Page 125, l. 13, *sien*, 'forehead.'

The following typographical errors are noted:—Page 11, l. 5, *lloaremos*; p. 107, l. 3, *acorbarándose*; p. 128, l. 6, *et* for *en*; p. 133, l. 24, *chiton* for *chitón*; p. 136, l. 1, *hermada* for *hermana*; in vocab. *respirar*, "to breath"; in Act IV the punctuation is faulty at the beginning of sc. iii (p. 101) and in sc. xi (p. 121, l. 12), the latter case occurring also in the Madrid edition.

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GERMAN LITERATURE.

A History of German Literature. By JOHN G. ROBERTSON. New York: Putnam, 1902. xxviii, 365 pp.

There has long been a vacant place waiting for a sober, accurate, and up-to-date English study of the general field of German Literature, based upon the results of modern scholarship without being too technical. Professor Robertson's book fills this vacancy quite acceptably, and immediately takes its place as the most useful work on the subject, as a general hand-book, that has yet appeared in English. This new History of German Literature has not the brilliancy, breadth, and originality of Scherer's masterpiece, nor the kindling enthusiasm and eloquence of Professor Francke's "Social Forces," but partly for that reason, because of its eminent sobriety, it is a safer guide for the beginner; and it differs so widely from both these works that it may well be used together with them.

Professor Robertson's book is essentially a descriptive study, and it has both the advantages and limitations implied in this characterization. It succeeds in giving a very good idea of the literature of the important periods, of the work of the principal authors, and of individual masterpieces; and to this end the many outlines given of the greatest works discussed are most useful and acceptable. At the same time the work as a whole is more like a picture gallery than like a history. Undoubtedly the thing done—the description of the literature—was the first thing to be done; the question is whether more attention might not have been given to general movements, to the great lines of development, to comparative study, both within the single literature and with other literatures, without unduly swelling the size of the volume. One would consent to the omission of a considerable proportion of the names mentioned, for the sake of more emphasis upon the evolution and comparative aspects of the literature studied. The introduction is excellent in this respect, but it gives only a very brief summing up. Especially would a larger reference to parallel or contrasting phenomena in English literature be welcome for its pedagogical value.

Every new history of literature that appears

suggests anew the really chaotic state of the theory of literary history. The embarrassment of the bewildering multiplicity of modern interests is especially troublesome to the literary historian, and it is particularly difficult for him to find a unifying principle for his work. If the study of literature is a branch of æsthetics, that fact hardly appears in our literary histories; and, indeed, an attempt to proceed upon this basis would doubtless be a sad failure. As for an ethical study of literature, that is under a traditional taboo, especially in Germany, and the present work, with its warfare upon *Tendenz*, is an interesting example of German influence in this regard. There remain such other interests as the political and sociological, the philosophic, the philological, and most recently the psychological; and while an occasional literary historian has the courage to give one of these free rein while holding all the rest in check, the usual custom is rather to let several or all of them run along together in rather haphazard fashion. The work before us has this character of multiform interest. But by sacrificing the advantages of a single point of view, the author has doubtless gained in accuracy of detail and has made his work an excellent book of reference. The suggestions that may be made for the possible improvement of the work must also apply largely to details.

The general plan of the book is pretty strictly chronological, with the traditional division into periods. There are some departures from the exact chronological order, however, due to the grouping of authors and to the difficulty of placing definitely a long life, like that of Goethe or of Tieck. In some cases, the order of the names leads to chronological confusion. For example, the reader would get the impression, but for careful attention to the marginal dates, that Zesen belonged to a later generation than Christian Weise and Schnabel; and again, the placing of Uhland and Grillparzer after the chapter on Young Germany will pretty surely give the student a wrong perspective. It is, of course, impossible to reconcile completely the conflicting demands of biographical unity, proper grouping, and historical sequence; but the chronological setting once being adopted, it should be made as

easy as possible for the reader to keep in mind the sequence of men and events.

The general distribution of space to the various larger periods is about what was to be expected: 36 pages to Old High German, a good allowance of over 100 pages to Middle High German, slightly less to the next three centuries and a half up to 1700 (this long period is somewhat stinted), and the larger bulk of the book to the eighteenth and nineteenth centuries (180 and 210 pages respectively.) This emphasis of the more modern literature is as it should be. The only matter for regret is that the last thirty years of the century just closed are treated so briefly; inasmuch as there is no good study in English of the interesting developments during this period, it is to be hoped that a longer chapter may be devoted to them in a future edition of this History.¹

Putting aside all that is fairly open to difference of opinion, the following running commentary of criticisms in detail may be offered: pp. 12, 14, the name Isidore is not used consistently.—p. 15. There is not sufficient warrant for calling the Wessobrunn Prayer a "poetic beginning," or poems like it a point of departure for secular poetry.—p. 18f. The ordinary reader will hardly know what the "Tours of the North" may mean, or where Werden is located. To call the 9th century "the brightest in the OHG. period" is to consider only the literature that happens to be preserved, and to neglect all that must have perished.—p. 25. The inferiority of Otfried's diddling meter to the old alliterative form in dignity and power should not be overlooked. It seems strange to call Otfried the "culminating point" of a literature that had long ago produced poems of the quality of the *Hildebrandslied*.—p. 27. Read "such poems as the *Hildebrandslied*," etc. The student should not get the impression that the wreckage that has survived the ages is all that ever existed.—p. 32. In view of earlier Greek examples, *Ruodlieb* cannot be called the first romance of adventure in European literature.—p. 48. The term "saga" seems misapplied to the

¹ Even Professor Coar's interesting *Studies in German Literature in the 19th Century*, which have appeared since the words above were written, give comparatively little space to this generation.

Oriental anecdotal matter of *Salman und Morolf* (cf. also p. 110).—p. 49. It is not made clear why “indigenous forces were not sufficient”.—p. 60. Lachmann’s ballad theory has certainly been decidedly “weakened” in that its most explicit postulates have been discredited by more recent criticism; about all that is left of his theory is given simply and directly in the poem itself: *uns ist in alten mæren wunders vil geseit . . .*—p. 70. The dramatic structure and quality of the *Nibelungenlied* might be emphasized, as compared with the more epic nature of the saga and of the *Iliad*.—pp. 92, 96. The author minimizes or overlooks the importance of Parzival’s sin and conversion; Wolfram, too, saw the “tragedy of doubt and spiritual revolt” in his work.—p. 94. Wolfram’s conception of the grail was not so simple and consistent as represented in the note.—p. 96f. Wolfram’s large-minded tolerance is worthy of special note.—p. 99, l. 6, read “rationalism” for “naturalism” (cf. also p. 110, l. 19).—p. 105. Where Gottfried’s earnestness is mentioned, his extreme artificiality should also be noted, and his lack of the deep sincerity and moral power of Wolfram.—p. 116. The erroneous impression is here given that the idealized and spiritualized conception of *Minne* was the only one held by the German Minnesingers. The external forms of the *Minnesang* might well be described.—p. 126. It would be worth while to insist upon Walther’s realism, and the genuineness that is found in his expression of nature together with the conventionality characteristic of the *Minnesang*.—p. 130. The expression *niedere Minne* should perhaps be explained.—p. 184. The *Knittelvers* might be described more exactly.—p. 199. Goethe was not the first to take the modern view of Faust’s strivings.—p. 207. The forms used by Opitz, especially the Alexandrine, should be defined.—p. 312. It is strange that the comparatively feeble lines *Mit-einen gemalten Band* should be selected to characterize the new epoch in modern poetry opened by Goethe.—p. 321. The characterization of Egmont as a *Stürmer und Dränger* is not particularly apt.—p. 329. Schiller’s *Student von Nassau* was a drama, not a romance.—p. 332. Schubart hardly intended his *Kaplied* as a “song in praise of colonization.”—p. 350. A yearning for peace of soul is even more characteristic than a

love of nature in the lyrics of this period.—p. 353. To speak of subjectivity as “dross” implies a rather startling condemnation of all lyricism; and Goethe confessed that all his work was essentially subjective!—p. 390. Mary’s death may not be morally deserved, but it certainly is not a dramatic accident.—p. 421. It is a great deal to say—in view of Goethe and Platen—that *Der gestiefelte Kater* is the best satirical drama in German literature.—p. 435. Debucourt-LeVeau’s *La cruche cassée* can hardly be described as a picture of the Dutch school; it is Kleist who transmutes the French tone of the picture into Dutch.—p. 452. It is confusing to speak of the *Elegie* and the *Trilogie der Leidenschaft*, as the one is included in the other.—p. 510. Heine’s prophetic zeal seems overestimated, it is more than doubtful whether he would have been equal to an “opportunity” if it had come.—p. 535. Hero’s lamp is extinguished by the priest, not by a storm.—p. 539. It seems extravagant praise to speak of even one of Raimund’s characters in the same breath with Molière, and to say that “no writer”—i. e. no other writer—“ever made such an astonishing advance” as Raimund from his prentice work to his best: after all, even his best remains mediocre.—p. 589. The term “epic” is very large for a pretty little romance like Scheffel’s *Trompeter*.—pp. 593, 595. It should be stated what “kind” of masterpiece is represented by *Hans Lange* and *Colberg*, and what themes were “of absorbing interest” to Wilbrandt’s contemporaries.—p. 598ff. The author follows Koch and others in overestimating the importance of Wagner’s works as literature; one may be a passionate admirer of Wagner’s operas and do just homage to the genius of the man and his great influence, and yet confess that he lacked very much of being a great poet.

In the language of the History, the tendency toward an unnecessary use of German terms may be mildly criticised, as also the use of “pathos” in the German rather than the English sense (p. 592 and elsewhere), and the loose use of “naïve” (pp. 595, 606, 608, etc.) Only a few misprints were noted, in addition to those corrected in the Errata: p. 344, note, *Schüddekopf*; p. 347, margin, *Ansichten*; p. 351, l. 13, *über den Wassern*; p. 388, l. 7, comma after *notwithstanding*, not

after *aims* and *public*; p. 495, l. 7 fr. below, *van Beethoven*; p. 525, note, *Mayne*; p. 527, l. 8 fr. below, *Lyrische*; p. 541, note 2, *C. Hepp*; p. 551, note 3, *C. T. Litzmann*; p. 624, *Brockes* omitted; p. 629, *Klinger*, 325ff. for 375ff.

The bibliographical notes are very useful and on the whole quite accurate and up to date. The typography of the book is excellent.

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FRENCH LITERATURE.

La Mère de la Marquise par EDMOND ABOUT, edited with notes and vocabulary by MURRAY PEABODY BRUSH, Ph. D., Instructor in Romance Languages, Johns Hopkins University. Boston: D. C. Heath and Co., 1903.¹

Edmond About was one of the wittiest French writers of the nineteenth century and most of his novels are characterized by a light sarcastic vein. "La Mère de la Marquise", a humorous little satire of about one hundred pages, is an excellent illustration of his style. It cannot fail to delight the students for whom it is destined.

Dr. Brush's edition is especially prepared for intermediate classes and is provided with plentiful notes and a vocabulary.

The following mistakes and misprints are called to the attention of the editor.

P. 8, l. 22, p. 11, l. 22, and in the vocabulary, *samavar* should be spelled *samovar*. The Paris edition (1860) has the same misprint.

P. 9, l. 26, *ainé* should be spelled *ainé*;

p. 12, l. 14, *aurait, auraient*;

p. 30, l. 13, *adresse*, which does not mean anything here, should be replaced by *tendresse*. See Paris edition, 1860.

P. 32, l. 8, *partageait* should read *partageait*;

p. 36, l. 15, *vu, vus*;

p. 41, l. 4, *lo, le*;

¹In a second impression of the text-book, now under way, the editor has been enabled to embody the greater part of Prof. François' valuable suggestions and corrections.—M. P. B.

p. 46, l. 25, *come, comme*, and l. 31, *apartement, appartement*;

p. 49, l. 26, *était, était*;

p. 67, l. 28, *que, qui*;

p. 78, l. 4, *ses, ces*;

p. 83, l. 26, *de père fils, de père en fils*; same omission of *en* in the vocabulary under the words *père* and *fils*.

P. 86, l. 3, *tout, toute*;

p. 92, l. 8 and in the vocabulary. *résolument* should be spelled *résolument*;

p. 100, l. 9, *toute, tout*, and l. 26, *après, après*;

p. 101, l. 10, *étonné, étonné*;

p. 108, l. 14, *exemples, exemples*, and l. 28, *convint, convint*;

p. 109, l. 4, insert a hyphen between *petits* and *enfants*.

P. 112, note on p. 4, 2, *proposition* should read *preposition*;

p. 117, note on p. 33, 5, *coutait, coûtait*.

In the vocabulary, p. 129, under the word *beaucoup*, insert a comma after *much* and under the words *bec* and *béâtre*, transpose the period and the dash.

Bergeronette should be written *bergeronnette*.

Add a comma after *bombé*. Under the word *cérémonie, faire de* — should read *faire des —s*. The editor seems to have been misled by the negative form in the text, for which see p. 22, l. 32.

The letter *f* after *clientèle* should be italicized. P. 133, *campagne* should read *compagne*. *Finistère, mensonge* and *opéra* should be marked masculine instead of feminine. *Incessamment* should be written *incessamment*; *inquiéter, inquiéter*; *isolément, m., isolement*.

Under *maudire*, transpose the dash and the comma. *Paru* is given a feminine form *parue* as in the large dictionaries of Bescherelle and Larousse; *paraître* being intransitive and its past participle being always conjugated with *avoir*, the feminine form of the latter can never be used.

Under *pli*, drop the dash after *was*; under *révolter*, drop the comma after *to*; in *rondelet*, insert a dash between the *l* and the ending. *Subite* is the feminine form of the adjective; we should have *subit, -e*.

Under *sortir*, we have the expression: *sortir du bon sens* while the text gives: *sortir de son bon sens*; see p. 8, l. 12. Under *suivant*, we should

be told that it means *according to* when a preposition. *Tard* and *fort* (in this text) are adverbs and should not be given a feminine form. Under *tournoi*, *tonrney* should read *tourney*. *Venir de* and *venir à* respectively mean *to have just* and *to happen* only when followed by an infinitive. The student should be warned of the fact. *Vertue* should read *vertu*. Under *voyons*, read *excl.* instead of *excl.* I never heard the word *whist* pronounced as indicated by the editor: *veest*. He also wrongly requires the student to pronounce the *e* in *respect*. *Sortir* and *tressaillir* should be marked irregular. *Mordre* is not irregular. The word *allée* should precede *allemand*; *craignit*, *craindre* (cf. *plaignit* and *plaindre*); *déli cieusement*, *heureusement*, *joyeusement* should respectively precede their adjective; cf. *malheureusement*, *malheureux*; *malicieusement*, *malicieux*, *vigoureusement*, *vigoureux*. *Endormi* should precede *endormir*; *hâir*, *haleine*; *petit-enfant*, *petite-fille*; *redoublement*, *redoubler*; *roulement*, *rouler* (cf. *tremblement*, *trembler*).

In the note on p. 3. 1 (p. 111), we are told that Louis-Philippe of Orleans was the *first* cousin of Louis XVIII. and Charles X.!

In the note on p. 4. 2 (p. 112), Dr. Brush considers *boire* as a verb in the expression *après boire*. Larousse rightly classifies it as a noun. If it were a verb, the past infinitive would be used.

In the note on p. 6. 3 (p. 112) and in the vocabulary, the editor translates *n'avoir garde de* by *not to think of*. It is not strong enough.

In the note on p. 32. 1 (p. 116), we are told that "French law requires *three* public announcements at the city hall where the civil marriage is to take place." We read in Cod. Nap., art. 63: "Avant la célébration du mariage, l'officier de l'état civil fera deux publications à huit jours d'intervalle devant la porte de la maison commune . . ." However there may be a recent law with which the present reviewer is not acquainted.

We cannot help mentioning the following unsatisfactory translations or incomplete definitions in the vocabulary:

s'acoquiner, to be attached (Dr. Brush's translation) (cf. text p. 102, l. 2);
battre, to beat, use up (cf. text p. 8, l. 20);
à bientôt, good by for a short time (cf. p. 67, l. 32);

donner tête (under the word *tête*), to turn, go, give way. The right translation of the expression is given under *donner* (cf. text, p. 52, l. 22, and p. 91, l. 27);

dedans, m., inside, interior, content (cf. p. 2, l. 13);
au-devant de, in front of (cf. p. 65, l. 4);

éclairer, to enlighten (cf. p. 85, l. 14, and p. 105, l. 22);

époux, pl., married people;

à bon escient, knowingly (cf. p. 89, l. 27);

faire de la peine, to trouble (cf. p. 92, l. 22);

hocher, to raise, toss (cf. p. 104, l. 17);

hôtel, m., private separate house as distinguished from *appartement*, flat;

larron de noblesse, thief of a noble (cf. p. 34, l. 23);

même, even, same, self (cf. p. 50, l. 28, and passim);

par-dessus means "into the bargain" when followed by *le marché* (cf. p. 69, l. 12);

tenir de bonne part, under *part*, to think it a good thing, approve of it. See the right translation under the word *tenir*.

parti, m., party, match, person (cf. p. 57, l. 13, and passim);

plaisamment, pleasantly (cf. p. 26, l. 20);

prévenant, observing (cf. p. 81, l. 30);

retourner, to return (cf. p. 50, l. 31, and p. 90, l. 14);

se retrouver, to meet, to be met with (cf. p. 97, l. 14);

rire, to laugh (cf. p. 80, l. 6);

saisir, to seize, arrest (cf. p. 91, l. 30);

tant que, as much as (cf. p. 63, l. 3);

il me tarde, it seems a long time to me (cf. p. 84, l. 15);

terre, f., earth (cf. p. 42, l. 19, and p. 70, l. 21);

toujours, always, ever (cf. p. 7, l. 8);

tout, all, every, whole (cf. p. 8, l. 26);

vendange, f., harvest;

vendangeur, m., harvester;

vivacité, f., activity, energy (cf. p. 8, l. 14).

Plait-il, according to the editor, is not a very polite form.

We read under the word *Terreur* "all persons suspected of being hostile to the revolutionary government were executed." The adjective *all* should be replaced by *many*.

The vocabulary is incomplete. The following words and expressions could not be found:

avoir affaire à (see text p. 93, l. 10); *avoir l'air*

de (p. 66, l. 1, and *passim*); *accommodant* (p. 95, l. 14); *au besoin* (p. 91, l. 2); *coiffure* (p. 73, l. 17); *commettre* (p. 69, l. 22); *pour le coup* (p. 41, l. 11); *(riche) en diable* (p. 69, l. 11); *épreuve* (p. 104, l. 11); *fier* (p. 65, l. 18, and *passim*); *fin,-e* (p. 13, l. 2); *à la fois* (p. 14, l. 6); *il s'en fut à ses affaires* (p. 78, l. 31); *habits* (p. 73, l. 25); *intérieur* (p. 83, l. 8); *jadis* (p. 109, l. 13); *au petit jour* (p. 104, l. 10); *à mesure que* (p. 58, l. 13); *nez* (p. 69, l. 12, and *passim*); *coûter les yeux de la tête* (p. 68, l. 29); *en pieds* (p. 8, l. 25); *à part* (p. 67, l. 15); *pouvoir* as a noun (p. 95, l. 1, and *passim*); *à tout propos* (p. 72, l. 25); *pourvu que* (p. 95, l. 22); *quelque peu* (p. 65, l. 1); *quittance* (p. 95, l. 18); *récompense* (p. 6, l. 29); *repousser* (p. 85, l. 28); *rudement* (p. 86, l. 30); *se sauver* (p. 63, l. 9); *sein* (p. 105, l. 25); *souhaiter* (p. 18, l. 3); *soi* (p. 100, l. 19); *soit que* (p. 101, l. 6); *ta ta ta* (p. 22, l. 15); *tout en* (p. 74, l. 18); *vigner* (p. 105, l. 30); *v'là* (p. 65, l. 11); *vit*, pres. indicative of *virre*, and *vit*, past definite of *voir*, should be indicated in the vocabulary (cf. *vit*, p. 5, l. 27; p. 73, l. 7, and *passim*).

The play on the word *misère* (p. 92, ll. 16, 17) is unexplained. Finally, as the editor has devoted a note to the expression *de guerre las* (p. 27, l. 6), he might have called the attention of the reader to the curious agreement of *las* with the subject of the following verb. It is the only example I remember having seen of the modernization of the old form *de guerre lasse*.

These slight imperfections are not of a nature to impair the usefulness of the book and will not prevent it from becoming popular with teachers and pupils.

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ENGLISH SYNTAX.

Zur Geschichte der altenglischen Präpositionen 'mid' und 'wið,' mit Berücksichtigung ihrer beiderseitigen Beziehung. Von ERLA HITTLE. [Anglistische Forschungen, hrsg. von Johannes Hoops, Heft 2.] Heidelberg, Carl Winter, 1901. Pp. vii + 184.

The two OE. prepositions *mid* and *wið* were in their original functions fundamentally different,

yet in the course of their history they exhibit such changes in use and meaning as to be interchangeable in a large number of cases. A study of one, then, would naturally bring out much to throw light on the use of the other, and it was, therefore, highly desirable, indeed necessary, to consider the history of the two together. In the introduction the author dwells upon the fact that the first impulse to these extensive changes did not originate with the prepositions themselves. These, being in their origin adverbs, served at first more precisely to explain the verbal idea. Consequently the employment of this or that preposition depended in reality on the idea contained in the verb. Excellently illustrated is this explanatory force of the adverb-preposition in the OE. verb *mengan*, which is used both with *mid* and *wið*. The use of the 'directional', translocal *wið* here was due to the point of view of the actual conjoining, bringing together, of the ingredients to be combined or mixed. If, however, the idea in the speaker's mind was that of the condition of being combined, mixed, then the associative *mid* was likely to be used, this, therefore, originating probably with the past participle which expresses the resultant condition. The aim of the author in the present work is to offer an exhaustive historical study of the two prepositions, to trace the stages in which *wið* replaced *mid* and the process by which it came to be the general expression of association.

The purely local sense, which must be the fundamental one, cf. Greek *μετά*, no longer exists in OE. and can only be accepted as a 'Vorstufe.' In Gothic it occurs once in: *gam at marein Galeilæie miþ tweihnaim markom Daikapaulaios*, Mc. 7, 31 (Heyne's ed.). In Homer the preposition *μετά* is used predominantly with personal objects and mostly in the plural. So regularly in the Germanic languages, cf. ON. *hesta beztr ðykkir hann með Hreiðgotum*, and OS. *mid them lindium leng libbien mosti*. This use of *mid* = Latin *apud*, *penes*, is highly developed in OE., serving often simply to designate locality, e. g., *ic wæs mid Hunum and mid Hreð Gotum . . . and mid Burgundum ðær ic beag geðeah*. Here the locality idea is brought out clearly by the following *ðær*, in the land of the Burgundians. In *Phœnix* 23, *ne stanclifu heah hlifioð swa her mid us*, the designation of locality is made more precise by the addition of the adverb of place *her*. Very

rare is the distributive use as in: *sic ælmihtig . . . drihten dema mid unc twiht*. The fundamental meaning of *mid* was 'between', 'among'; hence it could only be used with singular nouns after the original sense had faded. The meaning *intra*, *apud* was narrowed to *penes*, which permitted more easily the development of the idea of association. The starting point probably was verbs of dwelling, remaining, resting and the like. In the use with a plurality of persons to designate a locality there exists the idea of community, a being together, e. g., *Orosius*, 18, 13, *he wæs mid ðæm fyrstum mannum on ðæm lande, næfde he ðeah ma ðonne twentig hryðera* = 'he was among the first, one of the first, with the first.' Compare further, *Higelac Hreðling* *ðær at ham wunað, selfa mid gesiðum sæwealle neah*, where the associative idea is prominent. The fundamental meaning of locality has become entirely secondary in its associative use, where, through the connecting link 'coexistence in one place', the idea of being together, united, combined comes into the foreground. Here the associative relation in the condition of rest is first taken up (I), in the subdivisions of union of co-ordinated concepts (*mid*, 'together with, simul cum'), e. g., *Chron.* 1053, *he sæt mid ðæm cyninge æt gereorde*; the union of a concept with a subordinate (*mid* = *mit*), as, a general and the army, e. g. *Byrht.*, 51 *ðæt her stynt unforwæð eorl mid his werode*; and transferred use: *Ælfr.* I, 32, *he us forgið ðæt we mid him beon yrfeuman and efenhlytan his wuldres*; II, associative relation with verbs denoting ordinary activity pp. 21-34; III, associative relation in activities of a reciprocal or mutual nature, e. g. with the verbs *spræcan*, *geðeah* *habban*, *spellian*, *smeagan*, *rædan*, *findan*, *sibbe habban*, *liegan*, *men-gan*, *hæman*, *blandan*, *flitan*, *winnan*, *gefehtan*, &c. Under II, if the concepts that are united stand to one another in the relation of subordination, as the leader and the army, the king and his people, parents and children, the idea, while fundamentally associative, is no longer purely so; it tends more and more toward the modal, as: *Chron.* 1097, *ferde Eadgar, æðeling mid fierde on Italie*. Much more clearly does the modal idea appear where the subordinate word is qualified by an adjective, e. g. *Chron.* 1073, *ham gewende mid*

ealre his fyrðe, or *Orosius* 236, 9, *farende mid ealre his firde wið Romeward*. With verbs of fighting *mid* means 'on the side of' as, *Orosius*, 140, 28, *se consul mid Romanum gefeah* *wið Sabinam*, where the parallel-associative force of *mid* as opposed to the reciprocal-associative *wið* is clearly brought out. Such verbs as *drincan*, *sittan*, *fedan* where the reciprocal idea is entirely absent always take *mid*. In verbs of speaking the directional idea is fundamental and hence *wið* is here the original preposition. The use of *mid* (as in *se ðe mid hine spræc*, *Bede*, 130, 13) probably originated in such expressions as *spræce habban*, *geðeah* *habban wið* > *mid*, where the associative idea could easily assert itself in the speaker's consciousness by analogy with other combinations with *habban* (III, p. 35). As the author brings out pp. 42-43, and stated above, the associative-modal easily develops out of the purely associative. A further step toward the modal is made by the connection of persons with objects, characteristics, or abstract concepts, which they have with them or that characterize them (p. 46), e. g. *sum sceal mid hearpan æt his hlaforðes fotum sittan*, *Manna Wyrde*, 80, and *he frean gesið . . . faran mid mægenwundrum mongum to ðinge*, *Crist*, 925. Where *mid* designates the circumstances, under which the activity of the subject takes place, by which it, in a transferred sense, is accompanied, the effect is a two-fold one, according as it is an expression of the subject itself, or entirely independent of the activity of the subject. In the latter case the associative element is stronger. The accompanying outer circumstance may be help, support, grace, blessing, permission, advice, will, &c., e. g. *wolde gewinnan ðis land mid Rodbeardes eorles fultume*, *Chron.* 1089. Entirely modal, however, is often the use where the accompanying circumstance is an expression of the subject, the meaning not infrequently being determined by the nature of the verb. In *come se stranga winter mid forste and mid snawe eallan ungeweredon*, *Chron.*, 1046, the idea is associative-modal, but the modal is pronounced; in *mihte faran mid his besum full goldes ungedered* the modal is clearer still, while in *he bemænde mid wope*, where *mid wope* shows the intensity, and indeed the manner of the action of the verb, the use is purely modal.

We may pass by the pages devoted to the purely modal, pp. 53-62, taken up under the nouns occurring with *mid*.

As in the case of transition from the associative to the modal, so in the instrumental to the modal the causal agency is largely the added attribute, which modifies and determines the kind and manner of the action. One point may here be noted: influence of the verb again. Certain verbs may easily introduce the modal idea, others the instrumental, as verbs of adorning, equipping, &c., the instrumental idea being strong or weak, according to the intimacy of the connection between the qualifying attribute and the verbal action. So in: *to lædan modigne stedan mid gyldenum græðum gefrætwoðe* the idea is modal-instrumental. In *gehælan ða wunde urra seylda, mid strangelicum læcedome, gif he ne mæg wið liðum* the instrumental idea lies in the contrasted *strangelicum* and *liðum*. If we omit the last clause the use of *mid* is purely instrumental. The transition from the associative to the instrumental the author illustrates by the sentence: *elles hit (scip) gelent mid ðy streame . . . sceal fleotan mid ðy streame*—the ship moves with the stream, but it also moves forward by means of the motion of the stream. 37 pages are given to material illustrative of the purely instrumental use, the examples being given under 41 verb-groups. Noteworthy is the use of *mid* with the passive. Here other prepositions have frequently replaced the instrumental *mid*, as *men beoð ðurh synna swa forworhte, Wulfstan, 95, 17*. Particularly when the means or agency designated is a person is *mid* replaced by *ðurh*, whereas, if the means is non-personal *mid* is much more common. In *to fela manna wyrð . . . mid ðyllican wrencan ðurh deofol forlæred* the means with *mid* and personal agency with *ðurh* are clearly distinguished.

The fundamental meaning of *wið* was translocal, in the sense of mere direction from one point to a second—'to, up to, toward.' The glosses translate by Latin *contra, adversus, secus, juxta, pone, circum, and circiter*. Its use with three cases is not parallel in any other Germanic language, for in Gothic *wipra* is used only with the accusative, ON. *við, viðr*, with the dative and the accusative, as also OHG. *widar* and OS. *wið*, while

OFries. *with* is used with the accusative and possibly the genitive.

The author takes up the oldest use, that of direction in space: I, with verbs of motion, where the use of *wið* with the genitive serves to indicate the attainment of the aim or goal; II, with verbs of sensuous perception; III, with verbs meaning to lie, stretch along,—the verb *liegan*; IV, with expressions of grasping, seizing. In verbs of hastening, striving, &c., there is added an intellectual moment to the sensuous view-point of motion. These verbs, therefore, form a transitional step to those verbs, which only ideally, metaphorically, express direction (I, p. 108). In *gefor . . . mid firde wið Pentestes, Italia folc . . . Orosius, 160, 27*, *wið* stands on the boundary line of its development to the means of expressing the adversative relation. The idea of hostility here lies in part in *wið* and partly in *mid firde*. Later *wið* alone becomes sufficient. Psychologically the combination of *wið* and *liegan* is explained (III, p. 116) in this way that the concept of direction has its root in the point of view of the thinking subject, who sees something lying and follows it from point to point with his eyes, and in so doing involuntarily transfers the motion to the object itself. For example, *Orosius 18, 26, eal ðat his (i. e. of Norway) man aðer oððe ettan oððe erian mæg, ðæl lið wið ða sæ = stretches along the sea*. Under B is considered the transferred translocal use, direction in the idea (pp. 118-133). The transition from the purely translocal is easy. It has just been noted in connection with the verb *liegan*, and the author develops the point more fully under IV, how *wið* may come to be used with verbs in which the directional idea is not expressed in the action, but may lie in the consciousness of the acting subject. The illustrative material is grouped under the following heads: I, expressions of address, where it is to be noted that *wið* is often replaced by *to*; II, verbs expressing a certain action or relation to some one; III, verbs meaning to direct one's thoughts on something; IV, expressions indicative of a certain mental attitude, conduct toward.

In the following category C, *wið* is considered in its use to designate the direction in reciprocal relations. The close relation is evident. In the first the idea is that of direction from one point to

another—single direction. In this case it is a reciprocal one, direction from two starting points, so as to speak, to the same point—the direction is double. The transition is easy, but by it *wið* assumes a wider function. In its older use it is, however, being somewhat limited by being occasionally replaced by other prepositions, to for instance with *spræcan*. The directional idea is at the basis in such expressions as: ‘to fight with, have intercourse with, have dealings with, mingle with, and meet with.’ The nature of these words brought it about that *wið* came to combine the two factors of the action into a reciprocal relation. Not until the verbs themselves changed their meaning in such a way that in this reciprocal relation the associative element came prominently into the foreground did the directional idea disappear in the preposition also. Two points are to be noted here: verbs like *liegan*, *forliegan gemengan* and *hæman* use *wið* and *mid* without any difference in meaning; these expressions have then undoubtedly had some influence in transferring *wið* to relations where the reciprocal idea was entirely absent; secondly, the development of the instrumental use of *wið* instead of *mid* through such verbs as *lysan*, *gyldan* and other verbs for barter, exchange, &c., (cf. pp. 86 and 143). The author has noted *Wulfstan’s* preference for *ongean*, *togeanes* with such verbs as *feohtan* and *winnan*, and the increasing use of the dative after *wið* with these verbs, probably under the influence of *ongean*. But he has not, as I think, stressed sufficiently the influence that *ongean*, *togeanes* had on the development of meaning in *wið* by assuming the adversative function that *wið* early developed, an influence that certainly facilitated and hastened the development of the associative use of *wið* out of the other reciprocal and intralocal uses. The intralocal use is highly important for the change to the associative. In *wið*, ‘opposite. gegenüber’, the idea is still that of direction (for direction does not imply motion also). Now if the object that is ‘opposite’ is distant the directional idea is preserved. If, however, the object is in the immediate neighborhood of the first object opposite to which it is, then the concept of being situated opposite easily passes over into that of proximity and that into co-existence in place, association (p. 154). If *wið* is used with personal

objects to designate place then its use coincides with that of *mid*, e. g., *ane sweorde merce gemærde wið Denum*, *Chron.* 1050. Finally *wið* then becomes associative. Only in part associative is its use in: *se wonna hrefn (sceall) . . . earne secgan hu him æt æte speow, ðenden he wið wulf wæl reafode*—the raven and the wolf do not plunder together, but each for himself (against the other then). In *Judith*, 260, *næs ðeah eorla nan, þe ðone wiggend aweccan dorste oððe gecunnian, hu ðone cumbolwigan wið þa halgan mægð hæfde geworden* (in his dealing with her), the idea is more associative. Purely associative is the use *Blick. Hom.* 21, 13, *ðis leoht we habbað wið nytum gemæne* (strengthened by *gemæne*). And so *wið* coincides with *mid*. Finally as to the modal and the instrumental: *Wið* here is very rare, modal in e. g. *Ælfric* 1, 434. The instrumental use of *wið* occurs only once in OE.: *Læcedomas wið ðon ðe monnes ðæt uferre hrif sie gefylled wið yfelre wætan*, *Leb.* II, Tab. 27. On pp. 161–165 are discussed the temporal use of *wið*, and its later replacement by *towards*, *wið* as postposition and adverb.

The above review has attempted to bring out the main points in the author’s treatise on the prepositions *mid* and *wið*. The investigation has been conducted with painstaking care, the varying uses of the two prepositions, as they have developed in the course of their history, to the finest shades of difference in meaning have received their proper consideration, and the whole has been presented in a clear and scholarly manner. One might be tempted to say that the illustrative material is at places a little too bulky, as pages 68–90 on instrumental *mid* and here and there under the reciprocal use of *wið*. In his conclusion on p. 167 the author summarizes briefly ME. conditions based on a (partial) examination of representative works. As early as the middle of the ME. period the disappearance of *mid* is complete in the North. In the East Midland dialect its occurrence is rare about 1200, Orm has one example, &c. In *King Horn* (1250) of the Southeast, however, *mid* and *wið* both occur in the same meaning. In Kent *mid* remains as late as 1340. The author’s investigation is intended to cover only the OE. period. An investigation of the (early) ME. period would undoubtedly bring

out much of interest in the history of the two prepositions. Especially should the development of such prepositions as *to, for, ongean, towards, by, near, at, gemong (onmong) ðurh*, in their relation to *mid* and *wið* here be taken into account. As the preposition of direction *wið* was in OE. often replaced by *to, toward, on, ongean, of, from, for, &c.* In ME. *wið* has yielded entirely to these prepositions in such use (p. 171). Thus the function of direction was lost in *wið*, but in proportion as this was lost that of association developed. This the author summarizes, pp. 171-178. In the course of time certain functions of *mid* were assumed by 'among, through,' &c. The associative function in *wið* became stronger than that in *mid*, the instrumental use of *mid* was strong and highly developed, but here *mid* yielded in the end to other competitors, *by, by means of, through*. The influence of certain verb constructions is also to be noted, pp. 173-175, and the increase of *wið*-verbs in reciprocal-associative relations by loans, as ON. *grīðian (grīð) wið, flitan wið*, French *accordian, part, dispense, &c.* On pp. 179-182 is appended a list of verbs arranged in eight tables, showing the use of prepositions in OE. and the ME. equivalents.

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OLD FRENCH LITERATURE.

Aucassin et Nicolette, texte critique accompagné de paradigmes et d'un lexique, par HERMANN SUCHIER. Cinquième édition partiellement refondue, traduite en français par Albert Counson. Paderborn, Schoeningh, 1903. Pour la France, J. Gamber à Paris.

Among recent publications the new edition of Suchier's *Aucassin et Nicolette* calls for especial mention. No other Old French text has received, and none better merits, such detailed study from leading scholars. Prof. Suchier has in each new edition given progressively fuller play to his broad scholarship and has also adopted the best suggestions of his reviewers, so that the book now furnishes a model which is almost without a flaw. The most radical change in the fifth edition is that the introductory material and notes have

been translated into French by Albert Counson, and the glossary has the French definitions by the side of the German. Thus the new French edition called for by Gaston Paris in 1901 is supplied in the most satisfactory way. The reprinted text is rendered more attractive by the omission of the asterisks which formerly drew attention to manuscript readings relegated to foot-notes. A list of alterations from the text of the fourth edition is given on p. 56 (for the sake of completeness add 12, 6, where *si* is changed to *se* to accord with the manuscript; to the two errata noted on p. 132 add: p. 52, for 16, 18, read 14, 18). On p. 48 the editor offers his defence for having changed the text of the last line in six stanzas so that all last lines now have the same assonance-vowel. He recognizes the correctness paleographically of Schulze's reading (1, 2) *ueil antif*, and it is to be regretted that he did not give it a place in the text; the note, p. 132, indicates that he was not disinclined to adopt it. A new introduction happily replaces the four prefatory remarks of the preceding edition, the notes have been materially improved and extended, and the glossary has undergone such slight modifications as the changes in the text demand. In sum, the new edition of the *chante-fable*, which constitutes the central gem of Old French literature, is marked by gain in attractiveness of form and accuracy of treatment.

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PHONETICS.

The Elements of Experimental Phonetics, by EDWARD WHEELER SCRIPTURE, of Yale University, with three hundred and forty-eight illustrations and twenty-six plates. New York, Ch. Scribner's Sons; London, Edward Arnold, 1902. 8vo., 627 pp.

The volume before us is one of the most important of the *Yale Bicentennial Publications*. Indeed, in view of its bulk and solidity, it merits well another name than that of *Elements*.

The work is divided into four Parts: Part First

treats of vibratory movements, their recording, their analysis; Part Second, of the perception of speech; Part Third, of the production of speech; Part Fourth, of the factors that enter into speech, such as vowels, consonants, sound-fusion, duration, accent, speech-rhythm. The Appendices treat of the Fournier analysis, speech curves, free rhythmic action.

A glance at the work suffices to show that the author's genesis cannot have been that of the ordinary experimental phonetician. In fact, Professor Scripture, as is well known, is an experimental psychologist. He brings, then, to his new field of labors a training quite unusual, the only parallel to which that occurs to us being the experiments carried on ten and twelve years ago in the *Laboratoire de Psychologie* at the Sorbonne. This laboratory, under the generous conduct of M. Binet, remains to this day one of the best laboratories of Experimental Phonetics in the world. It stands to reason that Phonetics has something to gain from the assiduous study of one of Professor Scripture's training. He will bring at least a true feeling for what is scientific. He will perhaps aid to relieve the study from the disfavor with which it has been regarded by adepts in the exact sciences. He will certainly have novel ways of looking at the problems which torment the philologist, and will present new and perhaps instructive groupings of pertinent facts and data.

A considerable part of the work is cyclopædic, and in this part as a matter of course the personal element of the author is but little apparent. In the remainder of the work, on the contrary, his own opinions and experiments lead him to speak *ex cathedra*. The value of both of the divisions thus roughly indicated is great. As for the cyclopædic portion, scholars will find it accurate, clear, impartial and exhaustive. The excellent index at the back of the book enables one to find in a moment the account of any well known experiments and of many less widely known. The data given, for instance, concerning Garcia and Czermak illustrate the manner in which the book brings together facts and information never before properly presented in one place. The more personal part of the work will be of greatest value to young minds becoming seriously acquainted with the subject, eager to learn the actual demarcations of the

new science, and not yet ready to take up the weight of a historical examination of all that has been done or attempted hitherto. The more brilliant the beginner—and we do not use the term in a disparaging sense at all—the more food for thought and the more inspiration he will find in what we have called the personal part of the author's work. Here at every stage will be found hints thrown out, keen observations that open wide fields of possibilities, suggestions for the application of the experimental method to some as yet unexamined phenomenon. Say what we may, in this power to make a young mind see clearly what *may* be done lies one great source of influence in the teacher. It is this, under one form or another, which feeds the imagination and serves as a most legitimate inspiration. We cite at random pp. 173, 353, 419, and 186.

In conclusion, we mention a few points of interest, gleaned here and there from the pages before us. On pp. 30, 31, will be found a judicial and temperate defense of the experimental method, which may be taken as an adequate answer to such distrustful comments concerning Experimental Phonetics as that of Siever, on p. xi of the fourth edition of his *Grundzüge der Phonetik*.

On p. 19, in speaking of vowels, the author says: "The various component tones are continually changing both in pitch and intensity, and it is highly probable that every typical vowel has typical forms of change, and that these forms of change are as important characteristics as the pitches and intensities of the component tones." On the following page, he proceeds further, and says of the German so-called diphthongs *au* and *ai* that the curves of these sounds show gradual changes, extending throughout the sound. "Such curves show that the diphthong recorded is not to be considered as the sum of two sounds united by a glide, but as one sound of a changing character."

The psychological discussion of assimilation and dissimilation, although perhaps not especially in place in such a volume, will be read with interest by all. At the close of this chapter, are some general observations about the learning and teaching of languages. The author expresses his conviction that the present diversity of methods and conflict of opinions in these regards "can have no possible justification except the lack of scientific

data." He looks to Experimental Phonetics to gather and classify these data.

On p. 226 will be found an interesting discussion of the pressure of the air in the lungs and in the mouth in speech. We are inclined to doubt the exactness of the statement that: "The lung pressure can hardly be supposed to vary from one sound to another."

Chapter XXV, which treats of the pharynx, nose, velum, lips and jaw, is one of the most instructive in the book. It is impossible in so short a compass to give even the briefest summary. Let us say in passing that we agree with the author in what he says of the *t* in figure 269, on p. 348, as also his criticism of Josselyn at the top of p. 349. The instrument for registering the vertical movements of the lips, figured on p. 354, is extremely awkward. There is a much simpler and more accurate instrument in use.

The last chapter in the book treats speech rhythm, especially in verse. This chapter will be found most interesting to the increasing number who desire to examine verse structure from a purely mechanical standpoint, which, by the way, is the only one that can ever offer a solution even approximately satisfactory of this vexed question.

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PROVENÇAL LANGUAGE AND LITERATURE. II.

2. *Grammaire historique de la langue des Félibres* par EDUARD KOSCHWITZ. Greifswald, Abel; Avignon, Roumanille; Paris, Welter, 1894. 8vo., pp. viii, 183. Price, 4 marks.

There is much more original work in Prof. Koschwitz's "Historical Grammar of the Language of the Félibres." The author, doubtless, has had some predecessors in the grammatical treatment of modern Provençal. He has had the advantage of being allowed to make use of E. Böhmer's notes, which have not appeared in print. He has profited also by Savinian's short grammar, composed for Provençal children. This book, Koschwitz says, has furnished him more than one

useful observation, and he has borrowed from it part of his examples. But the aims of his grammar are entirely different and much higher. He hopes it may render good service also to natives, children as well as adults. However, he has written his work especially for the use of Romance scholars and such foreigners as love the literature of the Félibres, and wish to know it by reading the original texts. The point of view from which he looks at, and examines, grammatical phenomena is naturally that of a philologist who goes back to Popular Latin, and, whenever it seems suitable or necessary, to the old Provençal. Indeed, his work is the first scientific or historical grammar of modern Provençal; and it has not yet been superseded by another book.

The grammar is certainly based upon independent research and personal observations. The author is a good observer. I have studied very carefully all the forms and rules given in the grammar, and compared them with Mistral's language in his *Mirèio*. Grammar and language agree perfectly with each other. I doubt that one would arrive at the same result, if one would examine, with the same end in view, the works of all the other *Félibres*, particularly of those who are not natives of the lower Rhône Valley or of Provence proper.

The language of the *Félibres* or what may be called, for the sake of brevity, modern Provençal, is principally derived from the Rhodanian dialect, that is the language spoken by the people, burghers and peasants, in and near Avignon, Orange and Aix. Its vocabulary, as we have already said, is very rich, and is necessarily much richer than that of the popular or rustic dialect in which it had its origin. Its syntax is said to be entirely French. (It is on that account that Koschwitz omits the syntax altogether in his grammar). I doubt it. But it seems to me correct to say that the Provençal language as used by the *Félibres* who are all well educated or even learned men, know French thoroughly and are accustomed to employ the two languages in speaking and writing, is greatly influenced by the syntax of the French language. On the other hand, it seems to me self-understood that the syntax of the popular Rhodanian dialect, however simple it may be, has some features of its own, some features that are

not to be met with in literary French. Everybody knows that this holds true of many popular dialects in the South as well as in the North of France, and even of the popular language spoken in the capital itself.

No doubt, the language of the *Félibres* differs from the natural dialect spoken by the people of the lower Rhône Valley. It has been called by the adversaries of the *Félibrige* an artificial language, created arbitrarily by the efforts of Mistral and his friends and followers. But every literary language, also literary French, is an artificial language. The philologist cannot but approve what Gaston Paris, and, after him, Koschwitz, say in reply to objections and reproaches raised against the very existence of the language of the *Félibres*:

“Si les Provençaux ne réussissent pas dans leur tentative de créer dans la langue de Mistral ou des félibres une littérature complète, et si leur parler indigène ne devient jamais la langue naturelle de leurs entretiens sérieux, ce ne sera pas la faute de l'instrument, mais bien la faute des personnes et de la situation politique et administrative de leur pays. Il n'y a aucun empêchement sérieux dans la langue même: un emprunt plus fréquent de mots abstraits ou savants fait au français aura d'autant moins d'inconvénient que ces mots sont généralement des mots d'emprunt dans le français lui-même et appartiennent, pour la plupart, au jargon savant international. On ne pourra pas refuser aux Provençaux ce que les Français ainsi que tous les autres peuples se permettent journellement; et il n'y a pas de distinction à faire, qu'on habille ces mots savants à la française ou à la provençale.” (Koschwitz, *Mirèio*, Introduction, p. xxxv, note 1).

Thus, I think it is well worth the trouble of every Romance scholar to study seriously not only the literature but also the language of the *Félibres*, and Koschwitz's grammar has its *raison d'être* and must not be considered an object of mere curiosity like a grammar of Volapük. The author deserves our sincere thanks for the time and labor spent upon the composition of his very useful book.

Modern Provençal can be used with great advantage and with much success in elevated, even in solemn style. The poems of Mistral, Aubanel and other *Félibres* prove it abundantly. Nevertheless, it is true that their language, in its vocabulary, has preserved many traces of its rustic

origin. Thus, the general use of certain words that exist in modern French in the same, or a similar, form, or are derived and borrowed from it, and have there a different, more special, only familiar or even comical meaning, appears, at first sight, to the French speaker or to the foreigner, accustomed to read French, very vulgar and so much the more prosy and disagreeable, the finer the verses are in the midst of which the poet has placed them. For example, *drole* (French *drôle*) quite commonly signifies “boy,” “young man” (*garçon, jeune homme*); *chat* (French *chat*) has a similar signification (*jeune garçon, gars*) and its feminine *chato* (French *chatte*), with its derivative *chatouno* and its diminutive *chatouneto*, is the most usual word to indicate a “girl” or “maiden” (*fillette, jeune fille*). This, however, cannot be considered a serious reproach. For such condition of the vocabulary is naturally the fate of every literary language that is still developing, or has just arisen, out of a popular dialect. The humble or low origin of words is soon forgotten, and the remembrance of their original meaning is entirely lost in the course of time, if they continue to be used with their new and more elevated signification. One cannot pretend that the impression of the stately word *chevalier*, in French, is spoiled, because the philologist knows that it is derived from *cheval*, *CABALLUS*, which had a low and vulgar signification in Classical Latin.

In modern Provençal, according to Koschwitz's grammar, the same grammatical notion, in conjugation, is frequently expressed by several and, sometimes, very different forms. For example, the future of *counèisse* (*COGNOSCERE*) is *counèirai* or *counèissirai* or *counouèssirai* (*COGNOSCERE HABEO*); the past participle of *naisse* (**NASCERE*) is *na* (*NATUM*) or *nascu* or *neissegu*; the present subjunctive of *èstre* (**ESSERE*) is *siegue* or *fugue*. It seems to me doubtful that so different forms are all used by the same writer; and it seems to me still more doubtful that they all are found in the same natural dialect, the Rhodian. Koschwitz ought to tell us if they are employed by different writers according to the region to which they belong, and if they are met with in different dialects of the South. The student surely would like to know how far the literary language of the *Félibres* represents the living, popular Rhodian dialect

alone or a combination of the Rhodian with other, neighboring and related, dialects. Conjugation, I think, would offer an excellent opportunity of clearing up this very important question.

It is exceedingly interesting to compare the grammatical facts of Old Provençal and Modern Provençal. But this has to be done with caution, since the two literary languages have their origin, or their principal origin, in different regions. We know that the literary language of the Middle Ages, in Southern France, is based to a large extent on the Limousin dialect.

There is one curious feature of conjugation that all the dialects of Southern France seem to have in common, and that prevails in the literary language of the Middle Ages as well as in modern times. It is a grammatical contrivance that is derived from the Latin, and marks the past, originally the completion, of an action. It is *g*, *gu*, originally pronounced *gw*, from the short, unstressed *u*, in hiatus, in the perfect and pluperfect of many strong verbs in Latin, Classical or Vulgar: TENUI—TENUISSEM, HABUI—HABUISSEM, VALUI—VALUISSEM, *TOLLUI—*TOLLUISSEM. This Latin *u*, in hiatus, pronounced *w*, had the same destiny as Germanic *w*, which was changed to *gu*, pronounced *gw*, and finally *g* (*guerra*, *guerro*, "war"). HABUI, HABUISTI, etc., became *ag* or *ac* (*g* = *c*, voiceless, at the end of the word), *aguest*, *ag* or *ac*, *aguem*, *aguets*, *agron*; and HABUISSEM, HABUISSES, etc., became *agues*, *aguesses*, *agues*, *aguessem*, *aguessets*, *aguesson*. The *gu*, *g* of the perfect and pluperfect (= imperfect) subjunctive was introduced, by analogy, already in the Middle Ages, into the past participle of the same class of verbs: *tengut*, *agut*, *valgut*, *tolgut*.

This grammatical contrivance, very popular already in Old Provençal, has had an immense success in the modern language. It has taken possession of the perfect and pluperfect (= imperfect) subjunctive of the large majority of verbs of all conjugations, except the first: *puniguère*—*puniguèsse*, *serviguère*—*serviguèsse*, *rendeguère*—*rendeguèsse*, *couneiguère*—*couneiguèsse*, *faguère*—*faguèsse*, *diguère*—*diguèsse*, *fuguère* and *siguère*—*fuguèsse* and *siguèsse*, etc. The number of past participles with *g* has been increased: *faugu* (*fallu*), *cousegu* (*cousu*), *mousegu* (*trait*), etc. Moreover, this *g* has invaded the infinitive, the

present participle, and the present subjunctive of some verbs: *agué* = *avé* (*avoir*), *vaugué* = *valé* (*valoir*), *vougué* = *volé* (*vouloir*), *fagué* = *falé* (*falloir*); *aguènt* = *avènt* (*ayant*), *vouguènt* = *voulènt* (*voulant*); *begue* (*je boive*), *tègue* (*je tienne*), *punigue* (*je punisse*), *ague* (*j'aie*), *siegue* and *fugue* (*je sois*), etc.

There are in modern Provençal many other highly interesting grammatical facts, some of which I will mention without commenting upon them:

The flexion of adjectives, influenced by the laws of linking or *liaison*, for example, *de bèu capèu* (*de beaux chapeaux*)—*mi bèus ami* (*mes beaux amis*), *de tèntri cor* (*de tendres cœurs*)—*de tèntris amant* (*de tendres amants*);

iè, *i'* (*y*, *lui*, *leur*), derived from the local adverb, in Latin, *ĭbī*, and corresponding to *i* or *y* in old Provençal, but also taking the place of the old atonic forms of the dative, sing. and plur., of the third personal pronoun;

The *r*, without Latin and Old Provençal equivalent, in the first and second person, singular and plural, of the perfect of all conjugations, introduced into these forms through analogy with the third person plural of this tense and, perhaps, also with the whole pluperfect indicative (= conditional) in Old Provençal, cp. Modern Provençal, perfect, *vendeguère*, *vendeguères*, *vendeguè*, *vendeguèrian*, *vendeguèrias*, *vendeguèron*, and Old Provençal, perfect, *vendei*, *vendest*, *vendet*, *vendem*, *vendetz*, *venderon* (Latin *VENDIDERUNT*), and pluperfect indicative, *vendera*, *venderas*, *vendera*, *venderam*, *venderatz*, *venderan* (Latin *VENDIDERAM*, etc.).

Thus far, I have had nothing but praise to bestow upon Prof. Koschwitz's very remarkable book. But it is not astonishing that it contains a few objectionable features. In the first place, I regret the lack of phonetic transcriptions especially in the first part, that treats of phonetics or pronunciation. Koschwitz refers somewhere to some phonetic texts in Bertuch's German translation of *Mirèio*. I hope he will make use of these texts, or give a phonetic transcription of all the words and grammatical forms in the second edition of his grammar. It is true, the spelling of modern Provençal is simple enough and rather consistent, and the author's indications and explanations are on

the whole clear and sufficient in regard to the principal points of pronunciation. Some distinctions, in the spelling, require much attention on the part of the reader. For example, he has to be careful about the correct pronunciation of *u*, *ou*, *ou*, *du*: *u* is (y), *ou* is (u); and *ou* and *du* are diphthongs, in which *u* has not the (y)-sound, they are to be pronounced (ou) and (ou) with (u) almost equal or near to (w).

The treatment of diphthongs is unsatisfactory. I object to Koschwitz's "weak diphthongs" altogether. He discovers diphthongs in words like *patrio*, *Mario*, *fiho* (p. 24), because the semi-vowel (j) is heard after (i) in those words. Does he think that there is a diphthong in the French word *vie*, when the actor of the Théâtre-Français pronounces (vi:jə), in rhyme, instead of (vi)? What does Prof. Koschwitz understand by "diphthong"? I miss in his grammar a clear and concise definition of this phonetic term.

According to § 16 (pp. 35, 36), *r*, in modern Provençal, is velar and pronounced like the normal (R) of the Parisians, when it is initial, or followed or preceded by another consonant, or double in the spelling, for example, *roso*, *merma*, *frucho*, *terro*; it is also velar, but more or less weak, when it is final, for example, *flour*, *mar*, *discours* (*s* being silent); but it is a dental (r) and trilled à l'italienne, when it is between two vowels, for example, *ero*, *caramel*. Such, or a similar, phonetic confusion, in regard to (r) and (R), really exists in individual pronunciation in Northern France and, also, in other countries, and may be found sometimes among the well educated *Félibres*, Dr. Koschwitz's Provençal friends, whose pronunciation may be supposed to be a little "Parisianized." But as far as my experience goes, the regular or normal *r*-sound, among the ordinary people, in Provence, is, in every case, a dental or lingual (r), more or less trilled à l'italienne according to its position in words or combinations of words; and this sound seems to me to prevail in the French pronunciation of the people, even of the educated classes, *Félibres* or not *Félibres*, in the towns of Provence. Why should they generally use in some words their natural (r), in others the foreign velar (R), when speaking their native language?

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CORRESPONDENCE.

A NEWLY DISCOVERED MS. OF ALISCANS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Some of your readers may have heard that a newly discovered MS. of *Aliscans* has been published. Inasmuch as the circumstances surrounding the appearance of this volume are mysterious, it might be of service to state a few facts concerning this matter.

No one seems to know who the owner of the MS. is. In fact, he conceals his identity with the greatest care. The published volume bears no name of editor. The printing was done at the Chiswick Press, London, 1903, and the edition is limited to two hundred copies. The price is about one pound ten shillings. Probably the surest firm to write to in an effort to obtain a copy is Bernard Quaritch. The book is beautifully printed, with red letters at the beginning of the laisses. No attempt has been made to edit the MS., for which we may be thankful.

The title of the poem is: *La Chancun de Wil-lame*. The word *Aliscans* does not exist in the poem, which is indeed what its title indicates. The MS. contains 3553 lines, in assonance, with a peculiar variation of the *vers orphelin* at the end of the laisse. The version of this MS. is by far the oldest that we have preserved in any French source. In spite of numerous corruptions which disfigure the language and versification of the poem, it contains several scenes that deserve to rank among the best in Old French literature. A detailed account of the poem will be found in the October number of the *Romania*.

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A NOTE ON THE MIRACLE PLAYS.

To the Editors of *Mod. Lang. Notes*:

SIRS:—In *Mod. Lang. Notes*, VII, 184 (1892), Dr. Davidson called attention to the similarity of parts of the Play of the *Weavers* of Coventry to the corresponding York Play in the following

words: "The Disputation" of the Weaver's play is the second scene of the York play of 'Christ with the Doctors in the Temple' with a new introduction and a different close." This is not quite accurate. The *Weavers*, now accessible in Holt-hausen's text, *Anglia* xxv, 211, parallels not merely sixteen stanzas of the York "Christ with the Doctors," but the whole play. The "new introduction" is really quite close to York except in a few lines spoken by the Doctors.

The relation of the York Play to corresponding Towneley and Chester plays has already been noticed. Towneley is parallel to only part of the matter common to the other three. We have, therefore, the following complete versions which obviously go back to a common original:

York XX, ll. 1-288 (complete).

Weavers, Part B, ll. 91-413.

Chester XI, ll. 217-316.

If we add to this the Towneley version, which agrees closely with York, we have, as Dr. Hohlfeld has suggested (*Mod. Lang. Notes*, vii, 308), no less than four parallel versions of the same play, or part of a play. The related passages are,

York XX, ll. 73-288.

Towneley XVIII, ll. 49-276.

Coventry *Weavers*, Part B, ll. 161-413.

Chester XI, ll. 233-316.

The latter part of the passage from the *Weavers* and parts of Chester vary from the common subject matter by additions and omissions. There are throughout, however, verbal correspondences sufficient to link the four versions unmistakably together.

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THE PROBABLE SOURCE OF A COUPLET IN HERNANI.

In preparing the notes to my forthcoming edition of *Hernani*, I discovered the probable source of Hugo's famous line put into the mouth of Doña Sol as she tells Don Carlos, who is trying to carry her off by force, that she is a "*fille noble, et de ce sang jalouse.*"

Trop pour la concubine, et trop peu pour l'épouse; ll. 501-02.

The source I refer to is to be found in the Third Part of Shakespeare's *Henry VI*, Act III, Scene II, ll. 97-98, where Lady Jane Gray says to King Edward II:

"I know I am too mean to be your queen,
And yet too good to be your concubine."

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THE EARLIEST OCCURRENCE IN ENGLISH OF THE INDICATIVE IN AN UNREAL CONDITION.

In his *Shakespeare Grammatik*, § 487, Anmerkung 2, Franz remarks:

"Der Konj. Prät. (der nur in *were* eine besondere Form hat) scheint im Konditionalsatz bei Sh. noch nicht durch den Indikativ ersetzt werden zu können, allerdings ist die Form *were* kein absolut sicherer Beweis für den ersteren. Sätze, wie *if he (I) was*, die der gesprochenen Sprache jetzt sehr geläufig sind, werden von Mätzner, *Gram.*³ II, S. 130 erst bei Sheridan nachgewiesen."

The citation that Mätzner makes from Sheridan is "I suppose you would aim at him best of all, *if he was* out of sight" (*Rivals*, v, 2). *The Rivals*, it will be remembered, was published in 1775.

The indicative, however, is found more than a hundred years earlier than 1775. In the *New English Dictionary*, vol. I, page 717, under *be*, Dr. Murray says that "the indicative form *was* was common in 17-18th c.," and cites from Bunyan's *Pilgrim's Progress*, II, 77, under date of 1684, "As if one *was* awake."

There is, however, a still earlier use. In Pepys's *Diary*, under entry of July 12, 1667, occurs this sentence:

"He [the king] comes not to her, nor hath for some three or four days; and parted with very foul words, the King calling her a jade that meddled with things she had nothing to do with at all: and she calling him fool; and told him if he *was* not a fool he would not suffer his business to be carried on by fools."

I quote from Braybrooke's edition (1825), republished by George Newnes, London, p. 594.

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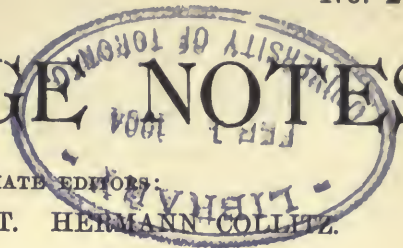
MODERN LANGUAGE NOTES

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ANNOUNCEMENTS.

D. C. Heath & Co., Publishers (Boston), have in press, for immediate issue, Feuillet's *Le roman d'un jeune homme pauvre*, with notes and vocabulary by Professor J. D. Bruner of the University of North Carolina; Baumbach's *Das Habichtsfraulein*, with notes and vocabulary, and material for conversational exercises, by Dr. Wilhelm Bernhardt; Goethe's *Hermann und Dorothea* (illustrated school edition), with introduction, notes and vocabulary by Professor W. A. Adams, of Dartmouth College. This firm has recently issued a new edition of Riehl's *Das Spielmannskind* and *Der Stumme Rathsherr*, with vocabulary and English exercises based upon the text.

Ginn & Company, Publishers (New York, Boston), announce *A Scientific German Reader* (Revised Edition) by George Theodore Dippold, Professor of Modern Languages in the Massachusetts Institute of Technology.

Contributors and Publishers will please send all matter intended for the German department of the NOTES to Prof. Hermann Collitz, Bryn Mawr College, Bryn Mawr, Pa.; for the English department to Prof. J. W. Bright, Johns Hopkins University; all matter for other departments should be forwarded to the Managing Editor of MODERN LANGUAGE NOTES, Johns Hopkins University. Subscriptions and other business communications should be sent to the JOHNS HOPKINS PRESS, Johns Hopkins University, Baltimore, Md.

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ANNOUNCEMENTS.

Professor Frank E. Bryant, of the University of Kansas, writes to the editors of *Mod. Lang. Notes* as follows:

For the past three years I have been at work, from time to time, preparing a little book on the philosophy of description. The work, so far as completed, has been largely a criticism of Lessing's *Laocoon*. In it, I believe, I have succeeded in overthrowing most of the ideas that Lessing advanced with reference to description. I show that his statements about Homer are wrong, that his psychology is wrong, and that his reasoning itself is often fallacious. But I wish my work to be more than destructive. I wish to replace Lessing's theory with a new theory that will be more in accordance with nineteenth century ideas. This constructive part is still incomplete, and it will undoubtedly be several months before I can get it in final shape. But, inasmuch as I have been so slow in preparing my work, and, inasmuch as parts of it were read some time ago at more than one institution, I feel that it is no more than just to myself to announce that I am still at work on the subject and hope to publish my results in the course of the year.

The Macmillan Company (New York) announces in its monthly list for January, the *Convivio* of Dante Alighieri, translated by Philip H. Wicksteed (price, 50 cents); *Geoffrey of Monmouth*, translated by Sebastian Evans (price, 50c.); in the 'Mediæval Towns Series,' *The Story of Seville*, by Walter H. Gallichan, with three chapters on 'The Artists of Seville,' by C. Gasquoine Hartley.

Longmans, Green & Co. (91 Fifth Ave., N. Y.) announce for January *A Second German Book*, with Passages for Translation and Continuous Exercises, by H. S. Beresford-Webb (price, 90 cents); *A Course of Commercial German*, by E. E. Whitfield, M. A., and Carl Keiser, of the School of Commerce, University College, Liverpool (price, \$1.10).

I Fratelli Treves, Milan (Italy), announce as completed *Il Novo Dizionario Universale della Lingua Italiana da P. Petrocchi* (2 vols.; price, 25 lire); *Sonzogno*, Milan (Italy), has just published *Disp. 9 a 16 della Divina Commedia*, di Dante Alighieri.

Alphonse Picard et fils (82 rue Bonaparte, Paris) announce *Recueil de fac-similés d'écritures du V^e au XVII^e Siècles* (manuscripts latins, français et provençaux), accompagnés de transcriptions, par Maurice Prou, Professeur à l'École des Chartes. 50 planches en un carton avec textes. 20 fr.

The Johns Hopkins Press (Baltimore) announces the publication of Prof. Marden's critical edition of the Old Spanish epic, *Poema de Fernan Gonçalez*. Cloth \$2.50; Paper \$2.00 net.

RECENT PUBLICATIONS.

ENGLISH.

Abbetmeyer, C.—Old English Poetical Motives derived from the Doctrine of Sin. University of Minn. Dissertation. *New York*: Lemcke & Buechner, 1903.

Alden, Raymond M.—English Verse. Specimens illustrating its principles and history, chosen and edited. *New York*: Henry Holt & Co., 1903.

Auster, John.—Faust: A Dramatic Mystery by Wolfgang Goethe. Translated by John Auster. *New York*: Charles Scribner's Sons, 1903.

Bossert, A.—La Légende Chevaleresque de Tristan et Iseult. Essai de Littérature Comparée. *Paris*: Hachette et Cie., 1902.

Bridge, Sir Frederick.—Samuel Pepys: Lover of Musique. *New York*: Charles Scribner's Sons, 1903.

Cazamian, Louis.—Le Roman Social en Angleterre [1830-1850]. *Paris*: Société Nouvelle de Librairie et d'Édition, 1903.

Chesterton, G. K., and Garnett, Richard.—Alfred Tennyson. [Bookman Biographies.] *London*: Hodder and Stoughton, 1903.

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Crosby, Ernest.—Shakespeare's Attitude toward the Working Classes. *Syracuse, N. Y.*: The Mason Press, 1903.

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Dracass, Carrie E. T.—Ivanhoe: A romance by Sir Walter Scott, Bart. Edited with introduction and notes. *New York*: D. Appleton & Co., 1904.

Eames, Wilberforce.—The Bay Psalm Book: a Facsimile Reprint of the First Edition, Printed by Stephen Daye at Cambridge, in New England, in 1640. With an Introduction by Wilberforce Eames. *New York*: Dodd, Mead & Co., 1903.

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Gosse, Edmund.—James Shirley. With an Introduction by Edmund Gosse. [The Mermaid Series.] *New York*: Charles Scribner's Sons, 1903.

Hammerton, J. A.—Stevensoniana. Edited. *New York*: A. Wessels Co., 1903.

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Henk, Otto.—Die Frage in der altenglischen Dichtung. Eine syntaktische Studie. *Heidelberg*: Carl Winter, 1904.

Henley, W. E.—English Bible: the Tudor Translations. Edited. Vol. IV., Isaiah to Malachi. *London*: David Nutt, 1903.

Hobson, R. L.—Catalogue of the English Pottery in the Department of British and Mediæval Antiquities of the British Museum. *Oxford*: University Press, 1903.

Holzer, Gustavus.—Elementary English Grammar. *Heidelberg*: Carl Winter, 1904.

Irvine, Christopher.—St. Brigid and her Times. *Dublin*: Hodges, Figgis & Co., 1903.

Kemp-Welch, A.—The Chatelaine of Vergi: a Thirteenth Century French Romance. Translation by A. Kemp-Welch, with introduction by L. Brandin. *London*: D. Nutt; *Paris*: Geuthner, 1903.

Knorr, Theodor.—Præterita von John Ruskin. Aus dem Englischen übersetzt. *Strassburg*: J. H. Ed. Heitz, 1903.

Livingston, Luther S.—Comus: a Maske Presented at Ludlow Castle, 1634, by John Milton. Reproduced in fac-simile from the first edition of 1637. Introductory note by Luther S. Livingston. *New York*: Dodd, Mead & Co., 1903.

Locock, C. D.—An Examination of the Shelley Manuscripts in the Bodleian Library. *Oxford*: The Clarendon Press; *New York*: Henry Frowde, 1903.

Mahn, Erich.—Darstellung der Syntax in dem Sogenannten angelsächsischen Physiologus. Dissertation. *Rostock*: H. Warkentien, 1903.

MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, FEBRUARY, 1904.

No. 2.

GERHART HAUPTMANN: A RETROSPECT.

The German public, both learned and unlearned, gives to Hauptmann the place of honor among its contemporary men of letters with singular unanimity. Since the representation of his first play in 1889 he has scored two tremendous popular successes, such as seldom fall to the lot of any man, in "Die Weber" and "Die versunkene Glocke." The sources of his plots and the literary influences which are supposed to be shown in this or that one of his plays have become subjects of profound study. Epithets, seemingly mutually exclusive, such as naturalistic and mystic, have been freely applied to him. It may, therefore, be worth while to review briefly some of his salient characteristics as shown in his plays, and to try to draw some general conclusion concerning his achievements so far.

The unlikeness of "Der arme Heinrich" to its immediate predecessors has been for me the occasion of reading again in chronological order the longish series of his separate works, which began a little more than a decade and a half ago. Such a re-reading, which places in orderly sequence both the often perused favorites and the works that have received scanty attention, is profitable. In Hauptmann's case the failures are as instructive as the successes, for the path of his progress has not been a steady ascent but is comparable rather to a road through a hilly country with its ups and downs.

The whole series arouses in the reader the spirit of thankfulness that amidst the sundry and manifold temptations of modern literary life Hauptmann has always taken himself and his art seriously. Nothing suggests that he is under contract to some enterprising manager to write a play to fit this actress's eyebrows or that actor's Roman nose. But while we may justly be thankful for such dignity of attitude, it is nevertheless not

without its dangers, for he who carries himself like one of the immortals must be judged by the standard he has himself set.

As his published works with the exception of three only, an epic and two short stories, are dramas, at least in form, we must necessarily think of the dramatist merely in any estimate of the poet. Now, one of the most marked characteristics of the dramatist is his dualism. Indeed, two of his works which are not dramas and which were written earliest of all that has been published, his fantastic epic "Promethidenloos" (dated 1885) and his short story about a railway gateman ("Bahnwärter Thiel," written in 1887 but not published till 1890), reveal at once the existence of two Hauptmanns. The dramas to this day show that the dualism still exists, and the blending of the two Hauptmanns into one is far from accomplished.

The author of the epic, of "Hanneles Himmelfahrt," "Die versunkene Glocke," and "Der arme Heinrich," is decidedly other-worldly. The author of "Bahnwärter Thiel" and of the remaining dramas has an equal fondness for this earth. This statement is made with no thought of reproach, but only as an attempt to define and in the belief that such terms as these, as idealism and realism, with all their host of synonyms and glosses, should in no sense be contrasted as high and low, as praise and blame. The sole question should be: in which realm does an author most naturally move.

In his epic Hauptmann is hazy, indistinct, wordy. If he has ideas, he fails to make them intelligible. His thoughts do not rise into the realms of light and air because they belong there as beings of the ether, but balloon-like, because they are inflated. In a sense it is idle to comment upon this first publication of Hauptmann, for he soon perceived its vacuity and withdrew it from sale. Nevertheless it is in a very real way the forerunner of "Hannele," "Die versunkene Glocke," and "Der arme Heinrich." In spite of

all the astonishing advance they have a certain indistinctness and haziness of thought, a certain verbosity, of course in varying degrees, that amount to a serious blemish.

They are all three essentially undramatic. It is hard to keep down the suspicion that "Hannele" owes its undeniable charm to the same element that makes the story of the Sleeping Beauty or "Alice in Wonderland" prime favorites, unlike as they are to it and to each other. Given even the ideal translator and a sympathetic rendition, it is doubtful whether "Die versunkene Glocke" could ever achieve more than the most transient success upon the English-speaking stage. It has its attractions for the Germans, for in their fondness for the legend and the fairy story they have kept nearer to perpetual youth than we, but the chief interest is the story, not the drama. Who of us can understand why Heinrich fled to the heights with Rautendelein and what he was doing there? Skilled as we are in America in establishing new religions, it puzzles any of us to form even a dim conception of what Heinrich's new faith was and of its connection with that fantastic chime of bells, or whatever it was, that he was constructing. Nor can we console ourselves with the belief that we are to blame and that Hauptmann's fancy soars to heights beyond our ken, for when he is clear in his own mind he finds means to express himself in such a way that even a child can understand somewhat of his meaning. So there remains for us little besides the story which we must necessarily enjoy in less degree than the Germans.

As for "Der arme Heinrich," it comes as near his youthful epic as is possible for the Hauptmann of to-day and is distinctly below the level of much that he has written. It is, indeed, questionable whether it is possible to turn into a drama the calm and naïve narrative of Hartmann von Aue, which appeals to us perhaps as strongly as to his contemporaries. In any event, it is certain that Hauptmann has not made it dramatic and has robbed it of much of its charm in the process of change. So far as these dramas entitle us to speak, we must wish for Hauptmann, the idealist, a better acquaintance with the genuine stuff that dreams are made of.

In view of all the achievements up to the present,

the other Hauptmann, so clearly revealed to us in "Bahnwärter Thiel," must seem to us the greater poet. He knows what he sees and has astonishing power to reconstruct it for us. So far as outward details go, he was a past master in this art from his first drama on. In power to create real human beings and to motivate their acts sufficiently, however, he fell far short at first. His dramatic personages might as well have been tailor's dummies. He made us see the draperies with noteworthy clearness and nothing more. It is interesting to watch his gradual gain in power to create real men and women, so that the important personages, at least, of his later naturalistic plays are alive beyond a peradventure. His chief dramatic virtues to-day, and he possesses them in a degree unusual in dramatic literature, are capacity to see, capacity to describe in remarkably terse and transparent prose, capacity to create living and breathing human beings of certain types, and, in the main, that most indispensable quality in the drama, capacity to interest.

Over against these virtues must be set certain shortcomings. For the taste of those of us who still demand in the drama a vigorous causality Hauptmann is often disappointing. He has not yet by any means progressed to the point where we can say in advance that a new play by him will not exhibit the chief fault of "Die Weber," lack of dramatic unity. We do no injustice to say of this great production that it is a series of dramatic pictures rather than a drama and that it does not so much end as that it quits. This is Hauptmann's greatest failing.

Again, we are justified in protesting against his too frequent choice of weaklings and the mentally and morally unbalanced as the chief persons of his plays. He has undoubted, but dangerous, power in the treatment of such mental and moral phenomena. Five of his dramas, for example, reach their culmination, more or less, in suicide. Now, such topics are, of course, legitimate, but is it an absurd ideal to ask that even the naturalistic tragedy should preferably deal with the normal and the strong in the storm and stress of life? If we must have the abnormal, let it be the super-normal in preference to the subnormal. Here would seem to be the greatest field for the display of Hauptmann's power rather than in the land of

clouds into which he has heretofore generally betaken himself when he has ceased to be realistic as we understand realism in him. But, leaving all such theoretical considerations aside, think what might have resulted if he could have created "Die Weber" with the strong dramatic structure of "Fuhrmann Henschel!"

A further source of weakness is Hauptmann's extensive use of dialect. Here, of course, we enter upon disputed ground, so long as the place of dialect in literature remains unsettled. This much is at least sure, that whatever objection may be properly brought against dialect works that are seriously trying to be literature can be brought against Hauptmann. He does not write dialect, as did Burns, from that inward necessity which is at once its excuse and its glorious justification. It is quite a different thing to write dialect because you think it than to write it because you think the characters you create ought to think it.

Aside from such considerations, Hauptmann's prose is, however, admirable for the work that he has heretofore done, with the possible exception of "Florian Geyer." In this ambitious and creditable failure many a passage causes one to wonder whether the minute detail of Hauptmann's style is suited to the drama of wider sweep where minuteness and detail are out of place. But such wondering is idle until the drama appears. It is not easy to praise Hauptmann's verse so unreservedly. Here his lesson is not yet learned, and in this point "Der arme Heinrich" shows retrogression rather than advance when compared with "Die versunkene Glocke."

It seems impossible to resist the conclusion that Hauptmann, even at his best, has so far fallen short of actual greatness by a little. But the number of his years is still far from three score and ten, and such a conclusion, even though it be just now, may yet be put to shame by the achievements of the long and productive future that we may wish for him.

CHARLES HARRIS.

Western Reserve University.

OMISSIONS FROM THE EDITIONS OF CHAUCER.

Only the special student of the canon of Chaucer is aware, perhaps, how much we are indebted in that respect to the fifteenth-century scribe John Shirley, several of whose commonplace-books, filled with his transcriptions from Chaucer and Lydgate and enriched with his own curious notes and headings, still remain to us. Editors of Chaucerian and Lydgatean texts have so often passed censure upon the carelessness and bad spelling of their Shirley copies that we may be tempted to forget our obligations to that same Shirley in other respects, for his definite ascription of poems to their authors and for his preservation of some texts which would otherwise have been lost to us. If, for instance, we examine the evidence of contemporary or nearly contemporary scribes as to the authorship of the minor poems of Chaucer, we shall find that a large part of our data come from Shirley; nor should we overlook the fact that the amount of knowledge which we have of his work and of his personality gives to his testimony a something which no unsigned and undated copy, however excellent in itself, can possess.

Such an examination has its difficulty, because of the continued lack of critical editions of the minor poems, from which alone we shall be able to determine how many of the existing copies of any one poem are due, as most of those in mss. Harley 7333 and Addit. 34360 are due, to a Shirley original; or how nearly the Chaucerian texts of ms. Pepys 2006 are related to the Shirley family of manuscripts. But even with this drawback the importance of Shirley as a witness is easily demonstrated. We have of the *A. B. C.* thirteen copies, only two of which bear the name of Chaucer; one of these is by Shirley, the other is in the codex Pepys 2006. Of the *Anelida and Arcite* there remain twelve copies, and here only the two written by Shirley and the manuscript Harley 372 state that the poem is by Chaucer. The eight texts of the *Mars* and of the *Venus* are marked as Chaucer's by Shirley only, barring the testimony of the untrustworthy Selden B. 24 as to the *Venus*. The poem to *Pity* exists in nine manuscripts, and only the copies by and from Shirley give Chaucer as the author. Half of the

evidence as to the authorship of the *Complaint to Fortune* and perhaps as to the *Parlement of Foules* comes from Shirley; and for the authenticity of *Gentilesse* and *Lack of Stedfastnesse* we have only the testimony of Shirley. One of the most famous of the minor poems, the stanza to Adam the scrivener, is not only marked as Chaucer's by Shirley alone, but the single existing copy is preserved to us by Shirley. It may be added here that in the margin besides the first line of this stanza, in ms. Trin. Coll. Cambridge R. 3. 20, Shirley has written the word *lachares*. Was this perhaps Adam's surname?

Much of Chaucer's work, it is true, does not remain to us in a Shirley copy; the *Canterbury Tales* are partially copied in the secondary codex Harley 7333, and the *Boece* in ms. Addit. 16165; but outside these and the minor poems mentioned (with *Purse* and *Truth*), we have no Shirley transcriptions of Chaucer. It must be remembered, however, that in all probability a part of Shirley's work is lost. Stow, in ms. Addit. 29729, copies from Shirley a long table of contents in verse, similar to that in ms. Addit. 16165, which does not represent any one of the known Shirley codices, though it is possible that the Sion College ms. may be the remaining first portion of it. The table of contents in Ashmole 59 does not represent that manuscript, as the cataloguers point out, but some other Shirley codex. The four leaves of Harley 78 which are in the hand of Shirley must have been part of another manuscript now disappeared. His diligence is as undoubted as his opportunities, and these latter must have been unusual, for it seems probable, from the tone of his references to Lydgate, that he was personally acquainted with that poet. He has preserved to us a number of Lydgate's "occasional" poems not elsewhere found, the curious mummings for royal and civic festivals, and the personal addresses to Thomas Chaucer and to the Duke of Gloucester. One poem to the latter, reproaching him for his conduct towards his wife and his infatuation for Eleanor Cobham, is of some antiquarian interest. Shirley's "gossippy" headings to these and to many minor poems by Chaucer, Lydgate, Gower, and Hocceve, often give us knowledge as to contemporary conditions which no other copyist has preserved.

It is surely plain how greatly we are indebted to this fifteenth century scribe, who lived also during the last third of the fourteenth century, contemporary with both of the poets in whom he was so interested. His evidence, it hardly need be said, is never negligible on any point of authorship. In one or two cases his testimony has been set aside by modern criticism; he states that Chaucer wrote the *Truth* on his death-bed, a statement which Professor Skeat calls "probably a mere bad guess"; and in the codex Ashmole 59, at the end of a copy of the *Venus*, he marks the envoy as by Thomas Chaucer. Here we must note, however, that a poem for Thomas Chaucer, so headed, follows as the next article but one; and that the Ashmole codex is far below the other Shirleys in value, its copies often so garbled and confused that they seem to have been written partly from memory and partly at reckless speed. Such errors are far outweighed by the mass of valuable contemporary testimony which we owe to Shirley; and as we can by no means neglect his statements on any matter of authorship, it will be of interest to students to examine the page of his manuscript which is here printed, and which is headed by him "Balade by Chaucer." Of the two poems which fill this page two stanzas, the second and third of the former poem, were printed by Dr. Furnivall in the *Athenaeum* for 1871, Jan. to June vol., page 210, and reprinted by him as a single sheet, London, 1871. In the supplementary volume of the *Roxburghe Ballads*, etc., printed for the Ballad Society (preface dated 1873), Dr. Furnivall again published this Ballad, in its full form, and with it the other short poem on the same page of Shirley's manuscript. The coarse character of the former poem was pointed out, and a similar coarseness attributed to the second. Notwithstanding these announcements on Dr. Furnivall's part, neither poem is reprinted in the Oxford or Globe edition of Chaucer's works, while verse from the same manuscript, unmarked by Shirley, is admitted. As, furthermore, the editor-in-chief of the Chaucer Society, when I wrote to him of the existence of these manuscript texts, had forgotten his own prints of them, I feel that the poems should be again brought to the notice of Chaucer-students.

The manuscript in question is in the British

Museum, marked Addit. 16165. Although a tolerably long list of codices have been ascribed to Shirley, it has been shown in part by Dr. Foerster (Herrig's *Archiv*, vol. CIII) and will be shown fully in my paper on the subject, that only a few of these manuscripts are true Shirleys. The manuscript mentioned above is one; the manuscript Trinity College Cambridge R. 3. 20 is another; that marked Ashmole 59 in the Bodleian Library is another; the Sion College Shirley is undoubted; and four leaves of the composite codex Harley 78 are in the same hand and show the same peculiarities. But other so-called Shirleys require discussion, from the possible Shirley at Harvard University to the secondary codices in other hands such as Addit. 5467 and Harley 7333, both in the British Museum.

Addit. 16165 is on paper, and on Shirley's usual paper, as may be seen from the watermarks. There are 258 leaves, each 11½ inches by 8½ inches, including three smaller vellum leaves at the front and one at the end. On the recto of the first vellum leaf is written in large script *ma ioye*, and below, very large, *Shirley*. Some English recipes are scribbled on the lower part of the page; the verso is blank. The second and third leaves are filled with a table of contents in couplets, headed "þe prologe of þe Kalundare of pis litell booke." The first of these pages I have had photographed, as it contains the plain statement by Shirley that he wrote the volume with his own hand; and the doggerel composition is of interest not only for its allusions to Chaucer and to Lydgate, but as showing, when considered along with other such prologues by Shirley (one preserved only by Stow in ms. Brit. Mus. Addit. 29729), that its writer must have compiled his volumes for circulation. His didactic marginal notes and hortatory headings to the reader confirm this supposition. To students it is also interesting to find Shirley saying, as he does here, that he sought the material for his book in "many a place." Headings and running titles are characteristically Shirleyan, as are the flourished top and bottom lines and the large page-initials frequently found. The verso of leaf 241, three leaves before the extract which I print, has been reproduced in the Chaucer Society's Autotypes. The contents of the volume are as follows:—fol. 4a—94a, Chaucer's

Boece; fol. 94a—114b, Trevisa's *Nicodemus*; fol. 115a—190a, the Book of Hunting, by the Duke of York; fol. 190b—200b, Lydgate's *Black Knight*; fol. 201a—206a, *Regula sacerdotalis*, in Latin prose; fol. 206b—241b, Lydgate's *Temple of Glass*; fol. 241b—243b, part of Chaucer's *Anelida*, the rest at the end of the manuscript; on fol. 244a are copied the two stanzas or "balades by Halsham"; and fol. 244b is headed "Balade by Chaucer," in the hand of Shirley.

This page contains the second and third stanzas of a poem which began on fol. 244 recto, and was there marked simply "Balade"; below this on 244b is another "Balade," also thus marked, which runs over on to leaf 245a. The running title of 244b might therefore be interpreted as belonging to either of the short poems parts of which appear on that page; but as it is Shirley's usual custom to make his running title fit the poem which begins on the page below, I have considered that the ballad meant is probably the second. Nevertheless, I print both to give the benefit of the doubt. The text of the second is subjoined.

[f. 244 b]

BALADE

Of alle þe crafttes oute blessed be þe ploughe
So mury it is to holde it by hinde
ffor whanne þe share is shove Inn depe ynoghe
And þe cultre / kerveþe in his kuynde
þe tydee soyle / þat doþe þe lande vnbynde
Ageyns þe hil Tpruk In tpruk out I calle
ffor of my ploughe / þe best stott is balle

þe dryver hade a goode / at whichche I loughe
ffor of þe poynt whan stripped was þe rynde
He dyd dryve In þeghe þe lande were toughe
Boþe *Rudd* and *Goore* and eke *Bayard* þe blynde

[f. 245 a]

þat beter beestis may þer no man fynde
Ageyns þe hil / tpruk In tpruk out I calle
ffor of my ploughe þe best stotte is balle

[Space enough for another stanza before the next number follows; no explicit.]

On the lower part of 245a is a bit of Latin prose printed by Furnivall, Ballad Society as cited; from 245b to 246b a ballad by the Earl of Warwick; on 246b Chaucer's proverbs; 247a to 248a an address by Lydgate to Saint Anne; 248a to 249b the poem by Lydgate on the departure of Thomas Chaucer, printed by Dr. Furnivall in *Notes and*

Queries, 4th Series, vol. 9, p. 381 (1872), and by me in *Modern Philology*, vol. 1, no. 2; this is directly followed, foll. 249b to 251b, by a poem in four-beat couplets headed by Shirley as an amorous ballad-by Lydgate made at the departing copy of Thomas Chaucer, of which there is another copy in the Shirley codex Ashmole 59. The Add. copy is printed by Furnivall, *loc. cit.* *Notes and Queries*. Lydgate's poem on the doubleness of women follows, from fol. 252a to 253b; then the same poet's "Valentine," which I expect to print shortly, from fol. 253b to 254b; after this comes a "Complaynt Lydegate," to 256a, with four lines of Latin on the lower part of the same page; there follows upon this the short poem which Professor Skeat has declared Chaucerian, and printed as No. xxiii of the Minor Poems, "A Balade of Compleynt." The last number in the codex is the remainder of Chaucer's *Anelida*.

The text of the poem on 244a and b follows:—

[f. 244 a.]

BALADE

Hit is no right alle oþer lustes to leese
 þis moneþe of *May* for missyng of on cas
 þer fore I wol þus my chaunce cheese
 Ageyns *love / trey* ageyns an as
 Hasard a tout and launche an esy pas
 In lowe cuntrey þer as hit may not greve
 þus holde I bett / þan labour as a reve

[f. 244 b.]

Sith hit is so þer as hit may not freese
 þat euery wight but I haþe sume solas
 I wol me venge on *love* as doþe a *breese*
 On wyldre horse þat rennen in harras
 ffor maugre *love* amiddes in his cumpas
 I wol conclude my lustes to releeve
 þus holde I bett þan labour as a *Reve*

Yit might I seyne cryst seeyne as whan men sneese
 If I hade leve to hunt in euery chace
 Or fissben and so myn angle leese
 þat *Barbell* had swolowed boþe hooke and lace
 Yit launche a steerne and put at suche purchace
 To fonde to dompe als deepe as man may dyeve
 þus holde I bett / þan labour as a *Reeve*

Another copy of this brief poem is in the manuscript Harley 7578, an entirely miscellaneous volume whose contents are arbitrarily thrown together by the binder, like Harley 78. The twenty leaves of this codex which concern Chaucerian students are filled with a series of poems by both

Chaucer and Lydgate, as well as some coarse bits apparently by neither, and are written in a small stiff late fifteenth or early sixteenth-century hand, frequently without marks of authorship or even sharp divisions between the poems. The text is usually inferior to other copies; and when the relation of these leaves to Cleopatra D VII and Addit. 22139 is worked out it will probably be seen that no one of the three is of independent value. In the case of the poem just above, the Harley copy is even more unintelligible than that of Shirley, and the lines still more irregular. Compare with the poem the *Complaint of Mars*, ll. 236 ff.

It may be added, for clearness' sake, that fol. 245a of the Shirley codex has no running title, and that on 244a the heading of the two "balades by Halsham esquier" is written so high that no other running title appears. It seems to me that the poem meant by Shirley's heading is the second, the Plowman's Song, to which it appears to me unnecessary to attribute coarse meaning; but I shall be glad of comment from those more familiar with Shirley's manuscripts and with the true Chaucerian flavor in medieval verse.

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ANOTHER STEP TOWARDS THE SIMPLIFICATION OF FRENCH ORTHOGRAPHY.

A year ago last summer, four members of the "Conseil de l'Instruction publique"—Messrs. Bernes, Devinat, Clairin, Belot, signed a petition asking the body to which they belong to inaugurate further progress towards the simplification of French orthography. They expressed the wish that a committee be appointed, which should meet representatives of the French Academy, already selected for the purpose. M. Chaumié, the present Minister of Public Instruction, examined the request in March, 1903, and a few weeks later appointed a "Comité de réforme." M. Gaston Paris was to preside, but his death prevented this. To the petition mentioned was added a list of six

reforms, as to the advisability of which the signers invited immediate discussion.

Here are the six points :

1. Francisation des mots d'origine étrangère qui sont définitivement entrés dans la langue et répondent à un besoin réel.

2. Unification de l'orthographe et accentuation entre mots d'une même famille.

3. Simplification des consonnes doubles PH, TH, RH, CH dur.

4. Simplification des consonnes dupliquées quand elles ont, pour tous les mots d'une même famille, entièrement disparu du meilleur usage de la prononciation, et qu'elles sont inutiles pour conserver, entre les mots français et les mots latins ou grecs dont ils sont dérivées, ces analogies de forme extérieure qui sont pour la mémoire de précieux auxiliaires.

5. Suppression des pluriels en X.

6. Substitution de l' I à l' Y du même son.

I.

The reforms proposed in numbers 3, 5 and 6 are very sensible. They were advocated a long time ago, first by Didot, and then by Sainte-Beuve.

No. 3 proposes that it be permitted to write *philosophie*, like *fantaisie* and *flegme* (formerly *phantaisie*, *phlegme*)—*téâtre* like *trône* and *trésor* (formerly *thrône*, *thrésor*)—*réteur*, like *rétine* and *rapsode* (formerly *rhétine*, *rhapsode*)—*archange* like *école* and *mécanique* (formerly *échole*, *méchanique*).

There are precedents in all these cases except one: the Greek *TH* has never been changed into a simple *T* before a vowel, though the change has taken place before a consonant: *trône*, but *théâtre*, *épithète*, *épithalame*. It seems legitimate, however, that, since a *PH* has become *F* before a vowel (*firole*, formerly *phirole*), a *TH* might become a *T* under similar conditions.

In the case of *CH* replaced by *C*, there would be a positive advantage aside from the simplification in the spelling; namely, that *CH* would be definitely reserved for the soft sound *ch* like *échange*, and *C* for the guttural sound as in *caractère*. Under the present rules, cases like *archange* and *échange*, *chaldéen* and *chalumeau*, *archiépiscopal* and *archiprêtre*, *choléra* and *colère* are likely to breed confusion.

In *chœur* it may be found convenient to retain the *ch* in order to distinguish it from *cœur*, though the context ought to be sufficient indication, just as it is found to be in cases like *livre*, book, and *livre*, pound, or *lacs*, lakes, and *lacs*, snares.

No. 5 rids us of the plural in *X*, a change which is all the more reasonable since now we know positively that the introduction of *x* instead of *s* to denote the plural was the result of mere ignorance. The sign ∞ meant in the Middle Ages *-us*; thus the plural *animaus* was written *animaco*; this ∞ was taken for an *X*; a *u* was thought to be missing, and supplied; whence *animaux*. (See Brunot, *Grammaire historique*, § 26). The same is true of *cheveux*, *eaux*, *travaux*, etc. The reform will not only do away with a number of exceptions to the general rule, but with the exceptions to the exceptions as well, such as *landaus*, *bleus*.

No. 6 also is a very legitimate demand. The etymological spelling for *crystal*, *asile*, *chimie*, long ago disappeared. So why not spell also *mistère*, *analyse*, *hipocrisie*? The *y* would be retained—if we understand the project correctly—whenever it stands between two pronounced vowels, and is thus equal to *i-i*; as, *ayant*, *effrayé*, pronounced *ai-iant*, *effrai-îé*. At any rate, this is a rule which could not be changed without a distinct loss to the language. The present usage is strictly in accordance with the prononciation and, by common consent, has established itself everywhere. In the case of the verb we find it very clearly illustrated. In verbs in *-yer*, the *y* is changed into *i*, whenever followed by a silent *e*; *je paie*, *nous paierons*, but *nous payons*, *payé*. *Vice versa* verbs in *-ire*, and such in *-ir* as were originally in *-ire*, change *i* into *y* before a sounded vowel, whenever the stem ends with a vowel: *fuir*, *nous fuyons*; *voir*, *voyez*; *croire*, *croyant*; while again, verbs like *prier* and *vivre*, give *priions*, *riions*.

The only exception to this rule that *y = i-i* only when it is between two vowels, is *pays = pai-is*. The spelling *païs* (like *païen* used simultaneously with *payen*) would not represent the sound wanted. It would hardly do, on the other hand, to pronounce *pais*,—therefore, the *y* is necessary here. To-day the tendency appears to be to pronounce *païsan païsage* (instead of *pai-isan pai-isage*) re-

placing the *pai-i*, by only a slight accentuation and lengthening of the syllable. Therefore it may be that the pronunciation of the compounds will in the long run react on the primitive simple word, and *pais*, pronounced long, be one day correct.

II.

The promoters of the new reform are perhaps not so well inspired in the other points brought forward; namely, 1, 2 and 4.

The edict of February 26th, 1901, provides that the words of foreign origin which are "tout-à-fait entrés dans la langue française" may now all form the plural regularly; that is, by adding an *s*. The first proposition of the project under discussion favors a further and more radical step; namely, that the words belonging to this group receive a French form throughout. According to M. A. Renard, the distinguished advocate of the reform (*La Revue*, July 15, 1902), expressions like *meeting*, *spleen*, *whist*, *steamer*, *clown*, *groom*, ought to be transformed into *mitigne*, *spline*, *ouïste*, *stimeur*, *cloune*, *groume*, just as in the past *bollwerk*, *landsknecht*, *saebel*, *schoppen*, *bowling green*, *packet boat*, *riding coat*, *beefsteak*, *roast beef* have become *boulevard*, *lansquenet*, *sabre*, *échope*, *boulingrin*, *paquebot*, *redingote*, *biftec*, *rosbif*.

The authors of the reform make only two reservations to their proposition, reservations which appear at first to be very innocent, but which are actually of great importance. How is one to tell whether a word is "définitivement entré dans la langue"? Is the length of time since its introduction to be the criterion? M. Renard suggests that it mean the words accepted by the French Academy. This is an easy way for the reformers to get rid of the difficulty; but what about the Academy? There is a point which seems worthy of notice; namely, that the Academy has to meet differently the problem of adoption of foreign terms to-day from the way it met it in the past. Formerly, these terms came in by way of oral intercourse, but at present it is almost always by the written language (newspapers, magazines and books) that they spread. Formerly, they were introduced rather by the lower classes, to-day by the cultivated classes—which means that, while in the past they were the result of ignorance, they betray at present, in most cases, a conscious effort

to show one's knowledge of other tongues. A proof of this will be found in the fact that many people nowadays pay no attention to the decision of the Academy in 1798 and 1835. To write *rosbif* and *biftec*, they spell and say *roastbeef* and *beefsteak*; it will be seen also that there is a pronounced tendency to pick out just those English words which are most striking to the average French ear: *high-life*, *five o'clock*, *steeple chase*, etc. Therefore, if all these new words are made to look French, those who introduced them will not care to recognize them any more.

This leads us to the second reservation expressed in the text of the reformers. They speak of "mots qui répondent à un besoin réel." In fact, except words designating products of other countries, such as *banane*, we do not know of a single case where this is true. Instead of *rosbif*, French people may just as well say *bœuf rôti*; instead of *biftec*, *bœuf grillé*; instead of *steamer*, *bateau à vapeur*; instead of *meeting*, *réunion*; instead of *spleen*, *mélancolie*; instead of *gentleman*, *gentilhomme*, etc. They use them with the conscious purpose of employing foreign expressions. Therefore, if reform is introduced, there will be a quantity of doublets, while those persons who are fond of using foreign words will introduce new expressions which are not French in appearance.

But granting for a moment that the course proposed might be easily adopted in theory, what about the practice? M. Renard, as we have seen, suggests words like *groume* for *groom*, *mitigne* for *meeting*, *cloune* for *clown*, *stimeur* for *steamer*. Evidently he considers these words "définitivement entrés dans la langue." Now, *groume* is the only one among them that might be unanimously adopted. We have always heard *métingue* or *mîtinnque*, *cla-oune*,¹ *stiemeur* or *stimeur* (first syllable long). We do not maintain in the least that we have heard a more correct pronunciation, but

¹ It might be that *cloune* is a misprint in M. Renard's article. We have noticed that his examples are taken generally from Larousse, and there we have *cla-oune*. But even in this case there would be a difficulty. The rule is now that when three vowels follow one another in a word the first is dropped in pronunciation: *Sœur*, *œuvre*, *vœu*, *aôit*, *saoul*, an exception being made only in the case of diphthongs like *ui* or when the word begins with *ou*, the German or English *u*. Thus, *claoune* would be = *cloune* in pronunciation.

only that disagreement is possible, and that there is absolutely no way to settle such a dispute except by authority. A number of distinguished scholars all over Europe are now having endless discussions regarding the pronunciation of genuine French words (Nyrop, Passy and others); if agreement is so difficult for French words, how would it be possible to agree on the French pronunciation of English or German terms?

Finally, even if an agreement could be reached in regard to pronunciation, there might be some hope of agreeing upon spelling. But this again is doubtful. We have mentioned *stimeur*. Good authorities may be satisfied with the *stishort*. But no one, we think, will pronounce *spleen*, short; however, M. Renard proposes *spline*—which ought by analogy to be pronounced like *fine*, *mine*, *lira*—while certainly *spliene* would be more correct, by analogy with *liera*, *maniement*, *ralliement*, or at least *splîne*, the circumflex conveying also the idea of the long pronunciation, though not as regularly as *ie*; (see *tôt*, *châtain*, *ci-gît*, where the \wedge merely marks the disappearance of an *s*).

It would be still easier to show the weakness of this proposition of the reformers, with words not quoted by M. Renard. What is to be done with words like *high-life*, if it were ever "entré définitivement dans la langue." Besides the regular English pronunciation which would give *hai-laïfe* (or *ai-laïf*), you positively hear *ieg-lief*, or *ig-lif*, or still *ige-life*. If one needs not decide with regard to *high-life*, it will probably have to be done with regard to *highlander*, which is already in Larousse, whence, as we have said, M. Renard has taken his examples. He has been careful, however, not to mention words like *ai-lenn-deur*.

Everything impels us to the conclusion that this proposition brings up too many delicate and subtle questions, to be approached by reforms—even if it be only to ask authorization to adopt, or not to adopt, such and such a spelling.

No. 2 appears at first sight a very sensible reform, but again when it comes to the application of the principle, difficulties at once present themselves. The proposal is this: *Unification de l'orthographe et de l'accentuation entre mots d'une même famille*.

M. Renard begins his comment on this point with the following paragraph:

"Ici une réserve s'impose Il en est des mots comme des individus: le fils ne ressemble pas toujours au père, ni le neveu à l'oncle. En passant du primitif au dérivé, un son se modifie souvent: l'*e* de *sel* se change en *a* dans *salière*; l'*e* de *mer* en *a* dans *marin*; l'*a* de *parfait* en *e* dans *perfection*; la diphtongue *oi* de *foire* en *o* dans *forain*; le son nasal *ain* de *grain* en *e* dans *grenier*; celui de *pain* en *a* dans *pannetier*; l'*e* ouvert de *mystère*, en *e* fermé dans *mystérieux*; l'*e* muet ou plutôt l'*e* sourd de *rebelle*, *tenace*, *religieux* en *e* fermé dans *rébellion*, *ténacité*, *irreligieux*; l'*o* long de *côte* en *o* bref dans *coteau*; la langue se transforme d'un mot à l'autre, l'air de famille s'en va. Quelquefois même certains sons apparaissent dans le dérivé qui n'existent même pas dans le son primitif: le son *s* de *bestial*, *forestier*, *apostolat*, son qui ne se perçoit nullement dans *bête*, *forêt*, *apôtre*. La parenté la plus proche n'exclut pas la différence dans les sons: on dit *je meurs* avec *cu*, mais nous *mourons* avec *ou*; *je bois* avec *oi*, mais nous *buons* avec *u*."

This pretty well settles the question. If a fervent advocate of the cause recognizes such difficulties as insuperable, others need hardly discuss them. Moreover, M. Renard does not quote a single example where the principle would apply. The example of *coléra* and *catéchumène* fall under another heading (No. 4, which we have already discussed), they do not belong to the same family as *bête*, *bestial*; *foire*, *forain*, etc. Others like *orchestre* and *orchidée* = *orkestre*, *orkidée*, or *orquestre*, *orquidée* also belong elsewhere. *Orchestre* and *orchestral* conform with the principle, and it was an unhappy idea to try to model them on *monarque*, which belongs to the same family as *monarchie* and *monarchique*. Since one could not spell *monarkique* or *monarquique* (both being against the pronunciation), one could only bring unity by spelling *monarch*. But to this again M. Renard could not agree, for he proposes elsewhere that *ch* be from now on reserved for the soft *ch* and *c* for the guttural sound: *échange*, *archange* (see above).

The unification of accentuation in words of the same family would be a very bad thing. One of the few rules without exception in French is that the medial *e* is *acute* before a (voiced) syllable, and *grave* before a mute or silent syllable; thus, *collège* but *collégien*, *mystère* but *mystérieux*, *achète*, etc. Would it be easier to apply this very simple rule, or to have to ponder, before you put an accent on an *e*, over the question whether there is

not perhaps some brother, or sister, or cousin word which permits you to disregard it? Here again, we should decide for the *statu quo*.

No. 4. Similar considerations will guide us with regard to the fourth proposition of the reformers. What criterion, satisfactory to all, have we to ascertain whether a double consonant has really "entièrement disparu du meilleur usage de la prononciation"? M. Renard himself quotes Ch. Lebaigue's scholarly book on "La Réforme de l'orthographe et l'Académie française."

"A en croire Didot on articule *a-teindre* et *attaquer*. Suivant M. Gazier, on prononce *a-pauvrir* et *appliquer*. Là où Darmesteter figure *tyra-neau*, Littré et bien d'autres figurent *tyran-neau*. A son tour Littré indique, on ne sait pourquoi, les notations disparates *na-rer*, *inéma-rable*, et *nar-ration*, *nar-rateur*, *para-lèle* et *paral-laxe*, *admi-sion* et *admis-sible*, *co-menter* et *com-mentaire*, *tè-reur* et *ter-rible*, *gra-mairien* et *gram-matiste*, *di-section* et *dis-séquer*. . ."

Other examples will be found in the remarkable *Manuel de phonétique du français parlé*, by Dr. Nyrop (Copenhagen, Paris, Leipzig, 1902), published a year ago. See also the recent work *L'e connu sous le nom général et souvent impropre d'e muet* by J. Genlis. We ourselves have called attention to several cases in an article in *Mod. Lang. Notes* for December, 1900.

The reverence for etymology shown in the text of the project, is very courteous, but very unsatisfactory. If concessions must be made they should be for the benefit of the great mass of the public, which does not draw much benefit from etymology. Moreover, nowadays we are threatened with a constant diminution of the cultivated public: how many, ten years from now, will know enough Latin or Greek to find help in them for their French spelling? The Classical languages have to make room for more modern subjects of instruction, and since spelling has to yield to the general pressure, let it follow the tendency of the day and give up elements that can be of benefit only to a very small number of people. Since the reformers discard etymology when they deal with German and English words (see our remarks under No. 1), it appears somewhat inconsistent for them to advocate its claims here.

Even if we are willing to pass over the first difficulty and limit ourselves strictly to consider-

ations of spelling, it may be seriously questioned whether the reform suggested is a real improvement. We borrow most of our examples from M. Renard, thus meeting the reformers on their chosen battle-ground.

First, the much discussed *millionième* with one *n*, and *millionnaire* with two *n*'s. They pretend to simplify by unification, we maintain that they complicate. While they are doing away with one apparent anomaly, they create very real complications elsewhere. The rule for the formation of the ordinal adjective is: add *-ième* to the cardinal: *deux-ième*, *trois-ième*, *vingt-ième*, *cent-ième*, thus *million-ième*. If you were to change so as to make the latter have two *n*'s, like *million-naire* you get rid, it is true, of a divergence between two cognate words, but at the same time you create an exception in the ordinal numbers. One exception disappears, another appears. Where is the gain? The suggestion may, then, be made: if *million-ième* with one *n* is right, then drop one of the two *n*'s of *millionnaire*. Unhappily, this is impossible without causing just the same trouble as if you were to add another *n* to *millionième*; for, all the words in *onnaire* have two *n*'s, *légiionnaire*, *tortionnaire*, *dictionnaire*, *fonctionnaire*, etc.; we notice that even *débonnaire*, which is not derived from the latin *-arius* (*-aire*), but is a word made up of *de-bon-air* has adopted a double *n* so as to avoid creating an exception among the words in *-onnaire*. Suppose, therefore, that the student learns that both the words under consideration take one *n*, he will think the matter easy at this point; but when he reaches the suffixes he will find an exception there instead. We repeat, what is gained? It might seem wise to drop the *nn* in all words ending in *-onnaire*. But aside from the fact that some people who may claim to possess "le meilleur usage" may object to it, there is something else in the way. If the student is taught that the words in *-onnaire* have only one *n*, it will look to him very much like an exception if he compares it with *constitutionnel*, *traditionnel*. Shall we go further still? What about *raisonnable*, *raisonneur*, *raisonner*, *raisonnement*? If we get rid of this usage also we have to face the feminine of all words in *-on*, *-onne* (if not those in *-en*, *-enne*), *bon*, *bonne*; *luron*, *luronne*; *baron*, *baronne*. It is true that the last word suggests *baronie*, with

one *n*. But, again, this is no exception, *baronie* follows the rule that the *n* is simple before *i* in the last syllable: *ironie*, *félonie*, *infini*. Here, however, there is an exception: *honnir*, which could very well be reformed without creating another exception. It is possible that the usual pronunciation would allow this.

The result of our discussion is, that unless you decree or "grant permission" (however you may choose to call it), that the double *n* disappear everywhere, you will get into endless trouble.

The origin of the difficulty, we believe, must be traced to the notion of class relation which is frequently introduced in the wrong place, or, at least, is not applied correctly. Grammatically speaking, the word *millionième* belongs to the class of the ordinal numbers, and not to the class of *millionnaire*, and *vice versa* the latter belongs to the suffix family in *-onnaire*. We may hope that the superficial nature of the contrary point of view has been made clear, and as we have been guilty of the confusion ourselves in our article in *Mod. Lang. Notes* for December, 1900, we take advantage of this opportunity to offer here our *peccavi*.

The same misuse of grammar category is evident with regard to the two terms derived from *dix*: *dixième* and *dizaine*. Of course one will think at first that according to pronunciation *dixième* ought to be like *dizaine* = *dizième*. But 1) this would mean an exception to the general rule: add *-ième* to the cardinal . . . or rather three exceptions, for, if you decide for *dizième*, you will have to decide for *deuzième* and *sizième*³ and 2) especially, instead of bringing unity in the family or class grouping, it would on the contrary produce a greater lack of harmony than before: a double offspring instead of one would disregard the parent *dix*. Nor have we even the resource of proposing to spell *dice* as pronounced, for *dicième* is only worse than *dicaine* with regard to pronunciation. To write *dise* would not fulfil the requirements either, since *s* between two vowels is pronounced *z*. Nobody says *dize*.

What about *dizaine* changed into *dixaine*? It could be done as far as cardinal and ordinal adjectives are concerned; but if this orthography be adopted the word will rank as an exception since

z between two vowels is always pronounced like *ks*: *rixé*, *luxure*, *maxillaire*, *fixait*.³ So the very best that can happen will be the substitution of an exception in pronunciation for an exception in orthography, a very slight advantage indeed. Unless one proceeds to an entire change in the value and meaning of letters, there are certain to be irregularities somewhere, and it has been seen that the present system has the minimum of them.

Let us take a third example given by M. Renard. He proposes to unify the spelling in *morsure* with *s*, and *morceau* with *c*.

On the one hand, *morsure* cannot become *morçure* for: 1) except *gerçure*, words in which *-ure* is preceded by a sibilant have an *s* and not a *c*: *fissure*, *tonsure*, *frisure*, *censure*. Why should we add another exception to *gerçure*? 2) If we apply the family-criterion, the family consonant is certainly an *s* rather than a *c*. *s* appears (together with *d*), not only in the Latin *morsura*, *morsum* (and *mordere*), but in French too, *je mors*. A *c* is never found. Moreover, if you write *morçure* the lack of harmony will nevertheless remain on account of the noun *le mors*, 'the bit', which cannot be spelt *morc*. *More* would indeed be in accordance with *morceau* and eventually *morçure*, but as the pronunciation would then become *mor-c*, like *ture*, it would never do. *Mord* with a *d* would not solve the difficulty, for it would again differ from both *morsure* and *morceau*.

On the other hand, *morceau* cannot become *morseau*, for all the words in which *-ceau* is preceded by a consonant have a *c*: *oiseau*, but *arceau*, *cerceau*, *berceau*, *monceau*, *lionceau*.

"Même absurdité à écrire essence et confidence avec un *c*, mais essentiel et confidentiel avec un *t*, alors qu'on écrit avec un *c* circonstance et circonstanciel." We beg to disagree with this statement of "absurdity." Again we find the misplaced family relation: the nouns mentioned could of course not be spelt *-te*, for *-te* is never pronounced *ce*; but *ti* = *ci*, which we find in the adjectives referred to, occurs constantly when it is placed before a vowel, *transition*, *partialité*, *chrestomatie*, etc.) and offers no difficulty whatever. Besides,

³ *Soixante* = *soissante* is an exception, where the *z* is still further away from the original sound *z* than the *s* would be, and, in fact, is in *dixième*.

³ It is fair to remark here that the reformers spell *deus* instead of *deuz*.

if the petition is granted, there may be more of a "family air" between *confidance* and *confidenciel*, but at the same time the similarity will be lost between *confidentiel* and *confident*. Thus, it may well be questioned whether it would not be preferable to ask that *circonstanciel*—this *rarum nans in gurgite vasto*—be spelt on the pattern of *confidentiel* instead of the reverse; in other terms, that the exception be made to follow the rule, and not words following a wide-spread rule made to follow the exception. Moreover, if you spell *-ciel* instead of *-tiel* in these words, why not also replace the *t* by a *c* in cases like *partiel* and *partialité*, which would create an odd divergence between these two and *part*, *partir*, *partie*, *particulier*, etc. Why not change all the words in *tion*? But this would produce a bad disagreement between *réfectoire* and *réfection*, *instructeur* and *instrucción*, *multiplicateur* and *multiplicación*, *dérogateur* and *dérogación*, etc.

We know that such sweeping changes are rather discouraged by the reformers themselves. But why, if this is so, do they propose measures of such revolutionary character? And why do the authors of new projects for reform continue to expose themselves to these criticisms? It actually looks sometimes as if they thought it their task to create new exceptions in spelling rather than to do away with those at present existing.

There is one reason which partly explains some of the surprising statements of the reformers. They judge things exclusively from the child's standpoint. Of course youth is especially concerned in the learning of grammars; the latter are generally written for them, and therefore a number of perfectly regular linguistic phenomena are formulated as exceptions; the reason for this is that it would take too long to explain the whole case and at the same time it might overtax the brain of the pupil. To the rule: "The ordinal number is formed by adding *-ième* to the cardinal" one adds: "except in *neuf* when the *f* has to be changed into *v*." In fact there is no exception at all. On the contrary we have here simply the application of one of the most frequent rules of French grammar; namely, that when final *f* is followed by a vowel it is changed into *v*, the voiceless becomes voiced: *bref*, *brève*, *brivière*; *vif*, *vive*, *vivacité*; *neuf*, *neuve*—thus *neuf*, *neuvième*.

Such cases occur constantly, and, indeed, one does not see why reformers should not sometimes take into account adults as well as children. More than this: it is our firm belief—the result of several years' experience in the class-room—that most grammarians are so careful not to overtax the child's brain that they *undertax* it most decidedly. The trouble with most grammars, that which makes them to be heartily disliked by pupils, is probably due first of all to the fact that they suggest exceptions everywhere, while very often, one might just as well appeal to the reasoning powers of the child.

Good orthography results from a purely mechanical and automatic process. Without conscious thought an adult will bring together such cases as *brève*, *vive*, *neuve* and naturally write *neuvième*; by the spontaneous action of his brain he will write *collège* with a grave, and *collégien* with an acute accent, *millionième* with one *n* and *millionnaire* with two *n*'s; *croire*, *croyant*, but *rire*, *riant*, and so forth. It is when one begins to reflect over a case that one ceases to write correctly, for then such misleading analogies as *millionième* and *millionnaire* actually present themselves. Conscious reason builds up the habit, but, once formed, the habit does more accurate work than reason could. This is an everyday experience, which is probably the cause why our reformers forget to take it into account.

The danger is, therefore, that the advocates of reform may allow themselves to be carried too far; that they sacrifice the more general principles of orthography, regulating a great number of words, to the cheap pleasure of more apparent similarity between two individual terms. In so doing they only succeed in taking from us the very foundation of the unconscious process which renders orthography possible. Confusion would necessarily prevail and in consequence of such action uniform writing and spelling would become a dream for adults as it is now for children. Is this desirable?

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GULLIVER'S TRAVELS AND AN IRISH FOLK-TALE.

Swift's writings impress one as highly original, and to this rule *Gulliver's Travels* is no exception. Nevertheless, searchers in the field of literary origins¹ have been able to point out a number of passages where Swift is indebted to previous writers. This indebtedness is for the most part to Cyrano de Bergerac's *Histoire comique des Etats et Empires de la Lune*, though Swift probably drew hints from other books, such as Herodotus' account of the Pygmies, Sir Thomas More's *Utopia*, and the Works of Rabelais.²

In the voyage to Lilliput Swift's indebtedness amounts to almost nothing. Borkowsky, the chief investigator of the sources of *Gulliver*, remarks: "Wir sind nämlich überzeugt, dass Swift Lilliput bereits komponiert hatte, ehe er die satirischen Reisen Cyrano's gelesen hatte."³ In the voyage to Brobdingnag only slight resemblances to Cyrano can be shown. Those indicated by Borkowsky which seem most significant are: both writers refer to the philosophy of Aristotle disparagingly (though in different terms); both represent their hero as exhibited in giantland for money, and conducted to the royal palace to be the amusement of the queen and the talk of the town. Borkowsky's article is chiefly concerned with the later portions of *Gulliver's Travels*, the voyages to Laputa, etc., and to the land of the Houyhnhnms.

On the whole, then, the voyages to Lilliput and to Brobdingnag, the first and the most popular of the travels of Gulliver, seem to be independent of Cyrano, and chiefly of Swift's own invention. In these two voyages Swift's irony is not as vivid as in the later stories, and, as everybody knows, children too young to appreciate satire, delight in them extremely. They have the charm of a folk-tale.

¹ See E. Hönninger, "Quellen zu Dean Swift's Gulliver," *Anglia*, x, 397-427, cf. 428-456. (1888): Th. Borkowsky, "Quellen zu Swift's Gulliver," *Anglia*, xv, 345-389 (1893), and a review of the latter article by O. Glöde, *Englische Studien*, xviii, 461-3 (1893).

² See Borkowsky, pp. 346, 350 and 366.

³ *Op. cit.*, p. 365.

Joseph Jacobs in 1895 suggested the possibility that Swift derived his notion of the voyage to Brobdingnag from an Irish folk-tale "Finn in the Kingdom of the Big Men." This tale, an English version of which is printed by Jacobs in *More Celtic Fairy Tales*,⁴ relates Finn-Mac-Coul's journey to a land where the men were so large that Finn found it easy to stand on the palm of their king's hand. It has, however, no particular incidents that correspond to Gulliver's adventures in Brobdingnag.

My object in these pages is to call attention to an Irish Story, *Aidedh Ferghusa* or The Death of Fergus, accessible to English readers in O'Grady's translation, *Silva Gadelica*, II, 269-285, which contains, I think it will be admitted, striking resemblances to Swift's Brobdingnag.⁵ The tale, which is from Egerton 1782, a MS. written between 1419 and 1517,⁶ contains as is usual in Irish popular story a variety of incidents, but the greater part of it is concerned with visits paid by Esirt, chief poet of the *Luchrupán*⁷ or Little Men, and later by Iubhdan their King, to Fergus

⁴ Pp. 194-203. Jacob's note referred to above is on page 233: "The Voyage to Brobdingnag will occur to many readers, and it is by no means impossible that, as Swift was once an Irish lad, *The Voyage* may have been suggested by some such tale told him in his infancy." The tale "Finn in the Kingdom of the Big Men," was published, accompanied by an English version, by J. G. Campbell, *Waifs and Strays of Celtic Tradition*, IV, 175-192, (1891). Compare Campbell's introductory note, p. 176, "The tale is particularly valuable as showing how the human imagination runs in similar or analogous grooves. Whoever composed the story, in all probability, never heard of *Gulliver*; and the immortal Swift never heard of Finn-Mac-Coul going to the Kingdom of Big Men. The two tales are founded on the same fancy, in representing their heroes as visiting men of gigantic size, compared with whom ordinary mortals are mere pygmies; but the incidents are so different, and cast in such entirely different moulds, that it becomes probable almost to certainty, that they have no connection with each other." Compare Nutt, *Voyage of Bran*, I, 201 footnote.

⁵ Resemblances between this tale and *Gulliver* were mentioned to me by Professors Kittredge and F. N. Robinson, at Harvard University, in 1899. It is, of course, with their consent that these pages are written.

⁶ O'Grady, *Sil. Gadelica*, II, viii (1892).

⁷ Derived according to Stokes, *Rev. Celtique*, I, 256, from *lu* (*lug*) "little" and *-corpán* "body."

in Ulster. The first man whom Esirt met in Ulster was Aedh, the King's dwarf, himself so small that he could stand on an Ulsterman's hand. "But upon Aedh's palm Esirt found room enough."⁸ To this method of bringing out the tiny dimensions of the *Luchrupán* by means of a person intermediate in size between him and the men of Ulster, compare Swift's way, in the Voyage to Brobdingnag, of bringing Gulliver into comparison with Glumdalitch, who was "not above forty feet high being little for her age,"⁹ and smaller than the average of the Brobdingnagians. Aedh cared for the tiny stranger, and carried him into the royal palace, somewhat as Glumdalitch conveyed Gulliver to the King's court. To Aedh's remark, "Huge men that ye are let not your infected breaths so closely play upon me!"¹⁰ compare Gulliver's unblushing statement of the strong smell about the skin of the Brobdingnagians.¹¹ In the Irish tale, too, are indecent adventures that are paralleled by at least one coarse incident in Swift's story.

Doubtless the most important point of resemblance between the Irish tale and the voyage to Brobdingnag is that in both, much is made of a table scene at the royal palace, where the enormous size of the dishes is dwelt on. Esirt was picked up by the King's cupbearer and popped into the King's wine goblet, where he floated round and round and well-nigh perished. Similarly Gulliver was seized by the queen's dwarf and thrown into a bowl of cream, where he was obliged to swim for his life. Iubhdan, in his visit to Fergus, slipped into the porridge bowl where he stuck to his middle. When the people saw him there, they "sent up a mighty roar of laughter."¹² Gulliver was thrust by the queen's dwarf into a marrow bone where he remained stuck as far as the waist presenting "a very ridiculous figure."¹³ The ridicule heaped upon the small man's mishap by the Brobdingnagians is very like the laughter of the Ulstermen at Iubhdan's plight in the porridge bowl.

Now that the considerable extent of Irish popu-

⁸ *Sil. Gadetica*, II, 272.

⁹ *Gulliver's Travels*, Temple Classic edition, p. 108.

¹⁰ *Sil. Gadetica*, II, 272.

¹¹ *Gulliver's Travels*, p. 140.

¹² *Sil. Gad.* II, 277.

¹³ *Gulliver's Travels*, p. 127.

lar story is beginning to be known,¹⁴ it is not impossible to suppose that Swift, during his boyhood in Ireland, may have become familiar with tales, similar to the *Aidedh Ferghusa*, and, perhaps, even more like the early voyages of Gulliver. A strong presumption in favor of such origin for the tales of Gulliver's voyages to Lilliput and to Brobdingnag seems to me to lie in their folk-character. They are more interesting as stories, and contain less satire than the later voyages. This is exactly what we should expect if they are indeed written under the influence of folk-tales.

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FRENCH *canneberge* < ENGLISH
CRANBERRIES.

Concerning the etymology of the word *canneberge* Littré is silent, and the Dictionnaire Général says: "Origine inconnue. Admis Acad. 1762." Diez, Scheler, and Körting do not mention the word. Believing that up to the present time the etymology has not been determined, I wish to submit what I think is the correct solution of the question.

The late admittance of *canneberge* by the Academy, together with the fact that it is not found in Godefroy, favors the theory of its recent introduction into the language. The written forms of the word (it is given in Larousse with one and two *n*'s) are variant spellings for the imitation by Frenchmen of the English pronunciation of the plural of *cranberry*, that is, CRANBERRIES became *des canneberges*, whence a singular *une canneberge*. It was almost unavoidable that they should imitate the plural form, since the fruit is generally thought of and spoken of collectively, the singular being comparatively rarely heard.

The etymology *canneberge* < CRANBERRIES offers no phonetic difficulty; indeed it is quite unlikely that the average Frenchman would have imitated

¹⁴ On the extent of unpublished Irish popular story see York Powell's introduction to Volume I of the Irish Texts Society (Douglas Hyde, *The Lad of the Ferule*, 1899).

the English pronunciation with a different result. The *r* of the initial syllable was lost by dissimilation. The short unaccented vowel of the final syllable of the English would scarcely have been heard by untrained French ears. The change of the quality of the voiced sibilant of the English plural ending was the more liable to occur since the ending *-erze* (for English *-erries*) would have had no counterpart in French, whereas the termination *-erge* (and even *-berge*) was comparatively frequent, being found moreover in three plant names, *asperge*, *alberge*, and *rimberge* (or *remberge*), the latter being one of the popular names of the common plant known in botany as *mercurialis annua*, a name which is especially prevalent in the dialects of Northwestern France.

The word *canneberge* was introduced into Northwestern France, probably together with the American cranberry, by the Norman and Breton sailors and fishermen who frequented the coast of North America, in the form in which (so it seemed to them) they had heard it pronounced by the Anglo-American inhabitants of New England, and further investigation, for which I have not the means at hand, would doubtless show that it was not known in France previous to the establishment of the Anglo-American colonies; it was probably introduced toward the end of the seventeenth, or in the beginning of the eighteenth century. Used at first to designate the American species, *airelle à gros fruits*, the new word was soon applied also to the similar, although smaller, French species, *airelle des marais*, popularly called *cousinet*.

The above theory accords perfectly with the history of the word *cranberry* in England as given in the Murray Dictionary, from which the following is quoted: "Cranberry (also craneberry). A name of comparatively recent appearance in English; entirely unknown to the herbalists of the 16-17th c., who knew the plant and fruit as marsh-whorts, fen-whorts, fen-berries, marsh-berries, moss-berries. Several varieties of the name occur in continental languages, as G. *kranichbeere*, *kranbeere*, L. G. *krónbere*, *krones-* or *kronsberere*, *kronsbar*, *kraneberere* (all meaning *crane-berry*). The name appears to have been adopted by the N. American colonists from some L. G. source, and brought to England with the American cranberries (*Vaccinium Macrocarpon*) imported already

in 1686, when Ray (*Hist. Pl.* 685) says of them 'hujus baccas a Nova Anglia usque missas Londini vidimus et gustavimus. Scriblitis seu tortis (*Tarts nostrates vocant*) eas inferciunt.' Thence it began to be applied in the 18th c. to the British species (*V. Oxycoccos*.)"

It is possible, of course, to conceive of the word having been brought to France from England after it had found its way into the latter country; however, in any case, it was not through the written form, but orally, for even if the English variant spelling *crane-berry* might (the loss of the *r* not being taken into consideration) account for the form of the first half of the French word, *cane-* and *canne-*, instead of *cran-* (which would have been the result of a literal transcription of *cranberry*), at least the last half makes it certain that it is based directly on the English pronunciation of the plural *cranberries*.

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A NOTE UPON DRYDEN'S HEROIC STANZAS ON THE DEATH OF CROMWELL.

In the fifteenth of Dryden's *Heroic Stanzas on the Death of Cromwell* are to be found the following words, which form one line and part of a second:

"His palms, though under weights they did not stand,
Still thrived."

Not all the editors of Dryden have ventured any comment upon this passage. Those that have noticed it have confined themselves to the interpretation of the metaphor. For example, Gilfillan, in his edition of Dryden's works [Edinburgh, 1855], says: "Palms were thought to grow best under pressure." Sir Walter Scott's note is a little more elaborate: "It was anciently a popular notion that the palm tree throve best when pressed down by weights. An old scoliast defines it as *arbor nobilissima illa quae nulli cedit ponderi, sed contra assurgit et reluctatar*. Fabri Thesaurus ad verbum *palm*." Saintsbury, in his definitive edition of Dryden [Edinburgh, 1884], in which he

re-edits Scott's edition, adds to this note the following, in brackets: "Christie quotes Aulus Gellius and Cowley in support. *Non opus.*" The reference of Saintsbury is to the note by Christie in the Globe edition of Dryden's poems [London, 1875], where there is still greater elaboration. "Aulus Gellius, quoting Aristotle and Plutarch, says that, 'if you place great weights on the trunk of the palm tree, and so press and load it that the weight is more than can be borne, the palm does not yield nor does it bend within, but it rises back against the weight and forces itself upwards and bends itself back' [Noct. Att. III. 6]. And this is why the palm is the emblem of victory. The palm referred to is the date palm and the palm of Scripture.

'Well did he know how palms by oppression speed,
Victorious and the victor's sacred meed,
The burden lifts them higher.'
Cowley, *Davidis*, book i."

The matter of these comments is interesting enough, but it seems to have escaped the commentators that, as the passage stands, it is irrelevant. It would fit the case if the passage read:

His palms, though under weights they *did* stand,
Still thrived.

But Dryden negatives the metaphor. The comments fit only the affirmation of it.

The commentators have also failed to see that unless there is an ulterior reference in the passage, something other than a mere metaphor, it is nonsense. It would be sensible to say that Cromwell thrived in spite of opposition, as the palm does under weights, but it is not sensible to say that Cromwell, although he had no opposition, still succeeded, just as the palm thrives even if it is not dragged down by weights. It is natural to suppose that under proper conditions a palm tree would thrive *unweighted*. Without some ulterior reference, therefore, the negation of the metaphor is absolutely pointless, a flat truism.

A probable explanation of the seeming irrationality of the passage is that it contains an allusion to the famous frontispiece of the *Eikon Basilike*, published February 9, 1648-9, a little less than nine years before the *Heroic Stanzas*. The *Eikon* was, as its sub-title indicated, "The Pourtraicture of his Sacred Majestie [Charles I] in his Solitudes

and Sufferings," and at the time of its publication it was supposed to be from the king's own hand. The task of replying to the book was entrusted by Cromwell's Council of State to their most vigorous pamphleteer, John Milton. He was chosen, and his *Eikonoklastes* was written, because the *Eikon* was proving to be such a dangerous weapon against the cause of the Commonwealth. Masson [*Life of Milton*, IV, 36] thus describes the impression the latter made: "O what a reception it had! Copies of it ran about instantaneously, and were read with sobs and tears. It was in vain that Parliament, March 16th, gave orders for seizing the book. It was reprinted at once in various forms to supply the constant demand—which was not satisfied, it is said, with less than fifty editions within a single year; it became a very Bible in English Royalist households."

The seductiveness of the book was concentrated in the frontispiece, which represented allegorically, in a singularly persuasive form, the substance of the book itself. The engraving represents Charles I. in his royal robes, kneeling, the Bible open before him, his foot on the world,—spurning the earthly crown, grasping the crown of thorns, looking upward toward the heavenly crown, soon to be his. From a cloud in the background a beam of light shines out and rests on the king's head; a rock stands immoveable in the midst of a stormy sea; and two palms are disclosed, carrying heavy weights, with the motto: *Creseat sub Pondere Virtus*.¹

Cromwell was the great antagonist of King Charles, the Bolingbroke to his Richard. In seeking antitheses with which to set forth most strikingly the characteristics and career of the great warrior-statesman, Dryden could turn to no better source for material than to the memories which centered in the ill-fated king. Popular interest in the great apology of his life had not died out, and the frontispiece of the *Eikon* was

¹A fac-simile of this frontispiece is furnished in Edward J. L. Scott's reprint of the edition of 1648 (London, Elliott Stock, 1880). This reproduction includes also "The Explanation of the Embleme," signed "G. D.," from which these lines may be cited:

Though clogg'd with weights of miseries,
Palm-like depressed, I higher rise.

J. W. B.

probably universally remembered. It was natural then that, when Dryden was composing his verses in praise of the arch-enemy of Charles, he should call to mind the famous picture, and, recollecting the detail of the palms, he should write antithetically of his hero :

"His palms, though under weights they *did not* stand,
Still thrived."

This interpretation has the two-fold merit of clearing up an otherwise inexplicable difficulty in Dryden's poem, and of bringing to light an interesting point of connection between that poem and the life of the time in which it was composed.

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A DATE IN THE CAREER OF J. A. DE BAÏF.

In the May number of MOD. LANG. NOTES (p. 146), Mr. Edgar S. Ingraham calls attention to a certain difficulty with regard to a date in the career of Baïf. In a sonnet addressed to Muret, the poet states that he wrote the *Amours de Méline*.

sur les rives de Seine,
Lorsque neuf mois je contoy sur vingt ans.¹

This last line has been interpreted by Becq de Fouquières and Marty-Laveaux to mean 'twenty years and nine months.' As Baïf was born in February, 1532, he would then have been engaged in writing his sonnets to Méline in November, 1552. It is a little startling, then, to find the work completed and actually printed as early as the tenth of the next month.² This is indeed rushing into print, and an eager longing for poetical glory, as Becq de Fouquières puts it, would hardly account for such haste. Mr. Ingraham believes he has found a better way out of the difficulty. According to him, both Becq de Fouquières and Marty-Laveaux were wrong in interpreting as they did the line quoted above. *Sur* is used here, as not unfrequently in old and modern French, with the idea of 'toward' temporal. *Neuf mois sur vingt*

ans does not mean twenty years and nine months, but nine months in the direction of twenty, that is, nineteen years and nine months. This does away with the difficulty as to the date of publication, and at the same time Baïf cannot but gain by it: his *Amours de Méline* are far from being his best work, and it is only justice to his reputation to date them as early as possible in his career.

The interpretation proposed by Mr. Ingraham seems, on the face of it, very plausible (although he does not adduce any instances where *sur* meaning 'toward' temporal is qualified by a preceding numeral). And yet there is little doubt that both Becq de Fouquières and Marty-Laveaux were right. The text quoted by Mr. Ingraham and which has been adopted by all modern editors results from a later correction. In the original edition of 1552, the line in question stands thus:

[ces vers]

Que ie, feru d'un fier diuin visage
Chante suyuant le riuage de Seine
Or que vingt ans ie franchi de neuf moys.³

This at least is very clear: Baïf meant that he was then twenty years and nine months old. The same passage, in its original form, gives us, too, a very easy solution of the difficulty as to the date of publication. Note that the sonnet to Muret is placed in 1552 at the end of the First Book as a kind of conclusion, and further that all the verbs are in the present tense: clearly *ie chante* does not refer us to the time of composition, but to the date of publication. It is when the poet is about to hand his manuscript, possibly completed for some time already, over to the printer that he exclaims: "Moi, Baïf, âgé de vingt ans et neuf mois, je chante l'amour dans mon livre de Sonnets." In later editions he referred all that to the past and wrote: "*P'alloy chantant . . . lorsque ie contoy . . .*" But he simply meant thereby that it was at the age of twenty years and nine months that he published his first volume of verse.

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¹ Ed. Marty-Laveaux, Vol. I, p. 26.
² This is the date of the privilege.—But the book bears the date 1552.
³ Marty-Laveaux, Vol. I, p. 402, n. 18. "Le texte [of the sonnet to Muret] a été assez profondément modifié," says Marty-Laveaux; but he quotes only the three lines which I have given above.

NOTES ON TENNYSON'S *Lancelot and Elaine*.

TENNYSON AND ELLIS' *Specimens*.

The chief sources of Tennyson's *Idylls* are, as so well known, Malory's *Morte Darthur* and the *Mabinogion*. Secondary sources are the chronicles of Geoffrey of Monmouth, from whom the poet derived a few name-forms like Igerne and Gorlois, and stray touches in the handling, and the anonymous history, ascribed to Nennius, from which (*Lancelot and Elaine*, ll. 284-315) he derived his account of Arthur's twelve battles. In 1889, Dr. Walther Wüllenweber¹ pointed out that Tennyson seems also to have drawn upon Ellis' *Specimens of Early English Metrical Romances*,² for a few proper names, like Bellicent and Anguisant, not found elsewhere.

It seems probable that Tennyson owes certain other suggestions to Ellis. The following are possible cases, not hitherto noted, for the *Idyll of Lancelot and Elaine*:

(1). "Past to her chamber", etc. ll. 605 ff. Perhaps suggested by "retired to her chamber", etc. Ellis, p. 159. There is nothing to correspond to this passage concerning the Queen in the *Morte Darthur*.

(2). The suggestion of Elaine's kinsfolk at Camelot, ll. 798, 840. In the *Morte Darthur*, Lancelot and Lavaine lodge at Winchester with a "ryche burgeis" (xviii, x); in Ellis, p. 156, with the Lord of Astolat's sister.

(3). The interview between Lancelot and the Queen, ll. 1170 ff. There is no interview at this point in the *Morte Darthur*. The trend of the Queen's speech in the *Idyll* may well have been prompted by her words in Ellis. Cf. p. 159.

(4). The story of Lancelot's childhood, ll. 1393 ff. Cf. Ellis, p. 143-144. This story is not given by Malory, or in other sources Tennyson usually drew upon.

SHALOTT AND ASTOLAT.

The name Shalott of Tennyson's early lyric on the theme of Lancelot and Elaine, *The Lady of*

¹Herrig's *Archiv*, LXXXIII.

²Bohn's *Antiquarian Library*, 1805, 2nd ed. revised by J. O. Hallowell, 1848.

Shalott, seems to be the poet's Anglicizing of the Italian Scalot, or perhaps Scalotta. The name of the castle of Elaine's father is spelled variously, Ascolat (Malory), Ascolat or Ascalot (*Morte Arthur*, Thornton ms.), Escalot (French prose *Lancelot*), etc. The source of *The Lady of Shalott*, according to Hallam Tennyson, who agrees with F. T. Palgrave,³ is "an Italian novelette 'Donna di Scalotta'".⁴ In *Modern Language Notes*, xvii, 8, Mr. L. S. Potwin remarks, in a discussion of the source of Tennyson's lyric, that Professor Palgrave had probably never seen the Italian romance, else he would have referred to it more definitely. Mr. Potwin also quotes the suggestion by Mr. Churton Collins,⁵ that Novella LXXXI (*Qui conta come la damigella di Scalot morì per amore di Lancialotto de Lac*) of a collection published at Milan in 1804, is possibly the Italian source in question. The exact title given by Mr. Potwin, from the copy of the collection in the Harvard library, is *Raccolta di Novelle*, Vol. I. Milan, 1804.

In 1900, I noticed in the library of Columbia University, the Novella, *Qui conta*, etc. in *Cento Novelle Antichi* (no. lxxxix), Milan, 1825. I cannot say what is the relation between the *Raccolta* and the *Cento Novelle*, which is published, I think, in one small volume; but I remember my impression, at the time, that Tennyson may well have known this collection, or edition, of 1825, when he wrote *The Lady of Shalott*, published in 1832. Since the Novella seems the same in the two collections, it is, in any case, probably a matter of minor importance whether Tennyson, if the romance be the real source of his lyric, knew the *Raccolta di Novelle* of 1804 (he was born in 1809), or the *Cento Novelle Antichi* of 1825. The words of Palgrave and of Hallam Tennyson hardly sound as though it were Roscoe's translation⁶ (1825) which Tennyson knew.

THE NAME GUINEVERE.

Tennyson's spelling, Guinevere, seems to be an arbitrary modification of Malory's Guenever. The

³*Lyrical Poems by Alfred Lord Tennyson*, 1885.

⁴*Memoir*, I, 91.

⁵*Early Poems by Alfred Lord Tennyson*, 1900.

⁶*Poems by Tennyson*. Van Dyke and Chambers, 1903, p. 363.

poet's usual sources for his proper names in the *Idylls* are, as indicated above, Malory, Ellis, Geoffrey of Monmouth, and the *Mabinogion*; and this case is one of his few departures. Forms of the name are almost countless. To cite some of them, Crestien de Troyes has Genièvre, so Wace. Pierre of Langtoft has Gainovere, Alain Bouchard, Guennaran. German forms are Ginover, and Ginevra (so the Italian of Ariosto and Petrarch). English forms are Wenhauer (Layamon), Guerwar (Robert of Gloucester), Guenor (*Gawayn and the Grene Knight*), Gaynour, Wanour (*Morte Arthure*, Thornton ms.). Hughes has Guenevera (*Misfortunes of Arthur*), Heber Ganora (*Morte Arthur*, 1841), Simcox Ganore (*Poems and Romances*, 1869), etc. One case with initial *Gui-* noted is Guinever, which occurs in a note in Ritson's *Ancient English Metrical Romances*, II, p. 40.

Possibly Tennyson derived his spelling from some definite source; but it seems much more probable that he made over Malory's name to please his poetic fancy, much as he coined the name of the Queen's father, Leodogran (*The Coming of Arthur*) from the Leodograunce of Malory and the Leodegan of Ellis.

Tennyson's Guinevere is now much the most familiar version of the name, and is often found even where it should not be. The poem by William Morris, *The Defence of Guenevere*, 1858, suffers especially from Tennysonian influence. A few of many instances noted of inaccurate quotation are: Ryland, *Chronological Outlines of English Literature*, 1890, pp. 212, 311; "William Morris' *Defence of Guinevere*", R. P. Halleck, *History of English Literature*, 1900, p. 92 (uncorrected in revised editions); "*The Defence of Guinevere*, Morris' earliest volume," V. D. Scudder, *Introduction to the History of English Literature*, p. 511.

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NOTES ON GOWER.

Mr. Macaulay in his recent edition of the *Works of Gower* fails to give a satisfactory explanation of the difficulty he finds in the comparison of Stealth, who, the poet states (*Conf. Amant.* v. 6498 ff.),

"stalketh as a Pockoth doth,
And takth his preie so covert,
That noman wot it in apert."

In the *Mirour de l'omme*, the editor also fails to give a satisfactory comment on the lines (23449 ff.),

"Oultre mesure il s'est penez
D'orguil qant se voit enpennez
Paons, et quide en sa noblesce
Qu'il est si beals esluminez
Que nul oisel de ses bealtés
Soit semblable a sa gentilesce;
Et lors d'orguil sa coue dresce
Du penne en penne et la redresce,
Et se remire des tous léés,
Trop and orguil, trop ad leesce;
Mais au darrein sa joye cesse,
Qant voit l'ordure de ses piés."

Both of the passages are explained by a couple of phrases from the *Exempla* of Jacques de Vitry. In one place Jacques is speaking of a woman who "Casta est quoniam nemo rogavit." Such he says is the "Pavo qui turpes habet pedes, pulchras pennas, cum laudatur superbit et caudam attolit, . . . caudam expandit, sed tunc turpitudinem detegit" (T. F. Crane, *Exempla of Jacques de Vitry*, p. 114). In this same passage one of the characteristic features of the bird is a "passum latronis," and in another exemplum, when speaking of wayward children, the writer says, "pavo passum habet latronis, et ipsi de domibus parentum ad ludos et choreas furtive recedunt" (*ibid.* p. 115). In the Middle English version of the *Gesta Romanorum* (J. H. Herrtage, *Early English Versions of the Gesta Romanorum*, p. 159), is found an equivalent expression "for the pecock goth like a thef," a phrase not found in the text published by Oesterly, nor in the analogues noted by him (*Gesta Romanorum*, pp. 484-5, 733).

That Gower made use of some such collection as that of Jacques de Vitry is evident from the fact that in the *Exempla*, we find a version of the story of Nero in hell, the source of which was unknown to the editor (*Mir.* 24469 ff; *Exempla*, p. 146); and that of the envious and avaricious companions (*Conf. Amant.* II. 291 ff.: *Exempla*, pp. 212-213). The story of Jerome's chastisement for being a Ciceronian (*Mir.* 14670), is used as an introduction to the story of Sella, from which Gower borrowed a phrase of a distich, attributed

to Sella on his renunciation of the world (*Exempla*, pp. 12, 146; *Vox Clamantis*, iv. 1214, cf. III. 2035).

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ENGLISH DRAMA.

The English Heroic Play: a critical description of the rhymed tragedy of the Restoration, by LEWIS NATHANIEL CHASE. New York. The Columbia University Press, 1903. Pp. ix, 250.

Mr. Chase's book constitutes a third of his contemplated work; the other two parts are to be "an enquiry into foreign origins and parallels," and "a history of the type in England, the occasion for its introduction, and the causes and stages of its decline." The present volume is "a critical survey of the plays with the object of determining the type."

The book opens with its most unsatisfactory chapter. The chapter is entitled "The Definition," but it does not justify its name. The heroic play is defined as one written in heroic couplets—a definition adopted for the sake of "precision and a desire for a certain unity," and yet the author admits "the absence of any fixed usage in the employment of rhyme as a necessary element in the heroic play" (p. 6). A literary form is not defined by the indication of an inconstant attribute. This chapter had better been omitted and the reader left to make his own definition from what follows.

In his treatment of plot Mr. Chase considers the various dramatic forms into which the heroic element enters—the opera, comedy—appearing as tragi-comedy,—history—rare,—and tragedy—the natural setting. He touches very vaguely on the difference between the English and the French drama of this type, and then indicates what constitutes the raw material of the heroic play. This is a theoretical conflict between love and honour under various manifestations in which love always triumphs. The English never could abide the high-strung sense of honour which characterized the Spanish even more than the French. No mention is made of the frequent combination of

political matters with love intrigues, of the lover and his mistress often belonging to opposed parties and thus complicating the political situation. War is usually the background for these plays, and it furnishes occasion for the hero's valorous deeds, and affords distressing situations for the heroine.

The longest chapter in the book—and the most satisfactory—is given to character, and it makes pretty clear what is meant by the "heroic" personality. There is no such thing as character development. The characters are types not persons, and these types are limited. They belong only to the nobility; there is no comic element, no middle or lower class. The hero is always a lover, and his unsuccessful rival is either a friend or an enemy. The women are voluble in love, but not truly passionate. Like the heroes they love at first sight. In addition to the types which Mr. Chase has mentioned he might have noted among the women the interesting and unprincipled character of Lyndaraxa in the *Conquest of Granada*, who plays fast and loose with her infatuated lover; the very human Felicia, the mother of St. Catharine in *Tyrannic Love*, who is horror stricken at the prospect of death, and makes a piteous appeal to her daughter to renounce Christianity and save her mother; the love-lorn Valeria in the same play, who loves in vain and furnishes another instance of self-sacrifice, which Mr. Chase finds so rare in the women of the heroic drama (p. 87). There is also the unsuccessful lover who is used by the secondary heroine to bring the man she loves into her presence, as Placidius brings Porphyrius to Valeria in *Tyrannic Love*. Indeed St. Catharine herself is a somewhat remarkable type, since her attitude toward her faith corresponds to the constancy of the secular heroine under persecution to her lover. Her self-sacrifice unto death and her renunciation of all her filial feelings are of the same "heroic" temper as the sufferings of other heroines for the sake of love.

Mr. Chase's fourth chapter groups under "Sentiment" several short expositions on 'Love and Honor,' 'Reason,' 'Woman,' 'Friendship,' 'The People,' and 'Patriotism.' These are mostly elaborations of what has already been indicated in the preceding chapters. The quotations to demonstrate that virtuous marriage is hateful to the

dramatist, because it interferes with love, are spoken in character and do not necessarily stand for his own opinions. The summary at the close of the chapter seems superfluous.

In his last chapter Mr. Chase points out the general traits of the heroic drama, adding nothing, so far as I have observed, that would not be evident on reading half a dozen typical plays. The statement with its illustrative quotations that "the attitude towards life is pessimistic" (p. 180) does not deserve the significance Mr. Chase seems to attach to it, since this pessimism was but part of that unmeaning sentimentalism which runs all through the heroic drama. The statement that *The Indian Queen* is the "first English play whose scene is laid in America" (p. 155) is not correct, since D'Avenant's *Cruelty of the Spaniards in Peru* and his *History of Sir Francis Drake* were published in 1658 and 1659 respectively, whereas Dryden and Howard's play was not acted till 1664. It is rather odd that in this connection hardly a word is said about what Saintsbury calls the "amatory battledore and shuttlecock" dialogue in scenes of disputation. It abounds in Dryden and is one of the early marks of the heroic play in D'Avenant.

The first appendix discusses with liberal quotation from Dryden and others the relation of the heroic play and the opera; the second gives a brief survey of three heroic plays, the *English Princess*, Sedley's *Antony and Cleopatra*, and Orrery's *Henry Fifth* with Shakespere's plays on the same subjects. The third appendix contains a couple of quotations burlesquing the heroic play, and the fourth give "a list of plays written partly or wholly in heroic verse, together with representative references, 1656-1703." A full index follows.

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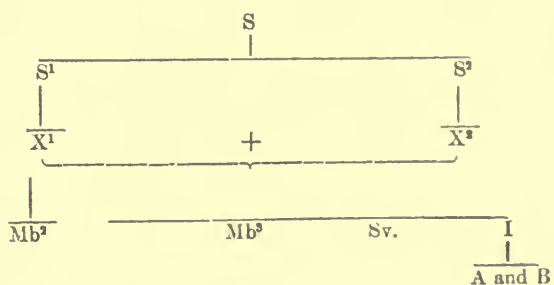
THE THIDREKS SAGA.

Om Didrik af Berns sagas oprindelige skikkelse, omarbejdelse og håndskrifter, af HENRIK BERTELSEN. København, 1902. 8vo., 195 pp.

The Thidreks saga is preserved in four manuscripts: 1. Royal Library of Stockholm, parch-

ment fol. no. 4 (Mb); 2. A. M. 178 fol. (A); 3. A. M. 177 fol. (B); 4. Two manuscripts of a Swedish translation (Sv.) Mb was written by five hands. That part written by the first two, namely through chapter 196 of Unger's edition (with the exception of a few chapters) Bertelsen designates as Mb²; that part written by the three last hands, in general terms the second half of the saga, he designates as Mb³.

The author of this treatise devotes one hundred and twenty pages to a minute exposition and analysis of the contents of the saga in an attempt to show what must have in all probability constituted the original saga and what parts must be the later interpolations of the saga-author. The conclusion reached is as follows: all extant manuscripts go back to one manuscript which gives the beginning of the saga in a relatively original redaction, but which has been continued and corrected according to a manuscript of an altered redaction. The relatively original redaction is found in Mb², the altered redaction in Mb³. The relation of the extant manuscripts to each other is explained according to the following table:



S is the original saga. S¹ is a complete MS. of the relatively original redaction. S² a complete MS. of the altered redaction. X is the original MS. for all extant manuscripts, X¹ its first part corresponding with Mb², X² its last part corresponding with Mb³. S¹ from which the first part of X was written did not contain the accounts of Sigurd, Walter and Falka (probably also several minor narratives). The writer of X² while continuing X¹ saw that these passages were lacking in X¹ and accordingly inserted them from his original S². Based upon this completed MS. X¹ + X² Bertelsen supposes a copy I from which he derives both A and B. X¹ + X² was further used in completing Mb²; and finally from X¹ + X² was made the Swedish translation.

The main difference between this explanation of the relation of the manuscripts and that advanced by Unger in the introduction to his edition of the saga is that the latter looks on Sv. as a direct translation of Mb.

Bertelsen's argument for such an analysis of the saga is based upon inconsistencies and contradictions within the text. His method may be illustrated by mentioning the points which he brings forward in support of his theory that the account of Sigurd's youth did not form a part of the original saga, namely: in chapter 163 Mime is introduced as if for the first time in the saga, whereas he had already been mentioned in chapter 57. In like manner King Isung of Bertangaland appears in chapter 168 as if for the first time, but he had already been mentioned in chapter 134; such double accounts are not found elsewhere in the saga. Furthermore, in chapter 26 Valdemar is named as King of Poland, which is a dependency of Russia, but in chapter 155 Poland is an independent kingdom and its ruler is not named.

The chief value and interest attaching to this treatise, it seems to me, lies in the fact that some light is thrown on the manner in which one saga-author, who may be taken as a representative of them all, goes about his work. We see that the sagas in the form in which they have come down to us must be based very largely on written originals as well as on oral tradition.

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ELEMENTARY FRENCH READERS.

Easy French, a Reader for Beginners, with word lists, questionnaire, exercises and vocabulary, by Wm. B. Snow and Charles P. Lebon. Boston: D. C. Heath and Co., 1903.

Simple French, edited with composition exercises and vocabulary, by Victor E. François, A. M., and Pierre F. Giroud, B. ès L. New York: Henry Holt and Co., 1903.

A French Reader, arranged for beginners in preparatory schools and colleges, by Fred Davis

Aldrich, A. B., and Irving Lysander Foster, A. M. Boston: Ginn and Co., 1903.

The appearance of three works of the same character within the course of a year would indicate that the want of such classbooks had been felt. All teachers of elementary French will doubtless admit that the *Readers* of a generation or even a decade ago, in spite of their good qualities, are lacking in many essentials. It is no disparagement to their authors that this should be so. Conditions have changed. The *clientèle* has developed and the movement for reform in modern language teaching has called for elementary textbooks better suited to the work as it is now done in the best schools.

The efforts of editors and publishers to meet the new conditions are worthy of praise. If it was no easy task to prepare a reader for beginners a generation ago, it is a much more difficult matter to-day. Then modern languages were taught only in colleges, or in schools which were strictly preparatory for college: now they are taught in all the better high schools, where they have to a large extent supplanted the ancient Classics with pupils who are not looking forward to a strictly Classical college course. Formerly there was but one way of teaching modern languages that was recognized as educational, namely, the grammar and translation method; at present there are many methods more or less direct in character. In fact it may be said that every good teacher has a method of his own, elaborated from the study of pedagogical principles as applied to language teaching and his own experience in his own peculiar conditions. The editor of an elementary French Reader has therefore to satisfy a large *clientèle* with very different aims, conditions of work, and methods of practice. It is not to be wondered at, therefore, that no one of the three *Readers* mentioned at the head of this article has attained the distinction of an ideal elementary reading book. The requirements of the trade, the unsettled methods of language teaching, doubtless compelled the editor of each to sacrifice some of his own principles in the construction of his work.

The three works are made up on very much the same lines. In general the editors have been influenced by the same principles, and yet the divergences are numerous and marked. It is not

the aim of this article to review them in detail. That would be barren of results, good or bad. The three works may, however, serve, taken collectively, to establish certain principles for the compilation and arrangement of elementary readers under existing conditions. Whatever may be the character of the school in which a modern language is taught, high school, academy or college, and whatever may be the method of instruction, translation, reading, direct or natural, there are certain characteristics that will be found equally desirable in the first reading book. These essentials are:

1. Short selections each one of which may be comprised in a single lesson. At this stage of the learner's progress he appreciates brevity. A long selection discourages, if it does not frighten him. The natural difficulties of the language and the strangeness of the new idiom make it hard for him to follow a long composition. Such selections can be best used later in separate texts. It is useless to burden an elementary reader with them.

2. The selections should be stories, not descriptions. This principle is followed by all the readers mentioned. Not only should descriptive selections be discarded, but the descriptive portions of the stories should be eliminated as far as possible. The more nearly the story approaches to a bare recital of the facts, the better it succeeds with the class and the more it encourages the practice of thinking in the new language.

3. The text should be simplified. It is folly to argue that the learner must be brought face to face at the very outset with the idiomatic difficulties of the language, else he will never master them. He who argues thus confesses himself ignorant of the first principles of the science of education. The first readings should be simple; the very first, very simple. This does not imply that they should be silly, or even childish. A plain story of modern life can be narrated in the simplest manner, and the editor of an elementary reader need not apologize for reducing his text to a form that is easily comprehensible to the beginner.

4. The subject-matter need not necessarily be legendary. In their literary form fables and folklore are often very difficult reading. If the practice of simplifying the first texts is admitted, it

will be found as easy to arrange modern stories for easy reading as it is to arrange fables, and the transition to regular texts in the later study will be less abrupt.

5. Reading and writing should go hand in hand. Therefore it is a convenience to both pupil and teacher for the reader to contain exercises for writing. The pupil must employ the vocabulary and the forms that he already knows. A writing exercise should follow each selection. Care must be taken, however, to make it different from the text. It should employ the vocabulary of the text, but never be a translation of it, or any part of it. Neither should it call for the most unusual words of the text. The writing exercise in the elementary stage is a drill on correct, easy, usual construction, not primarily a vehicle for enlarging the vocabulary.

These five features seem essential to an elementary reading-book no matter where, how or by whom used. Other features would be desired in some classes and still others, or different ones, elsewhere. The three publications mentioned above recognize some of these essential principles, but no one of them includes all. This omission or divergence constitutes, in my judgment, a defect in these otherwise meritorious readers.

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GERMAN LANGUAGE.

KLARA HECHTENBERG: *Der Briefstil im 17. Jahrhundert.* Ein Beitrag zur Fremdwörterfrage. Berlin: B. Behr, 1903. 8vo, 48 pp.

This investigation is a continuation of research embodied by the author in a dissertation entitled *Das Fremdwort bei Grimmelhhausen. Ein Beitrag zur Fremdwörterfrage des 17. Jahrhunderts.* (Heidelberg, 1901.) The term *Brief* is used broadly to include not only letters in the narrower sense, but also *Zeitungsberichte, Gespräche, Diskurse, Tagebücher*, etc. (p. 1). In view of the strictly lexicological nature of the work, the title of the treatise would be more accurately descriptive if worded as follows: *Über das Fremdwort im deutschen Briefstil des 17. Jahrhunderts.*

The whole mass of foreign words, discovered in the sources chosen, is arranged in three alphabetical lists,—the first two gleaned from political, the third from literary documents. The basis of the first list is Gaedeke's edition of *Wallensteins Verhandlungen mit den Schweden und Sachsen*, 1631–1634. Fr. a/M., 1885. It is supplemented by additional foreign words contained in Erdmannsdörffer's edition of *Urkunden und Aktenstücke zur Geschichte des Kurfürsten Friedrich Wilhelm von Brandenburg* (Bde. 1, 4, 6–8). Berlin, 1864–1884; in Gindely's *Waldstein während seines ersten Generalats im Lichte der gleichzeitigen Quellen* (1625–1630). Prag, 1886; in Opel's *Die Anfänge der deutschen Zeitungsprosa 1607–1650*. Leipzig, 1879; in Hallwich's *Wallenstein's Ende: ungedruckte Briefe und Akten*. Leipzig, 1879; in Schaching's *Maximilian I. der Grosse Kurfürst von Baiern*. Freiburg i/B., 1876; and in Landberg's *Zur Biographie von Christian Thomasius*, etc. Bonn, 1894. The second list is confined to words quoted from Orlich's *Briefe aus England über die Zeit von 1674–1678*, etc. Berlin, 1837. The basis of the third list is *Dialogues. Ein neu nützlich und lustigs Colloquium von etlichen Reichs-Tags-Punkten*, 1653. In this list are also other foreign words gathered from Guhrauer's *Leibnitz*, etc. Breslau, 1846; from Hamel's *Briefe von J. G. Zimmermann, Wieland, A. von Haller an Vinzenz Bernhard von Tscherner*. Rostock, 1881; from Kramer's *A. H. Francke*, etc. Halle a/S. 1880–82; from Spener's *Theologische Bedenken und andere briefliche Antworten*, etc. Halle, 1712; from Ziegler's *Denkwürdigkeiten der Gräfin Ulfeldt*, etc. 2. Aufl. Wien, 1879; from Rausch's *Christian Thomasius als Gast in Erhard Weigel's Schule zu Jena*, etc. Jena, 1895; from Wirth's *Moscherosch's Gesichte Philanders von Sittewalt*, etc. Erlangen, 1887, and *Carolus V. imperator. Discours ober Kayser Carolen des Fünfften mit dem König aus Frankreich . . . gehaltener Schlacht vor Pavien*. Amberg, 1609.

In each list the author attempts to indicate by means of spaced type those foreign words not current in the German of to-day, although admitting in a footnote, p. 4, the subjective nature of this classification in view of the multiplicity of dialectic usage. In each list the author indicates also by marginal abbreviations at the right the

national source of the foreign words, whenever this is not Latin. Only in case of the *Briefe aus England, Wallensteins Verhandlungen, Das Colloquium, Die Denkwürdigkeiten der Gräfin Ulfeldt*, and *Der Discours* has the author attempted an exhaustive examination of the texts. In the case of the other works, representative portions have been chosen, sufficiently large to insure a fair estimate of the ratio of the foreign words to each 10,000 words of the individual texts. The average ratio in the case of the political letters (lists 1 and 2) is 496 (397 different) foreign words to each 10,000 words examined. The corresponding average of the literary letters is 336 (302) to 10,000. The average of the whole bulk of letters is 390 (329) to 10,000. This ratio considerably exceeds that shown by the novelistic and didactic works (131 (60) to 10,000) treated in the author's earlier investigation. Only a single source employed in the latter (*Das Fremdwort bei Grimmelshausen*), i. e., Schuppius' *Bücherdieb* exceeds, with its ratio of 454 to 10,000, that of the *Briefe*. A single work, tested for the present investigation (*Discours ober Kayser Carolen*), falls below the average for Grimmelshausen, etc., with the ratio of 72 (54) to 10,000.

In view of these statistics Dr. Hechtenberg's inference (p. 45) is: "Demnach ist zweifelsohne, dasz der von Satirikern und Sprachreinigern ausgesprochene Tadel in Bezug auf den Fremdwörtergebrauch im 17. Jahrhundert hauptsächlich den Briefstil und somit auch die Umgangssprache der Zeit im grossen und ganzen betrifft." A somewhat different interpretation of the facts seems to the present writer more natural. The style of correspondence is because of its greater informality less influenced by literary standards and by critical prescriptions like the hostility manifested by the *Sprachgesellschaften* of the 17. century towards foreign terms than is that of the novel or the didactic treatise. It seems, therefore, reasonable to ascribe the relatively slight proportion of foreign words in the novelistic and didactic literature of the period to the conscious heed paid by the makers of literature to the vigorous efforts of the linguistic reformers. Habit and tradition in favor of the foreign, particularly the Latin, term would be comparatively undisturbed in the greater privacy of epistolary style.

Another interesting fact revealed by the statistics of the two investigations is mentioned without comment by Dr. Hechtenberg. Only one-half of all the foreign words gleaned from the *Briefe* are in regular circulation to-day, whereas Grimmelshausen and the other authors examined in the dissertation use foreign words of which 81 and 75 per cent. respectively are to-day in actual use. This seems to point to the conserving force of literary sanction, as chief cause of the discrepancy. Foreign words are from this point of view like slang. Both depend largely for transmission to future generations upon the chance of adoption by good literature. In the absence of such adoption they usually share the ephemeral lot of all fads.

Dr. Hechtenberg intends to utilize her dissertation and her treatise upon *Briefstil* as preliminary studies for a "Fremdwörterbuch des 17. Jahrhunderts" (p. 4). This prospect lends additional interest to these substantial contributions to modern German lexicology.

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SPANISH LITERATURE.

Two Old Spanish Versions of the Disticha Catonis, by KARL PIETSCH. Chicago, University of Chicago Press, 1902. 4to, 42 pp.

The material collected by Prof. Pietsch, concerning this didactic work, forms an interesting and welcome study. The popularity of the Latin versions in Spain is attested by nine manuscripts and at least five prints. In the year 1467 the *Disticha* was translated into "redondillas de ocho versos" by Maestro Martín García, and twenty-five years later appeared a version in "arte mayor" by Gonzalo García de Santa María. Earlier than either of these two translations is one in "quaderna via," which is known to us, however, only through five sixteenth-century prints. The popularity of the *Disticha* in Spain is further attested by the numerous references to it in early Spanish literature, from the time of the *Alexandre* and *Siete Partidas* down to that of the *Arcipreste de Talavera* and the poets of the *Cancionero de Baena*.

The above outline will give some idea of the scope of the first part of Pietsch's study, in which he has presented a mass of valuable facts in regard to the early Latin manuscripts and prints, the early Spanish translations, and the allusions to the *Disticha* before the year 1500. The two earlier Spanish translations are studied in detail, and are set forth in copious extracts from a forthcoming critical edition. The earliest of these translations, that in "quaderna via," is known to have been utilized in the treatise *Sobre el Credo*,—a theological discussion attributed to Pedro Pascual, who died in the year 1300. Consequently, Pietsch concludes that the Spanish poem in question "belongs to the thirteenth century," and presents twenty-eight stanzas of his critical text of this poem based on the above-mentioned date. As a matter of fact, the author of the *Credo* was not Pedro Pascual who died in 1300, but "Maestre Alfonso de Valladolid que ante había nombre Rabi Amer de Burgos." The identification of the real author of the *Sobre el Credo* is due to an article by R. Menéndez Pidal, *Sobre la Bibliografía de San Pedro Pascual*, in the *Bulletin Hispanique*, Oct.-Déc., 1902, pp. 297-304. It is obvious, however, that Pietsch's work was finished before the appearance of Menéndez Pidal's article, for in the American publication the reverse of the title-page shows that the book was "Electrotyped November 1, 1902."¹

According to Amador de los Rios, *Historia Crítica*, iv, pp. 83 and 89, Alfonso de Valladolid was born in 1270 and died in 1349, from which it would appear that the Spanish poem in "quaderna via" was composed some time between the last years of the thirteenth century and the middle of fourteenth. In the light of the extant but modernized versions of the poem, it is a difficult task to fix the date with more precision, but it is possible that Pietsch's future investigations may throw more light on the subject.

As mentioned above, the book before us con-

¹ The same explanation holds for Baist's note on the terminations of the imperfect indicative, in *Krit. Jahrb. über die Fortschritte der Rom. Phil.*, Erlangen, 1903, V, pp. 399-403 (cf. Pietsch, p. 32), and for Menéndez Pidal's remarks on the gerund formed from strong-perfect stems, in the *Revista de Archivos*, Oct., 1902, p. 285 (cf. Pietsch, p. 41).

tains a critical text for twenty-eight stanzas of the poem, which the editor begs "to have considered as a first attempt." In regard to this constructed text, the work is sound, the alexandrine verses are restored, the footnotes contain much confirmatory material and comments on the doubtful passages, and the versions of four printed editions face each page of text. There are, however, several points in which the present reviewer differs from the editor: The *c* before *e* and *i* (*deuocion* 1b, *mancebo* 3a, etc.) should be restored to *ç* in conformity with thirteenth-century usage.—It is doubtful if *gran* (1b, 3c, etc.) is admissible in place of *grand* or *grant*.—The apocopated form *tod* in *tod mandamiento*, 6a, of which the editor expressed doubt, seems impossible, since such a form is regular only before a vowel or a dental consonant.—*Parezse* 109b (= *pareçe se*) is doubtful. While the apocopated *parez* for *pareçe* is correct in itself, if we add or join to it the pronominal *se* the natural law of assimilation would cause the voiced sibilant *z* to become voiceless *ç*. A more natural reading of the verse would be *Ca aparez la vianda por la boca abrir*, thereby retaining the initial word of the extant texts.—In verse 53b, the reading *Com(o) faz el paxerero* would necessitate less change in the extant versions than the adopted reading *Como (haz) el paxerero*.—Finally, there are several cases where the editor has adopted a principle of text construction which is at least open to discussion; e. g. the use of *ñ* for *nn* (*engaña* 53d, *daño* 65b, etc.); the admission of enclisis with *lo* or use of accusative *le* in referring to inanimate objects (*Si ouieres lazerio, lieual con alegria* 10a); *mb, mp* for *nb, np* (*nombre* 2a, *limpieza* 9c, etc.); *como* for *commo* 1c, etc.).

The book concludes with two appendices. The first treats of the terminations of the imperfect indicative of the second and third conjugations, and contains much new and interesting material in support of Hanssen's theory that the terminations in question are *ía, iés, ié, iémos, iés, ién*. The present reviewer accepts the theory only within a certain limited field, and as he intends to treat this subject in detail in a future number of *Modern Language Notes*, the discussion may be omitted at this time. There are, however, two principles which Pietsch establishes in a satisfactory manner; namely, that the *ía* form of the third person sin-

gular is the proper one in rhyme and at the end of the first hemistich. In the second appendix we have a conclusive study in support of the gerunds formed from strong-perfect stems.

In short, the treatise on the *Disticha Catonis* forms a valuable addition to our knowledge of Old Spanish. The material is well arranged and accompanied by appropriate commentary, especially in regard to bibliography and linguistics. Furthermore, while the author's conclusions in regard to the date of the oldest Spanish version of the *Catón* must be revised in the light of more recent investigations, we have to thank him for bringing to our notice an old Spanish poem which, heretofore, had remained practically unknown.

C. CARROLL MARDEN.

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GERMAN LITERATURE.

GOETHE: *Hermann und Dorothea*. Edited, with Notes, by C. A. BUCHHEIM, Ph. D., M. A., late Professor of the German Language and Literature in King's College, London, and Emma S. Buchheim. With an Introduction by Edward Dowden, LL. D., D. C. L., Professor of Oratory and English Literature in the University of Dublin, President of the English Goethe Society. Oxford: At the Clarendon Press, 1901. xxxvii + 152 pp.

The *Hermann und Dorothea* of Goethe has been for many years a favorite text with the editors of German classics. All who love the poem will welcome the edition by Dr. Buchheim. Many a teacher of German will be strangely moved as Dr. Buchheim's edition comes to his desk, realizing as he must that it is the last of a long series of texts so well edited by this pioneer editor.

To those who know but little of Dr. Buchheim's active and fruitful life the Biographical Sketch by his daughter Emma S. Buchheim, with which the book begins, is all too brief. One can easily believe that the privations and vicissitudes of his early life, his love of all literary work for its own sake, his investigations into the realm of German Literature must have developed the

eminent scholar and noble man that Dr. Buchheim proved to be.

Carl Adolf Buchheim was born January 22, 1828. He was a student at the University of Vienna in 1848 when his too active participation in the movement for political reform necessitated his flight from Austria. Travelling through Germany, Switzerland, Belgium, and France, he finally went to England, in which country alone in Europe he was not subject to extradition. It was not long before he established himself as a teacher, and in 1863 he was appointed Professor of the German Language and Literature at King's College, London, which position he held till his death in 1900. Such a life of service and meritorious record is certainly worthy of imitation and emulation. The thought which stimulated Dr. Buchheim to persistent endeavor is contained in the well-known line from Goethe's *Iphigenie*, with which quotation the Sketch closes :

"Ein unnütz Leben ist ein früher Tod."

In a new edition of a poem which has been so frequently edited and on the whole so well edited, we have a right to expect improvement along old lines or development in new lines. It is a question if our expectations are fulfilled in either respect in the present edition. Throughout the entire series of German texts so ably edited by Dr. Buchheim there has been an individuality not common to the editions of American scholars ; but it seems as if Dr. Buchheim has hardly kept pace with the improvements made in some of our American editions. At any rate he has not recognized in this last work features which the reviewer has been pleased to see in many of our recent American editions of German texts.

The Introduction by Professor Dowden treats in an interesting manner, The Salzburg Exiles, The Process of Composition, Goethe and the French Revolution, Goethe's Hellenism, The Louise of Voss, and The Place and the Persons. The portion on Goethe's Hellenism is treated in an unusual manner. Instead of presenting to us in more or less detail the classical influences in Goethe's life conducive to the production of a poem of this kind, Professor Dowden uses most of the space under this caption in a reply to Edmond Scherer's sarcastic criticism of Goethe's

poem. I believe Professor Dowden has the better of the argument. It would have been appropriate if, at the close of this portion of his Introduction, Professor Dowden had chosen to cite examples from the poem showing in a marked degree the Homeric influence on Goethe. It is a matter of regret that Professor Dowden did not extend the limits of his Introduction so as to include the discussion of such questions as the Style, Text, Metre and Classification of the Poem, all of which subjects are thoroughly pertinent to an Introduction and would have been of interest and value to the student.

Of the text there is little to be said in the way of criticism or correction. The printed page certainly presents a crowded, even indistinct, impression. This is perhaps inevitable with the long hexameter verses and no breaks in the pages showing a change of thought or change of speaker. In a number of instances the lines are too long to be numbered with the multiple of five and the next lower or next higher number is used according as the preceding or following line offers room for the number. This irregularity might have been avoided had the lines been numbered on the left side of the page. A somewhat larger page would have produced a much better effect, or if the size of the page must be maintained to keep the book uniform with the rest of the series, then larger type, more liberal spacing and a larger number of pages should have been used. This is, to be sure, a small matter but at the present standard of book making even such small details should not be overlooked.

The text is collated with that of the Weimar edition, but offers numerous variations in the pointing. I believe the punctuation of the Weimar edition is preferable in the following instances. In Canto I, l. 130 a comma after *fort*; l. 167 a comma after *Runde*; in II, l. 34 Dr. Buchheim has changed *Schwangre* to *Kranke*; l. 124 there should be a comma after *Schlaf*; l. 147 a comma after *bauen*; in III, l. 17 omit the comma after *verfault*; l. 29 an interrogation point after *Pflaster*; l. 80 an interrogation point after *haben*; l. 93 a semicolon after *Muscheln*; in IV, l. 87 an interrogation point after *bleiben*; l. 88 an interrogation point after *Unfall*; l. 236 an exclamation point after *Vater*; lines 199 and 200 of the Weimar edition

have been omitted entirely; in V, l. 146 a comma after *dahin*; a comma after *zu*; l. 147 a comma after *Rasch*; in VI, l. 93 a semicolon after *köstlich*; l. 99 a semicolon after *wagen*; l. 100 the Weimar edition has a colon after *ward*; to me a semicolon seems preferable; l. 312 a semicolon after *bereitet*; in VII, l. 39 a semicolon after *schöpfen*; l. 162 a semi-colon after *gern*; in VIII, l. 19 the Weimar edition reads *kluges* instead of *gutes*; l. 85 a semicolon after *Hände*; in IX, l. 37 a semicolon after *vollenden*; l. 147 a colon after *getroffen*; l. 284 a period after *bereitet*; l. 285 a period after *dankbar*; l. 286 a semicolon after *auf*.

I have noticed but two slight errors in the press-work: xxxv, l. 10 and p. 51, l. 261.

I find more to criticise in the nature of Dr. Buchheim's notes than in the interpretation. The notes seem to me to be too much of a grammatical, too little of a literary nature; in this respect his edition suffers in comparison with our most recent American editions. If the *Hermann und Dorothea* is to be read by pupils of high-school age, the notes may be as numerous as Dr. Buchheim offers, though in many cases the free translation or paraphrase should be accompanied by a more literal translation or an explanation of the grammatical point in question. I believe great care should be exercised—greater than has oftentimes been the case heretofore—not to supply too many notes. If the pupil, turning to his notes, finds help of which he is in no need, he begins to lose confidence in their value and finally fails to consult them altogether. If the text is to be read by college students they may be appealed to more readily by a few suggestive literary notes than by a multiplicity of notes which are mainly grammatical or lexicographical. Such literary notes need in no way infringe on the province of the teacher, but may rather, by stimulating the pupil's thought in the preparation of his lesson, add much to the interest of the recitation hour.

With the interpretation in Dr. Buchheim's notes, I agree except in a few instances. In Canto I, l. 4 with the statement, "The verbs *rennen* and *laufen* are synonymous," it would have been advisable to have given examples showing the limitations of each, since they are not always interchangeable. L. 114 the force of *nur* is misinterpreted in the translation, "which are only

stowed away;" *nur* adds an indefinite force in a subordinate clause, equal to the English "ever" in "whoever," "whatever," etc.; the sense is rather, "The manifold goods what(so)ever a well appointed house contains;" cf. VI, 238; VII, 4. L. 181 the force of *erst recht* is not sufficiently brought out by, "it is just in time of danger," but rather, "it is above all in time of danger." In II, l. 175 I prefer the interpretation "fine and strong" for *feinem und starkem* rather than "fine and coarse." L. 212 is translated by Dr. Buchheim, "and round whom the half-silken shreds are hanging in summer," and he then adds, "Most commentators refer the word *Läppchen* to the light, short summer-coat worn in those days." If Dr. Buchheim accepts the latter interpretation his note could have been made more intelligible by implying it in his translation and following the translation with an explanation of the literal meaning of *Läppchen*. If he prefers "shreds" as the interpretation in this particular line, I can not agree with him, believing, as I do, that the word refers to the coats made of cheap, flimsy, half-silken material. In IV, l. 8 *doppelten Höfe* is translated, "the two courtyards containing respectively the stables and the well-built barns;" I prefer to refer this line to II, l. 138, to the two courtyards which, formerly separated by a partition, have since the conflagration and the marriage of the two children been joined together. L. 28 *unbehauenen* is "roughly-hewn," rather than "unpolished." In VI, l. 238 the same suggestions may be made as in the case of I, 114; *nur* should have a more indefinite force than is implied in, "that can afflict a loving heart;" it is rather "what(so)ever can afflict a loving heart." L. 247 I question if "tamely" best translates *sachte*; the word is in contrast with *eilendem* in l. 235 and has the meaning of "slowly," "noiselessly," "quietly," (i. e., so as to avoid attracting attention), to which *Beschämung* (l. 246) adds the element of embarrassment.

Apart from the above suggestions the edition is acceptably accurate. It is my belief that, while it will be a welcome addition to our list of annotated Goethe texts, it cannot fill the larger place occupied by two of our American editions, one of which equals it from the grammatical standpoint, while the other surpasses it from the literary standpoint.

. An index and a brief bibliography would have been valuable additions to the edition.

ARTHUR N. LEONARD. .

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CORRESPONDENCE.

'FEWTER' AGAIN.

To the Editors of Mod. Lang. Notes :

SIRS:—I am glad that my request for information (*v. M. L. N.* xvi, 8) has induced Mr. A. C. von Noé to investigate a matter which apparently nobody clearly understands, and to embody the results of his researches in an interesting paper in *Modern Philology* (1, 2).

Mr. von Noé's conclusion is that the fewter was merely the felt covering of the saddle; that the knight, when about to charge, took his lance from his squire, fewtered it—that is, held it for awhile upright on the saddle—and then lowered it to a horizontal position for the charge.

To me this explanation presents these difficulties:—(1) Why should the knight, upon receiving his lance, stand it upright on the saddle before gripping it for the charge? (2) Why should this superfluous and rather irrational intermediate manœuvre be constantly mentioned in the descriptions of combats, as if it, and not the levelling the lance, was the important thing? (3) Where a knight is riding unattended (and therefore carrying his lance) (*e. g. Rauf Coilyear*, 809) as soon as he sees his enemy, or comes within charging distance, he fewters his lance and charges him. (4) Such phrases as: 'to him he priked, With spere festened in fewter him for to spille' (*W. of Pal.* 3436) seem to me quite incompatible with this explanation.

I have somewhere seen the suggestion that the fewter was a socket hung by a chain from the saddle. The knight might then use it as a support for the lance when carried vertically, and as a *point d'appui* for the charge; but nothing of the kind appears (so far as I have seen) in the old illustrations.

While I have read Mr. von Noé's paper with pleasure, I must confess that it leaves me in the state of mind of the old fellow in Plautus, after his friend has labored to clear away his doubts—

'nunc sum multo incertior quam dudum.'

WM. HAND BROWNE.

Johns Hopkins University.

POETA, POEMA, POESIS.

To the Editors of Mod. Lang. Notes :

SIRS:—Professor Saintsbury in his *History of Criticism*, II, 204, speaking of Ben Jonson's famous passage in the *Discoveries*, and the differentiation of *poeta*, *poema*, *poesis*, remarks that Dr. Spingarn "goes too far" in tracing this to Scaliger or Maggi. It is a "common form," says Professor Saintsbury, nearly as old as Rhetoric. I may point out that in the treatise *De Differentiis*, attributed to Cornelius Fronto (Keil, *Grammatici Latini*, VII, 525), the author distinguishes "Poeticen et poesin et poema et poeticum. poetice est rei, ut historice, poesis operum contextus, poema certis pedibus et legitimis inclusa materia, poeticum in poeta utile est." Everybody came to discuss the matter. See Trapp, *Praelectiones*, I, 41: "per Poema . . . intelligendum est Opus Poetae; per Poesin, Actionem; per Poeticam, Artem sive Habitum." Trapp speaks of the constant confusion in the use of *Poesis* and *Poetica*. Scaliger, of course, had given the distinction in his *Poetics* (ed. 1561, p. 5); and Vossius, Cap. IV, § I, defines *poema* as "materia, opus," *poesis* as "operatio seu actio quā poema contexitur," and *poetice* as "habitus ipse praecepta ad poesin disponens." But Ben, as Professor Saintsbury hints, had before him in all probability the commonplaces which Scaliger and Vossius knew. Fronto's little treatise was accessible for Jonson in the Paris folio of 1516 (*Grammatici Illustres XII*) and in subsequent editions.

FRANCIS B. GUMMERE.

Haverford College.

THE FRENCH OF CHAUCER'S PRIORESSE.

To the Editors of *Mod. Lang. Notes*.

Chaucer's famous lines concerning his Prioressse :

"And French she spak ful faire and fetisly
After the scole of Stratford atte Bowe,
For French of Paris was to hir unknowe."

have been the subject of some difference in opinion. Mr. Skeat, (*Principles of Engl. Etymol.*, Second Series, pp. 21, 22) dissents from the prevalent opinion that Chaucer is poking fun at Anglo-French in general. Mr. Skeat's position, however, is hardly a tenable one in the light of the well known passage from *The Testament of Love* (cf. Lounsbury's *Engl. Lang.* p. 75) and Walter Map's reference to "Marlborough French" (*Nugis Curialium*, 236).

In this connection I should like to quote a passage from *La Vie de Saint Thomas*, which, so far as I know, has never before been brought in as evidence in this case. In the Epilogue to this work, written at Canterbury probably in the Twelfth Century, the author says :

Guarniers li clers del Punt fine-ci sun Sermun,
Del martir saint Thomas et de sa passiun.
Et meinte feiz le list à la tumbre al barun :
Ci n'a mis un sul mot, se la verité non.
De ses mes fez li face Jhesu li pius pardon !

Ainc mès mielldre romanz ne fu fez, ne trovez ;
A Cantorbire fu et fet et amendez ;
N'i a mis un sul mot qui ne seit veritez.
Li vers est d'une rime en cinc clauses coplez.
Mis languages est buens ; car en France fui nez.

G. H. McKNIGHT.

Ohio State University.

SPANISH *he* (*he aquí*).

To the Editors of *Mod. Lang. Notes*.

Professor J. D. M. Ford's article (*Modern Philology*, Vol. I, p. 49 ff.) suggested to me a closer study of the question there treated. The results are: *he* < **hae* as *ve* < *vae*; *fe* is later. For the semasiology cf.: 1) *evas* < **haibas* < *HABEAS* and *evades* < *HABEATIS*. *eva* is still Asturian; *evas* wrongly connected with *vadere* led to *evay*; *evad* is due to the other imperatives in -d. 2) *avad* <

habatis with the frequent loss of *i*, as *evad* < *evades*. 3) For E. *behold!*, Fr. *tiens!*, Germ. *halt!* a detailed study will be published soon.

K. PIETSCH.

University of Chicago.

AN INQUIRY.

Will you kindly allow me to ask for information through the medium of the *Modern Language Notes*? In editing *Doña Perfecta* I came across references to two authors wholly unknown to me and about whom I could learn nothing. They are Alonso González de Bustamente, author of the *Floresta amena*, and Mateo Díaz Coronel, author of the *Métrico encomio, fúnebre canto, etc., de la Reina de los Angeles*. The latter, I am inclined to think, is imaginary, though it is very possible that some such author and some such work may exist. The former is less likely to be imaginary. Through the kindness of the Rev. Mr. William H. Sloan, of the City of Mexico, my attention has been called to the existence of a *Floresta amena*, "a small book very little known, and of little value." Is this the *Floresta amena* referred to in *Doña Perfecta*, the author of which is Alonso González de Bustamente?

At the time *Doña Perfecta* was being prepared for the press I was still uncertain as to who Augusto Nicolás (page 85) was. I thought he might be either Augustin Nicolas, who wrote in French, Italian and Spanish, or Jean-Jacques-Auguste Nicolas, the French lawyer and philosophical writer. At that time I did not know that the latter's principal work had been translated into Spanish, and, for this reason, was hesitating between the two authors. Since then I have been informed, again through the Rev. Mr. Sloan, that Nicolas' principal work has been translated into Spanish by a priest, Francisco Puig y Esteve, under the title *Estudios filosóficos sobre el Cristianismo*, and that this translation is recommended as "a model of clear, limpid and philosophic Spanish."

The above information may prove of interest to readers of the *Modern Language Notes*, and I hope that some of them may have in their possession a few more facts regarding González de Bustamente and Díaz Coronel.

I should also like to learn something definite concerning Manzanedo, mentioned on page 49, line 17. And in what language are the two words *Desperta, ferro*, used as title to chapter XXI, on page 168? From what work are they taken?

Yours very truly,

EDWIN S. LEWIS.

Princeton University.

BRIEF MENTION.

Shakespeare. The International Edition of the Complete Works of William Shakespeare. With historical and analytical Prefaces, Comments, critical and explanatory Notes, Glossaries, a Life of Shakespeare, and a history of the early English Drama. And an Index, by EVANGELINE M. O'CONNOR, to the Works of Shakespeare, giving references by topics to notable passages and significant expressions, brief histories of the plays; geographical names and historical incidents; mention of all characters and sketches of important ones, together with explanations of allusions and obscure and obsolete words and phrases. In thirteen volumes. New York: The University Society.

Shakespearean Classics. Shakespeare the Man, by WALTER BAGEHOT; Why Young Men should Study Shakespeare, by C. ALPHONSO SMITH; How to Study Shakespeare, by HAMILTON WRIGHT MABIE. New York: The University Society.

Here are thirteen volumes (of about 500 pages each) and a pamphlet, packed full of good matter, and beautified by several hundreds of illustrations. In the words of the publishers:

"The text is copiously illustrated with rare woodcuts, characteristic of Shakespeare's time, and reproductions of the title pages of the early editions of the plays. There are also numerous full-page illustrations inserted by hand. Among the illustrations are chromatic plates printed in life-like colors of Ophelia, Falstaff, Portia, Joan of Arc, and other heroes and heroines of Shakespeare. The photogravures are printed on Japan vellum paper. A photogravure portrait of Shakespeare forms the frontispiece to his Life. Interesting features among the illustrations are facsimile reproductions of Shakespeare's Will, with its antique spelling, and its many erasures and interlineations, and the facsimile of the register of Shakespeare's baptism, taken from the records of the Church of the Holy Trinity, at Stratford-on-Avon."

All the plates are new, the paper is white and smooth, the type is beautiful old style long primer and brevier, and the margins are so wide that one can't resist making useful notes on them.

"Though several plays are included in each

volume, each play is complete in itself, with notes and glossaries. The sets are durably and handsomely bound in art cloth or half leather, stamped in gold." This is a 'publishers' edition' for general use, and as such it is excellent. The text is good. There are two sets of notes, critical and explanatory; a separate glossary follows each play, which is introduced by a preface, the "argument," and by selected critical comments of scholars; and there is also with each play a "Plan of Study," giving "suggestions and questions relating to each act and scene." The twelfth volume should be described. It is admirably opened by Gollancz's "Annals of the Life of Shakespeare." Then follow the essay by Bagehot; "Self-revelation of Shakespeare," by Leslie Stephen; "The English Drama," by Richard Grant White; and Baynes's "Culmination of the Drama in Shakespeare." The volume is completed by the inclusion of the separate editions of the poems according to *The Temple Shakespeare*. This brings us to the briefest description of these volumes. They reproduce *The Temple Shakespeare* with the addition of such features as have been named. Special merit is claimed for the "Explanatory Notes," selected and adapted from "the latest and best authorities," and for the very useful *Topical Index* which constitutes the thirteenth volume. Altogether, the publishers' estimate of these volumes may be accepted, and the general reader should be grateful for an attractive set of books, at a low price, which furnish the essentials for a very sound, extensive, and sympathetic study of Shakespeare.

A Study of Metre. By T. S. OMOND. London, Grant Richards, 1903. 8vo., pp. xiv, 159.

"*Isochronous periods* form the units of metre. Syllabic variation gets its whole force from contrast with these, is conceivable only in relation to these" (p. 4) . . . "The way to scan a poem is to discover its time-measure, and then consider the relation of syllables to time. Words and parts of words, their stresses and quantities, are less important than rhythm; syllables need not always be contained wholly in a particular period" (p. 85).

These brief statements represent the doctrine of

this new book on English metre. The inference is warranted that Mr. Omond has much to say of the rhythmic value of pauses; but it will be found that he is not clear in distinguishing a pause from a prolongation of a sound or a syllable. Moreover, with the iteration of his doctrine in the light of illustrations, there is usually not a perceptible gain in other minute and necessary distinctions. For example, after the scansion of Browning's *Cavalier Song*, in which the uniform march of the syllables is the determining rule of the rhythm, we are again to infer that "Syllables do not keep accurate time, and do not succeed each other with uniformity sufficient to constitute feet. The real uniformity is one of time, and it is a uniformity actual, palpable, measurable" (p. 87). There is much enthusiastic setting forth, in a manner that is not unattractive, of well established truths concerning time, pause, accent, and quantity as elements of English rhythm; but these truths are at times mixed with half-truths and with enticing errors, so that the reader is rather stimulated to inquiry than brought to a complete view of the method by which his poets are to be scanned. Indeed the author does not aim to be complete. He is contending for a particular view as to the true foundation of English rhythm, its primary structural unit, and relegates to the "higher criticism," for which he has defined the basis (p. 75), all those details that may be necessary to complete the doctrine of scansion; such are the exact relation between the syllables of a line and its time, and all those elements of accentuation, emphasis, and the like by means of which the poets secure artistic variation from "monotony," as illustrated in lines selected from Milton, which the reader will perceive to be varied in rhythm, although he will miss Mr. Omond's assistance in discovering how the thing is done. A contribution to what Mr. Omond presumably calls the "higher criticism" has since been made by M. Paul Verrier in his report of experiments made with Rousselot's apparatus for the exact measurement of the time-units of an English line (*Revue de l'enseignement des langues vivantes*, Aout, 1903). But the need of exact evaluation of all the elements of a line—a need that is not supplied by Mr. Omond—is rightly and emphatically demanded by the French critic.

The shortcomings of Mr. Omond are those common to most writers on English versification.

Nothing can take the place of a sound knowledge of the history of the language, and no one can afford to ignore the scholarship of metrics. In the chapter on "Quadruple Metre, etc.," which contains many excellent observations, Mr. Omond does once unflinchingly propose "to go to the very root of metrical analysis" in attempting to answer the question (p. 113), "Do duple and triple metre ever meet in the same poem?" But in the next chapter of "exemplifications" he fails in an attempt to analyze the rather perplexing rhythm of Tennyson's *In the Valley of Cavataretz*. It surely consists not of "seven" but of six duple periods. Some lines (1, 3, 5) begin with the "direct attack," and the feet of three syllables occurring here and there appear to be designed to enliven the movement of the lines, though they conform to the time unit of the piece, as Mr. Omond has admirably shown at p. 66 f. But this is really a "mixed metre," not 'mixed' as to time, but designedly varied as to syllabic impact. That this articulation of the line, as it may be called, is available for definite effects, the poet has here finely shown. In the statement that "Coleridge's metre had its comic precursors" (p. 119), we have an indication of the author's restricted view of the history of things metrical. But we must not be too harsh with Mr. Omond for overlooking the fundamental fact in English versification that it embraces historically both a native and a foreign system. Within the limits of his preparation to deal with his subject, Mr. Omond has written with a glow of interest and conviction, and with an attractiveness of style, that will place his book on many a shelf.

In partial fulfilment of a promise made in his book, to prepare a "historical and bibliographical sketch of English Metrical Criticism," Mr. Omond has very recently distributed a pamphlet entitled *English Metrists* (R. Pelton, Tunbridge Wells). It is "printed mainly for private distribution, but any one desiring a copy can obtain it by forwarding nineteenpence" to the publisher. There are two sections, each covering over fifty pages. The first is "Historical," and in the judgment of its author "fairly complete in itself"; it deals with the "Elizabethan quantitative writers" with special fulness, but brings the story of classical forms down to Tennyson. The second section constitutes a chronological list of books and articles on versification by English-speaking authors.

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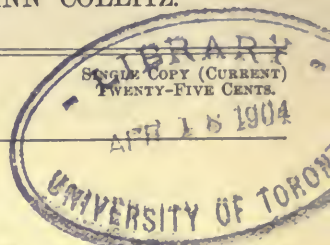
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MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, MARCH, APRIL, 1904.

Nos. 3, 4.

CLASSICAL NAMES AND STORIES IN THE *Bēowulf*.

The traditional and universal view of the *Bēowulf* assumes that it is a Germanic epic with respect to form and materials, for the Christian element, although not slight in bulk and importance, is regarded as a later addition to, or modification of, an originally heathen poem. Upon the basis of this assumption a very large 'literature' has grown up, and there has been room for many theories on many problems. I shall here briefly and tentatively present some materials bearing on the character of the poem. I regret that I am not yet able to deal as fully with the subject as its interest and importance demand, and I trust that scholars will generously accept what is now offered merely as a preliminary formulation of evidences and conclusions which I expect to treat more thoroughly at a later time. I shall try to show that many names and stories in the *Bēowulf* are of classical origin, and that the prevailing view of the poem as a Germanic epic must therefore be abandoned.

It may be said at the outset that not all evidences of connection between *Bēowulf* and classical materials are equally clear and convincing. If I shall succeed in establishing my general point of view, there will still be many questions unanswered, and the precise scope of classical influence will remain to be determined. On some points it is quite certain that differences of opinion will prevail even after the subject has been most thoroughly investigated by many scholars. It will sometimes be impossible to determine whether some features are Germanic or classical, or the results of a blending of these two sources or impulses.

The limitations of space will not permit me to discuss the history and character of the philological method by means of which I have been enabled to catch a few gleams of light in the darkness which surrounds the *Bēowulf*. It would be highly

fitting to indicate in this manner my indebtedness to the school of criticism whose most distinguished representative is Professor Sophus Bugge. It would also be of advantage for the discussion which follows, to indicate, in a general way, at least, what by this method has already been accomplished. There are and always will be differences of opinion on many details, but I believe that Bugge and others have shown that the mythological and heroic poetry of the so-called *Elder Edda* is of a composite character with respect to its materials: some elements are Germanic, some specifically Norse, and some are due to Christian or classical impulses.

It has been shown that Eddic poetry does not stand isolated from the European literature of its time. It is intimately and vitally connected with Western and Southern culture. The study of most literatures has led to similar conclusions with respect to them. Foreign impulses or materials may be traced in all great oriental and occidental literatures. The literatures of Greece and Rome, the romances of the Middle Ages, the folk-lore of Europe, all show an intermingling or blending of originally widely sundered elements. In the *Bēowulf* this may clearly be observed at least in the mingling of heathen and Christian materials.

That the so-called heathen element in the *Bēowulf* may be the result of a blending of native and foreign elements is a proposition which should not be considered improbable or absurd. The relations, peaceful and warlike, between Germans and Romans began at an early time and continued for a long period before Angles and Saxons are settled in England, and they have left tangible traces: Southern coins, ornaments, utensils, weapons, etc., which are found in Northern soil, are important witnesses of a lively and an early intercourse between Northern and Southern Europe; the Runic alphabet, whether of Latin or of Greek origin, was in use among Germanic peoples centuries before the Anglo-Saxon migration into England; and

the Latin loan-words in the early Germanic languages also clearly indicate the importance of Rome in early Germanic culture.¹ The early Germans learned so much from the Romans that it would not be surprising if they also learned something about Latin poetry and materials of poetry, such as names and stories of gods and heroes, and the like.

I.

The great deeds of the hero *Bēowulf* are three in number, and chronologically arranged they are: (1) his swimming-match with *Breca* in youth; (2) his fights with *Grendel* and *Grendel's* mother in manhood; and (3) his fatal conflict with a fire-spitting dragon in old age. I shall in the present paper discuss the first two of these, beginning with *Breca*.

The name *Breca* seems appropriate for a great swimmer, cf. *breacan ofer bæðweg*, *Elene* 244, 'ferri cum impetu per undas,' and ON. *breki*, 'billow,' a word which precisely corresponds to OE. **breca*. The word *Brondingas*, the name of the people ("der fingierte name des volkes")² over which *Breca* rules (cf. *Breoca* [*wēold*] *Brondingum*, *Widsið* 25), will receive the most consistent interpretation if we follow Müllenhoff³ in connecting it with German *brandung*, 'breaker, surge,' which seems to have been borrowed from Low German, cf. Du. *branding*. The name is sometimes interpreted as 'Fire-folk' or 'Sword-folk,' cf. *brond*, 'fire, sword,' but this results in permitting *Breca* to fall out of his rôle as a great water-hero. The use of *brond*, 'fire' in the formation of a word for 'breaker' or 'surge' is semasiologically not more difficult than the use of the same word for 'sword'; the gleaming edge of the breaker as it dashes against the shore or, perhaps better, the surging of the waves resembling the welling of fire (cf. OE. *wylm*, 'surging, raging, of fire,' *sē-wylm*,

'brandung der see')⁴ easily accounts for this use of the word *brond*, 'fire.' There can be no well-grounded objection to calling our water-hero 'Swimmer, King of the Waves.'⁵ It would indeed be small credit to *Bēowulf* if he won in a contest with a hero partly or wholly out of his element.

The names *Breca* and *Brondingas* easily range themselves in a supposed Germanic water-myth. Müllenhoff's interpretation of *Bēowulf's* swimming-match with *Breca* assumes that the hero is "ein der menschen wohlgesinntes göttliches wesen, das in seiner jugend, d. h. im frühjahr die rauheit und wildheit des winterlichen meeres bricht, den stürmischen character desselben überwindet. Dieser selbst ist durch seinen gegner oder mit-schwimmer *Breca* repräsentiert."⁶ But not much can be done with the name of the father of *Breca*, *Bēanstān*, to render it corroborative of this interpretation. In one of his early articles⁷ Müllenhoff confesses that he can not explain the name, but his last word on the matter was that the name "scheint auf die see und seeungeheur hinzudeuten (vgl. altn. *bauni*, walfisch)."⁸ All parts of the story and the names as well are thus seen to be in most beautiful harmony with the interpretation mentioned.

But the name *Bēanstān* still continues to be troublesome. Even if its first element *bēan-* be identical with "altn. *bauni*, walfisch,"⁹ it may still be a matter of doubt what it really means and how it originated. The attempt has been made to make it reasonable by 'correcting' the first element so that the name would be **Bānstān*, 'Bonestone, stone as hard as bone.'¹⁰ This does not seem very plausible, and since **Bānstān* does not stand in the text we must see in what direction plain *Bēanstān* will lead us.

⁵ Cf. Müllenhoff, *ZfdA.*, vol. VII, p. 420: "Aber *Breca's* name bedeutet innerhalb dieses mythus gerade den kräftigen schwimmer durch die wildbewegten fluten."

⁶ *Op. cit.*, p. 2.

⁷ *ZfdA.*, vol. VII, p. 421, foot-note.

⁸ *Beowulf*, p. 2.

⁹ Professor J. M. Hart, *Mod. Lang. Notes*, vol. XVIII, p. 118, says that he can not find "ON. *bauni*" in any of the dictionaries. It may be a ghost-word, but where did Müllenhoff find it?

¹⁰ Krüger, *Beitr.*, vol. IX, p. 573; approval by Bugge, *ibid.*, vol. XII, p. 55.

¹ Cf. Kluge, in Paul's *Grundriss*, vol. I, pp. 327 ff.

² Müllenhoff, *Beowulf*, p. 2.

³ *Ibid.*

⁴ Falk og Torp, *Etym. Odb. over det norske og det danske Spr.*, s. v. *brænding* (Swed. *bränning*), very properly compare Lat. *caestus*, 'fire, surge.' Cf. Kluge, *Etym. Wtb.*, s. v. *branden*: "connected with *brand* and means lit. 'to blaze, move like flames.'"

No one has been able to prove the existence of a word which in form and meaning is in accordance with the two conjectures mentioned.¹¹ There is, however, a word *bean-stone* which has been overlooked in this connection because it has not been looked for in the right place. This is the name of a precious stone which resembles a bean in a certain respect. It is described by Pliny in his *Natural History*¹² thus: *Cyamea nigra est, sed fracta ex se fabae similitudinem parit.* In the Bohn translation¹³ this reads, "*Cyamias* is a black stone, but when broken produces a bean to all appearance," and in the foot-note to *Cyamias* the editor uses the word *bean-stone*, but this has not found its way into the usual lexicographical works.¹⁴ Now, there is another precious stone which bears a very similar name. This is the stone *cyanos*, also described by Pliny:¹⁵ "We must also give a separate account of *cyanos*, a name which until very recently was given to a species of iaspis, on account of its caerulean color," etc. A considerable paragraph is devoted to this stone which is represented to have been of great value and very desirable. The names *cyamea* (*cyamias*) and *cyanos* could easily become confused on account of the great likeness between them and on account of the difficulty of distinguishing between *m* and *n*.¹⁶ It is possible that the creator of the name *Bēanstān* was familiar only with *cyamea*, 'bean-stone,' but I do not consider this probable. It is at any rate clear that he has had the name *Oceanus* before him and that he has made an attempt to translate it into his own tongue. *Bēanstān* is a translation of [*O*]ceanus through what is now harshly termed a pseudo-learned etymology. No other etymologizing was possible at this time. A similar dis-

regard of an initial letter or letters was very common among the etymologists of the Middle Ages.¹⁷ A very slight similarity between two widely sundered words was often sufficient for connecting them. Here, however, the similarity between *cyamea*, *cyanos*, and *Oceanus* is very great and the etymology is quite normal. How thankful we must be to the unreasoning scribe who wrote down *Bēanstān* instead of trying to explain it away!

If *Bēanstān* is *Oceanus* who, then, is *Breca*? Shall we look for him in a Germanic water-myth, or shall we seek him among the sons of *Oceanus*? Has *Breca* become the son of *Oceanus* in the same way, as, in a West Saxon Genealogy,¹⁸ *Scēaf* has become the son of Noah? The answer must be a very guarded one. It will be remembered that *Oceanus* is the father of about three thousand river-gods, and it is possible that 'Swimmer, King of the Waves,' may be one of these.

The names *Breca* and *Brondingas* certainly agree very well with the conception of a river-god (a *rex aquarum*, *undarum*? was he described as *fluctifragus*, 'wave-breaker'?), and the story connected with him in the *Bēowulf* is such that it may easily be thought of as having originated from some classical story of a river-god. I conjecture that the swimming-match may have originated from the contest of Hercules with the river-god Achelous. This was, indeed, a wrestling-match (*certamen*), but it may be thought of as having been converted into a swimming-match for the reason that the conception of a river-god as a great swimmer might most easily arise.¹⁹ A contest (*wettkampf*, not *kampf*) with a swimmer might very naturally lose its identity as a wrestling-match, but the four chief elements of the story, hero, river-god, contest, and victory of hero, would still remain. The contest of Hercules with Achelous has for its object the winning, by one or the other of the opponents, of *Deianira*, the

¹¹ Boer, *Ark. f. nord. Filologi*, vol. XIX, p. 35 f., reaches no conclusion with regard to the name, but suggests the meaning 'kern der bohne,' cf. *bēan-belgas*, 'beanpods, husks, cods.'

¹² Bk. XXXVII, 73.

¹³ Vol. VI, p. 460; cf. also Pliny's paragraph on *Cyamos*, 'bean,' *ibid.*, vol. IV, p. 347 f. (= XXI, 51).

¹⁴ Cf. Andrews, *Lat. Lex.*, s. v. *cyamea*: 'the bean-stone, a now unknown precious stone.'

¹⁵ *Op. cit.*, XXXVII, 38; Bohn, vol. VI, p. 432.

¹⁶ Bugge, *Home of the Eddic Poems*, p. 101, cites a form *Ánarr*, *Onarr* from *Amor*, and also from Gislason, *Prøver*, p. 409, *mesopotania* < *Mesopotamia*, p. 118, *epineus* < *Opi-mius*.

¹⁷ Cf. W. P. Mustard, *The Etymologies in the Serbian Commentary to Vergil*, Colorado Springs, 1892.

¹⁸ Cf. Earle-Plummer, *Two Sax. Chron.*, II, p. 4.

¹⁹ Cf. Roscher, *Lexicon*, s. n. *Kapros*: "1) Flussgott auf Münzen von Atusa in Assyrien aus der parthischen periode, zu fussen der sitzenden stadtgöttin ('The city seated on a rock from which issues a swimming river-god, the Caprus, with long goat's horns'), Head, p. 690, nach Gardner, *Parthian Coins*, Pl. 7, 22."

daughter of the king of Aetolia. Achelous first changes himself into a serpent and then into a bull, but is vanquished by Hercules, who tears one of his horns out by the roots, and he is metamorphosed into a river. The story of such a contest may have lost its particular details and again have been expanded by the addition of new ones, enough of the original one remaining to mark its identity. It will of course be understood that no attempt is here made to account for the specific form of the "match" in *Bēowulf* or in the *Egils Saga Ásmundar*.²⁰ This form of the story may have been developed in the North or it may have been founded upon the story of a swimming-match which already existed in Latin as a variation of the Hercules-Achelous legend.²¹ The localization of the story (*Bēowulf* is said to have reached *Finna lond*) is certainly a Northern feature, but it can not otherwise be determined how much is classical and how much Germanic.

II.

That the Grendel myth may also be founded upon, or show traces of, a classical story, is a possibility which must next be investigated. If *Bēanstān* is Oceanus, and if his son *Breca* may be a classical river-god, perhaps Achelous, then it is also possible that *Bēowulf* may be Hercules, or that he may have borrowed features from Hercules. The Grendel myth also raises the question of the identity of *Bēowulf*, but it is perhaps best to approach this question indirectly through a discussion of the identity of the Grendel monsters. The disguise of Oceanus and of a river-god in the *Breca* story is of such a character that

²⁰ For the details see Bugge, *Beitr.*, vol. XII, pp. 51 ff.

²¹ There are numerous forms of this fable in literature and art. In the First Vatican Mythograph (Bode, *Mythographi Vaticani*, I, 58) the legend has become mixed up with the Alpheus story: "Oeneus, Parthaonis filius, rex Aetoliae, regnique sedem habens in Calydone, Deianiram filiam habuit, quam Hercules et Alpheus, qui et Achelous, dum peterent in conjugiam, pater opposuit illis hanc legem, ut invicem conluctantes, qui certamini alterum vinceret, illi Deianiram uxorem duceret Alpheus, seu Achelous, confusus Alcidis virtute, mutatis est in anem, elapsus hostilibus palmis; et timens semper, ne usquam appareat inimici praesentia, per concava terrarum undis Siciliae affluit."

we must not expect to find a school-book version of a classical fable intact in the Grendel episode if it should prove to be of such an origin.

It will be useful to have the main points of the story in mind. Grendel is a monster which dwells in a swamp not far from the house Heorot, a magnificent mead-hall erected by *Hrōðgār*, king of the Danes. He comes by night and seizes thirty warriors whom he carries off to devour in his lair. He soon returns, and for twelve long years the Danes must suffer his nightly visits in their hall, which must be practically abandoned to the monster. News of their plight reaches *Bēowulf* the *Gēat*, who comes over the sea in order to slay him. He engages with him in a combat without arms and vanquishes him by tearing off his arm and shoulder. Grendel rushes back to his dwelling in the swamp to die. But the next night Grendel's mother comes to avenge her son. She seizes and carries off one of the beloved thanes of *Hrōðgār*. *Bēowulf* descends through the water to her cave where he, after a fierce combat, succeeds in killing her with a sword which he finds there, his own having proved useless. He also cuts off the head of the dead Grendel, which he brings back to Heorot as a trophy of his victory. The sword is melted by Grendel's blood.

There must be something unique about this fable, for it has not been possible to find a Germanic story bearing any great similarity to it. The Scandinavian parallels, especially that in the *Grettis Saga*, are so much like the story in *Bēowulf* that they have been considered to be connected with the latter. Müllenhoff²² says: "Ähnliche sagen, namentlich solche von kampf mit einem wassermann, der eine mühle beunruhigt u. dgl., sind jétzt häufig Aber in ihnen allen fehlt der kampf mit der mutter." This uniqueness of the fable has led to the theory that the fight with Grendel's mother is unoriginal. That there are two monsters so much alike might, of course, easily lead one to consider the second a repetition and a variation of the first; but there are, on the other hand, such differences between them, and especially between the two fights, that

²² *Beowulf*, p. 2.

both must be held to be equally original until the contrary is proved. Unsophisticated readers of the *Beowulf* certainly regard the second fight as the crowning achievement of the hero and as the centre of interest in the first part of the poem. The so-called "lieder-theorie," which touches the point at issue, has proved nothing with respect to the poem, and its forcible application in this field has been a failure. I can not discuss it here, nor do I consider it necessary to do so.

No agreement has been reached among scholars with reference to the meaning of the name *Grendel* and of the myth. A resumé of some of the most important of the speculations concerning these subjects will in a general way show where we now stand.

Grimm²³ connected the name *Grendel* with OE. *grindel*, OHG. *krintil*, MHG. *grintel*, 'bolt, bar, riegel,' and compared it with *Loki*, the name of the evil god in Norse Mythology, which he connected with ON. *lúka*, 'claudere.' *Grendel* would, according to this view of his name, be a being which 'shuts in, incloses.' A similar use of Germ. *riegel* occurs in *höllriegel*, 'devil.' Much has been made of this interpretation by later critics. Müllenhoff²⁴ supports Grimm's comparison of *Grendel* with *Loki* by suggesting that the former represents, approximately, the same idea which in the Norse Mythology is distributed over the latter and his offspring, the *Miðgarðsormr* and the *Fenrisúlfr*. To Müllenhoff *Grendel* is the giant-like god or demon of the sea. Even to-day people say, "die Nordsee ist eine mordsee." Thousands of lives were destroyed by its onslaughts and only a god could bring help against them. *Grendel* is the sea in its terrible attacks upon a coast still unprotected by dykes. *Bēowulf* (in the "original" myth it was a god) appears in their midst as a savior and liberator. He fights with the "monster," and wounded it falls back to die in its bed. But another wave again wells forth over the land, and this wave is *Grendel's* mother. The god now descends to the depths of the sea where he grapples with the deep itself and wins a second victory. When he ascends the sea is wholly calm (*wæron yðgeblond eal gefælsod*, 1621).

Bēowulf's fight with the *Grendel* monsters is therefore, according to Müllenhoff, deeply symbolic of the long struggle of Northern coast-dwellers against the sea until it must finally yield to their control. His interpretation has been widely accepted with modifications that are of no great importance. Grimm has been followed by E. H. Meyer,²⁵ who draws very subtle meanings out of the "bolt and bar" idea, as we may conveniently call it: "Grendel, d. i. riegel, an. *grindill* sturm,²⁶ der das später in Heorots met verwandelte regennass absperrende oder raubende frühlingsturm, und seine grauliche mutter, die finstere wetterwolke, sind zu meerwölfen, der wetterleuchtende wolkenhimmel ist zur feurigem meerhalle geworden, vgl. Ymir und seine grossmutter."²⁷

An interpretation similar in principle to Müllenhoff's is that of Uhland,²⁸ who considered the two monsters to mean "die plagen einer versumpften und verpesteten meeresbucht." Laistner²⁹ expanded this theory into an elaborate and interesting discussion. The noxious and sickening vapors that arose from the swamps and moors were dispersed only by the gradual cultivation of the land. *Grendel* is the malarial fever which infests all swamp districts. Some support to this theory is given by Sarrazin,³⁰ and especially by Kögel³¹ who accepts it with a great deal of confidence and enlarges upon it with several interesting details, profiting by the interpretations of both Müllenhoff and Laistner. He finally cites from *mdl. Wb.* II, 2129,³² the entry *grindel id est slanghe* (there is also, he says, "noch eine weitere jedoch weniger sichere stelle"), which he would apply to the name *Grendel*: "Das wort gehört zu *grindan*,³³ 'knirschen, zischen, brausen.' Dass

²⁵ *Germ. Myth.*, p. 299.

²⁶ Cf. Sarrazin, *Beowulf-Studien*, p. 65.

²⁷ Cf. Sarrazin, *Beowulf-Studien*, p. 65; Golther, *Germ. Mythologie*, p. 172f.; Mogk, in Paul's *Grundriss*, I, p. 1043.

²⁸ *Germania*, vol. II, p. 349f.

²⁹ Wülcker, *op. cit.*, p. 267.

³⁰ *Beowulf-Studien*, p. 65.

³¹ *ZfdA.*, vol. xxxvii, p. 274f.

³² This has not been accessible to me.

³³ So Ettmüller, cf. Wülcker, *op. cit.*, p. 261, but see foot-note; Skeat, *Journal of Philology*, vol. XII, pp. 120-131, accepts this etymology and attempts to identify the two monsters with two bears.

²³ Cf. Wülcker, *Grundr. z. Gesch. d. ags. Lit.*, p. 259.

²⁴ *ZfdA.*, vol. VII, p. 423, and *Beowulf*, pp. 3 ff.

wasserfluten unter dem bilde einer schlange mythisch vorgestellt werden, lässt sich auch sonst beobachten, ich erinnere nur an die lernäische hydra und an den Miðgarðsormr."³⁴

Other discussions of the name and meaning of Grendel need not be reviewed here.³⁵ In regard to the etymology suggested by Grimm it may be said that its weakness was apparent already to Grimm himself, for he says, "keine ahd. *krentil* kenne ich." No form **grandil*, 'bolt, bar, riegel,' has been found in any Germanic language. The word *grindel* does not seem to have been used in the same way as *riegel* in *höllriegel*, 'devil,' and nothing speaks in favor of the etymology as a whole. Kögel's citation of MLG. *grindel id est slanghe* does not prove what it is intended to prove. It occurs only in a gloss and not in a context which requires for the word *grindel* the meaning 'snake' or 'serpent.' There is, moreover, great likelihood that the word *slanghe* is due to a mistake, at some time, either in the writing or printing of the word *stanghe*, 'pole, bar,' etc., for '*stanghe*' (the word is MLG.) is precisely what we should expect *grindel* to mean.³⁶

So far as I am able to judge no satisfactory explanation of the etymology and meaning of the name *Grendel* has yet been given. I shall therefore venture to suggest a source for this name which has already been rendered possible by the conclusion which has been reached with respect to *Bēanstān* and *Breca*. *Grendel* is, of course, from an earlier form **grandil*, not from **grendil*, for a Prim. Germanic *e* before a nasal must become *i*,

³⁴ Farther on, *ibid.*, p. 270, Kögel says: "Nur so (*Bēaw*, *Bēow*) hiess der inguäische Ἡρακλῆς, der den Grendel erlegte, die lernäische schlange des nordens."

³⁵ Little or no attention has been given to Arnold's (*Beowulf*, Lond., 1876, p. 231) mention of ME. *gryndel*, 'angry'; see also Grein, *Sprachschatz*, s. v. *grandor-lēas*.

³⁶ So I conjectured and wrote nearly two years ago after having read Kögel's article at the Newberry Library in Chicago. A short time ago I had occasion to look up the same article in our own library. Our set of *Zeitschrift f. d. Altertum* formerly belonged to the late Professor P. J. Cosijn, and in a marginal note over against *slanghe* this scholar has written "l. *stanghe* Engl. St. 21, 446." My conjecture has, therefore, been strongly corroborated. Boer, *Ark. f. nord. Filologi*, vol. xix, p. 20, accepts the gloss in good faith; cf. also Binz, *Beitr.*, vol. xx, p. 157, foot-note.

cf. OE. *bindan*: *helpan*. **Grandil* may without difficulty be derived from the Latin adjective *grandis*, 'large, huge,' and its use as the name of a huge monster may be due to the Latin source of the Grendel fable, for in such a source this monster may have been most naturally described as *grandis*, 'huge, monstrous.' The stem of the word is Latin, the ending has been Anglicised. *Grendel* is, therefore, so far as form and meaning are concerned, a close parallel to *strengel*, 'macht habend, herrscher, strong chief,' *Bēowulf* 3116, which is an expansion by the suffix *-il(a)* of the adjective *strang*, *strong*, 'strong, mighty.' Just as *strengel* means 'the strong one,' so *Grendel* means 'The Huge One, The Monstrous One.'

If the name *Grendel* contains the Latin word *grandis*, what, then, is the source of the Grendel fable? If it had been preserved to us, it would probably have been pointed out long ago. But it may still be possible to identify a story although it may at the same time not be possible to point out its source in volume or manuscript. I therefore confine myself to a comparison of this fable with a well-known classical story with which it has several striking points of similarity.

The usual form of the story concerning the Lernæan hydra attributes to this monster a hundred, fifty, nine, or seven heads. She dwells in a swamp at Lerna near Argos in Greece, from whence she issues to devastate the neighboring territory. Hercules comes to give her battle, but before he can kill her, a gigantic crab comes to her assistance and bites him in the leg, but the crab is slain by him, and Hercules again gives his attention to the hydra. With a sickle (or a sword) he cuts off some of her heads, but for every head cut off two new ones spring forth in its place. Iolaus, the charioteer, brings firebrands with which Hercules sears the wounds so that no new heads may grow forth. He at last cuts off the one immortal head of the hydra and places upon it a huge stone. He dips his arrows in the gall of the hydra and they forthwith become poisonous.

Important correspondences exist between this fable and the story of Grendel in the *Bēowulf*. There are two monsters and they dwell in a swamp. Grendel issues forth at night, destroys men and renders a house uninhabitable. The hydra devastates the neighborhood about her. Hercules and

Bēowulf are similar figures, they both hear of the scourge and come in order to slay it. Both Grendel and the hydra are in their own way endowed with invulnerability, which, however, the hero overcomes in each case. The gall of the hydra renders arrows poisonous, the blood of Grendel melts a sword.

There are, of course, differences between the classical and the *Bēowulf* monsters, and the question arises whether these are of sufficient importance to render connection between them improbable. The monstrous crab, usually mentioned without descriptive details, does not survive as a crab, but "levelling" may here easily have taken place. Instead of a hydra and a crab we have two hydras, the hydra being the dominating figure. It will be objected that Grendel and Grendel's mother are not two hydras, for the hydra is a many-headed serpent while the former have human shape in so far as it is possible to determine their shape from the extremely vague descriptions in the *Bēowulf*;³⁷ and it may also be urged that the Lernaean hydra had no cave at the sea-bottom. But I cannot consider these things as of very great importance. In the First Vatican Mythograph (6th or 7th century³⁸) we read indeed as follows: "Hydra fuit in Lerna, Argivorum palude, serpens, quinquaginta habens capita, vel, ut quidem dicunt, septem, qui omnem regionem devorabat. Quod cum audisset Hercules, adiens eum expugnabat,"³⁹ etc. But in the Second Vatican Mythograph the version is not so clear: "Lerna palus fuit, in qua hydra bestia erat, L capita habens," etc.⁵⁰ In this passage no word clearly indicates that the hydra is a serpent, for the word *hydra* is here explained by the more

familiar *bestia*, not by the surely just as familiar *serpens*. So far as the conception of the monster is concerned the transition from the words *in qua hydra bestia erat* to *in qua bestia erat* or *in qua bestia grandis erat* is a very easy one. The many-headedness of the hydra in the usual conception of her does not correspond with the half-human figures of the Bēowulf. But the reason for this discrepancy may perhaps be sought in the fact that the hydra was often, in classical sources,⁴¹ confused with Echidna, its mother. That Grendel's mother may in part represent Echidna will possibly explain the relationship which exists between the two monsters, Echidna being a prolific mother of monsters. I shall here quote, in a translation, Hesiod's description of Echidna and her brood, which gives us a very close picture of a monster of the type of Grendel and Grendel's mother:⁴²

Another monster [Ceto] bare anon
In the deep-hollow'd cavern of a rock;
Stupendous, nor in shape resembling aught
Of human or of heavenly: monstrous, fierce,
Echidna: half a nymph, with eyes of jet
And beauty-blooming cheeks: and half, again,
A speckled serpent, terrible and vast,
Gorged with blood-banquets, trailing her huge folds
Deep in the hollows of the blessed earth.
There in the uttermost depth her cavern is
Beneath a vaulted rock: from mortal men,
And from immortal gods, alike, remote:
There have the immortal gods allotted her to dwell
In mansions rumored wide. So pent beneath
The rocks of Arima, Echidna dwelt
Hideous; a nymph immortal, and in youth
Unchanged for evermore. But legends tell
That with the jet-eyed maid Tiphæon mix'd
His fierce embrace; a whirlwind rude and wild;
She filled with love, gave children to the light
Of an undaunted strain: and first she bore
Orthos, the watch-dog of Geryon's herds;
And next, a monstrous birth, the dog of hell:
Blood-fed, and brazen-voiced, and bold, and strong,
The fifty-headed Cerberus: third she gave
To birth the dismal hydra, Lernas pest;
Whom Juno, white-armed goddess, fostering reared
With deep resentment fraught, insatiable,
Gainst Hercules: but he, the son of Jove,

³⁷ Cf. Schemann, *Die Synonyma im Beowulf-liede*, Hagen, 1882, pp. 7 ff.; cf. also the following passage (1350 ff.):

þæra oðer wæs,
þæs þe hīe gewislicost gewitan meahon,
idese onlicnes, oðer earm-sceapen
on weres wæstmum wræc-lāstas træd,
næfne hē wæs mārā þonne ænig man oðer;
þone on gēar-dagum Grendel nemdon
fold-būende.

³⁸ Bugge, *Studier over de nordiske Gude- og Heltesagns Oprindelse*, p. 248.

³⁹ *Mythographi Vaticani*, ed. Bode, I, 62.

⁴⁰ Bode, II, 163.

⁴¹ Cf. *Metamorphoses*, IX, 67 ff., where Hercules is represented as referring to his fight with the "Lernaean Echidna"; Cicero, *Poet. Tusc.*, 2, 9, 22; and see the Latin dictionaries.

⁴² *Theog.*, II, 295-318; translated by C. E. Elton, London, 1894 (II, 360-392).

Named of Amphitryon, in the dragon's gore,
 Bathed his unpyting steel, by warlike aid
 Of Iolaus, and the counsels high
 Of Pallas the despoiler.

The cave of Echidna, when brought into the story of the hydra, could easily become a cave under the water instead of beneath a rock. In *Bēowulf* 104 ff. it is said of Grendel that he had inhabited the moors, the swamp, the home of monsters, "since the time when the creator had banished him" (*siððan him scyppend forscrifen hæfde*). This reminds one of the banishment of Echidna as described by Hesiod in the above passage:

from mortal men
 And from immortal gods, alike, remote:
 There have the immortal gods allotted her to dwell
 In mansions rumored wide.

The connection of Grendel with Cain (l. 107 f.) is also, I believe, in part due to the similarity between the banishment of Echidna (-hydra) from the sight of the gods and the banishment of Cain from the sight of God. In *Bēowulf* 111 ff. all monsters, the *eotenas*, the elves, the *orenēas*, and the giants (*gigantas*), who fought against God (the gods), are derived from the race of Cain. Here Cain seems to have usurped the place which properly belongs to Grendel's mother, for in the above passage from Hesiod and also elsewhere Echidna is represented to be the mother of several of the monsters of classical mythology. She is the mother of Chimæra, the Sphinx, the Nemean Lion, the dragons which guard the apples of the Hesperides and the Golden Fleece, and of Scylla.⁴³ Of her it could most truly have been said: *panon untjdras ealle onwōcon* (l. 111).

In short, the type of a monster represented by Grendel and Grendel's mother in the *Bēowulf* is so much like the Echidna-hydra conception, that the latter may well be their prototype.⁴⁴ No Germanic conception of a monster is in as close agreement with that found in *Bēowulf* as the foreign one just discussed. This accounts not only for the general conception, but also for a number of

⁴³ Cf. Hyginus, *Fabulae*, CLI.

⁴⁴ In Roscher, *Lexicon*, s. v. *Herakles*, p. 2243, mention is made of late Roman art-remains upon which the Hydra is represented "als weib mit zwei schlangenbeinen," or "als schlange mit einem weiblichen kopf."

important details.⁴⁵ I shall reserve for a future occasion a closer examination and a more thorough discussion of the classical conception of Echidna and Hydra, and the Grendel episode in the *Bēowulf*.

III.

It has been shown that *Bēanstān* is a translation of *Oceanus*, and that the name *Grendel* probably contains a most obvious Latin epithet descriptive of a huge monster. I shall now point out another curious example of translation, which will also serve to show how far the *Bēowulf* is from unsophisticated popular poetry. The *Gēats* are sometimes called *Weder-Gēatas* (1493, 2552) or *Wederas*⁴⁶ (225, 341, 423, etc., but always in the gen. pl. form *Wedera*), and their country is called *Weder-mearc* (298). The origin of this name has not been understood, and many grave errors have arisen in consequence.

It is generally agreed⁴⁷ that *Weder-*, *Wederas*, is identical with OE. *weder*, 'wind, storm.' Fahlbeck⁴⁸ and Bugge,⁴⁹ who agree on this interpretation of the word, argue that it does not suit Vestergötland in the south-western part of Sweden, but that it admirably describes Jutland, the land of the Jutes.⁴⁹ Hence, and for other reasons, the *Gēatas* of *Bēowulf* are not the people of Vestergötland, but the Jutes of Jutland. Jutland is exposed to winds and storms, but Vestergötland is chiefly an inland province. It is further urged that the *ēalond ūtan* (l. 2335), which the dragon devastates with its fire, must refer to an island of some size and importance near the land of the

⁴⁵ In Hercules' contest with Achelous the latter, transformed into a bull, loses one of his horns, which is torn out by the roots. In the Grendel episode the arm and shoulder of the monster is torn off by *Bēowulf*. This feature can not be paralleled by numerous stories of hands or arms cut off by the sword. Classical influence is possible.

⁴⁶ Cf. OE. *Hrēða*, gen. pl., from *Hrēðgotan*; Latin *Visi*, sg. *Vesuvius*, with the same meaning as *Wisigothae*, Bugge, *Home of the Eddic Poems*, p. 158.

⁴⁷ I pass over such guesses as Thorpe's, *Beowulf*, Index, p. 318, cf. Müllenhoff, *Beowulf*, p. 13.

⁴⁸ 'Beovulfsquädet såsom källa för nordisk fornhistoria,' *Antiquarisk Tidskrift för Sverige*, vol. VIII, p. 41.

⁴⁹ "Jutland må med skäl kunna kallas Vindmark" (= *Weder-mearc*), Fahlbeck, *ibid.*

Gēats, say Fyen (Fahlbeck⁵⁰), or that it is itself the land of the Gēats, namely Jutland (Bugge). Moreover, the fact that the Gēats are called *Sægēatas* (1851, 1987) does not agree with the fact that Vester-götland had very little sea-coast, and that the West-Gēats were essentially an inland people. I cannot here give a full summary of the arguments on both sides; suffice it to say that scholars are divided upon this question into two groups, of which the one considers Bēowulf to be a West-Gēat, and the other, a Jute.

I think it can be shown that Bēowulf was neither a West-Gēat nor a Jute, but that he was really an East-Gēat, and that the *Weder-Gēatas* of Bēowulf are the people of Östergötland. *Weder-Gēatas* is, I believe, simply a translation of Latin *Austro-Gautae*, the translator having connected *Austro-* etymologically with Latin *Auster*, 'a south wind,' which in Latin poetry is synonymous with 'storm' and 'bad weather.' Cf. *Auster imbricus*, *spiritus Austri imbricator*, *auster fulmine pollens*, *auster validus, vehemens, nubilus, humidus, pluvius, frigidus, hibernus*.⁵¹ The *Weder-Gēatas* are therefore the *Austro-Gautae* and Bēowulf is an East-Gēat.⁵²

Much has been made of the point that Bēowulf makes the journey by sea from his own country to Denmark in one day (l. 219), but the importance of such an estimate of distance has certainly been exaggerated, for we can not assume that the poet (or whoever was responsible for the estimate) spoke from actual experience or knowledge. The knowledge that the *Weder-Gēatas* are the East-Geats will help to explain several things not clear before. The *ēalond ūtan* (2335) may be Öland, an island close to the eastern coast of Sweden. Perhaps the word *ēalond* might be printed as a proper name. I think there is no great likelihood that the island Gotland was meant, for this is far out near the middle of the Baltic. Öland may have been counted as part of Östergötland in the fifth and sixth centuries. During the Middle Ages it

was probably under the law of Östergötland.⁵³ At any rate, one must not judge of the location of the southern boundary of Östergötland in early heathen times by that of the modern province. The name *Sæ-Gēatas* does not point to Jutland or the island Gotland as the home of the Gēats, nor does the fact that Gēats and Swedes are represented as carrying on war *ofer sæ* prove that they were far apart with a considerable body of water between them. It may be taken for granted that they carried on naval operations to a considerable extent on the Baltic. That they may have travelled and fought by sea is not more strange than the fact that Harald Hårfagr in 872 won his supremacy over the district kings of Norway in a great naval battle at Hafsford: *ofer sæ* may be taken to refer to the conventional mode of travel and of war.

In his swimming-match with Breca Bēowulf is said to have reached *Finna lond* (580), the land of the Finns. I see no good reason why this should not be taken to refer to the present Finland, and the guesses on Finheden, Fyen, the land of Finn in Friesland, and Finmarken in northern Norway, may all be set aside as equally improbable. By the identification of the *Weder-Gēats* with the East-Gēats a very close relation is also shown to exist between the swimming-match in *Bēowulf* and that in *Egils saga ok Ásmundar*.⁵⁴ Egil was born in *Gautland* and *rðo fyrir Smáland-um*. "Dennoch heisst es dass er in Gautland wohnte, weil nämlich die bewohner mehrerer gegenden dem gesetze der Östgoten gehorchten." Against the opinion of Bugge, who further says, "Ursprünglicher ist offenbar die im Beowulfgedichte vorkommende sagenform, dass der held aus Jütland in die offene see hinaus schwimmt," it may now be said that there is a remarkably close agreement between the two versions of the story with respect to its localization. It is not possible to decide in favor of Jutland as the home of Bēowulf on the basis of the name

⁵⁰ *Op. cit.*, p. 40.

⁵¹ See the dictionaries.

⁵² Jordanes, *Get.* iii, 21-24, mentions the *Gauthi* = 'Gēats,' *Ostro-gothae*, here 'East-Gēats,' and the *Virgauthi* = **Visigauti*, 'West-Gēats,' cf. Paul's *Grundr.*², III, p. 830.

⁵³ "Öland bildade under medeltiden ett helt för sig: det hade egen lagman, men antagligen östgotalag (i Linköping gick enligt landslagen nyvald konung ed inför alla östgotar och öländingar)"—*Svensk Familiebok*, s. v. Öland.

⁵⁴ See Bugge, *Beitr.*, vol. XII, pp. 51 ff.

**Heaðo-rēamas* (so plausibly corrected from *Heaðoræmes*, cf. *Heaðo-Rēamum*, *Widsið*. 63), which has been identified with *Rauumaríki* in the southern part of Norway.⁵⁵ It is possible that this name may also have originated in a translation of a foreign name.⁵⁶

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GALDOS'S ELECTRA.

In view of the importance of Galdós's play *Electra*, as a social and literary document, the following remarks may not be without interest, as supplementary to those made by Mr. R. E. Bassett in his review (published in *Mod. Lang. Notes* for Jan., 1904, pp. 15-17) of Mr. O. G. Bunnell's edition of the play.

On comparing the text as given by Mr. Bunnell with the text of the original edition, we note seven omissions. Two of these Mr. Bunnell may have considered necessary if the book were to be used in a mixed class. Opinions differ as to the conditions under which expurgation becomes necessary, and, indeed, as to whether it should ever be permitted; but it seems to me that even these omissions are uncalled for if the students in a mixed class be old enough to read intelligently a play with a clerical problem. The other five omissions most seriously affect the plot, since the one point that Galdós wishes to emphasize is entirely lost. In *Doña Perfecta* his point was that bigotry and fanaticism would lead one to murder; in *Electra* it is that they will lead one to lying. Let us proceed to the omissions.

At the opening of Act I, Scene 2, (Bunnell, p. 11; Madrid ed., pp. 12, 13) we find the Marques de Ronda in conversation with his friend Don Urbano García Yuste concerning *esa niña encantadora . . . esa Electra*, whom Don Urbano and his wife Evarista have taken under their guardianship. They are rehearsing also the history of Electra's mother, Eleuteria.

⁵⁵ See Bugge, *ibid.*, p. 55.

⁵⁶ A second instalment of this article will appear in the next number of this Journal.

DON URBANO. No sabía . . . Yo jamás me traté con esa gente. Eleuteria, por la fama de sus desórdenes, se me representaba como un ser repugnante . . .

MARQUES. Por Dios, mi querido Urbano, no extreme usted su severidad. Recuerde que Eleuteria, á quien llamaremos *Electra I*, cambió de vida . . . Ello debió de ser hacia el 88 . . .

DON URBANO. Por ahí . . . Su arrepentimiento dió mucho que hablar. En San José de la Penitencia murió el 95 regenerada, abominando de su *libertinaje horrible, monstruoso* . . .

Mr. Bunnell has suppressed the last three words in italics and has substituted for them the one word *pasado*. He allows the students to use their imagination as to what that 'past' was, whereas Galdós leaves no doubt in one's mind as to the character of Eleuteria. The editor did not suppress, from the page preceding the passage just quoted, a sentence of which his suppression is but explanatory: *Esta niña, cuyo padre se ignora, se crió junto á su madre hasta los cinco años.*

This drama is aimed at clericalism in general, but in particular it is against the Regulars, and Jesuitical influence. The sinister character of the play is one Pantoja, the friend and counsellor in the home of Don Urbano. He is a lay-Jesuit, fanatical and bigoted. His subtle influence pervades the household. His every wish is gratified. His keen eye sees everything. He performs his duty, as he considers it, no matter what the cost. Even truth is sacrificed to the fulfilment of his pernicious ends. Every word that comes from the mouth of Pantoja, then, is for a purpose, and Galdós certainly meant no one to tamper with his text. Pantoja believes himself to be the father of Electra, and considers that for this reason he has a supreme right to direct her actions and *llevarla por el camino del bien*. We learn, in Act IV, Scene 6, what he wishes to accomplish. The dialogue is between him and Doña Evarista. Electra is in love with her cousin Máximo, a young widower with two children. Her marriage with him would entirely upset Pantoja's plans for her. His object is to have her enter the convent of San José de la Penitencia (the same in which her mother died) there to have her character formed, and later to become Superior and under his direction govern the Congregation. But there is another reason why Pantoja wishes to cloister

Electra: it is in order that she may work out the salvation of those whose evil passions have brought her into the world. It is a black, selfish desire, but to Pantoja's distorted mind it is the only way in which he and Eleuteria can secure God's pardon. Pantoja refers to Eleuteria and says (Bunnell, p. 108; Madrid ed., p. 216):

PANTOJA. Sí: cuando su desgraciada prima de usted entró en aquella casa, mi protección no sólo fué más positiva, sino más espiritual. Nunca ví á Eleuteria después de convertida, pues de nadie, ni aun de mí mismo, se dejaba ver. Pero yo iba diariamente á la iglesia y platicaba en espíritu con la penitente, considerándola regenerada, como lo estaba yo. Murió la infeliz, á los cuarenta y cinco años de su edad. Gestioné el permiso de sepultura en el interior del edificio, y desde entonces protegí más la Congregación, la hice enteramente mía, porque en ella reposaban los restos de la que amé. *Nos había unido el delito, y ya nos unía el arrepentimiento, ella muerta, yo vivo . . .*

The speech closes in Galdós with points of suspension. Mr. Bunnell omits the sentence in italics. A little later we hear Pantoja murmur (Bunnell, p. 109; Madrid ed., p. 217):

PANTOJA. ¡Oh! sí . . . Allí reposarán también mis pobres huesos. *(Con gran vehemencia.)* Quiero, además, que así como mi espíritu no se aparta de aquella casa, en ella resida también, por el tiempo que fuera menester, el espíritu de Electra . . . No la forzaré á la vida elaustral; pero si probándola, tomase gusto á tan hermosa vida y en ella quisiese permanecer, creería yo que Dios me había concedido los favores más inefables. *Allí las cenizas de la pecadora redimida, allí mi hija, allí yo, pidiendo á Dios que á los tres nos dé la eterna paz. Y cuando llegue la muerte, los tres reposando en la misma tierra, todos mis amores conmigo, y los tres en Dios . . .* ¡Oh, qué fin tan hermosa, qué grandeza y qué alegría!

The stage direction is in italics in the original. The other passage in italics represents Mr. Bunnell's omission. If there is one scene in the drama more important than all the rest it is, to my mind, Scene 8 of Act IV, and it is here that we find the most important omissions. The very passage which caused the Spanish Theatre to rise in mass and cry *Mueran los Jesuitas! Abajo el clericalismo!* is omitted by the editor. Pantoja and Electra are alone for a short conversation that Electra has granted him. Pantoja tries in several ways to persuade Electra to give up her marriage with Máximo, but the girl is unconvinced by all

his arguments. With defeat staring him in the face, he makes one last effort. It is at this point that we learn the true character of Pantoja and it is here that Galdós reaches the climax in the exposition of his thesis: that bigotry and fanaticism will lead one even to the point of telling a lie *ad majorem Dei gloriam*. (Bunnell, pp. 115, 116; Madrid ed., pp. 230-234). The passages enclosed in square brackets ([]) represent the omissions made by Mr. Bunnell in the following long citation.

PANTOJA. Lázaro Yuste, sí . . . Al nombrarle, tengo que asociar su triste memoria á la de una persona que no existe . . . muy querida para tí . . .

ELECTRA. *(Comprendiendo y no queriendo comprender.)* ¡Para mí!

PANTOJA. Persona que no existe, muy querida para tí. *(Pausa. Se miran.)*

ELECTRA. *(Con terror, en voz apenas perceptible.)* ¡Mi madre! *(Pantoja hace signos afirmativos con la cabeza.)* ¡Mi madre! *(Atónita, deseando y temiendo la explicación.)*

PANTOJA. Han llegado los días del perdón. Perdonemos.

ELECTRA. *(Indignada.)* ¡Mi madre, mi pobre madre! No la nombran más que para deshonrarla . . . [y la denigran los mismos que la envilecieron.] *(Furiosa.)* Quisiera tenerlos en mi mano para deshacerlos, para destruirlos, y no dejar de ellos ni un pedacito así.

[PANTOJA. Tendrías que empezar tu destrucción por Lázaro Yuste.

[ELECTRA. ¡El padre de Máximo!

[PANTOJA. El primer corruptor de la desgraciada Eleuteria.

[ELECTRA. ¿Quién lo asegura?

[PANTOJA. Quien lo sabe.

[ELECTRA. ¿Y? *(Se miran. Pantoja no se atreve á explicar su idea.)*]

PANTOJA. ¡Oh, triste de mí! . . . No debí, no, no debí hablarte de esto. Diera yo por callarlo, por ocultártelo, los días que me quedan de vida. Ya comprendes que no podía ser . . . Mi cariño me ordena que hable.

ELECTRA. *(Angustia.)* ¡Y tendré yo que oírlo!

PANTOJA. He dicho que Lázaro Yuste fué . . .

ELECTRA. *(Tapándose los oídos.)* No quiero, no quiero oírlo.

PANTOJA. Tenía entonces tu madre la edad que tú tienes ahora: diez y ocho años . . .

ELECTRA. *(Airada, rebelándose.)* No creo . . . Nada creo.

PANTOJA. Era una joven encantadora, [que sufrió con dignidad aquel grande oprobio . . .]

ELECTRA. *(Rebelándose con más energía.)* ¡Cállese usted! . . . No creo nada, no creo . . .

[PANTOJA. Aquel grande oprobio, el nacimiento de Máximo.

[ELECTRA. (*Espantada, descompuesto el rostro, se retira hacia atrás mirando fijamente á Pantoja.*) ¡ Ah . . . !

[PANTOJA. Procediendo con cierta nobleza, Lázaro cuidó de ocultar la afrenta de su víctima . . . recogió al pequeñuelo . . . llevóla consigo á Francia . . .

[ELECTRA. La madre de Máximo fué una francesa: Josefina Perret.

[PANTOJA. Su madre adoptiva . . . su madre adoptiva. (*Mayor espanto de Electra.*)

[ELECTRA. (*Oprimiéndose el cráneo con ambas manos.*) ¡ Horror ! El cielo se cae sobre mí . . .]

PANTOJA. (*Dolorido.*) ¡ Hija de mi alma, vuelve á Dios tus ojos !

From this point on there are no omissions. There is no indication anywhere in the edition of Mr. Bunnell that he has omitted anything from the text as the author wrote it. Points of suspension are freely used throughout the work, but they are exact reproductions of similar points of suspension in the original, and in no way indicate that omissions have been made in the annotated edition. As it is not likely that all teachers have at hand the Madrid edition, it has seemed to me of interest to call their attention to these omissions so that they may supply them in their copies of Mr. Bunnell's edition.

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DONNE'S COMPASSES AND WITHER'S COMPASS.

Donne's best known poem (not his best) is probably the *Valediction Forbidding Mourning*, which has pleased successive generations of readers ever since Coleridge called attention to the completeness with which the figure of the compasses is worked out. Dr. Grosart says that the metaphor is one that "only so daring an imaginor as Donne would have attempted; and the out-of-the-wayness of it is not more noticeable than the imaginativeness which glorified it." Perhaps it was this "out-of-the-wayness" that incited Donne's friend and admirer Ben to a similar metaphorical use of the compasses in his commendatory "Epistle" prefixed to Selden's *Titles of Honor* in 1614.¹ The

¹ Professor Brumbaugh, of the University of Pennsylvania, reminds me that Donne makes a similar metaphorical

purpose of this note is to call attention to another probably earlier and much more striking tribute to this conceit of Donne's which has not hitherto, I think, been noticed.

In 1615 (so says Professor Arber in the *English Garner*, though Mr. Lee in the *Dictionary of National Biography* says the earliest extant print is of 1617) George Wither published an elegy entitled *Fidelia*. It consists of the laments, reproaches, and moralizings of a deserted but faithful mistress. She compares herself to the needle of a compass, her lover to a magnet :

"The dial needle, though it sense doth want,
Still bends to the beloved Adamant.
Lift the one up, the other upward tends ;
If this fall down, that presently descends ;
Turn but about the stone, the steel turns too ;
Then straight returns, if but the other do !
And if it stay, with trembling keeps one place,
As if it, panting, longed for an embrace.
So was 't with me !"

(*Garner* VI, p. 189.)

Donne wrote :

"If they be two, they are two so
As stiff twin compasses are two ;
Thy soul, the fix'd foot, makes no show
To move, but doth, if th' other do.

"And though it in the centre sit,
Yet, when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home."

(*Chamber's edition* I, 52.)

The identity of the phrases "if [but] the other do," and in the rime-place at that, puts it, I think, beyond question that one of these passages is modeled upon the other. It looks as though one had said, "That's a fine conceit, but I can do it better. He used the draughtsman's compasses, I will use the sailor's compass; and I will make it fit the case more elaborately even than he

use of the compasses in his *Obsequies of the Lord Harrington*, 106 ff. This was written in the same year as Jonson's *Epistle*, 1614. But it bears no likeness to Wither's figure. Carew's *To Cælia, on Love's Ubiquity*, to which Professor Brumbaugh also refers me, is much later (first printed 1651). It is evidently suggested by Donne's conceit, but bears no close resemblance to it. Carew seems to have tried to combine the notions of the draughtsman's compasses, the mariner's compass, and the face of a clock, all in two lines. See Carew's *Poems*, ed. Ebsworth, p. 92.

did." The general unlikeness of the two poems makes the resemblance only the more striking.

The superiority of Donne's conceit to Wither's will not now be disputed. Wither's is perhaps almost as elaborately made out, but it lacks the glorifying "imaginativeness" of Donne's fancy. One wishes for Wither's sake—since, though it is no disgrace for a craftsman to be surpassed by his successors, it is not creditable to try to better a thing and make it worse—that the priority were his, and I have endeavored to convince myself that in this instance Donne may have followed Wither; but the probabilities are all on the other side.

Just when Wither wrote *Fidelia* we do not know. In his preface he says he has selected it for publication from "among other poems in my hand, long since penned."² If 1615 is the date of this preface, as Arber seems to say, the elegy may have been written as far back as 1610, or even before. In 1610 Wither came up to London to study law and make literary acquaintances, having already written part, at least, of his *Fair Virtue*. The tender, not to say lachrymose, elegiac note of *Fidelia*, and its extensive moralizing (a sort of prophecy of Richardson) on the evils of *mariages de convenance*, might well enough be the work of a very young poet. Donne's *Valediction* is said by Walton in his fourth (1674) edition of the *Life* to have been written in 1611, on the occasion of Donne's leaving his wife to travel in Europe with Sir Robert Drury; a date which Chambers seems to accept.³ Mr. Gosse thinks it was written earlier;⁴ but he gives no reasons for thinking so, and there is nothing in the poetic manner of it to necessitate an earlier dating. We have, then, for Donne's poem the probable date 1611, for Wither's some time "long" before 1615 (or 1617).

So far it is quite possible that *Fidelia* was written before the *Valediction*. On the other hand it may well enough have been written after. But when we consider the character and probable relation of the two men the weight is decidedly on the side of Donne's priority.

² *English Garner* VI, 172.

³ *Poems of John Donne* I, 229.

⁴ *Life and Letters of John Donne* I, 283.

Donne's was a peculiarly independent and isolated genius. He led rather than followed the fashion in the matter of "formal" satire in 1593 (giving vent, by the way, in one of his satires⁵ to an almost savage contempt for plagiarists); and his lyric manner was all his own. Mr. Gosse finds but one faint trace of the influence of an English contemporary writer on Donne's poetic production; an allusion in one of his *Holy Sonnets* to Raleigh's famous apostrophe to Death.⁶ We should little expect, therefore, to find him picking up a suggestion from a ms. poem of a contemporary with whom he had so little intellectual sympathy as he must have had with Wither. Besides, there is nothing to show that Donne was aware of Wither's existence. Both were students of Lincoln's Inn, and both were intimate friends of Christopher Brooke; but Donne had left the Inn some fifteen years before, and Wither did not become a student there till four years after, the date of the *Valediction*, and it does not seem likely that Wither's acquaintance with Brooke in 1611, the year after he came up to London, was such as to bring him into the same circle with Donne. Such research as I have been able to make nowhere reveals the two in personal contact. Indeed, a difference of fifteen years in age and a difference almost antipodal in poetic temper make it highly improbable that they were on such a footing as would be implied by Donne's studying Wither's verses in ms. But the friendship of both poets for Christopher Brooke, while it fails to lend plausibility to the theory that Donne copied Wither, does afford likelihood to the opposite assumption, that Wither in this case was using a feather from Donne's wing.

Brooke had been Donne's fellow student at Lincoln's Inn in their youth, when Donne wrote most of his poetry, and continued his intimate friend through after life. In 1597 Donne left the law school to take service in the household of Lord Keeper Egerton, while Brooke continued his career

⁵ Satire II, ll. 25-30:

"But he is worst who (beggarly) doth chaw
Others' wits' fruits, and in his ravenous maw
Rankly digested, doth these things outspew
As his own things," etc.

⁶ *Life and Letters* II, 109.

as a lawyer. No doubt Donne's fame as an original and brilliant poet was kept alive at Lincoln's Inn, largely through such literary lawyers as Brooke, and his poems handed about there in MS. Donne was merrymaking with Brooke just before he went abroad in 1611,⁷ and may very well have given him a copy of the newly composed *Valediction* at that time. About the same time Wither, a young poet recently come up from the country to study law, would be making acquaintance among the literary men of the Inns of Court, of whom Brooke seems to have been the best known; he would soon hear Donne's name, in intimate circles, as that of the most quintessential wit and satirist of the age; and would (with the readiness in absorption of literary fashion which had marked him from the beginning, and distinguishes him so strongly from Donne) get access to a copy of Donne's verses and study them. Is it too much to suppose that the *Abuses Stript and Whipt* of 1613—belated satire, as his *Fair Virtue* was belated pastoral—owed its inception to such study of Donne's satires of twenty years before? Finally, directly or indirectly through the agency of Brooke, he would come upon a copy of this latest and most finished specimen of Donne's wit; and soon after, conceiving the plan of his *Fidelia*, would venture upon a revision of Donne's admirable conceit. If we suppose that the elegy was written in or about 1612 we still have time for the "long since penned" of the 1615 (or 1617) preface.

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A PASSAGE IN *Hermann und Dorothea*.

In reading Salomon Gessner's idyl "Daphne-Chloe," the following passage attracted my attention:

"Im¹ Schatten des Hollundergesträuches standen die Mädchen verborgen. Indess hob Alexis, unbewusst dass er behorcht ist, mit lieblicher Stimme diesen Gesang an. . . . Jüngst fand ich am Brunnen sie (*i. e.*, Daphne); einen schweren

⁷ Gosse, *Life and Letters* I, 278.

¹ Cp. SAL. GESSNERS *Schriften*, vter Theil. Zürich bey Orell, Gessner, Füsslin u. C. 1772, pp. 8-10.

Krug hatte sie mit Wasser gefüllt. Lass mich die dir zu schwere Last des Kruges nach deiner Hütte tragen. So stammelt ich: Wie bist du gütig, so sprach sie. Zitternd nahm ich den Krug, und blöde, und seufzend, den Blick zur Erde geschlagen, gieng ich an Daphnens Seite, und durft ihr nicht sagen, dass ich sie liebe, mehr als die Biene den Frühling liebt. . . . Aeh, wenn sie meine Liebe verschmäh, dann werdet ihr, ihr Blumen, ihr mannigfaltigen Pflanzen, bisher meine Freude, meine süsseste Sorge, dann werdet ihr ungepflegt alle verwelken; denn für mich blüht keine Freude mehr."

This forms an interesting parallel to Goethe's "Hermann und Dorothea," VII, 108-111, 129-130, and IV, 212-217. In the seventh canto, we read:

V. 108: Schweigend nahm sie darauf die beiden Krüge
beim Henkel,
Stieg die Stufen hinan, und Hermann folgte der
Lieben.
Einen Krug verlangt' er von ihr, die Bürde zu
teilen.
"Lasst ihn," sprach sie; "es trägt sich besser die
gleichere Last so."

V. 129: Also sprach sie und war mit ihrem stillen Begleiter
Durch den Garten gekommen. . . .

And in the fourth:

V. 212: "Ja, sie ist's! und führ' ich sie nicht als Braut
mir nach Hause
Heute noch, ziehet sie fort. . . .
Mutter, ewig umsonst gedeiht mir die reiche
Besitzung
Dann vor Augen; umsonst sind künftige Jahre
mir fruchtbar.
Ja, das gewohnte Haus und der Garten ist mir
zuwider."

Düntzer in his "Erläuterungen" to "Hermann und Dorothea" (7^{te} Auflage, Leipzig, 1897) refers in the foot-note, on p. 124, to the "ähnlichen und doch so verschiedenen Brunnenszene am Anfange von 'Werthers Leiden.'" (Hatfield in his edition of the poem quotes in his notes to VII, 110-112, an English version of the passage here mentioned.) It is to be found under the date "Am 15 Mai:" Letzthin kam ich zum Brunnen und fand ein junges Dienstmädchen, das ihr Gefäß auf die unterste Treppe gesetzt hatte, und

sich umsaß, ob keine Kamerädin kommen wollte, ihr es auf den Kopf zu helfen. Ich stieg hinunter und sah sie an.—Soll ich Ihr helfen, Jungfer? sagte ich.—Sie ward roth über und über.—O nein, Herr! sagte sie.—Ohne Umstände.—Sie legte ihren Kringen zurecht und ich half ihr. Sie dankte und stieg hinauf.

The motive is the same in all three passages, the situation however also strikingly similar in Gessner's idyl and "Hermann und Dorothea."

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INTERPRETATION OF A DISPUTED PASSAGE IN *Goetz von Berlichingen*.

In annotating the phrase "auf die Fastnacht" in the speech of Lerse, Act III, Scene 6, of *Goetz von Berlichingen*: "Es wäre mir leid. Wiszt Ihr noch, wie Ihr um des Pfalzgrafen willen Konrad Schotten feind wart und nach Haszfurt auf die Fastnacht reiten wolltet?" Professor Goodrich, of Williams College, in his excellent edition (Henry Holt & Co., New York, 1899) says: "Wustmann takes *auf* with the accusative in this passage as denoting *time* in answer to the question *when?* Beer remarks 'nicht Angabe der Zeit, sondern des Zwecks.' A comparison with the passages of the *Lebensbeschreibung* (pp. 81-84) from which the incident here related is taken will furnish grounds for both views. I am on the whole inclined to agree with Wustmann."

An investigation of the above passage yielded the following result. Of some twenty editions of the drama consulted,¹ curiously enough only four comment upon the phrase in question, and their interpretations are at variance. Even Düntzer observes silence in reference to it in his *Erläuterungen*. H. A. Bull annotates, "Notice the accusative, because in the relation of the incident they had not yet ridden," and A. Chuquet trans-

lates in his foot-notes,—"Pour la veille de carême, pour le carnaval."

The editors who endeavor to interpret the phrase, restrict themselves for a basis of their view solely to a general comparison with the passage in the *Lebensbeschreibung*, and, naturally, on so indefinite grounds, arrive at entirely dissimilar conclusions. They all seem to overlook the only possible guide the passage affords for a proper interpretation, namely, the syntactical rule of order, that adverbial phrases of time should precede other coördinate adverbial phrases. The application of that rule plainly makes this a non-temporal phrase in Goethe's drama,² while the passage in the *Lebensbeschreibung*, to which the commentators refer in substantiation of their interpretation, actually reads, in contrast to Goethe, with the opposite order "vnd auch vff die Fasznacht gein Haszfurt khommen" (p. 67).

That phrases with "auf," especially in the older German, very frequently have temporal force, is of course true. The *Lebensbeschreibung* itself abounds in them. To quote only a few, we find *auff S. Laurentztag*, p. 21 (edit. F. W. G. v. Berlichingen-Rossach); *vff S. Jacobsabend*, p. 21; *vff die Fasznacht*, p. 25; *vff S. Jörgen tag*, p. 27; *vf sonntag nach S. veitts tag*, p. 30; *vff dieselbige zeit*, p. 48; *vff den andern Summer*, p. 49; *vff vnser Frauen geburtstag*, p. 57; *vff S. Peters tag*, p. 67; *vff ein zeit*, p. 79;—all of which are plainly expressions of time. It is interesting in this connection to refer also to that mother-source of early Modern High German, Luther's translation of the Bible, for similar phrases. Luke 2, 41-42 reads: "Und seine Eltern gingen alle Jahre gen Jerusalem auf das Osterfest. Und da er zwölf Jahr alt war, gingen sie hinauf gen Jerusalem, nach Gewohnheit des Festes"; and the Gospel according to St. John 11, 56: "Was dünket euch, dasz er nicht kommt auf das Fest?" In these two passages, the phrases with "auf," both on account of the word-order and context, are unquestionably non-temporal. In other passages of exactly the same kind, *e. g.*, Matth. 26, 5; Matth. 27, 15; Mark

¹ I am indebted to Professors A. R. Hohlfeld, of the University of Wisconsin, and Frank Goodrich, of Williams College, for access to a portion of these editions, and desire to express my obligation to them.

² Unless we choose in this instance to assume intentional violation of grammatical usage on the part of Goethe, for which there seems to be no reasonable justification or cause.

15, 6; John 18, 39; the identical phrases perhaps equally certainly refer to time. A comparison with the Greek original, using as it does, the simple dative, ἐν with the dative, κατά with the accusative, εἰς with the accusative, respectively, leaves us entirely devoid of a cue as to the original meaning, and we are restricted for an interpretation to the German,—which does not always tally with the English and other translations.

We have a similar difficulty in the case of phrases with "zu," e. g., *zu Weihnachten, zum Geburtstag, zu Ostern, zu Michaelis*, etc. Even in phrases like *zu Weihnachten bekommen, zum Geburtstag schenken, zu Ostern geben*, they, like those with "auf," may originally, perhaps, have been more commonly temporal phrases = *zur Weihnachtszeit bekommen, geben*, to get or give at the time of Christmas, on the event of Christmas. Now, however, expressions like *zum Geburtstag schenken, zu Weihnachten bekommen*, to get for Christmas, *pour Noël*, certainly are not felt as expressions of time. These few suggestions and examples are all that occur to me at this time. It might be interesting for some one to make a more careful and exhaustive investigation on the origin, historical development, and present interpretation of these and similar expressions. The passage from *Goetz* which gave rise to this discussion, can, it seems to me, in the light of what has been said above, be given only one interpretation, namely, the non-temporal one, or that of "Zweck," as Beer says, though on wholly different grounds from any reasons he urges. It is not, as a matter of fact, an accusative of "purpose," but an accusative of "place," just as in expressions like 'auf den Markt eilen,' 'auf den Tanzboden gehen,' 'auf ein Fest kommen,' with the implied purpose, of course, of buying, dancing, celebrating. But the accusative does not express the purpose in such phrases; it is simply the local accusative.

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THE ORIGINS OF ARTHURIAN ROMANCE.

Iwain, a study in the origins of Arthurian romance, by A. C. L. BROWN. Boston, 1903. (Harvard Studies and Notes in Philology and Literature, VIII.)

Studies in the Fairy Mythology of Arthurian Romance, by LUCY A. PATON. Boston, 1903. (Radcliff College Monographs, XIII.)

The above monographs, both dealing with practically the same theme: the fairy-mistress episode of Celtic mythology, though in different aspects, were both originally worked out as doctor's dissertations under the direction of the Modern Language departments of Harvard University. The line of investigation which they represent won general recognition a few years ago through Professor Schofield's admirable treatise on *Libeaus Desconnus*. It is thus prepossessing to find his name prominently recorded among the sponsors of the present works. The first of these, which was known to be under way, has been awaited with more than ordinary interest as its author's proficiency in this field was recognized. The second by Miss Paton, though less widely heralded than the first, will be found on examination to be fully its equal in substance and workmanship.

Dr. Brown's manuscript, we are told, was sent to the printer in 1900, Miss Paton's presumably not until the fall of 1902. The former study thus antedates considerably the latter, as is apparent also from the references given by Miss Paton to the former work. Nevertheless, since Miss Paton treats the general story type of which the *Yvain*, according to Dr. Brown, is a specific example, it is convenient to consider her work first.

The Fairy Queen—and this might be a subtitle of Miss Paton's study—it seems is a figure as old as the *sids* which she was thought to inhabit. As early as the seventh century of our era she makes her appearance in Irish literature. Since then she has undergone a long series of transformations, none of which however have quite effaced her primitive Celtic character. In this early form she is essentially a supernatural being, superior to human frailty, who lures to her other world realm

only the best and most valorous of knights—destined henceforth to remain in her thrall and submit to her love. She is known in legend in three prominent manifestations: as Morgain la fée (also Arthur's sister), as the Dame du lac, and as Niniane (the later Vivien), the last two not being found outside Arthurian literature and being connected specifically with Lancelot and Merlin. Each one of these forms Miss Paton attempts to trace back to its source and forward through literature, showing how it arose and how it changed in accordance with a new age and new manners.

Lot and Rhys are responsible for the view that Morgain is originally a Celtic mermaid whom the romancers have gradually changed into a kind of 'proud damsel.' Miss Paton dissents from this view and suggests in its place that *Morgain* goes back to *Morrigan*, the name of the Irish war-goddess, with whom moreover the character of Morgain has several traits in common. The bulk of Miss Paton's book is taken up in an attempt to justify this hypothesis.

The most prominent romantic figure with whom Morgain is associated is Arthur. It is curious to note that in her relations with the British king she appears to have a dual personality. Geoffrey of Monmouth and the British historians represent her as a friendly being who heals Arthur's wounds in Avalon, whereas the romances in which she figures most prominently make her Arthur's enemy and even the perpetrator of definite schemes against him. In the latter aspect she is seen above all in the *Huth Merlin*, where she actually employs Accalon to make an attempt on the king's life. Crestien de Troyes mentions in different passages of the same poem,¹ *Morgain la fée* and *Morgain la sage*, whom he also terms Arthur's sister. Are we here dealing with the same, or with two distinct personalities? Miss Paton, and it seems with good reason, chooses the first alternative.

The hatred of Morgain for Arthur is paralleled in Irish literature in the hatred of Morrigan for Cuchulinn, and the sagas of Arthur and Cuchulinn we know are too similar not to be in some way connected. But Arthur's stay in Avalon is

also paralleled by Cuchulinn's summons to the Other World as told in the *Conchulaind Serglige*. In fact, the latter tale represents Cuchulinn also as opposed by his fairy mistress for seeking to break his bonds and return to mortals. It is thus easy to follow Miss Paton in her suggestion that Morgain in the original legend is a fairy mistress, who being enamored of Arthur, first attracted him to her abode as her lover and then rose in indignation against him for seeking to win back his freedom. It is impossible to trace here the various steps leading to this conclusion, or to adduce the wealth of material with which Miss Paton enforces it; suffice it to say, that her caution wins the reader's confidence from the start and that though perhaps mistaken in certain matters of detail, the evidence at her command could hardly have been put to better use.

Thus the well-known Avalon episode becomes not only a manifestation of Morgain's early love but the healing of Arthur's wounds is probably a reminiscence of an original spell which she had cast upon him and which she removes as soon as he is in her power. Further, the fact that she seeks him on the field of Camlan is simply in accord with her character as a battle maiden. Geoffrey's part in the history of the tale was not to increase but to lessen its romantic character by bringing it wholly within the pale of his rationalistic mind. One of Miss Paton's best chapters² is that in which she explains the further change in Morgain's character from Arthur's mistress to Arthur's sister, by which step the division of Morgain's character into two distinct personages becomes complete. Geoffrey, Wace and Lamon agree that Arthur had but one sister, who was married to Lot and became the mother of Gawain. In Crestien and the French prose-romances Arthur's sister is always Morgain. Now, Anna according to Irish tradition is a war-goddess easily to be confused in attribute with Morgain, and several Welsh sources give Gawain's mother epithets properly belonging to Anna.³ Hence, what is more likely than that the further quality of being Arthur's sister was ascribed to Morgain, especially as she was the better known of the two

¹ P. 136.

² *Peredur, Kulhwch and Olwen*.

³ *Erec*.

and thus more likely to attract characteristics not originally hers. This identification is actually borne out by several sources, among others Malory's *Morte Darthur*, and it is given color by the alliance in the *Huth Merlin* of Arthur and Urien, the latter of whom is married to Morgain, who thus is the mother of Yvain.

Miss Paton also establishes Morgain's relations to other romantic heroes such as Ogier, Auberon, Alisandre l'Orphelin, etc. Notable among these are Morgain's courtship of Lancelot and Guiomar as a result of her natural jealousy of Guenevere. According to the *Livre d'Artus* she is even led to build the *Val sans Retor*, from which as the name implies there is no escape. As Miss Paton points out, in many cases Morgain was brought into connection with other heroes than Arthur by the fact that Arthur had become popularly known as her brother. Thus Crestien assures⁴ us: *ce fu veritez prouee* that her lover was Guiomar. The absence of her name from Welsh records is explained on the ground that the Welsh still grasped its original meaning in spite of its French transcript and hence always gave it in translation. An instance of this, Miss Paton thinks, is to be seen in *Peredur* where the rôle of the *Empress* is identical with that of Morgain elsewhere. As the evidence on this point appears to be meager, it is probably here that Miss Paton's argument is most open to question.

The last chapters of this study are taken up by a discussion of the fairy types embodied in the *Dame du lac* and *Niniane*. The former is simply a fay of the Land beyond the Waves who becomes distinguishable from others of her type through her protection of Lancelot. As her efforts are in part directed against the wiles of Morgain, it is natural to find the two fays often connected in tradition. In *Niniane*, on the other hand, we have the Irish war-goddess again in word and deed. *Niniane* Miss Paton derives from Irish *Niamh*, in opposition to Rhys who thinks the name is the same as *Rhiannon*. The war-maiden theme is again apparent in the entombment of Merlin, which to Miss Paton's mind is the original fairy story modified to suit an enchanter instead of a knight-errant. An interesting par-

allel, which presumably has escaped Miss Paton's notice, to this and to the second part of the *Morgain* story (the vengeance motive) is the very distinctive Proud Damsel episode related in the *Vengeance de Raguidel*,⁵ a version of which occurs also in the prose *Perceval*.⁶

One of the excursuses to Miss Paton's book, of which there are four, calls attention to certain points of contact between the Fairy Mistress tale and the *Diana* myth. In view of the importance of this myth in throwing light on the *Yvain*, it is perhaps to be regretted that Miss Paton did not see fit to enlarge this section. Nevertheless, it is rare to find a book which when viewed as a whole gives such complete satisfaction and which is so certain to remain for a long time without a peer in its special field.

II.

Dr. Brown's preface informs us that it is the intention of the author to "investigate the vexed question of the sources of Chrétien's *Ivain*." But that he cannot thereby mean the immediate sources⁷ of the romance is at once apparent from the fact that the Welsh *Owein and Lunet* is left completely out of consideration. What Dr. Brown intends above all to consider is the "real nature" of the *Yvain* story. As was remarked above, he is primarily concerned with the special Celtic tale out of which the *Yvain* may have been evolved. The best critics agree that this was some kind of Fairy Mistress episode. Dr. Brown proposes to determine the particular type. We should, therefore, not look here for a detailed treatment of the French poet's literary method, nor for a characterization of the *Yvain* as a work of literature. The present study is more especially a contribution to the history of Celtic mythology than a monograph on the romance of Crestien de Troyes.

The study falls roughly into three parts. In the first part the author rediscusses and again rejects the somewhat weather-beaten theory of Professor Foerster that the kernel of the *Yvain* is the widow of Ephesus story; in the second part

⁴ *Erec*, v. 1958.

⁵ *Histoire littéraire*, vol. xxx, p. 55.

⁶ P. 55 (ed. Potvin).

⁷ Compare, however, p. 94, note.

he traces the descent of the *Yvain* from an Irish tale of the same general type as the *Cuchulaind Serglige* (cf. above); and in the third part occurrences of the type are noted in other branches of literature. The steps, as traced by him, by which the Irish tale was transformed into the French romance are somewhat as follows:

Ten of the seventeen incidents into which the *Yvain* may be divided are found more or less distinctly in the Irish prototype. Important among these are: (1) the previous visit of some other knight to the fairy realm; (2) the perilous passage thither, represented in Crestien by the falling gates; (3) the protection afforded by the lady's confidante; (4) the marriage with the lady; (5) the broken faith and madness; (6) the cure by a magic remedy. The first change in this situation was probably the substitution of a single combat for the general engagement found in the *Serglige*. This step is represented by the tale of *Curoi* (*Dinnshenchas*), in which Cuchulinn fights and vanquishes his lady's husband. The next stage appears in the so-called *inrama*, where though Christian influence has expunged the combat, the Other-World landscape and some of its accessories such as the 'giant herdsman' and the 'perilous passage,' here the 'island of the open door,' are developed. Professor Koelbing had pointed out that the *Navigatio Sancti Brendani*,⁸ based on the *inrama*, contains a tree with practically the characteristics of that situated by the fountain in Crestien. Koelbing explained the similarity as borrowing by the Champagne poet. Dr. Brown discredits this theory, holding that the motive crept naturally into Crestien's source as part of a Christian paradise description to which the Celtic Other-World accounts had been made to conform. Thus, by degrees, we should have in outline the strongly rationalized story on which Crestien drew; the Celtic Other-World we know was often located under the sea and hence termed the Under-Wave Land (cf. *Lancelot*)—a notion which is faintly reflected in Crestien's fountain; the 'hospitable host' is in origin merely a creature of the fairy, sent to earth to prepare the hero's journey, and the 'giant herdsman' is another manifestation of

the fay's guardian, who has the ability to shift his shape at will. An example of what the *Yvain* might have been on Irish soil is the account in the Irish *Gilla Decair* of the eighteenth century: here we have the same fountain with its defender as in the Old French work, the chief difference being that the defender dives into it with the hero and thus reaches the land underneath. Finally there is no lack of evidence to show that *Yvain* was conceived of elsewhere as an Other-World hero, among other instances his name being linked to that of Morgain (cf. above).

All of these points, so inadequately sketched here, are adduced by the author with an evidence of deliberation and backed by a mass of material which make it impossible to judge his views without a detailed examination of the facts. Though in the main thus a definite expression of opinion must be reserved for a later date, several questions of general import can be discussed now. It seems on the whole as if a comparison of the *Yvain* with Crestien's earlier works, with a view to the poet's literary method, would have been useful, not to say essential, in determining whether he had before him one definite tale, as Dr. Brown (p. 25) assumes he chiefly had, instead of a hotchpotch of tales inextricably mingled. Such a method has proved successful in the case of *Cligés*,⁹ why should it not in *Yvain*, where the problem is of a somewhat similar nature? The *Cligés* and the *Lancelot* were written to gratify the tastes of a précieux society; for some unknown reason, probably because it offended the poet's native bent, in *Yvain* we find the tables turned and the same précieux society ridiculed which Crestien had before taken such pains to exalt. In other words, we see him reverting to his earlier manner of the *Erec*, with an added touch of satire gained from his contact with the polite world. For it is distinctly the polite world that he naïvely holds up to scorn in the person of the great lady, Laudine: *cele qui prist celui qui son seignor oicist*. How easy it would be, remembering the poet's use of 'Solomon's Wife' in *Cligés* and his general

⁹ Cf. the articles on Crestien de Troyes (à propos of *Cligés*) by the memorable Gaston Paris in the *Journal des Savants* for 1902 (beginning with the February number).

⁸ *Zeitschrift für vergleichende Literaturgeschichte*, XI, 442-448.

acquaintance elsewhere with the '*matière de Rome*,' to fall into the error of Foerster and think here of the 'Widow of Ephesus.' And then, how likely it becomes that Crestien was in reality mingling a Celtic and a Classic theme! The more so as the whole scene at the fountain with all its accompaniments of sudden rain, defender and consequent marriage, is closely paralleled by the widespread Italic Diana myth.¹⁰ Even the names in a rough way bear out the analogy,¹¹ Lunec being clearly suggestive of the three-fold goddess, while Laudine may merely be a corrupted *Lá Diane* and the Dameisele Sauvage (v. 1620), of whom Dr. Brown makes no mention, a sadly perverted Silvanus. Thus it might happen that we have in *Yvain* a 'combination' of stories, the introduction of the fountain with its rain-making qualities (cf. the Grail romances with the rain in the Grail forest¹²) being due to a fusion in Crestien's mind of the Fairy Mistress story with a local French version of the Diana myth. That the former had a form akin to the *Huth Merlin* episode of Arthur, Morgain and Accalon, cited above, seems likely from the fact that *Escalos* in v. 1970 is *Ascalon* in MSS. V. M. and S., as also in Hartmann's *Iwein*, a variant obviously identical with *Accalon* and curiously suggestive of Welsh *Kynon* (in *Owein and Lunet*). Miss Paton (p. 276) points out that Diana was regarded as the tutelary goddess of the Ardennes, a circumstance which may be reflected in Crestien's *Argone*, v. 3228. The fact that Crestien repeats himself and re-embodies his old themes in new forms will be admitted by Dr. Brown, who mentions (p. 137) the equation of the *Joie de la cour* and the *Chateau de pesme adventure*. Gawain's adventure (*Perceval*) at the Magic Castle is of the same general type, and the *Lancelot* contains a similar situation mingled with what is probably a crude re-arrangement of the 'tournament' in *Cligés*, adapted to a new tale. *Cligés*, as Gaston Paris has shown, is a revised *Tristan*; *Yvain* without doubt is a reversed *Lancelot*. Perhaps even

the *Chevalier au lion* is nothing more than the antithesis of the *Chevalier à la charrette*, a name of honor set over against a name of shame.

If there be a measure of truth in the above, it is difficult to agree with the author that Crestien was following a clearly defined *conte*. Evidently his own works were intended primarily for recitation. That he was himself just as often an auditor of others' works is very likely. His knowledge except in rare cases must have been chiefly a matter of oral tradition. Thus, and thus only, we can account for the obscurity and evident perversion of many of his episodes. Moreover, as Baist already remarks,¹² the *Yvain* bears the distinct stamp of popular narration. The ending (v. 6815 ff.) is to me a typical fairy-tale conclusion. Compare the "*ne ja plus n'an orroiz conter*," etc., with the end of *Aucassin et Nicolette*: "*no cantefable prent fin, n'en sai plus dire*." In only one other place does the poet mention a possible source (v. 2685), and there he is scarcely to be misunderstood: "*et dit li contes, ce me sanble*."

These are some of the reasons why, in my opinion, Dr. Brown has not definitely solved the *Yvain* question. That he has, however, advanced it a step toward that solution can not be denied. From a mechanical point of view his study leaves little to be desired. Perhaps an index, such as Index II of Miss Paton's work, would increase its usefulness for the general student of mediæval literature.

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GERMAN FAIRY-STORIES.

Kinder- und Hausmärchen der Brüder GRIMM.

Selected and edited with an introduction, notes and a vocabulary by B. J. Vos, Associate Professor of German in the Johns Hopkins University. *New York*, etc.: American Book Company. [1903.]

There have been several editions of German fairy-stories, published for the use of students, before the appearance of the present volume.

¹² *Zeitschrift für romanische Philologie*, XXI, 402-405.

¹⁰ Cf. Frazer, *Golden Bough*, London, 1890, p. 4.

¹¹ Dr. Brown says (p. 26): "nearly all the names of the *dramatis personæ* are Celtic."

¹² Gautier's Continuation of the *Perceval* and the *Perlesvaus*.

One of the earliest books in this line of literature appeared in the year 1881, with notes by Mr. Wm. Archer (H. Holt & Co.). The text fills 204 closely printed pages, the notes occupy 24 pages. The book contains 42 stories; the notes at the end give "translations of the most difficult idiomatic phrases into their English equivalents." This was the only object the editor had in view; there are no explanations of the idiomatic phrases, nor is there a single reference to grammar, inflections, or syntax. Mr. Archer says: "The idiom of the German language permits the frequent use of the adverbs, *noch*, *doch*, *jetzt*, *einmal* and *schon*, for emphasis, but their translation into English should always be avoided, except when used to modify a verb, and even then as sparingly as possible." We are a little more conscientious about matters of this kind nowadays. The Publisher's Note reads: "The plain narrative, with its simply constructed sentences, is well adapted for the tyro." That might be so, if the tyro were aided by a vocabulary.

In 1885 there appeared a collection of fairy-tales, edited by W. H. van der Smissen (D. C. Heath & Co.). The book contains only 8 stories; the notes are more comprehensive than are those attached to Mr. Archer's publication; they also pay some attention to various grammatical difficulties. The vocabulary is helpful to the beginner, and the remarks on the construction of sentences are valuable.

Next in the order of publication we find a collection of Grimm's fairy stories (43), edited by Charles P. Otis (1887; H. Holt & Co.). This book is far superior in every way to any editions that had appeared before that time. It is not only provided with a very carefully arranged vocabulary and copious notes that are of real advantage to the student, but it includes an introduction giving some valuable information on the antiquity of the stories, the style and form of language, as well as on general mythological features that in his opinion form the background of some of the fairy-tales.

The next publication to be considered is the edition by G. Eugène Fasnacht (Macmillan & Co., 1891). It comprises but 7 stories, with vocabulary and notes. As to the latter, they amount to an interlinear translation at least as far

as the first story is concerned. It seems to us that students who must be told that *hatte* is the 3d pers. sing. pret. ind. of *haben*, or that *er* is a pers. pron. meaning *he*, or *it* if the English word is neuter, might postpone the reading of these fairy-stories until they have mastered the elements of German grammar. If they need such rudimentary instruction, how can they be expected to understand and retain idioms like *sich auf den Weg machen*, or the use of the subjunctive in indirect discourse? At the very beginning of the first story we have: *Der Esel machte sich auf den Weg nach Bremen, dort, meinte er, er könnte ja Stadtmusikant werden*. The editor has endeavored to reconcile the conflicting claims of beginners, on the one hand, and of better-trained minds, on the other. The matter, intended for beginners, contains in *larger* type "strictly elementary notes in which the repulsive terminology of grammar is carefully eschewed; whilst the supplementary Notes in *smaller* type, adapted to the wants of the more experienced, fully explain all real difficulties peculiar to German construction in general and to the quaint diction of these tales in particular." It appears to us that this method of reconciliation consists in trying to pursue two different purposes at the same time. It is not an easy task; the beginner, unless he be endowed with peculiar optic nerves, cannot help seeing the notes in *smaller* type which are just below those in *larger* type. But in this way he will behold the "repulsive terminology of grammar," as, for instance, "*guter* is the masc. sing. nom. form of *gut*, here declined strong, because it is preceded by *kein*;" this source of information, however, ought to be "carefully eschewed" by the beginner. On the other hand, supposing the beginner succeeds in closing his eyes to the *smaller* type and comes to the sentence: *Als er (der Esel) ein Weilehen fortgegangen war* (on the 8th line of the first story), he will find in the notes in *larger* type "*fortgegangen*, past part. of *fort-gehen*, 'to go away,' 'to walk on.'" As the notes in *smaller* type are intended for the advanced student only, he ought not to avail himself of the information given in this connection (in *smaller* type) that some verbs take the auxiliary *sein* and that in the past participle of a separable verb *ge* is inserted between the prefix and verb.

There is no trace of any attempt to throw light

on the peculiar and general features of the fairy-tales, or on their scientific aspects, except in a foot-note on the first page of the Preface. Applying the term "*naïveté*" to the manner in which the stories are told, the editor says: "I venture to say *naïveté* with all due deference to those who can see a solar myth lurking beneath every miraculous incident of folk-lore." We do not remember Professor Max Müller's reply to the remark.

Mr. M. Homann edited a collection of "popular German tales" with grammatical and explanatory notes in 1897 (Hachette & Co., London, Paris, Boston). There are 20 stories in the book, some of them collected by the brothers Grimm, others arranged by Ludwig Bechstein. The notes are very satisfactory, both in regard to the explanation of idiomatic phrases and in relation to grammatical forms and constructions.

The latest publication on the subject is an edition, containing 21 fairy-tales, by Professor B. J. Vos of the Johns Hopkins University. The introduction opens with a biographical sketch of the brothers Grimm; no edition of the stories ought to be without one.

The subject taken up next is the literary aspect of the *Märchen*, which includes also a consideration of such inflected forms and orders of words as are peculiar to the text. As to the scientific aspect, or the origin and antiquity of the subject matter, Professor Vos mentions and explains three different theories. According to the first one held by the Grimms and, in a general way, adopted by Professor Otis in 1887, there is an intimate connection between Teutonic mythology and the *Märchen*. Professor Vos, in common with most scholars of the present day, rejects this theory and also the second one according to which the *Märchen* originated during "the savage state of man" and by "the savage way of regarding the world." He apparently accepts the third theory: that they are Buddhistic in origin. At all events, his remarks on the subject are interesting and certainly convey all the information that can be expected from an Introduction to a text-book.

The edition contains a very good vocabulary. The stories have been arranged, as far as possible, in the order of their difficulty and this is another

point that is to be recommended. As to the Notes, opinions may differ not in regard to the value of those actually given, but as to the number of them. As Professor Vos says in his Preface that the *Märchen* are frequently taken up in the first stages of German study" some notes might have been added to the first 5 or 6 stories. We notice a few points of minor importance that may be changed in later editions. On page 49, line 17, the note says "*kam . . . dahergelaufen*. German uses the past participle with *kommen*, English the present." An instance of this construction occurred before on page 42, lines 25 and 26, "*kamen sie beide herabgeflogen*." A reference to the 'ethical' dative might also prove to be of advantage, as, for example, in "*Morgen muszt du mir anfangen zu arbeiten*" on page 86. But these are, as we have just said, matters of slight consequence and we are glad to say that this is by far the best edition of the *Märchen* for school purposes that has been published.

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FRENCH VERSIFICATION.

A History of French Versification, by L. E. KASTNER. Oxford: Clarendon Press, 1903. 8vo., xx and 320 pp.

Let it be said first of all that this book is a useful one, full of valuable information, handy for reference—though a complementary Index would be a welcome addition,—a book to be warmly recommended by people who wish to be introduced without too much trouble and without unnecessary details into the secrets of French versification.

This does not mean, however, that we consider the book an ideal one from all points of view.

There were two methods of approaching the subject, the analytic and the synthetic, the first giving merely facts, the second the meaning of facts. As there are relatively many points that remain unsettled in the field covered by Mr. Kastner's book, he preferred the analytic treat-

ment. Only a very short Preface, exactly two pages on The Principles of French Versification, no Conclusion, in the various chapters extremely few words given to theories—in brief, over three hundred pages of almost nothing but tabulated facts. There will be no danger, at any rate, of leading the student astray.

This seems all very sound and proper according to modern ideas of scholarship. And yet one cannot help growing suspicious of the method when it is so strictly applied. It is well to be careful, but the fear of hazardous statements ought not to paralyze us altogether. Like many good scholars of to-day, Mr. Kastner has been timid in the extreme; he has made of himself a mere cataloguer; he is altogether too modest.

Saint-Saëns, one day after studying one of Wagner's operas, said: "How I should like to be the one who did this so as to have done it otherwise." In reading Mr. Kastner's book the same thought occurred to us frequently. There are enough well-established facts in it to allow some general inferences which will throw light upon the subject, and to help us to grasp it as a whole and not as a mere heap of disconnected bits of erudition. Mr. Kastner collected the material for a building, he was afraid to start the construction. Why?

Moreover, we ought never to forget that a strictly analytical treatment is, after all, an impossibility. The mere disposition of the material in a book implies some theorizing. Mr. Kastner knew it since he put first the chapters concerning the construction of the poetical line (Syllabism, Rime, Cesura), and then made another group of those concerning the 'strophe' and the whole poem. What is suggested here is, therefore, not even to introduce into the book an element that was not there before, but simply a more thoroughgoing and systematic application of some principle of classification. Would it not be an advantage, for instance, if the chapter on Hiatus, which deals with questions so nearly related to those of the chapter on Syllabism (*e. g.*, that of the *e* mute) were not separated from it by four others treating altogether different subjects; or, again, if the chapter on Rimeless poetry were not separated by nine others from that on Rime, to which it is a natural appendix. And this lack of order is even

more apparent in the internal arrangement of chapters, and there it is also of more consequence. For instance, on pages 121 to 122 Malherbe's ideas on hiatus are presented first, and those of the poets of the Pléiade second. This ought not to occur in a 'history' of French versification. Malherbe is apt to undertake changes or propose reforms which, to be well understood, require a knowledge of Ronsard's opinions, while the reverse is, of course, not true. On pages 100 and following, in treating of the Cesura, the author quotes first the poets of the nineteenth century, who used the 5 + 5 arrangement in the decasyllabic verse, and then goes back to the Old French and comes up to the end of the eighteenth century.

A good deal of stress ought to be laid upon such things. The better the classification of facts adopted, the better the insight into the subject on the part of the readers. If a chapter is short and not too much overloaded with facts, the inconvenience is not so great; but beyond a certain limit it becomes very confusing. The second chapter, on the "Counting of Syllables" with its thirty-three pages of small details, is truly bewildering. Let us take the treatment of the mute *e*, to illustrate perfectly the deficiency which, in the mind of the reviewer, is the great shortcoming of the book.

Mr. Kastner states first the general rule, namely that *e* mute is elided before a vowel and an *h* mute. This seems a natural thing to do; and yet it leads to an unfortunate result. The impression conveyed will be that the cases in the Old French where the rule is not observed, are exceptions to our modern rule, which is, of course, not true. We may take exception to some rule prevailing in Old French, but Old French cannot take exception to a rule of later centuries. In fact, the principle came only gradually to be enforced and to assume the form of a rule. The statement of Mr. Kastner is not false, it is presented in a misleading way.

How much clearer and more lucid it would be to begin by saying, for instance: In Old French the *e* mute was elided optionally, and this very naturally, since the pronunciation was not yet fixed. As the tendency toward rule grew, the elision of the *e* gradually ceased to be optional, and when Malherbe appeared, he decided that the

e mute should be counted before a consonant, but not before a vowel or an *h* mute; and in this he did also no more than follow as closely as possible the rule of pronunciation in force at this time.

Seen in this light the different cases given by the author appear as mere applications of the same principles. By the method just suggested, one does not only offer a rule, but an explanation and a justification of the rule. Had the author used it he would have made his point much stronger when he speaks of the antagonism between certain rules surviving from the past, and the present pronunciation of French. He might have reached even more thoroughgoing conclusions, namely, that not only the classical rule is not perfect, but that there ought not to be any rule at all. The very best would be if each poet were allowed to use his own poetical sense in each particular case. This 'poetical sense' need in no way be taken in some metaphysical acceptance; the poet need not reason out each case before him, but the critic can find out exactly in most cases the reason why it was right that the poet should or should not apply the rule of the *e* mute. The insertion of an *e* mute in the line produces a kind of stop that may be most serviceable. Owing to the dullness of its sound, the syllable that precedes it resounds in the ear practically during the time regularly allowed for two syllables and is thus emphasized. Let us take an example, not from the free symbolists, but from the classical Corneille. The first lines of the imprecations of Camille against Rome ran thus:

Rome, l'unique objet de mon ressentiment !
 Rome à qui vient ton bras d'immoler mon amant !
 Rome, qui t'a vu naître, et que ton cœur adore !
 Rome enfin que je hais parce qu'elle t'honore !

The first Rome (two syllables) comes out much stronger than the second, which is, of course, legitimate. The word that summarizes in it the whole hatred of Camille, is thrown out ahead like a war cry with extreme force, so that the impression will last. In the second line (Rome = one syllable) this is no longer necessary, nor is it in the fourth. In the third it would be unnecessary also, but here is the point: According to Malherbe's rule, the poet whenever he wants to take advantage of the *e* mute for some specific purpose

as that just mentioned, must manage to get it before a consonant. Now this is not always easy. If the poet had been free I have an idea that he would have made it read *Rom' qui . . .*, just as in the first line of the preceding speech of Camille he would have put:

"Donn' moi donc, barbare, un cœur comme le tien"

putting in some other syllable to replace the ugly *Donneu*—moi . . . just as Kahn did in the line quoted on p. 12:

"La justice en pesa la têt(e) dans sa balance"

This shows the legitimacy of one, among many, of the 'licenses' adopted by the Symbolists. There is no reason whatsoever why a poet should be hampered by rules like that of the *e* mute. Béranger's *Bouquetière* (quoted on p. 13) would be a silly song had he observed the rule of the *e* mute. The verse of Musset (quoted on p. 6) is ridiculous when said according to the rule:

"Coupe-l(e) en quatre et mets les morceaux dans la nappe"

Musset, who often violated the hiatus rule on purpose, most certainly meant: *Coup'le en quatre . . .* Mr. Kastner provides an excellent example for our standpoint, namely, he quotes the great actor Got as pronouncing an alexandrine of Molière with three superfluous *e* mutes, and making quietly out of it an enneasyllabic line:

"Aux chos(es) queu peut faire un(e) femm(e) volage"
 (p. 10).

Freedom is not necessarily disorder. The poets will need no special rule to prevent them from trespassing certain limits. In cases, for instance, when a conflict would arise with ordinary pronunciation, the poet will take no freedom with the *e* mute. On page 9 the author tells us that the feminine *e* invariably counts when it separates two identical consonants (as: *violente tempête*), and in case of liaison (as: *tu sembles une femme . . .*). These are rules of pronunciation and it is superfluous to offer them as specific rules of poetry.

One sees that the use of the synthetic method has distinct advantages. Mr. Kastner's long and

dreary—though in its way accurate—treatment of the *e* mute might have assumed cohesion, system, clearness, all qualities which do not in the least exclude facts, but only classify them according to importance. Every single case quoted by him would have found a place in a thorough synthetic treatment as well as in his plan.

The second part of Chapter II takes up the problem of the diphthong. Here again the desire to give facts under the form of rules instead of trying to get at the meaning of these facts, has led the author astray. He follows Tobler on a false path.

“When (excepting *e* mute) vowels happen to be contiguous in the body of the word, the question is to ascertain whether they belong to different syllables, or to the same syllable and consequently form a diphthong. The only way of arriving at a logical result in this matter is to set aside the empiric methods of treatises on French Versification, and to apply etymological principles, as was first done by Tobler.”

So far philology and poetry had been kept away from each other, and it may be that it was not a happy thought to bring them together. The principles for the distinction of diphthongs from other contiguous vowels are formulated easily enough (pp. 20–21, p. 25); but no less than eighteen pages of exceptions have to be added: Which shows either that the philological principle is inadequate, or that the poets did not care much about it. The latter seems to be the correct interpretation. Any unprejudiced person should reach this conclusion, it seems, when he confronts such hopeless cases as those offered here. When one and the same poet, and no less a poet than Victor Hugo, choses one day to scan *chouette*, and another day *chouette*, one day *mo-elle*, and another *moëlle*, *a-ôût* and *aôût*, *dou-aire* and *douaîrière*, etc., it is evident that the only logical deduction is that there is no rule, or at least that no rule was followed. See again on page 46 where Corneille rimes *odi-eux* with *miëux*, Racine *soutien* and *Indi-en*, Hugo *évanou-it* and *nuît*, Leconte de Lisle *harmoni-eux* and *ciëux*; this is a pure dilemma: you accept the facts, without com-

ment, or you refuse to call any longer poets such men as Corneille, Racine, Hugo and Leconte de Lisle.

There is no sense in formulating nowadays rules for poets—especially for poets of the past—in the name of a science they did not know. It reminds one involuntarily of a famous scene in the *Médecin malgré lui*, between Lisette and M. Tomes about the dead coachman.

The empirical method remains the correct one. Only it is not necessary, while using it, to aim all the time at rules. Why should not freedom be the rule? Let us not reproach poets because in this point at least they did not wait for Banville and the Symbolists to teach them that the true poet is the one who makes his own rules, or at least is not the slave of archaic or useless regulations.

The chapter on Rime is much clearer—and for the reason, no doubt, that there is a directing idea in Mr. Kastner's mind, namely: “the one essential condition of good rime is that it should exist for the ear” (p. 41). He can appeal here to the authority not only of the Symbolists but of the great Rostand himself:

Un baiser mais à tout prendre *qu'est-ce*
Un serment fait d'un peu plus près, une promesse
Plus précise

and this seems to give him more courage.

An excellent field for historical treatment was offered by the ‘Enjambement.’ The poets of the Middle Ages were above all things careless, and never thought of allowing themselves to be bound by such exacting rules as that forbidding overflow. Later, however, came the schoolmaster Malherbe, sung by the second schoolmaster Boileau:

Et le vers sur le vers n'osa plus enjamber.

They took care, however, to state with minuteness, the cases in which the divine rule might be infringed without damage either to language or poetry. In the nineteenth century some of the good lyrics (Musset, Banville, Verlaine, etc.) used the enjambement frequently with the only purpose of making fun of the classical precept, while occasionally from Racine to Victor Hugo some great poet used it to produce very strong effect.

The *hiatus* had a similar history: first, no rule: then Ronsard recommends using it sparingly, and Malherbe forbids it, preferring to work three years over a little poem rather than to violate a childish rule and give way to inspiration. All the true poets know exactly when it is right and when it is unnecessary to avoid the principle. Plenty of examples bearing out this statement can be gathered in Mr. Kastner's work.

The foregoing remarks are sufficient to show what one may miss in the book under discussion. Mr. Kastner has been reproached for not having given room enough to the recent French poetical school. He has given Symbolism more attention than most contemporary writers. But what he might have done, if he had allowed himself to be inspired more by the historical spirit, would have been to show that in fact the recent movement was only the logical outcome of the whole evolution of French Versification up to the present day.

We may be very brief with regard to the second part of the book. Chapter VIII, on the "History of the Various French Metrical Lines," is not so rich in data as others. We would like some statistics in proof of the assertions of the author. Chapter IX gives a long enumeration of 'strophes' with the different arrangement of rimes in each one of them. Nothing is said, however, as to their comparative value. Moreover, one does not know whether according to the idea of the author, there is something binding in all those modes of arrangement; in other words, are the 'strophes' to be considered *à forme fixe*, or not? Sometimes one might disagree with the author in his classification. For instance, on page 190 he discusses the strophe of nine lines running thus *aab ccb ddb*, and gives as a variant of it the following one by V. Hugo in *abb bac cca*:

Voici le signal!—
L'enfer nous réclame;
Puisse un jour toute âme
N'avoir d'autre flamme
Que son noir fanal!
Puisse notre ronde,
Dans l'ombre profonde,
Enfermer le monde
D'un cercle infernal!

Would not the arrangement: *a bbb a ccc a* be more satisfactory than the one proposed, and is not this form of the nine line strophe altogether independent of the form quoted above. How can one see a division after the third line, and again after the sixth line?

On pages 184-185 a strophe is misplaced by the printer.

Chapter X is very consistently written. It deals with "Certain fixed forms of French poetry." We miss, however, an example of the classical and graceful form of the rondel of Charles d'Orleans: "*Le temps a laissé son manteau . . . or Dieu qu'il fait bon la regarder . . .*" An imitation by Banville is given on p. 257, showing that Mr. Kastner appreciated the combination.

In the chapter on *Rimeless Poetry* (the last) no word is said of the Symbolists who have been quoted frequently in proper places elsewhere.

In the Bibliography, we note the omission of such books as Remy de Gourmont's *Esthétique de la langue française*, A. Beaunier's *Poésie Nouvelle*, Kahn's *Symbolistes et Décadents*, Vigier Lecoq's *Poésie contemporaine* (which is, however, quoted on page 41), and F. J. A. Davidson, *Ursprung und Geschichte der Ballade*.

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GERMAN LITERATURE.

Gottfried Keller, sa Vie et ses Oeuvres par FERNAND BALDENSPERGER. Paris: Librairie Hachette et Cie, 1899. Pp. iii + 507.

During the last years of his life, Gottfried Keller, without any doubt, had come to be universally considered the most prominent then living writer of fiction in the German speaking world. His pictures of quaint and quiet life in obsolete little Swiss towns during the middle of the nineteenth century, his portraits and caricatures of strange characters, chiefly chosen among the lower class of tradespeople, the sturdiness, the archaic charm and the very provincially of his vision of life, all this appealed strongly, for a certain while, to a constantly increasing number of readers.

A reaction however has set in. And if Keller was somewhat overrated, he is now beginning to be unduly neglected. This passing wave of popularity has nevertheless, as a fortunate result, brought forward several excellent critical essays on the Zurich novelist. Among them, Bächtold's edition of his letters and diaries stands first and still now contains almost all the literary material needed for the study of Keller's life and writings.

The present volume is a thesis offered in partial fulfillment of the requirements of a doctor's degree at the Sorbonne. It is intended for a public that probably first heard of Keller, when at the time of his death the newspapers mentioned his name. Baldensperger, therefore, not only gives a history of Keller's life and of the origins and sources of his writings, but he gives also a complete and sympathetic argument of all his novels; yet as he says himself (p. III): "une analyse est un commencement de commentaire." Thus in the first part of the volume he prepares the reader for the systematic analysis of Keller's literary character, which occupies the six chapters of the "deuxième partie." These chapters are devoted to an exhaustive discussion of Keller's "helvétisme," his "romantisme," his "sens de la vue," his "humeur," and his "style et langue;" to them is added a final chapter "conclusions" in which the results of this analysis are summed up. This part of the volume is obviously the most important one; it contains practically everything that could be said about Keller's literary personality and it is mostly well said. It seems, however, somewhat exaggerated if Baldensperger says (p. 466) "La phrase de Keller est considérée par les meilleurs juges comme un modèle de prose allemande," and "Ses phrases, souvent fort longues et composées de propositions nombreuses et dépendantes, ne donnent presque jamais l'impression d'enchevêtrement que produit si souvent la prose allemande." No doubt Keller's vocabulary was practically unlimited and he always knew how to find the most expressive term. But he was drawing his words from all possible sources and his taste was sometimes more than catholic. The words he uses, his metaphors and the scenes he describes are sometimes deplorably coarse, and passages like the one on page 91 of vol. I of the *Leute von Seldwyla*¹ are unfortu-

nately no isolated exceptions. And the beauty of his narrative is often seriously marred by sentences of the following kind: "Beide aber trafen zusammen in der Überzeugung, dass der andere, den anderen so frech und plump übervorteilend, ihn notwendig für einen verächtlichen Dummkopf halten müsse, da man dergleichen etwa einem armen haltlosen Teufel, nicht aber einem aufrechten, klugen und wehrhaften Manne gegenüber sich erlauben könne, und jeder sah sich in seiner wunderlichen Ehre gekränkt und gab sich rückhaltlos der Leidenschaft des Streites und dem daraus erfolgendem Verfall hin, und ihr Leben gleich fortan der träumerischen Qual zweier Verdammten, welche auf einem schmalen Brette einen dunklen Strom hinabtreibend sich befanden, in die Luft hauen und sich selber anpacken und vernichten, in der Meinung, sie hätten ihr Unglück gefasst;" or: "Denn das Fleckchen Erde mit dem Steinhaufen darüber, auf welchem bereits wieder ein Wald von Nesseln und Disteln blühte, war nur noch der erste Keim oder der Grundstein einer verworrenen Geschichte und Lebensweise, in welcher die zwei Funzigjährigen noch neue Gewohnheiten und Sitten, Grundsätze und Hoffnungen annahmen, als sie bisher geübt."² To call such passages models of German prose is to do injustice to authors like Heine, Nietzsche, Hartleben or others, with whom the writing of artistic German has never been a lost art.

Otherwise, Baldensperger's analysis is entirely plausible, and the whole book is a most creditable specimen of the kind of criticism of German literature which is now being practised at the best French universities.

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SCANDINAVIAN POPULAR SONGS.

Les Vieux Chants Populaires Scandinaves (Gamle Nordiske Folkeviser) par LÉON PINEAU. ii. Epoque Barbare. Paris: 1901. 8vo., 584 pp.

The author has made a diligent study of the folklore, not only of the Scandinavians, but of

² *Die Leute von Seldwyla*. Berlin, 1887, vol. I, pp. 80 and 81.

¹ 5te Auflage. Berlin, 1887.

other peoples as well. In a preceding volume he has presented an interesting study of the Songs of Magic; in the volume now before us he takes up the songs of the barbarian epoch, grouping his material under three great divisions: The divine legend, the heroic legend, and diverse songs.

In the songs belonging to the first division, traces of the old Scandinavian mythology are still encountered. The gods still figure prominently in many of these songs, though sometimes in the disguise of Christian saints. No god, however, is so popular as Thôr. He is the hero of one of the very finest as well as most ancient of folksongs, the famous "Thôr af Havsgaard," the theme of which is familiar from the *Þrymskviða*. The author argues for the independent development of folksong and Eddic poem from a common source, and, we may say, that this is characteristic of his point of view throughout the book. To prove his case, he relies on internal evidence, which of necessity gives free scope to subjective opinion, and is, therefore, rarely convincing, unless supported by data resting on a more certain basis.

In the chapter devoted to a discussion of the Edda the difficult question of the origin of the Aesir and Vanir is touched on. The author attributes to the latter a pre-Germanic, possibly Celtic origin, and tries to prove that Thôr was originally of the Vanir race. This is not the view held by the best Germanic scholars of the present day. The well-attested worship of Nerthus, a Vanir-deity, by Ingvæonic tribes, the identification of Freyr, another Vanir-deity, with the legendary progenitor Ingvo, as well as his mention in the Anglo-Saxon genealogical tables, all contribute to make the theory of the non-Germanic origin of the Vanir untenable. Thôr is anterior to them; in Norway, at least, his worship is indigenous. When Odinism was introduced later on, it came into conflict both with the cult of Thôr as well as that of the Vanir.

There is plainly noticeable throughout the book a tendency to discover fundamental resemblance in the case of songs of apparently different content. This tendency is justifiable enough if confined within reasonable limits; but, in our opinion, the author goes too far, when he asserts the fundamental identity of Young Svejdal and Svend

Vonved. The adventures related of the two heroes are not at all similar. We confess that we fail to detect a striking resemblance between the theme of the Svend Vonved song and the Lesbian story, which is used as a third term of comparison. We also fail to see a reason why we should suppose that the winning of a maiden by a predestined lover constituted the main motif of the song in its original form, unless it be the desire to find a parallel to the song of Svejdal.

Nor do we see any reason for assigning a mythical basis to the mediæval "Klosterrofvisor." The events related in these poems—the liberation of a maiden imprisoned in a convent—happened frequently enough in mediæval times. This the author himself admits. Then why believe that such songs could not have arisen independently of any mythical basis?

In the second part of the book the author takes up the heroic legend and approaches the difficult subject from the standpoint of the folksong. The first legend to claim our attention is that of Siegfried. M. Pineau unhesitatingly assumes that the folksongs are independent of, and in many respects more primitive than, the tradition of the Eddas or Thidreksaga. As he bases his discussion of the legend on this assumption, one should think that the truth of it should be established beyond all possibility of doubt, all the more because it conflicts with the view held by some of the best Germanic scholars, notably Wolfgang Golther. In our opinion, the author utterly fails to refute Golther's arguments. In fact, no attempt is made to refute them beyond a declaration that the strophes in the Faroese poem telling of Asla's birth are spurious and a later addition. Strophes bearing an undeniable Christian stamp (*e. g.*, Regin smiður, 25, 26) are likewise rejected as not genuine. The presence of the strophes telling of Sigurð's change of form with Gunnar (Brinhild, 223, 224)—on which Golther bases one of his principal arguments—is completely ignored; the author even tells us that the folksongs had no knowledge whatever of this interchange of form (p. 243). On the other hand, instances are adduced where, in the author's opinion, the songs have preserved more primitive traits than are

found in Eddic tradition. But, unfortunately, the primitiveness of these traits is a matter of subjective opinion and of doubtful value as evidence.

M. Pineau's views on the origin of the legend are decidedly original and opposed to those commonly held by scholars. According to him, only the second part, the legend of the destruction of the Nibelungs, is of German origin. The first part, however, the Siegfried saga proper, developed in the Scandinavian North independently of German tradition. To account for the explicit references in the Edda poems and the *Völsungasaga* to German localities, the Rhine and Frankland, the author advances the theory that, the second part having been carried to the North by German singers and being unmistakably German in its local coloring, the Eddic poets, in order to harmonize the first part with the second, "Germanized" the whole. The theory is improbable in itself and nothing but the most convincing proofs could ever make us accept it. But no such proofs are given. The fact that in the Faroese songs the real myth, the original part, contains no references to German locality, proves nothing, for neither does the second part, which is admittedly of German origin, contain such references. Nor is anything settled by the fact that the legend was known among the Scandinavians anterior to the tenth century, for, if it assumed shape during, or shortly after, the period of migrations, it could very well have come North by that time. That the story of Balder and Hother in Saxo is a reappearance in euhemeristic form of the *Sigurð*-myth is a mere assertion. The stories are not even very similar. The argument based on the presence of the *Sigemund*-episode in the *Beowulf* epic is not conclusive, because it takes for granted that the legends contained in that poem had been fully developed among the Scandinavians and been made by them the subject of song, which is not at all certain, nor even probable. As for the identification of the name *Wälse* with that of the Slavic divinity *Volos*, it is a mere conjecture. And so the assertion that the Scandinavians had not received the Siegfried saga from the Germans, or vice versa, remains an assertion unsupported by convincing evidence and at variance with the generally accepted view.

In his discussion of the interpretation of the legend, the author shows himself a pronounced adherent of the mythological school. The identifications of the dragon with the "vafrologi," of Brynhild with the treasure, of the "Glasberg" in the Danish song with the *Gnitaheath* are accepted as incontestable. Elaborate parallels are presented between Siegfried on the one hand, and Apollo, Jason, Perseus, Achilles, Rustam and Krishna on the other. These parallels are certainly ingenious, but to us they are not really convincing. For, though there are undoubted resemblances, there are at least as many, if not more, undoubted differences. By emphasizing the former and ignoring the latter, it is no doubt possible to establish parallels more or less satisfactory. But the mythical formula that may be deduced therefrom is so perfectly general and so absolutely colorless as to be devoid of all character, and, consequently, of all human interest. Even in Indo-Germanic times people possessed fully developed legends and stories, and what legend could be more commonplace than that of a hero overcoming some mighty monster? Such a story, however, probably bore no greater resemblance to that of Siegfried, or any other of the above-mentioned heroes, than to that of David and Goliath.

The author closes his discussion of the Siegfried saga by tracing the fortunes of the hero and his offspring and descendants in later folkpoetry. He finds, moreover, echoes of the legend in many songs that at first glance seem to have little similarity to it. Such are, for instance, the songs about Jon Rand and Peder Riboldsøn. Possibly this may be so. But when the author also detects such echoes in the songs of Svend Feld and Hjelmer Kamp, we think he is going too far. We cannot bring ourselves to believe that every dwarf, troll, giant, rival, or plain villain, that stands in the way of a lady's happiness and freedom and perishes at the hands of a valiant knight must be a variant of *Fafnir*. We believe that in arriving at such a conclusion, imagination has had a larger share than sober judgment.

The second subdivision in the discussion of the heroic legend is devoted to the famous Dietrich of Bern. It is conceded at the outset that this leg-

end, while of East-Gothic origin, is of essentially German development. But Scandinavian tradition represents the hero very differently from German tradition and knows, moreover, of many events concerning which German tradition is silent. Hence the author rejects the opinion most generally held, according to which the folksongs, as well as the Thidreksaga, are based on older Low German songs, and propounds a theory similar to that which he advanced for the Siegfried legend. According to him, the material of the Diderik songs is essentially and primitively Scandinavian and existed long before the Thidreksaga was composed. But German poetry being the fashion in the North, the Scandinavian poets "Germanized" their native material. The author lays great stress on the passage in the preface to the Thidreksaga where we are told that Danes and Swedes had many such old sagas as those that make up the Thidreksaga, and also many songs "*er fyri löngu voru ort eptir þessari sögu*" (p. 362, note). "Ce passage établit nettement l'existence d'une tradition nordique parallèlement à la tradition allemande." Undoubtedly; but this does not argue against the German origin of these songs. The Thidreksaga was written in the thirteenth century, and the Dietrich legend arose as early as the sixth century. That the latter was well known in the North by the ninth century and had already received poetic treatment is attested by the runic inscription on the Rökstone. Such songs were known to the writer of the Preface to the Thidreksaga, and no wonder he should think they were composed a long time ago. The material probably came North in the sixth century, or shortly after, and then took place the parallel development of which the author speaks. M. Pineau thinks that the heroes of the Dideriksongs are purely Scandinavian and owe their German names to German influence; as proof of this, he suggests that the real hero and chief figure of the song "Diðrik ok hans Kæmper" is not Diderik but Viderik, son of Verland. But he does not seem to be aware of the fact that this Viderik Verlandson is the German Witege or Wittich, the Anglo-Saxon Wadga, son of Wēlent the smith, and, therefore, originally no more of a Scandinavian hero than Diderik. The whole legend, as it appears in the

Scandinavian songs, is claimed by the author to be of pre-Germanic origin and of mythical character. For Bertingsland is Bretagne, and Bretagne, we are told, is the realm of the dead. Lastly, the supernatural birth and disappearance of the hero are cited as arguments for his mythical origin. But these supposedly mythical traits admit of a perfectly simple explanation. They were introduced under ecclesiastical influence and are expressive of the hatred which the orthodox Christians entertained for the heretical Theodoric. They are, therefore, neither mythical nor primitive. (See Jiriczek, *Deutsche Heldensage*, Strassb., 1898, p. 269.)

For the songs which treat of Diderik's heroes, such as "Den skallede Munk," "Ulf van Jaern," the author likewise claims a Scandinavian origin. Also for "Memering and Ravnliil," a story of slandered innocence vindicated. But again we ask, why should German names appear in a song of Danish origin and content? In one variant Henrik is duke of Brunswick; in another, his bride is Gunder of Spire, *i. e.*, Speyer. The theme of the song, M. Pineau tells us, is common to all Germanic peoples and has spread widely over Germanic territory. It appears even in the North under another form in the Eddic lay entitled *Goprúnarkviða* iii. But, we must remark, this song is of late origin and exhibits German influence. The ordeal of the boiling kettle did not come North until the eleventh century; in the poem it is Saxi, king of the Southmen, who knows how to consecrate the kettle. It seems to us that, wherever we look, traces of the German origin of the material constituting the Diderik-cycle are clearly discernible. Decidedly we cannot agree with the author when he declares (p. 382) that German influence on this cycle "est, en somme, aussi minime que possible." On the contrary, we believe, that but for this influence the songs of the Scandinavian Diderik-cycle would never have taken shape.

The third part of the book is devoted to a consideration of diverse songs. Among the many interesting themes to be met with here is also that of Walther and Hildegund. The author rejects, and we fully agree with him, the fanciful mytho-

logical and historic interpretations of the legend attempted by Scherer, Müllenhoff and Müller. Nor does he accept, and again we think he is right, Andler's theory of the Irish origin. The theme was common to all Germanic tribes. That it was well-known in Scandinavia is attested by the fine Swedish song of King Vallemo, to take but one example.

Finally, we have a discussion of the famous legend that inspired the song of Hagbard and Signe. The author does not believe Saxo's statement that the story is historically true; he thinks that the historian used oral tradition, songs existing at his time. Such a song is the one which we have before us. M. Pineau opposes the opinion of those who believe that the chronicle inspired the song. He points out that all the variants of the song, while similar in development, exhibit in their details considerable divergence from the chronicle. To him the version of the song seems much more simple and logical than that of Saxo. But if the original draft of the story was what he makes it out to be on the evidence of ancient Germanic law, then it certainly was far inferior in poetic quality, not only to the song as we now know it, but also to Saxo's account. We should remark, moreover, that it is not the nature of folkpoetry to be painstakingly accurate and consistent in detail. Nor does it concern itself scrupulously with strict logic. Arguments based on considerations of this kind are not convincing.

When it comes to interpreting the legend, we find ourselves utterly unable to accept the author's views. To him the main feature of the legend is the fact that the hero disguises himself to get near his beloved. Now all the legends, Greek, Germanic, Celtic, where such a disguise is the main motif, are identified and the motif is then submitted to a careful scrutiny with a view of arriving at its correct interpretation. The feminine disguise of a hero is found to have been primitively a metamorphosis, such as that of Zeus into a serpent, bull, swan or eagle. All disguises are mythic in origin. According to the mythologists, it would never occur to a man to put on a disguise in order to accomplish a desired object. Every feature of the disguise, moreover, admits of interpretation. Mr. Wolfskehl is sure that the long

hair of the disguised warrior symbolizes the storm-cloud pregnant with lightning. M. Pineau is positive it is symbolical of the rays of the sun. Hagbard is a solar hero. But more than that. He is identical with Sigurð, for a Faroese song and a Swedish song attribute to one single personage the adventures of both Hagbard and Sigurð. This is true enough if we believe that every story of a woman who can be won with difficulty, but is finally won by a predestined hero, is a variant of the Siegfried-Brynhild legend. But we do not believe that. Nor do we believe that every story telling of the surprise of a lover during a love-scene is necessarily a recast of the Hagbard-story. We do not see the slightest reason for giving a mythological significance to the legend of Hagbard and Signe. To us the story is perfectly human. All the efforts to interpret it mythologically involve arbitrary assumptions and lead to grotesque absurdities.

In conclusion, the author points out the reasons why the Scandinavians, though possessing abundant material, never succeeded in bringing all this scattered matter into one artistic whole, in a word, in creating an epic. The reasons for this are to be found chiefly in the Scandinavian character itself, but the climate and nature of the country are also important factors.

A word about the translations. It is at best a difficult task to translate poems from a Germanic into a Romance language. On the whole, M. Pineau has performed his task very acceptably. But his translations from the Edda contain several serious errors. Thus in his version of the *Skirnismol* (Str. 31) "*pik morn morn*" is translated (p. 158) "*du matin au matin*," whereas it probably means "*may sorrow consume thee*." In strophe B. 33 the words *en firevilla mær, en fenget hefr gambanreipe gopa* are certainly not correctly rendered by "*Fuis, misérable fille, avant que ne t'ait frappée la colère des dieux!*" The meaning is: "*Thou wicked maid, who (lit. since) hast drawn upon thyself the severe wrath of the gods!*" The words *erge ok oepe* (Str. 35) do not mean "*impuissance, désespoir*" but "*lust and rage*." In strophe 8 [B. 43] of *Fáfnismál* (ed. Jonsson, p. 42) the lines *Yggr stakk þorne,*

ayra felde hørgefn hale, an hafa vilde are completely mistranslated by "Yggr l'a piquée de l'épine : elle aimait mieux tuer les hommes, la vierge blonde, que les épouser" (p. 243). The translation ought to be : "Yggr stuck her with a thorn ; the maid felled other men than he would have."

Summing up, we must say that we are not in sympathy with the main tendencies of the book before us. We do not concur in the view that always regards tradition of the folksongs as a more primitive source than that of the written monuments. We find ourselves unable to accept the new theories propounded, and we differ decidedly as to the interpretation of the heroic legends. There is too much in the book that bears a purely hypothetical character. Nevertheless, we believe that, on the whole, the book is of decided merit. The completeness of its material as well as the charming manner in which the material is presented call for well nigh unstinted praise. Scandinavian scholars have every reason to welcome the author to a field into which French scholars have hitherto rarely ventured. We hope this is but the beginning. It can only be of advantage to Germanic studies if there is brought to them more of the elegance and taste for which the writers of France have ever been distinguished.

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FRENCH LITERATURE.

JOSEPH BÉDIER: *Études critiques*. Paris: Armand Colin, 1903, xi-295 pp.

In this book, M. Bédier, the editor of Thomas' *Tristan* and the successor of G. Paris in the late master's chair at the Collège de France, has collected five articles, all dealing with special questions of modern French literature and all having one point in common: "posant un problème d'histoire littéraire, [ils recourent] pour le résoudre, non aux opérations divinatoires du goût, mais aux ressources techniques de la philologie." M. Bédier thinks that the methods which care-

fully handled by skilful workers have brought about such wonderful results in the study of Classical and Mediæval literatures may be applied with the same accuracy and the same advantages to the study of modern French texts and authors. He would not have us believe that philology and antiquity are closely connected in some unaccountable manner; he cannot admit that what is legitimate, useful and necessary when you deal with the Middle Ages becomes at once a form of disguised and useless pedantry as you pass on to the sixteenth century; he points out that the field of modern research offers to us many problems similar to those raised by the study of the older literature. Why should they be left unsolved? If you try to solve them, why should you not use the same methods?

We have no reliable texts of some of the greatest French writers. In more than one instance, in the absence of an authoritative version left by the author, editors have established their text in a kind of haphazard way, often with no concern but to suit their own taste, trying at best to strike a happy mean between obvious extremes. Is it not surprising to learn that, in spite of three modern editions, we do not yet have a thoroughly reliable text of d'Aubigné's *Tragiques*? There was in the way of the editors a curious difficulty that had to be removed: none of the three has even attempted it. The result is that we have not the text in the form that d'Aubigné meant should be definitive, but in the form that seemed definitive to Lalanne, Read, and Réaume and Caussade: of course it would have been surprising if they had agreed on the determination of that particular form, and they have not. It may be that the critical edition for which M. Bédier wishes would not work very startling changes in the text of the *Tragiques*: it would work some, and that is enough. Think that it is not only a fiery satire on sixteenth century men and conditions: it is a beautiful epic, the only epic of any extent that we have in Modern French. Why should not this splendid poem receive at the hands of editors at least the same amount of care, respect and devotion that the humblest relic of Classical or Mediæval literature is sure to have? In his first paper ('Le texte des *Tragiques* d'Agrippa d'Aubigné') M.

Bédier has made the task easy for any who will feel tempted to give a critical edition of d'Aubigné's masterpiece.

Again is it unimportant to the student of Pascal to know when he is quoting from the *Entretien de Pascal avec M. de Saci*, whether he is quoting Pascal himself, or Desmollets, or Havet, or Tronchai, or Adam? And yet who might have been quite sure before M. Bédier gave a critical edition of it first in the *Revue d'Histoire Littéraire*¹ and then in the volume we are reviewing? ('Établissement d'un texte critique de l'*Entretien de Pascal avec M. de Saci*'). Indeed, until quite recently, nobody had ever suspected that there was any difficulty about the text of the *Entretien*.

The third paper ('*Le Paradoxe sur le Comédien est-il de Diderot?*') shows us an unexpected and brilliant application of that subtle and unerring method of which M. Bédier is a master. It enables him to say what looks like the last word in a controversy that less than two years ago made no little commotion in the literary and scholarly world. Doubts were suddenly cast on the authenticity of the *Paradoxe sur le Comédien*, a little work that for seventy years, ever since it was printed in 1830, had been held as one of Diderot's undisputed masterpieces. M. Dupuis, it appeared, had found a manuscript of it, written in the hand of Naigeon, a friend of Diderot, and this manuscript had one peculiarity: it was so full of crossed words and sentences, of additions written between the lines and in the margins that it must be the author's and not a scribe's manuscript. Therefore Naigeon was the author of the book, not Diderot. Such was M. Dupuis' conclusion,² in which many good judges of literature concurred. The *Paradoxe* ceased at once to be a masterpiece; blemishes by the dozen were found in it, people wondered how they had been deceived so long, some even wrote to the papers to state that they had been all along suspecting the truth; poor Naigeon was held up to the execration of posterity for a worthless plagiarist and scoundrel who had tried to force his rather poor stuff on an unsuspecting public. A few people, however, failed to

be convinced by M. Dupuis' arguments, among others Diderot's editor, M. Tournoux, who maintained his faith in the genuineness of the St. Petersburg manuscript which he had used in his edition, and M. Faguet who persisted in seeing in the *Paradoxe* a book which no Naigeon could have written. But M. Dupuis remained unmoved: his arguments might be distasteful to certain people, but they had not been disposed of; his manuscript had to be accounted for and none of his opponents had offered the slightest bit of reasonable explanation for it: they appealed to rather doubtful canons of literary taste, he relied on facts. What would have been the end of that curious literary quarrel? Most probably M. Dupuis would have gained his point: indeed the majority of judges believed he already had. The consequences might be far-reaching: if the *Paradoxe* was the work of Naigeon, who then had written the *Correspondance avec Mlle. Voland*, part of the *Lettre à Falconet*, the *Voyages*, the *Promenade du sceptique*, the *Rêve de d'Alembert*, all of which works had been handed, along with the *Paradoxe*, to the editors of 1820 by the same Jeudy-Dugour? Was it Diderot? Surely there might be room for reasonable doubts. And so Diderot stood in a fair way of being deprived of some of his most characteristic works. That was the moment when M. Bédier came to his rescue. He discarded every extrinsic argument; his first care was to examine minutely the fac-simile of a few pages of the manuscript given by M. Dupuis in his edition of the *Paradoxe*. And soon he came to an interesting discovery, which was afterwards confirmed by the study he made of the manuscript itself, now preserved in the Bibliothèque Nationale. Here we must refer the reader to M. Bédier's most ingenious and very convincing argumentation: the details of it do not lend themselves easily to being given in a résumé. It is enough to mention his conclusion. If Naigeon is the author of the *Paradoxe*, there are some strange peculiarities about his way of writing his own works that have to be accounted for; as we study him in the Dupuis manuscript, he reveals himself as a writer who never thinks of a correction until after he has completed a line, who is often dissatisfied with the first expression he gives to his thoughts, but never with the second, and whose

¹ T. IX, p. 351. [1902].

² See a fuller account in *Rev. d'Hist. Litt. de la France*, t. LX, p. 519. [1902].

talent as a writer is decidedly at its best when he writes in the margin. All that is startling enough if you insist on seeing in him an author, who is sometimes at a loss for the right word and labors to find it, who hesitates, corrects himself, tries several possible expressions before he chooses the best. Everything is clear, if you admit that he is nothing but a scribe who had once made a fair copy of the *Paradoxe* and some time after, having got access to a revised and enlarged manuscript of the same, decided not to make a second copy but to preserve the first, only amending it: he therefore set himself carefully to strike out in it every word that had been sacrificed by the author, while, on the other hand, all the new matter found its way to the space between the lines and to the margins. A conclusion is forced upon us: Nageon is not the author of the *Paradoxe*. That is all M. Bédier cares to assert; he is content with having, as he says, brought the question back to what it was before M. Dupuis' discovery. Of course, there was no question then about the authenticity of any of Diderot's posthumous works, and on those, if any, who care to cast suspicion on them will now fall the burden of proof.

In his fourth paper (Un 'fragment inconnu d'André Chénier') M. Bédier makes it quite clear that a fragment of twenty-six lines which had been so far attributed to a Polish poet, Niemcewicz, a friend of Chénier, must be set down to the credit of Chénier himself. The amusing thing about it is that these few lines have found their way into all important editions of Chénier, ever since Gabriel de Chénier published them in 1874, without anybody questioning the first editor's assertion about Niemcewicz being the author of them.

The last paper is the longest (169 pages against 125 for the four others) and the most interesting of the book ('Chateaubriand en Amérique. Vérité et fiction.')

³ On the tenth of July, 1791, a young Frenchman of twenty-three landed at Baltimore with the intention of discovering the northwest passage to the Pacific Ocean. For an

undertaking of such magnitude, Chateaubriand (that was the young man's name) was little prepared, being alone, without definite notions about the difficulties of the task, with no information on the country and only a moderate amount of money. Little wonder if having gone as far as the Niagara through Philadelphia, New York and Albany, he thought it wise to turn back: he was soon in Pittsburg, but then in some strange way he started for a long journey down the Ohio and the Mississippi. How far did he go? On this point he has never been very explicit. But scattered passages in his books allow us to form an idea of the extent of that prodigious trip. Open the *Voyage en Amérique*: Chateaubriand has been down the Mississippi as far as the sea. True, the *Mémoires d'Outre Tombe* mention only the Natchez as the extreme point south reached by him in his journey down the Mississippi. But both agree in making Chateaubriand travel through what is to-day Alabama, Georgia and Florida as far down as the thirty-second degree. And then from Florida he worked his way through the Natchez again, Jackson, Florence, Nashville, Knoxville, Salem, Chillicothe (a curiously round-about way) up to Philadelphia, where he was to sail for France, as we know, on the tenth of December, 1791. Truly he had seen many things in five months. Had he seen them all? M. Bédier answers no. He examines closely into the details of that wonderful journey; he goes with Chateaubriand to every place, every spot visited by him, follows minutely every indication of his guide, stops at the same houses, dines with him in Philadelphia with Washington, travels to New York in the same stage coach, journeys down the Ohio and the Mississippi in the same canoe, strikes at his heels into the wilderness of 'the Floridas,' visits in his company Cuscowilla, the Seminole village and Apalachucla, the town of peace, explores at his side an 'island of the Ohio,' all the while taking no rest, starting at daybreak, stopping at night-fall, suffering no obstacles such as forests, streams, etc., to stand in the way, going to the extent of riding fifty miles a day on horseback for thirty-seven days on end, in a word flying in a kind of wild, hurried, fantastic run through the length of the American continent:

³ It is a new edition—reworked and revised—of a series of three papers first published in *Rev. d'Hist. Litt.*, t. VI, p. 501, [1899]; t. VII, p. 59, [1900]; t. VIII, p. 80 [1901].

all that to no purpose; for when Chateaubriand reaches Philadelphia, together with M. Bédier, he finds that his boat (the very boat that actually took him to Saint Malo) has left port thirteen days before! Make him travel a little more slowly,—more in accordance with the standards of the time: he will be weeks and months behind time. Conclusion: Chateaubriand's statements as to the extent and the details of his journey are not to be taken too literally: in fact it is doubtful whether he ever went south of Baltimore. It is true that he has pictured for us fine Southern landscapes and that he tells us at great length about the customs and manners of the Indians in Florida, in fact gives us of his supposed journey to that land just such minute and seemingly accurate description as a keen, observing, careful traveler and eye-witness would.⁴ But M. Bédier will tell you the reason of this. Chateaubriand had read a good many books of travel and he knew how to turn his reading into account; he had perused the works of Le Page du Pratz, J. E. Bonnet, Jonathan Carver, and especially those of Father Xavier de Charlevoix and William Bartram, and he pressed them all into service. M. Bédier has brought to light those yet unsuspected sources, and he puts beyond a doubt the fact of Chateaubriand's close imitation of them. Now why did Chateaubriand choose to give his readers such a magnified and impossible account of a

journey, part of which at least was really made? When he wrote it, in the *Mémoires d'Outre Tombe*, M. Bédier points out, he was bound by the former assertions of his uncautious youth. In the *Essai sur les Révolutions*, in the *Génie du Christianisme*, in his contributions to the *Mercur*, many times, in and out of place, he had alluded to his marvelous adventures in the New World, to the boundless tracts of land over which he had traveled: for years he kept on indulging in these fine dreams and found it harder and harder, we may suppose, to believe they had been only dreams. He may have been caught himself by his own poetic eloquence and the ring of sincerity that was in it. M. Bédier calls it a fine case of autosuggestion. But no wonder if that led him into difficulties later on when he set himself to write a chronological account of his life. It would be idle to talk of plagiarism: Chateaubriand turned the colorless accounts of worthy travelers into a prose of wonderful magnificence. They provided the materials, he handled them as only a great artist could. Yet the fact remains that few great artists have used such a peculiar method of work. André Chénier's case is certainly quite different. At any rate, whatever view one may take of the matter, M. Bédier's investigation has given us a new and deeper insight into Chateaubriand, the man and the writer.

In this new book, M. Bédier works hand in hand with that group of distinguished critics and scholars who have founded the Société d'Histoire Littéraire de la France, and who have tried for the last ten years—with increasing success and authority—to bring literary criticism in France under the control of the scientific spirit,—to the exclusion of intellectual laziness and dilettantism. He is setting forth their program as well as his own—and it is a good one—when he says:

“La philologie n'est pas le tout, ni la fin, ni le principal de la critique; elle n'en est pas non plus l'accessoire; elle en est—simplement—la condition. En effet, elle suppose moins l'apprentissage de certaines recettes et de certains procédés de recherche, qu'une discipline générale de travail, une habitude intellectuelle, un *esprit*: et c'est essentiellement la volonté d'observer avant d'imaginer, d'observer avant de raisonner, d'ob-

⁴ It is interesting to note that Lowell had suspected something of the truth. See what he writes in *My Study Windows*: “Most people seem to think, the more trees the more birds. Even Chateaubriand, who first tried the primitive-forest-cure, and whose description of the wilderness in its imaginative effects is unmatched, fancies the ‘people of the air singing their hymns to him.’ So far as my own observation goes, the farther one penetrates the sombre solitudes of the woods, the more seldom does he hear the voice of any singing-bird. In spite of Chateaubriand's minuteness of detail, in spite of that marvelous reverberation of the decrepit tree falling of its own weight, which he was the first to notice, I cannot help doubting whether he made his way very deep into the wilderness. At any rate, in a letter to Fontanes, written in 1804, he speaks of *mes chevaux paissant à quelque distance*. To be sure, Chateaubriand was apt to mount the high horse, and this may have been but an afterthought of the *grand seigneur*, but certainly one would not make much headway on horse-back toward the druid fastnesses of the primeval pine.” (*My Garden Acquaintance*.)

server avant de construire; c'est le parti pris de vérifier tout le vérifiable, de chercher toujours plus de vérité, en se rappelant, comme le dit l'un de nos maîtres, 'qu'il n'y a pas de moindres vérités, de vérités indifférentes, ou de vérités négligeables.' "

The words sound familiar enough; but it is always a pleasure to hear them from a man who has so vividly realized their meaning and knows so well how to carry out their spirit.

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FRENCH LITERATURE.

François Villon par GASTON PARIS. Hachette, 1901, pp. 191. (*Grds. Écriv. Franç.*)

The original part of this work does not consist so much in new facts on the life of the poet, for M. Paris acknowledges that all his information is gained from the latest discoveries, nor in new interpretations on the works of Villon, these will be found from time to time in the *Romania* under the head of *Villoniana*, *notes critiques sur le texte de Villon*, but in the new setting or atmosphere in which he brings the poet before us. Heretofore Villon had been considered simply from the standpoint of historical facts, such as are gathered from his works and a few stray references by way of criticism by other writers (cf. Longnon, etc.). In order to rightly judge, appreciate, and value Villon we must know the time in which he lived, the circumstances under which he was reared, the condition or standard of morality and honor in the fifteenth century, the state of professional life (magistrates, clergy, law), the attitude of nobility and royalty toward the subjects; only then can we perceive Villon's character and fully appreciate his significance in fifteenth century poetry, his importance in the history of French literature, and judge him and his work from an unprejudiced standpoint and gain a much higher and broader view than has heretofore been possible. This M. Gaston Paris has done and done in a way few men would be capable of doing; for he, above all others, had that keen appreciation of and deep

literary insight into the beauty and value of Middle Age literature and society, which enabled him to see Villon as few scholars have been able to see him.

The importance of this work in the history of French literature is more than a passing one, for Villon occupies that peculiarly difficult position to characterize, the transition period between the Middle Ages and modern literature. His significance can only be appreciated by a knowledge, such as M. Paris possessed, of both periods. There is possibly another reason for the importance of this work; M. Paris had gained for himself the reputation of a most careful, accurate and conscientious scholar; his judgments were seldom questioned, never in his own special field; we, therefore, can conscientiously and unhesitatingly accept his judgment of Villon. We find that M. Paris has gone to no extreme; Villon is not painted too dark and gloomy, not too much of a debauchee and bohemian; he is a pure type of the time, nothing out of the ordinary, nothing monstrous. The objection heretofore to Villon constantly set forth has been from the religious point of view. By drawing a true picture of the state of religious life in the fifteenth century M. Paris has overthrown this whole theory or point of view. M. Gustave Lanson says (*Rev. Univ.*): "No one before M. Paris has defined the intellectual state of Villon, his culture, what he took from the previous French poetry, what men and works influenced him; he has put the poet in his social milieu and his work in the literary milieu." We might add that a student, looking for a type, that might fit into the theory of Taine, could find no better example than Villon, and M. Paris has demonstrated again, consciously or unconsciously, that the powerful influence of Taine is still at work.

The following is a short résumé of some of M. Paris' conclusions. The reviewer would state in the beginning that the work must be read and studied to get any adequate idea of its importance.

The book is divided into three chapters: the life, the work, the success. Space would hardly allow of any detailed account of the life of the poet, which was a series of frolics, bouts and possibly crimes, repentances and vows of reform, escapes from justice, banishment and pardons.

M. Paris concludes on this life so agitated, so criminal and miserable that we must not judge it too severely nor with too much indulgence. Villon was without doubt a good-for-nothing drunkard, gambler, debauchee, spunger or hanger-on, seducer, sharper and robber; his excuse that hunger drove him to this life is not valid, for he abandoned all honest means. His only desire was to drink, be happy, and have a mistress; he would not work. It must be remembered that nearly all the soldiers robbed, pillaged and lived a life much like that of Villon. The misery in Paris drove people to gain a living by almost any means. And even if these criminals were caught they were usually pardoned. The sentiment of personal dignity was almost extinct. The great lords betrayed, perjured and plundered the poor; the church procured money through indulgences; the University sold degrees. Villon did not feel that he was really bad and his contemporaries did not judge him so. The church power was supreme; all crimes against the commandments were about equally punished. The distinction now made in offenses did not then exist and the feeling of honor was not what it is to-day; thus, Villon did not feel at any time of his life that he was morally corrupt: he felt regret and humiliation, but these were soon lost by appealing to the Virgin Mary. He repented sincerely until the occasion came to sin again; but these periods of repentance preserved his poetic nature and made it possible to preserve the pure sentiments which he expressed with the same candor as his desires for the material life or his remorse. His pure sentiments we find in his poems and they are: piety, humility, tenderness for his mother, gratitude toward his adopted father, (*plus que père*), sympathy for human miseries, and patriotism.

He did lack energy and delicacy; he was lazy, weak and changeable; he was what is called to-day "an impulsive." We have a perfect picture of his life in his poetry in which we see him pass from one sentiment to another, from a given tone to an opposite tone, from a prayer to a grinace, from a grave and sober reflection to an obscene joke. He was always at the mercy of the impression of the moment, of the companion who dominated him, of the woman who fascinated him, of the occasion that tempted him.

From his very faults, moral and material sufferings there sprang from his poetry what is newest, most personal and lifelike, brilliant and attractive. Had he gained honors he would have composed weak, commonplace poems as his contemporaries and would never have become the first of modern poets. The faults of Villon have lost an honest man in the past, but gained a great poet for all time to come. We must be indulgent because, as Th. Gautier said, good poets are still rarer than honest men.

In the second chapter M. Paris defines the state of French poetry before and during Villon's time and concludes that the poetry before Villon of Machaut, Deschamps, Froissart, Christine de Pisan, Martin Le Franc, could hardly have influenced him much as he undoubtedly read very little of it, since it was not accessible to the "petites gens," being written on sumptuous manuscripts for kings and princes and preserved in libraries. With one exception—*Le Roman de la Rose*—all the literature of the fifteenth century was buried in manuscripts.

An estimate of Villon's poetry is next given. The disadvantage of it is that we are not familiar enough with the time and the personages characterized. To appreciate it fully we must have lived in Paris at the time, known the places, things and the men he speaks of, although many allusions are explained now by scholars; yet, only a student of Villon literature can appreciate Villon's poetry. We have the poet in all his weakness and trouble of his soul, in the disquietude and poverty of his life, in the *naïveté* of his desires, in the bitterness of his regrets, in the inconsequences of his old age. At times cynical, but always sincere; the struggles between his weakness and will, conscience and passion, reason and instinct, just as we find them in all human hearts; but Villon has exposed them with more frankness, *netteté* than ever before, so that his poems touch and impassion us. This personal poetry attracts us by its documentary value and from the point of view of sympathy.

Villon's position in the history of pure lyrical poetry is next examined. No French poet before him had undertaken to choose himself as the central figure and make all else turn about him. Outside of Du Bellay and Regnier he remained

the main representative of this personal poetry until the beginning of the nineteenth century, when it is again found in Chénier. Musset is the only poet who comes near Villon's spirit until Verlaine. Thus Villon is the first of modern poets and at times belongs to the great poets. His claim to this lies: 1. in the marvelous facility with which he passes from one tone or mood to another; 2. in his keen sense of observation and painting exterior reality; 3. in his peculiar sense of *gaieté*, often causing an involuntary laugh, partly due to the subject and treatment, partly due to his vocabulary.

Villon often falls into low trivialities, into commonplace remarks or jokes and abuse of *jeu de mots*. In spite of all this and his often obscure and uneven language, loose syntax, liberties in rhyme, etc., M. Paris feels that the poetry of Villon does not need to be always understood, that there is a charm in it by itself, as in the prose of Rabelais, and the reviewer would add like that of Verlaine. The words have a sort of magical effect, more through their sonority and arrangement than through their signification. The subjects have long ago lost their charm, partly due to their nature, partly due to the obscure references, which are often very unpleasant. The language is so old and so obscure that it often becomes unintelligible. To get the full benefit and charm of Villon's poetry it must be thoroughly studied, and the more it is studied the more its charm is felt.

His poetry, then, is especially attractive through the simplicity of expression, the truth of inspiration and sincerity of sentiments; through this it rises above all the poetry of his contemporaries. Added to this is the realistic sentiment, plastic power and phantasy, filled with sane, wholesome, correct and sound ideas. He is a true poet of the large city; he wrote to amuse himself and his fellow comrades. For a long time his poetry remained accessible only to the *lettrés*. The poetry of the fifteenth century was doomed to lack all epic inspiration, moral grandeur and true sentiment of nature; nothing great was in the spirit of the time. The merit belongs to this "mauvais garçon," who drew from the Quartier Latin and the streets a poetry which raised the

banal and mannered poetry of the court to a poetry of real inspiration and poetic grandeur; for this posterity owes him much.

As to the success of his works in his own day we only know that owing to the many spicy allusions to men, places and events they were circulated widely and known by almost everyone. Up to the end of the fifteenth century no mention of his name is made; possibly because such personal poetry, so little artificial was not considered real poetry by the poetasters of the time; but, they were immensely popular with the people. The first meritorious mention we have is by Eloi d'Amerval about 1500 in his *Grande Diablerie*. Marot, who had published a new edition of Villon, confesses that he gained a great deal from the reading of Villon. Fauchet, in the sixteenth century, is the only one who appreciates him. The seventeenth century seemed to revive Villon and up to the nineteenth century the appreciation of the poet increases constantly. Th. Gautier is the first to appreciate him fully, in 1832. There are fine judgments by Nisard, Gerusez, Demogeot. Campaux, in 1859, devotes a thesis to: *Villon, sa vie et ses œuvres*, spoken of in high terms by M. Paris. Later on there are many fine characterizations by such men as Montaiglon, Lanson, Brunetière, Petit de Julleville, Saintsbury and Suchier.

The influence of Villon in the fifteenth century is quite pronounced. Guillaume Alexis borrowed from him the refrain *Bienheureux qui rien n'y a*. One group of poets imitated his *Testament*; another his manner of treating love. His bohemian life also inspired works as the *Farce Pathelin*. His descriptive power, pleasing, joking and satirical, is imitated by Henri Baude, Coquillart and Roger de Collerye. The Villon spirit is in the air of the time. Marot owes a great deal to him. In the sixteenth century nothing definite can be said: but in the seventeenth Patru, Boileau, La Fontaine knew and admired him. Voltaire imitated him in his youth; Th. Gautier, Banville and Baudelaire each one took from Villon whatever corresponded to their nature. Verlaine is a modern Villon. Richepin calls him his master and model.

The most remarkable and astonishing part of

Villon's success is his being adopted by the Pre-raphaëlites; there was a Villon society founded. John Payne translated his entire work, to which Swinburne and Rossetti added some ballads in the Villon style.

This book on Villon has been under way for sixteen years. A previous book taking an opposite view and based on arguments of facts, seemingly irrefutable, delayed the publication of this work, which is based on a moral point of view entirely and which has been justified by later discoveries.

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SPANISH DRAMA.

Lope de Vega and the Spanish Drama, being the Taylorian Lecture (1902), by JAMES FITZMAURICE-KELLY. Glasgow: Gowans & Gray; London: R. Brimley Johnson, 1902.

To those who have followed the current of Spanish literary criticism it must have been evident for some years that Lope de Vega, the "Monarch of the Spanish Stage," has been slowly but surely regaining his kingdom. To this turn in the tide of popular favor the Spanish Academy has contributed in a large degree by the publication of the monumental edition of the works of Lope de Vega, edited by the foremost of Spanish critics, Sr. Menéndez y Pelayo. The Academy surely does itself honor in thus honoring one of Spain's greatest sons. Indeed, Lope is the greatest of all Spaniards with the sole exception of Cervantes. And yet this great poet, this *Fénix de España*, as he was called by his countrymen in his lifetime, has suffered the fate of having his glorious name overshadowed by the later and lesser lights who happened, for a time, to gain the plaudits of the fickle, changing crowd. Calderon, who appealed to a different side of the Spanish nature, almost completely supplanted Lope in popular favor. Calderon became the name to conjure with. How true this is, and how completely Lope was overthrown, is shown by an examination of the collection of *Comedias Escogidas*, published in forty-four volumes between 1652 and 1704. Into this col-

lection those plays that had met with the most marked success on the stage, naturally found their way. And though Lope had been dead only seventeen years when this series began, Calderon is here the ruling name. The third volume is the only one that contains any number of Lope's plays. Indeed—hardest fate of all—Lope's comedias were frequently published under the names of lesser poets who happened to be popular at the time. How complete was the change that had been effected by a quarter of a century! Then everything that was excellent was designated by Lope's name. The plays of minor poets, to get them into print and to get the public to buy them, were heralded as written by the great Lope. So did scores of weak and inflated comedias masquerade as the work of the great wizard, who looked on for a long time with indifference and without uttering a protest. But after his death the rôles are reversed. Lope's name had lost its power to charm, and the offspring of his brain seek shelter under the names of strangers. We find, glancing through the volumes of *Escogidas* that Lope's *El Monstruo de la Fortuna* is ascribed to *tres ingenios*; *El Marques de las Navas* to Mesqua; *La Batalla de Honor* to Zárate; *La Condesa de Belflor* and *El Premio en la misma Pena* to Moreto; *El Amor enamorado* to Zabaleta; *Sin secreto no ay Amor* to Montalvan, and many more might be mentioned. The crowd turned their backs on the great creator of the Spanish Drama and eagerly sought the plays of Matos, of Zárate, of Zabaleta, and Godinez,—indeed, even of such obscure poets as Jacinto Cordero, Muxet de Solis, Padre Calleja, Martinez de Meneses, Guedeja and Llanos.

But in late years the tendency is clear amongst Spaniards and foreigners who have studied Lope closely, to place him once more upon the pedestal where he rightly belongs, as the greatest of all Spanish Dramatists. The excellent biography of Lope by La Barrera was published by the Spanish Academy in 1890. It contains a vast amount of material important for the student of Spanish literature of the period embraced by Lope's life (1562–1635), but it naturally—La Barrera was human—contains also some inaccuracies which later researches have rectified. But La Barrera's biography is an immense tome which few, after all, except special students, would care to read. It

was therefore a very happy choice which the distinguished Spanish scholar, Mr. James Fitzmaurice-Kelly made for his Taylorian Lecture at Oxford (1902), to give a brief and comprehensive survey of Lope de Vega's life and work, embracing the results of the latest investigations. This truly admirable essay—*Lope de Vega and the Spanish Drama*—which tells in the brief space of sixty-three pages all that any but a special student would care to know of the career of Spain's greatest dramatist, is written with all the vigor and charm of style for which this scholar is so well known. Indeed, I cannot do better than give one or two excerpts from the Oxford Lecture by which the reader may judge for himself the quality of Mr. Fitzmaurice-Kelly's performance. Speaking of Lope de Vega at the height of his career, our author says :

“He was one of the sights of Madrid. As he returned from the hospital, where he attended the sick and dying, men turned to look at him in the street ; women and children clustered around him to kiss his hand, and to crave his blessing. His daily walk was as a royal procession : his portrait hung on the walls of palaces and cabins. So contemporaries tell us, and so we love to picture him in his august old age—the living symbol of all the might, and pride, and glory of heroic Spain.” (p. 25).

Here is another passage a few pages farther on :

“Though his [Lope's] household was on a modest footing, he was always pressed for money. He gave without stint in charity, and he died poor. He had many afflictions to crush him ; yet he lived every day of his life, did the work of twenty men and we cannot doubt that—on the whole—his long, tumultuous existence was a happy one. We see him in the ardour of aggressive youth, and watch him still battling, in the zenith of his renown. But we like best to think of him under another aspect during the last decade of his career : composing masterpieces as easily as he breathed, and conscious that after countless combats, the victory is his. We perceive him rejoicing in the calm autumnal splendour of his fame, but never more content than when playing with his children in the garden,” etc.

Finally, I cannot help quoting this concluding passage :

“The one remedy for those who do not appreciate Lope is to read him. To attack the huge library of dramatic literature which he has bequeathed us is an enterprise calling for courageous perseverance during years. The result will repay the effort. If, on the one hand, the man who reads with care all Lope's surviving plays is inevitably condemned to read little else, on the other hand, such a reader has before him the certainty of being interested, moved, and delighted for no small part of his life-time. He will learn to know a genius, unequal indeed, but never dull ; he may be exhausted by Lope's indefatigable cleverness, but he will never weary of his author's company. He will see pass before him the entrancing pageant of a vanished age, a society vivid, picturesque, noble, blazoning its belief in God, the King, the Point of Honour, as imperious realities governing the conduct of an entire nation ; he will meet with personages of all grades, presented in every circumstance from the most tragic to the most laughable, and he will make acquaintance with a score of heroines as fair and gracious as Rosalind or Beatrice. I invite you to make the trial. And I confidently anticipate that here, as in other countries, the verdict of all who have thus qualified themselves to pronounce judgment will be unanimous. It will surely declare that literary history reveals no more interesting personality than Lope de Vega : that this great poet was also the mighty inventor of an original form, that he was a consummate expert in dramatic creation, with no equal in his own country, and—save Shakespeare only—no superior elsewhere.”

Mr. Fitzmaurice-Kelly's Taylorian Lecture is the best account of the life and work of Lope de Vega with which the writer is acquainted, and he cordially commends it to all who take an interest in the Golden Age of Spanish letters.

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FRENCH LITERATURE.

Lettres inédites de Mme de Staël à Henri Meister, publiées par MM. PAUL USTERI, Ancien professeur à l'École cantonale de Zurich, et EUGÈNE RITTER, Professeur à la Faculté des Lettres de Genève. Paris: Librairie Hachette et Cie., 1903. Pp. viii, 284.

It is well known that, after the death of Mme de Staël, her family fearing lest her reputation might suffer took every precaution to prevent the publication of her letters. Thus it is supposed that the Duchesse de Broglie succeeded in gaining possession of the box containing her mother's letters to Benjamin Constant—epistles which would be of the most piquant interest, but which have without doubt been destroyed.

The excellent *Notice* of Mme de Staël by her cousin, Mme Necker de Saussure, was, for the same reason, edited with the greatest care and criticized by the most intimate friends of the family. Mme Rilliet-Huber, the life-long friend of Mme de Staël, says in a letter to Henri Meister: "Si vous aviez été ici, vous auriez fait partie du conseil épuratoire. Il importait trop à la mémoire de celle qui a tenu une si grande place pendant sa vie, que cette notice dise presque tout, et pas tout."

The archives of Coppet are, even to this day, jealously guarded against too curious investigators.

However, as Sainte-Beuve long ago remarked, it is only by repeated victories that one triumphs over posterity, and the best thing that can happen to keep the memory of an author green is to have "deux ou trois de ces retours et de ces réveils magnifiques qui étonnent les générations nouvelles, qui les convainquent qu'un mort puissant est là, redoutable encore jusque dans son ombre et son silence."

Already in 1862 Saint-Beuve remarked that the renown of Mme de Staël had suffered on account of the unwillingness of the family to allow the publication of any letters. In that year, however, the family did make an exception in favor of the letters written to the Grand Duchess Louise, because they corrected some generally accepted misstatements in regard to their author.

Since then Mme de Staël has had, in spite of the precautions of her family, more than one such awakening, and, although a few things have been printed which a generous editor would have omitted, we have now a truer and withal a more favorable picture than formerly of this remarkable woman who during her life was exposed to the severest criticism, partly on account of her prominent position and partly through her own imprudence and impulsiveness.

Thus in 1887 were published the *Journal intime* and a collection of letters by Benjamin Constant, and the next year appeared *Lettres de Benjamin Constant à sa famille*, with an introduction by Mme Menos, both of which publications awakened as much interest in Mme de Staël as in her less renowned friend. Then followed the great work on Mme de Staël by Lady Blennerhassett, and Albert Sorel's excellent volume in the *Grands Écrivains*.

Since that time the reviews have frequently contained articles on Mme de Staël. A year ago was published M. Paul Gautier's volume on Mme de Staël and Napoleon, of which I hope soon to speak more in detail, and, last autumn, the *Lettres inédites de Mme de Staël à Henri Meister*. Mention might also be made of the two volumes by Mlle Lucie Achard: *Rosalie de Constant, sa famille et ses amis*, in which there are many interesting references to Mme de Staël. Some of the letters to Meister were published by Lady Blennerhassett, but they were not always correctly dated. In fact, one great difficulty in editing letters by Mme de Staël is that the dates usually have to be supplied. "Je n'ai jamais vu," said Sainte-Beuve, "une aversion du chiffre et du millésime aussi complète que dans les lettres de cette femme supérieure."

We must bear in mind that Mme de Staël usually wrote her letters hurriedly. She says herself: "Depuis que j'ai visé tout ouvertement à la célébrité, je n'ai plus donné aucun soin à mes lettres." Accordingly, as Mme Necker de Saussure remarked, "elle n'y mettait que l'esprit qu'elle ne pouvait s'empêcher d'avoir." That, however, was quite sufficient to make these letters very interesting.

Mme de Staël was too passionate, too impatient

to sit down and compose letters à la Mme de Sévigné or Voltaire, and would not write letters unless she had a special reason for so doing.

A circumstance which renders this series of letters especially interesting, is the fact that they extend over a period of thirty years and thus enable us to follow their author throughout her eventful career. M. Ritter (for the editing is chiefly his work) has accordingly divided the letters into six chapters, corresponding to the historical periods. The first letters date from the time of Louis XVI, and the last from the Restoration.

To an uninitiated, the task of editing letters would seem comparatively easy. In reality, it is often an extremely difficult thing to do well; nor is the labor spent upon it always apparent except to those who are acquainted with the correspondence in question.

M. Ritter has had a very difficult task to perform, but the copious notes, the brief explanations here and there, the extracts from other letters and from books bearing on the question in hand, show with what excellent judgment and scholarship the work has been performed. It is, like all the books of this savant, who has just celebrated his thirtieth anniversary as professor in the University of Geneva, an exact, painstaking and scholarly piece of work.

The portion of the book that will be read with most interest by those who have not paid especial attention to the career of Mme de Staël, is the excellent *Notice* of Henri Meister, the recipient of these letters.

Meister was one of those German Swiss, like Bêat de Muralt and Bonstetten, who successfully adopted the French language. His father was an enlightened and broad-minded Protestant pastor; Henri also prepared for the ministry and took orders before he had completed his nineteenth year.

On a journey to Geneva, which he took soon afterwards, he won the friendship of Paul Moulton, the liberal Protestant minister, the intimate friend of Rousseau and one of the correspondents of Voltaire. Through Moulton he was enabled to visit Rousseau, whom he accompanied on a long tramp in the mountains. He also presented himself at Ferney, where he was kindly received by

Voltaire, who said to him among other things: "Soyez toujours tolérant: c'est une des premières vertus des ministres de l'Évangile."

Of greater importance than these two celebrities for the future of Henri Meister, were two ladies whose acquaintance he made in Geneva, Mme de Vermenoux and Mlle Suzanne Curchod. Less than a year afterwards he received a letter from Moulton, offering him the position of tutor of the eight-year-old son of Mme de Vermenoux, which position had hitherto been filled by Mlle Curchod, who had just married M. Necker, the wealthy banker and the future minister of Louis XVI.

After some hesitation Meister accepted the offer, and from then on he was an interested spectator and commentator of the great events of those stirring times.

After a stay in Paris of eighteen months, Meister and his young pupil spent two years in Switzerland. The occasion for their leaving Paris was the love which was springing up between Meister and Mme de Vermenoux; this love-story began with a rose-leaf plucked from the lady's lips and ended, years after the death of Mme de Vermenoux, in the placing of a tin-box containing her heart in the coffin of Henri Meister.¹

In 1768 Meister had secretly printed a little essay *De l'origine des principes religieux* in which he tried to prove that religious ideas have a human and natural origin. Diderot was much pleased with the work and Voltaire prophesied the author a bright future. In Zürich, on the other hand, the book, being adjudged an attack on religion, was publicly burnt and its author was banished from Zürich forever. Meister at once returned to Paris where he was warmly welcomed by Mme de Vermenoux.

A couple of years later he succeeded Grimm as editor of the *Correspondance littéraire*, the famous manuscript journal by which the courts of Europe were kept informed of the chief political, literary and social events of Paris. For about forty years Meister continued this work which brought him a comfortable livelihood, but no literary reputation. Meister had a fluent pen and published many books and pamphlets, all of which are long since forgotten. The most important was *De la morale*

¹ Cf. p. 9 of these letters and d'Haussonville, *le Salon de Madame Necker*, Paris, 1882, p. 214.

naturelle, which had a great success and which Wieland translated into German.

In 1812 Meister was surprised by the publication of five volumes of the *Correspondance* (from 1770-1782) without his consent or knowledge. The work was attributed only to Diderot and Grimm. Meister then determined to continue the publication himself and in 1813 five volumes containing the *Correspondance* for the years 1782-1790 appeared. Meister was too little concerned about his literary reputation to allow his name to appear on the title-page, and it was not until the edition of the *Correspondance* by Maurice Jau-neau, 1877-1882, that Meister's large share in the work became known.

Meister had arrived in Paris just after the birth of Mme de Staël, who was named Germaine for her god-mother, Mme de Vermenoux. Mme Necker's friendship for Meister was inherited by her daughter, who had known Meister all her life and after the death of Mme de Staël her children continued in their letters to show their love and respect for the venerable old man.

The most interesting of the letters published in this volume are those written during the reign of terror, when Mme de Staël, having taken refuge in Switzerland, made heroic efforts to enable both friend and foe to escape from Paris. These letters breathe enthusiastic devotion and undaunted courage and reveal to us the great kindness of heart so characteristic of this great woman.

It will be noticed that these letters, written to one much older than herself, although they are always sincere and frank (Mme de Staël could not be otherwise), nevertheless have a more subdued tone than is common with Corinne. Again, the fact that Meister was an admirer of Napoleon caused the letters written during the Empire to show a slight feeling of restraint. Sometimes one is tempted to find fault with Mme de Staël for too often writing merely in order to ask a favor of her old, complaisant friend, without in return taking him fully into her confidence.

On the other hand, in the extremely interesting letters to A. W. v. Schlegel, written in 1813 and printed as an appendix to the letters to Meister, the tone is quite different. Addressing an intimate friend of about her own age, the tutor of

her children, she writes as though she were speaking to him. In these few letters to Schlegel we get a better idea than from the long series to Meister of the real Mme de Staël, that passionate and impulsive woman, ambitious to succeed in literature, in politics and in society, whose whole heart belonged to her friends, but who exacted a like devotion in return, and who, insatiable in her many desires, always eager and indefatigable, too soon exhausted her strength and died worn out by her own energy.

WILLIAM KOREN.

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SPANISH LITERATURE.

Cuentos Castellanos, selected and edited, with notes and vocabulary, by MARY D. CARTER and CATHARINE MALLOY. Boston: D. C. Heath & Co., 1902. Pp. vi, 200.

Teachers of Spanish among us will welcome a good collection of short stories suitable for early reading. One or more are promised us, but none has yet appeared quite up to the desired standard. The present one is exceptionally weak in making good any claims for intrinsic worth. It is composed of eight selections, headed by Valera's *Pájaro Verde*. Most of the remaining seven are of doubtful merit for their purpose, and are chiefly notable for their lack of interest, point, or moral. All but two occur in the Paris volume of *Cuentos Escogidos* ("de los mejores autores castellanos contemporáneos"), published by Garnier: a mediocre source of supply containing some good matter but much more that is thoroughly decadent in theme and tone. The American volume has a critical editorial comment on each of the authors represented, comments containing little of biographical facts and scarcely anything else of interest to the reader. It is a singular coincidence—even if it be an accidental one—that these comments read like free translations, in whole or in part, of the corresponding introductions in the Paris volume.

The editorial workmanship is in keeping with the poor literary taste displayed in the quality of

the selections, and is scant in redeeming features. A close inspection reveals a long and tedious chapter of defects, only a few of which, because of lack of space, can be registered here. The vocabulary in particular abounds in omissions and mistakes, upward of a hundred of these having been noted; not to speak of many more with definitions incomplete or inadequate to the sense of the text. Although the book is assumed to be complete for the needs of the reader, it omits any explanation of a number of difficult terms, while the explanation given to others is misleading or quite erroneous. Here are a few samples of the former:—

Page 17, l. 11, *turrón de Jijona* (neither word occurs in vocab.), a highly esteemed Spanish confection; p. 17, l. 19, *¡Quién la viera ahora!*, 'would, or how I wish, that I might see her now!' (perhaps an elliptical expression from *¡Quién sería más feliz que yo si la viera ahora!*); p. 23, l. 7, *se las prometen felices*, i. e., 'have pleasurable anticipations' (with slight prospects of realization); p. 48, l. 5, *¡Que (sic) había de saltar! ¡Que (sic) se había de meter!*, 'the idea of (her) jumping, of (her) putting herself! (i. e., here, getting on the railroad track); p. 54, l. 15, *por una merienda*, 'for a song'; p. 65, l. 17, *¡Cómo ha de ser!*, 'how can it be helped!'; p. 87, l. 7, *y no haces nada de más*, i. e., 'that's quite proper.'

The following are a few of the misleading or erroneous editorial contributions: P. 3, l. 24, *resucitó* from *resucitar*, "to resuscitate, to renew:" here the verb is neuter, 'to come back to life.' P. 6, l. 28, *crencha*, "parting of the hair:" for 'tresses,' 'locks.' P. 31, l. 20, *estar fresco*, "to be disappointed, to be lost:" for, 'to be in a "pretty pickle," in a scrape.' P. 46, l. 6, *despuntaba*, "to commence, to begin:" for, 'to blunt;' i. e., (here) 'to cut off' (the corner of). P. 46, l. 8, *jícara*, "little cup:" for, (here) 'insulator' (= *aislador*). P. 57, l. 24, *inútil* is here, specifically, 'unfit for the (military) service.' P. 61, l. 6, *constipado*, "constipation:" for, 'cold' (which *constipado* always means, and of which *resfriado* is a common synonym). P. 66, l. 1, *sudando como un pollo* = *hecho un (pollo de) agua*, which seems to have suggested to the editors their only clue, for their vocab. under *pollo*

(= fowl), as "pool, drain." The expression means *estar lleno de sudar*, and may have originated from the hyperbolic idea of thorough aqueous immersion as presented by the soaked plumage of a fowl; cf. 'dripping like a wet hen.' P. 66, l. 12, *de un tirón*, "at once:" for, 'with a jerk.' P. 68, l. 9, *se deshicieron (en elogios)*, "they melted, became uneasy:" for, 'they were lavish' (in praise). P. 85, l. 11, *americana*, "a kind of coat:" for, specifically, a 'sack coat.' P. 87, l. 8, *adefesio*, "extravagance, folly:" for, 'looking like a fright.' P. 87, l. 21, *partida*, "departure:" for, specifically (here), 'lot, quantity.' P. 89, l. 5, *velones tríplicos*, (the last a typ. error for *típicos*?), "night-lamp:" it is not necessarily a special kind of bed-room lamp but the typical old-fashioned fixture, of ghostly illuminating power, found in Spain and some parts of Italy, and of lineal descent from the standard old Roman article. P. 99, l. 19, *basquiña*, "upper petticoat (?) worn by Spanish women:" possibly the editors refer to a (kind of) 'skirt,' a form of short-skirted gown or jacket characteristic of the female garb of certain parts of Spain, particularly in the North. P. 112, l. 9, *viejo verde*, "strong old man:" for, 'gray-haired dandy.' P. 112, l. 23, *por todo lo extremo*, "in every part of the arena:" for, 'to the utmost.'

Apart from mere inaccuracies or omissions, the vocabulary has some remarkable examples of splay definitions, as, e. g., *descabellar*, "to disorder or undress the head;" *quinto*, "the one on whom the lot falls to serve in army:" for 'conscript' or 'recruit' (*recluta*); *sebe*, "place enclosed with a high paling," for 'inclosure' or 'lot;' *constipado*, "stoppage of cuticular pores occasioned by cold," etc.

The text, such as it is, would have gained by the absence of a number of passages and expressions, which, in an elementary class, can hardly avoid causing embarrassment to both teacher and learner. The writer disclaims any special squeamishness in such matter. But obviously many things may be freely allowed in a book for ordinary purposes which cannot for a moment be tolerated in a language text liable to intensive reading in mixed classes: in other words, one in which every sentence and word are subject to

careful analysis. In the writer's judgment, the present volume has too many places of this nature standing for an expression of thought that may be proper enough in good literature but which are only stumbling blocks for elementary classes. He might point out a number of these examples. But the topic is an ungrateful one. *Peor es menallo.*

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GERMAN LITERATURE.

Unter vier Augen, Lustspiel von LUDWIG FULDA.
Der Prozess, Lustspiel von RODERICH BENEDIX.
Edited with Notes and Vocabulary by WILLIAM ADDISON HERVEY, Instructor in Columbia University. New York: Henry Holt & Company, 1902.

Just why these two pieces should be edited together does not seem clear, for there is no connection between them. Doubtless the editor's purpose was merely to adapt for early reading some unhackneyed and interesting material. The two short plays, which are of about the same difficulty, are written in a very different style. The first is reprinted from Thomas and Hervey's *German Reader and Theme-Book*,—the notes being revised and expanded. The reviewer has a warm feeling of gratitude to Roderich Benedix, for he found no other literature so helpful in acquiring the language of everyday life at the beginning of his student days in Germany as he did the *Haus-theater* and other pieces of Benedix.

The selections are undoubtedly good ones, and the editor has done his work carefully and thoroughly. The introduction and vocabulary are ample, and the notes are suggestive and stimulating. There are, however, a few points to which exception might possibly be taken.

p. 1, l. 3, *nur*: no satisfactory rendering for *nur* in this sense either in the notes or in the vocabulary.

p. 13, l. 9, *schon*: this use of *schon* is explained neither in notes nor in vocabulary.

p. 36, l. 17, *so eine*: this colloquialism might well be commented on.

p. 37, l. 27, *das*: 'that sort of people.'

p. 38, l. 9, *auch*: *auch* thus used is nowhere explained.

p. 38, l. 16, *Haben Sie gesehen heute beim Termin*: colloquial word order; cf. note to p. 44, l. 11.

p. 41, l. 15, *Sie hätten ja können bestohlen werden*: a cross reference to a note on a following passage,—p. 44, l. 11,—should at least be given.

p. 47, l. 25, *wird einem ganz flau*: it might prove helpful to call attention to this frequent idiom.

p. 49, l. 26, *eins auswischen*: for explanation of this use of *eins* cf. Thomas's Grammar, ¶ 318, 1, a.

note to p. 2, l. 8, What is said about *Herr* and *Frau* applies also to *Fräulein*.

note to p. 55, l. 9, *was man so geschimpft nennt*: is not 'ordinarily' nearer this use of *so* than 'really.'

Vocabulary.

anlegen: 'set up' or 'build' would be a good word to use of the mill.

Delikatessenhändler: better 'dealer in delicacies.'

Geschmack: the reviewer is skeptical about the statement that the plural *Geschmäcke* is rare. He has often heard the expression "Die Geschmäcke sind verschieden." Cf. other examples in the *Wörterbücher* of Grimm, Sanders, and Heyne.

herumhetzen: omitted; cf. p. 44, l. 15.

nachtragen: omitted.

Schliesser: omitted.

übermütig: is not the sense of this word, p. 9, l. 24, *überaus lustig*, 'exceedingly gay' rather than 'high-spirited?'

unbedingt: add meaning 'by all means.'

vorig: 'the same' is regular equivalent of *Vorige* in stage directions.

wagen: *frisch gewagt*, 'nothing venture, nothing have.'

In a book intended for young students such questionable English should be avoided as "There wouldn't be much to him" (note to p. 37, l. 17); "I guess we've got you" (note to p. 39, l. 27); and "be through" (vocabulary under *Ende*). In the note to p. 8, l. 29, the words 'as called in

theatrical parlance,' do not sound right; in the note to p. 49, l. 24, 'related or not' is possibly ambiguous; and the note to p. 56, l. 19 is not clear.

It may be doubted whether such long grammatical notes as those to p. 20, l. 20, p. 47, l. 17, and p. 49, l. 24, are for the best. If grammatical references are given, it would be well to give them not only to Thomas's Grammar, but also to the other school grammars which are widely used.

Misprints are p. vi, l. 8, 'rneasoin' for 'reasoning'; p. 21, l. 25, *verzu-ckerte* for *verzuckerte*; in note to p. 12, l. 2, 'not' seems to have been omitted; note to p. 16, l. 26, 'chaperone' for 'chaperon'; note to p. 21, l. 19, 'subject' for 'subjunctive'; note to p. 30, l. 19, 'orick' for 'brick'; 'vocabulary also' for usual 'also'; under *Ballmutter*, 'chaperone' for 'chaperon'; under *einerlei*, 'mat-matter' for 'mat-ter'; *einig* and *einige* had better be given as two different words in an elementary work; *früher* should be indented differently; under *Schwager* plural should be *Schwäger*; under *Titel*, (i) for (ÿ); under *vertreiben* past participle *vertreiben* for *vertrieben*.

To follow his plan consistently the editor ought to have omitted (*haben*) after *fortfahren* and inserted (*sein*) after *herziehen*. He should have printed *loskommen* for *los'kommen*, *gestreng* for *gestreng'*, *gesund* for *gesund'*, and it would have been well to indicate the accent thus on *ausgezeich'net*, *beob'achten*, *bisher'*, *jedoch'*, *Minu'te*, *nachdem'*, *sobald'*, *sofort'*, *sogar'*, *sogleich'*, *vorerst'*, and *wahrschein'lich*.

This appears to be a rather long list of exceptions, but the errors are for the most part petty ones,—such as will almost invariably creep into the first edition of any book. Some of the things mentioned are merely in the nature of suggestions, about which there may well be a difference of opinion. The criticisms are made solely with a view to increasing the usefulness of the little book. Let the last word be one of warm praise for it and genuine appreciation of its excellence.

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SPANISH LITERATURE.

Historia de Gil Blas de Santillana por Lesage, traducida por el Padre Isla, abbreviated and edited with introduction, notes, map and vocabulary, by J. GEDDES, JR., and F. M. JOSSELYN, JR. Boston: D. C. Heath and Co., 1903.

The first impression of Geddes and Josselyn's edition of this text received notice in the issue of MOD. LANG. NOTES for November, 1901. Now after a two years' trial of their book, the editors present a reimpression of it with many improvements. Misprints have been corrected and commendable changes have been made in the notes and the vocabulary. In its new form the book brings fresh credit to the editors, and is a fit companion to their excellent edition of the *Marianela*.

The following notes are offered as of possible interest in the preparation of later impressions. Page 2, note 8, *volvió á poner* has been translated as of the first person. Page 13, note 4, the *haz* of *hazmerreir* may be the apocopated third singular of the present indicative rather than the imperative form. Page 63, note 1, *el ama*, as this *el* is historically as much a feminine as *la*, it would seem better not to term it the masculine article, even though most of the Spanish grammars still continue to do so. Page 64, note 7, *un si es no es*, the *si* of this expression is not the affirmative adverb *yes*, but the conjunction *if*, and it should not have a written accent. P. 153, note 3, *favor al rey* might be more fully translated as—"Help in the King's name."

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FRENCH MANUSCRIPT.

PAUL MEYER, *Notice d'un Manuscrit de Trinity College, (Cambridge)*, contenant les vies en vers français de Saint Jean l'Aumônier et de Saint Clément, Pape. Paris: Imprimerie Nationale, 1903. 4to., 51 pp.

These two French specimens of vulgarized hagiographical literature, which are accurately described from the linguistic point of view, may

be considered as valuable documents, not only on account of their rareness ("deux poèmes français dont il n'existe, à ma connaissance, aucune autre copie," p. 6), but also as illustrating the history of translation in France during the Middle Ages. As a fact, nearly all early translators handled their models with the utmost freedom. This evident lack of method is still considered as a kind of privilege by famous Perrot d'Ablancourt (author of the so-called "Belles Infidèles" and a contemporary of Louis XIV). He would continually find fault with his Classical models, correct their tenor, insert explanations of his own in the text itself, omit or cut short such passages as seemed either to disturb the harmony of his excellent prose or to present difficulties to the translator. We know nowadays that it required many centuries to establish the proper use of foot-notes and the inviolability of texts.

In our case, no ancient Classical models have been disfigured. The anonymous translator, not a monk but a person of rather pious inclinations, took to vulgarizing two saints' lives for the sake of his own edification. "Le latin est non pas traduit, mais longuement et, il faut le dire, assez platement paraphrasé," p. 6. "La traduction n'est ni fidèle ni complète : c'est une libre paraphrase qui omet de nombreux passages," p. 20. His proceedings seem to be about the same as those of d'Ablancourt's. But there is one great difference as far as the life of "Saint Clement Pape" is concerned. The author owns that he found it necessary to invert the order of different parts of his original. But having compared the Latin text with the French version, Paul Meyer informs us of another important fact : "Le rimeur français ou plutôt anglais, ne s'est pas borné à traduire ou à paraphraser les 'Recognitiones,' mais fait entrer dans son œuvre d'autres éléments."

Which are these elements and where do they come from? The approximate solution of this complicated question is but due to the marvelous perspicacity and the fine logical argumentation of Paul Meyer. There can be no doubt, moreover, that he is now the best connoisseur of the French Middle Ages. With the help of his profound knowledge of ecclesiastical literature he establishes that the anonymous writer must have had

for his source a compilation in which probably the contents of Chapter XV of the *Apostolica historia* of the Pseudo-Abdias had been combined with a notably different reading of some chapters of the *Passio sanctorum apostolorum Petri et Pauli* of the Pseudo-Marcellus. ("Il y a lieu de supposer l'existence d'un texte latin intermédiaire.")

M. J. MINCKWITZ.

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SPANISH LITERATURE.

The Complete Works of Miguel de Cervantes Saavedra. Vol. II. The Galatea. Edited by JAMES FITZMAURICE-KELLY. Translated by H. OELSNER and A. B. WELFORD. Glasgow : Gowans & Gray, 1903.

With commendable promptness Messrs. Gowans and Gray, of Glasgow, have issued another volume of their admirable and astonishingly cheap series of translations of the works of Cervantes. The four volumes of Ormsby's version of *Don Quixote* (the best English translation beyond all peradventure), was followed by the *Novelas Exemplares*, excellently Englished by Mr. Norman MacColl, and now we have the *Galatea*, a pastoral romance, and it is no small praise to say that this last translation maintains the high standard of the previous issues. Of the mixed prose and verse of which the *Galatea* is composed, Dr. Herman Oelsner has translated the prose portion, while the verse has fallen to the share of Mr. A. B. Welford, and though both these scholars have succeeded in giving excellent renderings of the original—and the task of neither was easy—yet Mr. Welford had more to contend with than his colleague. His versions of the various poems are always well done, and sometimes they are strikingly felicitous. The *Galatea*, like the other volumes of this series, contains an Introduction by the editor, Mr. James Fitzmaurice-Kelly, unquestionably one of the first living authorities upon Cervantes.

A distinguished French scholar and critic has said that Ercilla would have done better had he written his *Araucana* in prose, but evidently

Ercilla thought that a prose epic would never do, and doubtless Cervantes also thought that a pastoral romance without occasional verse scattered through it, would never be countenanced by a public that had been brought up on the *Diana* of Montemayor. And so Cervantes scattered his verse through the *Galatea* with a lavish hand. Indeed, Cervantes preened himself upon his verse, and in one instance, his *Viaje del Parnaso*, he scored a moderate success, though the postscript in prose which he has appended is by far the best thing in the work. For Cervantes's verse, though often graceful and flowing, is no better than that of a score of poets of his time, and had he written nothing else he would have disappeared in the oblivion that justly and mercifully envelops some of his fellow bards. That Cervantes was particularly pleased with his *Galatea* is evinced by the pride and satisfaction with which he refers to it on several occasions. It seems to have been the fate of the pastoral romances to remain unfinished, and to promise a sequel which never appeared, and the *Galatea* was no exception to the rule. And so, time after time Cervantes promised the second part, a promise which he never fulfilled. Indeed, throughout his whole career Cervantes seems to have cherished a singular affection for the *Galatea*. It was his first love and

'On revient toujours à son premier amour.'

Even on his death-bed his thoughts once more revert to his favorite pastoral romance;—once more the hope of finishing it is expressed almost with his dying breath:

"Puesto ya el pie en el estribo,
Con las ansias de la muerte,"

as he himself says with that invincible cheerfulness which never deserted him.

The *Galatea*, which is better than most of the works of its class (rather equivocal praise, the reader may think), was not one of the world's successful books. It was only reprinted twice in the lifetime of its author, and it is even doubtful if Cervantes ever saw either of these reprints. Nor has the *Galatea* been more fortunate in its translations, of which the one before us is really the first one worthy of the name. The first English version appeared in 1867, "when it

occurred to a droll, strange man named Gordon Willoughby James Gyll (or James Willoughby Gordon Gill), to publish an English rendering of Cervantes's pastoral in which, as he thought, 'the rural characters are nicely defined; modesty and grace with simplicity prevailing.'" From the documents published by Mr. Fitzmaurice-Kelly, in his Introduction, Mr. Gyll or Gill seems to have been one of those fussy, fatuous bodies, who suffered from a particularly acute case of genealogical megalokephalitis, and his vagaries are reflected in his translation of the *Galatea*, which is one of the most fearful and wonderful renderings into English, of which the language can boast. And yet this nonsense was not only published, but incredible as it must seem, it was reprinted. That Gyll's feeble flounderings should remain the only English version of the *Galatea* was an insult to the great name of its author. The admirers of Cervantes have, therefore, genuine cause for congratulation on the appearance of this translation, the first really adequate one in any language, as the editor remarks.

Prefixed to the volume is an Introduction, consisting of fifty-eight pages of closely printed matter by the editor, Mr. James Fitzmaurice-Kelly, written with all the knowledge of the subject, to the minutest detail, for which this scholar is so well known. These Introductions, admirable in every way, will be read with profit by every student of Cervantes. Indeed, so wide is their range, that they are indispensable to every worker in Spanish literature, and they form one of the most notable features of these volumes, which every student should have upon his shelves.

HUGO A. RENNERT.

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CORRESPONDENCE.

GALDÓS'S DOÑA PERFECTA.

To the Editors of Mod. Lang. Notes.

In answer to Prof. Lewis's inquiry, published in the February issue of the current volume of your journal, I am able to offer one suggestion. The question concerning Manzanedo had also occurred to me, and while in Madrid I asked Galdós who he was. Galdós's answer was that "Manzanedo was a very rich man, as who should say a Vanderbilt." The comparison was Galdós's own.

Yours very truly,

JOHN D. FITZ-GERALD.

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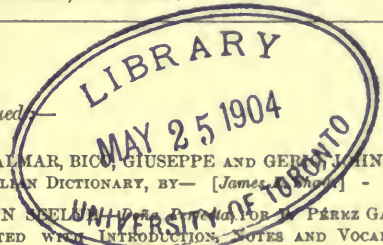
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ANNOUNCEMENTS.

Professor J. D. Bruce, of the University of Tennessee, who has recently edited the Middle English metrical romance, *Le Morte Arthur*, for the Early English Text Society, has in preparation also an edition of the Old French prose romance, *Mort Artus*, (the last branch of *Lancelot du Lac* and the work which gave its name to Malory's famous compilation). The edition will be similar in plan to Löseth's *Tristan*—only instead of an abbreviated modern version the actual Old French text will be given according to MS. 42, fonds français, of the Bibliothèque Nationale. A full discussion of the sources and literary relations of the romance, moreover, will be included in the Introduction.

G. P. Putnam's Sons have announced a third edition of *Popular Tales from the Norse*, with an introductory essay on "The Origin and Diffusion of Popular Tales," by Sir George Webb Dasent, D. C. L.

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MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, MAY, 1904.

No. 5.

THE SHORT CIRCUIT IN ENGLISH SYNTAX.

In an interesting and suggestive article *Zur charakteristik der englischen sprache*,¹ Professor Münch of Berlin, endeavors to show that what characterizes English more than any other language is its tendency toward definiteness, brevity, and directness ("tendenz zur bestimmtheit, knappheit, unmittelbarkeit"). He instances under the head of syntax the single article in such expressions as *the moon and stars*; the omission of the relative, as in *the book he spoke of*; the omission of the conjunction *that* after verbs of saying and thinking; the use of such elliptical expressions as *when bidden, while searching*; the personal instead of the impersonal construction in *he is sure to come, I am likely to go, I wonder, I feel warm, I like, I hate*; the liberal employment of intransitive verbs in a transitive causative sense, *to fly a kite, to grow a crop*; the use of transitive verbs intransitively, *the coat wears well, corn sells high*; the use of transitive verbs in a middle or reflexive sense, *to submit, to surrender, to dress*; the merging of the dative into the more direct accusative after *to obey, to please, to threaten, to help*, etc.; such a construction as *to enter a house*, the preposition being omitted; the strongly personal impress observable in *he was shown a path, I was offered help*, instead of, as in other languages, *a path was shoun (to) him, help was offered (to) me*.

Professor Münch's citations seem to me to illustrate special idioms rather than to embody a general tendency. He does little more than count words. His method is statistical rather than interpretative. He finds that in certain carefully chosen constructions English is economical beyond other tongues. But it is easy to cite adverse constructions. Take, for example, the clumsy, peri-

phrastic tenses, *I am studying, I was studying, I shall be studying*, instead of the older and more compact *I study, I studied, I shall study*. The difference in meaning hardly seems to justify the existence of the periphrastic forms. Take also our use of *do* in negative and interrogative sentences. Is anything gained by it? Do not the many periphrastic combinations in English show that the dominant tendency of the language is not toward brevity?

A more fundamental distinction is, it seems to me, that syntactical relations do not span wide spaces in English. The laws of concord, especially as illustrated in spoken English, operate best at close quarters. They do not carry far. English is, syntactically, an ear-language. The unit of syntax tends to become a mere breath-group,² and this breath-group is more often a phrase or a clause than an entire sentence. In other words, the normal tendency of English syntax, a tendency antagonized by impositions from the syntax of the classical languages, has always been toward short circuits rather than toward long circuits. This tendency may be seen not only in our book language but in our *umgangssprache* and *vulgärsprache* as well. "La véritable vie du langage," says Bréal,³ "se concentre dans les dialectes; la langue littéraire, arrêtée artificiellement dans son développement, n'a pas à beaucoup près la même valeur."

Professor James of Harvard, in discussing "the span of consciousness," says that "When data are so disconnected that we have no conception

² "The only division actually made in speech is that into *breath-groups*, due to the organic necessity of taking breath, which breath-groups correspond partially to the logical divisions into sentences. Within each breath-group there is no more pause than between the syllables of a single word." Sweet, *History of English Sounds*, p. 14. Made as a starting point for phonetics, this distinction has a vital bearing on syntax, especially on the syntax of the modern languages.

³ *Essai de sémantique* (1897), p. 302.

¹ *Die Neueren Sprachen*, VII, 65-96 (1899).

which embraces them together, it is much harder to apprehend several of them at once, and the mind tends to let go of one *whilst it attends to another*." ⁴ Of course, when we read, or hear, or write, or speak the words of a sentence, we have to a degree "a conception which embraces them together"; but the span of our normal syntactic consciousness is so limited that the mind tends to let go of one relation whilst it attends to another. Take, for example, such sentences as these:

"But yesternight, my lord, she and that friar, I saw them at the prison." (*Meas.* v, 1, 134.)

"Your majesty and we that have free souls, it touches us not." (*Ham.* III, 2, 236.)

"Jesus knowing that the Father had given all things into his hands, and that he was come from God, he riseth from the table." (*John* 13 : 3-4.)

These sentences are, of course, examples of anakoluthia, but the principle involved is wholly different from the principle involved in,—

"If thou beest he—But, O, how fall'n! how changed!" (*Par. Lost*, I, 84.)

which is also classed as an example of anakoluthia. In the last sentence the thought is interrupted by emotion; but in the preceding sentences the intrusion of *them*, *us*, and *he* is due to the limited duration of the syntactic consciousness.⁵

The same tendency is seen in the frequent use in English of *this*, *these*, *all*, *that*, etc., by way of recapitulation:

"The number Twelve, divisiblest of all, which could be halved, quartered, parted into three, into six, the most remarkable number,—*this* was enough to determine the signs of the zodiac."

(Carlyle, *The Hero as Divinity*.)

"But that a wise great Johnson, a Burns, a Rousseau, should be taken for some idle nondescript, extant in the world to amuse idleness and have a few coins and applauses thrown him that he might live thereby,—*this*, perhaps, as before hinted, will one day seem a still absurder phasis of things."

(Carlyle, *The Hero as Man of Letters*.)

⁴ See *Psychology*, p. 219.

⁵ "Anakoluthia requires length or strength, length of sentence or strength of passion."—*American Journal of Philology*, VII, 175. But the "length" type is rarely found in the classical languages, while the "strength" type is found in all languages.

"What silly things he said, what bitter retorts he provoked, how at one place he was troubled with evil presentiments which came to nothing . . . all these things he proclaimed to all the world, as if they had been subjects for pride and ostentatious rejoicing."

(Macaulay, *Boswell's Life of Johnson*.)

"To consider the world in its length and breadth, its various histories, the many races of man, their starts, their fortunes, their mutual alienations, their conflicts; and then their ways, habits, governments, forms of worship . . . all this is a vision to dizzy and appall."

(Newman, *Apologia*.)

These sentences could, of course, be multiplied indefinitely. They are cited not for their novelty, but because they are symptomatic of the short-windedness of English syntax. The same construction may be found in Latin, but it is by no means characteristic of Latin.⁶ The recapitulative words and expressions may be compared to relay-stations between the opening words of each sentence and the distant predicate toward which the thought is journeying and on which the opening words are syntactically dependent.

Another illustration is seen in such idioms as "between you and I," "on Hastings, you and I," "but only Sycorax, my dam, and she."

⁶ Burke, so says DeQuincey, spent more time upon the following passage than upon any other in his writings, and is reported to have been tolerably satisfied with the result. The italics are my own:

"As long as the well-compacted structure of our Church and State, the sanctuary, the holy of holies of that ancient law, defended by reverence, defended by power, a fortress at once and a temple, shall stand inviolate on the brow of the British Zion; as long as the British monarchy, not more limited than fenced by the orders of the State, shall, like the proud keep of Windsor, rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers, *as long as this awful structure* shall oversee and guard the subjected land, so long the mounds and dykes of the low flat Bedford level will have nothing to fear from all the pickaxes of all the levellers of France. As long as our sovereign lord the king, and his faithful subjects the lords and commons of this realm, the triple cord which no man can break; the solemn sworn constitutional frank-pledge of this nation; the firm guarantees of each other's being and each other's rights; the joint and several securities, each in its place and order for every kind and every quality of property and of dignity,—*as long as these* endure, so long the Duke of Bedford is safe and we are all safe together."

Would Cicero have used the recapitulative expressions?

This construction is not only frequent in Shakespeare but may be heard every day in the speech of the illiterate. No one says "with I," "to he," or "for she"; but in compound expressions the force of the preposition is often spent upon the word that immediately follows it. In Browning's phrase, the "reach" of the preposition exceeds its "grasp." The pronouns that follow remain, therefore, in their normal or nominative form.

The same thing may happen when the governing word is not a preposition but a transitive verb. If the objects are numerous, those that are furthest from the verb stand the best chance of remaining in their nominative form. Such sentences as the following are unknown in the classical languages :

"Made hym passynge good chere and wel easyd
bothe his hors and *he*."
(*Morte d'Arthur*, Sommer's ed., p. 112, l. 30.)

"Let thee and *I* go on."
(*Pilgrim's Progress*.)

"Praise him that got thee, *she* that gave thee suck."
(*Troil.* II, 3, 235.)

"Do that good mischief which may make this island
Thine own forever, and *I*, thy Caliban."
(*Temp.*, IV, 1, 217.)

"I shall think the better of myself and thee during
my life; *I* for a valiant lion, and *thou* for a true
prince."⁷
(*1 Henry IV*, II, 4, 303.)

I should explain in the same way such constructions as the following :

"Why do you speak so *startingly* and *rash*?"
(*Oth.*, III, 4, 79.)

"And that so *lamely* and *unfashionable*."
(*Rich.* III, I, 1, 22.)

⁷ The limited sovereignty of the verb in the foregoing sentences recalls a paragraph in Burke's speech on *Conciliation with America*: "In large bodies, the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia and Curdistan as he governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein that he may govern at all; and the whole of the force and vigour of his authority in his centre is derived from a prudent relaxation in all his borders."

"His grace looks *cheerfully* and *smooth* this morning."
(*Ib.*, III, 4, 43.)

"She soon shall know of us, by some of ours,
How *honorable* and how *kindly* we
Determine for her."
(*Ant.*, v, 1, 58.)

"When perforce he could not
But pay me terms of honour, *cold* and *sickly*
He vented them."
(*Ant.*, III, 4, 6.)

"And I most *jocund*, *apt* and *willingly*,
To do you rest, a thousand deaths would die."
(*T. N.*, v, 1, 135.)

Angelo: "And she will speak most *bitterly* and *strange*."
Isabella: "Most *strange* but yet most *truly* will I speak."
(*Meas.*, v, 1, 36.)

Professor Franz⁸ remarks of such sentences as those just cited that when only one of the adverbs in a series takes the ending it is usually the last. But the facts show that the ending is usually added to the adverb nearest the verb. Those furthest from the verb escape its influence and remain in their adjectival form, though in function they are more adverbial than adjectival.

In Matthew v, 25 we read, "Therefore, if thou bring thy gift to the altar, and there *rememberest* that thy brother, etc." This change from the subjunctive to the indicative has no parallel in the classical languages, because in them the force of an initial conjunction is coextensive with the sequent predicates, however numerous these may be. But in Middle English the construction is very common, and in every case, so far as I have observed, the subjunctive stands nearest to *if*.

After quoting several instances of this construction from Richard Rolle de Hampole (c. 1340 A. D.), Hotz remarks⁹: "In all these passages the subjunctive, the rule with Hampole, stands first; the indicative follows but for contrast's sake." And again,¹⁰ "The first writer in formed English, Maundeville, and the 'father of Modern English,' Chaucer, both have shoals of subjunctives alongside of a single indicative. The indicative in passages like, 'If a man *be* good, or *doth* or *sayth* a thing to good entente' (*Parson's Tale*),¹¹ must not be imputed to the use of a verb

⁸ *Shakespeare-Grammatik*, § 98.

⁹ See *On the Use of the Subjunctive Mood in Anglo-Saxon*, p. 50.

¹⁰ *Ib.*, p. 52.

¹¹ See Skeat's *Student's Chaucer*, p. 691, right column, l. 21 from top.

other than *to be*, but to the tendency of distinguishing one condition from the other, even if coördinate." Why, then, does not Hotz cite at least one sentence in which the sequence is *if* + indicative + subjunctive? To contend that the change of mood is due to the desire "to distinguish one condition from the other, even if coördinate," is not only to overlook the invariable order of modal sequence, but at the same time to posit a nicety of discrimination for which there is no warrant in Middle English style.

There is, besides, abundant testimony in later English that *if*, followed by a compound predicate, needed reinforcement to project its influence as far as the second predicate. When *if* was not repeated, *that* was often substituted before the second predicate. Many sentences like the following could be cited from the pages of Elizabethan and Queen Anne writers :

"As if the world should cleave, and *that* slain men
Should solder up the rift."

(*Ant.*, III, 4, 31.)

"But further, if preaching in general be all old and beaten, and *that* they are already so well acquainted with it, more shame and guilt to them who so little edify by it." ¹²

(Swift, *A Sermon on Sleeping in Church.*)

As the more distant predicate showed a tendency to escape from the modal regimen of *if*, so the more distant infinitives showed a tendency in late Middle English and in early Modern English to escape from the regimen of the auxiliaries. For at least two centuries and a half the auxiliaries in Modern English have been followed by the infinitive without *to*. We say "He may *go* and never *return*," "He might fall and seriously *injure* himself." But the occasional occurrence in Shakespeare of such sentences as,

"Who would *be* so mock'd with glory? or *to live*
But in a dream of friendship."

(*Tim.*, IV, 2, 33.)

¹² A search through Chaucer's *Treatise on the Astrolabe* and *Parson's Tale* reveals two instances of this construction: "Eke if he tale vanitees at chirche or at goddes service, or *that* he be a talker of ydel wordes." (Skeat's *Student's Chaucer, The Parson's Tale*, p. 686, right column, line 8 from bottom.)

"Abstinence, he seith, is litel worth, but—if a man have good wil ther-to, and but it be enforced by pacience and by charitee and *that* men doon it for godes sake." (*Ib.*, p. 706, left column, line 21 from top.)

"She tells me she'll *wed* the stranger knight,
Or never more *to view* nor day nor night."

(*Per.*, II, 5, 17.)

is evidence that *to*, suppressed by the force of the adjacent auxiliary, could yet reassert itself, provided there was a sufficient distance between it and the auxiliary. The force of the auxiliary was spent on the first infinitive. Baldwin finds that in the *Morte D'Arthur*¹³ the suppressed *to* always reappears if the distance from the auxiliary be great enough: "Whenever an auxiliary is used with two infinitives, the latter infinitive, if it is separated from the former by intervening words, takes *to*. In such cases *to* seems to be regarded as a resumptive, to make the construction plain."

Kellner¹⁴ reports the same construction but proffers no explanation. "In diesem, jetzt nicht mehr statthaften Gebrauch von *to*," says Franz,¹⁵ "bekundet sich ein Streben, die Form des Infinitive besonders zu kennzeichnen, was namentlich dann geboten erscheint, wenn das regierende Verb weit absteht." In thus making the presence of *to* due primarily to distance from the auxiliary rather than to any conscious effort on the part of an author "to make the construction plain," Franz seems to me to evince a finer feeling for the idiom than Baldwin.¹⁶

An appreciation of the influence of mere distance in English syntax is necessary, also, to the understanding of a construction that has been more or less discussed in almost all text-books of elementary English grammar. School grammars, without exception so far as I know, parse *to* in "The man whom I was talking to," as a preposition governing *whom*. The clause, they say, is equivalent to "The man *to whom* I was talking." The two clauses are equivalent in meaning, but

¹³ See his *Inflections and Syntax of the Morte D'Arthur: A Study in Fifteenth Century English* (1894) § 239. He cites also the following lines from *The Wright's Chaste Wife* (c. 1462):

"This wright would *wedde* no wyfe,
But yn yougeth *to lede* hys lyfe" (l. 19.)
"That no man schuld *beseke* her of grace,
Nor her *to begyle*." (line 101.)

¹⁴ *Historical Outlines of English Syntax*, § 394.

¹⁵ *Shakespeare-Grammatik* (1900), § 496.

¹⁶ Instead of "resumptive *to*," with which Baldwin heads his paragraph, I should prefer "resilient *to*."

the more important question is, When *to* is reached, has our *sprachgefühl* let go of *whom*? If so, then *to* is not felt to be, and is no longer, a preposition, but has become an adverb or particle drawn away from *whom* and adhering to *talking*. I have asked several teachers to interrogate their own syntactic sense in this matter, and their testimony is divided.¹⁷ There is a ready test, however, in "The man that I was talking to." No one will contend that there is a syntactic span from *that* to *to*, because *that* will not tolerate the positing of *to* before it. Both clauses testify, therefore, to the influence of mere distance in English syntax.

A problem usually considered more difficult of solution than the preceding relates to English compound or phrasal nouns. Why, for example, do we say "the queens of England" (plural), but "the queen of England's" (possessive)? Why in the one case do we add the *s* to the first word, and in the other case to the last word? Latin inflects only the first member of its compounds: *patres-familias, patris familias*. The Germans do not say "the emperor of Austria's army," but "des Kaisers von Oestreich armee." Sweet¹⁸ gives examples of the English group-compounds, but does not attempt a solution. Jespersen¹⁹ discusses the question as follows: "The only explanation, as far as I can see, lies in the different function of the two endings; if we put a singular word into the plural, the change affects this word only; its relation to the rest of the proposition remains the same. But if, on the other hand, we put a word in the genitive case which was in the nominative, we change its syntactical relation completely; for the function of a genitive is that of closely connecting two words."

The true explanation lies in the short reach of the English possessive relation. In "The queens of England were rich," the syntactic circuit is from *queens* (subject) to *were* (predicate); but the relation of subject to predicate has never been so close in English or in any other language as to

preclude the insertion between subject and predicate of other words. The same may be said of the relation between the predicate and direct object: "They praised nearly every day the queens of England." In "the queen of England's throne," however, though the circuit is logically from *queen* to *throne*, our *sprachgefühl* cannot endure the interposition of a clause, phrase, or word between the possessor and the object possessed.²⁰ The relation is too close. Logic must give way to sound. We must hear the hiss of possession the very moment the words denoting the possessor and its modifiers are ended. Until about the year 1500, the language preferred "the queen's throne of England" but not "the queen's of England throne." The explanation given in school grammars is that in "the queen of England's throne" the compound is regarded as a unit (= the-queen-of-England's throne). But why are the words grouped more closely in the possessive than in the nominative or objective plural? They are not. The addition of *s* at the end is not an evidence of complete fusion. It is a concession made to the lack of projective power in the possessive relation.²¹ When two words or two groups of words stand to each other as possessor and thing possessed, they must touch before the current will pass.

There is no better way of measuring the durative power of syntactic forces²² than is furnished by a study of relative pronouns. Relative pronouns demand for their right use a durative syntactic sense. They look before and after. It is no wonder that the illiterate avoid the use of *who*. The negroes in the South always use *that* or *which* or *as which*. But *that* and *which*, though indeclinable, are handled with great difficulty by the

²⁰ By object possessed is meant the complete object,—the object and its modifiers, if it has any: (the queen of England's (large dominions).

²¹ This was not always the case. Note such sentences as (*Béowulf*, 2157-58),

"Sume word hêt,
pæt ic his ærest þē est gesæge."

²² There is, of course, no such thing, objectively speaking, as a syntactic force; but, subjectively, I use the expression to denote that habit of the mind by which, consciously or unconsciously, a writer or speaker changes the forms of his words to indicate their changing relationships in the sentence.

¹⁷ This shows, by the way, how atrophied the syntactic sense has become by the system of formal parsing and diagramming instead of appealing directly to the syntactic sense itself, which is the highest court of appeal.

¹⁸ *New England Grammar*, § 1016.

¹⁹ *Progress in Language*, § 242.

uneducated. The English *sprachgefühl* finds it hard to meet the durative demands of the relative construction.

Shakespeare is full of such exhausted relatives as,

“Both like serpents are, *who* though they feed
On sweetest flowers, yet *they* poison breed.”
(*Merch. of V.*, I, 3, 131.)

Even Thomas Gray, classicist of classicists, writes in a letter, 1736: “My friends and classical companions, *who*, poor souls! though I see them fallen into great contempt with most people here, yet I cannot help sticking to *them*.”

Parke Godwin, the editor of Bryant’s works, in a speech entitled “Homes of the People,” uses this language²³: “Need we wonder that ever and anon we read in our journals of those ‘God’s loveliest temples’ turned to ruin, *whom*,

‘The bleak wind of March
Made her tremble and shiver
But not the black arch,
Or the deep, flowing river.’

And *who*:

‘Mad from life’s history
Glad to death’s mystery
Swift to be hurled;
Anywhere, anywhere
Out of the world.’”

The introductory *whom* and *who*,²⁴ as here used, are both testimonies to the vagueness with which relative pronouns are frequently employed.

Chaucer was constantly bolstering up his relatives. Compare “Whom that I serve,” “He which that hath the shorteste,” “What array that they were inne,” “That with a spere was thirled his brest boon” (—whose breast bone was pierced),

“A knyght ther was and that a worthy man,
That, fro the tyme that he first bigan
To riden out, he loved chivalrie.”

The following Note by Horstman on the style of *The Three Kings of Cologne*²⁵ gives a good idea of the helpless manner in which Middle English

writers struggled to reproduce in relative constructions the conciseness of Latin: “With this date (1400 A. D.) harmonizes the style, which is still heavy and embarrassed.” He adds this footnote in illustration: “So in the repetition of the noun with the relative; of the personal pronoun after the subject; of *pan* after *whan*, etc.; in the repetition of the same substantive after an intermission as p. 31, l. 14: ‘and þat tyme þat we clepe cristemasse, þei clepe . . . þat same tyme þe tyme of herbes’; 33, 31: ‘þan þis sterre þat was prophecyed . . . þe same nyght and þe same howre þat god was bore, þe same sterre bygan arise’; especially in relative sentences when the relative in the genitive depends on a substantive in an oblique case; as 47, 27: ‘a sercle þe which in þe highest partie of þis sercle’ (= in *cujus* summitate) [other examples are given by Horstmann]; in the frequent repetition of the same words; 55, 22: ‘of þis towne . . . in þat towne . . . in þat same litil towne’; in the repetition of the same theses.”

Moreover, among relative pronouns it can be easily proved that *who* and *which* have greater carrying power than *that*. There is noticeable a tendency, at least in Modern English, to substitute *and who* or *and which* for *and that* in a series of relative clauses beginning with *that*. The writer or speaker feels instinctively that in *and that* there is a possibility of mistaking relative for demonstrative *that*, whereas *who* and *which* are necessarily relative. Compare the following sentences which could be multiplied many times:

“It is the inexorable consolidation and perpetuation of the secret *that* was always in that individuality, *and which* I shall carry in mine to my life’s end.”
(Dickens, *Tale of Two Cities*, cap. III.)

“There are other works than these just mentioned *that* have been connected with Alfred’s name, *but which* for different reasons can hardly be considered to be of equal importance with them.”
(Toller, *Outlines of the History of the English Language*, p. 156.)

“Let him *that* is yet unacquainted with the powers of Shakespeare, *and who* desires to feel the highest pleasure that the drama can give, read every play from the first scene to the last, with utter negligence of all his commentators.”

(Dr. Johnson, *Preface to Shakespeare*.)

²³ See Frink’s *New Century Speaker*, p. 40.

²⁴ They remind one of Bret Harte’s lines:

“Which we had a small game,
And Ah Sin took a hand.”

²⁵ E. E. T. Soc., Nos. 84–85 (1886), p. viii.

"Could you ever establish a theory of the universe that were entire, unimprovable, and which needed only to be got by heart,—man then were spiritually defunct."

(Carlisle, *Essay on Characteristics*.)

"I tried, therefore, in this selection to put together essays that would be characteristic in ideas and style, and which would also illustrate the very broad range of Pater's interests."

(Edward Everett Hale, Jr., *Introd. to Selections from Pater*, Preface III.)

"In fact, the two things were united with singular harmony in the man [Stonewall Jackson]: the iron character and the instant purpose: the will that operated like an impulse but which achieved its end with the precision of a thing calculated and long foreseen."

(Woodrow Wilson, *History of the American People*, IV, p. 228.)

Every student of English who endeavors to formulate the principles of grammar by a first-hand observation of the facts must have noticed the large number of exceptions to the "rule" that words in apposition agree in case with their antecedents. The relation between the appositive and its antecedent is in all languages a somewhat tenuous relation. It is a relation felt, not asserted. The appositive word or group of words may always be omitted without affecting the grammatical structure of the sentence. There is always a slight pause between the antecedent and the appositive which serves still more to lessen the closeness of syntactic relationship. It is not surprising, therefore, that in English of all periods there are to be found many cases in which the antecedent and the appositive are not related syntactically. The law of strict case agreement is not carried out.

"In Anglo-Saxon," says Dr. Callaway,²⁶ "especially in late West Saxon and in the poems, the appositive participle is often not inflected, much oftener indeed than has hitherto been supposed. For details see p. 150 ff." "When two or more words," says Jespersen,²⁷ are in apposition to each other it often happens that the *appositum* does not follow the case of the first word; the speaker forgets the case he has just employed and places the

appositum loosely without any connexion with the preceding." Sohrauer gives several Old English examples in his *Kleine Beiträge zur altenglischen Grammatik*, p. 29. Examples from Modern English²⁸ abound:

"We that take purses go by the moon and the seven stars, and not by Phoebus, *he*, 'that wandering knight so fair.'" "

(1 *Henry IV.*, 1, 2, 14.)

"Prince Florizel,
Son of Polixenes, with his princess, *she*
The fairest I have yet beheld."

(*Winter's Tale*, v, 1, 85.)

"Now therefore come thou, let us make a covenant,
I and *thou*."

(*Genesis* 31: 44.)

"I see my grandsire, *he* who fought so well."

(Browning, *Ring and Book*, VIII, 1082.)

In the last sentence *he* is attracted into the nominative case by *who*; but it is susceptible to this attraction only because the pause intervening between *he* and *grandsire* enables *he* to slip the leash of *grandsire* and go over to *who*.

Teachers of elementary English know how prone pupils are in their compositions to leave the present participle suspended in mid-air. Such sentences as "Not liking the looks of the place, it was decided to go on," "Being very tired, the game was stopped," "Leaving home at 6 A. M., the journey was finished before sunset," instead of "Not liking the looks of the place, *we* decided to go on," "Being very tired, the *boys* stopped the game," "Leaving home at 6 A. M., *they* finished the journey before sunset," are so frequent as to beget a doubt whether the rule in such cases rests on any basis in the student's *sprachgefühl*. And the error is confined neither to young stu-

²⁸ Examples abound also in German and French. Wustmann, p. 202, of his *Allerhand Sprachdummheiten* (1896), remarks: "Eine Regel, die schon der Quintaner lernt, lautet: eine Apposition muss stets in demselben Kasus stehen, wie das Hauptwort, zu dem sie gehört. Das ist so selbstverständlich, das es ein Kind begreifen kann. Nun sehe man sich aber einmal um, wie geschrieben wird!" Then follow numerous examples of violations. Wustmann attributes these violations to the influence of French: "Auch dieser Fehler ist, wie so manches in unsrer Sprache, durch Nachäfferei des Französischen entstanden." On the contrary, these violations are due in German, French, and English to the same cause.

²⁶ See *Publications of the Mod. Lang. Assoc. of America* (1901), IX, p. 348.

²⁷ *Progress in Language*, p. 204.

dents nor to American writers. It may even be doubted whether the rule that a participle in such a construction "must have a noun or pronoun to modify" be not a classical imposition. The span between the participle and the sequent noun or pronoun is too long to be consciously felt. The participle endeavors to sever its relationship with its noun or pronoun and thus to become in function a preposition. This preference for the short circuit has triumphed in the case of "considering," "judging," "owing," "speaking," and a few other words which are now used by the best writers as prepositions.

It is this same tendency to resolve long circuits into short circuits that has enabled the present participle to perform the full function of a coordinate predicate. In such a sentence as "He entered college at the age of fifteen, graduating four years later at the head of his class," the participle *graduating* is not adjectival. It is not an appositive modifier of *He* but is a predicate, coordinate with *graduated*. We cannot transpose the order and say "He, graduating four years later at the head of his class, entered college at the age of fifteen." Compare also this sentence²⁹: "In 1842 Elizabeth came over to America to visit the family of William H. Prescott, the historian, meeting all who were worth while knowing in the Boston of that splendid day." As in the first sentence *graduating* means *and graduated*, so here *meeting* means *and met*.

This function of the present participle, which is well established in English but which, so far as I know, has been overlooked, must compel a revision of the current doctrine about the purely adjectival nature of this form of the verb. The traditional view is thus expressed by Whitney³⁰: "The office of predication is the thing, and the only thing, that makes a word a verb . . . What has confused men's minds respecting it is especially the inclusion of infinitives and participles in the verbal system, as the non-finite parts of the verb, while in fact they are merely nouns and adjectives, retaining the analogy with the verb in

the treatment of their adjuncts which has been lost by the great body of ordinary nouns and adjectives."

How old this use of the present participle is,—its use as a coordinate verb in a compound predicate—I do not know. The purpose of this paper, moreover, is not historical but interpretative. It seeks to correlate phenomena rather than to trace their origins. Though this coordinate use doubtless grew out of the appositive use, there are no traces of it, so far as I can see, in Callaway's exhaustive discussion of the appositive participle in Anglo-Saxon.³¹ Callaway speaks of the coordinate participle, but he means by it "the appositive participle, substantially equivalent to an independent clause" (p. 268). He divides his coordinate participle into the "circumstantial," denoting an accompanying circumstance, and the "iterative," repeating the idea of the principal verb. Each kind is, of course, wholly different from the participle used not as a clause but merely as a part of a compound predicate. In the latter case, the participle, instead of sustaining a prolonged attributive dependence upon the antecedent subject,—a dependence all the more difficult because it has no inflections to indicate it—severs its adjectival connection with the subject and becomes a coordinate part of the predicate.

Frequently the participle and its subject taken together become a coordinate member of the sentence, the result being a clause coordinate with a preceding clause. A recent editor of Macaulay, after mentioning the historian's death in 1859, says: "He was buried in Westminster Abbey, the stone that bears his inscription resting at the feet of Addison." In this thoroughly English sentence, the participle is neither adjectival nor adverbial; it is neither iterative nor circumstantial. The expression means "and the stone that bears his inscription *rests* at the feet of Addison." The participle is coordinate with *was buried* just as *stone* is coordinate with *He*. It is a use of the participle that cannot be grouped under any class of subordinate clause. It may be called the "successive" participle because, as in the case of *graduating* and *meeting*, it connotes action that succeeds in time the action of the preceding verb.

²⁹ From an article by Sara Andrew Shafer, entitled "Elizabeth Wormley Latimer," published in *The Dial* (Chicago), Feb. 1, 1904, p. 76.

³⁰ In "The Varieties of Predication," *Transactions of the American Philological Association*, XIV, (1883).

³¹ See *Publications of the Mod. Lang. Association of America*, IX, pp. 141-360 (1901).

It has nothing to do with the appositive participle, but doubtless grew out of the dative absolute construction. It differs, however, from the dative absolute and the more modern nominative absolute, in that, though preserving the form of the latter, it has shaken off the adverbial function and denotes neither time, manner, cause, condition, nor concession.

Other illustrations of the general principle that I have endeavored to outline will suggest themselves to the reader. Enough have been given, I believe, to show that a dominant characteristic of English syntax, a characteristic that differentiates it sharply from the syntax of Latin, is its insistent tendency to operate at close quarters, to span only limited areas, and to make its laws of concord depend not so much on logic as on proximity. English syntax is essentially a syntax of short circuits.

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BEOWULF, 62.

The confused passage in *Beowulf* centering in l. 62 has given rise to two classes of emendations. The first rests on the supposition that there is a mistake in the word *elan*; the second supposes that there is an omission after *cwen*. I wish to show that it is the second class of emendation that is in the right. The lines just preceding the confused place tell us that Healfdene had four children. The names of the three sons are given as assured fact and present no difficulty, but the passage dealing with the fourth child is confused, and the composer by his method of statement gives some ground for the belief that the confusion may be partly due to his own uncertainty of information. *Hyrde ic*, is the way he begins the confused passage,—

þ[æt] *elan cwen heaðo-soilfingas heals-gebedda.*

The confusion in this clause may be partly due to uncertainty of information, but surely that is not the only cause for the trouble. The passage not only seems lacking in at least one proper name, but it also has no verb, and it contains a probable

genitive ending in *as*. How are we to deal with it? Ettmüller and others believe that *Elan* is the name of the daughter of Healfdene, and they better the passage by supplying a verb and the conjectured name of the husband after *cwen*. This is the simplest solution and I believe it is the correct one. But others, such as Grundtvig, Bugge, and Kluge, believe that *elan* is the genitive ending in the name of the husband, whose name they reconstruct, and then supply a verb and a conjectured name for the wife. The latter emendators say that *elan* can hardly be a proper name, since it does not occur elsewhere in Old English. The name, however, according to Heine, is found in Old High German, and in any case such an objection loses most of its weight when we recollect that all we know about the name of Beowulf is to be found in the manuscript under discussion.

But now there is another interesting point to consider. The word *heaðo* is written over an erasure. Zupitza, in his autotype edition, does not mention it, but there can be little doubt of the fact. What I say I base on a study of two copies of the facsimile. The raggedness of the letters in *heaðo* and, better yet, the remains of some of the letters of the earlier word are strong enough evidence to support my assertion. The word *cwen* is near the edge of the manuscript and not much can be stated about it from a study of the facsimile, but *elan* is farther in and is perfectly distinct and shows not the slightest trace of any erasure. The bearing of this upon the work of emendation ought to be evident. It shows that, whatever may have been the remote cause for the confusion in this passage, the immediate cause centers in this erasure in the manuscript. The scribal mistake was not in the letters *elan*, but farther on in the word after *cwen*. It is impossible from the facsimile to make out with certainty any of the letters underneath *heaðo*, unless perchance it is an *s* apparently at the end of the erased word. This *s* tends to show that the word erased was a genitive, but, inasmuch as the word must have been wrong to be erased, it will not help much in the emendation to determine it more definitely. It is, then, in the place after *cwen* that all emendations must be made if they are really to better the passage. This conclusion

throws out of consideration one of the two classes of emendations mentioned above.

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HROTHULF.

Among the many changes in the last edition of Heyne's *Beowulf*, Ettmüller's long-standing emendation of the lacuna in l. 63, *Ongentheowes wæs*, has at last given place to Kluge's reading, [*Sigencow wæs Scæw*] *elan ewen*, thus filling the line which with its context stood thus:

*þæm feower bearn forð-gerimed
in worold wocun, weoroda ræswa
Heorogar, ond Hroðgar ond Halga til,
hyrde ic, þæt Elan ewen
Heaðo-Scilfingas healsgebedda.*

In one respect, at least, this change is an advantage. It omits a name which beyond the fact that it belonged to a Scyfling, alliterated with Elan, and was convenient, had no claim to the place it occupied so long. In other respects the case for the new reading is not so clear. It has distinguished authority behind it, and it agrees with the latest attempt to correlate closely the sagas and the *Beowulf*. But there is one respect in which it, like the earlier suggestion of Bugge, [N. N. *wæs On*] *elan ewen*, has one serious defect. Textual emendation, if it is to be of value, must emend the text, and in the present instance, as I think Mr. Bryant demonstrates, these readings emend not the text as we have it but a place in the text concerning which there need be no question at all, as it has neither lacuna nor obscure reading. What is needed is not a correction before but after the word *ewen*.

My attention having been called by Mr. Bryant to the evident scribal error and erasure in the ms., it occurred to me, upon some consideration, that the various emendations which regarded *Elan* as the end of a compound name neglected one important element in the solution of the problem, namely, how the omission came about.

It would seem more natural, in other words, to assume that the mistake came where the ms. shows

that it came, and that it was due to some confusing combination of letters which threw the eye off its regular course. Pursuing this idea I arranged the passage to show this in its most graphic form, thus:

*Heorogar ond Hroðgar
ond Halga til
hyrde ic þæt Elan ewen
.
.
.
Heaðoscilfingas
healsgebedda.*

Now, it is evident from this that to any one copying such a series of lines or half lines, whether definitely indicated on the ms. or not, there would be a great danger of skipping one set, and that danger would be much increased if, for any reason, the writer's attention was diverted from the actual business of copying. Such an experience is so common to us all as to need no proof. If we examine the ms. we shall see that this is exactly what occurred. The erasure and rewriting which give the effect of a palimpsest at precisely this point gives the additional opportunity for just this error. It seems, then, in the highest degree probable that the missing name began with another *H*, and that when the scribe again took up his work after correcting his error, he began with the wrong one, continuing with *Heaðoscylfingas*. Now if we look at the ms. we find the lines divided thus, bearing out this idea exactly:

*Hroðgar ond Halga til hyrde ic þæt Elan ewen
Heaðo scilfingas healsgebedda.*

If, as I assume, *Hroðulfes wæs* followed *ewen*, it would have come directly under *Hroðgar ānd*. In that event precisely the mistake indicated would have occurred in the copy, the eye thrown off by the two *Hroð*-syllables, would have continued with the next, and incorrect *H*-word. The question, immediately arises, granting this explanation of the scribal error to be true, what was this missing name beginning with *H*? or is there one in the poem which could be used in this place? The question is, fortunately, quickly answered. There is one character of much apparent importance but who has previously been assigned a doubtful relationship and one which, but poorly supported as it is by external evidence, is out of accord with other evidence we have concerning

him from the poem *Beowulf* itself. This is Hrothulf, the so-called son of *Halga*, and nephew of Hrothgar. Let us then examine the evidence for and against inserting his name in this place. Besides the passage under discussion, if indeed he properly belongs there, we find three places in the poem where Hrothulf is mentioned by name or implication. These all occur in the description of the feast after the death of Grendel. In ll. 1015-18 we read :

*Bugon þa to bence blæd-agende
fylla gefegon, sægere gevægon
medo-ful manig magas þara
swið-hicgende on sle þam hean
Hroðgar and Hroðulf.*

Again in ll. 1163-66 we find

*þa cwom Wealhþeo forð
gan under gylðnum beage, þær þa godan twegen
sæton suhter-gevæderan ; þa gyt wæs hiera sib ætgædere
æghwylc oðrum trywe.*

She addresses the king and in her speech says, ll. 1181-88 :

*Ic minne can
glædne Hroðulf, þæt he þa geogoðe wile
arum healdan, gyf þu ær þonne he
wine Scyldinga worold ofstetst
wene ic þæt he mid gode gylðan wille
uneran eafteran gif he þæt eal gemon
huwet wit to willan ond to worðmyndum
umbor wesendum ær arna gefremedon*

Turning from the high seat she went, we are told

*Hwearf þa bi bence þær hyre byre wæron
Hreðric ond Hroðmund, ond hæleða bearn
giogoð ætgædere ; þær se goda sæl
Beowulf Geata be þæm gebroðrum twæm.*

From these passages it would appear that Hrothulf was of an age, a station, and a connection with King Hrothgar to entitle him to a place on the high seat above even the King's sons and the distinguished guest. These two good men, it would further appear, were related as *suhter-gevæderan*, and in return for the good will and honor which had been shown him when a youth Wealhþeo expresses the hope that Hrothulf will protect the young sons of Hrothgar, in the event of their father's death. There is here nothing save the usual, and, as I hope to show, inconclusive translation of *suhter-gevæderan* as uncle

and nephew to invalidate the claim of Hrothulf to the hand of Elan, while there is, on the contrary, much to support that idea. It is not probable that the son of Hrothgar's younger brother would be honored with a place by the king himself at the high feast when neither his own sons nor his distinguished guest were so placed, but it is not improbable his brother-in-law might be so honored. It is not probable that the two young sons of Hrothgar would find in the son of their father's younger brother that certainty of protection which the age and position of their uncle would afford. It would be idle to argue that the good will and honor showed to Hrothulf by Hrothgar meant the hand of Elan, but such an idea is certainly consonant with the language used. And beside the accusation of Hrothulf's later treachery toward Hrothgar which has been based on no firmer foundation than the occurrence of the word *gyt* in this passage, the present supposition rises almost to the dignity of proof. But if we insert the name of Hrothulf in this passage, by that act we admit him into the line of the Scyldings. For that there would seem at first sight little excuse save that of the necessity of the argument. But there is, to begin with, no reason why we should not include him among the Scyldings. The genealogy of that family, aside from the immediate ancestry of Beowulf, is obscure, but there is nothing in that genealogy nor in what we know of Hrothulf which in any way invalidates his claim to a place in that line. There are gaps in the genealogy which might well be filled by the name of Hrothulf, and his relationship to Ecgþeo and Wihstan or to Ongenþeo and his descendants would certainly be as clear as their relation to each other, or as the place of Ælfhere among the Scyldings, or Hereric among the Hrethlings. And it might not be too much to suggest that Beowulf's visit to Hrothgar was not wholly unconnected with the presence of his kinsman at the latter's court. The question of epic genealogies brings us to a consideration of the two principal objections to the claims of Hrothulf to this place. The first is that indicated before in the emendation of Sigeneow and Sæwelan, the connection with the sagas, especially with that of Hrolf Kraka. In that appears a character, no less than the hero himself, Hrolf, the son of Helgi,

who has been identified with Hrothulf as his father has been identified with Halga. If Hrolf can be identified with Hrothulf, and Hclgi with Halga, if the former can be proved the son of the latter, and both connected with Hrothgar or his Norse prototype, it would seem to offer presumptive evidence that Hrothulf was not the husband of Elan. But the very statement of the case shows that it rests on assumptions, almost or quite incapable of anything like definiteness of proof. It is difficult to push thus far the equating of such shadowy personalities. The exigencies of the epic art, the infinite variations of a story in different hands, the varying stress and differing incident all tend to the blurring of just such detail. In the shadowy land of saga and epic it is not possible to define too closely characters much less relationships, and it is as dangerous as it is a fascinating refinement of critical skill which seeks not merely to identify characters within a poem but to identify them with characters of similar names in other poems. One may instance in this connection the fact that the Hrolf of the saga bears a close resemblance to the character of Beowulf in the epic, while the Beowulf of the former bears no recognizable relation to the hero of the latter. If there were any internal evidence whatever in the Beowulf poem which confirmed the saga we might give that argument more weight, but the single apparent circumstance which seems to support that theory, the translation of the word *suhter-gefeðeran* as uncle and nephew can be explained on other, and to my mind, more satisfactory grounds. The word seems to occur in Anglo-Saxon only as the expression of the relationship between Hrothgar and Hrothulf (here and in the corresponding passage in *Widsith*, l. 61). Largely on the analogy of other words of the same class, it has been translated as nephew and uncle and the fact has been fitted to the definition, by the assigning of Hrothulf to the position of the son of Halga, the younger brother of Hrothgar. The first set of such words comprises the three O. E. *suhtriga*, *suhter*[i]ga, and *suhtrian*, used to translate *fratris patruelis*, i. e., 'brother's son, nephew,' even in an adjectival sense, as *His* [Lot's] *suhtrian wif*. They are, however, also used to translate *fratruelis*, i. e., 'cousin.' There are, moreover, a number of related words such as O. E. *sweger*, *swegr*, 'a

mother-in-law,' *swehor*, *sweor*, 'a father-in-law,' i. e., *vetellus*, *socer*, or, more rarely, *consobrinus*, 'a cousin.' More or less closely allied with these we have Goth. *swaihra*, Ger. *Schwieger*, and its innumerable compounds, Lat. *socer*, Span. *suera* and the like. These express a great variety of relationships, father-in-law, mother-in-law, sister-in-law, brother-in-law, uncle, and more rarely, especially in the later forms, nephew or niece and cousin. The explanation of this variation seems to lie behind the mere meaning of the words in our general indefinite use of words expressing relationship. But in this instance there seems to be another and more specific explanation in the fact that, however much they vary among themselves, they all express some sort of a relationship, not that of direct descent, like father, son, grandson, but one which is the product of some external agency, like law or custom, connecting two families, as by marriage, like our "-in-law" or the French *beau-* compounds. In the word under discussion, the second part of the compound would therefore indicate that this connection came through the father, that is, each had the same father but in different ways, the one by blood, the other by marriage, that, as it were, they were fathered-in-law. It is hardly necessary to point out that while it is not claimed this interpretation of the etymology of the word excludes the meaning of uncle and nephew, it offers another explanation which does not confine the connection between Hrothgar and Hrothulf to a relationship by definition, but offers possibility of another solution not so narrowed. One may urge finally, in addition to the necessity of supplying an emendation which fits the location of the lacuna, which explains the presence of that lacuna, and which seems for the reasons above enumerated, preferable to those already suggested, is reasonable in itself and defensible on every ground, certain lesser considerations tending to the same conclusion. These are the improvements in rhythm and alliteration by the insertion of Hrothulf,¹ the fact that neither the

¹ But does the proposed reading really improve the verification of the line? I think not. On the contrary, to assign the alliteration to *hyrde* is to impose upon the poet a violation of the laws of his art. If, for example, the half-line ended with *cwene* (not *Elan cwene*), *hyrde* would carry the first ictus, and *cwene* would carry the second ictus

sense nor the construction of the passage are in any way twisted to an interpretation, and third, the possibility of explaining the passage from within the poem itself, which is certainly preferable to its interpretation from without. Of the only possible objections one rests on the insufficient ground of an arbitrary and inconclusive definition, the other on the shadowy and purely verbal parallel with a Norse saga. Textual emendation is at best more or less indeterminate, but a conclusion which has so much in its favor and so little real objection deserves the consideration of an attempt to explain error without recourse to mere conjecture, to the ignoring of the MS., or the heavy draft on analogies of little provable connection aside from verbal coincidence.

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AN UNNOTICED EDITION OF DRYDEN'S *Virgil*.

In a letter to Tonson (*Prose Works*, ed. Malone: vol. I, pt. ii, p. 61; *Works*, ed. Scott-Saintsbury, xviii, 138), Dryden writes:

"I have broken off my studies from *The Conquest of China*, to review Virgil, and bestow'd nine entire days upon him. You may have the printed copy you sent me to-morrow morning, if you will come for it yourself; for the printer is a beast, and understands nothing I can say to him of correcting the press."

Apparently immediately after the appearance of his subscription *Virgil* in 1697, Dryden made manuscript corrections on the printed sheets and returned them to Tonson as copy for a second edition. This second edition, according to Malone

and the alliteration. If, on the other hand, the substantive (or substantives) at the end furnished syllables capable of two verse-stresses, *hyrde* would descend into the thesis. To scan the half-line as it has been transmitted, the special law for the versification of proper names in Anglo-Saxon (see *Pub. of the Mod. Lang. Ass'n of America*, xiv, 346 f.) must be kept in mind, namely, that the first syllable of a name may be short under the ictus. The first syllable, therefore, of *Elan* is the alliterating syllable (with, of course, an ictus), and the second ictus, completing the rhythm of type B, falls upon *cwen*.—J. W. B.

(*Prose Works*, vol. I, pt. ii, p. 62) was published in 1698; accordingly Malone dates the above quotation December, 1697.¹ But, so far as I know, this 1698 edition is not mentioned elsewhere, nor can I find any record of any edition of Dryden's *Virgil* between 1697, the date of first publication, and 1709, the date of the *third* edition.²

Before me are two folio copies of Dryden's *Virgil*, with identical title-pages, dated 1697. One³ is printed on stout paper, with wide margin (size of leaf 17¼ x 11 inches), the other⁴ is on thinner paper, with narrow margin (size of leaf 13¾ x 9). At first sight the volumes seem identical in contents, except that in the large paper folio the prose prefaces and dedications are left unnumbered, while in the smaller they are paged continuously with the poems. A closer inspection, however, shows that the smaller volume really represents the missing second edition of Dryden's *Virgil*. The page of errata in the larger book is here omitted and its directions are embodied in the text. Besides this, there are other important differences in the texts of the two volumes, the result of Dryden's own revision.⁵ For example, in the *Dedication of the Æneïs* we find in the first edition the following two sentences which are omitted in the second edition:

"I can think of nothing to plead for him, but what I verily believe he thought himself; which was, that as the Funerals of *Anchises* were solemniz'd in *Sicily*, so those of *Archemorus* should

¹Malone makes this explanation for the date of the following letter (no. xxiv), which is evidently closely connected with the one from which I have quoted. His reason must have been the same in both cases.

²Scott in his *Life of Dryden* (I, 345) merely repeats Malone's statement. In a footnote (xiv, 29) he vaguely refers to a second edition, without giving date.

³Lent by courtesy of the Harvard University Library.

⁴Lent by courtesy of the Yale University Library.

⁵Mr. F. B. Dexter kindly writes me that the Yale University Library possesses another copy of Dryden's *Virgil*, which seems identical with that owned by the Harvard Library, with which it agrees in the paging, errata, and some variations of text in regard to which I inquired. The volume is smaller, however, the page measuring only 14¼ x 8½ inches. Perhaps the Harvard copy is one of those distributed to the first set of subscribers, who paid five guineas apiece; and the Yale copy one of those sent to the second set of subscribers, who paid only two guineas apiece. (Malone, vol. I, pt. i, 235-236).

be celebrated in *Candy*. For the last was an Island, and a better than the first, because *Jove* was Born there."

Saintsbury (*Works* xiv, 131-132) brackets these sentences and makes a footnote: "Sentences bracketed omitted later." The indefinite "later," which Saintsbury uses here and elsewhere, is never explained; it may refer to some eighteenth-century edition. Ker (*Essays of John Dryden*, II, 293) gives a note on this passage: "All this is left out in the third edition; I have not been able to find a copy of the second."

The only modern critical edition of Dryden's *Virgil* is Saintsbury's. This follows sometimes the first edition and sometimes the second. It gives the impression that Scott's text was collated now with one folio, now with another; that the differences between the two folios were not noticed. Indeed, Saintsbury tells us in his "Editor's Postscript" (xviii, xv): "Much of the collation had to be done by deputy, and . . . I was not always able to check my deputy's work at first hand."

For example:

Pastoral I, l. 26.

With frequent Crokes presag'd the coming Blow. (Ed. 1.)
By croaking from the left presag'd the coming Blow. (Ed. 2.)

Here Saintsbury follows ed. 1, but adds the footnote: "Later, 'by croaking from the left.'"

Georgics II, ll. 460-67.

Earth knew no Season then, but Spring alone:
On the moist Ground the Sun serenely shone:
Then Winter Winds their blustering Rage forbear,
And in a silent Pomp proceeds the mighty Year.
Sheep soon were sent to people flow'ry Fields,
And salvage Beasts were banish'd into Wilds.
Then Heav'n was lighted up with Stars; and Man,
A hard relentless Race, from Stones began. (Ed. 1.)

Then did the new Creation first appear;
Nor other was the Tenour of the Year:
When laughing Heav'n did the great Birth attend,
And Eastern Winds their Wintry Breath suspend:
Then Sheep first saw the Sun in open Fields;
And salvage Beasts were sent to Stock the Wilds:
And Golden Stars flew up to Light the Skies,
And Man's relentless Race, from Stony Quarries rise. (Ed. 2.)

Here also Saintsbury follows ed. 1, but gives the other passage in a note as "later."

Georgics II, l. 472.

When Infant Nature was with Quiet crown'd,
(Ed. 1.)

When Warmth and Moisture did at once abound,
(Ed. 2.)

Here Saintsbury follows ed. 2 without comment.

Georgics III, ll. 224-27.

Here the first couplet (ll. 224-25) is from the first edition. In the second edition it is omitted and replaced by another (ll. 226-27). Saintsbury's text gives both couplets, to the great detriment of the sense. His note on the passage implies that both couplets were in the first edition, and that the first of them was "later" omitted.

Æneid v, ll. 450-51.

Had brib'd the Judges to protect his Claim;
Besides *Diores* does does as loud exclaim: (Ed. 1.)

Had brib'd the Judges for the promis'd Prize;
Besides *Diores* fills the Court with Cry's, (Ed. 2.)

Here Saintsbury follows ed. 2 without comment.

Æneid VI, ll. 1238-39.

True Visions thro' transparent Horn arise:
Thro' polish'd Iv'ry pass deluding Lies. (Ed. 2.)

These lines are not found in ed. 1. Saintsbury prints them without comment.

I hope later to publish a full collation of the two folios in connection with an edition of Dryden.

The arrangement of lines on the page is identical in the first and second editions. When the identity would be disturbed by Dryden's alterations, as in the passage cited above from the *Dedication of the Æneis*, adjustments are immediately made to restore uniformity. This fact at first suggested that the type set up for the first edition was left undisturbed in Tonson's office until Dryden's corrections were made for the second edition. But minute differences in spelling, punctuation, and the forms of certain types, showed this view to be untenable. The second edition was then, we must suppose, set up anew, but with an effort to imitate exactly the first edition, where that had not been altered by Dryden himself. Why the title-page remained unchanged, and why no note was made in the new edition of the author's revision, must remain

doubtful. As the second edition was apparently published in 1697, not 1698, Malone's date for Dryden's letter is without foundation.

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ON THE ORIGIN OF THE TERM *Edda*.

Three main theories have been held with respect to the origin of the word *Edda* as the title of Snorri Sturluson's compendium on the art of poetry: 1. *Edda* = 'great-grandmother, urgrossmutter, eltermutter, oldemoder'; 2. *Edda* = 'poetics, art of poetry,' derived from *óðr*, 'song, poem, poetry'; *Edda* = 'book of, or at, Oddi,' Snorri Sturluson's home in childhood and youth. I shall consider each one in the order given.

The first theory was held by Grimm,¹ Simrock,² Rosenberg,³ Vigfússon,⁴ Müllenhoff, and others, but so far as I know it is no longer of interest among Germanic scholars except as an example of the pious mistakes of romantic philology. The idea that Snorri's book on the materials, language, and metrical forms of poetry, might have seemed to Snorri himself, or to some one else of his time, a "märchensammlung," in the transmission of which to following generations a great-grandmother might be thought to be instrumental, was indeed in perfect harmony with the motives and methods which romantic philologists and mythologists believed to be characteristic of the Golden Age of Germanic Antiquity; but it was soon felt that the theory was too beautiful or too vague to be true. Müllenhoff, for example, gave the theory a formulation which partly deprived it of its force when he said:⁵

"Wenn überhaupt auf Island, so verstand man

¹ *Gesch. d. deutsch. Spr.*, 4. aufl., p. 529: *Edda* = 'proavia.' "Es ist nun völlig im sinne des alterthums, dass die urgrossmutter dem kreis ihrer kinder und enkel von der vergangenheit kunde gibt," etc.

² *Die Edda*, 10. aufl., Stuttgart, 1896, p. 339.

³ *Nordboernes Aandsliv*, I, p. 144: The name *Edda*, 'oldemoder,' was used "rimeligvis fordi man vilde betegne bogens indhold som en røst fra oldtiden."

⁴ *Icel. Dict.*, s. v., and *Corpus Poet. Boreale*, I, pp. xxvi ff.

⁵ *Deutsche Altertumskunde*, vol. v., p. 207.

im snorriscen hause das seltene, aus früherer zeit uns allein durch die *Rígsþula*, dann nur durch einen zusatz, wie es scheint, von *y* zu c. 81 *x u* bezeugte wort und gebrauchte es wohl frühzeitig, wie auch später noch in der familie *mehr als eine scherzende benennung*⁶ für den schatz seltener weisheit und alter kunden aus der vorzeit, die der vetter und oheim daheim sammelte und hegte."

But Müllenhoff did not live to read Konráð Gíslason's now famous article in the *Aarbøger* for 1884. If he could have seen this, it is not improbable that he would have given to the theory there presented his emphatic approval. The existence of a word with the meaning 'ars poetica, poetik,' in a very technical sense, might have been to him no small evidence for the genuineness, independence, and exaltation of Germanic culture in the North.

Konráð Gíslason, a distinguished authority on Old Norse language and poetry, especially on Skaldic poetry, in the article⁷ already referred to, discusses the word solely on the assumption that it had no existence before the existence of Snorri's work; that it sprang into being because of a new and peculiar need—a title for Snorri Sturluson's unique treatise on the art of poetry. The details of his theory may be briefly stated. From *óðr*, 'poem, poetry,' some one (not Snorri) created the term *edda* on the analogy of *stóð*, n., 'a stud, collection, of horses': *stedda*, f., 'a mare.' It is at once noticed that the words *stóð* and *stedda* belong to a category of ideas which would seem to have little to do with poetry and poetical terms. Gíslason's theory of the analogical process involved is not, however, based on the assumption that *óðr* would directly call to mind *stóð*, but that the formation in *-edd-* has a peculiar function, the need of which was felt in the attempt to adapt *óðr* for use as the title of a book on the art of poetry. This function was, in the opinion of Gíslason, diminutive in character. Let us first see how he obtains this result, and next how he applies it to the term *Edda*.

⁶ The italics are mine.

⁷ 'En bemærkning om *Edda* som navn på et skrift,' *Aarbøger for nord. Oldkyndighed og Historie*, 1884, pp. 143-156. The theory which Gíslason here attempts to establish on scientific grounds was first suggested by Árni Magnússon (1787).

Stedda occurs only twice in Old Norse and Icelandic literature: in the *Grettis Saga* (end of the thirteenth century) and in the ON. translation (thirteenth century) of Chretien's *Parcival*. In the former it seems to mean 'mare,' and there is nothing by which to prove a diminutive sense. In this place the mare is called *merhryssi* and *hryssa*, which Gíslason calls diminutives, by the side of *hross* and *jalda*,⁸ of which the former is certainly not diminutive in sense. In the latter it stands for *un ceval espagnol* in the original. Gíslason says that the translator must either have misunderstood the term in the original, or he has made an arbitrary alteration, "since the word clearly seems to be limited to express the meaning 'mare' with an accompanying idea of smallness or insignificance." This is a strange conclusion when the fact is considered that the word in the *Grettis Saga* can not be definitely decided to be diminutive, and that its use in the second instance is decidedly unfavorable to it. But it is really not from the word *stedda* itself in its own surroundings that Gíslason obtains for it a diminutive sense, but largely from the fact that the female horse was in Iceland held in lower estimation than the male. In a passage in the *Eyrbyggja Saga* he notices a contrast between *merhross* ('mare-horse, female horse') and *hestr*, 'male horse,' "a contrast which in this place would have been meaningless, if the mare had been estimated as highly . . . as the male horse."⁹ This method of determining the character of the word *stedda*, and particularly of the function of *-edd-*, is a dangerous one. If the formation *-edd-* really did have diminutive force—a point which has not been proven,—then we might perhaps say that it would have been due to the feminine ending **-jan > -a* (**stóðjan > *stóða > *stæða > stedda*), and merely incidental to it, since it is a matter of general observation in nature that the female is smaller than the male. Moreover, if there had been a large number of *-edd-* formations to words in *-óð-*, we should first have to determine whether

the productive category was *-edd-* or *-a*. Since *-edd-* does not seem to have been such a productive category it is possible to assume that *stedda* may have become diminutive¹⁰ in sense through what is called degeneration in meaning, not because of a change of *ð* to *dd*, of *stæða* to **stedda*, late in the thirteenth century.¹¹

Stóð: *stedda* is the only fairly old example of the variation *-óð-*: *-edd-*. In support of his theory Gíslason cites also the modern words *löß*, n., 'dybslod, sænkelod, plummet,' and *ledda*, 'dybslod, sænkelod, leaden sinker.' He is aware that *löß* is a loan-word in modern Icelandic,¹² and he admits that *ledda* could possibly be ("kunde muligvis være") derived from English *lead*, form and gender being possibly due to Icel. *sakka*,

¹⁰ Comparing *stedda* with English *steed*, Gíslason feelingly says: "*stedda* is an etymological sister to *steed*, a rich brother's impoverished (forarmede) sister."

¹¹ On *greddir*, the starting-point of Gíslason in his attempt to determine the source of *dd* in *stedda* and the meaning of the word, cf. Bugge, *Arkiv f. nord. Filologi*, vol. II, pp. 238 ff. The phonological questions raised by Gíslason's article are difficult. Falk og Torp, *Elym. Odb.*, s. v., *Edda*, probably take notice of this when they say: "*edda* maa høre sammen med *óðr*, m., 'digtning,' . . . skjönt det lydlige forhold volder vanskeligheder." Mogk, who formerly approved of Gíslason's theory, now says: "Denn auch die übersetzung 'poetik,' so gut sie zur sache stimmen mag, ist sprachlich nicht einwand frei" (Paul's *Grundr.*,² II, p. 571).

¹² Cf. Sijmons, 'Over afleiding en beteekenis van het woord *Edda*,' repr. from *Verslagen en Mededeelingen der Koninklijke Akademie van Wetenschappen*, Afd. Letterk., 4^e Reeks, Deel III, p. 13 f.: "Evenals *löß*, blijkens het vocalisme, een jong Ijslandsch leenwoord is uit nd. of nl. *lood*, zoo volgens alle waarschijnlijkheid ook *ledda* uit eng. *lead*." The Icelander Magnússon, 'Edda,' *Saga Book of the Viking Club*, vol. I, part II, London, 1896, p. 230 f., recalls the time when the foreign sinker of lead, *ledda*, was driving out the native stone sinker *sakka*; then *sakka* and *ledda* were used promiscuously for the leaden sinker, but the native word finally triumphed, "the reason being that *ledda* was felt to be a foreign word." He also remarks, p. 231, that if *ledda* is a diminutive of *löß*, "what could the word mean in that case but little plummet?" It may also be mentioned in this place that both Magnússon and Sijmons doubt the correctness of the derivation of *stedda* from *stóð*. The former urges that a diminutive of *stóð*, 'a collection of horses,' should be expected to mean 'a small collection of horses,' and suggests that it may be from English *stud(-horse)*, 'stallion' and that it may have originally meant a breeding mare. Sijmons thinks that it may be from OE. *stēda*.

⁸ Concerning *jalda* Gíslason, p. 151, says: "Om *jalda* er ligefrem = 'hoppe,' eller om det helder lidt til den diminutive side, tør jeg ikke afgjøre."

⁹ *Ibid.*, p. 153: "en modsætning, der på nærværende sted vilde være meningsløs, hvis man havde sat en hoppe lige så høit som (eller endog over) hannen blandt hestene."

'sinker on line used in deep-sea fishing.' Not even here does it appear that the *-edd-* formation is diminutive to *-öð-*, whether *ledda* be derived from *löß* or not. Finally the modern Icelandic word *slydda*, formed from Dan. *slud*, and "used in essentially the same sense as the ground-word," is offered as corroborative of the theory. The formation *-ydd-* not being of diminutive sense to the form in *-ud-*, it would seem to be of slight value for such a purpose. In short, it has not been proved that the alleged *-edd-* derivations from *-öð-* have diminutive force. The productive category is probably only the feminine ending *-a* (< *-jan*), which originally directly, later indirectly through analogy, caused umlaut of the radical syllable. To state it more clearly, it does not appear that formations in *-edd-* have arisen from *-öð-* because any meaning category was felt to exist in *-edd-*, but they have arisen because such a category existed in *-a*, the feminine ending.¹³

Gíslason's application of his result in regard to the diminutive force of *-edd-* to the book-title *Edda* also shows the weakness of his theory. The term *Edda* was, he says, created on the analogy of *stedda*, but without the connecting links which would have corresponded to **stöðjan* > **stéða* > **stæða* > *stedda*, and the name could not have been created by Snorri (†1241) for the reason that the form **stæða* had not been reached before the middle of the thirteenth century and the diminutive *stedda* not before the last quarter of the century. "In meaning *Edda* must," he says, "stand in the same relation to *öðr* that *poetik* (ars poetica) stands to *poesie* (poetry), but with this difference that *edda* is diminutive, while the same is not the case with *poetik*." Not in Modern Danish, then, does he find any support for the assumption that *art of poetry* can be diminutive in sense when compared with *poetry*. The sense-development 'poetry (poesie)' + diminutive modification > 'art of poetry (poetik)', is only vaguely accounted for, and there does not appear to be any tangible reason why the diminutive of *öðr*, 'song, poem, poetry,' should, as Magnússon

says, "express anything but 'song, poetry,' in some diminutive sense."¹⁴ We must, therefore, strenuously object to the reason which Gíslason assigns for the use of the alleged diminutive: "The modesty which lies in the diminutive makes the title *edda* the more fitting, since the work *edda* is not an arranged (*sammenarbeidet*) system, but only a collection of helps (*hjelpemidler*)."¹⁵ Snorri's *Edda* must have been considered a learned and important work in the thirteenth century, as it has been since; it was a large work for its own day and its plan is a comprehensive one: mythology, the language of poetry, the forms of verse, these are the subjects covered, and we can not feel confident that copyist or relative of Snorri, or whoever the originator of the term was, would think about the matter in such a delicate way. To sum up: Gíslason is neither able to prove a productive diminutive meaning-category in *-edd-*, nor does he give any obvious reason why such a meaning should have been called for in the naming of Snorri's ambitious work. That the feminine word *bók*¹⁶ might have been the reason for calling the work *edda* instead of *öðr*, m., he does not suggest, but this would have been a more reasonable, although not a very probable explanation.¹⁷

The third theory concerning the origin of *Edda* may be discussed more briefly. Since Snorri was fostered for sixteen years (1181-1197) at Oddi, a famous centre of learning from the time of Sæmund the Learned (†1133), and since the first part (*Gylfaginning*) "is a prose paraphrase of the mythical songs such as we have collected in the book which variously bears the names of the Poetical, the Older, or Sæmund's *Edda*," Magnússon¹⁸ believes that the name *Edda* was derived from the name of its original, which may have been called *Edda* because it may have been preserved at Oddi: "Scholars and other outsiders who knew of the existence of such a book at Oddi

¹⁴ *Loc. cit.*, p. 232.

¹⁵ *Loc. cit.*, p. 156.

¹⁶ The Upsala MS. begins thus: *Bók þessi heitir Edda; hana hefir saman setta Snorri Sturlu sonr eptir þeim hætti, sem hér er skipat, etc.*

¹⁷ See the dictionaries, s. v. *öðr*, and particularly Sijmons's discussion of this word, *loc. cit.*, p. 14 (19) f.

¹⁸ *Loc. cit.*, p. 237. This theory was first suggested by Björn à Skarsðá (†1655).

¹³ Magnússon, *article cited*, p. 231, points out that "of the many genuine Icelandic stems in *-öð* there is not one that evolves a diminutive in *-edd-*," and he gives a list of such nouns, many of which might be thought of as having diminutive forms.

would naturally, in talking about it, give it a derivative local designation." Now, it is quite generally agreed that there is no other foundation for the name *Edda* as applied to the now so-called "Eddic" poems than that of a misunderstanding which arose in the seventeenth century; that the name which exclusively belongs to Snorri's work was wrongly applied to the collection of poems sometimes called Sæmund's *Edda*; and, finally, that there is no old tradition connecting Sæmund's name, in any way, with the latter collection.¹⁹ There is no evidence to show that *Edda* was the name of a collection of poems in Snorri's time. Moreover, as Sijmons, on the basis of the investigations of Mogk and Müllenhoff, urges, Snorri probably had in ms. before him only the three poems *Völuspó*, *Vafþrúfnesmól* and *Grimnesmól*, and he therefore, while believing Magnússon's etymology of *Edda* to be correct, would modify the theory so as to account for the name by assuming that Snorri made use of materials obtained from Sæmund's school at Oddi.²⁰ The theory is in either case based on mere possibilities. Snorris' long sojourn in the house of learning at Oddi is a certain fact; it is also certain that there must have been a good library at Oddi. But beyond this we know nothing that would help us to build a bridge between the forms *Edda* and *Oddi*. Snorri may even, for all we know, have learned to read in what Müllenhoff calls "das erste eddische liederbuch," and he may have got the book for his pains; but even such a story would not be sufficient to remove all doubt concerning the correctness of the Oddi theory. The elusiveness of all the evidence bearing on this view of the origin of *Edda* may be illustrated by the position of E. H. Meyer,

¹⁹ Cf. Finnur Jónsson, *Aarbøger*, 1898, p. 286: "Det sidste forsøg, der er gjort på at udlede *Edda* af Odde, Sæmunds sæde og Snorres ungdomshjem, og således at forene begge skrifter og knytte dem til den nævnte gård og de nævnte lærde, er tiltrods for det tiltalende ved tanken, dog fuldstændig blottet for ethvert historisk grundlag; det er en hypotese, der ikke har medhold i nogen nedarvet tradition."

²⁰ "De *Edda* van Snorri Sturluson heeft haar naam waarschijnlijk te danken aan het materiaal uit Sæmunds school to Oddi, waarover de auteur beschikte; de betekenis van de oorspronkelijk uitsluitend aan Snorri's werk toekomende benaming *Edda* schijnt te zijn 'het boek van Oddi.'"—Sijmons, p. 26 (31).

who attributes the authorship of the *Völuspó* and other "Eddic" poems to Sæmund the Learned and the learned school at Oddi. Surely Meyer, if indeed anyone, should be expected to favor Magnússon's theory; but on the contrary he translates *Edda* as 'poetik' without comment.²¹

I have shown, I believe, that the two prevailing theories concerning the origin of *Edda* are not tenable, and I shall now try to throw the light of another explanation upon them. If this explanation shall prove to be correct, then it will readily be understood that the former ones are unconvincing because they are both wrong, not because some part or parts are wanting or defective through our lack of sources of information. The term *Edda* is, in my opinion, identical with the word *edda*, which, in the *Rígsból* unmistakably means 'great-grandmother,' or 'oldmoder, urgrossmutter,' and which in Snorri's *Edda* (*Codex Regius*) is given among the *ókend heiti* for women.²² But the reason for its use as the technical title of a book on the art of poetry is a far different one from that which the romantic philologists assigned for it. *Edda* is an Icelandic technical term the origin of which is due to the fact that its originator was trying to adapt a Latin title to an Icelandic book. He wished to call the book a *liber de arte metrica* or simply (*ars*) *metrica*, but without actually using the word *metrica*. And

²¹ *Die Mythologie der Germanen*, Strassburg, 1903, p. 49.

²² Snorri Sturluson, *Edda*, ed. Jónsson, København, 1900, p. 145. It can not be proved that the *Rígsból* is the source of the word in this place, and its occurrence here is therefore, as in the *Rígsból*, primarily evidence of the existence of the word *edda* in the language. A list of *ókend heiti* for women is precisely the place where we should expect words like *sæta*, *hæll*, *ekkjja*, *mær*, *kerling*, *eljur*, *snør*, *svera*, *amma*, *edda*, *eiða*, *jóð*, *dís*, *jóðdís*, *beðja*, *mála*, *rúna*, to turn up, and they may have been used in many poems now lost. The absence of *edda* and many of the above words in *Cod. Ups.*, does not, as Magnússon, p. 228, assumes, prove that Snorri "was ignorant of such a term as *edda* for a great-grandmother." The Upsala ms. is, according to Bugge (*Aarbøger*, 1875, p. 217) an abbreviated form of Snorri's original work: "Men paa den anden side har den afskrift som foreligger i Uppsalabók . . . paa mangfoldige steder forvandsket og forkortet det oprindelige skrift." *Codex Regius* and *Wormianus* represent more nearly the work as it left Snorri's hands. This position is in the main confirmed by the investigations of Finnur Jónsson, cf. *Aarbøger*, 1898, p. 356f., and the introduction to his above-mentioned edition.

since he did not understand the real etymological meaning of the word, he translated it only after first connecting it with the similar word *matrix*, which is plainly a derivation from the word *mater*, 'mother,' and which is readily recognized as meaning 'great-grandmother, urgrossmutter, eltermutter, oldemoder, *edda*'; cf. *Eva matrix generis femeniini*.²³ In the sixteenth century the linguist Scaliger makes convenient use of this word when he refers all European languages to eleven *matrices*, parent- or mother-tongues, with many dialects, which he calls *propagines*.²⁴ That *matrix* has also other meanings does not concern us here. The most natural translation and the one most to be expected is 'great-grandmother,' or 'edda.'

This etymology of *metrica* is neither better nor worse than hundreds of other etymologies that have come down to us from the Middle Ages. The works of the Latin etymologists are full of just such examples.²⁵ The distinction in form between *metrica* and *matrix* would be extremely important to an etymologist of to-day, but of no importance whatever to one of the thirteenth century, and it is of no consequence that certain cases of *metrica* resemble certain cases of *matrix* (*metrici: metrici, metricæ (æ): matrice, metricam: matricem, etc.*), for the similarity of the two forms *metric-* and *matric-* was surely sufficient to give rise to the illusion that they were related. The fact that one of the words had *ē*, the other *ā* (allowing that long and short words could be correctly recognized), could not in itself be sufficient to arouse suspicion concerning the correctness of the etymology; and especially an Icelander would be very unlikely to be critical on this point since he was accustomed to vowel-variation (umlaut) in his own words for 'mother' and 'father' (cf. *mōðer: mōðr, mōðrene; faðer: feðr, foður, langfeðgar*, 'fore-fathers'). Instead of calling Snorri's book (*bók, f.*)

²³ Andrews, *Lat. Dict.*, s. v. *matrix*.

²⁴ There is, for instance, in his classification a *Deus matrix*, a *theos matrix*, a *Godt matrix*, etc. "Matricis Godt propagines sine idiomata præcipua sont tria Teutonismus, Saxonismus, and Danismus."—Vilh. Thomsen, *Sprogvidenskabens Historie*, København, 1902, p. 29 f., foot-note.

²⁵ Cf. Mustard, *The Etymologies in the Servian Commentary to Vergil*, J. H. U. Diss., Colorado Springs, 1892; Wölflin, 'Die etymologien d. lat. grammatiker,' *Archiv. f. lat. Lex. u. Gramm.*, vol. VIII, pp. 420 ff., 563 ff.

Metrica or *Metrik*, he converts the term into a native one by the simple process, *metrica* = *matrix* = 'Edda'; and it is thus clear that although *edda* etymologically means 'urgrossmutter, oldemoder,' it must here be taken to mean 'metrical art, art of poetry.' The special or technical meaning of *edda* as a book-title therefore satisfies that requirement which has given rise to the attempts that have been made to connect it with *öðr*, 'poem, poetry.'²⁶

The process which I have indicated to account for the use of a word meaning 'great-grandmother' in the sense 'metrical art' is not an uncommon one in language, and I shall in the following give some other examples. One is, in the first place, reminded of a short verse-riddle by the Icelandic skald Egill Skallagrímson († ca. 982), but in this instance the peculiar use of the words employed could not, in the nature of this special case, obtain a vogue beyond the riddle:

eigom ekkjor
allkaldar tvær,

²⁶ Finnur Jónsson, *Aarbøger*, 1898, p. 285, in adopting Gíslason's etymology, says: "*edda* betyder altså ligefrem 'digtekunst, poetik,' Navnet svarer med andre ord så nøje til indholdet som muligt." The question may perhaps be raised whether the originator of the name *Edda* thought that the word *metrica* could be strictly applied to the whole work or only to a certain part of it. It is hardly possible that he conceived of it in the narrow modern sense. He no doubt felt that *metrica* as a technical term fittingly described a technical handbook for skalds. The references to the book in Icelandic literature since the fourteenth century show that it was chiefly thought of as a source of information on technical rules of verse (*Skáldskaparmál, Háttatal*), not primarily as a handbook on mythology (*Gylfaginning*). We must, therefore, cheerfully accept both the term and the etymology from a thirteenth century point of view. Árni Magnússon (1787) apparently uses *ars metrica* in a general sense when he says: "it is clearly to be gathered that the said word *Edda* does not mean a poetical book, but the poetry itself or the doctrine (teaching) of poetry, since *metrical art* was in use long before the *Edda* was put to writing" (translation by E. Magnússon, 'Edda,' p. 230; I do not have access to the Latin original). If we were to combine thirteenth century etymologizing with nineteenth century strictness in the use of the term *metrica, metrik*, it is indeed true that Sievers' *Altgermanische Metrik*, for example, would have a far better right to a name like *Die germanische Urgrossmutter* than Snorri's compendious work has to the name *Edda*.

en þær konor
purfo blossa.²⁷

"I have two very cold widows, but these women have need of warmth." The meaning of this would be dark without a key. He really says: "I have two very cold heels which are in need of warmth. The use of the words *ekkjja* and *kona* in the sense 'heel' is accounted for by a process which resembles that which has resulted in the use of the word *edda* as 'metrical art': *háell*, 'heel,' = *háell*, 'widow' = *ekkjja* = *kona*.²⁸

Another illustration may be drawn from Modern English, but in the instance to be cited the special use of a word in a sense not in accordance with its usual or etymological meaning is due to a different cause. *Welsh rabbit*, the technical name of a brown gravy poured on toast, is of jocular origin (cf. *Norfolk capon* = 'red herring,' *Irish apricots* = 'potatoes'; see the *Century Dictionary* s. v. *rabbit*), but it is probably in most cases taken seriously, its function as a *name* having overshadowed the real meaning of *rabbit* as 'hare,' which is, I think, rarely thought of. Where, however, the word is used by the sophisticated, it is often "corrected" to *Welsh rarebit*, as if 'rare bit,' for the reason that the mind is naturally averse to words which are not etymologically true to their meanings. The first and natural requirement of a word is that it should "gut stimmen zur sache." Just as "popular etymologists" have attempted to derive *rabbit* from **rarebit*, so Árni Magnússon and Konráð Gíslason have tried to derive *Edda* from *óðr*, 'song, poem, poetry.' All have fallen into error, simply because they have overlooked certain processes in language through which words sometimes obtain strange and unexpected meanings,—processes which are comparatively rare, it is true, but which occur often enough to warrant the greatest circumspection in etymological speculations. The fact that *Welsh rabbit* did not obtain its value in precisely the same way as *Edda*, does not render it an unfit

illustration here. The process is different in each case, but the result is the same: and still *rabbit* remains etymologically 'rabbit,' just as *Edda* remains 'edda, urgrossmutter.'

It has been asserted of German *Vatermörder*, 'an old-fashioned stand-up (or stick-up) collar,'²⁹ in which sense the word has been adopted in the Scandinavian languages, Dan., Norw. *fademörder*, Swed. *fademördare*, that it "beruht nach Pfarrer Baist auf einem Volkswitz, wonach ein aus der Fremde mit der neuen Tracht heimkehrender Sohn den Vater in der Umarmung mit dem Kragen aufgespiesst haben soll."³⁰ This looks very much like an etymological myth, for it is not so easy to imagine why especially the father should have been the fated victim. A much simpler problem is presented by English *Welsh rabbit* and *Norfolk capon*. The word is, however, so transparent that it must have been of jocular origin and that it must necessarily always be jocularly used. The word is modern ("seit 1844," Heyne, *D. Wtb.*), and if due to "popular" etymology, this etymology must have been consciously indulged in as a joke. It has been suggested that it is due to "a misunderstanding of the Fr. *parasite*, which is of the same meaning, it having been interpreted as *parricide*."³¹ This is, at least, a tangible reason and one must give it preference over the vague explanation first cited.

So far I have only mentioned examples which belong, so to speak, on the outskirts of serious speech, although it sometimes happens, as in the case of *Welsh rabbit*, that words of jocular origin are taken seriously and becomes at least partly recognized as of a serious character. There are, however, many words of origin similar to that of *Edda* which have, like this word, obtained a respectable vogue. German *Keuschlamm* is the name of a tree, but this is not sufficient ground for drawing the conclusion that *-lamm* represents a Prim. Germanic or Indo-European tree-name. The word is a translation of Latin *agnus castus*, which arose because the Greek tree-name 'ἄγνος'³²

²⁷ *Egils Saga Skallagrímssonar*, ed. Jónsson, p. 318, cf. p. 405.

²⁸ On this word-play see Hj. Falk, *Arkiv f. nord. Filologi*, vol. v, p. 246, and B. M. Ólsen, *Den tredje og fjerdel grammatiske Afhandling i Snorres Edda*, København, 1884, pp. 171 f.

²⁹ Muret-Sanders.

³⁰ Kluge, *Etym. Wtb.*, s. v.

³¹ Falk og Torp, *Etym. Odb. over det norske og det danske Sprog*, Kristiania, 1902, s. v.

³² *Etym. Wtb.*, s. v.

is very similar to *ἀγνός*, 'lamb.' The lamb being a symbol of purity the epithet *castus* was easily added. *Keuschlamm* is, therefore, as Kluge says, "das Produkt der sonderbarsten halb-gelehrten (nicht volksetymologischen) Irrungen." It is to this class of pseudo-learned etymologies that the word *Edda* belongs. Another example is found in *Black Art*, a technical term which ultimately goes back to Greek *νεκρομαντεία*, which in Latin became *nigromantia*, *νεκρο-* being identified with Lat. *niger*, 'black' (but *νεκρός* = 'corpse').

The above material will be sufficient to show that there are many words, especially technical terms, which must be explained as I have explained *Edda*. The questions now arise whether I am justified in assuming that an Icelander of the thirteenth century, in considering the matter of such a book-title, would have been likely to think of a Latin technical term; whether he may be supposed to have been capable of knowing the word *metrix*; and, finally, how he may be supposed to have reasoned about the fitness of a word meaning 'urgrossmutter' as the title of a book on metrical art, or art of poetry. The first two of these questions are answered by the fact that learned studies, especially grammar and versification, were begun in Iceland soon after the introduction of Christianity (1000 A. D.), and that a large grammatical literature began to flourish already before the middle of the twelfth century. There was no people in Northern Europe that carried on grammatical studies as assiduously as the Icelanders. Their methods and technical terms were usually, if the latter could not be translated into Icelandic, those of the Latin grammarians of the Middle Ages,³³ but their chief

concern was their own mother tongue.³⁴ On the question of the familiarity of Icelanders with the Latin learning of the Middle Ages, I may also refer the reader to the material collected by E. H. Meyer in his learned book on the *Voluspá*. Latin learning was introduced so early that it was well established long before the time of Snorri's *Edda*, and it is not at all probable that the person who had so much to do with Snorri's work as giving it a name could have been ignorant of the words *metrica* and *metrix*. But specific examples of pseudo-learned etymologizing from the period here in question may be cited in order to show that *Edda* is not an isolated example. Snorri Sturluson himself, foster-son of the grandson of Sæmund the Learned (who spent so much time studying in Europe that Icelanders thought him dead), interprets *ásir*, 'gods' (sg. *áss*), by means of the word *Asia*, his rationalistic theory (*Edda, Ynglingasaga*) being that the *ásir* were originally mere men who migrated into the North from Asia. There is no difference between *ásir* (*áss*) = *Asia* = 'Asia-men' and *metrica* = *metrix* = '*edda*,' in so far as the principle is concerned.³⁵ This does not definitely point to Snorri as the originator of the term *Edda*, for it is clearly only one out of many examples of etymologies which were frequently indulged in wherever there was some learning. An example from a much earlier time than Snorri's is found in the so-called 'First Grammatical Dissertation,' a learned treatise on the alphabet incorporated into Snorri's *Edda* (*Cod. Worm.*), but written probably before 1150. I shall here translate a passage³⁶ which deals with the symbol *Títol* (?), 'tittle,' Lat. *titulus*, a sign of abbreviation :

³⁴ The same is as true to-day as in the Middle Ages. Icelandic is kept as free as possible from foreign words. Finnur Jónsson calls his book on ON. metrics *Stutt íslensk Braufræði* (Kaupmannahöfn, 1892); *theology* is *guðsfræði*, *botany* (Dan. *botanik*) is *grasfræði*, *grammar* (Dan. *grammatik*) is *málmyndalsjning*. The loan-word *kaffi*, 'coffee' holds its own, however, over against an attempt to displace it by means of the "home-made" *bauna-saup*, 'bean-soup' (?).

³⁵ Snorri also explains kennings on the basis of homonymy; thus, *léð*, 'ale,' = *líð*, 'ship,' = *skip*, ship; cf. Falk, *loc. cit.*

³⁶ *Den første og anden grammatiske Afhandling i Snorres Edda*, ed. V. Dahlerup og F. Jónsson, København, 1886, p. 43 f.

³³ Cf. the following passage: Paronomœon ær þat, ef morg orð hafa æinn vpphafstaf, sœm her :

"Sterkum stilli
Styriar væni".

þæssi figura ær miök höfð i mals snilldar list, ær rethorica hætir, oc ær hon vphaf til kvæðanndi þeirrar, ær saman helldr norrœnum skaldskap, sva sœm naglar hallda skipi saman, ær smiðr gerir, etc. The corresponding passage in Donatus is: Parhomœon (Paronomœon -meon) est, cum ab isdem litteris diversa verba sumuntur, ut :

"O Tite, tute Tati tibi tyranne tulisti."—B. M. Ólsen, *Den tredje og fjerde grammatiske Afhandling i Snorres Edda*, Kbh., 1884, p. 96.

"*Títol* has not yet got the nature of a letter, but it is used in order to hasten and shorten the labor of writing in the place of diverse other letters, sometimes for one, sometimes for more; I use it oftenest instead of *m* or sometimes instead of *n*, or for the syllable *er*, where it looks like this:'. I cannot give better counsel about it than the following: let each one abbreviate by means of *títlo* according as it seems to him expedient and clear. *Títol* has, however, a reason for the name it bears, although one cannot recognize it in its name as in other letters. The sun is called *Titan*,³⁷ and from this is formed a diminutive which in Latin is *titulus* (*títan heit' sól, en þáþan af es mincat þat nafn, es títulus es a látino*). We say *títol*, which is the same as "little sun" (*lítel sól*); for just as the sun lights up there where it formerly was dark, so the *títol* (the "title") illumines a book (*þá ljús' suá títol bóe*) when it is written in front, or a word when placed over (*yf*) it."³⁸

The last part of this passage suggests the question whether the originator of the term *Edda* as the *lítel sól* of a book did not seek to justify it in some way. Since his starting-point was the Latin technical term *metrica*, it is hardly possible that he thought of the book as a collection of stories told by a great-grandmother to eager listeners. Was the process, then, so mechanical that he was satisfied with a mere mechanical equivalent for *metrica*, accepting it as a matter of course without stopping to consider the peculiar fitness or unfitness of the name? There are numerous references to the book *Edda* in Icelandic literature from the fourteenth century down,³⁸ but the name does not seem to have given rise to speculations concerning its fitness until comparatively recent times. This fact lends some support to the view that the originator of the term was satisfied with it for the

reason that he observed the similarity of *metrica* to *matrix*. It is not necessary to assume that he went back of the words to deal critically with ideas. Let it also be remembered that the work *Edda* has its setting in Skaldic culture and that Skaldic poetry was full of obscure kennings, synonyms, etc., that were accepted because they were in vogue, not because their origin could be understood. An Icelander may at this time readily have adopted the word *Edda* in the function of a name without indulging in much speculation concerning its fitness.

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MEDLÆVAL FRENCH SOCIETY.

LANGLOIS, CH.-V., *La Société française au xiii^e siècle d'après dix romans d'aventure*. Paris: Hachette, 1904. 12mo., xxiii + 328 pp.

Since the publication of M. Jusserand's work¹ no study of mediæval high society in France has appeared to claim the interest and attention of readers in the degree which this present volume may demand. The author strikes at a venture into the field of Romance philology, or rather, of French culture-history, on account of his studies in history proper,² although he is not a stranger to Old French literature hitherto.³

The reaction has evidently set in against analytic interpretation methods employed especially by German students who gather from a poem or a connected series of poems all the data bearing upon a given subject with which to form a kind of 'mosaic' representation, void of historical coherence. Both M. Jusserand's and the author's study are at opposite poles to this, each in its own way. The purpose of M. Langlois is to present synthetically the contents of a number of mediæval romances of adventure with the particular end in

³⁷ *Titan* = 'the sun personified, the name Titan being at times substituted by the Latin poets for Helios, as god of the sun.'—*Cent. Dict.*

³⁸ The "learned" character of this etymology suggests that it may not be original with the author of the 'First grammatical Dissertation,' B. M. Ólsen, *Den tredje og fjerde gram. Afh.*, p. xxvi, considers it a borrowing from some mediæval grammarian, but he is unable to point out its source. But whether original or borrowed, it shows that mediæval etymologizing was known and appreciated in Iceland in the twelfth century.

³⁹ See Vigfússon, *Corpus Poet. Boreale*, II, p. 560 f.

¹ *Les sports et jeux d'exercice dans l'ancienne France*. Paris, 1901.

² *Histoire de France* (ed. Lavissee, E.), bk. II, cap. 2. 1900-1903.

³ *La société du moyen-âge d'après les fableaux* (in the *Revue bleue*, Aug. 22 and Sept. 5, 1891).

view of securing a portrayal of society life, at once historical and in proper focus.

From the introduction to the work may be learned how the author defines his position: he follows a mid-course between the generalized essay of interpretation, after the manner of M. Gautier⁴ where subjective impressions obtrude themselves upon each page to the detriment of the presentation, and the minute analysis of texts with their manifold rubrics and sub-divisions. The treatment of *L'Escoufle* affords an interesting example in interpretation as pursued by M. Langlois on the one hand and by Prof. Mussafia on the other; the French scholar does not mention among the various forms of presentation adopted, the studies of the Austrian philologist.⁵

The book contains a decade of romances of the thirteenth century translated into modern French prose interspersed with passages from the original poems for the purpose of illustration. The author has prefaced each romance with remarks upon the manuscripts and the respective dates of the poems. It is curious that M. Langlois desires to exhibit a number of documents which are dated and reliable. Chronological sequence he makes a condition of the historical worth of the poems, yet, only three or four, out of the ten romances he has chosen, give evidence of exact date of composition. Philippe de Beaumanoir's *Manekine* and *Jehan et Blonde* have no part in the volume; in their stead, *La Comtesse d'Anjou* and *Gautier d'Aupais* are given for reasons best known to the compiler who seems to harbor a grudge against Philippe.⁶

The poem *Flamenca* is well rendered and so condensed in the translation as to intensify the main episode of the romance in which *Guillaume* seeks, by very ingenious stratagem, to win the love, if not the hand, of the wife of *Archambaut*. In *Sone de Nansai* (the editor of the text, Goldschmidt, has the form *Nausay*), a poem of over twenty-two thousand lines in length, the digressions and incidental matter of every sort having

been removed, M. Langlois transforms the romance into thirty-eight pages of delightful prose narrative in a finished style. It is to be hoped that Prof. Wesselovski of St. Petersburg, will not fail of his promise, made twenty-five years ago, to publish a study upon *Sone*, in order to clear away the obscurities which surround this so-called last of the *Romans d'Aventure*.

With reference to the poem entitled *Guillaume de Dôle*, M. Langlois overlooks the fact that Prof. Todd of Columbia, contributed a study of the language, sources and data of the romance to an American journal in 1886.⁷

There are, in the volume, a number of expressions of mediæval significance left unexplained by the translator which need modernizing to be intelligible: *crier l'eau* (p. 16) took the place of knives and forks in those days; also the word *tables* in v. 931, p. 8, and l. 2, p. 208, needs definition for the class of readers to whom the book directly appeals.

Misprints are very few and unimportant throughout the volume: *romans d'aventures* (p. xix), should read *romans d'aventure*, to be consistent with the spelling employed elsewhere, although authorities vary in the use of singular and plural of the second term of the expression; an *s* should be added to *bref* (p. 93, note 1) and to *devoir* (p. 254), and an *x* to *au* (p. 304). *Ayions* (p. xiv) should not have the letter *y*, and *beau*, p. 306, should not be written because *Henri de Nansai* was brother to *Sone*. The equivalent of *dosnoier*: *faire la cour aux dames* (p. 279) is much more elegant than that of *Li donois* = *flirt* (p. 128), by which it is meant to convey, to the general public, the idea that present-day English society is the counterpart of mediæval French high-life in certain dashing phases, no longer attributable to high society in France which created them.

The valuable appendix of recent works in culture-history contains one hundred and thirty-five titles of studies, technical for the most part and of interest to the scholar rather than to the general reader. An index of person and place names concludes the volume.

⁴*La Chevalerie*, Paris (author's preface dated 1883).

⁵*Sitz.-Berichte der Kais. Akad. Wien*, Bd. 135, *Abh.* xiv, 1896, pp. 1-72; also *Ibid.*, Bd. 136, *Abh.* vii, 1897, pp. 1-48.

⁶Cf. Lavissee, *op. cit.*, vol. III, part 2, in which, however, Langlois avails himself of *Jehan et Blonde* to form a description of thirteenth century social life.

⁷Cf. *Transactions of the Mod. Lang. Assoc.*, Vol. II, § viii, pp. 107-157, 1886.

The book represents the labors of the author's leisure hours when at rest from his sterner work in history ; it is to be hoped that several volumes more, of a similar character and treatment, will be forthcoming from the same source of mediæval fiction which gives freshness and youth, renewed from of old, to this his first endeavor to recall the past romances and their imaginative beauty.

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ROMANCE SYNTAX.

Zur Entwicklung der Romanischen Wortstellung aus der Lateinischen, von ELISE RICHTER, Dr. Phil. Halle a. S. : Verlag von Max Niemeyer, 1903.

Very little work has hitherto been done on the development of the Romance word-position out of the Latin, hence any work relative to this subject will be of interest to Romance scholars. In the present treatise the question is considered from a psychological standpoint and the theory is advanced that the change from the Latin word-position, in which the verb is regularly at the end of the sentence, to the Romance word-position, in which the verb has been advanced toward the beginning of the sentence, is due to a tendency to advance the psychologically less important in order to prepare the way for and add emphasis to the psychologically more important. The verb is a psychologically unimportant member of the sentence, hence its transposition toward the beginning.

It will be of interest to note the method that Dr. Richter has employed in advancing such a theory, and therefore I shall give a brief outline of the treatise.

The argument is preceded by a summary of the contents, which affords a very good idea of the nature of the treatise, and is followed by a bibliography of some five hundred works, most of which, however, are publications of the texts from which Dr. Richter has drawn the numerous illustrative examples. These constitute considerably more than one-half of the one hundred and fifty-seven pages devoted to the argument. The latter

is divided into five chapters, which are entitled respectively :

1. Latin Positions in Romance.
2. Psychological Reason for the Change.
3. Romance Positions in Latin.
4. The Chief Accent of various Categories of Words and Positions in the Sentence.
5. Close and Loose Syntactical Combinations. Inversion.

The first three of these chapters constitute the logical development of the subject, whereas the fourth and the fifth are valuable rather because of the discussion of certain doubtful Romance constructions than because they materially aid in the development of the theory.

In the first chapter, before a consideration of the subject proper, namely, The Latin positions that have passed into Romance, Dr. Richter calls attention to those complicated Latin constructions that have not been preserved in the Romance Languages ; their absence from the latter is attributed to the fact that because of their artificiality and complexity they were not used by the folk, and hence could not survive. Dr. Richter next calls attention to the fact that the Romance order existed in Latin side by side with the normal Latin order, the only difference being that the Latin order was the older, and hence was not easily displaced.

It is only at this point that Dr. Richter defines the terms : *Latin word-order* and *Romance word-order*. In the normal Latin sentence the word-order is : Subject—Object—Remainder—Verb ; in the normal Romance sentence the order is : Subject—Verb—Object—Remainder. Thus the essential difference lies in the position of the verb, and the explanation of the shift of the verb from the last to the second place is the object of Dr. Richter's treatise.

The Greek passes through a period of development exactly similar to that of the Latin-Romance, with which it exactly agrees in date, but Dr. Richter thinks that the two are parallel developments, and that the Latin could not have been caused by the contemporary Greek development.

Having now differentiated the Latin and Romance orders, Dr. Richter returns to the subject announced at the beginning of the chapter and

cites numerous examples from all the Romance languages to show that the Latin positions may still be found in the Romance languages in the following cases: (1) Adverb before Verb, (2) Object before Verb, (3) Predicate before Verb, (4) Verbum infinitum before Verbum finitum. The examples here cited are quite interesting and afford an explanation of many French idioms, such as: *à tout faire, si ferai-je*, etc., etc. To these four types may be added a fifth: the final position of the verb, which is often to be found, especially in the older period. The final position of the verb is especially frequent in subordinate clauses, and this is attributed by Dr. Richter to the fact that the subordinate clause is by its very nature brought into less prominence, and is less strongly accented than the leading clause, hence an obsolescent construction would here survive longer than in the leading clause. It is here that we have one of the greatest differences between German and Romance word-order, for, while in German the subordinate clause is developed in conscious differentiation from the leading clause, in Romance there is rather a tendency to strive for uniformity.

Dr. Richter has investigated the cases where the verb is to be found at the end of the clause and differentiates as follows:

I. Subordinate Clauses with Subject at Beginning.

A. Relative Subject Clauses.

B. All Subordinate Clauses with Pure Conjunctions.

II. Subordinate Clauses with Final Position of the Verb due to an introduction through:

A. Relative Object or Relative Adverbial Expression.

B. Adverbial Conjunction.

In the fourth chapter Dr. Richter offers an explanation for the final position of the verb in the second and not in the first of these divisions.

The second chapter gives the psychological reason for the change from Latin to Romance word-order, thus furnishing the keynote of the discussion, and it is here that the weakness of the argument may be seen.

Thurneysen advanced the theory for the French that the position of the verb in the second place is on rhythmical grounds and that the verb is to be

regarded as an enclitic after a strongly accented subject. But Dr. Richter is opposed to this view, as well as to the view that the accentuation of the sentence constitutes a steadily descending series, and cites many examples to show that the subject, when standing first, usually serves as a connecting link between what has preceded and what is to follow and is not necessarily the most important member. In fact, neither subject nor verb is usually the most important member of the sentence, but that member which contains the Dominating Idea is the most important, this is usually postpositive and is rarely either subject or verb. That the subject is not always strongly accented may be seen from the fact that it is often omitted, allowing the verb to stand in the first place, and, as Dr. Richter has shown by numerous examples, the verb though standing thus in the first place, is not the most emphatic member of the sentence. It stands there merely because the superfluous subject has been omitted, not because the verb is to be brought into greater prominence, but because there is nothing to stand before it.

Turning now to the imperative sentence, Dr. Richter shows that the same laws underlie this manner of expression that underlie the proposition. In the older times the imperative, or the subjunctive used as the imperative, would stand at the close of the sentence, just as occurred in the proposition, but gradually the verb passed to the beginning and not because it was the most emphatic member, as is shown by its frequent omission; rather do we have a tendency to advance the psychologically less important member toward the beginning of the sentence and to push the psychologically more important toward the close. In illustration, Dr. Richter cites the old Sanskrit introduction: "There was once upon a time," also the introduction by the speaker of a word of saying or thinking, a word that is not in itself important, but merely prepares the way for the important member. Thus, concludes Dr. Richter, the sentence is not constructed on rhythmical grounds, but it is constructed with a view to so placing the psychologically important member that it will produce the proper effect. In other words, the change from the Latin word-order of Subject—Object—Remainder—Verb to the Romance order of Subject—Verb—Object—Remain-

der is based upon psychological grounds where rhythm is of little importance. It is the result of a striving to advance the psychologically unimportant toward the beginning of the sentence in order to prepare the way for and thus add emphasis to the psychologically important.

In this chapter, which gives, as it were, the essence of the discussion, Dr. Richter seems to occupy the position of one who, having a certain theory to overthrow (the rhythmical), devotes all his energy to this end, then, having accomplished this, in his eagerness to establish another, pet theory, fails to note that the latter may be as improbable as the former. I shall reserve further criticism until I have given an outline of the remaining three chapters.

In the third chapter Dr. Richter investigates the Romance positions that already existed in the Latin, that is we have here a complement of the discussion of the first chapter. The discussion of the subject proper is prefaced by an explanation of the difference between Latin and Romance sentence-accentuation. The Dominating Idea, says Dr. Richter, bears the chief accent in the sentence; in Latin the subject is at the beginning and the verb is at the end, thus, as the Dominating Idea is rarely found in either subject or verb, the chief accent of the Latin sentence falls upon the middle. In Romance, however, the verb has been removed from the end of the sentence toward the beginning and thus here in Romance the chief accent usually falls at the close of the sentence. Dr. Richter now considers the examples of the removal of the verb toward the beginning of the sentence in Latin and shows that numerous examples of this Romance word-position are to be found in the Latin. Examples are cited where the finite verb comes before the predicate or before the infinitive and in these examples the finite verb is neither weakened nor strengthened by its change of position, nor is the qualifying expression changed in value. Why, then, did the ancients use extremely complicated constructions? Was this (as has often been claimed) due to a feeling for rhythm? In reply to these questions, Dr. Richter would say that these complicated phrases are due rather to a fondness for peculiarly turned constructions. Such authors as Cicero could have expressed themselves both simply and rhythmically

had they so desired, but they often intentionally chose the more complicated form. Then, too, the more affected the style of the author the more may we note an inclination toward these complex constructions, which passed out of use since they answered to no psychological law, whereas the Romance constructions remained because they did answer to such a law.

These three chapters constitute the body of Dr. Richter's argument. In them a theory has been overthrown, but I cannot see that another has been established.

The remaining two chapters may be regarded as necessary additions, their value lies rather in the investigation of certain individual constructions than in the advancement of the theory.

The fourth chapter, where the accentuation of various members of the sentence is discussed, may be regarded as consisting of three parts: In the first part Dr. Richter investigates the cases in which the first word of the sentence may bear the strongest accent; in the second the accent of the second word is investigated; the third part is a consideration of the question of proclitics at the beginning of the sentence, which leads to a discussion of the relative position of auxiliary and participle. This will be better understood if I call attention to the more interesting features of the chapter.

In the first part Dr. Richter finds that the first word bears the chief accent in learned definitions and in questions that can not be answered by a mere particle of affirmation or negation; for example, in such a question as *quis eum vidit?* *quis* bears the chief accent. Here the first word is usually the subject. Again the first word often bears the accent in narrations, orders, descriptions, and here the first word is rarely the subject. It is under this head that an interesting theory is advanced. Dr. Richter shows by the aid of numerous examples that in the oldest type of the interrogative sentence the interrogative word does not stand in the first place, but stands in the position that would be occupied by the word to which it refers. For example, the oldest type of the interrogative sentence would be: *Aeschines ubi est?* where the interrogative word *ubi* stands in the position that would be occupied by the word to which it refers. For example, *Aeschines*

ubi est? would correspond to: *Aeschines Athenis est*. Now, says Dr. Richter, this position is akin to the position of the relative in the middle of the clause, as for example, in: *otio qui nescit uti*; and it is out of this latter position that the Spanish construction, *que es* = present, and *que fué* = former, grew. From this construction of the relative in the middle of the clause is also developed the construction of participial predicate + relative + finite verb, which comes to mean "as soon as." For example, *Venu que fut*. Another derivation is seen in the popular form: *Ivrogne que tu es!* In those interrogative sentences that may be answered by a mere particle of affirmation or negation the Dominating Idea, and hence the chief accent, lies not in a single word of the interrogative sentence, but rather in the logical affirmation or denial of the whole.

As has been noted the second part of the chapter is devoted to a consideration of the accent of the second word in the sentence. Is it possible, Dr. Richter asks, that the verb in the second place may be regarded as an enclitic hung on to the subject? This is answered negatively, for the verb itself serves as a support for the enclitic pronoun, and therefore cannot itself be so devoid of accent as to become an enclitic in its own turn. It has already been shown that the verb has not the strongest accent, neither has it the weakest. It has a medium accent, an argument already advanced.

In the third part of the chapter Dr. Richter shows once more that the first member of the sentence is not necessarily the most strongly accented, for proclitics (for example, the auxiliaries) may open the sentence. On the other hand, the auxiliary is often placed after the verbum infinitum and it is from this postpositive position of the auxiliary that the Romance future was developed.

It will be noticed that the second and third sections of this chapter offer much useless repetition of matter already advanced in the second chapter.

In the fifth and last chapter, on close and loose syntactical combinations and inversions, Dr. Richter finds that adverb and verb are more closely connected than the other members of the sentence, and that subject and verb furnish the loosest combination. For this reason the subject does not stand between adverb and verb. When, in the

combination: Subject—Verb—Remainder (that is, adverbial phrase), the subject can no longer stand first, it has to be thrown after the whole phrase, for the subject can not stand between the closely connected verb and adverb. It is because of the fact that verb and adverb are so closely connected, that in interrogative sentences we have inversion of the subject. To illustrate: the oldest type of the interrogative sentence is: *Aeschines ubi est?* Now as time went on the interrogative word became fixed at the beginning of the sentence and, since verb and adverb were so closely connected, the subject had to go after them both, thus *Aeschines ubi est?* became *ubi est Aeschines?* Dr. Richter then gives the chronology of the interrogative sentence as follows:

1. Proposition in an interrogative tone.
2. Proposition with interrogative word in position that would be occupied by the word to which it refers. For example, *Aeschines ubi est?*
3. Interrogative sentence with advancement of the interrogative word.
4. All interrogative sentences now become analogically built on this model.

It is this same close connection, says Dr. Richter, that explains the inversion after certain conjunctions. In a word, it is because of their adverbial nature. In other words, the adverbial conjunction requires inversion, the pure conjunction does not. This is illustrated by copious examples which can not be given in this brief summary.

Finally, we learn that Dr. Richter is of the opinion that the falling away of case-flection did not cause a fixed word-position, but that the fixing of the word-position brought about the fall of case-flection.

I have given above an exceedingly condensed summary of Dr. Richter's work. The treatise is worthy of note in that it furnishes the first general discussion of the development of the Romance word-order out of the Latin, and because of the investigation (in chapters IV and V) of certain individual constructions. The theory, however, that is here advanced is of very little value and will be accepted by few indeed.

A discussion of the development of eight languages out of the mother tongue must be of a somewhat general nature, still more general must

such a work become when limited to one hundred and fifty-seven pages. Hence much interesting material has been omitted by Dr. Richter on the ground that only characteristics common to all the Romance Languages may here be considered. I allude to the investigation of such constructions as the relative position of adjective and substantive. Again, the psychological nature of such a work offers additional difficulties. But taking into account the general and psychological nature of the subject, I think that the work could have been much improved by a more conscious effort for clearness. However, a special consideration of the form is useless when the entire theory seems at fault. Dr. Richter informs us that neither subject nor verb is the most important member of the sentence, it is the Remainder that is important inasmuch as it contains the Dominating Idea. Hence, the shift of the verb from last to second place is because of a desire to prepare the way for this important Remainder. The position of the verb in the second place, after the subject and before the limiting Remainder is in accordance with the laws of logic; why then is it necessary to go so far afield? Does not Dr. Richter occupy a rôle similar to that of the Classical Philologist who collected so many examples and wrote so learnedly to show why *refert* should always be used instead of *interest* in the Dactylic Hexameter?

The work, however, is very suggestive, especially in the fourth and fifth chapters, and will doubtless be followed by more detailed discussion.

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PROVENÇAL LANGUAGE AND LITERATURE. III.

3. *Über die provenzalischen Feliber und ihre Vorgänger.* Rede bei der Übernahme des Rektorats gehalten in der Aula der Universität Greifswald am 11. Mai 1894 von EDUARD KOSCHWITZ. Berlin, Gronau, 1894. 8vo., pp. 38.
4. *Frederi Mistral, der Dichter der Provence.*

VON NICOLAUS WELTER. Mit Mistral's Bildnis. Marburg, Elwert, 1899. 8vo., pp. 356. Price: 4 marks (bound, 5 marks).

5. *Theodor Aubanel, ein provenzalischer Sanger der Schonheit.* VON NIKOLAUS WELTER. Mit Aubanel's Bildnis. Marburg, Elwert, 1902. 8vo., pp. 223. Price: 3 marks (bound, 4 marks).
6. *Chrestomathie Provençale (x^e-xv^e siècles) par KARL BARTSCH.* Sixième édition entièrement refondue par EDUARD KOSCHWITZ. I. Textes. Marburg, Elwert, 1903. 8vo., pp. 224 = col. 448. [Le glossaire paraıtra dans le courant de cette année et sera fourni sans frais comme supplément.]

3. The address which Professor Koschwitz delivered in the "Aula" before members and friends of the University of Greifswald, when he had been duly elected "rector magnificus" or president of this university for the year 1894, contains a very good *résumé* of the history of the *Félibres* and their precursors. It has been published in the shape of a pamphlet with numerous notes, giving us those valuable *Quellenangaben*, or indications of sources, which the student is pleased to find in every book or paper written by a German scholar.

The pamphlet has about the same contents as Koschwitz's introduction to his edition of *Mirèio*. But I like it much better, and I think it deserves being brought up to date in a second edition. The writer, using his native language and his customary style, freely expresses his own personal opinions and naturally follows his French authorities with perfect freedom and independence.

Prof. Koschwitz examines at some length, in his pamphlet, also the social and political aspect of the *Félibrige* movement, which is so closely connected with the general tendency towards decentralization in France. An ardent local patriotism, fostered and kept awake by the *Félibres*, in the South, causes learned and literary societies to be founded for the study of the native dialects and of the Provençal literature, magnificent university buildings to be erected, faculties to be endowed with rich means, and new chairs to be created, in old provincial towns which, in former times, used to look sleepy and appeared entirely unprogressive

in regard to science and letters. The revival of a provincial literature, worthy of its name, different from, and opposed to, the centralized literature of the capital, has proved, no doubt, to be a real blessing in the South of France. It has renovated and invigorated its social and intellectual life. It has influenced also its political life to a certain extent. The future will show if this influence is strong enough to bring about any change in administration and government.

Prof. Koschwitz compares in a striking manner the decentralization tendencies of the present time in France with the powerful spirit of centralization which has seized the young generations of modern Germany :

“Die von den Felibern so geförderte Decentralisationsbewegung macht denn auch in Frankreich fortwährend langsame aber stetige Fortschritte ; sie hat durch den für das Land unglücklichen Krieg gegen Deutschland neue Kräfte gewonnen, und man glaubt dort in weiten Kreisen auf diesem Wege das Vaterland am besten zu stärken, während man bei uns oft gleichzeitig auf umgekehrtem Wege, durch eine straffe Centralisation, dasselbe Ziel zu erreichen sucht. . . . Sicher ist, dass die überspannte Centralisation Frankreich oft schon unheilvoll gewesen ist, und sicher ist auch, dass die französischen Feliber und sonstigen Decentralisierungsfreunde mindestens von ebenso glühendem Patriotismus beseelt sind wie die eifrigsten deutschen Anhänger eines fest geschlossenen Einheitsstaates.”

4 and 5. The three works, mentioned under Nos. 1-3, are apt to give to the foreign student a very satisfactory knowledge of the language and literature of the *Félibres*. If he wishes to push his studies further on in the same direction, he will find some more information, with more numerous details, in Jourdanne's *Histoire du Félibrige*, Avignon, 1897, and in Mariéton's *Précis de l'histoire des félibres*, from which Prof. Koschwitz has borrowed almost literally part of the Introduction to his edition of *Mirèio* (see above, No. 1). Moreover, his knowledge will be supplemented in a suitable manner, and considerably increased, in quality and quantity, by a careful and pleasant perusal of Nicolaus Welter's two books, which contain the biographies of the poets, Mistral and Aubanel.

Frédéric Mistral (born in 1830), Théodore Aubanel (1829-1886) and Joseph Roumanille

(1818-1891) are generally admitted to be the principal founders or inaugurators of the *Félibrige*, and were doubtless, at first, and for a long time, the recognized leaders of the movement. Roumanille, the oldest of the three poets, has evidently prompted and influenced Mistral as well as Aubanel at the beginning of their careers. He is often called the father of the *causo*, of the “national” cause of Provence. However, he is inferior to his younger friends in originality and poetic genius.

Mistral is more celebrated and more widely known, outside of Provence, than Roumanille or Aubanel. He surpasses the latter as a leader, instigator, initiator. But as a poet, Aubanel is his equal, although very different from him in many respects.

Mistral represents, in his poetry, more largely and more persistently, all that is characteristic and peculiar to his native country : he is, as Mr. Welter expresses it very well, *der Dichter der Provence*, the poet of Provence. This very important trait of his poetic genius certainly makes up a great part of his talent, but also limits or narrows its power to some extent, by shutting it up, so to say, in a provincial *milieu*. It appears and makes itself felt in all his poems : not only in *Mirèio*, *pouèmo prouvençau* (1858, 1859), but also in *Calendau*, *pouèmo prouvençau* (1867), *Lis Isclo d'or* or *Les Iles d'or* (1874, 1889), *Nerto*, *nouvello prouvençalo* (1884), *La Reino Jano*, *tragèdi prouvençalo* (1890), and *Lou Pouèmo dóu Rose* or *Le Poème du Rhône* (1896, 1897). The local color apparently is an essential ornament and a characteristic feature of his poetry, which, if considered without it, would lose a great deal of its charm for natives as well as foreigners. Language, inspiration, and the contents of his political works combine to give him the honor of being called “the poet of Provence.”

Mistral has been compared by some critics with Goethe and Lamartine, not entirely without reason. He has in his idyllic descriptions and narratives something of Goethe's Classical calmness and majestic or “Olympian” repose. On the other hand, he resembles Lamartine in the purity and loftiness of his religious and philosophical inspirations. But, in spite of the dialect which he uses, and which certain French writers might be inclined to

call a *patois*, he appears to me superior to the great French poet in the verbal expression and plastic shaping (*Gestaltung*) of his ideas and conceptions. I think that posterity would not hesitate to consider Mistral a greater epic and lyrical poet than Lamartine, if his peculiar talent could have permitted him to write his verses in French, in a world-language, if the very greatness and power of his peculiar talent had not forced him to remain a "provincial" poet.¹

Aubanel is called by Mr. Welter *ein provenzalischer Sanger der Schonheit*, a Provençal singer of beauty. This would indicate but one of Aubanel's characteristic qualities. He is indeed a "Provençal" singer on account of the noble and melodious language he has preferred to the French, and on account of his Southern, Provençal-national character. But his poetry, in spite of the language, is more generally human than Provençal. The local color, in his poems, is but of secondary importance; and if he had written his verses in French, he might be a great poet just the same.

Aubanel is the Provençal poet of love, of passionate love. He worships beauty, physical beauty, the beauty of the human body like a Pagan, like a Greek. But he is, at the same time, a faithful and sincere Catholic Christian. There is, therefore, in his heart, a fierce struggle, a continual conflict between his two natures, between his passion and his piety, between the Paganism of his æsthetic thinking and the strong asceticism of his Christian and Catholic moral feeling. Many of his verses, in which he praises

the nude beauty of woman, or is carried away and overpowered by the strength of his passion, appear voluptuous, shockingly realistic, immoral to a rigid, Protestant Christian. However, they are always redeemed by a certain chasteness in his sincere way of speaking, and by the ascetic revolt of his heart against his own sensual or sensualistic tendencies.

Of Aubanel's numberless fine poems that prove amply what I have just said about the character of his poetry, I will mention here only the titles of four, which seem to me real pearls of lyrical poetry, and which have been exceedingly well translated by Mr. Welter: *Lou Bal (Le Bal)*, *La Venus d'Avignoun*, *La Venus d'Arle*, and *Lou Patimen (La Souffrance or Le Supplice)*, a sonnet. They are found in a collection of lyrical poems published under the title of *Li Fiho d'Avignoun or Les Filles d'Avignon* (1885, 1891). The other works of Aubanel, as far as they have appeared in print, are: *La Miougrano entre-duberto or La Grenade entr'ouverte* (1860, 1878), *Lou Rire-Souleu or L'Arrire-Soleil* (1899), and *Lou Pan dou Pecat or Le Pain du Peche*, a drama in verse and in five acts (1882).

Aubanel's talent as a lyrical poet is extremely personal. It is, therefore, difficult to group him with other poets that might have the same conception of art and similar traits of personal talent. There are some critics who have compared him with Heinrich Heine and Alfred de Musset. However, there is not much truth in this comparison. Aubanel has neither the amusing, frivolous *blague* of the Parisian poet, nor the caustic wit and irony of the great German Jew. Besides, the romantic *mal du sicle* which Musset exhibits with so much elegance and grace in his writings, and Heine's Jewish *Weltschmerz* are entirely foreign to the mind and heart of the Provençal poet, who, we know, was a happy and honest *bourgeois* in his family life and in his daily pursuits. Their scepticism is unknown to his inmost nature: he is a believer. He always remains a Christian in spite of his Pagan worship of beauty. But there seems to be more real suffering, more real anguish in Aubanel's sorrowful resistance against the onslaught of passion and the sensual tendencies of his second nature than in Heine's or Musset's lamentations about the misery of human existence.

¹ It is surprising that the official littérateurs of "Parisian" France still continue to ignore, to omit entirely, in their books upon the history of French literature, the glorious names of Mistral and other great Frenchmen, because they have written their works in Provençal. Eugène Lintilhac, himself a *Félibre*, seems to be the first author of a history of French literature (*Précis de la littérature française*, Paris, 1890), who has ventured to treat, in such a work, also of the poetry of modern Provence. I am glad to say that two German scholars, Suchier and Birch-Hirschfeld, have followed M. Lintilhac's example, and have given an account of the literary treasures of old and modern Provence in their excellent, popular history of French literature entitled: *Geschichte der französischen Litteratur von den ältesten Zeiten bis zur Gegenwart*. Leipzig und Wien: Bibliographisches Institut, 1900. 8vo., xii and 733 pp.

Aubanel is not only a great lyrical poet. He is also a dramatist of undeniable talent (*Lou Pan dôu Pecat*, see above).

Mistral is a great epical and lyrical poet, but his art is more epical than lyrical. His so-called tragedy, *La Rèino Jano*, is a failure as a drama.

I do not know of any separate biography of Roumanille. M. Mariéton speaks of him in an article of *La Revue Félibréenne*, 1891, pp. 65 ff. Mr. Welter gives an account of Roumanille's life and works in connection with his biographies of Mistral and Aubanel.²

Nicolaus Welter is a scholar who is not afraid to examine facts and details carefully; a critic who knows how to analyze and appreciate the thoughts and feelings of foreign poets, and present them to the general reader in a clear and interesting form; and a poet who is capable to feel and think with, and like, the poets whose lives he is relating, and to render faithfully their fine verses in his own language, in verses equally fine and worthy of the original ones. His style is excellent, and it is a real pleasure to read his prose. His translations in verse are as good as those of Bertuch, which he also quotes frequently.

Mr. Welter lives outside of the political frontiers of the German Empire, in the Grand-Duchy of Luxemburg, on the limit of Germanic and Romanic populations, of Teutonic and French dialects. I do not know if he was born in that country. But, to be sure, he is a thorough German in his art and talent, in his own poems, in the language he writes so well, in his skill as a translator, in his capacity of appropriating, transforming, amalgamating, Germanizing what is foreign. He is said to be a professor at Diekirch, a small place in Luxemburg. He has written, besides the two biographies, some works that have been greatly appreciated by German critics: *Aus alten Tagen, Romanzen und Balladen aus Luxemburgs Sage und Geschichte* (1900), *Siegfried und Melusine, dramatisierte Volkssage* (1900), and *Griselinde, Drama in drei Aufzügen* (1901).

6. I received from the publisher, last spring, together with some of the books mentioned above, the first part of the sixth edition of Karl Bartsch's venerable *Chrestomathie Provençale*. This part includes only the texts. The second part, which is to contain the *Glossaire* and, I suppose, also the useful *Tableau des flexions provençales*, has not yet been published.

The new edition has been prepared by Prof. Koschwitz, whose very name, as a matter of course, guarantees good and conscientious work. The changes, which the learned editor explains in his *avant-propos*, are numerous. A few texts have been left out. The others, which have remained in the *Chrestomathie*, together with the foot-notes containing the *Variantenmaterial*, have been thoroughly revised. The references to sources, manuscripts, editions, etc., placed before the beginning of every text, have been augmented and improved in accordance with the present higher standard of philological criticism and the progress that Romance philology has made since 1879 (fourth edition, the last published by Bartsch himself) and 1892 (fifth edition, a mere reproduction, it would seem, of the fourth). Some misprints have to be corrected in the promised errata of the second part. [For example, *Bénoit*, which, it is strange to say, is to be found also in the old editions].

The paper of the new edition is better, and the characters used are larger and more distinct.

I am glad to say that the changes introduced by Prof. Koschwitz have, on the whole, not altered the general plan and the familiar aspect of Bartsch's *Chrestomathie*. I also hope that the highly esteemed book, to which the Romance scholars of my generation owe so much, will render, in its new shape, good services to many new generations of students, and that it will continue to keep its ground beside, and in spite of, several rival anthologies.

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²I should be very much obliged to *Félibres* and other writers if they would kindly send me copies of their new publications treating of modern Provençal. I intend to review such books.

ITALIAN-ENGLISH DICTIONARY.

An Italian and English Dictionary, with pronunciation and brief etymologies, by HJALMAR EDGREN, Ph. D., recent Professor of Romance Languages in the University of Nebraska; member of the Nobel Institute of the Swedish Academy in Stockholm; Assisted by GIUSEPPE BICO, D. C. L., University of Rome, and JOHN L. GERIG, A. M., Instructor, University of Nebraska. New York: Henry Holt and Co., 1902. 8vo., viii and 452 pp.

THE ITALIAN-ENGLISH PART.¹

It is well known that there exists no thoroughly satisfactory dictionary of Italian and English, and a new one to supply the deficiencies of those we have will, therefore, be exceedingly welcome, and more than that, for those deficiencies are very great. Such a new dictionary may reasonably be expected to furnish us with a fairly complete list of Italian words in good use, and of such obsolete words as occur in standard works of literature; to indicate correctly the pronunciation; to give accurate meanings easily understood, and to provide accepted etymologies when possible. It is also important that it should be clearly and accurately printed, qualities which are lacking in one or two of the works most in use at present. It should not be required that any great originality be displayed, for instance that new suggestions of etymologies be given, soundness rather than brilliancy being desired in a practical dictionary for students. These requirements have been recognized by the editors of the present work, as is shown by the opening statement in the preface that "It is the aim of this work to meet the long-felt need of an Italian and English dictionary, based on the foremost recent authorities, and embodying a copious selection of modern words, as well as important obsolete ones, presented in a practical and yet etymological form.

As regards the sources used, "*The chief authority followed has been Petrocchi's Novo Dizionario Scolastico*. But at its side have been consulted especially Petrocchi's *Dizionario Universale della*

Lingua Italiana, Rigutini-Fanfani's *Vocabolario Italiano*, Zambaldi's *Vocabolario Etimologico Italiano*, and Baretti's, Millhouse's and James-Grassi's well-known dictionaries." It is a little surprising that there is no mention of the great dictionary of Turin by Tommaseo and Bellini, the illustrative quotations of which are exceedingly valuable for the light they throw upon the meaning of words.

The arrangement of the words is absolutely alphabetical, so that there can be no difficulty in finding any form if it is in the book. The disadvantage is that words which are closely connected by meaning and derivation are often enough very far from one another, and though all systems have their disadvantages, it seems to the reviewer that concessions might be made on the part of alphabetical order, in favor of a more logical grouping, as has been done with some success in other dictionaries. This is a subject over which the editor has thought longer, probably, than the reviewer, and he may be right, but it is disconcerting, to say the least, unexpectedly to meet with "*canaccio*, big, ugly dog," a column and a half before coming upon the harmless, unqualified *cane*, while it seems unnecessary that compounds such as *disfare*, *rifare*, *confare* and so on should be so distant from *fare*. Even *facente* cannot be grouped with *fare*, and this state of things is, of course, ubiquitous, the examples of oddly separated forms being very many indeed. Nevertheless, words are grouped together according to their etymology whenever the alphabetical order will allow it, an etymology being given for one of them, usually the simplest in form. A curious mistake is where we find *faccio*, Pres. of *fare*, grouped with *facciata*, *facciaccia*, etc., under *faccia*, face.

As regards the vocabulary: To test the completeness of the selection of words, the division from *c* to *ce*, some 1635 words, has been chosen for study. It has been compared with the corresponding division in the *Novo Dizionario Universale della Lingua Italiana* of Petrocchi,² the *Vocabolario Italiano* of Rigutini and Fanfani,³ and the dictionaries of Baretti⁴ and Millhouse.⁵ The *Novo Dizionario Scolastico* of Petrocchi was not

¹ The English-Italian part has not been reviewed, for lack of time. It is, naturally, of less importance to the English-speaking public than the Italian-English part.

² Milano, 1892.

³ Firenze, 1883.

⁴ London, 1873.

⁵ Milano, 1892.

accessible. The results of the comparison, as regards the number of words, are given in the following list. After the name of the author of each dictionary is given the number of words contained in that dictionary, which are not contained in the work mentioned in the same line.

- Edgren, 4. Petrocchi, (the whole work).
 Edgren, 316. Petrocchi (*Lingua dell' Uso*) 394.*
 Edgren, 424. Rigutini and Fanfani, 266.
 Edgren, 359. Baretti, 696.
 Edgren, 352. Millhouse, 457.

It seemed unprofitable to find out how many words in the whole work of Petrocchi are not contained in Edgren, since it should be expected that the greater number of the forms in Petrocchi's *Lingua fuori d' Uso*, be not contained in Edgren. As will appear, however, from the above table, Edgren has 312 (316-4) forms which are contained in the *Lingua fuori d' Uso*. The four words not contained in the whole of Petrocchi are as follows: *cambiavalute*, money-changer; *carciofino*, small artichoke; *casuccia*, small wretched house, hovel (it occurs in Petrocchi but as a synonym of *casuzza*, as if it had already been given); *catinellino*, small hand-basin (Petrocchi has *catinellina*).

Some numerical comparison such as the above seems to be a necessary part of the work of a reviewer of a dictionary, but the mere number of words contained is a poor standard of judgment. It seems probable, however, from the above comparison, that the work in question contains few words of any value that are not to be found in the *Dizionario Universale* of Petrocchi, while a moderate number of unusual words corresponds to the list of that kind in the latter. It appears, too, that, as one would expect from the exclusive character of the work of Rigutini and Fanfani, our dictionary contains more words than the latter. The 266 words not contained in Edgren are not all of the first importance, many are variants of words which do occur in the latter work, and which will easily be recognized by the student as such; others are unimportant diminutives, augmentatives and disparaging forms, but there re-

mains a considerable number of words which ought not to have been omitted, the following are a few of them: *cagionevolezza*, *calciare*, *calorimetro*, *cameretta*, *canario*, *candiscente*, *candidatura*, *cane-strello*, *cantatrice*, *canterano*, *capacino*, *capiroso*, *caravana* (beside *carovana* which is contained), *carlona*, *cascheruccio*, *casermiere*, *casina* (the most common diminutive of *casa*), *cautezza*, *cavagnuolo*, but these are only a sample. Certainly it would have been better to include more words from Rigutini and Fanfani, and to omit, if necessary, many unimportant words which are included from other sources, for there are no words in that dictionary which are not respectable.

The 394 words of Petrocchi, *Lingua dell' Uso*, for the most part, are unimportant. However, the following should not have been omitted: *cabotaggio*, *cacao* (more frequent than *caccao* which is given), *calcio*, calcium, *callotta*, inside case of a watch, *calpesto*, adj., *camarilla*, *camerazzo*, *canagliesco*, *canicciaia*, *cantò*, *cantinflora*, *capellini*, used in soup, *capomastro*, *capostazione*, *capra*, *trestle*, *carambolo*, *carburo*, *carezzativo*, *castronag-gine*, *catalogna*, *catascio*, *catera*.

The large number of words in *Baretti* and *Millhouse* not contained in *Edgren*, does not constitute a serious charge, since those dictionaries are full of forms not needed by the student, and many both obsolete and unimportant. Of the 696 forms in *Baretti* not contained in *Edgren*, some 190 are diminutives, augmentatives and disparaging forms, which are not essential; 19 are superlatives; 22 are feminine forms such as *capitanessa*; 21 are suffixes indicating the name of a trade, and formed from words given in our dictionary; 24 are present participles and adjectival and adverbial formations such as need not be stated; 32 are unusual compounds such as *capribarbicornipede*, *capobombardiere*, etc.; 13 are variants in spelling of words given in our dictionary with the more usual writing, such as *camella* for *cammella*, *cattolichismo* for *cattolicismo*, etc.; many more are very unusual forms such as *cantambancata*, *cancellazione*, *cardinalizzare*, etc. When such forms as these are subtracted from the rest there remains a number of words some of which might have been included with advantage, but very few which are of importance. The same thing may be said, in general, of the omission of words contained in *Millhouse*.

*The *Lingua dell' Uso* is the body of the dictionary: the other part is entitled *Lingua fuori d' Uso*.

The translation of the words is correct in the main, but not sufficiently accurate. One misses the evidence of careful thought spent upon each form, which is the characteristic of sound lexicography. The student cannot rely on the dictionary for the accuracy which he has a right to expect: there is little improvement here on the other works already in use. Some of the words occurring within the division chiefly examined (*e-ce*) will serve as illustration, but here as elsewhere lack of space compels a small selection of examples.

caochiatella, "small white loaf." Insufficient translation: means also "small, self-important person."

cacchione, "worm of the bee." More common: "flies' eggs."

cacciare: no translation, though much needed, for word in phrases such as *cacciare la mano nel sacco*.

cacciatoia, "punch, driver." First meaning doubtful; specific meaning "quoin" omitted.

cacheroso, "awkward, disagreeable." Should be "affected."

calcare: meaning "to trace" (of drawing) not given, nor are metaphorical meanings "to insist, emphasize," although important.

calcatoio: instead of "copying instruments," should be "tracer"; meaning "tamping iron" not given; meaning "gun-sponge" unfamiliar and apparently without authority.

calderaio: meaning "brasier" correct but ambiguous.

calibe: (med.) "steel." Better "iron."

calza: common meaning "lamp-wick" not given. Meaning "blow-pipe" mistaken, apparently instead of "the cloth attached to bag-pipes" which would be correct though unimportant.

camerino: meaning "water-closet" not given.

camicia: meaning "chemise" not given.

camicino: "smock, chemise." Incorrect: means "chemisette," an old-fashioned garment worn just under the outer dress.

camiciola, "flannel waistcoat." Incorrect: means "undershirt" or "woman's vest."

camiciolaia-o, "waistcoat seller." Incorrect: means "seller of undershirts."

camiciolone, "heavy waistcoat." Incorrect: means "heavy undershirt."

campamento, "provisions." Incorrect: means "the wherewithal to live," "a living."

campigiana, "very large brick." Incorrect: means, "1, flooring-tile; 2, long-tailed duck."

candificare, "make very hot." Incorrect: means to "make incandescent."

caniciata, "batch." Too general: means "1. a cane fence; 2. a matful of something."

canneto, "place full of reeds." Strictly, "a cane plantation."

cantabile, "passage in music." Inadequate: means literally "that can be sung" or "cantabile," for the word has been adopted; Eng. "cantabile" not known to the reviewer.

cantatore, "cantor." Incorrect, since there is no ecclesiastical sense; would be correct for *cantore*.

canterellare, "sing low, hum, warble." Last two meanings incorrect: really same as *cantacchiare*; "warble" implies quavering.

canterino: common meaning, dim. of *cantero* not given.

cantilena, "tiresome music." Incorrect: means "sing-song," applied to singing or any kind of utterance.

cantilenare, to "compose poor music." Incorrect: means to "sing or speak in sing-song fashion."

cantone: most common meaning "corner" not given.

capolino, "dim. of *capo*; dot over the i": *il sole oggi fa capolino*, "the sun is hardly visible to-day." Inadequate: commonest meaning, in phrase *far capolino*, is to "peep out"; the English translation of the example given, as it is, throws no light on the meaning of the word.

capotto, "capot (at the game of piquet.)" Not only at piquet, but the winning of all the points in any game.

carico, "pop. for *caricato*." Misleading: *carico* is not only popular and is not derived from *caricato*. cf. Quintescu in A. n. S. xxxvii, 197.

carnato, "carnation, flesh colour." First meaning "complexion" should be given, since "carnation" is technical.

casa di correzione, "bridewell." Not clear in America; meaning, "house of correction."

cascare . . . "Tr. fell (throw-down)":—*le*

braccia, "discourage." There are a few cases in the literature where *cascare* is transitive but not in this phrase; should be *cascar le braccia a qualcuno*, "become discouraged."

cavalcavia, "covered passageway." Incorrect: means "viaduct."

cavalierotto, "great lord." Incorrect: means "gentleman of some importance."

cavare. Poor choice of meanings. "Lift up" is incorrect; true, *levare* is a synonym, but with meaning "take away." Many important metaphorical meanings omitted; for example, to "obtain, get good out of, satisfy," as *cavarsi un capriccio, la sete*, etc., very common.

cavezzone, "cavezon, snaffle." Last meaning incorrect: means "breaking halter."

As regards the pronunciation of Italian sounds, the statement that "an accent-vowel is ordinarily long before another vowel, or one consonant, or a mute + *r, l*; otherwise short," needs defending. To determine the quantity of modern Italian vowels is no easy matter, and it may be that the statement is true, modified as it is by the word "ordinarily." At all events, it seems that there was a time when all stressed vowels in proparoxytones, whether free or checked, were short, and whether the state of things now is so definitely different as we are told, is not clear. For example, it is contrary to the reviewer's experience that the stressed vowel in *cábala, cálamo, cárica, cávolo*, is pronounced long. The Italian vowel sounds are represented by English words fairly successfully, the illustration of close *e* by "*bey* (without vanish; French *é*)" and close *o* by "*no* (without vanish)" is clear, but why use a somewhat unusual word like *bey*? It is disconcerting to find the English word *yard* in the column of Italian words; if there are no Italian examples it would have been better to omit the sound *y*. It is explained as "Ital. *i* before vowel," and we are told that in "vowel-compounds" "each vowel has its own sound, though unaccented *i, u* are lightly uttered: . . . *leone; fiore; cuore*." This is misleading and inaccurate, the vowels do not have each its own sound, for *i* and *u* are not only "lightly uttered" but are semi-consonants and might more clearly and truly have been represented by English *y* and *w*.

Of the consonantal signs, those representing *c* as

in *cera, g* as in *gente, s* as in *scelta* are unwelcome because new. It seems unnecessary to introduce new signs when others just as good are already in common use. The advantage of placing the sign ~ below *l* and *n mouillé*, instead of above them as usual, is not clear. The representing of these latter sounds as *l'y* and *n'y* respectively is perhaps unavoidable, although it is, of course, not accurate, but these signs are obscure without English words to illustrate them. *Rosa* is by no means a sure example of voiced *s*, although D'Ovidio gives it that pronunciation.⁷ The distinction between voiced and voiceless *s* in the vocabulary is frequently mistaken: *calabrese* is given properly with a voiceless *s*, but the sound should be voiced in *calabresella, calabresellista*; *casa* is given properly with a voiceless *s*, but the following derivatives should have the *s* voiced, *casaccia, casale, casamento, caseggiato, casella, casereccio, casetta, casigliano, casigliana, casile, casinina, casipola, casocia, casona, casotta*, and many others. We do not say this because of any arbitrary rule which we are applying, but it is nevertheless true that in most cases intervocalic *s* is voiced before the stress and unvoiced after it.⁸ So if *cáusa* has a voiced *s* (and it is properly given so here), it is possibly due to the influence of *causáccia, causále, causalità, causalmente, causáre, causídico*, etc., but a full discussion of the question is out of place here.

The etymologies are unsatisfactory. No explanation is given in the preface, of the system according to which they are chosen, and indeed it is evident that no consistent system has been used. From what is told us we are left to suppose that the form indicating the derivation of the word in question, is the form from which that word is derived, but very frequently this is not the case. In many instances we are only given a word, either in Italian or Latin, which is of similar derivation to the word in question, or which is intended to suggest that derivation. Again, very often the Latin etymon is not given but the form from which the Latin etymon is itself derived: surely, in these cases, the Latin word from which the Italian is directly derived should have been given, even if it were not considered sufficient. Lastly, in a

⁷ *Grundriss* I, 491.

⁸ Cf. Meyer-Lübke: *Ital. Gramm.*, §§ 198, 203.

smaller number of cases, the etymology indicated is mistaken, or doubtful, or ill-expressed. One has no quarrel with the lack of suggestions for hitherto undiscovered derivations, they should not be expected in a relatively small dictionary, but the lack of system is confusing. Either the editor should have given the direct etymon in all possible cases, or he should in all cases have given a form clearly suggestive of the derivation. The first plan seems to the reviewer by far the more acceptable; if the second were adopted it would at least require a clear explanation in the preface.

The following will serve as examples of the first kind of fault mentioned, the forms in parentheses are those given in the dictionary, to represent the derivation:

cagione (*occasione*). The second Italian word suggests the correct derivation from the Latin, but might be mistaken for the actual etymon.

camaglio ("cap(o), head and *maglia*, armour"). This, again, would seem to suggest that the word is an Italian formation, whereas the other Romance forms show that it is of an earlier origin.

campagna (-po); *canicola* (*cane*); *capace* (*capire*); *capezzale* (*capo*); *capitale* (*capo*); *carità* (*caro*), are similar examples where the Latin etymon should have been given, since it is given in the majority of other cases.

carcassa (*carne cassa*). The etymology given by Diez, *caro capsas*, may be a little doubtful, but at all events the French, Spanish and Portuguese show that the word is not an Italian formation.

cassare ("sus, empty"). The actual Latin etymon *cassare* should have been given.

camoscio (Eng. *camous*). This would lead one to suppose the Italian derived from the English, instead of probably from a common Germanic form.

The following are examples of the second kind of fault:

calare ("Gr. *chalan*, slacken"). One would suppose the Italian derived directly from the Greek: the Latin etymon *calare* should have been given.

calende ("L. *-lare*, call"). The actual etymon should not have been omitted. The derivation of the Latin *calendæ*, whether correct or not, is inappropriate.

campana ("Campania (where first made?)"). The direct etymon, Latin *campana*, wanting.

candela ("L. *-re*, be white"). Latin *candela* omitted.

capanna (Celt. *caban*). Latin *capanna* omitted. *cavezza* ("L. *caput*, head"). Unsatisfactory without the actual etymon *capitium*.

The following are examples of the third kind of fault:

caleidoscopio ("Gr. *Kalós*, beautiful, *skopéin*, see"). The derivation of only two parts of the word is given.

camice ("l. L. *-misia*, cf. Eng. *camis*"). It is difficult to see how this derivation can be correct. The word is almost universal, cf. Diez, who cites Arabic, Old Irish and Old Cymric forms, *camisia* is the etymon of *camicia*, and perhaps connected with *camice*, but almost certainly not in the same way.

campare (-po). This derivation is misleading. It seems likely that the word is a shortened form of *scampare*, which is undoubtedly connected with *campo*, but not directly derived from it.

canutiglia (*canna*). This derivation, though respectable, should have been marked doubtful. The fact that the word is also written *cannutiglia* does not prove its derivation from the origin of *canna*.

caparbio (*capo*). This very insufficient derivation should also have been marked doubtful, since it is not certain that the word is even connected with *caput*.⁹

capecechio (L. *-pillus*). This derivation is incorrect. As far as the reviewer knows, the word is not even connected with *capillus* except as *caput* is connected with it. Canello gives *capitulus*, so Körting.

Carmelitano ("Carmelo, where the order was founded"). Correct, but it would be well to explain that *Carmelo* is the familiar Mt. Carmel.

catorcio (l. L. *-thucium*). Should be marked doubtful. Caix gives *caters*,¹⁰ and Guarnerio *clathron*¹¹; Salvioni gives *cratis*.¹²

Perhaps a word of criticism should be added concerning the list of geographical names at the end of the first part of the book. It would be ridiculous to expect a complete list even of Italian

⁹ Cf. Diez, *Wörterbuch*, Anhang IIa.

¹⁰ *Studi*, etc., 260.

¹¹ A. G. It. XIV, 391-2.

¹² Z. R. Ph. XXII, 467.

names, but it seems to the reviewer that all names of provinces and other large districts of the country of Italy should be there, and also those names of cities, etc., which are habitually mispronounced by foreigners. And so the following names should not have been omitted: *Liguria, Romagna, Capitanata, Terra di Lavoro, Brindisi, Chiavari, Levanto, Modena, Otranto, Posillipo, Taranto.*

A search for misprints has not been made, but the following have come to light in examining part of the work:

calcōsa instead of *calcōsa*; *calendinaggio* instead of *calendimaggio*; *camerierina*, car. dim. of *-riera* instead of *-riera*; *cantatore*, (singer) should not be in parentheses; *cāos-se* instead of *caōs-se*; *cardiālgia* instead of *cardialgía*; *carotiere* is misplaced before *carotide*; *carréggio* instead of *carreggio*; *caterva*, the word "contempt," should be in italics and parentheses.

The following miscellaneous errors have been noticed accidentally:

il is given as *Pron. that, him, it*, without explanation that those uses are obsolete.

gliè, "to him" is given but not *me*, "to me"; *te*, "to thee"; *se*, "to himself," etc.

ella, "you" (in address), is not given.

andare a monte does not mean to "interrupt," but to "fail completely."

fare caso di does not mean to "make account of, clear up," but to "take into consideration, value."

The important phrases: "*tutti e due*, etc.; *dar dietro* and *stare a meraviglia* are not given.

From what has been said it will be seen that this dictionary leaves much to be desired. On the other hand, it may be said that it combines advantages such as are not found all together in any one other work. For in no other Italian-English dictionary will you find a fairly large choice of words, meanings given correctly in the main, the accepted etymology of most of the words, the pronunciation correct, (only one mistake in the qualities of the stressed vowels has been found in the section examined), and the whole printed very clearly. It will probably, therefore, prove more useful than the other works, but not greatly superior to them.

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SPANISH LITERATURE.

Doña Perfecta por B. PÉREZ GALDÓS, edited with introduction, notes, and vocabulary by EDWIN SEELYE LEWIS, Ph. D. New York: American Book Company, 1903.

The demand for texts with vocabulary by the publishers (and, in consequence, by the consumers of texts, as well) is the explanation for the appearance of this edition. And if the reduplication of texts may be excused on the grounds of the importance of the work, another argument might be added to the above. For *Doña Perfecta* is a study which aids immensely in forming an idea of the Spanish character—both national and individual. In it is shown clearly the lack of solidarity—of any cohesive national feeling, which is the explanation of many of the past and present political conditions in Spain. And it is in this connection that any indication as to the scene of the story would be useful to the student. It might be well even to suggest that (unlike *Marianela*, for example) Galdós did not wish to be too precise, as he desired his story to stand as a study of the relation of the country as a whole to the government, shown by Madrid. This he expresses on p. 144, lines 10-25. And yet on p. 9, line 3, he suggests that the town is about a hundred miles from Madrid. That the direction is towards the south is indicated by the pronunciation given the word Madrid = *Madri*.¹ The names of the various towns cited are imaginary, as the author himself tells us, but they are so expressive that the student might be told in the vocabulary that the English form of *Villajuán* is Johnstown and that *Villarrica* is Richville, etc., instead of meeting the Spanish form repeated as a translation. In a German text one would probably find that *Wien* = Vienna.

I have already referred to the pronunciation of the word Madrid. In the note to p. 83, line 11, we are told that *Madriz* is an affected pronunciation. This will give the student a false idea, since it is the one most heard in that city itself and throughout the north of Spain. It only seems affected to the *Orbajosenses* or to those of

¹ Cf. note 2, page 88, *Manual elemental de gramática histórica española*, por R. Menéndez Pidal, Madrid, 1904.

the south whose natural pronunciation drops this final letter altogether. It is used here in a depreciative way as an example of how all things from the seat of government are despised in this sturdy corner of local independence.

The text is, on the whole, a notable improvement on the Spanish edition, but some things still remain to be done. The form *emperejilado* appears in the text (p. 49: 14), while in the vocabulary the modernized form appears—*emperegilado*. This raises the question of the spelling *je* and *ji*. It will be noted that the present editor has rejected most of the emended forms of the earlier American edition—for example, *verjeles* (p. 147: 25), which appears in the Marsh edition as *vergeles*.

Another question regarding general usage is the position of the digraph *rr* in the vocabulary. If *ch*, *ll*, and *rr* are digraphs, and *ch* and *ll* are treated in the vocabulary as distinct from *c* and *l*, why should not *-rr-* always follow *-rz-* instead of following *-rq-*? Although this is not done in many Spanish dictionaries, it is an obvious inconsistency.

Another point demands consistent treatment. On p. 79, line 12, we find *Pero ¿ qué . . . ?* and *¿ Pero cómo ?* (p. 78: 29). Again, *Y ¿ con quién ?* (p. 79: 3) and *¿ Y mi prima ?* (p. 13: 4). The first in each case is the better usage,² and should be used throughout. An extension of this point is as to whether we can have *que* accented without interrogation or exclamation marks, as on p. 224, line 1, where we read *Pues qué ¿ no sali también anoche ?*. Logically it seems as if such usage should not prevail.

Throughout the book *tí* appears consistently. And yet it is a form for which no authority can be found in the Grammar of the Spanish Academy, where the pronoun is unaccented.³ The Spanish usage accents it probably by analogy with *mí*, etc., but it is clear that the unaccented form is preferable. *He* (p. 147: 5) appears without the accent here, contrary to the usual form perhaps, although Menéndez Pidal does not accent it in his new *Manual*. Cuervo accents it in his notes

² Cf. *Gramática de la lengua castellana por La Real Academia Española*, Madrid, 1895, p. 373.

³ Cf. p. 53.

to Bello (p. 87), as does also Ramsay. I do not find the form in the Academy's Grammar.

A form often accented is the singular imperative of *decir*, which so occurs frequently in this text, either in its simple form *dí* (p. 85: 19) or in composition (pp. 137: 12, 13; 146: 10; 148: 16; 172: 9; 182: 32). The accented form is also used in the vocabulary. I note one case of *díme* (p. 56: 26). The unaccented form should be adopted.

A common mistake in books printed in Spain is the occurrence of the printed accent on the second of two weak vowels—e. g., *ruído*, *concluído*. It is necessary to revise these forms carefully, but *concluídos* appears at least twice (pp. 65: 6; 102: 2).

In indirect questions the accented form of the pronoun or adjective seems preferable—for example, *no sé cuántos* (pp. 180: 25; 212: 22)—then why not *No conozeo casa dónde* (p. 206: 27)?

There are a number of cases of broken type; some of which might lead one astray. Under *haber* in the vocabulary, *hay* reads *hav*; *ocultamente* (p. 191: 32) is not clear, looking more like *ocultaniente*; *descreído* (p. 73: 19) becomes *lescreído*.

Sporadic corrections are—*aquiescencia* for *aquiescencia* (p. 46: 7); *dígame* for *digame* (179: 2); *cañón* for *cañon* (p. 225: 5); *Pepe* for *Repe* (p. 154: 1); *de* for *dle* (p. 141: 28); first word of line 22, p. 141, read *ventanas*; complete semicolon (p. 163: 14); insert hyphen at end of line 31, p. 167.

The system of annotation adopted by the publishers is one which does not appear calculated to produce the best results—especially when translations are barred from the notes. This means that there must be very often a note and an entry in the vocabulary for the same word or expression, resulting in so lengthening the vocabulary and making it so involved that it is not at all easy to find the word sought without a considerable loss of time—too great for the average student, and a consequent reduction of the amount of his reading in a given time. An example of this is, *tentar el pelo de la ropa* (p. 22: 27), where, after looking under *tentar* and *pelo*, one finds the meaning under *ropa*. Cross-references may remedy this to

a certain extent, but can only be partially successful at the best, since it is going to be necessary to look under two words at least.

The consequent expansion of the vocabulary forces the editor to cut down the notes—to an undesirable degree—and the mere translation of a word has to suffice for the omitted explanation. For example, a proper and intelligent distinction between *alcalde* and *corregidor* (p. 167: 4: 5) is impossible for the student. Then, too, a text is going to be read in all sorts of places—some well supplied with books of reference, some not—consequently the student, when confronted with such words as *Limbo* (p. 136: 10), *Gestas* (p. 143: 15), *Apostólicos* (p. 143: 22), is often unable to get a proper idea of the word, or may be unable to decide for himself among the various explanations offered. At all events he will be obliged to take some of the time that all instructors desire spent on the preparation of the lesson, to study out the references, for some of which it will be necessary to consult several books. (I have not yet found *Manzanedo*, p. 49: 17).

The method of having a body of notes after the text, in which all unusual points may receive attention, this to be followed by a clear and simple vocabulary, seems to offer the most satisfactory type.

In the text under consideration, grammatical notes are largely omitted. One construction, which receives an almost disproportionate amount of attention, is the use of the future to express present probability. This is even extended to include *encontrará* (p. 46: 16), although this form is a true future—for Rey has not yet seen the church. On the other hand, *acogiera* (p. 134: 14) is passed over in silence, and yet it is a construction which will trouble the student.

Two expressions which should be more fully explained are—*media onza* (p. 109: 11) for which no value is given in the vocabulary, and *Cirio Pascual* (p. 108: 30), where no indication is given of the appositeness of this nickname.

Correr (p. 37: 1) is given in the vocabulary as “to raise or lower” of curtains. There may be curtains in Spain which move thus, the writer has certainly never seen any. They slide or run.

The notes to the ballad extracts on p. 188 tell

us that “The words in this extract were really pronounced by Roland,” but we must avow to considerable scepticism on that point, although they might have been, of course—in the O. F. equivalent.

In the note to line 7, p. 214, it might have been well to quote the proverb alluded to—*el comer y el rasgar, todo es empezar*.

Are omitted from the vocabulary—*cabecilla* (p. 170: 8), and *se = le* (of frequent occurrence).

The vocabulary is incomplete in the following cases: *verdad* (p. 46: 15) (sc. *es*); *poco á poco* (p. 47: 8); *allá voy* (p. 111: 33); (*ir = to come* in such locutions); *partida* (pp. 143: 21, 144: 2) means *bands of rebels*; *so* (p. 180: 19) = *whoa*; *pais* (p. 231: 30) = *district*; *que para haber confesado*, etc. (p. 222: 4-5); *te estes portando* (p. 222: 5) = *you are going it*.

The sense of the phrase, *No le deseo mal ninguno á ustedes* (p. 167: 27) seems to call for *No les deseo*.

The publication of this text makes available to a much larger number a book of capital importance for the study of modern Spanish literature and for the understanding of the Spanish character of all times. The intolerance and narrowness of the Spaniard, outside a limited educated circle, in his political, ecclesiastical, and personal relations is clearly and dramatically presented. And the text in question, with its exhaustive vocabulary, is well fitted to extend the use and knowledge of this masterpiece.

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ITALIAN TEXT.

Goldoni, Il Vero Amico, with introduction, notes and vocabulary by Professors J. GEDDES, JR., and F. M. JOSSELYN, JR., of Boston University. Boston, D. C. Heath and Co., 1902. 12mo, pp. xii, 118.

This text has been edited on the same plan as *La Locandiera*, which the same editors brought

out in 1901, and which was reviewed in detail in these columns (April, 1902). The editorial work has, however, been more carefully done. The misprints are, comparatively, few and harmless; we note: *lizenzio* for *licenzio*, p. 8; *belleza* for *bellezza*, p. 18; *como* for *come*, p. 84; *ha* for *ho*, p. 86, line 30; *bizzarría*, with accent, p. 39, line 2, and without accent, line 16 (if a system of accentuation be adopted, it should, of course, be carried out consistently). The editors have not yet learned the art of making their vocabulary complete, for the following words are lacking: *affetto*, *allora*, *forse*, *miseramente*, *offrire*, *scambio* (or *iscambio*), *Spagna*, *vantaggio* (although given under *giuocatore*). Under *perchè*, the meaning "in order that" (p. 50) should be added. "Too long" is not merely misleading but wrong as a translation for *vedere l'ora*, for *non vedere l'ora* has that meaning, or something like it. The notes, few and brief, are nearly all of the kind that could equally well be put in the vocabulary. The introduction is adequate, and the book as a whole is a useful addition to the texts available for beginners in Italian.

In this connection, it is a pleasure to note that the editors have taken account of the criticisms that have been made on *La Locandiera*, and are bringing it out again in a carefully revised edition. This is a much better play than *Il Vero Amico*, in which some of the characters are mere caricatures of well-known characters of Molière, and in which the ending is illogical and weak. Yet both plays are extremely bright and amusing; either one furnishes the best possible sort of reading for the class-room, or for private study of Italian.

K. MCKENZIE.

Yale University.

CORRESPONDENCE.

To the Editors of *Mod. Lang. Notes*.

I should like to add to Mr. Chase's useful list of plays, written wholly or in part in heroic verse, being Appendix D of his *English Heroic Play*, Charles Hopkins' *Friendship Improved or The Female Warrior*, George Granville's *British Entertainers*, and Thomas Otway's *Titus and Bere-*

nice. Hopkins' play is like *Boadicea* written altogether in heroic verse; and the author was not far astray when he said that "the Rhime was the only thing that recommended that; and for ought I know the only thing too, that can recommend this." The Dedication "to Edward Coke, of Norfolk Esq." is dated "Londonderry Nov. 1st, '99," and the play was printed for Jacob Tonson in 1700. It is mentioned by Ward, Vol. III, p. 431, who dates it 1697, evidently a misprint for 1699, since Hopkins says in his Dedication that he was unaware what success the play would have. Granville's play is semi-operatic and Otway's is merely a version of Racine's *Bérénice*. *The Destruction of Troy* by John Bankes (1679) is partly in heroic verse.

JAMES W. TUPPER.

Harvard University.

To the Editors of *Mod. Lang. Notes*.

DEAR SIRS:—In a recent issue (*M. L. N.*, XIX, 61), Professor Gummere cites the Latin rhetorician, Cornelius Fronto, as evidence to prove that the distinction between *poema*, *poetica*, *poeta*, and *poesis* antedates the Italian critics of the Renaissance, and to corroborate Professor Saintsbury's assertion that I "had gone too far" in ascribing the origin of these phrases to Maggi and Scaliger. The distinction itself, however, antedates even Cornelius Fronto; in speaking of its origin I pointed out five years ago that it seems to be "an elaboration of two passages in Plutarch and Aphthonius" (*Literary Criticism in the Renaissance*, p. 27). The interesting citation from Fronto, who belongs midway between Plutarch and Aphthonius in point of time, serves to indicate that the distinction was a commonplace of the Classical rhetoricians. Salviati, Bernardo Tasso, and many other writers of the sixteenth century employ kindred definitions; but all this does not necessarily vitiate my original contention (*op. cit.*, p. 278, n. 1) that Ben Jonson probably borrowed the phrases from Maggi or Scaliger.

Very sincerely yours,

J. E. SPINGARN.

Columbia University.

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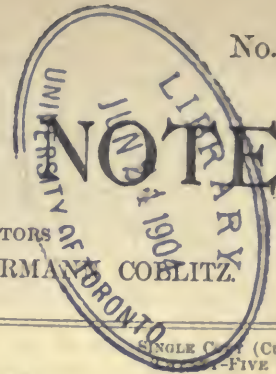
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BALTIMORE, MD.

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ANNOUNCEMENTS.

D. Appleton & Co. (New York) will publish, in this country, *The Manner of the Third Republic*, by Albert D. Vandam, author of *An Englishman in Paris*.

The "Announcement of New Books to be published during the Spring by the Macmillan Company" includes *A Grammar of the German Language*, by George O. Curme, A. M., Professor of Germanic Philology in Northwestern University.

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(With intermission from July to October inclusive)

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MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, JUNE, 1904.

No. 6.

TWO REMINISCENCES OF CHILDREN'S RHYMES IN GOETHE'S *Faust I.*

I. *Werke* 14, 109.

Trauben trägt der Weinstock !
Hörner der Ziegenbock ; etc.

Loeper was the first to point out, in his edition of *Faust*, p. 99, that these lines were taken from a *Knieliedchen* recorded by Simrock in *Das deutsche Kinderbuch* (3rd. ed., p. 41):

Tross tross trülle,
Der Bauer hat ein Fülle,
.
.
.
Reben trägt der Weinstock,
Hörner hat der Ziegenbock, etc.

Loeper also called attention to a *Kinderpredigt* containing a similar passage (*ib.*, p. 85):

Hört zu, meine Herren,
Aepfel sin kein Berren,
.
.
Zwei Reben hat der Weinstock,
Ein Kalb ist kein Ziegenbock, etc.

While Simrock does not state his authorities, or the localities where he found these poems, Otto Heilig,¹ *ZfdU.* 6, 497, gives a High-German version of the same rhyme as sung in Langenbrücken near Bruchsal (Baden):

Hoss, Hoss, Trill,
Der Bauer hat ein Füll,
.
.
.
Reben *giebt* der Weinstock,
Hörner hat der Ziegenbock, etc.

and refers to it as a "*Kinderpredigt (!)*, . . . die in ganz Mitteldeutschland von den Kindern hergeleiert wird" and "*an der sich heute noch die Frankfurter Kinder vergnügen.*" If this last statement is correct, we can only wonder why Heilig did not take the trouble of ascertaining

¹ Heilig includes among his references also Simrock, *Das deutsche Liederbuch (!)*, without giving credit to Loeper.

and publishing the version current at Frankfurt. However, he speaks very positively and was in all probability reliably informed; and even if Goethe was not familiar from his childhood with the lines he reproduced in his *Faust*, he had ample opportunity to become acquainted with them at Leipzig; they were heard in the neighborhood of that city by Drosihn (*Deutsche Kinderreime*, no. 373), with only slight verbal deviations from the versions quoted by Simrock and Heilig:

Reben hat der Weinstock,
Hörner hat der Ziegenbock, etc.

Loeper's conjecture (*l. c.*) that Goethe, in the lines in question, thought of the *Ziegenbock* "*als Symbol der Fruchtbarkeit*," and Minor's addition to it (Goethe's *Faust*, 1. 123) "*und als eine der Lieblingsgestalten des Teufels*," are far-fetched and wholly uncalled for. The fact that the goat has horns has nothing to do with *Fruchtbarkeit*, nor does the statement of this fact here in any way suggest the satanic nature of Mephistopheles; we may as well admit that the *Ziegenbock* line is, in this connection, simply irrelevant. The parallelism which Goethe contrived (if indeed he did not find it in his source) between the two lines by the use of the same verb in both, does not extend beyond the mere wording; the verb is used in different senses. Minor's words (*l. c.*) "*So wie der Bock Hörner trägt, so trägt der Weinstock Trauben*" are doubtless intended only to point out the combination of "*Sinn und Unsinn*" found in these magic formulas. The absence of continuity of thought, of logical coherence, is one of the main characteristics of the kind of popular rhyme here copied by Goethe. Both the *Knieliedchen* and the *Kinderpredigt* referred to are so-called *Kettenreime*, in which a number of mostly commonplace, self-evident statements, each expressed in two forms differing, as a rule, only in the order of the words, are strung together by means of the rhyme. Thus the rhyme-word *Bauer* suggested the line

Das Leben wird ihm *sauer* ;
 the variation :
 Sauer wird ihm das *Leben*,
 suggested
 Der Weinstock der trägt *Reben*,
 and the variation :
 Reben trägt der Weinstock,
 suggested
 Hörner hat der *Ziegenbock*, etc.

The introduction of the *Ziegenbock* is due solely to the need of a rhyme with the preceding line, exactly as is the case, for instance, in the *Abzählreim* (Drosihn, 99):

Eins, zwei, drei, vier, fünf, sechs, sieben,
 Meine Mutter die kocht Klieben,
 Mein Vater macht den Rock,
 Du verdammter *Ziegenbock*.

or in the *Kinderpredigt* referred to by Loeper, where in the lines

Ein Kalb ist kein *Ziegenbock*,
 Ein *Ziegenbock* ist kein Kalb,

the *Kalb* is brought in solely for the sake of the rhyme with the line which at this place invariably follows :

Nu ist meine *Predigt* halb.

The situation in *Auerbachs Keller* naturally suggested the *Reben* and the *Weinstock*, and these brought to Goethe's mind the old jingle ; it offered a rhyme for *Weinstock*, and the irrelevance of the *Ziegenbock* line (coupled with the parallelism above referred to), so far from being objectionable, added a welcome element of mystery. There is no need for interpreting into the *Ziegenbock* a significance which it did not possess in Goethe's source.

II. The *Hexen-Einmal-Eins*, *Werke* 14, 124.

Some of the lines in the rhymed appendix to the *Zauberbuch* published at Frankfurt in 1756 under the title *Alchimistisch Sieben-Gestirn*, etc., (see A. Tille, *Goethe-Jahrbuch*, xv, 257), remind us indeed quite strongly of certain passages in Goethe's *Hexenküche*, and incline us at first to Tille's belief that they influenced the poetic form of the passages in question. When we analyze this impression, we find that it rests upon three points of agreement : 1. the identity of the metre ; 2. the identity of a few rhyme-words, namely, *gleich* : *reich* (occurring once in the *Zauberbuch*

and twice in the *Hexenküche*) and *Kraft* : *-schaft* (Z. : *Eigenschaft*, H. : *Wissenschaft*) ; 3. the reference, in the *Zauberbuch*, to rejuvenation (here, however, as one of a number of benefits to be derived from the possession of the philosophers' stone !):

Denn seine Tugend
 Erhält die Jugend,
 Die grauen Haar
 Ausfallen gar.

The place and date of publication of the *Zauberbuch* seem likewise to favor Tille's view. But upon closer scrutiny we perceive that none of these points furnishes even presumptive evidence of any considerable weight. The occasional use of short lines of two feet in a poem of such multifarious metrical structure as Goethe's *Faust* requires no explanation whatever ; moreover, Goethe employed this metre extensively in various connections,—in such purely lyrical moods, for instance, as those of the *Mailied* and of *Meine Ruh ist hin*,—long before he chose it for the hocus-pocus of the *Hexenküche*. As to the rhymes in question, they are too few in number and altogether too obvious to warrant us in attributing their use by Goethe to reminiscences of reading done from thirteen to nineteen years earlier ; for if he read the *Zauberbuch* at all, it was probably during his convalescence in 1769, certainly not later than 1775. With the supposed virtues of the philosophers' stone, finally, Goethe was thoroughly familiar from his study of Welling's *Opus*, his first introduction to alchemy ; the idea of the rejuvenation of Faust, however, came to him neither from Welling nor from the *Zauberbuch*, but originated in his own mind as a result of the evolution of his Faust-conception ; besides, the means by which he rejuvenates his Faust have nothing at all to do with alchemy or the philosophers' stone and do not even remotely suggest any knowledge or thought of the *Zauberbuch* ; and even if it were certain that he knew this book, it would still be improbable that a lot of doggerels so devoid both of poetic merit and of novelty in subject-matter should have made upon him a lasting impression.

It is the combination of several coincidences insignificant in themselves that lends a semblance of plausibility to Tille's theory ; and after all, that theory affords no explanation for the most

characteristic feature of the *Hexen-Einmal-Eins*, the only one that would seem to point to some extraneous source: the use of the numbers.

This feature was in all probability suggested to Goethe by a counting-out rhyme (*Abzählreim*) known to him from his childhood²—one of those rhymes by which children the world over determine who shall be "it." Compare, for instance, the very ancient one given by Roehholz, *Alemannisches Kinderlied und Kinderspiel aus der Schweiz*, no. 228, with its interesting mythological background (Grimm, *Mythologie*, 1210):

Eine, zwo,
git e Floh,
drü, vier,
git e Stier,
feuf, sechs,
git e Hex,
sieben, acht,
git e Chatz,
nün, zeh,
git e Chräh,
oelf, zwölf,
git es Chrätteli volle Wölf.

Here we have, moreover, the same short lines of two beats as in the *Hexen-Einmal-Eins*, and the same rhyme *sechs: Hex*,—a very obvious one, to be sure, and in itself, like the identity of the metre, no more conclusive than the corresponding features in Tille's argument,—but unquestionably of corroborative force when superadded to the important agreement in the use of the numbers; and it is to be noted that the identity of form is not, as in the case of the *Zauberbuch*, confined to the metre, but extends to the general structure of the *Abzählreim* and the *Hexen-Einmal-Eins*, both consisting of a number of short lines followed by one of double length.

Rhymes of this sort are as widely known and used as they are ancient. Bolton, *The Counting-out Rhymes of Children*, p. 74, gives variants from a number of places in Germany, as well as

an English one (p. 92) used in Wrentham, Mass., as early as 1730; Drosihn found in Pommerania the following variant:

Eins, zwei,
Polizei,
Drei, vier,
Offizier,
Fünf, sechs,
Alte Hex,
.
.
.
.
Funfzen, sechzen,
Du musst hexen,

(and so on to *zwanzig*, the whole closing again with longer lines, three of three beats and two of four). Other variants are attested for the East by Peter, *Volkstümliches aus Österreichisch-Schlesien*, I, pp. 18 and 146, for the West by de la Fontaine, *Die Luxemburger Kinderreime*, p. 35.³ We have every reason to suppose that such rhymes were in vogue in Frankfurt, too, long before Goethe's day.

In casting about for some kind of "dramatisch-humoristischen Unsinn" (in which phrase, as recorded by Falk, Goethe doubtless included the *Hexen-Einmal-Eins* as well as the *Katzengespräche*), Goethe, prompted, perhaps, by the word *Hex* (: *sechs*), bethought him of a rhyme of his childhood days, just as he did in the similar case of the *Weinzauber* in *Auerbachs Keller*. He got from it the idea of the *Einmal-Eins*; but the use made of the numbers in the *Abzählreim*, whether but seemingly meaningless, as in Roehholz's version, or actually so, as in the empty jingle of Drosihn's variant, did not furnish him with the "vollkommene Widersprüche" needed for the purpose of mystification; so he recast the whole in the form which has ever since, in very truth, proven "gleich geheimnisvoll für Kluge wie für Thoren."

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²Minor, *l. c.*, p. 331, thinks that there are in the *Hexen-Einmal-Eins* "Anklänge . . . an volkstümliche Sprüche, die Goethe erst in Italien kennen lernte"; meaning thereby parts of two *Sprüche* quoted by Goethe (*Briefe*, 8, 350) in forms modified by him to fit certain situations of which he speaks. But these rhymes have nothing in common with their alleged imitation except the metre of a part of their lines.

³For further references see Drosihn, p. 103; compare also *ib.*, nos. 251, 252, 253, and Simrock, *l. c.*, nos. 859 and 1020 (*sechse: Heze*).

CLASSICAL NAMES AND STORIES IN
THE *Bēowulf* (continued).

IV.

The origins of the names of peoples are often shrouded in mystery, and such is the case with the name *Danes*, *Denmark*. Bugge's article, 'Om Folkenavnet Daner,'¹ is the standard one on the subject, and here the author expressly states that he desires his proposed explanation to be considered merely as a guess. After having reviewed the opinions of others concerning the origin and meaning of the name, he suggests that it may be connected with Irish *duine*, *dune*, 'man,' which is derived from **donios* and cognate with OE. *denu*, 'valley,' *denn*, 'cave, den.' *Danir* = OE. *Dene* (< **Dani-*) may, therefore, mean 'valedwellers, those that belong to the soil or are born in the land.' Its use may at first have been appellative to distinguish natives from foreigners, cf. *Deutsch*, the language of the people as opposed to Latin. In the closing paragraph of his article, Bugge says: 'Even the linguistic character of the name *Danes* shows that the origin of this name belongs to a time long, long—I may confidently say, 1000 years—before we first find it recorded.'

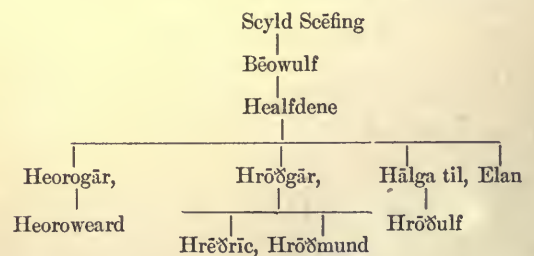
And when does the name first occur? In the sixth century, in the works of Procopius and Jordanes. It is remarkable that the name should not be found recorded before this time, since many neighboring peoples are mentioned several hundred years earlier (Cimbri, Charudi, Gauti, Swiones, etc.) But this may have been due to accident or to the possible restriction of the name *Danes* to a small tribe in the first centuries of the Christian era. The use of the name as embracing a number of related peoples dwelling in Southern Sweden, Jutland, Zealand, and other islands (cf. *Δανῶν τὰ ἔθνη*, Procopius, *B. G.*, II, 15), need not be much older than 500 A. D., and it may have been in a restricted use say 500 B. C., as Bugge suggests, although it is difficult to see any linguistic reason for such an estimate. If Bugge's conjecture concerning the etymological identity of the word be correct, it must indeed be a very old

word, but how is it possible to ascertain when its alleged appellative use first began?

The Mediæval notion (*e. g.* of Dudo) that the Danes owe their name as well as their origin to the Danai, the Greeks, had, of course, no other foundation than the evident similarity between the names *Danai* and *Dani*. Migration legends were common enough in Europe during the Middle Ages.² No modern scholar has considered it possible that the name *Danes* could have been borrowed from the Greek name *Danai* (*Δαναοί*). The idea seems so absurd that it probably has never been considered for a moment by any one. The corruption of the difficult form *Danai* to a simpler form **DaniR(z)* would seem to be natural enough provided a reason could be shown to exist for the borrowing of the name in any form. Such a reason would have to be in the nature of evidence showing the existence of a strongly developed migration-legend, or legend akin to this, in Denmark already some time before 500 A. D., a date not much earlier than the first mentions of the name *Danes*. It would have to be shown that the Danes had early identified themselves with the Greeks and that the delusion was so widespread and so deeply rooted that it could have led to the adoption of the name *Danai*, Prim. Dan. **DaniR*.

But I shall revert to this subject later, it being my present purpose merely to call attention to the unsolved problem of the origin of the name *Danes* and to its obvious similarity to the name *Danai*. I shall now discuss the Danish genealogy of *Bēowulf* and Scandinavian sources, and shall try to show that it is largely of Classical origin.

In the *Bēowulf* the genealogy is as follows:



The name or eponym *Scēfing* is by some scholars interpreted as 'son of Scēaf,' but others hold that

¹ *Arkiv f. nord. Filologi*, vol. v, pp. 125-131; cf. vol. IV, p. 236.

² Cf. Bugge, *Studier over de nordiske Gude- og Heltesagns Oprindelse*, p. 161 f.

it describes Seyld as the king 'with the sheaf' ('Seyld mit der garbe'—a sort of Triptolemus of the North), and that the Scēaf who in other English sources is represented to be the father of Seyld, owes his origin to an incorrect interpretation of the suffix *-ing*, *-ung*, this being dubious in meaning. The name *Bēowulf* is in this place usually held to be mistake for *Bēow* (*Bēaw*, *Bēawa*), for such is the form of the name in other sources.

Since this genealogy is a Danish one and of Danish origin, the question naturally arises whether it is here preserved in an originally Danish form, or whether it has received additions or suffered changes during the centuries that may have elapsed since its first arrival in England and the time of the composition of the *Bēowulf* in the form in which we now have this poem. It is the oldest extant source of the Scylding genealogy and it is natural to infer that the genealogy has here been preserved in a form much older than any of those found in the later Scandinavian sources. How much it was modified in England we do not know with certainty, but by a comparison of all the forms of the genealogy in English and Scandinavian sources it is possible, at least in part, to ascertain its original form. Neither Scēaf nor Bēaw occurs in any Scandinavian source (at least not in clearly equivalent or corresponding forms) and the conclusion lies near that these names are English additions to the genealogy. I do not, however, consider this to be entirely certain, but a full discussion of Scēaf and Bēaw would involve the taking up of so much material that I cannot adequately consider them here.

Since it cannot be proved that Scēaf and Bēaw represent figures in an old Danish prototype of the Scylding genealogy, I shall chiefly confine myself to a discussion of those names which are common to the chief sources.

At this point it would have been proper to cite the opinions of modern scholars on the reliability of the *Bēowulf* as a historical source—the marvelous deeds assigned to the hero Bēowulf being, of course, excluded from consideration. It is generally believed that Healfdene, Hrōðgār, Hālgā, and Hrōðulf (Hrólfr kraki) are the names of actual, not mythical kings, and that the period

in which they lived embraced the second half of the fifth, and the first half of the sixth century of our era. From the accuracy with which the *Bēowulf* speaks of Hygelāc's (Chlochilaicus) fatal expedition to the land of the Hetware (Chat-tuarii), as we read about this in Gregory of Tours, the general accuracy of the poem with respect to details concerning the early Danish kings is considered to be established as a great probability.

The existence of a widely cultivated and greatly developed epic poetry concerning the Scylding kings might seem to be best explained by the assumption that there really was a great historical period corresponding in the main to that described with such great verisimilitude, and worthy of being made the subject of poetic treatment. The descriptions, characterizations, and localizations of persons and events have all the appearance of corresponding to reality. This does not, however, necessarily imply historical truth, but surely poetic truth, and is primarily evidence of a high literary art. With the single exception already mentioned no name or event mentioned in the *Bēowulf* is found in what are commonly recognized as historical sources. Of the Scylding kings we know nothing that can be surely distinguished as coming from other than some poetic source.³

In the form of the genealogy recorded in the *Bēowulf* there is especially one feature which should long ago have been made the starting-point for testing its genuineness as a historical source. For the sake of convenience, however, I shall, as far as possible, discuss the names of the Danish kings in their chronological order, leaving this feature to be discussed in its turn. I need hardly say that all foreign names do not crop out with equal clearness, but it is equally clear that the names must be considered as a group as well as individually, and that no conclusion with

³The famous battle on the Brávellir in Sweden may here be mentioned as an interesting example of pseudo-history. Cf. Jessen, *Undersøgelser til nordisk Oldhistorie*, København, 1862, p. 35: "Concerning this battle we know nothing more or nothing less than the fact that there was a song about it"; and p. 77: "The Braavalla-battle concerns neither history nor ethnography. Its date is not to be determined." With this conclusion is now to be compared Bugge's 'Norsk Sagafortælling og Sagaskrivning i Irland' in (norsk) *Historisk Tidsskrift*, 1901, 1. Hefte, p. 78—2. Hefte, 1903, p. 156.

respect to individual names has been adequately judged unless it be considered in the light of the whole material.

The "mythical" character of Scyld is universally granted, but it remains to be seen whether he is of native Danish or of foreign origin. I believe that the name *Scyld* (*Skjöld*) may very well be a translation of the name *Argus*. According to Greek legends, Argus was the third king of Argos in Greece, but he became the founder of a new dynasty. From him the Greeks are said to have been called *Argivi* (*Ἀργεῖοι*), 'Argives,' a name which was used by Homer side by side with the name *Danaï* (*Δαναοί*), 'Danaans.' The translation of the name *Argus* as *Scyld*, 'shield, protector, guardian,' could easily be accounted for as due to a mingling of the Argus legend with that of Argus Panoptes, the 'all-seeing Argus,' who had a hundred eyes, and who was by Juno appointed guardian⁴ of Io, whom she had metamorphosed into a cow. Even to-day an Argus means a 'sharp-eyed, watchful person, a guardian,'⁵ and there are numerous newspapers bearing the name *Argus*, 'shielder or guardian of public interests.' The dog of Odysseus was also most fittingly named *Argus*. From a Mediæval point of view I can find no fault with the translation of *Argus* as 'shield.' The real etymological meaning of the word need not concern us.

That *Scyld* is a translation of *Argus* (*custos*) may not seem to be very obvious, and I am well aware that it is not, by itself considered, very probable. But if *Scyld* belongs to the group of names which follow, then I can find no other explanation for his name. If the group of names which follow have an origin independent of that of *Scyld* the case is different, but everything points to the original unity of the "Scylding" kings as a group.

The next name in the genealogy, passing over *Bēaw*, is *Healfdene*, a curious and rare name beginning with the element 'half.'⁶ Bugge⁷ supposes that this name must have originated from the name of a people not Danes in the full

sense of the word, but "Half-Danes," and he supports this conjecture by a reference to *Bēowulf* 1070, where the form *Healf-Dena*, gen. pl., occurs. But this reading is not absolutely certain, and editors have emended it to *Healfdenes*, there being nowhere in literature, either in English or in Scandinavian, any reference to a people called "Half-Danes." The scribe could here most easily have made a slip. He had written the nom. pl. and gen. pl. forms *Dene*, *Dena*, so often that the latter might in an unguarded moment be substituted for the apparently anomalous form (*Healf*)*denes*, the form *Dene*, although historically both singular and plural, never being employed in the singular in the *Bēowulf*. He has very naturally been controlled by his habit of thinking about *Dene*, *Dena*, as plural forms. There is, therefore, no certain example of a word **Healf-Dene* as the name of a people from which a sg. *Healfdene* might have been derived, although such a process is within the bounds of possibility. A similar explanation of the name might perhaps just as well be sought in an assumption that *Healfdene's* mother may have been a foreign woman⁸ and that he was therefore a "half-Dane," but such a method of naming a child does not seem either attractive or obvious.

There is still another possible way in which the name *Healfdene* may have originated. It may be, and I think that it very probably is, a translation of the name *Diomedes Argivus*⁹ or *Diomedes Graius*,¹⁰ possibly of *Diomedes Danaus*, each of these names meaning 'the Greek or Danaan Diomedes,' one of the greatest heroes of the Greeks before Troy and King of Argos, not, indeed, as the successor of Argus in any genealogy with which I am familiar, but of Adrastus. The translator has connected the name *Diomedes* with the Latin adjective *dimidius*, 'half,' an etymology which is really a splendid one when compared with the many ridiculous and monstrous etymologies with which Mediæval books on grammar are filled, for there is actually great likeness between *Diomedes* and *dimidius*. The translation of *Argivus*, *Graius*, or *Danaus*, as 'Dene' would

⁴ *Junoneus custos* is a frequent epithet of Argus.

⁵ Cf. *Standard Dictionary*, s. v. *Argus*.

⁶ Cf. OHG. *Halbdurinc*, *Halbwalah*; Müllenhoff, *Beowulf*, p. 24.

⁷ *Beitr.*, vol. XII, p. 29.

⁸ Cf. the name *Wealhðēow*, Hrōðgār's queen, which suggests that she was a 'foreigner.'

⁹ Livy, Bk. xxv, xii.

¹⁰ Cf. *Graio Diomede*, Sil. Ital., *Punic. Lib.*, ix, 63.

naturally arise from an interpretation of these words as equivalent to 'Danish,' cf. *Scyldingas* = *Dene* in the *Bēowulf*.

There is one matter in connection with the name *Healfdene* which seems to corroborate the explanation I have offered. In *Bēowulf*, 57, he is called *hēah Healfdene*, 'the lofty or noble Healfdene,' and in the ON. *Hyndtuljóð*, 14, 4, Halfdanr is described as *hæstr Skjöldunga*, 'highest of the Scyldings.' The epithet *hēah*, *hæstr*, is surely an old one and does not belong to Healfdene in these two widely separated poems by a mere accident. In an alliterative poetry it is of course difficult to determine whether the epithet *hēah* is due to a foreign material or to a native impulse, but it is at least worthy of note that *hēah Healfdene* corresponds with remarkable exactness to Greek 'υπερθυμος Διομήδης, 'the high-hearted Diomedes,' an epithet which could be represented in Latin epic poetry by the frequent epic epithet *altus*,¹¹ 'high.'

It is still possible further, and I believe more definitely, to confirm the Classical origin of the name *Healfdene*, and this may be done with material found in the *Widsið*. In this poem, l. 23, we read: *Mearchealf* [*wēold*] *Hundingum*. The name *Mearchealf* has been a puzzling one since it seems meaningless to assume that the two elements of this name can be identical with *meare*,¹² 'boundary, (boundary-) district,' and *healf*, 'half.' And the editors and commentators have naturally struggled hard to set aside the written word and to substitute *Mearcealf*, *Mearcwulf*, *Marculf*.¹³ Fortunately, the word *Mearchealf*,

¹¹ See Carter's *Epitheta deorum* in Roscher's *Lexicon*; *altus* is used with the names *Hercules*, *Jason*, *Orestes*, *Jupiter*, etc.

¹² Cf. OS. *marka*, 'district,' ON. *mork*, 'forest, uncultivated field,' Norw. dial. *mark*, 'field,' *mork*, 'wooded district'; etc.

¹³ Cf. Grein-Wülker, I, p. 2; Bugge, *Home of the Eddic Poems*, p. 181 (orig. ed., p. 171): "Can this *Mearchealf* be the same as *Marculf*?" . . . (p. 182) "If *Mearchealf* is the same as *Marculf*, then the author of *Wids.* thought of the *Hundings* as a people far in the east. By the *Hundingas* were doubtless originally meant those who were unbelievers in Christianity; for 'a heathen hound' is an expression common among Germanic peoples." (*Marculf* = the Jewish idol *Marcolis*, hence his rôle as an opponent of Solomon, cf. Notker and the OE. poem *Solomon and Saturn* of the ninth century.)

absurd as it may seem to be and really is, is preserved in its original form in the *Widsið* and it is, therefore, possible clearly to recognize its source. Its originator has obtained some information on ancient history and geography. He has heard what was no doubt originally intended to convey the information that *Cannæ* or *Canusium* was situated in the *Campus Diomedis*,¹⁴ and he has received this in, or misconstrued it into, the form that a king or prince *Campus Diomedis* ruled over the people of *Cannæ* or *Canusium*. *Campus Diomedis* has been rendered with the same fidelity which characterizes the translation of *Diomedes Argivus* as '*Healfdene*': *Campus* = '*meare*,' *Diomedis* = *dimidius* = '*healf*'; hence '*Mearchealf*,' a word which by its very absurdity is proved to be a literal translation of a foreign name. As an example of a translation *Mearchealf* is thus especially reliable, and its reliability is further enhanced by the fact that it occurs in connection with *Hundingas*—which is surely a translation reproducing the *Cannæ* or *Canusium*, which occurs in connection with a *Campus Diomedis*. Either of these names would most naturally be connected with *canis*, 'hound, dog,' and the people of *Cannæ* or *Canusium* would thus reasonably be called *Hundingas*, cf. *hund*, 'canis, dog.' The occurrence of *Mearchealf* and *Hundingas* on the one hand, and of *Campus Diomedis* and *Cannæ*, *Canusium*, on the other, is surely not an accidental grouping, and the possibility of error in regard to the dependence of the former upon the latter would seem to be eliminated in a case like this.

But now we have arrived at a point in the Danish genealogy where its Classical origin may be most clearly demonstrated by means of evidence drawn from a group of names closely associated, and the clearness with which this may be done can not easily be ignored in its bearing on the names already considered. *Healfdene*—*Diomedes* the Greek—has four children, *Heorogār*, *Hröd-gār*, *Hälga* the Good, and a daughter whose name has been very much in doubt. The passage is as follows (59 ff.):

¹⁴ Cf. Livy, Bk. xxv, xii: priore carmine Cannensis prædicta clades in hæc fere verba erat: "annem Troiugena Romane fuge Cannam, ne te alienigenæ cogant in campo Diomedis conserere manus . . ." et Diomedis Argivi campos et Cannam flumen, etc.

þām (i. e. Healfdene) fēower bearn forðgerīmed
 in worold wōcon : weoroda rēswa
 Heorogār, ond Hrōðgār ond Hālgā til ;
 hýrde ic þæt elan cwēn
 Heaðo-Scilfingas heals-gebedda.

Line 62 is unfortunately incomplete, material equal in amount to a half-line having been omitted by the scribe, for there is no erasure or other defect in the manuscript in this place. This half-line surely contained the name of the Heaðo-Scilfing referred to in the following line. Whether the name of Healfdene's daughter is also lost has been a matter of much controversy. Some scholars have considered *elan* to be her name, and they have supposed that the missing half-line followed *cwēn*: *hýrde ic þæt Elan cwēn* [*Ongenðēowes wæs*]. Others have thought that the missing words belonged immediately before *elan*, which has been identified as the last part of the name (weak decl.) of the Heaðo-Scilfing: *hýrde ic þæt* [*N. N. wæs On*]*elan cwēn*. These are the more important old attempts to reconstruct the line.¹⁵ A more recent one—and the most brilliant of them all—aims to supply both names and to authorize them by a reference to the Icelandic *Hrólfs saga kraka*, where a daughter of Halfdanr (Healfdene), Signý by name, is said to marry the jǫrll Sævil: *hýrde ic þæt* [*Sigenēow wæs Sēw*]*elan cwēn*.¹⁶ So convincing has this conjecture seemed that it appears to be all but universally accepted.¹⁷ Those who still have doubts concerning its correctness probably feel that the late *Hrólfs saga kraka* is not as good or as reliable a source as, for example, Saxo and others who know nothing about an alleged daughter Signý. The *Hrólfs saga* is, indeed, of such a character that its combinations with respect to persons and incidents can surely not be used with any confidence in a case like the present, for even if *elan* were the ending of a name of the weak declension it would not be without great risk to connect it with the ON. name *Sævil*.¹⁸

¹⁵ See Grein-Wülker, I, pp. 151 f., and other editions and commentators.

¹⁶ Kluge, *Engl. Stud.*, vol. XXII, pp. 144 f.

¹⁷ [Heyne-]Socin, *Bēowulf*, 7th ed., 1903, has adopted Kluge's emendation, transferring it from the notes of the 6th ed. into his present text.

¹⁸ Bugge, *Home of the Eddic Poems*, p. 177 (167), says that the name is *Sevill* and identifies it with the OE. name *Seafola* (*Wids.*), whose historical prototype he considers to be the East-Roman *Sabinianus*.

In order to obtain a solution of the difficulty, one must start out by granting that *Elan* really does look very much like the name of a woman. Its resemblance to the name of the heroine in Cynewulf's *Elene*, for example, is sufficiently great to warrant the preliminary assumption that *Elan* and *Elene* may be variant forms of the same name.¹⁹ It is an absurdity to conclude that *Elan* cannot be the name of Healfdene's daughter for the reason that it does not look like a Scandinavian or Anglo-Saxon name.²⁰ The form in which we have the *Bēowulf* is so late that we can easily conceive of a foreign name *Elan*, *Helena*, being attributed to the daughter of a Scandinavian king through a new combination on English ground. The Danish genealogy in the *Bēowulf* is surely a very old one, but we do not know how much the English have modified it.²¹ *Elan* may be an English creation of the eighth century, and with this possibility in mind the temptation to regard *elan* as anything but a woman's name should be small.

But now we must try to discover whether *Elan*, 'Helen,' is an integral part of the genealogy or whether she is an English addition to it. The form which this test must assume is now an obvious one. It must be investigated whether she is identical with the most famous of all Helens, the Greek Ἑλένη, the wife of Menelaus, of Paris, of Deiphobus, and again of Menelaus. If she is the Greek Helen, then it is possible that two of her three brothers may be the Dioscuri, Castor and Pollux. Are the Dioscuri, the brothers of Helen, ever grouped together with a third person? The answer is a very definite and decisive one. They are in two known instances closely associated with Æneas, once on a painting of Parrhasios, as we are told by Pliny, *N. H.*, xxxv, 71 (*Laudantur et Æneas Castorque ac Pollux in eadem tabula*), and once on an Attic

¹⁹ With Socin's adoption of Kluge's emendation in l. 62 has followed the omission of a very valuable note: "Die frauenname *Elan*, bisher im ags. noch nicht nachgewiesen findet sich im ahd. als *Elana*, *Ellena*, *Elena*, *Elina*, *Alyan*, cf. Förstemann, *Namenb.* I, 66 f." (6th ed. p. 85).

²⁰ Kluge, *l. c.*, p. 144: "In der that kann auch ich nicht glauben, dass *Elan* ein ae. frauenname sein soll; die von Heyne beigebrachten ahd. namensparallelen haben keinerlei gewicht."

²¹ Cf. Jessen, *Undersøgelser*, p. 49.

vase.²² From this fact we may at once grant the possibility that one of Helen's three "brothers" may be Æneas, and there need not, I think, be a moment's hesitation in regard to his identity. In this so-called Danish genealogy he is represented by *Hälga til*, 'Pious the Good.' The translator has not attempted to obtain a word corresponding to Æneas, but has chosen the easier way of translating the epithet *pious*, which is of very frequent occurrence in Latin poetry, especially in Virgil's *Æneid*, and which he thoroughly understood, for no objection can be made to *hálga*, 'holy,' as a faithful translation of *pious*. Whether the epithet *til*, 'good,' is simply a reinforcement of the name *Hälga* or based upon *bonus Æneas* (cf. *Æneid*, v, 770, XI, 106), it is difficult to decide, but it is not at all unlikely that the latter is the case, since material in which *pious Æneas* was mentioned is not unlikely to have brought also *bonus Æneas* with it.

The presence of the name *Elan* (one would expect the name originally to have been *Helan*, since all names in this group begin with *H*) and the exactness with which *Hälga til* corresponds to *pious*, *bonus Æneas*, are surely strong indications that we are now on the right track; but objection might no doubt be made that (*H*)*Elan* is not surely the name of Healfdene's daughter and that the likeness of the name *Hälga* to *pious* may be accidental. Besides, *pious* is by no means confined to Æneas, but might have occurred in connection with some other name. Light on the problem is to be obtained from an investigation of the question whether Heorogār and Hröðgār actually represent Castor and Pollux, but there is one point which bears more directly on the identity of *Hälga* which it is more convenient to discuss at this time.

²² Cf. Rossbach in Pauly-Wissowa, *Real-Encyclopädie*, s. v. *Aineias*, vol. I, col. 1018: "Dass Aineias, Kastor und Polydeukes auf einem bilde des Parrhasios, wie Plinius n. h. xxxv, 71, ausdrücklich bemerkt, vereinigt waren, könnte auffallen, wenn es nicht auch eine attische rf. vase freien stils gäbe, auf welcher dieselben drei inschriftlich bezeichneten helden dem kampf des Oidipus mit der Sphinx zuschauen (*Journal of Hell. Stud.*, VIII, taf. LXXXI = *Wiener Vorlegebl.*, 1889, taf. IX, 9a). Entweder haben die künstler kein bedenken getragen, den wie bei Xenoph. *de venat.* I, 15, mit den Griechen befreundeten A. neben den griechischen heroen darzustellen, oder dieser A. hat mit dem troischen helien nichts zu thun."

It is to be inferred from the *Bēowulf* that Hröðulf is the son of Hälga, although this is not expressly stated. Hröðulf is the same figure as Roluus crace, Rolf krake, Hrólfr kraki, of the Scandinavian sources. Stories were invented to account for the epithet *kraki*, literally, 'a pole,' attempts being made to explain it as due to his personal appearance, and this is, indeed, the modern view also. As a personal epithet *kraki* means 'small, slender, and weak,' and the explanation given by Saxo²³ is universally discredited. "The only meaning," says Olrik,²⁴ "which is really warranted for a person who is called 'krake' is 'a small, weak person, weakling.'" It is, indeed, as Olrik says, "somewhat surprising that the greatest heroic king in the North should bear such a nickname," and it can not be assumed that it is of late origin, since the growth and spread of his fame would render the origin of such an epithet more and more unlikely as time went on. But the solution which Olrik offers for the difficulty is not the only possible one, when he says that it must be a survival from Rolf krake's historical life and not a poetic invention: "The Shielding king, son of Helge (*Hälga*), must have been such a figure as to call forth the name krake"; and he draws some comfort from the consideration that the nickname may be a witticism or an exaggeration, not an evidence of a sickly weakling.²⁵

²³ Cf. Saxo, translated by Elton, p. 69: "A youth named Wigg, scanning with attentive eye the bodily size of Rolf, and smitten with great wonder thereat, proceeded to inquire in jest who was that "krage" whom Nature in her bounty had endowed with such towering stature? meaning humorously to banter his uncommon tallness. For "krage" in the Danish tongue means a tree-trunk, whose branches are pollarded, and whose summit is climbed in such wise that the foot uses the lopped timbers as supports," etc.—Saxo was a Zealander and was unfamiliar with *kraki* as a personal epithet.

²⁴ *Danmarks Heltedigtning*, København, 1903, p. 186.

²⁵ Olrik also mentions the possibility that Hrólfr kraki may have got his nickname on account of his being of giant stature. The origin of the name would in such a case be comparable to that of "Shorty" in college-nicknames for any exceptionally tall young man. But he dismisses this as improbable in favor of the view mentioned above. Hrólfr is thus the Napoleon, the "Little Corporal," of the North, and the name *kraki* must have been lovingly, even if jocularly, bestowed.

The meaning of *kraki* is 'withered, undeveloped, tree, branch, slender pole,' hence, 'small or insignificant horse,' and 'small, slender, sickly person' (cf. ON. *krók*, 'bend, hook,' Norw. dial. *krok*, 'wretched person,' lit. 'crooked, bent person'). Since it has already been shown that Hälga (Helgo, Helgi) is very probably Æneas, it may be assumed that Hröðulf-Hrólfkraki is one of the legendary sons of Æneas. In several sources (see Roscher, vol. I, p. 182) Romulus is represented to be the son of Æneas,²⁶ not of Mars, as in the usual accounts, or he is the son of a daughter of Æneas. In Saxo Helgo (Hälga) commits rape on Thora, who bears a daughter Yrsa, who becomes, by her own father, the mother of Rolvo crace, and the same story, with variations, is also found in other Scandinavian sources. This feature may be a combination of two forms of the story of the birth of Romulus, the rape feature which was connected with Mars having been transferred to Æneas (Helgo). The Scandinavian Helgo, Helgi, has a character directly opposed to what his name 'Holy, Pious,' should imply, sensual love being his chief characteristic, and this is not less strange than the facts mentioned in connection with Hrölfkraki. But this similarity between the Scandinavian and Classical accounts is not sufficient to identify Hrölfkraki with Romulus without accompanying evidence of a more definite character.

What is the origin of the epithet *kraki* (lit. 'slender branch or pole') which is surely a very old one, as old as the "historical" king Hrölfkraki, or as old as his legendary origin? The solution of this problem will, I believe, make it almost a certainty that Hrölfkraki represents Romulus. The word *kraki* is here, in my opinion, a translation of the Roman epithet *trabeatus*, 'dressed in or wearing a trabea, a robe of state of augurs, kings and knights.' This epithet is applied to Romulus (Quirinus) in Ovid, *Mét.* 14, 828, and in *F.* 1, 37: *trabeati Quirini*, and it is not unlikely to have appeared in poetic material which brought to the North the names *Diomedes Argivus* (*Grainus*, *Danaus*), *Helena*, and *pius, bonus Æneas*. The translator has very naturally con-

nected *trabeatus*, which he did not understand, with *trabs*, 'a beam, a timber, a tree,' = *kraki*, 'a slender pole or tree.'

Hälga the Good is thus shown to be Æneas, and it is clear that the name 'Holy One' is not an accidental equivalent to *pius*, which is an epithet peculiarly Æneas's own. The commanding position of Hrölfkraki in Danish heroic poetry corresponds well with that of his great prototype in Roman legend. The "trabeated" Romulus holds his own on Northern soil in spite of his unfortunate name; the character of pious Æneas as a heroic figure is not controlled by his name 'Holy One.' The influence of names upon conceptions and stories is, indeed, often very great, but it has its limits, and names have often functions as mere names serving to identify figures, legendary and historical, and their meanings are frequently lost sight of.

The value of the clue which has been found in the name *Elan* has already been sufficiently demonstrated. We must now consider the question whether Heogogār and Hröðgār are proved also by other considerations to be identical with Castor and Pollux. They are, as in the two Classical art-sources already mentioned, closely associated with Æneas, and their sister is Helen. It is, I believe, possible further to identify them, and to decide who is Castor and who is Pollux. We are naturally inclined to expect the names in the order Castor and Pollux (= Heogogār and Hröðgār), but this is not evidence, since the names often occur also in the order Pollux and Castor.

Castor and Pollux were members of the Argonautic expedition. When this reached Bebrycia in Asia Minor, they were met by Amycus, king of the Bebrycians, a son of Poseidon and of the nymph Melie. He challenged the best among the Argonauts to single combat. Pollux accepted the challenge and slew him after a fierce struggle (Ap. Rhodius). According to Theocritus (*Idylls*, 22, 27-134) Castor and Pollux meet Amycus in a wood where he is guarding a spring, permitting no one to drink from it unless he shall be willing to engage with him in a fist fight. The pugilist Pollux accepts the challenge and subdues him, but does not kill him. He permits him to swear by his father Poseidon that he will be friendly to strangers in the future.

²⁶ Cf. *Plutarch's Lives*, tr. by Langhorne, vol. I, p. 58: "Some say he (Romulus) was son of Æneas and Dexithea, the daughter of Phorbus," etc.

This story is surely the ultimate source of the story of Hrōðgār's relations with the Heaðo-beardan, 'Warlike Beards,' enemies of the Danes, to whose prince Ingeld he gives his daughter Frēawaru, in order to secure a lasting peace between the two peoples. Ingeld's father Frōða has previously fallen in a battle with the Danes, and he finally breaks the truce in order to secure revenge, in spite of *wif-lufu* (l. 2066). The conclusion of the feud is learned from *Widsið*, 45-49: "Hrōðwulf and Hrōðgār, uncle and nephew, lived long together in peace after they had banished the race of the Vikings, bent Ingeld's spear, and cut down at Heorot the host of the Heaðobards." I believe that the Classical source of this episode was epic in character and that it was in so far, at least, in accordance in form with Valerius Flaccus' *Argonauticon*, bk. iv, 118 ff., that Amycus was described as *inops Amycus* (iv, 296), *inops*, 'helpless, poor in strength,' because he was unable to cope with the superior strength of Pollux. The translator has taken each element of the word *inops* in its "literal" meaning: *in-* as '*In-*' and *-ops*, 'power, might, substance, wealth,' as '*-geld*,' hence '*In-geld*,'²⁷ (ON. *In-gjaldr*²⁸). The *Heaðobeardan*, 'Warlike Beards,' which modern scholars have believed to be a historical people,²⁹ either identical with the Herulians, or with a remnant of the Lombards, have an origin like that of the prince Ingeld. The difficult name *Bebrycii* has been corrupted into, or identified with, the word *barbarici*, 'barbarous,' and translated by means of the word *barba*, 'beard.' It is possible that the *Bebrycii* may have been described, as barbarians not infrequently are, as *bellicosi*, 'bellicose, warlike,' but it is not necessary to assume such an origin for the first element of the name, which is hardly more than a conventional epithet. It could easily arise from the

²⁷ Cf. the similar words, OE. *in-þærness*, 'possession,' *in-herc*, 'home army'; *in-feng*, 'hostile grasp.'

²⁸ Noreen, *Urgerm. Laull.*, p. 13, identifies *Ingiald* with OE. *Ing*, as if *Ingi-ald*, but *Ingiald* may just as regularly be from *In-geld*, cf. ON. *gjalda*, 'to pay' = OE. *gieldan* = Goth. *gildan*.

²⁹ Cf. Bugge, *Home of the Eddic Poems*, p. 161 (153), foot-note: "With Müllenhoff and most other scholars I regard the account of the battle with the Headhobards, in *Bœowulf*, as historical." Cf. Dettler, *Beitr.*, vol. xviii, pp. 90 ff.

fact that the "Beards" were opponents of the Danes (Greeks) in war; cf. also *Heaðo-Scilfing*, *Heaðo-rčamas*, *Heaðo-lāf*. The whole story is thus in short this: Hrōðgar-Pollux pacifies Ingeld—inops Amycus, king of the warlike Beards—*Bebrycii* (barbarici). The introduction of a father (*Frōða* = 'Old Man, Father') into the story, whose death in battle is made to account for the feud, and of a marriage to allay it, are features so conventional in character that they in no wise militate against the view here set forth.

The names *Heorogār*, *Hrōðgār*, *Heorowearð*, *Hrēðric*, *Hrōðmund*, and *Hrōðulf* do not seem to be translations of Classical names. The first two and the last of these correspond to *Castor*, *Pollux*, and *Romulus*, but they have all the appearance of having been selected with the alliterative requirements of verse in mind.³⁰ Some of these names may have belonged to historical persons or kings, but there is no way of determining whether this be so or not. There is still one point to be mentioned which seems further to show that the Dioscuri are represented by *Heorogār* and *Hrōðgār*, whatever be the chance which has given them these names. In *Bœowulf*, 467, *Hrōðgār* tenderly refers to the death of his brother *Heorogār* in the following words: *Sē was betera ðonne ic*, "he was better than I." May not this be a trace of the beautiful Classical story concerning the loving relationship which existed between the two twin-brothers? When the mortal *Castor* dies *Pollux* prays that he also may be permitted to die, and *Zeus* permits him to spend alternately one day with the gods in heaven, where he belongs, the next in *Hades* with his beloved brother. According to another story, they are placed, on account of their brotherly love, in the heavens as the constellation *Gemini*. Such a coincidence between the account in the *Bœowulf* and in Classical sources may not be of much importance, but there is at least nothing to indicate that *Heorogār* and *Hrōðgār* have historical prototypes which have been accidentally identified with the Dioscuri.

³⁰ Olrik, p. 22 f., finds in the alliteration evidence of the historical character of the names. Granted that alliteration was a principle in the giving of names in real life in the Period of Migrations, poetry would naturally simulate real life as well as follow its own laws.

The combination of a selected native name with an epithet obtained from a Classical source is a procedure which has been illustrated by the name *Hrólfr kraki*, the *Hrödulf* of *Bēowulf*. Another example of this may perhaps be found in the name *Hrærekr slongvanbaugi*, a contemporary of *Hrólfr kraki*, who corresponds to *Hrēðric*, a "son" of *Hröðgār*, in the *Bēowulf*. *Slongvanbaugi* means 'ring-slinger' or '-thrower,' and it appears nowhere except in connection with this name. Stories were invented in order to account for it, that in Saxo being typical: Rorik attempts to throw six bracelets into the hands of another person, but they fall short and drop into the sea.³¹ Now, there is in Icelandic sources also a *Hrærekr hnaggvanbaugi*, 'a niggardly giver of rings,' and the question arises which epithet is the original one. It seems probable that *hnaggvanbaugi* is later formed on the pattern of *slongvanbaugi*,³² for the two *Hræreks* are surely identical, there being but one *Hrēðric* in the *Bēowulf*. The position which *Hrærekr* occupies varies in the different sources. In some he is the successor of *Hrólfr kraki*,—of *Romulus*. It is possible that he may represent *Ancus Martius*, the third king after *Romulus*, who bears, in poetry, the epithet *jactantior* (*Ancus*), a word which would not to the unsophisticated suggest the meaning 'boastful,' or 'proud, noble,' but which would be likely to receive a literal interpretation: *jactantior* is from *jactare*, 'to throw,' and the first element of the epithet *slongvan-baugi* would thus be naturally accounted for. But, how did the translator arrive at his translation of *Ancus* as 'ring'? Its similarity to *anulus*, 'ring,' is not very great and we would hardly expect him to know that *ancus* means 'bent,' cf. Gr. *ἄγκος*, 'a glen, a dell,' lit. 'a bend, a hollow,' *ἄγκών*, 'the bend of the arm, the elbow'; Lat. *uncus*, 'hook,' Gr. *ὄγκος*, 'hook, barb, angle,' etc. Was his translation of *Ancus* determined by the meaning which he saw

³¹ Cf. Elton, p. 103.

³² Bugge, *Studier*, I, p. 164, is inclined to the opposite view. It may be mentioned in this place that Bugge has here anticipated Sarrazin (*Engl. Stud.*, vol. XXIV, p. 144) and Olrik (*Danm. Helted.*, p. 34), in recognizing *Hrærekr hnaggvanbaugi* in Saxo's line, *Qui natum Bōki Rōricum stravī avari*, in which *Rōric* is represented to be the son of the miser *Bōk*: *hnaggvanbaugi* has been taken to mean 'the miserly Bōk' (*Odan. bōk*.)

in *jactantior* coupled with the fact that epithets descriptive of kings so often concern the liberal distribution of gold, ornaments, and, especially, rings?³³ If the word *jactantior* suggested to the translator a king so liberal that he thought of him as "throwing" his gifts broadcast, is it not possible that rings, *baugar*, a form of gift most suitable to the character of an old Germanic king, would naturally occur to him as the most obvious complement to the first element 'throw'? That *Hrærekr slongvanbaugi* represents *jactantior Ancus* is made probable also by another consideration. In Saxo the Hamlet story is loosely attached to *Roricus* (*Hrærekr*, *Hrēðric*) and occupies about the same place chronologically as the *Brutus* story in Roman legends. The similarity which exists between the Hamlet and the *Brutus* stories has often been observed, and an attempt has been made to show that the former is really identical with the latter, the name *Hamlet*, 'fool,' being explained as a translation of the name *Brutus*, 'fool.'³⁴ Following *jactantior Ancus* the *Tarquins* and *Brutus* are the chief figures of interest in Roman history.³⁵ The similarity between the Classical and the Northern stories is surely not an accidental one. In the same connection it must not be forgotten that the Danish legends of *Hother* and *Balder*, which in Saxo occupy a place immediately before those concerning *Roric* and *Hamlet*, have also been considered to be of Classical origin.³⁶ All these facts are surely of significance for the whole subject and they need to be re-studied and correlated, but I cannot here attempt to do more than to refer to them in the briefest possible way.

³³ Cf. ON. *baug-broti*, 'ring-breaker, a liberal giver of rings,' OE. *bēaga brytta*, *since's brytta*, *bēag-gifa*; the importance of rings, bracelets, etc. (cf. OE. *earn-*, *healsbēag*) in old Germanic treasures is well known. The translation of Lat. *nigromantia* as 'Black Art' is based upon a general inference, not upon a precise knowledge of the meaning of the second element *-mantia*.

³⁴ F. Detter, 'Die Hamletsage,' *Zeitschrift f. deutsches Altertum*, vol. XXXVI (1892), pp. 1 ff.; cf. Elton and Powell, pp. 398-411, Olrik, *Saksnes Oldhistorie*, p. 163.

³⁵ Cf. Vergil, *Æneid*, VI, 815 ff.:

Quem (Tullus) iuxta sequitur iactantior Ancus,
nunc quoque iam nimium gaudens popularibus auris.
Vis et Tarquinius reges, animamque superbam
ultoris Bruti, fatesque videre receptos?

³⁶ Bugge, *Studier*, pp. 79 ff.

Since it is clear that the Danish genealogy is of foreign origin, the question must arise whether it is possible to discover the reason why it was borrowed and localized in Denmark, and many will surely ask: Is there any better reason to be found for this strange procedure than that which lies in the similarity between the names *Danir* and *Danaï*? This similarity could most easily lead to an identification of Danes and Greeks and thus to the adoption of a Græco-Roman legendary genealogy. I do not think that this can be confidently accepted as a final answer to the riddle. The reason may have been another, and the names *Danir* and *Danaï* may have played only a small rôle (cf. the name *Healfdene*) in the formation of the legends. The sources of information are silent concerning the name *Danir* until the sixth century, and we do not know with certainty how or when it originated. Neither do we know when the Scylding genealogy originated, for its localization in time apparently just before the dawn of authentic history (cf. Hygelâc's expedition in Gregory of Tours) does not settle this question. Its origin may be placed very far back of 500 A. D. without violation of the evidence of Northern archæology with respect to Southern culture in early Denmark. All indications point to the existence in Denmark of an extraordinary culture in the Period of Migrations, but few will be ready to believe that a poetry of culture could in this period have foisted a foreign name upon a whole people.

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THE SOURCE OF J. E. SCHLEGEL'S COMEDY *Die Stumme Schönheit*.

The authors generally assumed to have served as models for the best German comedy before Lessing's *Minna von Barnhelm*, namely, J. E. Schlegel's *Die stumme Schönheit*, are Molière and Destouches.¹ But this play shows a far more striking similarity, both in character and expression, to a comedy which was produced on the

Hamburg stage for the first time in August, 1741, *Der Bookesbeutel*, by Hinrich Borkenstein.² The plot of the *Bookesbeutel*, which, in spite of its local character, soon became widely known, is, in a few words, as follows:—Ehrenreich, a rich and well-educated young man, comes to Hamburg with the intention of espousing the sister of his college friend Sittenreich. This sister, however, whose education, both mental and moral, has been neglected by her mother Agneta and her miserly father Grobian, has to call in the help of her modest friend Charlotte, to teach her how to converse with educated people, and even, if need be, to prompt her in the course of conversation.³ Unfortunately, the intended bridegroom, instead of falling in love with the daughter of the house, does so with the despised Charlotte, whom he presents as his bride to the dismayed parents of the Jungfer Susanna. This is not the only motive of the play, but it is the one round which all the action turns, all the other developments, *e. g.*, Sittenreich's proposal to Ehrenwert's sister, being of quite minor importance. And this is the motive which Schlegel has turned to such good account in *Die Stumme Schönheit*. Jungwitz has come up from the country with the express purpose of marrying Charlotte, the supposed daughter of his old friend Richard. Charlotte, however, has been brought up by Frau Praatgern just as deplorably as Susanna in the *Bookesbeutel*. Lenore, the supposed daughter of Frau Praatgern, but in reality that of Richard, is called in to instruct and prompt Charlotte, and, in doing so, she is discovered by Jungwitz, who is already disenchanted by his intended bride. The consequence is that Jungwitz falls in love with Lenore and claims her as his bride instead of the foolish Charlotte. Not only are the plots of the two plays similar, but there is a striking similarity of detail. In both plays the visitors arrive quite unexpectedly and thereby cause some confusion. Cf.

“Agneta: Es ist in unserer ganzen Freundschaft kein Gebrauch, dass wir anders als des Sonntags Gäste haben.” (*Bookesbeutel*, I, 6).

and—

² Edited for A. Sauer's *Deutsche Litt. Denkm. des 18. und 19. Jahrh.*, 56–57, by F. Heitmüller, Leipzig, 1896.

³ Cf. Reprint, p. 20, line 12 f.

¹ Cf. F. Muncker, *Die Bremer Beiträge*, ii (Kürschners *Deutsche N. t. Litt.*, xlv), p. 121.

“Kathrine: Es wird kein Mensch hier angenommen. Wer uns besuchen will, mag den Neujahrstag kommen. Soll meine Frau denn stets geputzt im Hause gehn?”
(*Stumme Schönheit*, 5).

Views on education are freely given in both plays, more especially on the education of girls, a subject of great interest at that time. Cf.

“Agneta: Ich halte es für die grösste Thorheit (*viz.*, the education of the female sex), und weiss meinen Eltern noch diese Stunde Dank, dass sie mich mit vielem Kopfbrechen verschonet haben.” (*Bookesbeutel*, II, 1).

and—

“Richard: Jetzund erzieht man fast die Mädchen gar zu klug. Sie müssen sich den Kopf mit tausend Zeug zerbrechen.”
(*Stumme Schönheit*, 2).

And these views are opposed by the men of the younger generation who prefer the pleasure of “angenehmer Umgang” to all other merely domestic advantages. Cf.

“Sittenreich: Zum Ehestand gehört mehr als Essen, Trinken und Schlafen. Es wird ein angenehmer Umgang und eine gute Begegnung beyder Gatten erfordert, etc.”
(*Bookesbeutel*, III, 2).

“Jungwitz: Das Hauptwerk einer Frau ist nicht der Fleiss allein,
Zum Umgang nehm ich sie, nicht um bedient zu sein.”
(*Stumme Schönheit*, 2).

Not even the richest dowry can make up for the lack of understanding in the eyes of the respective lovers. Ehrenwert declares “dass er vergnügter ist mit ihrer blossen Person als mit der reichsten Jungfer ohne Erziehung,” and similarly Jungwitz exclaims:

“Was ist die reichste Frau mit wenigem Verstand?
Wie unnütz ist das Geld in einer Thörin Hand?”

That the names of the characters in both cases are symbolic has little significance, as this symbolism was almost the rule at the time, but it might be noted that in both plays one of the principal characters is called Charlotte.

It is highly probable that Schlegel witnessed a performance of the *Bookesbeutel* on the Hamburg stage, when passing through that town in 1743 on his way to Copenhagen. *Die Stumme Schönheit* was written in 1747 and appeared in 1748, together with *Der Triumph der guten Frauen*, as *Beyträge zum dänischen Theater*.

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THE RISE OF THE HEROIC PLAY.

Holzhausen, in his sketch of the rise and development of the heroic play (*Englische Studien*, 13. 416 n.), says, with reference to Ohlsen's *Dryden as a Dramatist and Critic* (Altona progr., no. 263, 1883),

“Ueber dies passiren ihm allerhand seltsame schnitzer. So nennt er aus s. IV kurzweg Davenant als denjenigen, welcher die heroic plays in England eingeführt habe, was, wenn auch nicht ganz falsch, so doch entschieden schief ist. Denn Davenant's thätigkeit . . . hat allerdings der neuen gattung in England verschiedenen ingrediencien zugeführt; der eigentliche begründer des heroischen dramas in England ist dagegen Lord Orrery gewesen.”

Later (*ib.* 422), after instancing the French romances, classical French tragedy, the Italian epic, the taste of the Court, and the taste for conceit due to the ‘metaphysical poets,’ as factors in its development, Holzhausen continues,

“Was nun die zahlreichen gesänge, die eingestreuten lyrischen partien, die tänze und balletaufführungen anbelangt, die uns fast in jedem der heroischen dramen des dichters begegnen, so wurde dieser dramatische firlefanz auf der englischen bühne durch Davenant eingeführt.”

He goes on to explain the nature of Davenant's operas, by which “wurde das englische drama gewissermassen noch einmal in seinem embryonalen zustand zur zeit der ‘Dumb Shows’ und ‘Interludes’ zurückversetzt,” and remarks that the *Siege of Rhodes*, originating in these musical and spectacular entertainments and written in part, but only in part, in heroic couplets,

“ist in gewissem sinne das erste heroische drama der Engländer. Der begründer des regelrechten heroischen dramas in England war dagegen Lord Orrery, welcher sowohl in seiner behandlung der heroischen gefühle, wie auch in seinem zurückgreifen auf die Scudéry-romane, unserem Dryden den weg zeigte.”

Several errors are included in these statements. The first of these is in regard to the part which the *Siege of Rhodes* played in the establishment of the heroic play and the determination of its characteristics. Ohlsen should not have been taken to task for a statement that rests on Dryden's own authority in the well-known passage in his essay

“Of Heroick Playes”: “The first light we had of them on the *English Theatre* was from the late Sir *William D’Avenant*: it being forbidden him in the Rebellious times to act Tragedies and Comedies . . . he was fore’d to turn his thoughts another way: and to introduce the examples of moral virtue, writ in verse, and perform’d in Recitative Musique. The Original of this Musick and of the Scenes which adorn’d his work, he had from the *Italian Opera’s*: but he heightened his Characters (as I may probably imagine) from the examples of *Cornille* and some *French Poets*. In this Condition did this part of Poetry remain at His Majesties return. When growing bolder, as being now own’d by a publick Authority, he review’d his *Siege of Rhodes* and caus’d it to be acted as a just *Drama*. but as few men have the happiness to begin and finish any new project, so neither did he live to make his design perfect. . . For myself and others, who come after him, we are bound, with all veneration to his memory, to acknowledge what advantage we receiv’d from that excellent ground-work which he laid: and, since it is an easie thing to add to what already is invented, we ought all of us, without envy to him, or partiality to our selves, to yield him the precedence in it.”

This declaration has perhaps been too currently received without detailed examination of the nature of Davenant’s contribution, but how little it accords on its face value with Holzhausen’s view appears in Dryden’s specific reference to an “excellent ground-work,” his indebtedness and that of others (Orrery and Howard) to Davenant, and his additions to what was “already invented.” What these additions were, we learn later: “Having done him this justice, as my guide; I may do my self so much, as to give an account of what I have perform’d after him. I observ’d then, as I said, what was wanting to the perfection of his *Siege of Rhodes*: which was Design and variety of Characters.”

The *Siege of Rhodes* need not be examined here in detail to disprove Holzhausen’s statement. His reference to ‘Dumb Shows’ and ‘Interludes,’ unless humorously intended, is little less than extraordinary. The plot of the *Siege of Rhodes* is fairly elaborate and the dramatic interest sufficiently sustained. Holzhausen says it is written

in part, but only in part, in heroic couplets, but omits to note that this measure is characteristically used for the more purely dramatic portions, that the use of other measures is simply incidental to its operative form, and that, when these occur, the heroic conception quite as markedly dominates both characterization and sentiment. Moreover, to cite evidence not hitherto advanced, Davenant in his *Prefatory Address*, omitted after the first edition (Works, 1873, 3: 232–235), declares he has observed “the Ancient Dramatic distinctions made for time,” and remarks that the story is “Heroical” and (anticipating Dryden’s “patterns of virtue”) “notwithstanding the continual hurry and busy agitations of a hot Siege, is (I hope) intelligibly convey’d to advance the characters of Virtue in the shapes of valour and conjugal Love.” Further, Davenant in the edition of 1663, in the Dedication, specifically uses the term “Heroic Plays” before Dryden took up the mode and before Orrery’s plays appeared. Further, on every page the heroic note is unmistakable. The theme of honor won by valor is repeated indefinitely, and with it that of valor inspired by love; so also “virtue’s pattern” appears, conquering beauty, rivalry in nobility of soul, the use of trains of equivoque, and even, in a minor relation, the conflict between love and honor. Such a point as that Roxolana is the direct ancestress of the long line of wicked empresses and emperors tailing out into the eighteenth century hardly needs to be referred to. The important fact to be noted is not merely that this is genuine heroic material and that the treatment is heroic, but that the forced, strained, romantically enthusiastic spirit of the sentiment and diction is precisely that which appears in Dryden. Further, it as definitely does not appear in Orrery, who, while representing transcendent virtue and using a story romantic enough, has plainly as his ideal, and succeeds in reproducing in some measure, the tone and spirit of the French classical drama. Also—a point of importance in considering the question of relative influence—Dryden straightforwardly follows Davenant in presenting his characters in scenes diversified as much as possible by bustle and confusion and the alarms of war.

It seems scarcely possible that any one could

read Dryden and Orrery side by side in connection with the *Siege of Rhodes* without having these facts appear as self-evident, save if only the judgment of the reader were prejudiced by his holding a special brief for Orrery. Holzhausen was probably led astray by another error, leading him to claim more for Orrery in every regard than was justified. This error is not so self-evident. In maintaining that Orrery was the originator of the true heroic play, he says it was Orrery who led Dryden to the French romances, and caused the introduction into the drama of their ideals and sentiment with respect to love and honor. But these appear definitely in Davenant, and where else than in the French romance could he have got them? The matter does not rest on such mere assertion; it is susceptible of specific explication. Holzhausen, in claiming for Orrery the use of the French romance as dramatic material, has reference, of course, to his *Mustapha*, the fable of which he drew from Mlle. de Scudéry's *Ibrahim*—the only play of his, by the way, taken from the romances. But Davenant, years before him, used *Ibrahim* in the same manner. Orrery took the history of *Mustapha et Zéangir*. He discarded the Persian princesses, Feliciana and Axiamira, which figure in that story, and changed the scene, turning to Knolles's *History of the Turks* and using Solyman's occupation of Hungary (ed. 1620, p. 713 a.), introducing as minor characters the Queen of Hungary and her young son, the King. Davenant, something like eight years before (the precise time cannot be stated, as one does not know during what attack of gout *Mustapha* was written), turning to *Ibrahim*, drew from it his types of character, motives of dramatic action, heroic sentiment, and the rest. Solyman he took bodily, making him even more of a pattern of virtue. On *Ibrahim* he modeled his hero, Alphonso. His fable represents an adaptation or derivation of the story of *Ibrahim*. In the romance, Solyman, out of his affection for *Ibrahim* and under the influence of Roxolana's machinations, sends for, and carries off by violence, Isabella, the Princess of Monaco. She is present in his court, and he conceives a passion for her, which only his nobility enables him ultimately to control, thus permitting the final happiness of the lovers. Davenant,

like Orrery later, goes outside the romance to Knolles for his scene, taking the siege of Rhodes. For dramatic effectiveness he places his hero in Rhodes and causes the lady to seek him out and put herself in Solyman's power to win Alphonso's safety. This was, also, in part a necessary consequence of his use of the siege of Rhodes, to which he was led not only by its picturesque effectiveness for scenic purposes, but also as enabling him to bring in, in connection with the course of nations at Rhodes, patriotic references to the transcendency of the English arms. A conclusive point, as regards Davenant's use of the romance is the character of Solyman. He is emphatically not the bloody tyrannic Solyman of Knolles; he is the Solyman of *Ibrahim*, though made still more superior to all human weakness.

Apart from specific proof, no one who has read what Malone somewhere calls the somniferous romances of that venerable spinster, Mlle. de Scudéry—despite which, the *Ibrahim* is a fine book and an interesting, though portentously long—can doubt for a moment whence Davenant drew the ideals and coloration of his play. The reason why Davenant's indebtedness for these, and for the characters and fable of his play, to Mlle. de Scudéry has never been noted is because it is natural to think of her as coming too late to render it possible. The fact is *Ibrahim* was published in 1641 and the first part of the *Siege of Rhodes* dates 1656. This leads to the further and final argument. Davenant was involved in a royalist conspiracy, and saved himself by flight to France in the year 1641, the precise year in which Mlle. de Scudéry, under her brother Philip's name, published the *Ibrahim*. It is impossible that he was ignorant of the work, impossible in view of the argument above that he did not draw from it for the *Siege of Rhodes*. It is also impossible that Dryden did not recognize the fact, as anyone who reads *Ibrahim* must necessarily recognize it. Orrery cannot be said, with Holzhausen, to have been the cause of leading Dryden to the romances. Dryden followed Davenant in his use of his sources, as he did in the manner of his treatment of the material thence drawn. What Orrery did was to make the heroic play fashionable—give it standing and aid in ensuring its success.

It is of the highest importance that Davenant should receive full credit as the true originator of the heroic play in every essential characteristic, or a further point of paramount importance will not clearly appear—the development of the heroic play out of the earlier romantic drama. Professor Schelling has suggested to me their fundamental similarity, instancing Fletcher in particular and the characteristics displayed even in so early a play as *Philaster*. The pertinency of the comparison is at once evident, as soon as it is pointed out, but has never been indicated and emphasized. While, however, it at once brings the heroic play, as a product of decadent romanticism, into relation with the earlier ultra-romantic drama, the heroic drama is formally so well-defined and singular, that one would at first be disposed to doubt any definite organic connection in development. Long before the heroic play, this or that dramatist transcended nature more or less beyond measure in the intensification of traits of character, or the forcing of situation, or the like. It is inherent in romanticism that the temptation will come to achieve ever heightened effects by transcending nature to a degree or in a manner productive of an infraction of the canon of nature. This generally, however, has, in the earlier dramatists such as Fletcher or Massinger the quality of generous aspiration, a noble ambition; the result is not inflation or extravagance. It is not only a question of degree, but also of manner and purpose. At the very beginning of the artistic drama, there is, in Marlowe, as a consequence of his individual temperament, a prodigious enlargement of the proportions, properties, passions, and possessions of his heroes, which so far from suggesting violence to nature, or leading to the bombastic or preposterous, creates an illusion, possesses an impressiveness, akin to the supernatural. But all this seems at first far removed from the prescribed formulas and fixed and rigid forms, and superimposed artificialities, of the heroic play. Granting that its romanticism was decadent while that of the earlier romanticists was verging on or prophetic of decadence only, one would still be inclined to believe that the heroic play was a separate and special development due to particular influences. But as soon as Davenant's responsibility for the development of the heroic play is justly appre-

hended and appraised, a further consequence follows. Upon examination, it proves to be the case that a distinct connection can be traced; that is, that in him the process of perversion of Fletcherian romanticism can be distinctly traced.

The evidence may be found in Davenant's play, licensed in 1634, under the title *The Courage of Love*. Alvaro and Evandra are heroic characters. Alvaro in his rebuke to Prospero for the capture of Evandra uses the unmistakable language of the heroic hero in the making. Had he captured her, he says, he would have taught his steed the motion of a lamb, put her upon him,

"Whilst I, her slave,
Walk'd by, marking what hasty flowers sprung up,
Invited by her eyebeams from their cold roots;
And this would each true soldier do, that had
Refin'd his courage with the sober checks
Of sweet philosophy."

Alvaro in lamenting to Evandra the action of Prospero says

"Sure, Evandra, thou
Art strongly pitiful, that dost so long
Conceal an anger that would kill us both."

Alvaro later exclaims

Danger! How noble lovers smile at such
A thought. 'Tis love that only fortifies
And gives us mighty vigor to attempt
On other's force, and suffer more than we
Inflit. Would all the soldiers, that I lead
In active war, were lovers too, though lean,
Feebled, and weakened with their ladies' frowns
How, when their valour's stirred, would they march
strong,
Through hideous gulphs, through numerous herds
Of angry lions, and consuming fire?

Alvaro charges Prospero in the presence of Evandra:

Alv. I charge thee by our love, by all my care
That bred thee from thy childhood to a sense
Of honour, and the worthiest feats of war,
Thou keep Evandra safe, till happier days
Conspire to give her liberty. Use her
With such respective holiness as thou
Would'st do the reliques of a saint enshrin'd,
And teach thy rougher manners tenderness
Enough to merit her society.

Pros. What need this conjuration, sir? I mean
To die for her, that I may save your life.
A brave design! dissuade me not. Though I
Fail oft in choice of fitting enterprise,
I know this is becoming, sir, and good.

Alv. Thou die for her? Alas, poor Prospero!

That will not satisfy, the shaft aims here ;
 Or if it would, I do not like thou should'st
 Thus press into a cause that I reserve
 To dignify my self. Urge it no more.
Pros. What am I fit for then, if not to die?
Evam. How am I worthy of this noble strife.

The interest of the play turns chiefly on general rivalry between the principal characters as to who shall succeed in performing an act of heroic self-sacrifice, which incidentally imposes upon Leonell a conflict between his love and honor. Melora and Evandra both yield themselves to the Duke, who, not being able to determine the true Evandra, decrees they both shall die. Alvaro and Prospero challenge Leonell to acknowledge his love for Evandra, and when he does so, to the intense astonishment of the reader, Alvaro expresses the "prompt and warm delight" their similarity of feeling affords him, and the three seal a friendship "good and inviolate, lasting as truth." The three lovers see Evandra and Melora passing on the upper stage, their place of confinement, and a passage of heroic hyperbole follows. Leonell exclaims:

Would I were in a cannon charg'd, then st[r]aight
 Shot out to batter it, and be no more.
Pros. Would all the stones might be ordain'd my food,
 Till I could eat their passage out.

Alvaro remarks that these "angry exaltations show but poor," but has one not less exalted to suggest. Have they not grief enough, he asks, to die without their swords?

Let us with fix'd and wat'ry eyes behold
 These ladies suffer, but with silence still,
 Calmly like pinion'd doves ; and when we see
 The fatal stroke is given, swell up our sad
 And injur'd hearts until they break.

These citations, though brief, will sufficiently evidence the heroic tone of the play. A later play, *The Unfortunate Lovers*, licensed in 1638, does not display the heroic note so markedly, though it appears in such paragons of beauty and fidelity as Arthiopa and Amaranta, in the overwhelming conquests their beauty instantly effects, and in the vow of Ascoli. The fact that this play is less markedly extravagant is negligible for this reason. These two plays are the last Davenant wrote before the Civil War. After Davenant had been in France and had learned to know the

French romance, in the year 1649 he prepared the *Courage of Love* for the press, and published it, but not, it is significant to note, under the title it bore in 1634. The title he now gave it was *Love and Honour*, that is to say, he used the very words that later became the shibboleth and structural formula of the heroic play. Whether or no he added or intensified the heroic passages at this time is immaterial, for this play with its significant title and its heroic features antedates the *Siege of Rhodes* seven years and Orrery's first play, *Mustapha*, some fifteen years.

A point which may be briefly referred to here is that these and others of Davenant's plays reflect the cult of Platonic love adopted by England from France, recently treated so helpfully and delightfully by Professor Fletcher ("Précieuses at the Court of Charles I," *Journal of Comparative Literature*, Vol. I). Professor Fletcher, in treating the love-dialogue in poetry affected by this cult, has not noted that the use of these sentimental Amoebics passed through Davenant into the heroic play of Dryden, where they became a minor characteristic feature. The cult also contributed to the heroic play some part of its metaphysics and casuistry in dealing with questions of love and honor. The vogue of the heroic in France followed and in part grew out of the Platonic cult, and England followed France, though in a different literary mode and after a considerable interval of time.

It may also be suggested here that the extent of the debt of the heroic play through Davenant to Fletcher may be gathered by a reference to Professor Thorndyke's chapter on the characteristics of the romances of Beaumont and Fletcher in his *Influence of Beaumont and Fletcher on Shakspeare*. The points he makes might repeatedly be applied as well to the heroic play as to the plays he is treating. The difference is that the elements and features noted have in the heroic play been artificialized and rendered extravagant. Health in the one has given place to a diseased condition in the other. Davenant, the link between Fletcher and Dryden, displays the process of decadence in operation. He represents the appropriation and the perversion of the Fletcherian romanticism on the one hand, and the development of the formal and other individual characteristics of the heroic

play on the other, as well as the earliest use of the source from which its most characteristic material was derived.

It remains to run somewhat rapidly over the remainder of the genetic period of the heroic play till Dryden appears. In 1651 (Geneste, 2 : 161) appeared the *Rebellion of Naples*, dated MDCII (read MDCLI). This I have not seen, but, so far as I can gather, it is not heroic. It is to be expected, as was the case, that Beaumont and Fletcher would be popular during the period after the Restoration, and this already appears when *Philaster* was acted in 1651 or 1652 (see the edition of 1652). The statement is made in the address, in the fifth impression be it noted, of this edition: "This play so affectionately taken and approved by the Auditors, or hearing Spectators . . . hath received (as appears by the copious vent of four Editions) no less acceptance with improvement of you likewise the Readers."

In 1653 Hemming's *Fatal Contract* was printed. A few lines of rime appear, and the play is violent in a way that suggests the later heroic mode, but it is not definitely heroic. Settle's revision, *Love and Revenge*, in 1675, made it very definitely so in parts; it was also printed in 1687 as the *Eunuch*.

I have not seen Sir Robert Stapleton's *Royal Choice* (Geneste, S. R. 29 Nov. 1653). In 1656 the first part of Davenant's *Siege of Rhodes* was acted and printed. Both parts were played in 1661 and Pepys speaks of the scene as "very fine and magnificent." In 1661 or 1662 *Love and Honour* was given. Pepys saw it, "being the first time of their acting it: is a good plot and very well done"; also later, "and a very good play it is." Porter's *Villain*, after a production, probably in 1662, was printed in 1663. It is wholly in blank verse and not heroic.

The year 1662 saw the production of Sir Samuel Tuke's *Adventures of Five Hours*, a confessed adaptation of a play attributed then and often now to Calderon, but really by Coello, *Los Empeños de Seis Horas*. This play won the highest praise from Pepys and the public generally. It is somewhat surprising, considering its source, to find that it contains indubitable heroic elements, and even frequent use of rime. It was revised in some particulars and some additions made in 1669, but

it seems quite impossible that all the heroic elements should be due to revision. I have seen only the edition of 1712, but Collier's comments in Dodsley, and Tuke's own references to his revisions in his preface, seem to make it clear that they were not considerable in number or amount. The passages in rime are numerous. The following examples will serve to illustrate the heroic nature of the play.

Porcio. The Man I love, is forc'd to fly my sight
And like a Parthian, kills me in his flight.
One whom I never saw, I must embrace,
Or else destroy the honour of my Race.
A Brother's Care, more cruel than his Hate,
O how perplext are the intrigues of Fate.

Note the following passage also of neat argument and repartee, so characteristic one would refer it to revision, had not Davenant already provided an exemplar:

Hen. They by their violence the Laws invade.
Car. But you, by your Revenge, the Laws degrade.
Hen. Honour obliges me to take Revenge.
Car. Honour s Justice, rightly understood;
Your Idol Honour's only heat of Blood.
Hen. Honour's Opinion, which rules all the World.
Car. Opinion, Henrique, only governs fools;
Reason the Wise, and Truly Valiant rules.
Hen. Reason's Opinion, for every one,
Stamps Reason on his own Opinion.
Car. Then by your argument, when People joyn
In making Laws, because they all Opine,
Laws are Reasonable, and bind us all.
Hen. Curse on your Sophistry, to treat a Friend
With Figures that's raging in a Fever.

Octavio says in Act V.

My Life and Death was uniform; as I
Liv'd firm to Love and Honour, so I die.

Similarly characteristic is the following elocutionary passage on friendship in Act V:

Friendship's a specious Name, made to deceive
Those, whose good Nature tempts them to believe;
The traffique of good Offices 'mongst Friends
Moves from our selves, and in our selves it ends.
When Competition brings us to the test,
Then we find Friendship in self-interest.

Antonio says

it must ne'er be said
That passion could return Antonio
From the strict Rules of Honour.

Again,

Ant. Henrique, 'tis true, but finding in my Breast
An equal strife 'twixt Honour and Revenge,
I do in just compliance with them both
Preserve him from your Sword, to fall by mine.
Car. Brave Man, how nicely he does Honour weigh!
Justice her self holds not the Scales more even.
Hen. My Honour suffers more, as yet, than yours,
And I must have my share in the Revenge.
Ant. My Honour, Sir, is so sublim'd by Love,
'Twill not admit Comparison or Rival.

Though I was not able to compare the later edition, revised in the heyday of the heroic period, with the first edition of 1663, it seems worth while to indicate here the possibility that Tuke anticipated Orrery and Dryden; if the heroic elements of the play prove to be due to revision, it remains as an interesting example of a piece refashioned to suit a prevailing taste and may be added in any case to the list of plays which are heroic or partly so. The possibility that the original version was heroic is the more interesting when it is considered that Tuke was a royalist and exile, and therefore familiar with current French literary modes, and further for the reason that it was written expressly by command of the King and adapted to his taste. Tuke's literary activity by the way, was not confined to play writing. His biographers tell us that he wrote a character of Charles I, and a treatise on the ordering and generation of green Colchester oysters.

In 1663 both parts of the *Siege of Rhodes* were printed. Stapleton's *Step-mother*, t. c., licensed December 26 and also produced according to Downes, I have not seen. An important question rises here regarding the possible production in this year of Orrery's *Mustapha*. This is Geneste's conclusion on the ground that Downes says Mrs. Davenport acted Roxolana, and this would have been possible only in this year, because of her betrayal. Downes, it is true, also says the play was new in 1665, but Geneste is inclined to credit the statement regarding Mrs. Davenport, and to believe that Downes has erred in supposing the production in 1665 to be the first production, though it would seem as if he might as readily have erred in regard to the person taking the part of Roxolana. The point is worth examining, as, if *Mustapha* was not produced before 1665 in accordance with the usual view, he was not the first to produce a genuine heroic play with spoken dia-

logue. Some additional evidences, of a sort, can be adduced in support of Geneste's conclusion. Orrery's *Henry V* was acted in 1664. If *Mustapha* was first produced in 1665, *Henry V* would be the first play of Orrery's to have public representation. But Dryden, in the *Essay of Dramatick Poesy*, speaking of the public acceptance of rimed plays, says that "no serious plays written since the king's return have been more kindly received by them, than The Siege of Rhodes, the *Mustapha*, The Indian Queen, and Indian Emperor." The order is significant as presumably one of time, and the *Mustapha* is placed before the *Indian Queen* given in 1664. Had *Henry V* been the first of Orrery's performed, Dryden, one would suppose, would have mentioned it in place of *Mustapha*, for he is speaking of plays acted and receiving public acceptance, and the use of a chronologic order would appear inevitable. If mere courtesy or deference dictated placing a play of Orrery's before a play written by his brother-in-law and himself and one of his own, *Henry V* would have served as well, and would have been in proper chronologic order. There is no apparent reason for passing over *Henry V* for a play more recent, the *Mustapha*, for *Henry V* was extremely successful. "To the new play, at the Duke's house, of 'Henry the Fifth;'" writes Pepys, August 13th, 1664, "a most noble play written by my Lord Orrery; wherein Betterton, Harris, and Ianthe's parts are most incomparably wrote and done, and the whole play the most full of height and raptures of wit and sense that ever I heard." Dr. Clerke did not think highly of it together with others selected by Davenant (see Pepys, February 13, 1666-7), but he had an unrepresented play of his own in his pocket. Compare also Pepys, Aug. 10, 1667. The great success of *Mustapha*, the fact that it was presented before the Court, may of course have counted with Dryden, but one finds it difficult not to regard the list as chronologic.

Also, when Dryden dedicated the *Rival Ladies* to Orrery in 1664, he indicates knowledge of more than one play of Orrery's in saying that he is fortified in his use of rime by Orrery's own use of it. It is not of course certain that the plays referred to included *Mustapha*, as *Henry V* certainly was, but it is probable. Such a reference

does not, of course, imply necessarily public performance, and it is certainly strange, if *Mustapha* had actually been performed the year before in 1663, that Dryden should not have made a complimentary reference to the actual presentation, unless possibly some mischance attended the performance. Dryden does make what seems to be a reference to public presentation as follows: "Where my reasons cannot prevail, I am sure your Lordship's example must." This can have force only if it refers to public presentation and its effect on the public. But the remark may refer merely to *Henry V*. This was given August 13th, and if Dryden's *Rival Ladies* was printed before that date, its reference would be to the forthcoming production, and it would be easy to understand why no specific compliment was paid in regard to its success.

The point is raised simply because of Geneste's suggestion. On the whole the evidence in support of it has little weight. The likelihood is that Downes was in error regarding Mrs. Davenport's having played Roxolana. Assuming the usual view then to be correct, it follows that the first heroic play publicly produced after the operatic *Siege of Rhodes* was the *Indian Queen* of Howard and Dryden which was played in January some months before Orrery's *Henry V* in August. This fact has certainly an important bearing on the question of Orrery's influence. Howard and Dryden may certainly have been familiar with Orrery's plays before production; nothing would have been more likely. But why force the facts and suppose they were led by his plays to produce a play some seven months before Orrery produced his first play? Why further suppose their play to have been influenced by his play or plays when nothing in it can be shown to be due to his influence—when, on the contrary, it bears the closest resemblance to the *Siege of Rhodes* in treatment, sentiment, effort to attain spectacular effect, and derives therefrom its use of operatic interludes? Holzhausen's claim for Orrery proves, in view of these facts, wholly untenable. All that he did was to lend his support to popular acceptance of the heroic mode.

In 1664 was also given according to Pepys (September 28th) the *General*, "Lord Broghill's second play." His authorship of this play

is doubtful; it was never acknowledged. Falkland's *Marriage Night* was printed, to be acted later in 1667; it is in blank verse and not heroic. Flecknoe's *Love's Kingdom*, pastoral t. c., was acted and printed, which Geneste calls a good play. According to Langbaine, this was a slight revision of *Love's Dominion*, published in 1653. *Pompey the Great* was translated by 'certain Persons of Honour,' including apparently Waller, Tuke, and the Earl of Dorset and Middlesex.

In 1665, Howard published his *Four New Plays*, containing, in addition to the *Indian Queen*, another heroic play, the *Vestal Virgin*, in which rime and repartee in couplets are frequently used. Crowne published a romance, *Pandion and Amphigenia, or the History of the Coy Lady of Thesalia*. In April Orrery's *Mustapha* was given, to be repeated at Court in October of the following year. And in May, the *Indian Emperor*, Dryden's independent work, was acted with enthusiastic applause, and the reign of the heroic play, in the hands of its great master, had begun.

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oi IN EUSTACHE DESCHAMPS.

A satisfactory explanation of the loss of the labial element in the diphthong *oi* in certain words in French is still wanting. Even with the data now available, the bald statement of Darmesteter and Hatzfeld in their manual, *Le Seizième Siècle en France*, seems somewhat misleading: "Ce second changement, qui date du seizième siècle, consiste à remplacer *ouè* par *è*." (7th ed., p. 212.) Nyrop in his *Gram. Hist.* (vol. I, p. 144) is more satisfactory when he says: "On trouve déjà des traces de cette simplification au XIII^e siècle (l'Élégie hébraïque de 1288 donne *avet, apelet*); mais elle n'acquiert d'importance qu'au XVI^e siècle, où elle devient générale, etc." Metzke in *Herrig's Archiv* (vol. VI, p. 63) and Rossmann in *Romanische Forschungen* (vol. I, p. 169) give several examples of this simplification in the thirteenth century even, but it would seem that the usage in this particular of Eustache

Deschamps, doubtless the most prolific poet of the fourteenth century, has escaped notice. In the comparatively few cases in which *oi* does not rime with itself, setting aside for a moment the words in which *oi* is followed by a nasal, it is with few exceptions in words which in modern French have *ai* (è) for older *oi*. A study of his poetry shows the following cases in which *oi*, not followed by a nasal, does not rime with itself, quoting from his *Œuvres Complètes* published by the Société des Anciens Textes Français.

Vol. I, p. 77, *destrousse* (= *détresse*) : *lesse* (= *laisse*).

Vol. I, p. 92, *voirre* (= *verre*) : *guerre*.

“ “ 227, “ “ : *desserre*.

“ “ 310, *ennuy* : *nullui* : *sui* : *croy* : *ap-
percoi* : *autrui*.

Vol. II, p. 194, *voirre* (= *verre*) : *enquerre*.

“ “ 232, “ “ : *terre*.

“ “ 300, *nouvelles* : *estoilles*.

Vol. III, p. 95, *sès* (= *sec*) : *Anglès*.

“ “ 94, *maroys* (= *marais*) : *fais* (= *faix*).

Vol. III, p. 213, *estaille* : *estincelle*.

Vol. IV, p. 130, *fès* (= *faix*) : *Anglès*.

“ “ 301, *moys* : *fraiz* (= *mois* : *frais*).

Vol. V, p. 48, *Anglois* : *François* : *fais* (= *fait*) : *fais* (= *faix*) : *frois* (= *froid*) : *pres*.

Vol. V, pp. 79–80, *Calays* : *Anglois*.

“ “ 408, *traye* : *monnoye*.

Vol. VI, p. 193, *lays* (*gens*) : *harnays*.

“ “ 229, *mès* (= *mais*) : *harnès*.

“ “ 40, *voirre* : *erre*.

“ “ 284, *près* : *harnès*.

“ “ 59, *soir* : *sor* (*de quoi je sor*).

Vol. VII, p. 110, *harnois* : *frais* : *mauvais*.

“ “ 265, *harnois* : *jamais*.

“ “ 335, *voirre* : *guerre*.

Vol. VIII, p. 60, *Sermoise* : *aise*.

Vol. IX, p. 270, *Ulixès* : *Anglès*.

The rime *soir* : *sor* is evidently archaic, dating from the time that *oi* was a falling diphthong. The occurrence in but one ballad of the rime *ui* : *oi* would indicate that the pronunciation *oi* was old at the time of Deschamps, though the few cases in which French *ui* is written *oi* riming with *oi* < *e*, as for example in vol. II, p. 44, *coy* : *annoy* where the regular Champagne form of *ennui* is found, would further indicate that the

older pronunciation was not yet entirely obsolete. Aside from these rimes, there are only three words *estoilles*, *frois*, *moys*, which have kept without hesitation the labial element in the pronunciation of *oi* to-day. That *froid* was pronounced *fred* two centuries later, the writers of the sixteenth century attested. It is interesting to note the form *frais* in two of the examples quoted, as if it might be that the poet had in mind the form *frois* rather than *fres*, the writing *frais* being mentioned by Darmesteter as characterizing the orthography of the sixteenth century (*Le Seizième Siècle*, p. 201). *Sermoise* is evidently the *Sermaise* of to-day, and further strengthens the supposition that the labial element in *oi* was frequently neglected in the pronunciation of Deschamps, and most persistently in the words in which it is lost in Modern French, as the repeated notation *Anglès* would indicate.

As for *oi* + nasal, it also rimes usually with itself but occasionally with *ai*, *ei* + nasal, as in vol. I, p. 171, *point* : *vaint* (PUNCTUM : VINCI). The interesting point here, is the frequent appearance of the forms *moins*, *avoine* and twice the form *foing* (= *foin*), all of which, according to Darmesteter's *Gram. Hist.*, vol. I, p. 147, did not appear in French till the end of the fifteenth century. They may be an indication of the Burgundian origin of Deschamps, though Meyer-Lübke would not attribute *moins* to this cause. *Moins* and *avoine*, however, as when written *meins*, *aveine*, rime with *-ain*, *-aine*; cf. vol. VII, p. 79 *avoine* : *maine*, and vol. I, p. 105 *moins* : *maine*. *Foin* is not, I believe, found in rime : vol. IV, p. 298 “*ne foing n'aveine*” (: *sepmain*).

The same remarks may be made about “*P'n mouillée*” and its effect upon the preceding vowel as are made upon it in the sixteenth century by Darmesteter (§ 71, p. 220): cf. vol. III, p. 27, *ressoigne* : *besongne*; vol. III, p. 63, *besoingne* : *tesmoingne*; vol. IV, p. 134, *poine* (= *peine*) : *praingne*.

The only addition that should be made is to note the more frequent writing of the *n* before the *g*.

No case of *oi'* in rime has been found.

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TURTELTAUBE.

In the third volume of *Altdeutsche Wälder* (1816) Jacob Grimm published an article entitled "Die Sage von der Tureltaube." This study was not reprinted, curiously enough, in his *Kleinere Schriften* (6 vols., 1864-1882), although these, pursuant to a German custom which unfortunately still prevails, contain the very sweeping of his minor utterances. For the broom of the German editor like that of the crossing-sweeper is thorough, and the activity of either is apt to result in some tidy piles of waste.

The article opens by calling attention to the turtledove as type and symbol of inconsolate widowhood. From the earliest Pagan times the bird has seemed in popular lore, as in conscious literature, to represent despairing sadness. It is, then, to be expected that in the natural history of the Middle Ages we would find the activity of the turtledove romantically widened and deepened by the addition of new traits indicative of sorrow. Thus, when we turn to the *Physiologus* and to the *Liber de natura rerum* in their various redactions; when we study ornithology in Mediæval aviary or bestiary, or in the anecdote or sermon-apologue drawn from them, we discover that the turtledove, mourning for its lost mate, seeks the solitary places of the earth for its habitation, rests upon no green branch, and drinks from no clear spring, but chooses the dead limb for its home and muddies with beak or feet the water which is to satisfy its thirst. And popular song includes the turtledove among its sympathizing circle of *Waldvögelein*, together with the swallow and the lark, the wood-dove and the nightingale, the crow, the owl and the raven.

Now the pathetic fallacy of the modern poet is often right handily served by the sentimental imagery of the Mediæval lyricist. The latter-day egoism of Eichendorff and Wilhelm Müller, which projects its petty joys and sorrows into the environing world of nature, is akin to the earlier artlessness of the Mediæval poet who translated the visible universe in terms of his own experience. It is without surprise, then, that we find in the verses of both these modern poets the image of the turtledove upon the very pedestal of grief it occupied long centuries before. For in no new

or better way could concretion of the concept of sorrow be poetically attained.

In the well-known Volkslied which begins *Es stet ein lind in jenem tal*,¹ the twelfth and thirteenth stanzas contain a reference to the sorrowing turtledove which finds certain strange correspondences :

Und kan er mir nicht werden
Der liebste auf diser erden,
So will ich mir brechen meinen mü
Gleich wie das turtelteublein tüt.

Es setzt sich auf ein durren ast,
Das irret weder laub noch gras,
Und meidet das brünnlin küle
Und trinket das waszer trübe.

First of all in a Danish folksong :²

Saa sørgelig vil jeg leve min tiid,
Alt som en turteldue ;
Hun hviler aldrig paa grønne green,
Hendes been ere alt saa mode,
Hun drikker aldrig det vand saa reen
Men rorer det forst med foder.

And in his *Griechenlied* entitled *Die Mainottenwitwe* Wilhelm Müller has employed the same imagery, which seems a direct borrowing from either of the earlier songs on the part of the modern poet, especially as we know he was elsewhere prone to just such imitation.³

Und im grauen Witwenhemde
Schleich ich durch den grünen Wald,
Nicht zu lauschen, wo im Dickicht
Nachtigallenschlag erschallt.

Nein, um einen Baum zu suchen
Ohne Blüt' und ohne Blatt,
Den die Turteltaubenwitwe
Sich zum Sitz ersehen hat.

Und dabei die frische Quelle,
Die sie trübe macht zuvor,
Eh' sie trinkt und eh' sie badet,
Seit sie ihren Mann verlor.

¹ First found in this version in the MS. songbook of Ottilia Fencherlin (1592). Uhland, *Volkslieder* no. 116. Compare with this the 10th and 11th stanzas of *Unter der Linde* (Hoffmann, *Findlinge. Weim. Jahrb.*, vol. v. p. 225). Practically all the modern versions of the song which have come from the *Zeitvertreiber* by way of the *Wunderhorn* do not contain the turtledove stanzas.

² Translated by W. Grimm in his *Altdänische Heldenlieder, Balladen und Märchen*. Heidelberg, 1811.

³ Cf. my *Wühelm Müller and the German Volkslied*, *Journal of Germanic Philology*, vols. II, III.

The matter first takes on a new aspect, however, when we learn that Müller's *Mainottenvitwe* was adapted from a Modern Greek song of like title, which contains the very picture of the dove as drawn in the German and Danish *Volkslieder*. The original of this Greek song⁴ I have been unable to find in any one of a score of collections of Modern Greek popular songs which I have carefully hunted through. The German translation of it, as printed by Grimm, follows :

Nein, auf keinem grünem Aste
Werd' ich niemals ruhn, ich trinke
Nimmer aus dem Bache Labung ;
Gleich der treuen Turteltaube,
Wann verstorben ihr Gemahl.

The theme of the mourning turtledove is in many Greek *tragoudia*, and it may be well enough to present further the version from Morosi,⁵ which is near enough to Müller's verse to be its source. For the sake of convenient comparison I give it in the German version of Meyer :⁶

Die Turteltaube schweift umher allein,
Fehlt ihr Gefährte dem gewohnten Ast ;
Sie flieht der andern Vögel muntre Reihn
Und sucht auf grünem Zweige keine Rast ;
Das Waszer, das sie trinkt, musz trübe sein—
So düstre Trauer hält ihr Herz umfaszt.

So Müller may have had his theme from the German or the Danish *Volkslied*, but did have it undoubtedly from the Greek,⁷ and here the story would be at an end were it not that Eichendorff had made use of the same motive in his *Turteltaube und Nachtigall* :

Bächlein, das so kühle rauscht,
Tröstest alle Vögelein,
Nur das Turteltäubchen trauert,
Weil 's verwitwet und allein.

⁴ Grimm states (*Altd. Wälder* III, 40) : Das Original erscheint vielleicht bald in einer Sammlung neugriechischer Volkslieder, die reich an epischen Zügen sind. Obige Uebersetzung fand ich in irgend einer deutschen Zeitschrift vermuthlich nach dem englischen.

⁵ Giuseppe Morosi, *Studi sui dialetti greci della Terra d'Otranto*, Lecce, 1870, no. 119.

⁶ Gustav Meyer, *Griechische Volkslieder in deutscher Nachbildung*. Stuttgart, 1890, p. 87.

⁷ In Müller's *Griechenlieder* and elsewhere he avowedly adapted known Greek originals. Cf. *Gedichte von W. M.*, ed. Max Müller, Leipzig, 1868, vol. II, 88-134. *Neugriechische Volkslieder*, gesammelt u. herausgegeben v. C. Fauriel, übersetzt v. W. M. 2 parts, Leipzig, 1825. *Journal of Germanic Philology*, vol. III, pp. 37, 39.

Nachtigallenmännchen drauzen⁸
Schmettert so verlockend drein :
Mir vertraue, süsße Fraue,
Will dein Lieb, dein Liebster sein !

“ Böser, lasz die falschen Lieder !
Ruh' auf keinem Zweig, der blüht,
Lasz auf keiner Au mich nieder,
Die von schönen Blumen glüht.”

“ Wo ich finde eine Quelle
Helle in dem grünen Haus,
Mit dem Schnabel erst die Welle
Trüb' ich, eh' ich trink' daraus.”

“ Einsam soll man mich begraben,
Lass mich trauernd hier allein,
Will nicht Trost, nicht Lust mehr haben,
Nicht dein Weib, noch Liebchen sein !”

One might now fairly suppose some connection between these songs of Eichendorff and Müller—I have elsewhere called attention to numerous correspondences between these two poets—and trust to a proper dating of Eichendorff's poem, to establish his precedence or sequence in development of the theme. But Eichendorff took his song from a well-known Spanish *romance* :⁹

Fontefrida, Fontefrida,
Fontefrida y con amor,
Do todas las avezicas
Van tomar consolación,
Sino es la tortolica,
Que está viuda y con dolor !

Por ahí fuera á pasar
El traidor del ruiseñor.
Las palabras que el decia,
Llenas son de traición :
“ Si tu quisieses, Señora,
Yo seria tu servidor.”

“ ¡Vete de ahí, enemiga,
Malo, falso, engañador !

⁸ It is interesting to note that the nightingale in certain Modern Greek songs has taken over the rôle of the turtledove in drinking muddled water when mourning : see, for instance, Kind, *Anthologie neugriechischer Volkslieder*, Leipzig, 1861, pp. 175, 177.

⁹ My attention was called to this fact by my friend, Dr. Fritz Beckmann, of the University of Minnesota. The *romance* may be found in many collections, notably *Silva de romances viejos*, publicada por Jacobo Grimm, Vienna, 1815, p. 310 ; Böhl de Faber, *Floresta de rimas antiguas castellanas*, Hamburg, 1821, vol. I, no. 128 ; Depping y Galiano, *Romancero castellano*, Leipzig, 1844, vol. II, p. 414 ; Agustin Duran, *Romancero General*, Madrid, 1851, vol. II, p. 448 ; *Cancionero General de Valencia* (1511), fol. 133.

Que ni poso en ramo verde,
Ni en prado que tenga flor ;
Que si hallo el agua clara,
Turbia la bebia yo."

"Que no quiera haber marido,
Porque hijos no haya, no ;
No quiera placer con ellos,
Ni menos consolación.
¡ Déjame, triste, enemiga,
Malo, falso, mal traidor !
Que no quiera ser tu amiga,
Ni casar contigo yo."

So we find a theme clothed in almost identical words in German, Danish, Spanish and Modern Greek popular song, copied by two contemporary German romanticists who exercised no little influence upon each other. This fact should serve as a warning to those source-hunting *coraces* who will have it that any one thing is copied from any one other like it, if the latter but precede in point of time. If Eichendorff's song should but come last in appearance, that is, and did we know but a single one of his probable sources, we might ascribe the theme he uses either to German or Danish Volkslied, or to Müller's imitation, as we chanced to hit upon it, either to Greek or Spanish song. And this is not all. There is small doubt but that other close analogies exist in other fields. To be sure, I can find none such in English, French or Italian popular poetry, though I have hunted far and wide, but the merest chance may bring to light at any time further undeniable analogies from these or other sources. It is, indeed, with this hope, that I print these notes in their present shape.

Can we suppose that it is naught but coincidence of observation on the part of widely different races which has developed such startling similarity of theme as that the turtledove mourning her lost mate sits on no green branch and refuses to drink any but water deliberately muddied with the beak?¹⁰

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¹⁰ Since writing the above, Mr. Pietsch has called my attention to the theme of the mourning turtledove in Old French and Italian popular poetry. I shall content myself with quoting two versions—one from D'Ancona, *La poesia popolare italiana*, the other from Haupt, *Französische Volkslieder*—and merely refer to the considerable litera-

SAMSON PINE.

In connection with the recent performance of Wagner's "Parsifal" in New York it may be of interest to notice the part taken by an obscure Jew in the redaction of one of the German forms of the story of the Holy Grail. Wolfram von Eschenbach (1170-1220) wrote his "Parzival" circa 1203. More than a century after Wolfram's death it was determined to amplify the German version by means of the French forms of the tale, and between 1331 and 1336 Claus Wisse and Philipp Colin, the latter a goldsmith of Strassburg, did this work. Herr Ulrich von Rapoltstein, their liege lord, defrayed the costs of the undertaking. In their translations from French into German Wisse and Colin were assisted by Samson Pine, a Jew of Alsace, who spoke both languages fluently. Even at this time Alsatian Jews were familiar with the languages, manners and customs of both France and Germany. As completed, Wisse and Colin's poem is twice the length of Wolfram's.

The Bibliotheca Casanatensis MS. (A 1, 19; parchment; 182 leaves folio, 4 columns on a leaf) of the Wisse-Colin poem contains a superscription in red ink which reads as follows:

"Nv geswigen wir kvnig artuses hie. vnd sagent von hern gawanc. wie der zvm ersten malc zvm grale kam. vñ ist ovch daz von welsche zu diutsche braht [by Samson Pine's help]. Des sinn mer ist danne der diutsche par-

ture of the subject contained in the former of these two books. Interesting also are the suggestive notes in Hertz, *Parzival*², Stuttgart, 1898, p. 475; D'Ancona in *Rassegna bibliografica della letteratura italiana*, vol. x (1902), p. 12; Goldstaub-Wendringer, *Ein toscovenezianischer Bestiarius* (Halle, 1892), pp. 429 f.

D'Ancona, p. 191:

La tortora che ha perso la compagna
Fà una vita molto dolorosa ;
Va in un fiumicello, e vi si bagna,
E beve di quell' acqua torbidosà.

Haupt, p. 12:

Au bois de duel je m'en iray. . .
En ressemblant la turtrelle,
Qui a le cœur triste et marry ;
Quand elle a perdu sa paville,
Sur branche sieche va a mourir.

The French song makes no mention of muddying the water, but possibly another discoverable version may.

zefal. der nv lange getihet ist. vñ alles daz hie nach geschriben stat. daz ist ouch parcifal. vnd ist von welsche zv diutsche braht. Das geschah do man zalte von gotes gebvrte drizen hundert iar. vñ drizzig iar. in dem sehsten iare.”¹

The Donaueschingen ms. (97 ; Barack ; Or R 37, 9 ; parchment ; double columns ; 320 leaves folio) has been published by Karl Schorbach as *Parcifal von Claus Wisse und Philipp Colin* (1331-1336) : *Ergänzung der Dichtung Wolframs von Eschenbach*, Strassburg, 1888. In this we note, col. 854, 28 :²

“ein jude ist sampson pine genant
der het sine zit ovch wol bewant,
an dirre ouenture.
er tet vnz die stüre :
waz wir zvo rimen hant bereit,
do het er unz daz túsch geseit
von den ouenturen allen gar.
ich wúnse, daz er wol gear
als ein iude noch sinre e [by his religion]
er enbegerde anders nüt me.”³

A portion of this, translated into New High German, reads :

“Ein Jude, Samson Pine,—verwandte Zeit und Mül’
An diesen Abenteuer —und thät’ uns viel beisteuern.
Er hat sie deutsch uns übersetzt,—wir haben’s dann in
Rein gesetzt.”⁴

Dr. Guedemann⁵ maintains that the name Pine

¹ Adelbert Keller, *Romvart*, Mannheim, 1844, pp. 648, 649.

² San Marte, *Ueber den Bildungsgang der Gral- und Parzival-Dichtung in Frankreich und Deutschland*, in *Zeitschrift für deutsche Philologie*, Halle, 1890, vol. xxii, p. 289.

³ In the Bibl. Casan. ms., leaf 182, line 19 *et seq.* (Keller, *l. c.*, p. 684), we have :

“Ouch ein ivde ist sampson genant
Der het sin zit hie wol bewant
An dirre aventure
Er tet vns die sture
Waz wir zu rimen han bereit
Daz hat er vnz zv duce [Deutsch, German] geseit
Vnd die aenture alle gar
Ich wunsche daz er wol gear. . . .

⁴ G. Karpeles, *Geschichte der Jüdischen Literatur*, Berlin, 1886, vol. II, p. 709 ; *idem*, *Jewish Literature and Other Essays*, Philadelphia, 1895, pp. 35, 87 ; Ad. Kohut, *Geschichte der deutschen Juden*, Berlin, n. d., p. 98.

⁵ Guedemann, *Geschichte des Erziehungswesens und der Cultur der Juden in Deutschland während des XIV. und*

(Jewish writers erroneously spell it P-n-i-e) is derived from Peine, a city near Brunswick, the seat of an old Jewish congregation.

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DIE QUELLE DES RATTENFÄNGER- LIEDS IN *Des Knaben Wunderhorn*.

Die Quelle des Gedichtes *Der Rattenfänger von Hameln, Wunderhorn*, I, ist bisher noch nicht ermittelt worden. Birlinger und Crecelius (Wiesbaden, 1874-76) vermuten, das Rattenfängerlied im *Wunderhorn* sei entweder von Arnim oder von Brentano verfasst. Brentano hat sich nun allerdings eingehend mit der Sage beschäftigt, denn er giebt noch eine andere Fassung der Sage in seinen Schriften IV, S. 58 ; trotzdem kann weder er noch Arnim aus weiterhin angeführten Gründen der Verfasser des Wunderhornliedes sein. Möglicherweise aber mag Brentano ein älteres Gedicht für das *Wunderhorn* zugestutzt haben.

Erk und Boehme sprechen eine andere Ansicht über die Quelle des Gedichtes aus. Sie glauben, es sei ein Drehorgellied. Derartige Lieder gehen aber meist auf ältere Fassungen zurück, die Quellenfrage wäre also durch diese Vermutung nicht gelöst.

Das betreffende Gedicht im *Wunderhorn* lautet :

- (1) Wer ist der bunte Mann im Bilde ?
Er führet Böses wohl im Schilde,
Er pfeift so wild und so bedacht ;
Ich hätt mein Kind ihm nicht gebracht !
- (2) In Hameln fochten Mäus und Ratzen
Bei hellem Tage mit den Katzen ;
Es war viel Noth, der Rath bedacht,
Wie Andres Kunst zuweg gebracht.
- (3) Da fand sich ein der Wundermann,
Mit bunten Kleidern angethan,
Pfiß Ratz und Mäus zusamm ohn Zahl,
Ersäuft sie in der Weser all.

XV. *Jahrhunderts*, Vienna, 1888, p. 159, n. 4. See too, Karl Goedeke, *Deutsche Dichtung im Mittelalter*, 2nd ed., Dresden, 1871, p. 738 ; *idem*, *Grundriss zur Geschichte der deutschen Dichtung*, 2nd ed., Dresden, 1884, vol. I, bk. 3, sec. 80, s. 10, p. 259.

- (4) Der Rath will ihm dafür nicht geben,
Was ihm ward zugesagt so eben ;
Sie meinten, das ging gar zu leicht
Und wär wohl gar ein Teufelsstreich.
- (5) Wie hart er auch den Rath besprochen,
Sie dräuten seinem bösen Pochen ;
Er konnt zuletzt vor der Gemein
Nur auf dem Dorfe sicher sein.
- (6) Die Stadt von soleher Noth befreiet
Im grossen Dankfest sich erfreuet.
Im Betstuhl sassen alle Leut,
Es läuten alle Glocken weit.
- (7) Die Kinder spielten in den Gassen,
Der Wundermann durchzog die Strassen ;
Er kam und pffif zusamm geschwind
Wohl auf einhundert schöne Kind.
- (8) Der Hirt sie sah zur Weser gehen,
Und Keiner hat sie je gesehen ;
Verloren sind sie an dem Tag
Zu ihrer Eltern Weh und Klag.
- (9) Im Strome schweben Irrlicht nieder,
Die Kindlein frischen drin die Glieder
Dann pfeifet er sie wieder ein,
Für seine Kunst bezahlt zu sein.
- (10) Ihr Leute, wenn Ihr Gift wollt legen,
So hütet doch die Kinder gegen !
Das Gift ist selbst der Teufel wohl,
Der uns die lieben Kinder stohl.

Die Herausgeber des *Wunderhorns* (Bd. I, 1806) bezeichneten das Gedicht als "mündlich" überliefert. Gegen mündliche Überlieferung jedoch spricht die zu grosse Übereinstimmung im Wortlaute, welche zwischen dem Gedichte (*Wunderhorn*, Bd. I.) einerseits und älteren dichterischen Fassungen andererseits herrscht.

Was die letzteren betrifft, so haben wir zwei deutsche dichterische Behandlungen der Sage aus dem 16. Jahrhundert. Die eine befindet sich in einer handschriftlichen Hamelschen Reimchronik von Jobst Joh. Backhaus (nach 1589) geschrieben. Es giebt zwei Hss. dieser Chronik : die eine befindet sich in den Herr'schen Manuscripten, Pars II, die andere, eine spätere schlechtere Abschrift, im Staatsarchiv zu Hannover (Mscr. C. 24). Vgl. Dörries, "Der Rattenfänger von Hameln" (*Zeitschrift des historischen Vereins für Niedersachsen*, Jahrg. 1880) und O. Meinardus, "Der historische Kern der Hameler Rattenfängersage" (*ibd.*, Jahrg. 1882). (Hannover, Hahnsche Buchhandlung).

Die andere dichterische Fassung der Sage aus dem 16. Jahrhundert findet sich in Rollenhagens *Froschmeuseler* (wol vor 1570 entstanden, aber erst 1595 gedruckt). Vgl. die Ausgabe von K. Goedeke, *Deutsche Dichter des 16. Jahrhunderts*, Bd. 9, 1876, S. 182.

Die betreffende Stelle in der Reimchronik lautet :

- Allhie kundt man die losen Ratzen
Z. 20. So wenig durch Gift als auch Katzen
Vertreiben, darumb ward bedacht
Wie ein Kunst würdt zuweg gebracht,
Dadurch sie allesamt ertäuft
Und in der Weser gar erseufft ;
25. Biss sich herfandt ein Wunderman
Mit bunten Kleidern angethan
Der pfiess die Mäuse zusahnen all
Erseufft in der Weser allzunahl
Da man aber nicht woldt gar bezahlen
30. Wass ihm wardt zugesagt vormahln,
Wie hart er auch den Radt besprach
Der Stadt drewet sein Zorn und Rach,
Dass er heimlich für der Gemein
Nur auf dem Dorff kont sicher seyn.
35. Und eben umb dieselbig zeit
Johann und Paul feyrten die leuht,
Derhalben in den Kirchen sassen,
Wahr der Man wieder auff der Gassen,
Und führt mit sich hinaus geschwindt
40. Dreyssig und einhundert Kindt,
Zur Bungelosen Strassen heraus,
Hiess wol bezahlt die Katzen und Mausz,
Ueber den Berg Calvariae
(Das Halsgericht alda versteh)
45. Wurden sie verlohren an dem Tag
Mit ihrer Eltern Weh und Klag
Erschrecklich ist wohl dieser Fall.

Sieben weitere Zeilen folgen, die keine Ähnlichkeit mit den Zeilen des Wunderhornliedes haben.

In Rollenhagens *Froschmeuseler* lautet die betreffende Stelle im XIV. Kapitel, Buch III, Teil 1 (K. Goedeke a. a. O.) folgendermassen :

- Ein stat liegt in Westsachsen land
Z. 40. An der Weser, Hameln genant,
Daselbst kont man die grossen ratzen
Weder durch gift oder durch katzen
Vertreiben. Darum ward bedacht,
Wie ein kunst würd zu weg gebracht,
45. Dardurch man sie alle könt teufen,
In dem Weserstrom gar erseufen.
Bis sieh aueh fand ein wunderman,
Mit bunten kleidern angetan ;
Der pffif die meus zusammen all,
50. Erseufft sie im strom auf einmal.
Da man aber nicht gar wolt zalen

- Was ihm ward zugesagt vormalen,
 Wie hart er auch den rat besprach,
 Der stat dreuet sein zorn und rach,
 55. Das er heimlich für der gemein
 Nur auf dem dorf kont sicher sein.
 Und eben um dieselbe zeit
 Johann und Paul feirten die leut,
 Derhalben in der kirchen sassen.
 60. War der man wider auf der gassen
 Und furt mit sich hinaus geschwind
 Hundert und dreissig liebe kind,
 Die seincr pfeif folgten die stund
 Durch den Köpfenberg in den grund,
 65. Der als wasser vonander floss
 Und über sie alsamt zuschloss.
 Die aber noch so spet ankamen
 Und dies schrecklich wunder vernamen,
 Wie ihr gespieln giengen zu grund,
 70. Das man ihr keins mer sehen kunt
 Blieben bestehn im hinterhalt.
 Die eltern liefen und gruben bald,
 Weinten, riefen, fluchten und betten;
 Ihr kinder sie gern wieder hetten;
 75. Funden abr nichts auch bis auf heut.

Elf weitere Zeilen folgen, die von den Zeilen des Wunderhornliedes verschieden sind.

Ausser diesen beiden dichterischen Fassungen der Sage aus dem 16. Jahrhundert giebt es ein Lied, das sich in einem Fliegenden Blatte aus dem Jahre 1622 befindet. Dieses Fliegende Blatt ist nach F. Jostes (*Der Rattenfänger von Hameln*, Bonn, 1895) im Besitze des Herrn Weinhändlers Pflümer in Hameln. Jostes hat die oben erwähnten Fassungen des 16. Jahrhunderts mit dem Liede des Fliegenden Blattes verglichen. Diese drei Fassungen der Sage stimmen oft wörtlich überein, besonders die Reimchronik und der *Froschmeuseler*. Vergleicht man nun das Gedicht des *Wunderhorns* mit diesen drei ältern Fassungen der Sage, so sieht man, dass das Wunderhorngedicht sich in der Beschreibung des Vorfalles und im Wortlaut hauptsächlich an die Reimchronik anschliesst.

Die folgende Tabelle giebt die betreffenden Zeilen der drei älteren Bearbeitungen der Sage und des Gedichtes im *Wunderhorn* an, welche genau übereinstimmen oder ähnlich sind.

Wunderhorn.	Reimchronik.	Froschmeuseler.	Fl. Bl. (1622).
2, Str. 1	Z. 19	Z. 41	Z. 51
2	20	42	52
3	21	43	53
4	22	44	54
3. Str. 1	25	47	57

Wunderhorn.	Reimchronik.	Froschmeuseler.	Fl. Bl. (1622).
2	26	48	58
3	27	49	59
4	28	50	60
4. Str. 1	29	51	61
2	30	52	62
5. Str. 1	31	53	63
2	32	54	64
3	33	55	—
4	34	56	—
6. Str. 2	36	58	66
3	37	59	67
7. Str. 2	38	60	68
3	39	61	69
4	40	62	70
8. Str. 2	45	—	—
3	46	73	—

Der Anfang, wie auch das Ende, ist in jeder dieser Fassungen verschieden. Dörries a. a. O. und O. Meinardus a. a. O., p. 45, haben bereits die betreffenden Stellen in der Reimchronik und im *Froschmeuseler* verglichen. Meinardus bemerkt darüber: "Backhaus besingt die Schlacht bei Sedemünde; er schliesst mit folgendem frommen Wunsche:—

Godt gebe dass Friedt und einigkeit
 Darinnen bleib zu jederzeit
 Und Gottes Wordt lauter und klar
 Gepredigt werde offenbahr."

Nach einer aus 18 Zeilen bestehenden Einleitung geht Backhaus auf die Sage selbst ein. Am Rande steht *Fabula*.

"Bei Rollenhagen bildet die Sage nur eine Episode; sie soll den Fröschen zeigen, auf welche Weise man die Mäuse am besten vernichten könne." Die oben angeführten Zeilen 39 und 40 bilden den Anfang der Sage. Am Schlusse erwähnt Rollenhagen die Tötung der Kinder zu Bethel (2. *Buch der Könige* 2, 23-24), und schliesst dann die Hameler Sage mit folgenden Zeilen:

Z. 85. Dies geschach, als die zal im jar
 Zwölf hundert vier und achtzig war.

Die erste Strophe des Wunderhornliedes bezieht sich direkt oder indirekt auf das Bild, welches sich in dem Fenster der Stiftskirche St. Bonifaz zu Hameln befindet. Hier war zur Erinnerung an die unglückliche Schlacht bei Sedemünde (1259) der Auszug der Kriegsschar dargestellt. F. Jostes a. a. O. giebt Folgendes über die Deu-

tung des Bildes an: "Die Hauptperson des Bildes, der gegenüber die Krieger den späteren Geschlechtern als Kinder erscheinen konnten, war in sehr satten Farben gemalt, was den Anlass dazu gab, später das bunte Gewand des Pfeifers immer stark zu betonen. Ob diese Hauptperson den Anführer darstellte oder einen Spielmann, lässt sich nicht entscheiden."

"Im Jahre 1540 wurde Hameln protestantisch, die Seelenmessen hörten auf. Um das Bild wob die Sage ihre Fäden, aber dass es einen "exitus" aus dem Ostthore im Jahre 1259 darstelle, mit dem ein grosses Unglück verbunden sei, das hielt man fest. Die Volksdeutung des Bildes in der Stadt dringt nach auswärts, wird dort mit einer Malediktionsgeschichte unter dem Einflusse einer Tänzersage verbunden, dann nachweislich zuerst von Joh. Weier (1576) schriftlich fixiert und verbreitet sich so in bestimmter Fassung mit seinem Werke in deutschen wie in fremden Landen."

"Unterdessen war in Hameln bereits an der Sage ein lebhaftes Interesse erwacht. Man verewigte sie im Jahre 1556 in einer Inschrift am Neuthor, in welcher der Zauberer als 'magus,' noch nicht als 'tibicen' bezeichnet wird."

Die Eintragung in ein altes Passional sowie in Urkunden des 14. Jahrhunderts erklärt Jostes für Fälschungen.

Da nun die Sage sich erst nach dem Jahre 1540, d. h. nach dem Aufhören der Seelenmessen, an das Bild zu Hameln knüpfen konnte, so können wir die Quelle des Liedes "Der Rattenfänger von Hameln," *Wunderhorn*, Bd. I, nicht vor dieser Zeit suchen. Von den uns bekannten dichterischen Aufzeichnungen der Sage ist die Reimechronik die älteste. Es ist sehr wahrscheinlich, dass Rollenhagen, dessen Werk erst im Jahre 1595 gedruckt wurde, aus der Reimechronik schöpfte, die im Jahre 1589 erschien. Möglicherweise mag er ein Volkslied gekannt haben, welches dann auch Backhaus in die Reimechronik aufgenommen haben muss.

Das Rattenfängerlied im *Wunderhorn*, Bd. I, zeigt grössere Ähnlichkeit mit der Fassung der Reimechronik als mit derjenigen des *Froschmeusers*, vgl. besonders Str. 8, Z. 2, 3 des Gedichtes im *Wunderhorn* mit den entsprechenden Zeilen der anderen Fassungen. Man muss daher annehmen, der Abschreiber des Wunderhornliedes

habe die Reimechronik benutzt und das Lied dann zugestutzt, oder aber er habe sich eines Fliegenden Blattes bedient, das entweder die Vorlage für die Fassung der Reimechronik war oder auf der Reimechronik fusste.

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SPANISH LITERATURE.

El Diablo Cojuelo por Luis Vélez de Guevara. Reproducción de la edición príncipe de Madrid, 1641, por ADOLFO BONILLA Y SAN MARTÍN. Vigo: Librería de Eugenio Krapf, 1902.

El Libro de Patronio ó El Conde Lucanor, compuesto por el Príncipe don JUAN MANUEL en los años de 1328-1329. Reproducido conforme al texto del códice del Conde Puñonrostro. Segunda edición reformada. Vigo: Librería de Eugenio Krapf, 1902.

Beautiful specimens of the typographer's art are both these books. Printed on excellent paper, wide of margin and with clear type, they even surpass the same publisher's edition of the *Celestina*, noted in these columns some time ago.

The lack of a good edition of *El Diablo Cojuelo* has been long deplored. A comparison of the most available imprints of it with the first edition of 1641, made in the Seminary of Professor Baist years ago, showed how poor the current versions were. Señor Bonilla has done a good service to students of Spanish Literature in editing this new edition, and he has brought to his task the sound scholarship for which he is well known. He has given us an almost exact reproduction of the princeps of 1641, correcting obvious errors (which are noted at the foot of the page) and dividing the work into paragraphs for convenience of reading. To the end of the volume is subjoined an explanation of difficult phrases and words. These notes, which are a precious addition to the work, show the editor's wide and accurate reading. Sr. Bonilla says: "We have tried to err rather on the side of giving too much than giving too little," yet there are a number of passages remain-

ing in the text, which are not entirely clear—at least not to the writer—and upon which no comment is found. (In *mas ruido que la Bermuda*, the latter word is certainly = the Bermudas; for *velicomen* see *Romania*, Vol. 29, p. 375, ‘*dcl aleman wilkommenbecher*’, according to Menéndez Pidal. It is rather simply the German *wilkommen*, ‘a drinking cup’). But the editor has cleared up a number of obscure passages and allusions and thrown some light on many others. *El Diablo Cojuelo* is by no means easy to read and we only wish Sr. Bonilla had erred a little more on the side of liberality. In his commentary he was aided somewhat by the notes that had been written by Sr. Duran at the request of the Spanish Academy in 1851, on account of ‘certain doubts’ possessed by one Piatnitzki, who was about to translate *El Diablo Cojuelo* into Russian. Sr. Duran, after completing his task as best he could, desired that others should put *la última mano* to the work, and a commission was appointed, which found nothing to add to what he had done, but which recommended “that the government (through which Piatnitzki’s request had come) be advised how convenient it would be not to distract the Academy from its important labors by queries of this kind, which, in the present case, shewed a lamentable ignorance of the Castilian tongue,” etc.

Piatnitzki’s ignorance, however, is rather a matter for rejoicing, since it prompted Sr. Duran to give us of his great store of knowledge, of which Sr. Bonilla has here availed himself, although most sparingly, it must be confessed.

Among the questions discussed by the editor is: When was *El Diablo Cojuelo* written? He concludes, after weighing the evidence carefully, that it was surely finished before April, 1639. There is evidence to show that the seventh *tranco* was written between 1630 and 1631, but facts are also adduced proving that it could not have been finished till 1637, in which year a *certamen* was held at Madrid, of which Luis Vélez was president and in which he read a sonnet which he afterwards inserted in the ninth *tranco*. This *vejamen* is certainly of the greatest interest for the study of the origin of *El Diablo Cojuelo*. The *oración* which Luis Vélez held on that occasion and which he likewise introduced into his novel

(tenth *tranco*), has been preserved among the manuscripts of the Biblioteca Nacional, and is given by Sr. Serrano y Sanz in the appendix to the edition of Sr. Bonilla, together with the *vejamen* read by D. Francisco de Rojas Zorilla in the Buen Retiro on February 21, 1637, from which *vejamen* of his friend Rojas the argument of Vélez’s novel may have been taken, as the editor conjectures.¹ Sr. Bonilla also examines the relation of *El Diablo Cojuelo* to the *sueños* of Quevedo and other works, all of which is of exceeding interest, and concludes with a discussion of the adaptation by Le Sage (*Le Diable boiteux*), and the re-translation of this into Spanish, and the editor notes that there are Spanish editions of *Le Diable boiteux* which ascribe the text to Vélez de Guevara. It is, therefore, in part at least, with the object of rehabilitating Luis Vélez as the author of *El Diablo Cojuelo* that Sr. Bonilla issues his edition of this masterpiece.

Some additional notes to *El Diablo Cojuelo* have since been published in the ‘Revista de Archivos’ (April and May, 1902, p. 382). The attempt is there made to explain the phrase *Mula de Liñan*. Sr. Bonilla had conjectured, in his Spanish translation of Fitzmaurice-Kelly’s *History of Spanish Literature*, that the author of Avelaneda’s continuation of *Don Quixote* is really Pedro Liñan de Riaza. Whatever may be said of the other attempts that have been made to identify the real author of this excellent continuation, which only falls short of the original—this one certainly does not lack probability. Liñan was one of the rare wits of his time and a great friend of Lope de Vega, who had somewhat of a score to settle with Cervantes. And, although what Sr. Bonilla adduces in support of his hypothesis does not much strengthen it, yet, as he says: *En materia de hipótesis lícito es á qualquier cristiano hacer de su capa un sayo, como no salga de los linderos de lo razonable.*

For the other work noted at the head of this article,—the still more famous *Conde Lucanor* of Don Juan Manuel, we should feel no less grateful. Here Sr. Krapf, the printer of the work,

¹ Some of these documents had been previously published by Morel-Fatio, in his *L’Espagne au xvi^e et au xvii^e siècles*, pp. 614–620.

assumes also the rôle of editor, and he has acquitted himself of his nowise easy task in a manner most creditable. In the *Advertencia* he gives a very clear and succinct account of the various manuscripts of the *Conde Lucanor*, five in number, and also of the various editions that have appeared *hasta la fecha*.

The first printed edition, that of Argote de Molina (Sevilla, Hernando Diaz, 1575), of which I possess a copy, has been designated by Ticknor as "one of the rarest books in the world." The second, Madrid, 1642, is also of great rarity. The *princeps* of Argote de Molina was reprinted by Adalbert Keller at Leipzig, in 1839, but omitting both the preliminary and the supplementary matter. Gayangos next published it in the *Biblioteca de Autores Españoles*, taking as the basis of his text the Codex Gayangos (now in the Bibl. Nacional), but treating the text in a very arbitrary manner. Finally, four years ago (Leipzig, 1900) the lamented Hermann Knust, a scholar who had done so much for the history of early Spanish literature, resolved to publish a critical edition, which he did not live to finish, and which was issued after his death by A. Birch-Hirschfeld. In 1898 Sr. Krapf had published an edition of the *Conde Lucanor*, which, however, I have never seen, and now he publishes this new edition with all the excellence and skill in typography, for which his name is now so well known.

Since the appearance of the edition of 1898, the editor tells us, he has acquired possession of the manuscript formerly belonging to the Conde de Puñonrostro, one of the most valuable of all the codices of Don Juan Manuel, and which contains, besides the *Conde Lucanor*, several other important works, among which is the *Libro de los Assayamientos et Engaños de los Mugerres*, which was published, 'pero malisimamente,' by Comparetti in 1869 in his *Ricerche intorno al libro di Sindibad*, a book which has become very scarce. We hope Sr. Krapf may find an opportunity of publishing also this important text.

The editor describes in detail the *Códice Puñonrostro*, which seems to have suffered considerably at the beginning, and also shows lacunæ in various places. Nevertheless, while all the other manuscripts contain but fifty-one tales, this codex contains fifty-four.

Of the edition published by Sr. Krapf, he says: *Este trabajo es exclusivamente mio, sin que nadie intervenga en él.*

Both these publications of Sr. Krapf are excellent and deserve the warm encouragement of all students of Spanish.

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SPANISH LITERATURE.

R. MENÉNDEZ PIDAL: *La leyenda del Abad Don Juan de Montemayor* (Gesellschaft für romanische Literatur, Band II), Dresden, 1903.

In this work the author of the *Leyenda de los Infantes de Lara* has given further proof of his skill in investigating the epic tradition of his native land. Ripe scholarship, patient industry, and the application of sane principles of editorship are characteristic of this present volume as they are of all the other works of the energetic young professor of the University of Madrid.

The earliest mention now to be found of the legend of the Abbot John of Montemayor is of the fourteenth century and occurs in the introduction of the lost poem of the Portuguese Alfonso Giraldes on the battle of Salado (1340). In the seventeenth century the work of Giraldes was still known to Jorge Cardoso, who in his *Agiologio lusitano* (1652) quotes these verses of it:

Outros falan da gran rason
De Bistoris gram sabedor,
E do Abbade Dom Ioon
Que venceo Rei Almançor.

In her article on Portuguese literature in Gröber's *Grundriss der romanischen Philologie* (II, ii, 206), C. Michaëlis de Vasconcellos judged that Giraldes referred to a Portuguese poem on the Abbot John, but Menéndez Pidal thinks this doubtful, and he here proceeds to point out evident signs of a Castilian (Leonese) origin and of Castilian (Leonese) inspiration in the legend.

After the rather casual mention of the Abbot by Giraldes, no trace of the legend is to be found in Portugal until at a relatively late date it is taken up by learned writers. On the other hand,

about a century after the time of Giraldes, we find evidences of a knowledge of the legend in Castile, for Diego Rodríguez de Almela in his *Compendio historial* (compiled about 1479) devotes a long chapter to an account of the victory which the Abbot John gained over Almanzor. Furthermore, with the advent of the printing press the story became the subject of a chapbook, a popular work of which editions are mentioned from 1506 on. Of the chapbook Menéndez Pidal has utilized a re-impression of Cordova, 1562. He believes that Almela's account and that of the chapbook proceed from a common prose text. This common prose source was greatly abbreviated by Almela, while in the chapbook, which comes later, it has suffered certain alterations. It was probably some popular book and not a part of an unknown chronicle anterior to that of Almela.

The outlines of the legend as gathered from Almela and the chapbook are these. The Abbot John of Montemayor, a great noble and the chief of all the abbots of Portugal, finds an abandoned child (the offspring of an incestuous union) at his church door one Christmas day. He gives the child the name of García, and rears him tenderly, sending him later to Leon to receive knighthood from King Ramiro. Back again in Montemayor, García is made Captain of the Abbot's men, but his criminal origin could only produce in him a perverted nature, as is proved by the fact that he now determines to become a renegade and enter the service of Almanzor, the Moorish king of Cordova. After notifying the latter of his purpose, he obtains leave of the Abbot to go forth and fight the infidel, and the Abbot furnishes him with men and supplies, sending with him also his nephew, Bermudo Martínez, to the end that the two young men may watch over each other's safety. In the preparations made for García's departure, Menéndez Pidal sees an imitation of those attending Mudarra's departure from Cordova in the Legend of the Infantes of Lara. Reaching Cordova, García is received by Almanzor, he renounces Christianity and is circumcised. Bermudo escapes and brings the news of the treachery to Montemayor. The renegade now accompanies Almanzor on an expedition into the Christian region; he profanes the sacred shrine of Santiago in Galicia, and with the Moorish forces finally

besieges his benefactor, the Abbot, at Montemayor. Famine presses hard upon the followers of the Abbot and they are now reduced to a last stand in the castle. As their destruction seems inevitable, the Abbot proposes to the survivors of his forces, that they kill their old men, women and children, to save them from the clutches of the followers of Mahomet, and that then they go forth and meet their deaths in conflict with the Moors. Following the example of the Abbot, who slays his own sister and her five little ones, the Christian soldiers kill their dear ones and destroy all their wealth: then they sally forth. They encounter the renegade García, who is slain by the Abbot, and they make so fierce an onslaught upon the main body of the Saracen army, that Almanzor and his men seek safety in flight. In details of the description of this flight occur elements, which Menéndez Pidal thinks due to the influence of the *Poema del Cid*. The Abbot presses hard upon the fleeing Almanzor, and succeeds in touching the latter's *aljuba* or tunic; he is not able to slay the Moor, however, and Almanzor, turning around, proclaims that the Abbot has not wounded him, but has only torn his tunic ("salvo que el aljuba le avía rota"). From this circumstance, says the legend, the place was ever after called Aljubarrota. The Christians pass the night on the mountain of Alcobaza, and the next morning they learn that all their dear ones, whom they had slain at Montemayor, have been revived by a miracle of God. The Abbot determines not to return to Montemayor, but with his share of the spoils he builds the church and monastery of Alcobaza, and there ends his life. Since his time, no one can become abbot of this monastery except a knight tried in arms.

This tradition of the founding of the monastery of Alcobaza is, as Menéndez Pidal shows, entirely devoid of historical truth. We know the circumstances of the founding of that institution to have been quite different, and, to be brief, we may say that the whole legend of the Abbot John lacks the basis of fact. Later learned Portuguese writers sought to give it one by identifying the monastery with the one founded at Ceica; but the geographical details of the legend and other reasons make this impossible. So, then, the primitive poem dealing with this story was practically a fiction

from beginning to end. The central feature of the legend, the slaying of the old men, women and children, may have been suggested by other circumstances in Spanish legend or history. For example, there are the stories of Numantia and Saguntum, and many accounts of nuns and damsels who disfigured themselves so as not to be attractive to the Moorish conquerors. Close analogues are also to be found in the legend of the Captain García Ramírez and the Virgin of Atocha, and in the famous Mediæval story of *Amis et Amile*. It is patent that the author of the poem had not far to go to get this element of his story. It is equally clear that he reached out about him into the existing Spanish *cantares de gesta*, and borrowed from them many traits and customs of the Old Spanish epic. The *Poema del Cid*, the legend of the Infantes of Lara, and the story of Fernán González were certainly put under contribution by him. The versification of the primitive poem was also that of the Spanish *cantares de gesta*, for, as Menéndez Pidal shows (pp. xxx-xxxi), traces of assonanced *laissez* are to be detected in the prosification of Almela, and especially in the printed chapbook. In short, the lost poem on the legend of the Abbot John was, in inspiration, style and versification, a *cantar de gesta*.

The supposition that the Spanish *cantar* was based on a Portuguese poem, which would then be that known to Giraldez, is shown by many arguments drawn from internal evidence to be unfounded. For, first of all, the events narrated are placed in the time of King Ramiro of Leon, *i. e.*, before the establishment of the kingdom of Portugal. Now, any Portuguese poet would doubtless have placed the happenings in the time of a Portuguese monarch, *e. g.*, in that of Alfonso Enriquez, the real founder of Alcobaza. Besides, the only historical elements in the story—the destruction of Santiago and the name of King Ramiro—belong to Leonese history. Everything points to a Leonese *juglar* as the author of the poem, and the allusions made by him to Portugal are of a superficial nature and not vital to the tradition.

In pages xxxvi-li of the Introduction, Menéndez Pidal discusses the various redactions of the *Compendio historial* of Almela and their diffusion, and he makes it clear that there once existed another redaction of the chapbook. The late and learned

Portuguese modifications of the legend of Abbot John are treated with fullness in the rest of the Introduction.

This brilliant and convincing study is followed by the text of two redactions of the *Compendio* of Almela and by that of the printed chapbook (*Historia del Abad Don Juan de Montemayor*) of Valladolid, 1562. A useful glossary and an index of names close the volume. In the chapbook story (page 47, ll. 11 ff.), it is stated that the Abbot John's men gave communion to each other before their sally. Here, as Menéndez Pidal points out, reference is probably made to the epic tradition of lay administration of communion by means of earth. To a discussion of this tradition, of which examples are found in several literatures (*e. g.*, French, Spanish, Italian and Germanic), the present writer hopes soon to return.

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THE EDDA.

Eddica minora, Dichtungen eddischer Art aus den Fornaldarsögur und anderen Prosawerken, hrsg. von A. HEUSLER und W. RANISCH. *Dortmund*: 1903.

This book is a valuable contribution in the field of Icelandic literature, in that it presents in one well-arranged volume a number of poems of a similar character which have hitherto remained scattered about in various volumes. The twenty-five poems of this collection are :

- I. Das Lied von der Hunnenschlacht (*Hervararsaga*).
- II. Das Hervorlied (*Hervararsaga*).
- III. Die *Biarðkamál*.
- IV. Das Innsteinlied (*Halfssaga*).
- V. Víkarsbálkr (*Gautrekssaga*).
- VI. Hrókslied (*Halfssaga*).
- VII. Hiálmars Sterbelied (*Orvar-Oddssaga* and *Hervararsaga*.)
- VIII. Hildebrands Sterbelied (*Ásmundarsaga*).
- IX. Orvar-Oddr Sterbelied (*Orvar-Oddssaga*).
- X. Das Valkyrjenlied (*Níálssaga*).

- XI. Kleinere Bruchstücke (4).
 XII. Orvar-Odds Männervergleich (*Orvar-Oddssaga*).
 XIII. Útsteins Kampfstrophen (*Hálfssaga*).
 XIV. Orvar-Oddr in Biálkaland (*Orvar-Oddssaga*).
 XV. Scheltgespräche Ketils und Grims (4).
 XVI. Ásmundr auf der Hochzeit (*Ásmundarsaga*).
 XVII. Hervor bei Jarl Biartmarr (*Hervararsaga*).
 XVIII. Lausavísur (9).
 XIX. Ein Danz (*Ánssaga*).
 XX. Katalogstrophen (*Hervararsaga* and *Orvar-Oddssaga*).
 XXI. Die Heiðreko Gátur (*Hervararsaga*).
 XXII. Die Geizhalsstrophen (*Gautrekssaga*).
 XXIII. Die Volsistropfen (*Volsapátr* of the *Flateyjarbók*).
 XXIV. Die Buslubæn (*Bósasaga*).
 XXV. Die Tryggðamál (*Grágás*, *Grettissaga* and *Heiðarvigasaga*).

Several of these poems are printed in Vigfússon's *Corpus Poeticum Boreale*; Nos. I, II, IV, VI, VII, XIII, XVII, XXI have been accessible in Bugge's *Norrøne Skrifter af sagnhistorisk Indhold*; No. III in Wisén's *Carmina Norræna*; and No. II in Möbius' *Analecta Norræna*.

The object of the edition is explained in the preface: "Die Eddica Minora wollen die von den Edda Ausgaben ausgeschlossenen, den Eddaliedern nächst verwandten altnordischen Dichtungen in zuverlässigen Texten übersichtlich darbieten."

The strophes and complete poems, interspersed throughout the prose sagas of Iceland and Norway are of two types; namely, those dealing with contemporary historical events (including the many occasional strophes of the Icelanders) in which the complicated verse and strophe technic of the skalds is used and in which the author names himself, in other words, the skaldic poetry; and on the other hand, those anonymous productions dealing with pre-historic or saga material in which the simpler verse types of old Teutonic poetry are employed. The poems of this second class resemble those of the Edda and it is chiefly these that the editors have selected for their *Eddica Minora*.

The title of the book seems well chosen and yet,

as is stated in the preface, "dem Urteil über Alter und Kunstwert des hier Vereinigten soll weder der Name 'Eddica' noch der Zusatz 'minora' vorgreifen. So viel scheint gewiss, dass diese Poesie mit den Liedern der alten isländischen Sammlung in eine Familie gehört. Auch die jüngsten Strophen stammen aus einer Zeit der die eddische Kunstübung in mündlichem Betriebe lebendig geblieben war."

In an introduction of 110 pages each of the twenty-five poems is discussed at length, full information as to MSS. is given and theories are advanced as to their relation to each other; the editors' rearrangement of the text is defended and the sagas or historical events, which the poems deal with, are touched upon. The text is provided with an "Apparat," in which the variant readings of the MSS. are given, but "nur da buchstabengetreu wo es sich um zweifelhaften Wortsinn handelt oder die Varianten aus der besonderen Schreibweise verständlich werden."

A normalized orthography has, of course, been adopted throughout.

In regard to the metrical reconstruction of the verses, the editors have maintained a conservative attitude, making it of secondary importance to the contents and style of the poem. They have not been extreme in an attempt to eliminate extra unaccented syllables, so as to make the verses conform to the theoretical types. The strophes are constructed in general on the basis of the eight short verses.

At the end of the volume is placed a short glossary, intended to be a supplement to Gering's *Glossar zu den Liedern der Edda*.

It would be impossible in a short review to discuss each of these poems, but we may mention in their chronological connection the four which deal with Arngrimr's sons and the accursed sword Tyrfring, namely, nos. VII, II, XXI and I.

Swafrlami, a descendant of Oden, stole the sword Tyrfring from the dwarfs. They not being able to recover it, pronounced a curse on all who should possess it. Arngrimr of Gautland slew Swafrlami and took Tyrfring. Arngrimr had twelve sons, all berserkr and vikings, the eldest and most powerful being Angantýr. At Upsala Angantýr commands the Swedish king to give up to him his daughter, or to send out a warrior to

fight with him. Hiálmar accepts the challenge, and with his companion Odds slays the twelve sons of Arngrimr on Samsey. But Hiálmar is himself mortally wounded. Such is the setting for no. VII, *Hiálmar's Sterbelied*, a reminiscence poem, in which the dying hero recalls his past life. The poem is preserved in two forms, a longer one of twelve strophes in the *Orvar-Odds-saga*, a shorter one of eight strophes in the *Her-vararsaga*. Heusler and Ranisch print both, but consider with Bugge, *Norr. Skr.*, 311, 26-30, the longer version as the original. Finnur Jónsson, *Litt. Hist.*, 2, 148, takes the opposite view and looks upon the extra strophes of the *Orvar-Odds-saga* as later interpolations. Such discussions will continue to be carried on in all cases where two versions of any literary production are preserved.

Angantýr's daughter, Hervor, born after his death, grows up without any knowledge of her father. When, as a young woman, she learns the truth about him, she arms herself like an Amazon and goes forth to do warlike deeds worthy of his name. Here the *Hervorlied* gives us a vivid picture of this dauntless maid. She goes to Samsey at night, calls her father out of the grave, and implores him to give up to her the accursed sword Tyrfing; he is at first reluctant, knowing the fate that awaits her if she takes it, but finally yields, warning her of her doom.

Hervor bears a son Heiðrekr, who becomes famous for his wisdom in solving riddles. The '*Heiðreks Gátur*,' *Eddica Minora*, no. XXI, give us the only picture in verse we have of this descendant of Arngrimr. Heiðrekr promises freedom to his foe, Gestumblindi, on condition he shall ask riddles which the former cannot solve. Gestumblindi calls to his aid Oden, who, in the form of Gestumblindi, gives a number of riddles. Heiðrekr answers all until he finally asks: "What did Oden whisper in Baldr's ear before he was borne to the funeral pile (cf. *Vafþrúpnismál* 54). Heiðrekr strikes at Oden with his sword Tyrfing, but the latter changes himself into a falcon and, pronouncing a curse on the king that he shall perish at the hands of his servants, disappears.

Heiðrekr left two sons, one Angantýr, named for his great-grandfather, and by a daughter of Humli, King of the Huns, an illegitimate son,

Hloðr. Of the war between these two brothers and the curse that Tyrfing continued to work, the fragmentary poem in the *Her-vararsaga*, 'Das Lied von der Hunnenschlacht,' *Edd. Min.* I, tells us. Upon the death of Heiðrekr, Angantýr takes the heritage of his father and becomes king. Hloðr comes from the land of the Huns to claim his share. Angantýr will not acknowledge him nor 'divide in two Tyrfing,' the symbol of power; but he offers Hloðr rich gifts, which the latter spurns. A great battle is fought at Dünheiðr between Goths and Huns; Hloðr is killed by the sword Tyrfing. While he is lying in the field mortally wounded, Angantýr comes up and speaks to him: "I offered thee, brother, limitless possessions, property and many treasures as was befitting thee; now thou hast neither the shining rings nor the land. A curse is upon us, brother; I have become thy slayer; that will ever be known; evil is the fate of the norms." With these words the fragment ends. They may very well have constituted the closing strophe of the original complete poem.

The poems of the *Eddica Minora* are arranged 'nach den Eigenschaften der poetischen Gattung.' It seems that a chronological order might have recommended itself in the poems of the Arngrimr and Halfs cycles; or at least in the case of the *Hervorlied* and the *Hunnenschlacht*, since both are 'Éreignislieder.'

We hope with the editors that this volume will take its place by the side of the editions of the *Edda*.

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FRENCH HISTORICAL GRAMMAR.

Grammaire historique de la langue française. Par KR. NYROP, Professeur à l'Université de Copenhague. Tome deuxième. Copenhague: det Nordiske Forlag. Leipzig: Harrassowitz. New York: G. E. Stechert. Paris: A. Picard & Fils. 1903. 8vo., pp. viii, 453. (Price: ten francs per volume).

The high praise accorded to the first volume of

this series¹ is in no less degree merited by the second. Professor Nyrop has shown in its preparation a still surer hand and has introduced at the same time any improvements suggested by the reviews of the earlier book. His remarkable command of all periods of the French language, his orderly accuracy of mind and his clearness and simplicity of expression make him a master in the preparation of handbooks. The *Grammaire historique* should be in the hands of every student of the history of French. It is not only a valuable reference book, but it is so full of interest and suggestiveness that to read it continuously is a pleasure and not a task.

The four years which elapsed between the first and the second volume cannot be considered too long for the preparation of the Morphology, but it is permissible to hope that eight years are not still to pass before, with the four volumes of the grammar and the author's *Manuel phonétique du français parlé*,² we shall have a comprehensive historical view of the French language in a group of easily accessible books.

The first volume of the series having embraced the phonology, the second naturally takes up morphology. In its five books are discussed verbs (accent, stem, endings, conjugation), substantives (declension, number, gender, comparison), numerals, articles, and pronouns. The detailed bibliography and indexes which add so much to the value of the first volume are imitated in the second. The former arbitrary system of abbreviations has wisely been abandoned in favor of that of the Kritischer Jahresbericht, and the phonetic alphabet of the International Phonetic Association has replaced the previous eclectic set of symbols.

In spite of the 'but surtout pédagogique' of the grammar, which leads Professor Nyrop to include in the treatment of morphology, 'quel-

ques remarques qui regardent surtout la syntaxe,' we may doubt the wisdom of giving in volume II the large amount of syntactical material which will serve, when the series is complete, only to increase the bulkiness of the volume. This is especially true of the chapters on comparison and on the partitive article. He altogether excludes, however, from his treatment of gender the substantives which in French have changed from masculine to feminine or vice versa.

A more general summary of the plan of the work may be omitted, as much would be a repetition of what has been said in reviewing the first volume. I add a few comments of details.

§ 5. The French imperative has no temporal distinctions. *Ayez abandonné la ville quand l'ennemi y entrera* (Maetzner, *Gram.*³, p. 374) is not a perfect subjunctive. Cf. Tobler, *V. B.*, vol. I², p. 156, Anm.

§ 11, 3. The form of this statement is not satisfactory, as it would lead to a belief that in the indicative and subjunctive present the disappearance of proparoxytone forms in simple verbs is due in all cases to analogy, when of course in most cases it is because of phonetic changes. It is also to be noted in connection with the examples given in this paragraph that only certain learned verbs show an analogical present after just the model of *estudie*, etc.

§ 57, 2. The termination *-oiz* occurs also in Champagne texts.

§ 119. The 3 plural of *choir* must have originally been not *chient* but *chicent*; an accent (*chiê*) would render the 1 singular more easily understood.

§ 153, 1. In *voici, voilà*, as is shown by the Old-French forms, we probably have not imperatives but indicatives, the whole originally forming a question. See Tobler, *ASNS*, vol. 94, p. 462.

§ 154, 1. *Lais* should not be included in the list of shortened forms peculiar to the imperative, since by the side of *laissier* we have a shorter verb with the same meaning and used in other forms as well as in the imperative.

§ 171. The omission of the first person *vendi* in the paradigm and in the remark below it is probably accidental.

The phraseology of § 315 might create the impression that *vieux*, singular, was a formation on the plural.

¹ Cf. *BBPMB*, 1899, 253-255 (Lepitre); *Museum*, 1899, 232 ff. (Salverda de Grave); *Rom.*, 1899, 477 (Paris); *NTSF*, 1899, 112-116 (Staaff); *MLN*, 1900, 52-58 (Armstrong); *LBIGRP*, 1900, 65-68 (Herzog); *ASNS*, 1900, 451-454 (Risop); *LCBl*, 1900, 118-119 (Schultz-Gora); *DLZ*, 1901, 2460-2461 (Cloëtta); *RCr*, 1901, 51-54 (Jeanroy); *MA*, 1903, 215-217 (Rousselle); *JBRPh*, VI, 1, 211-212 (Rydberg).

² Deuxième édition, traduite et remaniée par E. Philipot. Copenhague, Leipzig, Paris. 1902. (Price four francs).

§ 431. Why limit *malart* to the *Haguais*, when in a restricted meaning it is still French?

§ 433. *Femelle* used as an adjective should not be classed with *enceinte*, *scarlatine* as having no masculine. The gender of an adjective is not concerned with sex but only with grammatical agreement.

§ 446. A short vowel of the masculine form of the adjective is lengthened in the feminine not only before [z] but also when from free nasal it passes to checked nasal (*grand-grande*), and, according to the usual view, before [v] (*brève, vive*). Nyrop, § 447, 3, gives the vowel of *vive* as short, but in his *Manuel phonétique*, § 119, 4, he recognizes as long the vowels of *pensive, juive, sauve*.

§ 465. The example from George Sand, where only two persons are compared and where the word-order is independent of the comparative form (cf. *il a la voix haute*), should not be cited as a persistence of the construction represented by *chargeant de mes débris les reliques plus chères*.

§ 476. Of the four examples given for Old-French of *plus* qualifying a substantive three are in the expression *plus prodome*, where a feeling of the original adjectival nature of *pro* probably remains. In the fourth, *Yvains est plus sire, plus* might be considered as joined to *est* rather than to *sire*. It is true there is no intrinsic difficulty in joining *plus* to substantives when, as in the case cited, they are without the article and have in reality an adjectival quality. Compare the passage from Ph. Mousket cited by Godefroy, *Comp.*, s. v. *seigneur*: *Ceste miracle [et] plus graignors Fist li sire des plus signors*.

§ 481, 2. By the side of *dui a dui* should be mentioned *dui et dui*.

§ 483, 1, and § 484. There is the omission, common to other treatises discussing *vingt* and *cent*, of an express statement about the existence of a full declension in Old-French embracing the singular as well as the plural. Compare: *Pur vint solz, ceo dist, le durra, Marie, Fables, LXVII, 5*; *Chevaliers meine plus de cent (: richement), Guigemar, 754*; *Et bien xii vint chevaler . . . s'assisent, Perceval, III, 15880*; *L'an de grasse mil et III. C. (: sens), Jean de Condé, I, 296, 186*; *Mielz en valt l'ors que ne sunt cinc cenx livres, Rol. 516*.

§ 490, *rem.* In speaking of the *Quinze-vingts* it might have been well to cite the early mention

of this order by Rustebuef (*Ordres de Paris, II, 85-96*).

§ 523, 4. 'Vulgaire' is a strong term to apply to the pronunciation *i vient* for *il vient*.

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FRENCH DIALECTS.

Glossaire du parler de Pléchéatél (canton de Bain, Ille-et-Vilaine), par G. DOTTIN et J. LANGOUËT. Rennes-Paris, 1901. Pp. clx + 216.

The district studied in this *Glossaire* includes the departments of Ille-et-Vilaine, Loire-Inférieure, and those portions of Côtes-du-Nord and Morbihan lying east of a line drawn from Étables to the mouth of the Vilaine river, and bending slightly to the west in its course.

The *Glossaire*, as explained in the Préface, contains almost all the words used at Pléchéatél which do not coincide exactly with the corresponding French words. These include, in addition to ordinary words, the names of places, persons, and domestic animals. An extensive Introduction by M. Dottin, contains a general study of the grammar of the dialects of Haute-Bretagne and of the grammar of the dialect of Pléchéatél. Appended to the study of the linguistic material is a chapter, by M. Langouët, on "Usages et Traditions" of the commune dealing with such subjects, among others, as geography, marriage and religious customs and superstitions, games, weights, and measures. A song and two tales are given in phonetic transcription. An excellent and, apparently, complete Index of words and place-names is given. The whole is concluded by the addition of two maps, one of Haute-Bretagne, the other of the commune of Pléchéatél.

The first part of the introduction is devoted to a discussion of the phonology and morphology of the various dialects of Haute-Bretagne studied from a number of unedited manuscripts and from a few printed works noted in the bibliography.

The dialects of Haute-Bretagne are closely related to the neighboring ones of Bas-Maine. Their evolution singularly resembles that of French, the

influence of which they felt early, and from which they have borrowed terms and forms at different periods. If we except the southern part of Loire-Inférieure, where characteristics peculiar to the dialects of Poitou are found, the sub-dialects of Haute-Bretagne show real unity. The principal phonetic traits are common to a great number of dialects, and spread almost equally over all parts of the territory studied. Within each sub-dialect, however, an astonishing diversity is noticed, resulting from the evolution proper to Haute-Bretagne, from borrowings from French, and from the adjustment of these borrowings to the local phonetic system.

The interest in the sub-dialects themselves is rather limited; however, there are a few interesting evolutions, for example, the change of $\acute{e} < \text{ton}$. A into ei , the development of palatalization, of nasalization, and the formation of plurals. It would be interesting to know whether, in regions where the forms of place-names indicate former Breton settlements, the evolution of the dialect was not different from that in French territory, and whether the Breton phonetic system did not have some influence on the local Romance dialects. M. Dottin raises the question as to whether we know enough about the French language before the tenth century to be able to make a comparison between it and the Breton, and whether the mutual influences of these two dialects have not destroyed all vestiges of the original differences. But he proposes no solution.

In his treatment of the dialects of Haute-Bretagne M. Dottin's endeavor has been to point out the relations, whenever existing, between the dialects of Haute-Bretagne, on the one side, and the documents studied by Görlich¹ and the French pronunciation since the beginning of the sixteenth century, on the other.

The phonetic transcription (pp. x-xi) shows that the phonetic system of Pléchéatel contains the oral and nasal vowels included in the French system. In addition to these are nasals corresponding to the French close e , o , eu and \ddot{u} . The open vowels are pronounced without muscular tension and with less convexity of the tongue than are the correspond-

ing French vowels. There are, however, a few instances of e and o corresponding exactly to the French open pronunciation of those vowels. It is noticeable that mute e plays a larger part than in French.

The following traits are of interest:

Palatals. Vowels under the influence of palatal consonants often become diphthongs which are better preserved than in French. $Ai < a + i$ remains in some instances as a diphthong. The diphthong ai is especially well retained in the termination $-aige$ up to the thirteenth century, and is present to-day also in such words as $kai\ddot{z}$ (*cage*), $sai\ddot{z}$ (*sache*), etc. Ai also suffers reduction in the modern dialect to a , ei to e , oi to o . $Aqua > eve$, $eeve$, $e\ddot{i}ve$ in the charters, and $e\ddot{o}$ in the modern dialect. Palatal plus A is generally the same as in French, but after the thirteenth century the tendency is to reduce ie to e . $-\text{ARIUM} > i\ddot{a}$, $\text{ARIAM} > i\ddot{a}r$. The charters of the thirteenth century occasionally have $-er$, which is found to-day in the southern portion of Loire-Inférieure. $-\text{ICLUM}$, $-\text{ILUM} >$ not only $e\ddot{l}$, $e\ddot{i}$, but also $a\ddot{l}$, $a\ddot{i}$; and $a\ddot{i}$, $e\ddot{i}$, $o\ddot{i}$, $o\ddot{i}$ may be reduced to a , e , o . \acute{E} plus a palatal has not the same development as in French. Charters of the thirteenth century have $e\ddot{i}$, ee , e . In the modern dialect the diphthong is reduced to e , e , \ddot{a} . \acute{O} plus a palatal is diphthongized in the charters, the modern dialects have e , e , \ddot{a} . \acute{U} plus a palatal becomes \ddot{u} through the falling diphthong $\acute{u}i$.

Nasals. Nasalization has left more traces in the dialects of Haute-Bretagne than in modern French, but the evolution of nasal vowels seems, as a rule, to have been the same. The final nasal $an > \tilde{a}n'$, $\tilde{a}\ddot{i}$, en' , $\tilde{e}\ddot{i}$, or the vowel is denasalized; $\tilde{e}n'$, and \tilde{e} are found in the thirteenth century, but \tilde{a} is the usual form in the dialect. $\tilde{E}N$ shows a similar development, but $\tilde{E}N$ has almost always become \tilde{e} . $\tilde{O} > \tilde{a}$ only in the word *on* in Haute-Bretagne, but south of Loire-Inférieure \tilde{o} always becomes \tilde{a} . *In* is pronounced without nasalization of the vowel in some parts of the territory, elsewhere as in French. Checked AN , which was probably long, has broken into two parts, one or both of which may be nasalized $\tilde{a}\tilde{o}$, $\tilde{e}\tilde{o}$, $\tilde{a}\tilde{u}$, $\tilde{e}\tilde{u}$. Free vowels before a nasal have not lost the nasal quality as in French.

The second part deals exclusively with the

¹Die Nordwestlichen Dialekte der langue d'oïl. Bretagne, Anjou, Maine, Touraine. Fr. St. v, 25-428.

dialect of Pléchéâtel, situated about twenty-five kilometers south of Rennes. The earliest mention of the place is made in 875, when the name appears as *plebis Castel*; in 1052 it is written *Ploucastellum*, and in 1086 *Ploicastel*. The dialect spoken at Pléchéâtel is a good specimen of that of Haute-Bretagne. The phonology at first offers great confusion. French has not only enriched the vocabulary, but has influenced the forms of words greatly, and the laws of phonetics, which ceased to operate centuries ago in French, are operating now in the dialect through the influence of French. Analogy works with great precision, and there are few cases of false analogy. The tonic accent is not very different from French, but it is to be noticed that in polysyllables the accent has a tendency to shift to the penult.

An and *en* are generally distinct, mute *e* is the most frequently occurring vowel, and comes from the weakening of various vowels as, for example, of free *a*, *e*, or *o*, before a palatal, of *ei* (French), *ai* (French), all in tonic position, and from various vowels in atonic position. Parasitic *e* is common, but mute *e* falls when its fall would not leave three or more consonants in contact. *I* is found for initial *a*. *Ki* regularly takes the place of *k* before *i*, *e*, *æ*, *u*, and their nasals. The plural is formed by making the final vowel long, close or a diphthong, but many nouns have the same form for singular and plural. A few Breton place-names occur. The subjunctive is obsolescent, the present indicative taking the place of the present subjunctive, and the past definite of the imperfect subjunctive.

The subject-matter is printed clearly, and the arrangement is such as to make reference easy. It would have been well if the author had devoted a special paragraph to diphthongization instead of allowing such matter to remain scattered through the book. As one reads, the impression is received that the development and reduction of diphthongs proceed very indiscriminately. Syntax receives no attention. An interesting addition to the chapter "Usages et Traditions" would be a statement regarding the folk-lore; whether there is any popular literature, its nature, and by what means it is being preserved. Beginning on page xvii Thurot is mentioned several times without the title of his work being given. *U* (*ou*) and *ü*

are not distinguished in phonetic transcription (p. x, 4).

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A. E. CURDY.

CORRESPONDENCE.

EXPURGATION FOR TEXT-BOOKS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Professor Fitz-Gerald, in the last number of *MOD. LANG. NOTES*, has taken advantage of the publication of an edition of Galdos' *Electra* to point out, though with extreme reserve, the dangers of expurgation. Most decidedly we treat the masterpieces too freely, and a word of protest from time to time may do some good.

Not to speak of the numerous cases when an annotator seems entirely unable to distinguish between passages which can be left out without considerably harming the original text, and others where it is utterly impossible without robbing a novel, a drama, or a poem, of its very sense, one is sure in taking up some text-book and comparing it with the original to make startling discoveries. Some teachers, and I am sorry to say, even some College professors, take really shocking liberties. To avoid the appearance of being personal, no examples need be given here; but what has been done, for instance, with Daudet, Hugo, or many others, is outrageous and well calculated to arouse the indignation of any one who has even a faint trace of a literary conscience.

Is it not time to form a league against this new sort of a *bande noire*, not less harmful than the one so vigorously stigmatized about a century ago by Nodier and by Victor Hugo? Or, at least, could we not lay down and try to enforce a few rules regarding a practice as criminal in the realm of letters, as theft or forgery is in social life?

I suggest the following:

1). Under no circumstances whatsoever should one alter an original text if there is no reason for it.

2). Under no circumstances whatsoever should one take the trouble to improve an original text. It seems only just that Hugo or Daudet, Goethe or Keller, Dante or D'Annunzio, Lope de Vega or Galdos, should carry the responsibility, if they

do not know their own native language as well as their foreign annotators.

3). Under no circumstances whatsoever where a passage is not understood as it stands, should one try to render it clear by substituting for the original, words of one's own making.

4). By no means should one think it a duty, if one deem it necessary to publish a book in abbreviated form, to take out all the essential passages and leave only those that are practically of secondary value.

5). Under no circumstance whatsoever ought one to publish a text-book for which one is obliged, in order to make it suitable for the class-room, to take out the very passages of the original that give sense to the work.¹

6). It would be proper, and at the same time very useful for occasional reference, to point out in a little "postscript" to the Introduction, or in the Notes, the passages in which the original text has been either abbreviated or altered.

I add a rule for the notes of a text-book.

7). One should not take endless trouble to explain what everybody understands, but occasionally elucidate an allusion or a passage that, according to all probabilities, will be obscure to the average reader.

Yours very truly,

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THE COMPASS FIGURE AGAIN.

To the Editors of Mod. Lang. Notes.

SIRS:—Apropos of the article on "Donne's Compasses and Withcr's Compass" by Professor

¹There are more of this class of books than might at first sight be suspected, and some of them are very important. I would give as characteristic illustrations *Atala* and *René* by Chateaubriand. In each one of these, there is probably not more than one passage that one might think of removing, but it so happens that if one actually takes it out there remains only something that might be compared to a watch without a spring. Of course, there remains the magic style, but when a student has got to the point of appreciating that part of a book, he will generally be old enough to see no objection to the passages that otherwise it would seem wise to omit. In ancient literature, see, for instance, Horace, *Satires*, I, 8, or II, 3.

H. M. Belden in *M. L. N.*, xix, 76–78, Professor W. P. Trent has called my attention to the fact that this figure occurs in a poem by Mrs. Katherine Philips (1631–1664), entitled *Friendship in Embleme, or the Seal. To my dearest Lucasia*¹ [Anne Owen]. Apparently the author had before her a seal bearing two flaming hearts partly joined together, with compasses above, and the word 'Friendship.' As this was in the height of the popularity of emblem books—both Quarles's and Wither's emblem books were published in 1635—it seems probable that the device here figuring on a seal could be found in some of the emblem books. A hasty examination of a few has failed, however, to reveal such an original. Marshall's original drawings for Quarles's *Emblems* have not been accessible. A further search would, I think, yield something.

I quote the most significant part of Mrs. Philips' poem:

6. The Compasses that stand above,
Express this great immortal Love;
For Friends, like them, can prove this true,
They are, and yet they are not, two.
7. And in their posture is exprest
Friendship's exalted Interest:
Each follows where the other leans,
And what each does, this other means.
8. And as when one foot does stand fast,
And t'other circles seeks to cast,
The steady part does regulate
And make the wand'rer's motion straight:
9. So friends are only two in this,
T' reclaim each other when they miss: . . .

The poem is carried through sixteen similar stanzas. It is an evident appropriation of Donne's *Valediction forbidding Mourning*, even to the stanza.

Yours very truly,

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¹*Poems by the most deservedly admired Mrs. Katherine Philips, The Matchless Orinda . . . London . . . 1678, pp. 36–39. The first edition of Mrs. Philips's work appeared surreptitiously in the year of her death; the first authorized issue was in 1667.*

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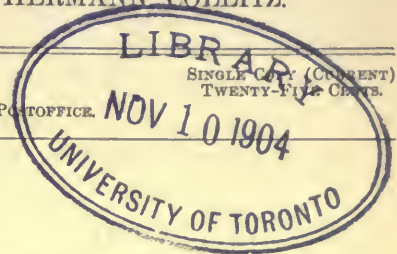
ASSOCIATE EDITORS :

JAMES W. BRIGHT. HERMANN COLLITZ.

SIXTEEN NUMBERS A YEAR.

BALTIMORE, MD.

ENTERED AS SECOND-CLASS MATTER AT THE BALTIMORE, MARYLAND, POSTOFFICE.



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MODERN LANGUAGE NOTES

Vol. XIX.

BALTIMORE, NOVEMBER, 1904.

No. 7.

ON THE RELATION OF CONGREVE'S *Mourning Bride* TO RACINE'S *Bajazet*.

Congreve's indebtedness to Molière has been shown by Alexander Bennewitz,¹ but so far as I know his indebtedness to Racine has been left unnoticed. We know that Molière's comedies suggested many of the scenes of Congreve's, hence it is but natural that we should find traces of Racine's influence when Congreve turned to the field of tragedy.

Congreve's first attempt in tragedy came comparatively late in his dramatic career. *The Old Bachelor* (1693), *The Double Dealer* (1693), and *Love for Love* (1695) had all been performed before we read in a letter from Walter Moyle to Congreve, dated October 7, 1695, that Congreve was then working on *The Mourning Bride*.² He spent a long time carefully writing and polishing the various scenes, and the play was probably not performed before February, 1697. An entry in the *London Gazette* shows that the first edition of the play appeared in quarto March 11, 1697.³ It was a great success, and called forth the well known extravagant praise from Dr. Johnson.

The source of *The Mourning Bride* does not seem to be known. Mr. Gosse (p. 88) thinks that perhaps Congreve invented the plot himself, and A. W. Ward⁴ says that the plot, so far as is known, is Congreve's own invention. I think a comparison of *The Mourning Bride* with Racine's *Bajazet* will show that they have many points in common. Perhaps a brief account of these plays will show their relation to each other.

Bajazet treats of an intrigue in the seraglio of the Sultan at Constantinople. While the Sultan Amurat is laying siege to Babylon, Roxane, his

favorite wife, receives orders from him to kill his brother Bajazet, who is in prison. Before this order is carried out, Roxane falls in love with Bajazet, and they plot to seize the government and depose the Sultan. As a condition to saving his life, Roxane insists that Bajazet must marry her, for, as he owes everything to her, he should be willing to give her his love. Bajazet cannot do this because he is in love with Atalide, the playmate of his childhood. He evades Roxane's questions; she suspects he does not love her and orders that he be taken to prison, threatening to carry out the Sultan's orders. But Atalide persuades Bajazet, though sacrificing herself, to reconcile himself with Roxane, which he does. Quickly Atalide repents of having urged Bajazet to do this; he hears of it and again tells Roxane he cannot promise marriage, and again he is put into prison. News comes to Roxane that some of Bajazet's party are coming to rescue him, and after a final effort to make him yield to her love, she arranges that he be killed by her mutes. Roxane herself is killed by Orcan, by the Sultan's orders, after he has killed Bajazet, and Atalide kills herself on hearing of her lover's death.

The scene of *The Mourning Bride* is Granada. Manuel, the king, returns victorious from war, attended by captives. He finds his daughter Almeria in tears, weeping for the death of Alphonso, one of the king's enemies, whom she has secretly married a short time before, and for Anselmo, Alphonso's father. In the grand scene in the church, while praying at Anselmo's tomb, she meets her husband, Alphonso, whom she had believed to be dead, and who was one of the prisoners. His real identity is concealed under the name of Osmyn. Zara, also a prisoner, who had won the heart of the king, is also in love with Osmyn. He refuses to return Zara's love and in her anger she prevails upon the King to send Osmyn to prison. She soon repents of her severity, visits him one night in prison, and

¹ *Molière's Einfluss auf Congreve*. Leipzig, 1889.

² Edmund Gosse, *Life of William Congreve*, p. 80.

³ *Ibid.*, p. 87.

⁴ *History of English Dramatic Literature*, III, 476.

promises to go and secure his release. When she returns, she finds Almeria, the princess, with him. Then, for the first time, she realizes Osmyn's love for Almeria, and in bitter mortification plots revenge. She tells the King that Osmyn has been plotting against the state, intimates that Almeria is in love with this traitor and asks the King to grant that Osmyn shall die at the hands of her mutes. The dénouement is absurd and bloody. The King orders that Osmyn shall die, then puts on Osmyn's clothes to surprise Zara, and is killed in mistake for Osmyn. Zara believing Osmyn to be dead, drinks poison. While Almeria is lamenting the death of her husband, Osmyn and his party enter victorious, and Osmyn and Almeria are at last united.

A comparison of these plots will show that Congreve's play is far from a servile imitation of Racine. He was too great a playwright for that. There are no cases of direct borrowing of phraseology. Congreve added many details to Racine's story, and changed it, but stripping *The Mourning Bride* of these unessential elements, I think the basis of the two plays is the same. The same psychological problem is presented in both plays. A prisoner, already in love, is wooed and eagerly desired by the King's favorite who has saved the prisoner's life to add to his obligation. On account of his previous attachment, the prisoner cannot return this love, and on this account is confined again in prison. After a vacillating policy on the part of the woman who tastes the bitterness of unrequited love, the prisoner is finally condemned. This, in a few words, is the problem we have in both plays.

At the opening of both plays Bajazet-Osmyn are captives by order of the King-Sultan and are released by Roxane-Zara, favorites of the King-Sultan, thus adding to their obligations. The condition for their life and liberty is that they love Roxane-Zara, which they cannot do owing to a previous attachment to Atalide-Almeria, and refusing to return this love, they are thrown into prison again. In the characters of both Roxane and Zara we see the vacillating policy toward the man they love, now forgiving him and then being overpowered at his refusal to return their love. Not until they are sure that Bajazet and Osmyn

are in love with Atalide and Almeria do they finally determine that these men must die. Both Roxane and Zara arrange that Bajazet and Osmyn be killed by mutes, and just as the execution is about to be carried out, Bajazet's and Osmyn's factions enter the city victorious. Thus far the plots closely correspond, but Racine carries out the play to its logical conclusion; the aid comes too late to save Bajazet, Zara is killed by the assassin and Atalide kills herself. Congreve evidently thought this conclusion would not suit his audience, so he made it end happily; the King and Zara, who opposed the lovers, meet death, and Osmyn and Almeria are re-united.

Congreve's additions to the story of *Bajazet* are very considerable. Act I and Act II, Scenes 1 and 2 of *The Mourning Bride* are Congreve's own invention or were suggested to him by some other play. The same may be said of the conclusion. Congreve suppressed to a large degree the element of intrigue against the government which we find in *Bajazet*. The part taken by King Manuel and his relationship with Almeria afforded Congreve an opportunity to add several new scenes to the story of *Bajazet*. In making Osmyn and Almeria already married, Congreve lost dramatic and artistic effect, for it makes less interesting the delicate problem presented to Bajazet, of choosing between his life and his love.

In the list of characters, we find the name of Osmyn (Osmin) in both plays, though not for corresponding characters. Osmin in *Bajazet* is a confidential friend of the Grand Vizier, and takes a minor part in the plot against the Sultan, while Osmyn in *The Mourning Bride* is the hero of the action.

I think Congreve must have known Racine's *Bajazet* very well, that he took its basic plot of the relations between Bajazet, Roxane, and Atalide, added those striking scenes at the beginning of the play, changed the conclusion, and so produced *The Mourning Bride*.

J. P. WICKERSHAM CRAWFORD.

University of Pennsylvania.

THE WEALTH OF THE CLERGY
IN THE FABLIAUX.

The great wealth acquired by the church and its members during the Middle Ages has long been known, as have likewise the evil effects of this wealth on many of that body and the lowering of the moral standard among them. In the *Fabliaux*, which make such vigorous attacks upon the clergy, both of these facts are clearly indicated; the clergy are wealthy and immoral. In writings on the *Fabliaux*, however, while their moral corruption as it appears in these tales has been extensively treated, I do not remember meeting with any statement as to their wealth, though this, with the irregularity and looseness of their lives, is a most important feature of the treatment of them in the stories. All the priests are rich; members of other social classes are rich or poor as the case may be, but the priests are universally possessed of abundant wealth; at least one good priest is mentioned in the *Fabliaux*, but nowhere is there mention of a poor priest. "Li prestres . . . grant avoir i avoit acquis . . . s'avoit assez or et argent" (v, 161)¹ may be taken as a typical example of the priest as he appears in these tales.

As most of the poems concerning the clergy have to do with their lasciviousness, it is here that we find them showing evidences of having riches and using them for their evil purposes. Of such cases I cite four examples, *Estormi*, *Du Prestre et d'Aliçon*, *Constant du Hamel*, and *Du Segretain et du Moine*. In the first of these, when three priests desire the love of a lady they promise her "plus de III^{xx} livres," an enormous sum in those days. In the second, another brings "xv livres d'esterlins blancs . . . en i cuiret cousuz," to give to his lady and presents the servants with "une forte-couroie d'argent" (II, 15). In the third, another says that if she will become his "amie"

"Il li donroit assez joiaus
Fermaus, çaintures et aniaus
Et deniers assez a despendre," (IV, 166.)

and in the last, under the same conditions, a fourth promises, "Ke plus i avra de c. livres." (v. 117.)

¹ Volumes and pages of Montaiglon et Raynaud's collection are cited.

In like manner, the "amie" of the priest is always found to have the best clothes and the richest jewels. She is dressed "bel et bien" and has "bone cote et bon mantel,"

"S'ot ii pliçons bons et biaux
L'un d'esquireux, l'autre d'aigniaus;
Et s'ot riche toissu d'argent." (v, 143.)

And in another story, the priests "les tienent à beles chieres" and they have "peliçons chaux, doubles mantiaus, doubles sorcoz." (III, 177.)

When the priest gets into trouble, it is his purse upon which he depends to get out of it. Of this I give two examples, the first from *Du Prestre Crucifié*:

"xv livres de rançon
Li fist isnelement baillier
C'onques n'en y failli denier." (I, 197.)

The second is from *Du Prestre mis au Lardier*:

"Le prestres n'osa
Le mot refuser
A Baillet ala
Vingt livres conter." (II, 29.)

Entirely aside from their love affairs and difficulties, however, the same reflection of the prosperity of the priesthood and their possession of goods and money may be seen. Prominent examples of this are found in several of the stories. In *Li Dis de la Vescie à Prestre*, we find the priest to be "riches hons,"

"Buez et vaches, brebis et bleiz
Avoit tant c'on n'en savoit conte," (III, 106)

and when he is on his death-bed, he speaks of his donations thus:

"J'ai à mes povres parentiaus
Doné brebis, vaces et viaus,
Et a povres de cele ville
De bleis qui vaut plus de x livres." (III, 109.)

In Rutebeuf's *Testament de l'Ane*, the priest

"Assez ot robes et deniers,
Et de bleif toz plains les greniers." (III, 216.)

In *le Bouchier d'Abevile*:

"De vin n'a point en ceste vile,
Fors noz prestres sire Gautiers . . .
Toz jors a il vin en tonet."

He likewise is the possessor of "I grant tropé d'oeilles" (III, 229).

The story which best emphasizes the idea of this wealth is that of the *Prestre et du Chevalier*. A

knight is returning home from a tournament and comes to a village

“Où il avoit moustier et prestre,
Riche, manant et asasé;
I grant tresor ot amassé,” (II, 48.)

He asks a passer-by to indicate to him the richest man of the town,

“c'est notre Prestre
Ch'est li plus riche qui puist estre
Chi environ dis liues loing,” (II, 49.)

His house is pointed out

“C'est cele à cele keminée,
Cele bele, cele ordenée.” (II, 50.)

At dinner they have “III capons et II gelines . . . li connin et li oison . . . li poisson . . . II pastés et un gastel . . . fruit . . . autres viandes . . . amandes,” and when this is disposed of

“En II bachins clers et luissians
Porta on l'iaue pour laver.” (II, 56.)

On the table are

“II candelabres de chiprès
En chascun ot I chierge grant
Que mieux véissent au mengier,” (II, 56.)

and they drink wine

“vermeil et blanc,
Cler comme larme, et pur et franc.” (II, 57.)

Everything points to a state of great prosperity and the priest is a man evidently of great financial importance.

These few examples give an idea of how the clergy were considered from the point of wealth alone. As stated above, it is known they were rich during the period covered by the *Fabliaux* and it seemed interesting to me to find their treatment in these stories to be but a faithful picture of their actual condition at that time.

OTTO PATZER.

University of Wisconsin.

MS. PEPYS 2006—A CHAUCERIAN CODEX.

In a note prefixed to his List of the Manuscripts of the Minor Poems, *Anglia* XXII, p. 510, Professor Flügel expressed his earnest desire for a more complete description of these codices

than exists for the student in the brief and hasty side-glances afforded by the remarks of Professor Skeat. It is my intention, before printing the *Studies in the Manuscripts of the Minor Poems* upon which I am engaged, to include in a bibliographical manual of Chaucer, now nearing publication, such notes as its scope will allow on the volumes containing the texts. But it appears to me that the codex singled out by Professor Flügel, Pepys 2006 of Magdalen College, Cambridge, deserves more of an account than can proportionately be made in my bibliography.

Let it be said at the outset that the “dog-in-the-manger” situation at the library of Magdalen College, forcibly and feelingly described by W. Rendle in the *Athenæum* for 1877, part I, p. 543, still exists. No full catalogue or detailed examination of the collection has ever been made. The curator of the library, a college tutor, has apparently neither time nor interest for the treasures under his charge. The College's interpretation of the terms of Pepys' bequest¹ requires that the books be used only in the presence of the librarian; and as the room in which they are stored is very small, and without furniture, any book consulted must be carried across the quadrangle to the librarian's study, where he personally supervises its use. As his time is filled with tutoring and social engagements, such supervision is highly irksome to him, and it was only after repeated application that I secured permission, in the summer of 1903, to inspect MS. Pepys 2006 for an hour. I was forbidden to make any transcriptions. Under such circumstances, my notes were necessarily brief and unsatisfactory; such as they are, I make them public.

MS. Pepys 2006 is on paper, paged by Pepys, of 391 pages, page 392 and two more unpagged leaves bearing a table of contents and of first lines also in Pepys' hand. Size 10 $\frac{5}{8}$ by 6 $\frac{7}{8}$ inches. Contents listed in Todd's *Illustrations*, p. 116; Skeat I, 55-6. In several hands. Furnivall, p. 27 of *Supplem. Parallel Texts*, Ch. Soc., says at least five hands; I reckon six, not including the brief passage in the *Legend of Good Women*, see Bilderbeck as cited below. Hand A, small,

¹ See Pepys' directions for the disposition of his library, in *Retrospect. Review* II, 99-100, from MS. Harley 7031; also in Edwards' *Memoirs of Libraries* I, 617-18.

squarish, current, fills 44 pages, shows frequent Northern forms. This hand copies the *Black Knight* and part of the *Temple of Glass*; see Krausser, *Anglia*, XIX : 214, and Schick's edition of the latter poem, pp. xx-xxi. The second is stiffer and more archaic in appearance; it finishes the *Temple*, and copies the *Legend of Good Women*, the *ABC*, the *House of Fame*, *Mars*, *Venus*, *Fortune*, and the *Parlement of Foules*. Hand C begins the prose *Three Kings of Cologne*, p. 143; is a little larger, narrower, and more conventional than the last; goes to foot of p. 224, copying *Cesar and Pompey* and *Cato*. Hand D runs from 225 to near the foot of 346,—very angular, precise, and abounding in fine hair-lines; copies *Melibeus* and most of the *Parson's Tale*. Hand E finishes the *Parson's Tale* and copies the *Retractation*. The sixth hand, beginning p. 378, executes the remainder of the MS.—*Mars*, *Venus*, *Anelida*, *Seogan*, *ABC*, *Purse*, *Truth*, "*Merciless Beaute*." A noteworthy fact here is that although this second copy of *Mars* begins apparently upon the verso of the *Retractation*, such is not the case. Pages 377 and 378 were formerly two separate leaves, now gummed together; when the thick heavy page is held to the light, the name Johes Kiriel, in a large black conventional script, with long capital J, can be seen in the upper lefthand part of the hidden recto, which was once apparently a front page, and has been torn, though 377 has not. The importance of this fact for text-construction is the proof that this second set of Chaucerian texts was once a separate fascicule or book, not necessarily of later date than the rest of the volume. In fact, the hand in which these are written, the largest of all, very coarse and heavy, may as well be of the mid-fifteenth century as may any other hand of the codex. Note that the first and the second copy of the *ABC* are fragments of the same length, and that while the former has left a blank space at the end, the latter has not. Note also that a leaf is lost between the *Mars* and the *Venus* in this last fascicule, making both poems fragmentary.

Hand E, the fifth in the codex, is large, square, and charter-like; apparently all the hands are of the xv century, but it is curious that the size of the script and its conventionality become more marked as the pages are turned from beginning to

end. The fifth and sixth hands are heavier and squarer than the preceding, and in the last fascicule are very large clumsy rubrics, while the rest of the MS. is either, for the most part, without headings or has them supplied by a later hand. Exceptions to this are:—the title of the first copy of *Mars*, now trimmed almost completely away, seems to have been *The broche of Thebes*. This heading occurs only in MS. Harley 7333; see below. The *ABC*, the *Parl. of Foules*, and the *Canterbury Tales* extracts are the other entries having headings by the scribes. I take the title *Cesar and Pompey* from Todd and from Pepys' table of contents; I suppose, though I cannot at present verify the conjecture, that it is Lydgate's *Serpent of Division*; see the close as printed by Todd, p. 117, and compare Miss Toulmin Smith's edition of *Gorboduc*, pp. xx-xxii. Compare also Robinson in *Harvard Studies* v, 183-4; the Pepys MS. has the verse-envoy as in Treveris.

While the contents of this codex, Chaucerian and early (?) in Lydgate's poetic activity, would perhaps indicate an early xv century compilation, the conclusion of Prof. J. B. Bilderbeck, in his admirably careful study of the text of the *Legend of Good Women*, pp. 67, 68, is that the Pepys copy of this poem belongs to a time when Chaucer's grammatical system was obsolete, and that it is apparently a hybrid or composite, to the evolution of which a MS. of the Gg type and another of the Oxford type perhaps contributed. My own results as to the *Parl. of Foules* led me independently to suspect a similar contamination between Ff. 1, 6 (a Gg type MS.) and texts of a different subgroup, as the origin of the Pepys text; see my study, Univ. of Chicago, Decenn. Publ. VII, 21-22. And it is also to be noted that Foerster, *Archiv*, 101, p. 45, includes the Pepys text of the *Cato* in the group comprising Harley 7333 (see above and Foerster *ib.* 103, p. 149), Harley 2251 (latter xv century, see Foerster, l. c. 103, and my paper in *Anglia* for 1904 on "Two British Museum Manuscripts"), and this Cambridge codex Ff. 1, 6.

It would therefore be nearer the truth, in all probability, to date the Pepys of the latter part of the xv century, as has been done by Furnivall for the last hand in the codex (see *Supplem. Par. Texts*, Chaucer Society, p. 159). Bilderbeck's

censure of its *Legend of Good Women* as containing blunders "many and outrageous" is a fairer average estimate of the textual value of the ms. than is implied by Prof. Skeat in vol. I of the Oxford Chaucer, p. 80. Schick, loc. cit., rates the second scribe of the codex, the same man who transcribed the *Legend of Good Women*, as a better workman than the first copyist, who produces "in many cases perfect nonsense."

ELEANOR P. HAMMOND.

THE REIMS MANUSCRIPT OF THE FABLES OF WALTER OF ENGLAND.

In the memorial volume dedicated by his former students to Professor Suchier, Mr. Karl Warnke refers¹ to a manuscript of a collection of *exempla* in the library of the city of Reims (ms. 743/739, fols. 142o-152o). Wishing to investigate the source of the last two *exempla* of that collection, I forwarded to Mr. L. Demaison, archivist of the city of Reims, the above reference from Mr. Warnke's note. His answer to my inquiry is of interest:

"... Les fables sont contenues dans le ms. 1275 (ancien 743/739) de la Bibliothèque de Reims.

"Elles se trouvent aux fol. 14ro à 15ro, et non aux fol. 142o-152o, ainsi que vous me l'avez écrit. Induit en erreur par cette indication, j'ai d'abord copié au fol. 159ro les deux dernières fables d'une série de fables en vers, contenues dans les fol. 156ro à 159ro. Je vous en envoie à tout hasard le texte qui sera peut-être de nature à vous intéresser. . . ."

Hence, the thirty-five *exempla* mentioned by Mr. Warnke (*l. c.*) are contained on fols. 14ro-15ro of the manuscript now numbered 1275 in the public library of Reims.

The fables in verse of fols. 156ro-159ro, which interest us here, have not heretofore, so far as I am aware, been referred to as a fragmentary collection of the fables of Walter of England.

The collection consists of forty-seven fables, in

¹ Cf. *Forschungen zur Romanischen Philologie, Festgabe für Hermann Suchier*, zum 15. März, 1900. Halle a. S., Max Niemeyer, 1900, p. 165, f. n. 2.

elegiac verse, which correspond as follows to the first forty-five fables published by Mr. Hervieux in his *Les Fabulistes Latins*:²

Reims (ms. 1275) fable	1 =	Hervieux, Prologue
"	" 2 =	" fable 1
	etc.	etc.
"	" 22 =	" " 21
"	" 23 =	" " 21a
"	" 24 =	" " 22
	etc.	etc.
"	" 47 =	" " 45

The reading of the Reims manuscript offers only here and there a word different from that of the manuscript published by Mr. Hervieux, and the variants will be of interest only when the various manuscripts of Walter's fables are studied comparatively.

I have not seen the volume of the *Catalogue général des Manuscrits des Bibliothèques publiques des Départements*, in which will be found a description of the manuscript in question, and I do not know if the fables of which we are speaking will there be announced as those of Walter of England. Mr. Demaison informs me (in a letter of Jan. 19, 1904) that there is in the library of Berlin a collection of fables of the same date and almost identical with the forty-seven fables of fols. 156ro-159ro of ms. 1275 of the Reims library.

The Reims ms. 1275 consists of 191 folios, and the orthography is that of the last half of the thirteenth century, or first part of the fourteenth.

The similarity between the forty-seven fables of ms. 1275 (fols. 156ro-159ro) of the Reims library and the forty-five fables contained in ms. 1694³ of the Phillipps Library suggested that, perhaps, the Reims manuscript was no other than the Phillipps ms. 1694 which had been sold since Mr. Hervieux described it as belonging in 1893 to the Phillipps Library. ms. 1694 of the Phillipps Library, like the Reims ms. 1275, consists of 191 folios, and its forty-five fables bear the same relation to the fables on fols. 156ro-159ro of the Reims ms. 1275 that I have already shown to exist between the Reims collection and the first forty-five fables of the

² Cf. L. Hervieux, *Les Fabulistes Latins*, Vol. II (2e éd.), Paris, Firmin Didot et Cie., 1893, pp. 316-339.

³ Described in Hervieux, *Les Fabulistes Latins*, Vol. I (2e éd.), p. 578.

Walter of England collection published by Mr. Hervieux in his second volume (pp. 316-339), the last fable of each collection being that of "The Nightingale and the Hawk."

The Reims ms. 1275 is not, however, the former Phillipps ms. 1694, as is proved by the following statement of Mr. Demaison: "Nous n'avons à Reims aucun manuscrit provenant de la bibliothèque Phillipps. Le manuscrit 1275 de notre bibliothèque provient du chapitre de Reims, qui l'a possédé jusqu'à la Révolution."

Resolved to find the present owner of the Phillipps ms. 1694, I wrote to the British Museum for the desired information. The answer to my inquiry informed me that T. Fitzroy Fenwick, Esq., Cheltenham, England, was the only person who could tell me what had become of ms. 1694 of the Phillipps Library. A letter to Mr. Fenwick secured the desired information, namely, that the Phillipps ms. 1694 is now in the Royal Library in Berlin, where it is numbered 180 in the catalogue of the Phillipps mss. in that library.

Of the numerous collections (more than a hundred) of the fables of Walter of England, two fragmentary collections are practically identical. One of these fragmentary collections (Phillipps ms. 1694) was known to and described by Mr. Hervieux; the other (Reims 1275, fols. 156ro-159ro) is, I believe, here for the first time mentioned as belonging to the collection of Walter the Englishman.

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TWO INVESTIGATIONS IN FRENCH PHONETICS.

Students of Phonetics, pure or applied, will be interested in an article which has recently appeared in the "Mémoires de la Société Néophilologique" of Helsingfors (Volume III, Paris, H. Welter).

In the contribution referred to, "Deux questions de Phonétique française," M. J. Poirot gives the results of certain experiments bearing: 1° upon the effect of labialized vowels upon a preceding labial explosive; 2° upon some aspects of "e muet."

The first investigation deals with a familiar phenomenon, namely, the change of position of the "line of occlusion" in the case of a labial explosive when followed by a labialized vowel, and likewise a difference in the character of the explosion, due to the presence of such vowel.

M. Poirot's conclusions from his experiments on the labialized vowels are in no wise different from what we should expect after reading Roussetot's and Demeny's reports of observations in the same line.¹ They confirm also impressions obtained auricularly by many observers, and their value is, of course, in their scientific precision.

Setting out with the readily granted hypothesis that the non-labialized vowels do not modify the position of the lips in the utterance of *p*, *b*, *m*, the experimenter notes that the French labialized vowels *o* and *eu*, and their modifications, in which the lips are rounded practically without being advanced, show no change in the "line of occlusion," or but a slight one. His method is to pronounce *pa*, stopping at the occlusion of the consonant and coloring with some dye the exposed surfaces of the lips. On opening the mouth, the anterior limit of the contact is distinctly marked. Continuing the experiment, and proceeding similarly with *pé*, *pi*, *po*, *peu*, *pou*, *pu*, and measuring in each case, M. Poirot detects in his own pronunciation a slight recession of the anterior limit, averaging 1.25 mm., for *po* and *peu*, whereas for *pou* and *pu* the advancement of the lips causes a recession of the line of from 3.5 to 4 mm. Here evidently is a reason for the quality of the French labial explosives before *ou* and *u*, as compared with the same consonants in English and German, the English having no rounded vowel with advancement of the lips and the lip advancement in German being much slighter than in French.

In order to get a more accurate idea of this French quality of the labial explosive before *ou* and *u*, M. Poirot has made another order of experiment. Being in Paris for a short time, he invoked the aid of the laboratory of experimental phonetics of the Collège de France and used as subjects himself, M. F. Laclotte (author of *Précis de Prononciation française*), and an Amer-

¹ Roussetot's *Principes de Phonétique Expérimentale*, Pt. II; Demeny, *Analyse des mouvements de la parole*, Journal de Physique, 1893.

ican by the name of Howard, who was working in the laboratory. He presents in tabular form the measurements taken in fifty-six experiments, all three persons pronouncing the syllables *pa* and *pou*. For the syllable *pou* the American subject uttered the word *poor*. M. Poirot alone pronounced *pi* and *pu*. By means of a simple mouth-piece and drum a tracing was made by which the duration and varying pressure of each explosion (*résolution de l'occlusion*) could be carefully observed. The duration of this explosion being represented in figures, and also the ratio between the highest pressure at the instant of explosion and the pressure remaining at the point where vowel vibrations began, M. Poirot was able to say with certainty that the explosion, and consequently the reduction of pressure, was much slower in the French *pou* and *pu* than in the other syllables cited.

In the case of *pa*, *pi*, *pé*, and even *po* and *peu*, the opening of the lips is almost vertical, the release of tension and reduction of pressure being practically instantaneous. The same thing was remarked in the utterance of the word *poor* by the American, as was to be expected. Some characteristic figures are as follows :

pa	{	Lacotte length of explos'n on trace, averages	1	mm.
		Poirot " " " " "	2	mm.
		Howard " " " " "	2	mm.
pou	{	Lacotte " " " " "	2.5	mm.
		Poirot " " " " "	4	mm.
		Howard " " " " "	1.5	mm.

When the two French subjects pronounced *pou* and *pu*, the separation of the lips was not vertical, but, owing to their advancement, was oblique and hence gradual, the reduction of the pressure being much slower. The acoustic effect of this form of explosion being not only to diminish the effect of sharpness, but to give to the consonant a spirant or a vibratory character. M. Poirot represents the sound, so familiar to speakers of French, by *p^ru*, and is inclined to ascribe it and the accompanying slowness in the reduction of pressure to the impounding, so to speak, of air between the teeth and the advanced lips. The sound is, of course, very different from the English breathing which so often follows the occlusive or stop consonants, and which can proceed from the larynx.

That the result of these experiments should have been as it was is not surprising, but we

cannot help thinking that it might have shown even greater contrast, in the essential points, between French and American articulation, if persons less sophisticated than workers in a phonetic laboratory had been chosen. The American in question may well have been influenced by his foreknowledge of the result expected. Or, on the other hand, his familiarity with French may have led to a pronunciation unconsciously modified, for we are told nothing as to this subject's proficiency in the language of the experimenter.

The discussion of the matter of *p* and *b* before *ou* and *u* throws light upon the phenomenon of an occasional startling sharpness of *p* in French speech. It is probable that this striking character of the explosion is due not only to contrast with the feebler articulation of the English, but also to contrast in the utterance of the French themselves with the gradual release of this consonant before the advanced labial rounding of the vowels in question. It is altogether reasonable to infer from this proof of the effect of *ou* and *u* upon a preceding labialized explosive that their influence upon the occlusion of a labialized explosive following would be analogous.

M. Poirot's second investigation is in a direction less familiar. His conclusions, though as he modestly admits merely tentative, will be of value to the student of speech melody in French. It seems also to explain, at least in a measure, certain phenomena in the evolution of vowel pronunciation in French between the years 1500 and 1700.

The object of his search is the effect of *e muet*, whether uttered or merely felt, upon the contiguous syllables and sounds. That such influence exists no one will be disposed to deny, although most treatises on pronunciation maintain that in Parisian French the final *e* of feminine participles has no effect upon a preceding vowel. In the provinces, however, its lengthening influence is unmistakable, and M. Poirot's experiments, he expressly tells us, were by no means extensive in Paris, owing to a very short sojourn there.

We know, in spite of statements to the contrary, that *e muet* final in the Parisian speech affects the preceding consonant and perhaps in the direction of relaxation of articulation. The

evidence of Rousselot's *Étude de la Prononciation parisienne* is conclusive only as to the existence of some modification, as may be seen by consulting his diagrams of artificial palate records (p. 12, figs. 257 to 280). It would seem, therefore, that similar modification of a preceding vowel (as in *chanté*, *chantée*) might be admitted, and that, without direct evidence to the contrary, M. Poirot's conclusions regarding provincial French might be accepted as applicable to Paris also, although probably in diminished degree.

Availing himself of the vast category of French words ending in a vowel and having *e muet* to form the feminine, namely, participles, he finds: 1° that the final vowel sound is *longer* in the feminine; 2° that this vowel is *relaxed* or weaker in tension; 3° that, whereas the final syllable of the masculine has an accent that is *acute* (*aigu*, *frappé*), the feminine form has a double or *circumflex* accent (*accent traîné*); 4° that, as would be natural from relaxation, the vowel of the feminine is uttered on a slightly *lower note* than that of the masculine. This difference of pitch must be understood as relative only, for the speech of individuals varies greatly in contrast of tones, and the exigencies of signification may produce an actually higher note in the feminine than in the masculine.

Taking adjectives ending in the masculine with a consonant (*cher*, *vif*), M. Poirot finds analogous changes when *e muet* is added (*chère*, *vive*), that is, the various indices of relaxation. So far monosyllables were employed, and the results are given as follows:

Masculine	Feminine
vowel, shorter	vowel, longer
tension, greater	tension, less
accent, acute (<i>frappé</i>)	accent, circumflex (<i>traîné</i>)
note, higher	note, lower.

Passing to dissyllables (*aimé*, *fini*), the comparison is this:

Masculines, first syllable, atonic; second syllable, tonic;
 first vowel, relaxed; second vowel, tense;
 first syllable, accentuated gradually; second,
 accentuated abruptly;
 first syllable, note lower; second, note higher.

The feminines, on the other hand, show a first syllable remaining atonic, but in spite of that the second syllable has a vowel considerably relaxed,

an accent of lessened abruptness, and circumflexed, and a lower note. Instead of going from relaxed to tense, from lower to higher pitch, from less to greater force, the reverse is the rule. The most convincing, and indeed the most obvious, examples of this difference in the utterance of dissyllables are to be found in words where the two vowels are identical, as *fini*, *céde* (the tonality then being $fi+ni^+$ and fi^+nie_+ , $cé_+dé^+$ and $cé^+dée_+$); but, due allowance for characteristic notes of *different* vowels being made, the rule is the same in other cases.

M. Poirot prints a table of figures representing measurements taken from a large number of traces made by him with apparatus more or less familiar, (*oreille inscriptrice* and cylinder, as described by Rousselot, *Principes de Phonétique*, p. 69 et seq.). We are not concerned with the process, and may accept the experimenter's statement that the relative exactness of these figures is sufficient. A few examples will serve to make our meaning clearer (the numbers are length of duration of final syllables in tenths of a second): *chanté*, 1.34, *chantée*, 2.45; *portail*, 1.32, *bataille*, 1.77; *natal*, 1.75, *natàle*, 2.32; *sorti*, 1.88, *sortie*, 2.84; *le cou*, 1.12, *la boue*, 2.01. Without adding to the list, let us notice the *note* of the final syllable (figures are numbers of vibrations per second): *sorti*, 169.01, *sortie*, 149.9; *le cou*, 141.9, *la boue*, 126.01; *boiteux*, 155.3, *boiteuse*, 142.2. Apparently the rule is uniform. It would seem also from the evidence of this test that *e muet* affects a vowel in the syllable following, as in *compris* (note of final vowel indicated by 204.02 vibrations per second) and *repris* (note of final vowel 187.7 per second); *concourut*, penultimate vowel (170.5 vibrations); *secourut* (153.9 vibrations).

Thus far the proof is plain, and M. Poirot is inclined to conclude that *e muet* being by nature *relaxed* induces relaxation of articulation in its immediate vicinity, for instance, its presence in verb forms being accompanied by lower pitch in a preceding vowel, as *deux fois* (vibrations per second in final vowel 149.), *ils croient* (vibrations per second 140.). In general, if the investigation is to be implicitly trusted, the *e muet* in verbs is responsible for a change of character (*coupe*) in an accented syllable (*je crois* and *je croie*, *il es-*

sayait and *ils essayaient*, etc.). Going a little farther, the article asks us to believe that the *circumflex accent sign* has not been placed quite arbitrarily over a French vowel after which a consonant sound (notably *s*) has been lost. No consonant or vowel disappears without leaving, at least for a long time, a trace of itself, and if the circumflex sign was adopted in *dépôt, tôt*, etc., it really signified much the same accent that it meant in Greek, whence it was borrowed. Today, according to M. Poirot, *canot, sabot* are abrupt in accentuation and their tonality high; *défaut, assaut*, if longer in the final vowel, are also high in pitch, while *dépôt, tantôt* and the like, show finals of a very different quality, the accent being *trainé*, that is, circumflex. The phenomenon is, of course, analogous to that presented by the fading of *e* syllabic into *e muet*.

The almost infallible mark of the feminine gender in French being *e muet* final, one might ask if this lower tonality found in connection with it is not indicative of the grammatical feminine. Not only does the similar accentuation due to the loss of a *consonant* sound render it likely that this is not the case, but M. Poirot's investigation seems to show that the lower note is only indirectly characteristic of the gender. We find *bonté*, in spite of being feminine, rising in tone, *bo₊nté⁺*. *Courage*, masculine, follows the rule where *e muet* is concerned and falls, *cou⁺ra₊ge*. But the habit of giving a descending tone to the great majority of feminine forms has its effect, and as in *mon ami⁺* and *mon amie₊* we get a distinct difference of tonality in practically a single form, so a word like *cours* is found to vary in relative pitch according to gender (*le cours⁺, la cour₊*). Other words which terminate in combinations which might be of either gender are accented strictly in accordance with this principle. The table already quoted gives us a clear instance, *futile* (masc.) had a final vowel giving 198.5 vibrations per second, while *futile* uttered as the predicate to a feminine subject showed 189. Other examples confirm the observation and M. Poirot is led to conclude that the lower note does not attach to all feminine forms as such, but does mark a feminine when there is in existence a masculine word of the same pronunciation, as *amie, ami; cour, cours; utile, utile*, etc.

Enough has been quoted to show the scope of M. Poirot's investigation. His chief inference has already been stated, namely, that "an *e muet* which has disappeared from the pronunciation as regards its own independent sound leaves, however, traces of its presence in modifications communicated to the syllable which precedes it."

M. Poirot declines to deal with this question historically, but it may not be amiss to call attention here to a fact which seems in a measure to confirm his observations. One French vowel, at least, gives evidence, by diacritic signs, as to its evolution since the year 1500. Inexact as the information may be, we have some clue to the pronunciation of *e* when we find it surmounted by an acute or a grave "accent."

From a very early period *e* final tonic seems to have been recognized as acute, and the authors of the fifteenth century mark it without hesitation *é*; but the pronunciation of *é*, as we write it now, in other positions, especially when atonic, was not precise enough to call for particular indication. The habit of Palsgrave (1530), Robert Estienne (1549), and their contemporaries was to indicate the sound of *è* or *e ouvert* by writing after it the *s* which in so many cases had already been dropped from the speech. They even went so far as to introduce an *s*, where etymology furnished none, in order to indicate the sound of *è*. In a great number of these instances, the *e* so treated being tonic, we can reject any idea of indistinctness or dubious sound and must see in the deliberate choice of a "grave accent" recognition of the effect of a disappearing consonant on a preceding vowel.

Again, M. Poirot points out the fact that Southern Frenchmen of to-day preserve to a much greater extent than those of the North, the syllabic character of the feminine *e* final, and that they are generally admitted to utter the vowel in the preceding syllable on a higher note, that is, making it more *acute* and seemingly, but not really, shorter. Now, the authors of the sixteenth century are unanimous in their testimony that among the French of their time the *e* feminine final was sounded very distinctly (Thurot, *Prononciation française*, vol. I, p. 162). Palsgrave in his *Éclaircissement de la langue française* (1530) gives a description of its sound, and inci-

dentally of its relation to the preceding syllable, which is, as far as description can convey, the Gascon pronunciation of the present. "The *e* ought to be pronounced somewhat like an *o* . . ." (*homme, femme, honneste, parle, aveques* are his examples). "If one raises the voice on the syllable that precedes the *e* final in these words, and letting it fall suddenly one pronounces the *e* final rather like an *o* and strongly in the nose, one will pronounce it as the French do." From Palsgrave's day, however, the importance of the final *e* atonic has been diminishing, but it is clear that it then had great prominence even after an *e* tonic without intervening consonant. Ronsard was so hampered by it in this position that in his *Art Poétique* (1565) he counsels its complete abolition, but such was its force that his advice was not followed. On the contrary, his prescription of alternation of pairs of masculine and feminine rhymes, already practiced, by the way, was taken unanimously. The pertinacity with which this rule has been clung to by French poets goes far to prove the existence of contrasting tonality between final syllables graced with *e* atonic and others. That the Symbolists should have neglected the convention is hardly evidence of its worthlessness, for what in versification have they not neglected?

In the sixteenth century in the speech of the Isle-de-France we shall note that in a very long list of words *e* tonic coming from Latin *a* was pronounced, and later marked, *acute*, in spite of being followed by a consonant and an *e* atonic final. This was particularly the case at that date with the terminations *-eve, -ere, -evre*. Thurot (vol. I, p. 63) notices the fact that the fuller syllabic quality of the *e* final must have had its effect, and that the gradual reduction of it to a true *e muet*, as he says, leaving the consonant to become a part of the preceding syllable, "*l'e tonique commença à se prononcer faiblement ouvert avec un son que les grammairiens ne savaient trop représenter, qu'ils disaient généralement intermédiaire entre é et è.*"

Whatever is to be said of Thurot's explanation, the evidence he has collected shows that as the reduction of *e* atonic final went on the preceding tonic *e* became more open. In 1659 Chifflet (*Essay d'une Parfaite Grammaire de la Langue*

française) lays down as a rule that penultimate *e* followed by a consonant and *e* feminine final must be pronounced *open*. Thurot notes, however, that at that time *piège, liège, siège, père, mère, frère*, were exceptions, and we know that even Littré said "*piège*," in accordance with the usage of 1800 to 1850. The progress towards an open *e* was commensurate with the reduction of the *e* final.

M. Poirot's evidence, which may be taken to mean that the *grave* quality of this penultimate vowel is primarily due to lowering of the note seems better than Thurot's notion that the fall of the final *e* left the consonant to "attach itself to the preceding vowel" with an opening effect. At any rate the finer means of testing the matter which we owe to mechanical appliance indicates that a like change is worked on a preceding vowel in a past participle where no consonant has been left to "attach itself."

Although not in contradiction of phoneticians' impressions generally, M. Poirot's final conclusions may be quoted here as tending to settle a point yet discussed, namely, what relation force and pitch accent bear to each other in French. He says:

"Le français a — 1°. Un accent simple, aigu, à coupe brusque, la note la plus élevée; 2° Un accent simple aussi, mais grave, à coupe lente, note plus basse; 3° Un accent double, circonflex, à coupe plus lente, note encore plus basse. Toutes ces remarques se rapportent à une énonciation à la forme la plus simple sans accent émotif spécial.

"L'accent tonique en français est donc dynamique, mais la tonalité élevée peut l'accompagner ou pas. L'accent chromatique varie alors en français."

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VIEWS OF TRAGEDY AMONG THE EARLY GERMAN ROMANTICISTS. I.

It cannot be said that the tragedy problem played in any way an important part in the æsthetic views of the German Romanticists. A really systematic treatment of it is not found at all

among them, if we except Schelling. On the other hand, this problem was never entirely out of their vision. One is even entitled to speak of a specifically Romantic conception of tragedy. The treatment of the problem in Tieck's first treatises on Shakespeare, in the early writings of Fr. Schlegel and in the Vienna lectures of A. W. Schlegel is neither original nor systematic, but it contains the germs which the Vienna lectures of Fr. Schlegel develop into a definite and original conception of tragedy.

The tendency of Friedrich Schlegel's early writings¹ may be summed up in the equation: perfect poetry coincides with Sophocles' tragedy and this in turn consists in the portrayal of the beautiful. This is objectively tantamount to a definition of tragedy. Aside from this general tendency, however, we find here and there sentences which formulate definitely the author's ideas on the problem in question. As to the form, Fr. Schlegel demands of art the combining of the manifold into unity.² As to contents, he formulates three opinions. The first³ identifies tragedy with pathos and ethos; the second⁴ with the portrayal of the beautiful; the third⁵ with the representation of the struggle of humanity against fate. A fourth view has not been formulated by Fr. Schlegel himself; it appears, however, distinctly in his early writings in connection with the characterization of Aeschylus. To him Aeschylus is the painter of hard, but great characters, who deals chiefly with the struggles of the Titans. Thus far this characterization is suggested to him by the application of Winckelmann's conception of the development of Greek art on Greek poetry. But Fr. Schlegel does not stop there. He sums up his opinion of Aeschylus with the statement⁶ that in him the tragic predominates over the beautiful; he calls Aeschylus a born tragic poet like Schiller⁷; he draws a parallel between the Iliad and the Attic tragedy and calls

the Iliad tragic and heroic.⁸ In these additional remarks obviously a fourth conception of tragedy appears, which identifies it with the representation of strength, defiance and heroic passion. There can be no doubt that this fourth conception of tragedy differs materially from the second and third. From the second, since passion is, according to Fr. Schlegel, absolutely foreign to beautiful character; from the first, since the subject of the struggle between humanity and fate is human nature in general and not heroic nature in particular.

It seems to be impossible to reduce the number of these different conceptions of tragedy. They emanate from different sources.⁹ On the other hand Fr. Schlegel's inconsistency does not go so far that all these different conceptions of tragedy should be equally important to him. The first of them is found only in a few passages of 1794, later on it is absent; the fourth appears only in connection with the characterization of Aeschylus. On the whole the second and third prevail unquestionably.

It is not difficult to ascertain the meaning of the second definition, which characterizes tragedy as the portrayal of the beautiful. In this regard Fr. Schlegel has taken his cue entirely from Winckelmann. An essential element in Winckelmann's notion of the beautiful is quietness. This passes over to Fr. Schlegel. Placidity, harmony and benevolence¹⁰ are the elements of character which to him represent the beautiful.¹¹ It is true, he occasionally defines greatness as the beginning of beauty¹² and beauty as charming greatness;¹³

⁸ *Ib.*, 279.

⁹ The first is Aristotelian, the second is suggested by Winckelmann, the fourth reminds one of the views of the Storm and Stress period on Shakespeare. As to the third there can be only this question, whether Kant is directly or indirectly responsible for it. From the fact that in Fr. Schlegel's letters to his brother, A. W. Schlegel, the idea of the ethical struggle appears in 1792 and 1793 more often than before or after, one may infer that Schiller's aesthetic treatises of 1792 were at least of some influence upon the formation of this third conception.

¹⁰ *Ib.*, 38-39.

¹¹ It is characteristic of Fr. Schlegel, in his early writings, that he cannot be consistent even in this clearest of all his notions. On p. 149 he identifies the beautiful with unity.

¹² *Jugendschr.*, 37.

¹³ *Ib.*, 108.

¹ *Friedrich Schlegel 1794-1802 seine prosaischen Jugendschriften*, ed. by Minor, Wien, 1882, 2 vols. In quotations the first volume is always referred to.

² *Ib.*, 3, 21, 27, 37, 105. *Fr. Schlegel's Briefe an s. Bruder A. W.*, ed. by O. F. Walzel, 86. ³ *Jugendschr.*, 7, 10.

⁴ *Ib.*, 36; it is also in many places the basis of Fr. Schlegel's literary criticism.

⁵ *Ib.*, 106, 107, 158. *Briefe*, etc., 88, 118.

⁶ *Jugendschr.*, 8.

⁷ *Ib.*, 163.

but the stress falls entirely on the modifiers. Anything like struggle is foreign to the beautiful character in any moment of its development. Its ideal representative is to him the figure¹⁴ of Antigone in the drama of Sophocles; its typical poet is in the first place Sophocles,¹⁵ in the second place Goethe.¹⁶

It is far less easy to ascertain what Fr. Schlegel has in mind when using the expression, struggle of humanity against fate. That this idea originated in his study of Sophocles¹⁷ is hardly probable. He sees, it is true, in Sophocles not only the por-trayer of the beautiful, but also the painter of humanity fighting with and triumphing over fate. But such an end of this struggle is in general foreign to the ancient notion of fate, while on the other hand it is essential to Schiller's conception of tragedy. If Fr. Schlegel had taken this idea from Sophocles, he would probably have accepted it in the original sense; that is, in that of fatalism proper. Exactly this, however, he refuses to do. He considers Greek fatalism as being of only local importance¹⁸ (in fact he just fails to call it an error) and bases this opinion on Kantian reasoning. The whole idea goes back finally to Kant. But Fr. Schlegel does not accept it unaltered. With Schiller and Kant, the subject of this struggle (reason) and its object (everything besides reason) are contradictory opposites. Not so with Fr. Schlegel. The antagonists appear under different names, such as *Freiheit* and *Schicksal*, *Menschheit* and *Schicksal*, *Freiheit* and *Natur*, *Schicksal* and *Herz*. Of these *Menschheit*, *Freiheit*, etc., generally¹⁹ mean the higher part of human nature in the Kantian sense, while the term fate generally points only to the environments of mankind, not including the lower part of human nature. Therefore, in the views of Fr. Schlegel this struggle is not properly a moral one; it is much more one of the mind against the adversities of life.

In conformity with the incongruity of these two chief conceptions of tragedy two views of human

nature are found. In passages containing the identification of tragedy with the beautiful, Fr. Schlegel calls the dividing of human nature into two parts wholly theoretical and maintains strongly that the beautiful mind really forms a unit,²⁰ while he calls the inharmonious mind ugly.²¹ Elsewhere human dualism is mentioned as a general fact. The latter view is that of Kant, the first that of Winckelmann.

Fr. Schlegel was apparently not conscious of the discrepancy between his chief conceptions of tragedy. Both of them appear indiscriminately almost throughout in his early writings. On the whole, however, the one suggested by Winckelmann prevails; the other leads the life of a stranger, partly alternating, partly mingling with the first.²² Even when taking his cue from Kant and Schiller Fr. Schlegel, it seems, has no direct need for a struggle. With Schiller, struggle is directly necessary to create that mixed feeling which constitutes the tragic effect. Fr. Schlegel nowhere dwells on the tragic effect; he seems, however, to consider it the same as that of any art product; that is, as unmixed pleasure. For him this struggle has to serve only as an accessory of beautiful character.

It is apparent that Fr. Schlegel has no right to form general definitions of tragedy. His æsthetic standpoint is so narrow that, measured by his chief definitions, no poet is a real tragic poet, except Sophocles. Aeschylus and Euripides fall short, as well as the Moderns. His contempt of the latter is supreme and the comprising of ancient and modern poetry under general notions was to him out of the question. Only in one passage of his early writings is such an attempt made.²³ The general notion for the æsthetic (ancient) and philosophical (modern) tragedy given there is the representation of humanity and fate; in the first both are in complete harmony, in the latter in complete disharmony. But, we ask: What does a thoroughly harmonious relation between humanity and fate have in common with a thoroughly disharmonious relation? Fr. Schlegel's only attempt to get a general conception of tragedy in

¹⁴ *Ib.*, 38. ¹⁵ *Jugendschr.*, 8. ¹⁶ *Ib.*, 115.

¹⁷ As suggested by Haym, *Die rom. Schule*, 183.

¹⁸ *Jugendschr.*, 157-58. Only in his letters to A. W. Schlegel, 248, he gives weight to this idea in reference to Greek tragedy.

¹⁹ *Jugendschr.*, 21, 96.

²⁰ *Ib.*, 12, 14.

²¹ *Briefe*, etc., 125.

²² A good example of the latter is found *Jugendschr.*, 157-58.

²³ *Jugendschr.*, 107, foot-note.

the least worthy of this name has apparently failed.

A. W. Schlegel's remarks on tragedy are confined chiefly to his Vienna lectures and his comparison²⁴ between Racine and Euripides, which originated at about the same time. His critical reviews and his Berlin lectures are rather silent on the problem in question.

The Vienna lectures of A. W. Schlegel echo in various regards the views of the early writings of Fr. Schlegel; they contain, however, only one of the latter's conceptions of tragedy, that which identifies tragedy with the struggle against fate. Any reference to pathos and ethos is absent. Fr. Schlegel's view of Sophocles, Aeschylus and Euripides is held also by A. W. Schlegel; but no general definitions are derived from it. Likewise unity only appears as a characteristic of Greek tragedy. On the other hand two new definitions are added, and this makes the whole treatment of the problem hardly less inharmonious, than that in Fr. Schlegel's early writings.

On the whole these Vienna lectures give three general definitions. The first²⁵ identifies the tragic with the helplessness of our higher *ego* against the lower *ego* and the material world; tragic feeling with the melancholy consciousness of this fact, tragic poetry with the representation of great and violent changes of fate imbued with this melancholy feeling and the charm of tragic poetry with the idealistic solution of these disharmonies. The second conception²⁶ considers the representation of the struggling and triumphing of moral liberty as the object of tragedy; it sees its charm either in the sublimity of human nature exemplified in its highest products, or in a superintending providence, or in both. The third conception²⁷ identifies tragedy with the subjection of mortal beings under an inevitable fate; and in harmony with this is the statement²⁸ that inner liberty and outer necessity are the poles of the tragic world. In the comparison between Racine and Euripides²⁹ no general definitions are given; tragedy proper

is divided into tragedy of fate, of providence, and into philosophical tragedy, and it is expressly stated that these three kinds bear no relation to one another.

The difference of the first and second definitions is this, that here the victory and there the limitations of moral liberty are considered the objects of tragedy. The first, therefore, tends to characterize it as a product of moral pessimism, the second of moral optimism. Likewise, the wording of the third definition is so fatalistic that it is impossible to connect it with either the first or second. The question, Which of them prevails? would probably have to be answered in favor of the second definition. There is, however, no need of raising this question at all. In Fr. Schlegel's early writings, the basing of general judgments on the examination of details is almost entirely absent; in A. W. Schlegel's Vienna lectures, on the other hand, the examination of individual literary works prevails. Therefore, in the latter case, the question touched upon above is far less important than the other, whether A. W. Schlegel's conception of tragedy is at all adequately expressed in his general definitions.

A. W. Schlegel sees the characteristic of Greek tragedy partly in the three elements,³⁰ fate, chorus and idealistic treatment; partly in the idea of fate alone.³¹ Of these the second view is preponderant.³² By fate he means everywhere a transcendental power, and in this he shows much more historical instinct than his brother. Less epigrammatical are his remarks on the Moderns. They deal partly with the form, partly with the disharmony and symbolism attributed to modern poetry. In the comparison between Racine and Euripides, however, the essence of Christian poetry is found in the idea of providence, a term which, according to A. W. Schlegel, would cover the best of modern poetry.

It is apparent that from these conceptions of the Ancients and Moderns hardly any of A. W.

³⁰ *Sämmtl. Werke*, v, 49, 135; vi, 379.

³¹ *Ib.*, v, 73; *Oeuvres*, etc., I, 383 ff.

³² This view is held also by Minor in *Jahrbuch der Grillparzer Gesellschaft*, ix, 10. The statements, however, that according to A. W. Schlegel the dignity of Greek tragedy depended upon its fatalism, and that Euripides is criticised because he represents passion rather than fate, are incorrect.

²⁴ In *Oeuvres de Mr. A. G. de Schlegel*, ed. by E. Böcking, vol. I.

²⁵ *Sämmtl. Werke*, ed. by E. Böcking, v, 40 ff.

²⁶ *Ib.*, v, 73 ff. ²⁷ *Ib.*, vi, 199. ²⁸ *Ib.*, v, 72.

²⁹ *Oeuvres*, etc., I, 383 ff.

Schlegel's definitions of tragedy proper could be gained by induction. In one passage³³ the attempt is made to connect the view on ancient tragedy with the second definition of tragedy proper; it is, however, very infelicitous and directly opposed to the one found in the Berlin lectures,³⁴ where the idea of fate is derived from a mind lacking any Kantian dualism. A method of real induction could, in this regard, not appeal to A. W. Schlegel any more than to Fr. Schlegel. For on the whole he considers the Ancients and Moderns as opposites³⁵ and differs from his brother only in that he appreciates both of them.³⁶

[To be continued.]

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THE DRAMA.

The Mediæval Stage. By E. K. CHAMBERS. Oxford: The Clarendon Press, 1903. In two vols., pp. xlii, 419, 480.

While many scholars were eagerly awaiting the appearance of the third volume of Prof. Manly's *Specimens of the Pre-Shaksperean Drama*,—a work which we have every reason to believe will throw light on some obscure places,—Mr. Chambers's book came as a most welcome surprise. This is an important and valuable treatise, in two large volumes, accompanied by twenty-four appendices, an excellent bibliography, and a blizzard of notes. Although the author apologizes fervently for not having written a better book, he has in fact produced the best book on the early drama ever written in English; and, with the exception of Professor Creizenach's *Geschichte des neueren Dramas* (1893-1903), and the late Petit de Julleville's *Les Mystères* (1880), *The Mediæval Stage* is perhaps the best book on the subject in any language. His "List of Authorities," which he says "has no claim to bibliographical completeness or accuracy," fills twenty-eight large, closely-printed pages, is prefaced by judicious and

candid criticisms of the more important works, and is at present the most useful bibliography that we have on the drama; he pays high and merited tribute to Creizenach (to whom his notes show constant indebtedness), and he does not hesitate to transfix such works as Hastings's *Le Théâtre Français et Anglais* (1900) as "a compilation of little merit," a remark that the book thoroughly deserves. Even the Index, for which he also apologises, is far better than the Index in most books printed in England. In fact, Mr. Chambers's constant disclaimers as to the possession of either science or style are amusing when one sees the vast learning displayed in the Notes. In the desire to be free from all pomposity and pedantry, and free from all academical affectation, Mr. Chambers adopts the healthy Anglo-Saxon attitude toward cloistered learning. One would think that he had written the whole work while he was resting his body between important sets of tennis. To use his own expression, he only "plays at scholarship." As a matter of fact, his native modesty, keen sense of humour, and English common sense, joined with thorough German training in patient research, have admirably fitted him to investigate that most puzzling field of study—the mediæval drama.

The work is divided into four parts, *Minstrelsy*, *Folk Drama*, *Religious Drama*, *The Interlude*. "I shall not, I hope," he says in the Preface, "be accused of attaching too much importance in the first volume to the vague and uncertain results of folk-lore research." Perhaps not too much importance, but proportionately too much space, for the first two parts fill 419 pages, while the second two, *Religious Drama* and *The Interlude*, which are, after all, the most vital part of the subject, fill only 226 pages. This makes the work over-balanced in construction, and toward the end,—like a lecturer who has spent so much time on his introduction that he has only a few minutes left for his subject,—the style becomes hurried and breathless. The excuse for this prolonged treatment of folk-lore is of course, that while many histories of the religious drama have been written, scarcely any one has shown accurately the connection between village customs and the rise of the modern drama. Many parts of the first volume, however, would seem more

³³ *Sämmtl. Werke*, v, 72-73.

³⁴ *Deutsche Litt. D. d. 18. und 19. J.*, 17. vol., 347.

³⁶ *Sämmtl. Werke*, v, 12.

³⁵ *Sämmtl. Werke*, v, 9 ff.; vi, 158; *Oeuvres*, etc., i, 333 ff.

properly to belong to a treatise on Folk-Lore and Comparative Religions than to a history of the Mediæval Stage. And here it is almost impossible to separate facts from guesses, and to become definitely clear in statement. Mr. Chambers is far more honest with his readers than many investigators; but even he occasionally jumps a rather important transition. For example: "When the pressure of tribe upon tribe leads to war, they [the gods] champion the host in battle. Moral ideas emerge and attach themselves to their service," etc. (I, 107). "Moral ideas emerge," like "bye-and-bye," is "easily said," but we should indeed be wise if we knew how they "emerge."

While these volumes have collected much that is new in the arrangement of facts, and contain some rather fanciful novelties in theory (as, for example, that in foot-ball "the ball is nothing else than the head of the sacrificial beast," and "the original object of the man who wrestled for a ram . . . was to win a sacrificial victim" (I, 149)), we find nothing really revolutionary until we come to the discussion of the Interlude. Mr. Chambers holds the orthodox view that there is a real break between the ancient and modern drama; that convent plays, like those of Hrotsvitha, have no historical significance; and that the modern drama actually began in the church service. We wish that he could have thrown some light on the origin of the word "mystery." At present there seem to be three distinct views held by various scholars: (1) it comes from *μυστήριον*, and deals with Gospel events; (2) it comes from *ministerium* (most scholars have followed Petit de Julleville's explanation), and *ministerium* means simply *officium*; (3) we call them "mystery plays" because they were acted by trade-guilds, *i. e.*, "mysteries" (Skeat, followed by L. T. Smith). There are inherent and apparently insuperable difficulties connected with each of these three derivations: perhaps Mr. Manly will finally set us right. Mr. Chambers contents himself with saying (II, 105), "Probably it is derived from *ministerium*," etc., and then calling attention to the difficulties of this interpretation. That is, he follows Petit de Julleville because no one else has suggested anything better. In a note on the same page, however, he

fires off this quib: "The distinction between 'mysteries' which 'deal with Gospel events only' and 'miracles,' which 'are more especially concerned with incidents derived from the legends of the Saints of the Church' is a not very happy invention of the literary historians." Mr. Chambers is justified in his scorn of this distinction, for it has caused no end of trouble, and has extraordinary vitality. It is followed faithfully, for example, by Mortensen, in *Le Théâtre Français au Moyen Age* (translated from the Swedish in 1903). As a matter of fact, the term "miracles" covered and covers many kinds of plays in England, and "mystères" many kinds of plays in France: it would be well if all could agree to use one term, and as Continental writers practically all say "Mystery," I wish that English and American writers would, in order to save confusion, surrender the dearly-loved "miracle."

On several other exceedingly important subjects we are, alas, no wiser than before. "It must remain a moot point whether the religious drama passed directly, in this country, from Latin to English, or whether there was a period during which performances were given in Norman-French" (II, 108). As to whether the Morality in England came from France or was an off-shoot in England from the Mystery, Mr. Chambers does not say, but seems to treat it as a genuine, unaided English development. The actual origin of the English Mask is also not fully cleared up, and unfortunately R. Brotanek's valuable work, "Die Englischen Maskenspiele" (1902), reached Mr. Chambers only when his chapter was in type. Again, the meaning of "Towneley" and "Coventry" in the cycles which carry respectively these names, and over which the battle still fiercely rages, is left about where it was before. Mr. Chambers remarks, as to "Towneley," that the "most likely theory" is "Wakefield" (II, 124). On the same page, "*Ludus Coventriæ* . . . has probably nothing to do with Coventry, but is either, as scholars generally hold, the text of a strolling company, or, as seems to me more probable, that of a stationary play [as distinguished from moveable pageant] at some town in the East Midlands not yet identified." These two problems are given full space in the Appendix, but remain unsolved. We cannot blame Mr. Cham-

bers for leaving so many difficulties, for he has certainly done his best ; we must await new material. It is clear, however, that many knotty questions in the history of the early drama offer standing invitations to investigators.

Some of the things that are either actually new or that receive much fuller treatment than before are (1) the fact that many stationary Mysteries were given in England : it has been too often assumed that the stationary stage was exclusively Continental, and the moveable English ; (2) the belief of Mr. Chambers that not only the Choir, but the Nave of churches was used for liturgical plays, and that later, in stationary plays out-of-doors, the arrangement of pavilions was substantially transferred (II, 83.); and (3) the great attention paid to the Cornwall, or fifth English cycle ; and (4) the immensely long list in Appendix W, of places in England where mediæval plays were given ; this list is not only far longer than those given by Smith, Stoddard, or Davidson, but is exceedingly well arranged, and proves that the South of England had more representatives than has generally been supposed, even though largely confined to Kent. Then there is (5) the very important theory as to the connection between the moveable pageants and the Corpus Christi processions (II, 95, 96.); (6) the restoration of *Gammer Gurton's Needle* to its old position as the first English comedy, (not proved, however) ; and (7) the whole discussion of the Interlude. These points by no means exhaust the actual contributions to our knowledge made by Mr. Chambers ; they are simply some of the more important ones. Two long-lived myths,—one, that the mediæval stage had three super-imposed scaffolds, and which it is surprising to find still flourishing in Ward's revised *History*,—the other, that Adam and Eve appeared on the stage stark naked, a sensational statement found in many authors from Warton to Symonds,—are not honored with much notice from Mr. Chambers. The first is practically ignored, while in refuting the second (II, 142), it is curious that Mr. Chambers does not give the best and most conclusive argument—that the rôle of Eve was played by a male.

It is in dealing with the Interlude that Mr. Chambers differs most widely from the orthodox treatment. In the first place, the definitions of

the word by the *New English Dictionary* and by Professor Ward, do not satisfy Mr. Chambers ; nor will he follow Collier in limiting its use to farces. There is no space here to fully criticise this new position ; one should read carefully II, 181-185. The actual result is that while Mr. Chambers puts us into a state of acute dissatisfaction with the traditional definitions, his own suggestions are, if anything, less satisfactory. "For the performance of farces 'between the acts of the long miracle-plays' there is no English evidence whatever" (II, 182), and so Mr. Chambers suggests that "the force of *inter* in the combination has been misunderstood, and that an *interludium* is not a *ludus* in the intervals of something else, but a *ludus* carried on between (*inter*) two or more performers : in fact, a *ludus* in dialogue. The term would then apply primarily to any kind of dramatic performance whatever" (II, 183). Now, while it is perfectly true that the term "interlude" was often loosely applied to Moralities and even to Mysteries,—for people in the fifteenth and sixteenth centuries were not strong on definitions,—it would be very unfortunate if we should lose a definite meaning for the word, or if we should apply it, as Mr. Chambers proceeds to do (II, 183 f.) to "plays given in the banqueting halls of the great." The Interlude had really a perfectly natural development in England ; it was simply the comic episodes of the Moralities *detached*,—the incidental element becoming the next step in the drama,—and the Interlude thus formed the necessary link between the Morality and the regular Comedy. The Interlude was not always a farce : but in two elements it differed from the Moralities, (1) it was short, (2) its *primary* object was entertainment. In spite of the fact, then, that "Interlude" in the sixteenth century was used for all sorts of plays, I believe that "A short piece whose main object is entertainment" is a better and more useful definition than Mr. Chambers's proposed meaning. Certainly when Goneril says in *King Lear*, "An Interlude!" she seems to mean only a *farce*.

Another most puzzling problem in the history of the drama, which Mr. Chambers is really forced to leave unsolved, is the *Vice*. What does the word mean, what is its etymology, and what was really the function of the character? Mr. Cham-

bers is not at all satisfied with Dr. Cushman's dissertation (*Die Figuren des Teufels und der Vice*, 1900), but unfortunately he does not help us much himself. Only two pages are devoted to this problem, and two conclusions are reached, both of which are certainly open to discussion (II, 204). Here is another difficulty demanding exhaustive treatment.

With reference to the "first English Comedy," it is a shock to see *Ralph Roister Doister* relegated to second place, and our old friend *Gammer Gurton's Needle*, restored to the position it held so long. Mr. Chambers is, however, unable to make out a clear case; it is only a belief of his own, (II, 195, 216, 457). It is only fair to say that Mr. Chambers objects to the term "first regular English Comedy," as applied to either *Gammer* or *Ralph* (II, 215), but he gives the former the priority, believing that *Gammer* was written, not by Still, but by William Stevenson between 1550-3, as was suggested in the *Athenæum* for 6 Aug. 1898. With reference to *Ralph Roister Doister*, Mr. Chambers follows many other recent writers in giving credit to Professor Hales for discovering the correct date of this play (II, 196, 452). I have never been able to understand why Professor Hales should have written his article ("The Date of the First English Comedy," *Englische Studien*, 1893), when Professor Arber in his edition of the play, in *English Reprints* (1869), pointed out the only significant fact in this date-question, namely, the three editions of T. Wilson's *Rule of Reason*. So far as I can see, Professor Hales has received credit, all of which belongs to Professor Arber. The matter is further confused by the article in the *Dictionary of National Biography*, where, apparently without having read either Arber or Hales, it is stated that the first edition of T. Wilson's *Rule* has the quotation from *Ralph*. This error has caused much trouble, for it seems as if the author of the article must have looked up the facts in order to make so definite a statement, which, unfortunately, he had not investigated.

Although an enormous number of minute facts are given in these two volumes, errors seem comparatively few. The French *Estoire de Griselidis*, is mentioned (II, 150) as bearing the date 1395, but a reference to Creizenach follows: and Crei-

znach says (I, 362) 1393. Speaking of the payments at Coventry for actors in the Mysteries, Mr. Chambers says (II, 139), "A 'sowle,' whcther 'savyd' or 'dampnyd,' got 20d." As a matter of fact, according to one list in Sharp, the damned souls received more than the saved. These are the merest trifles, of course, as are the only two typographical errors I saw, "G." M. Gayley, for "C.," (I, xiii), and the note on II, 92, which should be numbered in the text "1" instead of "3."

Mr. Chambers quotes from Sharp the character called "worme of consyence," but unfortunately says nothing about its appearance. Ever since, years ago, first finding mention of this "worme" in Sharp's invaluable treatise, I have wondered what it might have been, and regret to find no information in the book before us. Mr. Chambers conjectures (II, 391), that the pit in a Cornwall play was filled with water for Noah's ship. It may, of course, have been the "Sea of Galilee" (see the superb picture of the Valenciennes stage in Julleville's *Histoire*). It is curious that Mr. Chambers has not discussed this picture more in detail.

To Mr. Chambers's admirable Bibliography may be added the following:

1. Professor Tolman's *Bibliography*. Stoddard's and Bates's are mentioned as "rough attempts."
 2. Child, *Four Old Plays* (1848). This early work of our great American scholar was marked by pains-taking accuracy. It is mentioned in Mr. Chambers's Appendices, but omitted in the "List."
 3. Boas, *Shakspeare and his Predecessors*, (1896).
 4. Lowe, R. W., *A Bibliographical Account of English Theatrical Literature from earliest times to the present day* (1888).
 5. Prestage, E., *The Portuguese Drama in the sixteenth century* (1897).
 6. Lecocq, G., *Histoire du Théâtre en Picardie* (1880). It is regrettable that Lecocq's suggestion, that the history of the drama in each province of France be written separately, was never followed.
- Of books which have appeared too late to be of service to Mr. Chambers, but which may now be

added to make the Bibliography more complete, there are :

1. Mortensen, *Le Théâtre Français au Moyen Age* (1903). The Swedish title (1899) is given, II, 68, as a book "beyond my range." It would not have been of much importance, as it is chiefly valuable for its clear presentation of familiar and general facts, and its precise divisions have an exactness to which the facts do not always correspond.

2. Thompson, E. N. S., *The Controversy between the Puritans and the Stage* (1903). An excellent book, which would well supplement Mr. Chambers's Note (II, iii), and the first chapter of his work.

3. Symmes, H. S., *Les Débuts de la Critique Dramatique en Angleterre jusqu'à la Mort de Shakespeare* (1903). A good thesis, with a Bibliography.

4. Römer, M., *Der Aberglaube bei den Dramatikern des 16. Jahrhunderts in Frankreich* (1903).

5. Hauke, H., *John Redford's Moral Play, "The Play of Wit and Science"* (1904).

All scholars interested in the history of the drama must be grateful for the publication of *The Medieval Stage*, a work combining patient and profound learning, good common sense, and extraordinary amenity. It is a pleasure also to see such admirable press-work, and to hold comfortably in the hand volumes, which though thick, are remarkably light. When will our American publishers follow the English example, and make light books?

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GERMAN GRAMMAR.

Beginning German by H. C. BIERWIRTH, Ph. D. New York: Henry Holt & Co., 1903, 8vo., vi + 214 pp.

Essentials of German by B. J. Vos. New York: Henry Holt & Co., 1903, 8vo., viii + 222 pp.

Elements of German by HENRIETTA K. BECKER, Ph. D. Chicago: Scott, Foresman & Co., 1903, 8vo., 334 pp.

Unlike the Classical languages, German has no

firmly established place at which its study is regularly taken up in our schools. The German beginner to-day belongs generally to one of three clearly defined classes: in the high-schools he either comes to German with no previous grammatical training—save that in his own mother-tongue, or he has mastered the elements of Latin grammar by a two years' study of that language, or lastly, he begins German in college only.

There seems, accordingly, to be room for three distinct types of German lesson-books. The one for the grammatical tyro would, of course, have to begin at the very beginning. The writer of a book of the second type may presuppose a general training in grammar and its terminology and so spare himself the trouble of defining what is meant by case, tense, mode, voice of verb, etc. Finally, a book meant for the college student only, would for the elucidation of many facts in German accidence and syntax refer systematically to similar phenomena in Latin, *e. g.* the reflexive pronoun, the non-omission of the relative pronoun, the prepositions governing two cases, the use of the dative with certain verbs and adjectives, the impersonal passive of intransitive verbs, etc., etc.

The first fact to be noted with regard to the three books before us, is that they all belong to the second type which adapted as it is to the needs of high-school and college alike has always been a favorite with the publishers.

But this is not the only trait which the works, all published in 1903 and therefore using the new official orthography, have in common. As their titles indicate, they also have the same general aim: to inculcate only the fundamental facts of German grammar. The question naturally arises: Was there any need of such books?

Now, Dr. Becker's '*Elements of German*' might owe its existence solely to the circumstance that the Chicago firm in starting its *Lake German Series* had, of course, to provide for some lesson-book.

No such necessity existed for Messrs. Holt and Co., the publishers of one of the two most popular German grammars. Why did they not simply issue a separate edition of Thomas's *Practical German Grammar, First Part*, which was meant to present the fundamental facts of the grammar so as to fit the learner to begin reading easy prose? The answer to this question is the fact that in the

two new books of the New York firm—and also in Dr. Becker's *Elements*—the following principles form the basis :

A systematic treatise of grammar is *not* desirable.

The material to be presented allows of further reduction.

The subject of cognates does *not* form part of an elementary lesson-book.

At first blush, Harris's *German Lessons*, Heath and Co., 1893, may seem to have anticipated all this. But since the publication of that handy little work, the report of the "Committee of Twelve" has changed the standards and the new books fulfil the requirements laid down for the present elementary course, which the *German Lessons* does not.

If in agreement, however, as to the general purpose, the authors differ widely in their methods. Dr. Bierwith follows the translation method strictly. Dr. Becker uses the 'natural' method extensively. Professor Vos takes a position half-way between the two.

There are especially two reasons which militate against the conversational use of German with beginners at college: the large size of the classes and the self-consciousness of the student. I do not know whether such considerations have influenced Dr. Bierwith, the fact is that he does not give any exercises in conversation. His purpose, his sole purpose is to prepare the pupil in thirty lessons for the reading of connected texts and for composition proper. And in strict pursuance of this aim, he deliberately limits himself to about 500 words and phrases and travels the 'old fashioned' way of disconnected sentences. How admirably he has done this work will appear from the further remarks, but as a great many excellent traits of his book have been taken over from his *Elements of German* (Holt & Co., 1900), I refer the reader to the review of that book in *Modern Language Notes*, 1901, March number, col. 177 ff. I wish to state here that in my opinion, Professor Vos's *Essentials* is a most satisfactory book, while Dr. Becker's *Elements*, to deserve this praise, needs some changes for which a second edition may give an opportunity.

In the twenty-eight lessons of Professor Vos's book, we find translation exercises on the whole very similar in character to those in *Beginning*

German, but also 'questions to be answered in German have been introduced from the fifth lesson and connected reading-matter from the sixth lesson onward.' The reading-matter, comprising proverbs, riddles, rimes and short stories, is well chosen and recommends itself also for its moderate length, most of the passages not exceeding a dozen lines.

With Dr. Becker the connected reading matter is not a side-issue, but the very foundation of her working material. Questions to be answered in German play, of course, a prominent part in a book which is intended to give continuous practice of the spoken language in the class-room. The *Elements of German* combines the lesson-book and the reader and covers accordingly, in its sixty-seven lessons, more than twice as much time as either *Beginning German* or the *Essentials of German*. No effort has been made to restrict the vocabulary which comprises about 2,000 words, while that of Professor Vos's book numbers about 1,200. The prose selections are rather long; this was, however, hardly avoidable in the scheme upon which the book is constructed. But a serious objection is that the style is too difficult in such pieces as *Deutsches Schulwesen*, *Deutschland*, *Die deutschen Städte*, *Die deutsche Geschichte*, and that here as well as elsewhere, *e. g.* in the historical (?) *Prinz von Homburg*, a rather large number of faulty expressions and wrong statements are found.¹

¹ § 270. *Diese Schlacht heiszt "Fehrbellin" nach dem Namen des Ortes, worin man focht.*

Von nun an ist der Prinz . . . selbst beherrscht gewesen.

§ 273. *Der Prinz, dessen Seele gerecht war.*

Der Kurfürst, dessen Seele diese Antwort erwartet hatte.

§ 375. *Wenn [der Fuchs] sich einem ältern Studenten anschlieszt, so heiszt er "Leibfuchs."*

§ 384. *Auch seine [Deutschlands] natürlichen Anlagen sind oft bewundert worden.*

§ 522. *Viele [Städte] lassen sich bis zu den mittelalterlichen Zeiten zurückführen.*

[Einige Handelsstädte] die durch ihren Umgang mit England . . . etwas Kosmopolitisches an sich haben.

§ 531. *Die Deutschen . . . ohne sich [von den Römern] unterordnen zu lassen.*

Diese mächtige Migration.

Zu einen zusammengeführten Volke wurde Deutschland erst wieder durch die Erhebung Karls des Grossen, der im Jahre 800 n. Chr. Kaiser des berühmten Heiligen Römischen Reiches wurde.

§ 534. *Die nächste Epoche, die man in Betracht ziehen soll.*

The poetical selections, which are not original, are, of course, not open to a similar criticism of form. They are well chosen—with the possible exception of 'Sonntag morgen'—but granting that 'poetry as the language of emotion is a more or less artificial—often a highly artificial—form of expression,' it does not seem wise to use it so extensively for the illustration of grammatical rules.

As to the way in which this connected reading-matter is employed, Dr. Becker says in the Preface, p. 1: 'The means by which the principles [of German grammar] are to be inculcated are inductive rather than deductive. The student is first given a literary unit—a story or poem selected because of its fitness to illumine the particular point to be studied. From this as a text the grammatical rule is inferred, etc.' If Dr. Becker had succeeded in this program, it would have meant a great progress over a book in which the inductive method was successfully tried but without the ambition of offering literary units. I mean *Collar's Shorter Eysenbach*, Ginn & Co., 1893. But looking over the 57 lessons which offered a splendid field for such an experiment,—leaving the ten review lessons out of consideration—we find that only twelve begin with a literary unit. And of this dozen, four (29–32 incl.) follow a lesson which anticipates the grammatical principle of the group, five others (37, 39, 43, 64, 66) similarly only continue the subject taught in a previous one. So there are actually left four lessons (3, 4, 10, 21) in which the inductive principle has been applied; and in criticism of these four, it must be said that the poem used in lesson 4 (Verb: First and Second Person, Possessives) gives no examples of the second person nor of possessives, and that the story used in lesson 21 (Indicative Pluperfect) offers eleven illustrations of the third person singular, but none of the five other possible forms.

In the distribution of the grammatical material, Professor Vos shows the greatest conservatism, while with the two other authors, we notice some interesting innovations.

Friedrich, der am besten bezeichnet wird durch den Namen, den ihm sein Volk gegeben, "der alte Fritz."

[*Friedrich, der*] *die stolzen Armeen Ludwig XIV schlug. Des siegenden Napoleons.*

Niederlage zu Jena (1805). Twice!

Die Krönung des deutschen Kaisers Wilhelm I zu Versailles.

Taking up the verb first, we find that Professor Vos begins with the auxiliaries and does not treat the conjugation of the verb (weak and strong) until the 10th lesson. The strong verbs appear in lessons 16th and 17th in the historic battle-array of the seven groups.²

Dr. Becker follows a novel and ingenious plan, making the verb the 'leit-motif' of the book. 'The book is divided into ten chapters, each one of which has as a main theme some form of the verb which is to be thoroughly learned. Subsequent lessons treat of the main features of the verb form in question, supplemented later by the other forms of the language and by the syntax which the student is required to learn during the first year of his high-school German or the first six months of German in college.' The subjects of the ten chapters are: 1, Indicative Singular Present; 2, Indicative Singular Perfect; 3, Indicative Preterite; 4, Indicative Pluperfect; 5, [Indicative] Future and Future Perfect; 6, Reflexive Verbs; 7, Passive Voice; 8, Modal Auxiliaries; 9, The Subjunctive; 10, Imperative, Compounds, Infinitives, Participles.

In Dr. Bierwirth's book, the student starts at once with the present and past of weak verbs (1) and strong verbs (2), lesson 3 gives present and past of *haben, sein* and *werden*. Having thus secured forms enough to make sentences which are in no danger of being classed as 'Ollendorffian,' he drops the verb inflection to take it up again with the 17th lesson.

As both Dr. Becker and Dr. Bierwirth use strong verbs from the very beginning, their pupils are quite familiar with the 'Ablaut' when this class of verbs is studied systematically. Their attention is, therefore, concentrated on the most difficult forms, viz., the second and third person singular present indicative and the second singular imperative. But mark the difference! Dr. Bierwirth gives a whole lesson each to the indicative forms and to the imperative, Dr. Becker crowds all the information in one single lesson. In the inflection of nouns, all three authors endeavor to suppress minor details. Otherwise this subject does not lend itself readily to innovations. So nothing calls for comment in the treatment it finds with Professor Vos (lessons 4–8 incl.). As in his

²In a new edition, certain changes in the type-setting seem desirable so as to produce greater uniformity.

systematic grammar, *Elements of German*, Dr. Bierwirth does away with the term: Weak declension of nouns, speaking simply of a fourth class. It is of more importance that the unruly group of irregular and mixed nouns is not taken up until lesson 18, when the general rules have had time to sink into the student's mind.

Dr. Becker again proceeds quite unconventionally. Nominative and accusative singular of nouns come in chapter I, genitive and dative in chapter II; the third chapter gives the plural of nouns and then the strong, weak and mixed declensions.

To the inflection of the adjective and the pronominals Dr. Bierwirth pays an unusual amount of attention, again following the line of procedure as laid down in his larger grammar. While both Professor Vos and Dr. Becker offer all the rules about the adjective in one lesson, Dr. Bierwirth devotes to the subject no less than four lessons and besides, he gives two lessons more to the declension of pronominals. This group of six lessons (10-15 incl.) is typical of the clearness of presentation, the pedagogical skill displayed throughout the whole book.

Turning now to the subject of word-order, we note that the *Essentials* presents the inverted order in the 11th lesson, the transposed in the 14th. According to the Table of Contents, the *Elements* takes up the word-order only in the 42d lesson. As a matter of fact, both inverted and transposed order have been used casually from the third lesson on; with the 9th lesson, the drill of the inverted order begins, with lesson 25, that of the transposed order.

Dr. Bierwirth introduces the subject in the third lesson! This is one advantage of his 'old fashioned' method.

The rules about the subjunctive in conditional sentences call for no special remarks. They are well presented in the three books. Only the type: '*Wenn er reich wäre, hätte er das nicht getan*' seems unknown to the writers. Or was it rejected as beyond the scope of their books? Professor Vos's treatment of the subjunctive in indirect statement (lesson 25) deserves most praise for its lucidity and completeness.³ In *Beginning Ger-*

man I miss here (lesson 30) the following important points, 1) a definite rule that the indicative preterite of the direct discourse becomes the perfect (or pluperfect) subjunctive in indirect discourse, and 2) a rule also as to the way in which the imperative of direct statement is expressed in indirect statement. I am fully aware, however, that these omissions may be the result of a deliberate rejection, neither grammatical point belonging necessarily to the fundamental facts of German grammar.

Perhaps no group of lessons in the *Elements* shows so clearly the good and the weak points of the work as the first half of the tenth chapter, which takes up the indirect discourse. The scope of the book allows of a much more extensive treatment than with the two other authors. So, lesson 51 drills just the third person singular present while the following four cover all the tenses of the active and the passive. The selections are good, but the wording of the rules is at times singularly infelicitous, misleading or confusing. No mention is made of the fact that 'after a main verb in the present tense, it is not unusual to have the verb in the dependent clause remain in the indicative' (see Vos, § 150, 5; also Bierwirth, p. 100, 2). The definition in § 439 is inadequate, for such sentences as *Ich zweifle, dass dem so ist* or *Er fragt, ob er Dich sprechen kann* are certainly 'actual usage.' The statement in § 445 lacks clearness, possibly because of wrong paragraphing. Dr. Becker has made a radical departure in the presentation of the paradigms of the subjunctive, substituting the preterite for the present wherever the latter does not differ from the indicative form. To justify this innovation, she says that 'in every case *actual usage* as found in modern writers and in accepted speech rather than grammatical tradition, has served as guide' (Preface, p. 3). This is certainly safe ground to take. But why does Dr. Becker limit (§ 444) the actual usage to the *spoken language*? And why does she state in § 445 that the use of the preterite subjunctive instead of the present subjunctive is equally correct for the third person singular? And to rob the paradigm definitely of all its value, in the following lessons we read that perfect and pluperfect forms are used indiscriminately for indirect quotation, § 449 (even in the first person singular

³ In § 150, 3 mention of the future tenses ought to have been made with regard to substitutions.

as paradigm § 450 shows !), and similarly future forms and conditional forms, § 457.⁴

The subject of pronunciation has been treated most fully and, therefore, most satisfactorily by Professor Vos. Not only does he devote to it an introductory chapter of 17 pp., based in substance on Hempl's *German Orthography and Phonology*, but "in the body of the work as well, care has been taken to make the pronunciation of individual words clear as regards both quantity and accent." Dr. Bierwirth gives eight pages to a chapter on pronunciation, which seems hardly adequate (see *e. g.* the modified vowels). In the lessons on compounded verbs (24-26), the use of accents is carried through; in the word-lists of other lessons, no system seems to be adhered to, *e. g.* lesson 14: *der Mo'nat April*.

In Dr. Becker's book, the chapter on pronunciation covers three pages only! Under *Umlaut*, we miss $\ddot{e} > \ddot{i}$, which a reference in § 147 leads one to look for in Appendix, Section 7. Quite erroneous are the statements: '*eu* (*äu*) resembles *oy* in *boy* (with greater stress on second part of diphthong)' and '*ä* very much like German *e* (as in *they*).' *qu* is not mentioned at all. From the fact that Professor Vos and Dr. Bierwirth agree in giving to *u* in *qu* and to *w* in *schw* and *zw* the bilabial pronunciation, one might be led to think that there existed practical unanimity on this point. But Professor Hempl recognizes the bilabial and the labiodental values, and the *Deutsche Bühnenaussprache* von Theodor Siebs, 2. aufl., 1901, p. 59, distinctly warns against the former pronunciation, insisting everywhere on the latter.

To illustrate the way in which the general vocabularies are especially adapted to the needs of the beginner, I give an illustration each for a noun and a verb.

BIERWIRTH: *das Mädchen, die Mädchen*, girl.

VOS: *Mädchen, das, -s, -girl*.

BECKER: *das Mädchen, -s, -girl*.

BIERWIRTH: *aufstehen, stand auf, ist aufgestanden*, rise, get up.

VOS: *auf'stehen, stv., aux. sein*, to get up, rise.

BECKER: *aufstehen, stv., to get up (sein)*.

⁴For a clear statement of the main points of this intricate subject, the author is referred to Behaghel, *Die deutsche Sprache*, 2. Auflage, Leipzig: G. Freytag, 1902, pp. 327-329.

The absence of an Index seems a serious omission in Dr. Becker's book, with its 334 pages and its 'practical' treatment of the subjects, which, *e. g.*, presents the irregular imperative forms in lesson 13 (heading missing) under the general title of Chapter III. Indicative Preterite, Plurals. Professor Vos gives an Index on pp. 219-222—an afterthought, one might be inclined to think, as it is not mentioned in the table of contents.

Dr. Bierwirth's Index is found on pp. 213-214; this, however, refers to subjects only, the references to the treatment of individual words appearing in the general vocabularies. This is a procedure I find first employed in Brandt's *German Grammar*, Allyn and Bacon (first edition, 1884).

It is quite customary in elementary lesson-books to add an appendix in which the paradigms of the declensions and conjugations, the strong verbs are given. Professor Vos offers instead of the paradigms of the declensions, some rules of the determination of gender. In the other books this appendix has been enlarged to a synopsis of the elements of grammar, and comprises not only the essentials of accidence but also of syntax. It is meant to be used for ready reference and for review, and the independence of this part of the books is best proved by the fact that Dr. Bierwirth plans to have his *Abstract of grammar*, about 90 pp., published separately, while the *Appendix* of Dr. Becker's *Elements*, about 70 pp., has actually been incorporated in *Easy German Stories* edited by T. S. Allen and M. Batt, Chicago: Scott, Foresman & Co., 1903.

About the presentation of the facts of inflection in the *Appendix* little need be said. It is a good idea 'to present each page in a form which will render classification and enumeration graphic, in order that visualization may assist memory.' It would have been better, if the article had found its place among the pronouns, for then a repetition of forms would have been avoided, and no one can be expected to look for the inflection of *dieser* or *mein* under the topic: Article. The pronouns are placed, as in Dr. Bierwirth's *Elements of German*—why did not the Chicago author avoid the use of this same title?—after the noun and before the adjective.

In the *Abstract of grammar* there appears a novel arrangement of the facts of nominal inflec-

tion. After the verbs is given a Chapter II on Odd or Unclassified Inflections (personal pronouns, reflexive, reciprocal and intensive pronouns, demonstrative and relative pronoun *der*, interrogative and relative pronouns *wer* and *was*, indefinite pronouns), then III Complete Strong Inflection, IV Defective Strong Inflection, V Noun Inflections, VI Double Inflection of a) Ordinary or Descriptive Adjectives, b) Certain Pronominals and Indefinite Numerals, c) Substantive Adjectives, d) Comparatives and Superlatives, e) Ordinal Numerals. § 101 gives a Summary of the Inflection of Pronouns, Adjectives and Numerals, which makes one wonder why the V chapter was not put immediately after Chapter I, so as to avoid the splitting up of the other chapters which actually belong together.

The reason for this novel plan is well set forth in the preface, which is otherwise entirely too laconic. We read there: 'If the initial difficulty for most English-speaking students of German lies in mastering the inflection, rather than in grasping the uses of the parts of speech, or what we call syntax, it ought to be more practical to group different parts of speech under the same type of inflection than to group different types of inflection under the same part of speech.'

Another point of excellence—which, to be sure, appeared before in Dr. Bierwirth's *Elements of German*—is that in the paradigms of the active voice, all the simple forms, including the imperative, the infinitive and the participles, are given before the compound forms.

The fundamental difference between the syntactical part of the *Appendix* and the *Abstract* is that Dr. Becker aims at a certain systematic treatment and completeness, *e. g.*, sections 106-108, 112, 130, 148, 209, while Dr. Bierwirth confines himself to those matters in which German usage differs most from English.

The rules and definitions in the *Abstract*, partly literally repeated from the 'lessons,' partly enlarging upon them, *e. g.*, in the list of prepositions, the group of irregular and mixed nouns, are all models of precision.

The statements in the *Appendix* sometimes lack clearness and completeness, *e. g.*, section 184, where I miss the possible substitutes for the perfect tense and the future tenses in the subjunctive of

indirect quotation. Or are we to believe that only the preterite subjunctive has lost the significance of *past time*, that the preterite crept into the present, without the pluperfect and the conditionals following suit? Similarly, in the examples of the same section, the conditionals should appear by the side of the futures.

In conclusion, I mention a curious slip which occurs in all three books: the appearance of those non-existent passive participles: *gelobt werdend* and *gelobt worden*. This seems another proof of the 'sway of the traditional methods of teaching the dead languages,' of which Dr. Bierwirth speaks with feeling in his Preface, p. iii.

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FRENCH LITERATURE.

Le Roman d'un jeune homme pauvre, par Octave Feuillet, edited, with introduction, notes and vocabulary, by JAMES D. BRUNER, Ph. D. Boston: D. C. Heath and Co., 1904.

One of my Classical colleagues tells me that he is weary of the text-book with vocabulary and means to return to the little text and big dictionary. However general this feeling may be in the Classical field, the output of our large houses for the last few months shows the trend in the department of Modern Languages to be quite the other way. The time-saving vocabulary is in demand and Heath and Co. in Professor Bruner's edition of *Le jeune homme pauvre* have added another to their long list of school and college texts. This volume is the more acceptable because of its excellent and very complete vocabulary, but I am inclined to think that a phonetic transcription, showing the pronunciation of each word, would have vastly increased its usefulness. There ought to be such an *addendum* to the second edition.

For a first edition, the book is remarkably free from errata. I have, however, noted the following:

Page 13, line 11, *le l'ai* should be *je l'ai*.

Page 14, line 26, *vous avec* should be *vous avez*.

Page 16, line 13, *grèvee* should be *grévée*.

Page 31, line 8, *suprenant* should be *surprenant*.

Page 54, line 24, *ci qui* should be *ce qui*.

Page 64, line 15, *rouades* should be *ruades*.

Page 78, line 31, *le porte* should be *la porte*.

Page 105, line 22, *effaïsser* should be *affaïsser*.

Page 106, line 1, *on à* should be *on a*.

Page 158, line 5, *o* is dropped in *indolence*.

Page 192, line 19, *des cathédrale* should be *de cathédrale*.

Page 199, note 3 to page 6, *pour dit tout* should be *pour dire tout*.

Page 212, note 2 to page 123, *strictement vêtue* should be *strictement vêtues*.

Page 214, note 1 to page 167, *ulcéré* should be *ulcérée*.

Page 215, note 1 to page 190, *à vu du* should be *à vue du*.

The historical, explanatory and other notes are clear, concise and generally adequate. Possibly a few more geographical notes should be added. It might be well, too, to explain page 14, lines 30-32; the phrase *protection bienveillante*, page 61, line 19; and *souvenir de César*, page 131, line 4. It seems to me that in the note on page 77, line 5, *is it?* or *does it?* gives the meaning better than *is it not so?*, the translation of *ce n'est pas une épée* determining the choice. The note to page 77, line 25, is not satisfactory, the vocabulary still less so. *Mettre prix à* here seems to mean *foot the bill, put up the money*. Cf. Henning's edition (Heath and Co.) of Dumas' *Question d'argent*, note to page 11, lines 3 and 4.

As to vocabulary :

To page 30 : 13 : *revenir de* : add *get over* ; it fits in better than *recover from*.

To page 38 : 17 : *s'apprendre* is lacking under *apprendre*.

To page 70 : 28 : *importun-e* is missing, although *importuné* as participle is given.

To page 77 : 25 : additional meaning for *mettre prix à*.

To page 114 : 7 : under *travers, en travers* is not given.

To page 158 : 18 : *pénétré* as adjective is omitted.

Add a phonetic transcription.

The publishers in their catalogue for 1904 say that "some abbreviation has been found desirable," but Professor Bruner makes no mention of

this fact in his introduction and I have no complete text at hand for purposes of comparison. Abbreviated text or complete text, however, I have already found this edition extremely useful in the class-room. Let a recent German critic say : "Heutzutage würde man über eine solche Romantik lächeln. Der moderne Geist ist zu kritisch und zu nüchtern angelegt, als dass er an unmöglichen Sujets, durch die nur schwärmerische Gemüter befriedigt werden, Gefallen finden könnte." Our youth, nevertheless, persist in enjoying a romantic tale filled with the ideals of honor and love, and so all hail to those that are clean enough to be put into the hands of the young student. This story of Feuillet is of the right kind.

D. P. SIMPSON.

Cleveland, O.

ENGLISH LITERATURE.

Southern Writers: Biographical and Critical Studies. Volume II. Publishing House of the M. E. Church, South, Smith & Lamar, Agents, Nashville, Tenn.; 1903. Pp. 392.

The most valuable single contribution yet made to the study of the literature of the Southern States is the lamented Professor Baskervill's *Southern Writers*, a series of critical studies including Russell, Harris, Thompson, Lanier, Cable, and Craddock. These essays first appeared separately in booklet form, but were later brought together and published in one volume. In the 'Preface' to this volume Professor Baskervill promised similar studies of other Southern writers; but he was prevented from fulfilling this promise by his death in 1899. The work planned by Professor Baskervill has been carried forward, however, by his pupils, and we have now a second volume of *Southern Writers*. This volume includes a life-sketch of Professor Baskervill by Professor Charles Foster Smith, and studies of Mrs. Preston, Richard Malcolm Johnston, Sherwood Bonner, Thomas Nelson Page, James Lane Allen, Mrs. Burton Harrison, Miss Grace King, Samuel Minturn Peck, and Madison Cawein, together with a 'closing summary' treating briefly a number of more or less prominent Southern writers of to-day.

These essays are similar in aim and scope to those of Professor Baskervill, in the first volume of the series. They are biographical-critical in nature, with a leaning toward the popular in style. As a whole, the second volume, though essentially more uneven than the first, does not compare unfavorably with it. It deals with no writer so great as Lanier, and with only one writer equal in rank to Cable and Harris; hence the new volume has not the significance of the other. But in style, though less elaborate and less enthusiastic than the first, this volume is, with the exception of two of its essays at most, more direct and methodical. And in substance at least one of the essays of the second volume must take rank with the best in the earlier volume.

The first of the critical essays is Mrs. Baskervill's study of Mrs. Margaret Junkin Preston. Mrs. Baskervill's judgment of Mrs. Preston is, I think, both sympathetic and just; and it is characterized by a dignified repression, a virtue only too rare in American literary criticism.

The subject of the second essay is Richard Malcolm Johnston. The writer of this sketch, Professor William A. Webb, finds Johnston's virtues to be 'intrinsic worth,' 'genuine humor,' and 'the faithful portrayal of an interesting though narrow phase of life.' His limitations he takes to be 'narrowness of range and paucity of incident,' sameness of characters, the inconsistency of his villains, and an inability to sustain narrative or otherwise to handle his plots skilfully. In this judgment he reveals discrimination, but he oversteps the mark, I think, when he asserts (p. 48) that Johnston's 'stories are marked by the lightness of touch and the buoyancy of spirit that characterize the works' of Page, Harris, Cable, and others. As regards lightness of touch, Johnston is quite as near the Old South humorists—Longstreet, Baldwin, Hooper, and W. T. Thompson, who are exceedingly hard and slow in style—as he is to the humorists of the New South.

The essay on Sherwood Bonner, by Dr. B. M. Drake, though welcome enough, gives its subject too high a rating. For although of real interest as a pioneer, Sherwood Bonner lacked the power and the artistic excellence of the writers with whom she is associated. Surely the essayist has allowed his enthusiasm to run away with his judg-

ment in the following statement (p. 94): "Sherwood Bonner did not live long enough to fulfill her prediction that she would write the long-talked-of American novel; but . . . we may say here that those who read her bright stories, and even her less successful novelette, 'Like Unto Like,' will not be disposed to say she hoped for the impossible."

Even less satisfactory than the essay on Sherwood Bonner is that on Thomas Nelson Page, by Professor Edwin Mims. This study reveals, on the one hand, an incompleteness of treatment, with something of carelessness also in technique; on the other hand, a disposition to shy away from a specific deliverance on Page's longer narratives. The reading public has long been at one in its admiration for Page's short stories—the *In Ole Virginia* volume in particular; what it looks for most eagerly in a new criticism of Page is a definite judgment as to the worth of Page's romances. Professor Mims's essay was written apparently before the appearance of *Gordon Keith*. But of *Red Rock* Professor Mims has only this to say on his own responsibility: that the book is superior to *On Newfound River*, and that it gives a vivid impression of the Reconstruction period. In lieu of a fuller and more definite opinion of his own, he contents himself with quoting (with endorsement) the none too definite criticism of Mr. Hamilton W. Mabie, to the effect that *Red Rock* was the best of the novels of its season, was serious in conception and execution, was strong in characterization, and the like (see p. 150). Incomplete the essay is in that it does not take account of Page's *Pastime Stories* and of his dialect poems in the volume entitled *Befo' De War*. Careless it is, most of all, in its sentence-building; both awkward and obscure is the following sentence (p. 149): "That Mr. Page failed in 'On Newfound River' is generally conceded; that he came much nearer to it in 'Red Rock' is as generally recognized."

The essay on Page is followed by a study of James Lane Allen, by Professor J. B. Henneman. This essay is easily the best in the new volume—if not indeed of the entire series. It is 92 pages in length, and so comprises nearly one-fourth of the volume before us, nevertheless it is the most compact essay in the volume. Moreover, it is the

most systematic, the most intense, and the most incisively critical of all the essays. Nor does it in style take a place second to any other of those with which it is associated; it is a model of simplicity, directness, ease, and vitality. Professor Henneman deals with his subject under seven heads, the first being devoted to a general estimate of Allen as a writer, the second to a biographical sketch, the remaining five sections to an analysis and minute criticism of each of his works in order, with a tracing of his growth in art and in power. Allen's place among Southern writers the essayist holds to be unique,—this in several respects, but most notably in the universality of his themes and in the planning of his work. In this estimate Professor Henneman has not the united support of other critics of Southern literature. His essay must, however, go far toward unifying opinion as to Allen's real place in our literature.

Also to be commended, though in a different degree, are the essays on Mrs. Burton Harrison and Miss Grace King, by Professor Henry N. Snyder. Both of these essays are definite and thorough-going, and are exceptionably readable. As appreciations they err, if at all, in not setting forth more fully the literary shortcomings of the authors dealt with.

No less worthy of commendation are the essays, by Professor W. H. Hulme, on the New South poets, Peck and Cawein. Simple, concrete, methodical, lively, these essays are. Peck's virtues the essayist takes to be neatness, flexibility, melody, liquid clearness and simplicity, grace, spontaneity, finish; his limitations, narrowness of range and a lack of vigor and passion. Professor Hulme does not exaggerate, I think, when he asserts of Peck (p. 321) that "In light lyric poetry—especially in songs of nature, *vers de société*, love songs—he has not had a peer in American poetry, and few in his own generation of English poets." In his treatment of Cawein, Professor Hulme is not so enthusiastic, but he is none the less appreciative. He points out that Cawein, while he has greater variety and strength than Peck, lacks Peck's characteristic virtues; for Cawein has been unduly imitative, is often extravagant in figure and lame in metre, and wants evenness and finish—faults traceable in the main to his over-production.

The closing summary, by Professor James W. Sewell, is not pretentious. It gives brief estimates of Harry Stillwell Edwards, Miss Sarah Barnwell Elliott, John Fox, Jr., Miss Ellen Glasgow, Miss Mary Johnston, Amélie Rives, and Mrs. Ruth McEncry Stuart, and makes mention in a concluding paragraph of Octave Thanet, Mrs. M. E. M. Davis, Robert Burns Willson, Father Tabb, F. L. Stanton, and others. In my judgment, F. Hopkinson Smith should have come in for discussion here, if indeed he does not deserve the distinction of an essay such as is given Page or Johnston. And certainly if Miss King and Sherwood Bonner are to have separate essays, Mrs. Stuart deserves to be given like prominence. One will feel inclined, too, to complain of the scantness of space given Father Tabb and F. L. Stanton. And in the final mention, Henry Jerome Stockard and Mrs. Danske Dandridge should have been included.

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SPANISH LITERATURE.

El sí de las niñas. Comedia en tres actos por LEANDRO FERNÁNDEZ DE MORATÍN, with Introduction, Notes and Vocabulary, by J. GEDDES, JR., Ph. D., Professor of Romance Languages in Boston University, and F. M. JOSSELYN, JR., Docteur de l'Université de Paris, Professor of Romance Languages in Boston University. New York: American Book Company. 125 pp.

One more edition of this charming little comedy in three acts and in prose. Were it not for the delicious Spanish fragrance which pervades this masterpiece of the younger Moratín, we might almost mistake *El sí de las niñas* for a translation of one of Molière's comedies. In regularity of form and in simplicity of plot, how unlike the exuberant *comedias de capa y espada* of the *siglo de oro*! Yet, on the other hand, how light and free compared with the serious *motif* plays of reality which the present generation owes to Galdós and Echegaray! There is room in the list of our Spanish texts for this little comedy first presented in 1806. It does something more than

evidence the influence of the French theatre upon Spanish dramatists at the close of the eighteenth century. It has that impalpable charm of Spanish nationality which is the better part, and which cannot be taken from the masterpieces of the race. The love-making at the street window, the dueña-mother with her religious superstition, the convent of nuns in the background,—even the noisy parrot with his scraps of the mass at his tongue's end,—leave us no doubt that we are beyond the Pyrenees, in the very centre of Spain,—in Alcalá de Henares.

It is to Messrs. Geddes and Josselyn that we owe this new edition of Moratín's comedy. They have attained a higher degree of perfection in punctuation and accentuation than had been realized by the edition of Ginn (1889), while their full vocabulary makes the new edition more useful than the creditable, but less known, edition of Appleton (1889). The new editors have seen fit to attach but few foot-notes to the printed page, and have relegated to the vocabulary all aids to translation. Whether this is the wisest method is perhaps a question of personal choice. It may be safely said, however, that the new edition of this play lends itself admirably to class work toward the close of the first year of Spanish. The subject of the play and its spirited treatment will hold throughout the interest of the beginner. The passionate love of the young officer, the precocious devotion of a sixteen year old girl, the self-sacrificing benevolence of old Don Diego, more generous in his disillusion than is Arnolphe in *L'École des femmes*, the lively by-play of the servants, the animated dialogue of all the characters, and even the peculiar atmosphere of a Spanish *posada*,—are well calculated to awaken and sustain the interest.

It is required of a reviewer that he note any errors, however small, in the text under discussion. Those in the present volume are, as will be seen, for the most part printer's errors, and detract scarcely at all from the value of the book. In the text we have noted the following: On cover and title-page *Moratín* for *Moratin*; p. 23, l. 28, *tambien* for *también*; p. 33, l. 13, omission of the 'puntos suspensivos'; p. 43, note, *mia* for *mía*; p. 49, l. 15, *tantos* for *tantas*; p. 49, l. 33, *quien* for *quién*; p. 52, l. 1, *paseandose* for *pase-*

ándose; p. 52, l. 1, *Diego* for *Carlos*; p. 60, note, *doblón* for *doblón*; p. 69, l. 20, *tirela* for *tirela*; p. 89, l. 18, *estos* for *éstos*; p. 90, l. 15, *di* for *de*; p. 92, l. 24, *manifestándo* for *manifestando*. If the editors have intended to conform throughout to present usage, in changing the dative *la* of the feminine pronoun in the third person to *le*, the following cases have escaped them: p. 20 : 9; p. 41 : 4, 14; p. 49 : 30; p. 50 : 20; p. 75 : 20; p. 83 : 8.

The following errors, mostly typographical, in the vocabulary should be corrected in another edition: Under *ahora*, *aquí* for *aquí*; under *caldosito*, *very hot* for *not too thick*; under *consigo*, *con se* for *con sí*; under *cuándo*, the idiom should be placed under the unaccented *cuando*; under *figurarse*, *tu* for *tú*; under *hacer*, — *lo buena* for — *la buena*; under *hay*, this form should not be referred to *haber* without explanation, for the form does not occur in the conjugation of *haber*; under *hermano*, *político* for *político*; under *hipo*, for *quitar el hipo* we suggest the translation *to fight it out* for the Anglicism *to do for*; under *hombre*, there should be a note on the technical meaning of *un hombre de capa y espada*; under *hurtadillas*, *de hurtadillas* for *á hurtadillas*; *matemáticas* in the plural should stand instead of the singular form; under *meco*, *con me* for *con mí*; under *menos*, *deery* for *decay*; under *oscuro*, *á* — *s* for *á oscuras*; under *Satanás*, *un de Satanás* for *una de Satanás*. *Sí* reflexive is omitted. *Ve* should be referred to *ver* as well as to *ir* to be consistent and avoid misunderstanding.

In the foot-notes, we must not look for any aids to translation. Personally, we question the expediency of setting the student to hunt idioms in the vocabulary. He frequently knows the meaning of the individual words and yet can extract no sense from their context. Is not this the function of the foot-note,—to clear up at once an obscure passage? This, perhaps, is a matter of opinion. In the foot-notes of the present edition there are few alterations to be suggested:

P. 42 : 32 note :—It would be well to state that the imperfect is often used for the conditional *for the sake of vividness*, as is explained later, p. 45 : 18 note. P. 81, l. 21, note :—We find the astonishing statement that Calderon was born in 1601 instead of 1600, and that he wrote over

fifteen hundred plays! One hundred and twenty-five comedias and seventy-five autos are a liberal allowance for this prolific playwright.

As a matter of principle, in *El sí de las niñas* as elsewhere, we see no reason why we should be told that *puedo* < *poder*, *venga* < *venir*, *voy* < *ir*, *fuera* < *ser*, &c. Completeness in this method is well-nigh unattainable, and it would be gratuitous to point out inconsistencies.

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ENGLISH LITERATURE.

Old English Poetical Motives derived from the Doctrine of Sin. By DR. C. ABBETMEYER. The H. W. Wilson Co., Minneapolis, Lemcke & Buechner, New York, 1903, pp. 42.

The scope of Dr. Abbetmeyer's dissertation is indicated by his chapter headings:—"The Fall of the Angels," "The Fall of Man," "Satan the Fallen Archangel," and "Fallen Man." In order to be complete, it would seem that a discussion of the doctrine of sin should include also a consideration of Hell and Purgatory; Dr. Abbetmeyer, however, has left these topics undiscussed, except so far as the punishments of Satan and the fallen angels are concerned.

In his Introduction, Dr. Abbetmeyer discusses the question whether the Anglo-Saxon Church tended toward Pelagianism, coming to the conclusion that "the English Church . . . remained Semi-Pelagian to the end in spite of its official Augustinianism" (p. 7). No evidence is brought forward, however, to show that the Anglo-Saxon Church differed at all in its doctrine of sin from the other branches of the Catholic Church, and the whole matter of Pelagian influence is dropped at the end of the Introduction.

Throughout his discussion, Dr. Abbetmeyer takes Gregory the Great as the starting-point for the doctrine of sin prevailing among Anglo-Saxon theologians and poets. Each chapter begins with "A Brief Outline of Pope Gregory's Doctrine," and no attempt is made to differentiate the conceptions of Anglo-Saxon writers from the teachings of Gregory.

As to surviving heathen elements in the Anglo-Saxon conceptions he shows a judicious skepticism. He follows Dr. Ernest J. Becker (*Mediæval Visions of Heaven and Hell*, Baltimore, 1899) in regarding the "cold hell" in Anglo-Saxon poetry as derived from apocryphal Christian literature rather than from Germanic pagan mythology. The only point in which he is disposed to admit the possibility of heathen influence is in the representation of the rebel angels as setting up their throne in the North. "This may be," he says, "the blending of similar ecclesiastical and heathen conceptions" (p. 15). However, inasmuch as this notion of Satan's occupation of the North as his special quarter was firmly established in Christian literature, it is hardly necessary to recognize here the influence of pagan mythology. On the other hand, Dr. Abbetmeyer passes over one point of correspondence to the Loki myth in Anglo-Saxon poetry which may possibly have some significance: namely, the passage in *Guthlac* (840-2, 953-66) in which Eve is spoken of as presenting a bitter drink to Adam. Yet, though here and there some traces of heathen conceptions may still survive in Anglo-Saxon Christian poetry, Dr. Abbetmeyer is doubtless right in his very conservative attitude on the subject.

As to the influence of apocryphal Christian writings upon Anglo-Saxon doctrine, Dr. Abbetmeyer is not altogether clear. He seems to regard Gregory as the chief medium through which these apocryphal conceptions reached the Anglo-Saxon Church (p. 41). But in discussing the Anglo-Saxon cold hell he turns to the similar notion in the Enochic literature as evidence of "Oriental influences" (p. 16). Does he mean by this that the Greek text of the *Book of Enoch* was the direct source, or is he still thinking of Gregory as the medium? Dr. Abbetmeyer refers several times to the *Book of Enoch*, but does not once mention such probable sources as the *Apocalypse of Peter* (ed. Oscar von Gebhardt, Leipzig, 1893), or the Latin *Visio Pauli* (ed. M. R. James, Cambridge Univ. Texts and Studies, 1893). In the latter, hell is pictured as containing both fire and extreme cold and serpents (cf. *Salomon and Saturn*, 466-8). There are many evidences of acquaintance with the *Visio Pauli* in England at an early date. An obvious reflection of it occurs

in one of the stories related by Bede (*Hist. Eccl.* v, 13; cf. *Visio Pauli*, § 10, 16, 17). Moreover, Prof. J. M. Garnett (*Protestant Episcopal Review*, 1894, pp. 476-8) has pointed out quotations from the same source in the *Blickling Homilies*, the *Old English Homilies*, as well as in the thirteenth century poems on "The XI Pains of Hell" (*Old Eng. Miscellany*, E. E. T. S.). It is to be regretted that Dr. Abbtmeyer has not traced more definitely the relation of the Anglo-Saxon poetry to these apocryphal and apocalyptic writings. For, although Gregory was undoubtedly an important medium in the spread of these conceptions, there is good evidence that Anglo-Saxon writers were acquainted with much of this apocryphal literature at first hand.

It will not be necessary to follow in detail Dr. Abbtmeyer's compilations of passages in Anglo-Saxon poetry illustrating the doctrine of sin. No doctrinal innovations are brought out in these passages, and the fall and punishment of Satan and his angels, as well as the disobedience of our first parents and the consequent sinful state of mankind, are themes too familiar to detain us. The most interesting conclusions presented in the dissertation have to do, not with the Anglo-Saxon doctrine of sin itself, but with the relationship between the various poems which Dr. Abbtmeyer seeks to establish on the basis of his compilation of passages.

Let us turn first to his treatment of passages dealing with the fall of man. He begins by dividing the Anglo-Saxon accounts into two groups: (1) the "epical," represented by *Genesis* A and B, (2) the "homiletical," among which are *Christ* (vv. 1380-1419), *Guthlac* B (791-850, 947-69), *Phoenix* (393-423), *Christ and Satan* (410-21, 478-88), and *Juliana* (494-505). Comparing the accounts in this latter group, Dr. Abbtmeyer finds the same "sequence of thoughts," and also a number of verbal correspondences. He concludes: "The correspondences between these poems both in thought and phrase compel the conclusion that they are related. They do not seem to be mutually dependent, but to rest on the same source, namely, some very familiar story of the Fall. This probably was not the Scripture narrative alone, although that was well known. . . . The source, in all probability, was

a well-known vernacular homily on the Fall, or Bible story with comment, that was taught to the catechumens, recited before the congregation, and otherwise told" (p. 28). Such an hypothesis is, of course, not impossible, though, in the case of a theme so familiar as the fall of man, pretty definite evidence would be needed to establish it. The verbal correspondences cited by Dr. Abbtmeyer do not seem to me at all conclusive; and as for the sequence of thought, it is difficult to see how it could have been altered by writers engaged in relating the Biblical story. Furthermore, Dr. Abbtmeyer overlooks the parallel from a Latin sermon by Cæsarius of Arles, which Professor Cook (*Christ of Cynwulf*, p. 210) has pointed out as the source of the passage in the *Christ*. The passage from Cæsarius certainly fits well with the lines from the *Christ*; in both, Christ is represented as recounting the story of man's sin to the guilty at the day of Judgment. In none of the other poems is the account placed in this setting.

The most important conclusions reached in Dr. Abbtmeyer's dissertation are those based upon his analysis of *Christ and Satan*. In the course of his chapter on the fall of the angels, he enters upon a detailed examination of the structure of this poem. Though agreeing with previous critics that in its present form *Christ and Satan* is a compilation, he takes issue with Groschopp's theory (*Anglia* vi, 248) that it consists of fragments of an original "Heiland," or Redemption story. He prefers to regard it as "a collection of poems describing mainly the sufferings of Satan after the descent of Christ" (p. 10). He would divide *Christ and Satan*, vv. 1-365, into a series of six "Plaints of Lucifer," "which received their present order in the manuscript probably for the purpose of dramatic recitation" (p. 41). To this cycle of Plaints was afterwards added 366-664, which was originally a "treatise on the second half of the second article of the Creed," but which "found its way into the manuscript as a parallel to the three longest poems in *Sat.*, 1-365" (p. 41). Finally, "*Sat.*, 665-733 is a fragment describing the dolours of Satan and breaking off in what seems the beginning of another Plaint of the demons" (*Ibid.*).

I have here outlined only the main sections into

which Dr. Abbtmeyer divides the *Christ and Satan*. Each of these sections is further subdivided, and in several cases passages are transferred from their present setting to a context which better suits the general scheme of the poem. For these details I must refer the reader to the dissertation itself. In its general outline, this theory that *Christ and Satan* grew up as a cycle of Plaints appears reasonable; it certainly is an improvement in some respects upon Grosehopp's hypothesis. But in such an elaborate process of scissoring and re-arranging as Dr. Abbtmeyer has undertaken, the chances of arriving at the original components of the poem are, of course, extremely slight.

Next, Dr. Abbtmeyer proceeds to speculate as to the date and authorship of the first of these "Plaints of Lucifer" (*Christ and Satan*, 1-224). He finds interwoven in the narrative of *Guthlac A* a poem on the same subject, "which contains so many correspondences to *Sat.*, 1-224 as to be, if not the same poem, at least a very similar variant" (p. 11). From the fact that "the correspondences are from compact sections in the latter poem, while in *Gu. A* they are scattered over many lines," he concludes that the passage in *Christ and Satan* is older than *Guthlac A*. "If, then, *Gu. A* was written shortly after the death of the saint, which took place A. D. 714, the first *Sat.* poem must be earlier. . . . The date of the first Plaint may thus be about A. D. 700. I am inclined to ascribe it to Aldhelm, who handled the "Fall" theme in Latin hexameters, wrote a Latin Plaint of Lucifer, and was thoroughly imbued with the spirit of the national poetry" (p. 18).

If we must have a name to conjure with, Aldhelm may do as well as another. But in the absence of other proof this sort of evidence leads no further than conjecture. Dr. Abbtmeyer, however, is not content to rest even with finding an author for the first Plaint in *Christ and Satan*; he has still a final link to add to his chain of speculation. He observes that this first Plaint "contains quite a number of correspondences to the 'Fall' section of *Gen. A*" (p. 18). The inference is readily drawn: "The original 'Plaint of Lucifer' was probably written by Aldhelm on the basis of *Gen. A*, 1 ff." (p. 41). This is indeed a worthy cap-stone for the monument which Dr. Abbtmeyer has reared upon a foundation of verbal correspondences. The pas-

sages on which this claim of dependence is based, (*Christ and Satan*, 21-42, *Genesis A*, 13-91) tell the story of Lucifer's over-weening pride and its speedy punishment. Both are modelled more or less directly on Isaiah, 14:12-15. The correspondences which exist are only such as might be expected where two authors are narrating the same incident. Moreover, the danger of building too much upon similarities of phrase is greatly increased in the case of themes like the fall of the angels or the fall of man. When one considers that these themes, through the Biblical text and the teaching of the Church, had become universally familiar, it will not appear strange to find now and then words and phrases which are similar or even identical.

Nevertheless, aside from his theories built upon tables of "correspondences," Dr. Abbtmeyer has given us a useful compilation and classification of passages in Anglo-Saxon poetry relating to Satan and the fall of man. One or two criticisms in matters of detail might be made. Thus, in referring to the account of the fall of the angels in *Cursor Mundi*, Dr. Abbtmeyer remarks: "It seems almost certain that the author knew *Gen. B*" (p. 20)—a conclusion which seems far from probable. Again, in referring to the Middle English versions of Lucifer's fall, he fails to mention the very remarkable description by the Gawayne poet (*Cleanness*, 203-34, *Early Eng. Allit. Poems*, E. E. T. S.). Finally, in his paragraph (p. 13) on the ten orders of angels, he would have found additional material in Dr. H. Ungemach's discussion of the subject (*Die Quellen der Fünf Ersten Chester Plays*, Münchener Beiträge, 1890, p. 21 ff.).

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PLEONASTIC COMPOUNDS IN COLERIDGE.

To the Editors of *Modern Language Notes*:

SIRS:—In Coleridge and other romantic poets one sign of their release from tradition is the free use and coinage of hyphenated adjectives and nouns. Coleridge, for example, is very rich in compound nouns; richer at all events than Bowles

and Wordsworth, with whom he is naturally to be compared; and like Carlyle showing his tendency toward original word-building prior to any hypothetical influence from the study of German. I wish to call attention to a peculiar section of his poetical vocabulary: Coleridge possesses a set of tautological compounds whose general nature is traceable, so far as I am aware, to no external source. The usage in question may for the present be considered an idiosyncrasy.

More than one reader must have been surprised at the strange ligature in *The Rime of the Ancient Mariner*:

And now the *Storm-blast* came, and he
Was tyrannous and strong.

Blast, of course, is the stock romantic word for powerful wind. With Coleridge, Wordsworth, and Bowles, the element rarely blows in other terms. So Wordsworth (Globe Edition, p. 84):

A *whirl-blast* from behind the hill
Rushed o'er the wood with startling sound.

The peculiar smack of Coleridge comes from the underlying repetition in his compound: *storm* (Ger. *sturm*) anticipating the conception of *blast*. In fact, his phraseology as it now stands is a partial compression of an earlier reading (Globe Edition, p. 513):

Listen, Stranger! Storm and Wind,
A Wind and Tempest strong!

where the epic reiteration is even more obvious. The biblical savor of the context (cf. *Job*, 21, 18; *Is.*, 25, 4; etc.) is preserved also in *squally blast*, *Dejection*, l. 14.

This cumulative effect is paralleled in many similar combinations where there is an approximate equivalence in the hyphenated terms. Thus in *The Ancient Mariner*, l. 78, *fog-smoke*:

Whiles all the night, through *fog-smoke* white,
Glimmered the white moon-shine.

—a collocation that may have impressed Sir Walter Scott, since *N.E.D.* gives but one instance of the word: *fog-smoke white as snow*, *Marmion* II. Introd. ix. (Cf. *N.E.D. fog-cloud*.)

Again, note the unusual conveyance in which Coleridge's "Hermit good" approaches the Mariner's ship (l. 523):

The *skiff-boat* neared: I heard them talk.

Here we have a case of practical identity, as in *harbour-bay* (l. 472) we find partial equivalence:

The *harbour-bay* was clear as glass.

With these examples one should compare an indefinite number of like formations; some with, and some without, the hyphen—for Coleridge is free also from the restraint of consistent punctuation;¹ the majority composed of two nouns, a few others, of an adjective and a noun: where the second half of the expression more or less clearly echoes the idea of the first. Take, for instance, *The Ancient Mariner*, l. 395:

But ere my *living life* returned.

Similarly in the following: *Christabel*, l. 46, *ringlet curl*, l. 191, *cordial wine*, l. 649, *minstrel bard*; *Destiny of Nations*, l. 184, *Pilgrim-man* (Cf. *Ancient Mariner*, l. 490, *seraph-man*); *The Picture*, l. 45, *thorn-bush*, l. 89, *willow-herb*, l. 115, *cavern-well*, l. 176, *coppice-wood*; *The Nightingale*, l. 101, *orchard-plot*; *Addressed to a Young Man of Fortune*, l. 6, *fog-damps*. With *skiff-boat* and *living life* we may class *mountain-hills*, from *Fears in Solitude*, l. 184, as a noteworthy illustration of this strange touch in Coleridge.

Naturally, some of the expressions cited are not confined to this one author. *Coppice-wood* is in good usage elsewhere. *Cordial wine*, if it belongs in our list at all (cf. *N.E.D. cordial*), has a close parallel in Milton:

And first behold this *cordial julep* here.
Comus, l. 672.

For others, e. g., *skiff-boat*, no authority is recorded. Altogether, they make a distinctive part of Coleridge's diction, well worth special scrutiny. In *The Ancient Mariner* and kindred narratives they add their grateful flavor to the numerous devices of echo and repetition with which the poet increases his general epic effect.

LANE COOPER.

Cornell University.

¹ Compare *moon-shine*, *Ancient Mariner*, l. 78, with *Christabel*, l. 146:

Lay fast asleep, in *moonshine* cold.

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ANNOUNCEMENTS.

Mr. Eugene Morehead Armfield, of High Point, N. C., has given to the University of North Carolina, of which he is an alumnus, the sum of five thousand dollars, the annual revenue from which, three hundred dollars, goes to the equipment of the Department of the English Language, of which Dr. C. Alphonso Smith is head. The money will be used each year solely in the purchase of philological journals, editions of Old and Middle English texts, dissertations and special studies on problems of English philology. It is believed that this is the first foundation of this sort to be established in the South.

A Central Committee for commemorating the Hundredth Anniversary of Schiller's death, formed by coöperation of the American Institute of Germanics and the Schwabenverein of Chicago, is celebrating an extensive Schiller Celebration to be held in Chicago on May 1, 1905, and has established prizes of \$75 each, open to competition throughout the United States, for two prologues in verse, to be recited during the days of the festival, one in German, the other in English, neither of which shall require more than seven minutes for expressive recitation.

All poems offered in competition for either of these prizes must be in the hands of the Corresponding Secretary of the Committee for the Schiller Commemoration, 617 Foster St., Evanston, Ill., on or before Wednesday, March first, 1905. The poems shall be sent under an assumed name, and accompanied by a sealed envelope containing the name and address of the author.

The right of publication of the accepted prologues shall be given to the Program Committee for the Schiller Commemoration.

For the Central Committee,

OTTO C. SCHNEIDER, President of the American Institute of Germanics.

ERNEST HUMMEL, President of the Schwabenverein of Chicago.

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MODERN LANGUAGE NOTES

VOL. XIX.

BALTIMORE, DECEMBER, 1904.

No. 8.

MOLL OF THE *Prima Pastorum*.

In the *First Shepherds' Play* of the Wakefield cycle, vv. 153-160,¹ Pastor III remarks of his foolish comrades:—

“Ye brayde of mowh/ that went by the way—
Many shepe can she poth/ bot oone had she ay—
Bot she happynyd full fowh/ hyr pycher, I say,
Was broken);
'ho, god,' she sayde,
bot oone shepe yit she hade,
The mylk pycher was layde,
The skarthis was the tokyn.”

As far as I know, it has not hitherto been pointed out that this passage refers to the famous tale of the milkmaid and her pitcher of milk, best known to modern readers from La Fontaine's fable of Perrette.²

The story has enjoyed a long and interesting history. It illustrates very admirably the migration of fables and has thus been studied by many scholars.³ Most of them have been content to trace it from collection to collection as far as that is made possible by our knowledge of Asiatic and European fabulists; and they have leaped without much question the ditch that separates the two

¹ *The Towneley Plays*, ed. England and Pollard, E. E. T. S. ext. ser. LXXI, p. 105.

² *La laitière et le pot au lait*, *Fables*, livre VII, fable VII.

³ Among others, by Benfey, *Pantschatantra*, 1859, I, pp. 499-501; Dunlop-Liebrecht, *Prosadichtungen*, 1851, p. 502; Lancereau, *Hitopadesa ou l'Instruction utile*, 2nd ed., 1882, pp. 239, 240; F. Max Müller, *Chips from a German Workshop*, 1875, pp. 138-198 (*On the Migration of Fables*); Clouston, *Popular Tales and Fictions*, 1887, II, pp. 432-443; Grimm, *Kinder- und Hausmärchen*, 1856, III, p. 244; Oesterley, *Wendunmuth von Hans Wilhelm Kirchhof*, 1869, v, p. 44; H. Regnier, *Œuvres de J. de La Fontaine*, 1884, II, p. 145-150; A. Joly, *Histoire de deux fables de la Fontaine*, 1877, pp. 91-113; Crane, *Exempla of Jacques de Vitry*, 1890, p. 155; Robert, *Fables inédites*, 1825, II, pp. 89, 90.

very distinct types of the tale. Max Müller is the only scholar who has shown⁴ clearly that the versions which have a woman as the chief actor form a group by themselves, apart from the earlier and more important group which puts a man in the title rôle. It would serve no useful purpose as illustrating the allusion in the Wakefield play if I dwelt upon the ramifications of the major group. For convenience of reference simply I shall append to this paper a list of versions, in part necessarily unverified, which I have put together from former studies of the narrative.

With reference to the group in which the chief actor is a woman, however, a close study of the several versions may be of interest in two different ways. It will show what the Third Shepherd meant. It will also develop the fact that a tale, which can be traced back in its essentials to the Sanskrit *Pantschatantra* of the early part of the sixth century at the latest,⁵ is found in truly popular form on English soil, where its presence save in translations has not hitherto been noted.

The earliest version of the group is found in the *Sermones vulgares* by Jacques de Vitry,⁶ who was bishop of Acre from 1216 to 1227.⁷ Joly believes⁸ that to him is due the introduction of this type into Europe. The theory is purely conjectural and is rendered doubtful by the clearly Occidental form of the narrative which he tells. An old woman who is carrying milk to market reflects that she will sell it for three *obolos*, buy a hen, raise chickens, buy a pig, fatten and sell it, and buy a foal. When the colt is grown, she will ride it and say “Io! Io!” Thereupon she spurs

⁴ P. 160.

⁵ Benfey, p. ix, Macdonell, *Sanskrit Literature*, 1900, p. 369.

⁶ Crane, *Exempla*, no. li, p. 20. Printed also by Regnier, p. 498. Translated by Joly, p. 102.

⁷ Crane, pp. xxvii, xxxii.

⁸ P. 102.

the horse and claps her hands, so that the pot of milk is spilled and broken.⁹

Another version from a sermon-book is that found in Étienne de Bourbon's *Tractatus de diversis materiis praedicabilibus*,¹⁰ which was written shortly after the middle of the thirteenth century.¹¹ Étienne was a friend of Jacques de Vitry and used some of his apologues. In the present case, however, he gives an interesting variant. A lady gives the Sunday's milk to her servant. The maid sets off for market and begins to reflect that with the price of the milk she will buy a hen, raise chickens, buy pigs, sell them for sheep, exchange the sheep for cattle, and become rich, so that she will ride to her wedding with some nobleman on a horse. At this she begins to spur the horse with her foot, saying "io! io," and falls into the ditch. Very similar to Étienne's story, and evidently copied from it,¹² is the version in the *Dialogus creaturarum moralizatus*,¹³ a work of the early fourteenth century that is usually ascribed to Nicolaus Pergamenus although almost certainly the work of a Milanese named Mayno de' Mayneri.¹⁴ This was translated into English in the first quarter of the sixteenth century, though translator, publisher, and date are alike uncertain.¹⁵ A reprint of the English text was made in 1816, but this is scarce. Happily, this English form of our story, which does not differ materially from the Latin, has been made accessible by Max Müller¹⁶ and Clous-

ton.¹⁷ The author of the *Dialogus* copied the text of Étienne almost word for word, though he changes the order of phrases somewhat. The only variations in the details of the story are the omission of the adjective "dominicale" describing the milk and the substitution of "gio, gio" for "io! io!"

Next in age to the version of the *Dialogus* is one found in *El Conde Lucanor* or *Libro de Patronio*, a Spanish work of the fourteenth century by Don Juan Manuel.¹⁸ This is very important because it unites the Occidental versions with the widespread tale of *Kalila and Dimna* in which a man and a pot of honey are the chief actors. In *Lucanor*, a poor woman was carrying a pot of honey to market on her head, when she fell to thinking that with the money that she got she would buy eggs, whence would come chickens, and eventually sheep and wealth. She would marry off her sons and daughters and go about attended by her children-in-law, so that people would admire her good fortune. At this she began to laugh and struck her head with her hand—with the usual result. The existence of this form makes it probable, I believe, that the feminine type sprang up as a popular tale in Europe before the time of Jacques de Vitry. The transitional variant would naturally retain the honey, though this has already been changed in Jacques to milk. If this reasoning be correct, we have in Spanish what is essentially the most primitive version of the feminine type. It is surely more reasonable to suppose that Juan Manuel took his narrative from some such popular form than that he grafted the story of *Kalila* on that of the variant popularized by Jacques de Vitry.

The allusion in the Wakefield play comes next in chronological order. By common consent, the *Prima Pastorum* is assigned to the first quarter of the fifteenth century. Unfortunately it is impossible to say what version the author had in mind, on account of the extreme brevity of the narration. At the same time, it will be evident from a comparison of the stanza quoted above with the versions already analyzed (1) that the story is the same; (2) that it more nearly resembles that of

⁹ Clouston, p. 435, note, makes an odd mistake with reference to this version. He translates *vetula* by *old fellow* and so connects Rabelais' allusion with Jacques de Vitry. See below for Rabelais.

¹⁰ *Anecdotes historiques, légendes et apologues tirés du recueil inédit d'Étienne de Bourbon*, ed. A. Lecoy de la Marche, 1877, p. 226.

¹¹ Lecoy de la Marche, p. xx.

¹² Crane, p. 155, says that Étienne simply copied from Jacques de Vitry. His statement is the result of some confusion apparently. It is the *Dialogus* that is a copy of Étienne.

¹³ Dial. 100, ed. Graesse, *Die beiden ältesten lateinischen Fabelbücher des Mittelalters*, 1880, p. 250. Printed also by Regnier, pp. 147, 148.

¹⁴ See P. Rajna, *Giornale storico* IX, pp. 1-26, X, pp. 42-113, and XI, 41-73.

¹⁵ See Lowndes, who says that it was "printed if not translated by John Rastell," and Crane, p. lxxxiv, note. Reëdited in 1816 by J. Haslewood.

¹⁶ P. 163.

¹⁷ Pp. 434, 435.

¹⁸ *Biblioteca de autores españoles*, LI, p. 377, ensembla, vii.

Étienne de Bourbon and the *Dialogus creaturarum* than any other, since sheep make up the sum of Moll's visionary wealth and milk the cause of her misfortune; and (3) that it must have been well known to the Yorkshiremen who witnessed the miracle play, else the brief allusion would have been lost on them. A peculiarity of the version is the implication that Moll really possessed one sheep, whereas elsewhere there is no question of actual possession. I shall not attempt to explain away the difficulty.

The allusion by Rabelais¹⁹ in the following century (circa 1532) enforces the lesson of popularity taught by the reference in the English play. He says: "Là present estoit un vieux gentil homme—lequel oyant ces propos, dist: J'ay grand peur que toute ceste entreprise sera semblable à la farce du pot au lait; duquel un cordouainier se faisoit riche par resverie; puis le pot cassé, n'eut de quoy disner." Here we have a shoemaker replacing the brahman of the common Oriental tale, together with the pot of milk that figures in the distinctively European forms. Whether or not the "farce du pot au lait" indicates an actual play remains doubtful, but it is clear that Rabelais had in mind some popular variant in which the male actor had survived the advent of the milk-pitcher.

Some years after the publication of *Gargantua* appeared the *Récréations et joyeux Devis* of Bonaventure Despériers.²⁰ This collection contains a variant²¹ of our story which is closely allied in form to that of Jacques de Vitry. A woman who is carrying a pot of milk to market reflects that she will sell it for two farthings, buy twelve eggs, get from them twelve capons that will sell for twenty sous apiece, buy a pair of pigs that will

produce twelve little pigs, with the money from their sale purchase a mare from which she will get a colt that will leap and cry "hin." As she cries "hin" the good woman leaps and spills her milk. It will be seen that this is simply a particularized version of some such story as that told by Jacques de Vitry. Most probably it was not of popular origin.²²

Two curious variants from Germany, both of which have been incorporated by the brothers Grimm in their *Märchen*, must next be considered. The earlier of these is found in Kirckhof's *Wendunmuth*,²³ which was published in 1563. A shrewish woman lay sleepless one night and said to her husband: "If I should find a florin and one were given me, I would borrow another and you should give me another. Then I would buy a cow." The husband fell in with the plan and remarked that after the cow had a calf they themselves would have milk to drink; but the wife said that the calf must have it all. Thereupon ensued a violent quarrel, and the couple fought until they were tired out. Here the story is much disguised, but it seems to be related to the group. The second tale is from Eucharium Eying's *Proverbiorum copia*,²⁴ a great collection of exempla and proverbs in Latin and German. A lazy goat-herd marries a girl, who also has a goat, in order to be rid of the care of his goat. But she is as lazy as he and one day proposes that they exchange their goats for a beehive. They do so, and when they have a pot full of honey they place it on a shelf above their bed. One morning the man proposes that they sell the honey for a goose and gosling, but his wife says that they ought first to

¹⁹ *Gargantua* I, xxxiii, Johann Fischart in his *Geschichtklitterung*, an imitation of *Gargantua* that appeared in 1575, substitutes a reference to "dem Einsideln im Buch der alten Weisen," the German version of *Kalila*. Ed. A. Alsleben, 1891, p. 356, § 438.

²⁰ The book was published in 1558. There is some doubt as to the authenticity of the work. Despériers died in 1544. The *Récréations* quote Book III of *Pantagruel*, which did not appear till 1546. See Lanson, *Histoire de la litt. franç.*, p. 248, note.

²¹ Nouv. xiv. Readily accessible in Regnier's edition of *La Fontaine* II, pp. 497, 498, and in Max Müller, *Chips*, pp. 197, 198.

²² Regnier, *Œuvres de La Fontaine* II, p. 147, note, mentions another sixteenth century version, that of Philippe de Vigneulles, published by H. Michelant in the *Athenæum français*, 26 novembre, 1853, pp. 1137, 1138. I have not had access to this.

²³ No. 371, ed. Oesterley, 1869, I, pp. 408, 409. Grimm's tale *Die hagre Liese, Kinder- und Hausmärchen*, No. 168, is nothing but a free rendering of this, as is stated in the notes, ed. 1856, III, p. 245.

²⁴ Published 1601, I, pp. 70-73. This forms the basis of Grimm's *Der faule Heinz*, No. 164. See note, III, p. 244, where it is stated that a fuller version is found in Eying II, pp. 392-394. As I have not access to the original work I use Grimm's rendering for my analysis, omitting the end, which comes from the letters of Elisabeth von Orleans.

wait until they have a child who can watch the geese. The man answers that in these days children are disobedient and will not do as they are told. The wife seizes a stick, which she has at hand to drive mice away from the honey, and says that she will strike the child. Thereupon she knocks over the pitcher of honey, which breaks and falls upon the bed.

Both of these stories are peculiar in that they introduce a man and woman as partners in folly. I believe that this trait is due to their ultimate origin from *Kalila and Dimna*, very likely in its German form.²⁵ In *Kalila* the tale is related in a conversation between a hermit and his wife, who has expectations of bearing a son. It is perfectly possible to understand how this conversation might be incorporated in the story itself, although this scarcely admits of proof. Despite their homely dress, the two German tales have absolutely nothing in common with the feminine type so common in Europe. They have, on the other hand, characteristics in common with the Oriental form of the story, Kirchhof's in that it ends in a family quarrel, Eyering's in that it introduces goats and honey as well as a prospective and disobedient son. I regard them as metamorphosed, we need not say debased, variants of the tale in *Kalila*.²⁶

Four stories must now be mentioned, which are peculiar in that they have a basket of eggs replacing the common pot of milk. The earliest of these is found in the collection *Joci ac sales* by Ottomarus Luscinus, published in 1524.²⁷ A peasant woman who is carrying a basket of eggs to market reflects that she will sell eggs and save the money she receives for them until finally she can live without labor. Then she will go to dwell in the town perhaps, and she will be saluted by the peasants, when they see her, as one of the first ladies of the place. When she tries to accompany her thought with a gesture of salute, she lets the eggs fall from her head. The apologue ends with a quotation from Aristotle, quite in the approved fashion of the day. This version was imitated by

Ludovico Domenichi in his Italian collection *Facetie, Motti et Burle*,²⁸ which was published in 1581. Domenichi did not translate slavishly but preserved nevertheless all the details of his original, even to the quotation from Aristotle.

In 1649 an anonymous Dutch author issued a book entitled *Democritus ridens sive Campus Recreationum honestarum cum Exorcismo Melancholice*,²⁹ in which the same tale occurs in amplified form. A peasant on her way to market with a basket of eggs reflects that she will return with a handful of money. If well placed this will bring her a sheep, a cow, a whole herd. Then she will become rich, buy a pair of horses and an estate. She will give feasts and lead the dance with her husband, singing "io Evoe, Evoe, o Bacche." When she begins to dance, she drops her basket of eggs. Not very dissimilar to the version of *Democritus* is the versified story *Konen med Æggene* by H. C. Andersen.³⁰ He does not give any information as to his source further than to say that it was an old story, but it seems likely that he found the tale in some book like *Democritus* and enlarged it to suit his fancy. A woman with a basket of eggs on her head reflects that she will sell the eggs, buy two hens, later buy three more hens (which will make six all told), buy two geese, a pig, and a cow or two. At the end of a year she will own an estate. Then she will marry a suitor who is even richer than she, and she will be so proud that she will nod haughtily. As she does so the eggs fall.

All of these stories, though from different countries and different centuries, begin with the second stage of the day-dream as found in Jacques de Vitry and the *Dialogus creaturarum*. The woman has the eggs and proceeds from that point of vantage. The succession of air-castles of *Democritus* is not very different from that of *Dialogus*; and I am inclined to believe that the variant by Ottomarus, as well as the Dutch, derives from that famous work, though perhaps not immediately.

In one of the plays of the sixteenth century Spanish dramatist Lope de Rueda³¹ there is a

²⁵ See list printed below.

²⁶ More or less like these two stories is one in Schneller, *Märchen und Sagen aus Wälschtirol*, 1867, No. 47, p. 130. A newly married pair have a hen on a nest of eggs under their bed.

²⁷ No. 77.

²⁸ Lib. v, p. 285. I use the translation by Joly, p. 107.

²⁹ P. 150. I use the translation by Joly, pp. 108, 109.

³⁰ *Samlede Skrifter*, 1879, xii, pp. 212, 213.

³¹ Schack, *Geschichte der dramatischen Literatur und Kunst in Spanien*, 1845, I, pp. 218, 219.

scene that seems to be a form of our story, though it is not closely related to any other variant. The peasant Torubio tells his wife that he has planted an olive tree. The wife says that in six or seven years they will get four or five bushels of olives and will plant a whole orchard with the shoots of the tree. The olives will be carried to market by the man and sold by their daughter. The couple then begin to dispute about the price, and the daughter is compelled to promise obedience to each in turn. The quarrel finally becomes violent, when a neighbor comes in and ridicules them. This tale recalls the story copied by Grimm from Eyring in its treatment of the married couple, but in its ending it is like the motive of the shepherds in the *Prima Pastorum* of the Wakefield cycle to which allusion was made in the beginning of this paper. Whether or not it really belongs in our little cycle is a matter of some doubt.

Finally, we return to the point of departure, to the ever-delightful Perrette. Happily it is unnecessary to relate the content of La Fontaine's fable. I cannot pretend that this little study throws much light on its immediate source. Regnier's supposition³² that it derives indirectly from the *Dialogus creaturarum* (not the work of Pergamenus, be it remembered) seems very reasonable. Whether La Fontaine took it from some old book or heard it as a popular tale, he gave the pleasant narrative a form that has never been surpassed.³³ At the same time, it is interesting to know that the same story early found a foothold in England, two centuries and a half before La Fontaine's time, and there became a household word, as it is shown to have been by the reference in the Wakefield play.

The following list of versions in which a man is the actor has no pretensions to completeness, though it is perhaps somewhat fuller than any before published. It is here printed for the convenience of any one interested in the story.

Pantchatantra, bk. v, 9, trans. Benfey I, pp. 345, 346; L. Fritz, 1884, pp. 382-384. South-

³² II, p. 148.

³³ I shall not attempt to follow the translations of La Fontaine. *Die Milchfrau* by J. L. Glein [1719-1803] (Goedeke, *Elf Bücher deutscher Dichtung*, 1849, p. 599), which is cited by Oesterley and others as a separate version, is nothing but a sentimentalized redaction of *La laitière*.

ern *Pant.*, ed. Haberlandt, *Wiener Sitzungsberichte* 107, pp. 397-475, trans. Dubois, 1826, p. 208.

Hitopadesa, bk. IV, 8, trans. Wilkins, 1787, p. 247; M. Müller, 1844, p. 159; Lancereau, 1855, p. 182; Schoenberg, 1884, p. 182.

Arabian Nights, Tale of the Barber's Fifth Brother, trans. Weil I, p. 540.

Kalila and Dimna,

Syriac trans. ed. with German trans. by Bickell, 1876, pp. 53, 54.

Arabian trans., trans. by Knatchbull, *Kalila and Dimna; or, the Fables of Bidpai*, 1819, p. 269; by Wolff, *Das Buch der Weisen*, 1837, II, p. 3.

Hebrew trans. from Arabian, attrib. to Joel, ed. with trans. into French by J. Derenbourg, 1881, pp. 146-148.

Greek trans. from Arabian by Symeon Seth, ed. with trans. by Starkius, 1697, p. 337; ed. Puntoni, 1889, p. 240.

Syriac trans. from Arabian, trans. Keith-Falconer, 1885, p. 170.

Persian trans. from Arabian, *Anvar-i-Suhaili*, trans. Eastwick, 1854, p. 409.

Latin trans. of Symeon by Petrus Possinus, *Georgii Pachymeris Michael Palaeologus*, 1666, p. 77.

Italian trans. of Symeon by Giulio Nuti (?), *Del governo de' Regni*, 1583, re-ed. E. Teza, 1872, p. 107.

Latin trans. of Joel's Hebrew by John of Capua, *Directorium humanae vitae*, ed. Hervieux, *Les fabulistes latins* v, pp. 259, 260; Puntoni, *Direct. hum. vit.*, 1884, pp. 187, 188; Derenbourg, *Direct. hum. vit.*, 1889, pp. 218, 219.

Spanish trans. from Arabian by Alphonse the Wise, ed. Pascual de Gayangos, *Biblioteca de autores españoles*, LI, p. 57.

German trans. from Latin of John of Capua, ed. W. L. Holland, *Das Buch der Beispiele der alten Weisen*, 1860, pp. 129-131.

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tratt. 4 (part of *La filosofia morale*). Sir Thomas North did not translate this part of Doni's work. See *The Morall Philosophie of Doni*, 1570.

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J. Hulsbusch, *Sylva sermonum*, 1568, 28 and 287.

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Mart. Montanus, *Gartengesellschaft*, 1590, cap. 55, ed. Bolte, *Schwankbücher*, 1899, p. 303.

Sebastian Franck, *Sprichwörter*, 1541, I, 148, II, 50. I cannot find the reference in Guttenstein's ed. 1831.

Zeitvertreiber, 1668, pp. 466, 469.

Peregrination oder Reyse-Spiegel aus Anangkylom-itens Reise-Beschreibung, 1631, p. 28.

Cento nov. ant. 29, Oesterley's reference. It does not appear in Biagi, *Le novelle antiche*, 1880.

Giovanni Fiorentino, *Il Pecorone* II, 22. Not in the ed. of 1793.

Einer reicher Vorrath artlicher Ergötzlichkeiten, 1702, 134.

M. S. H. Stokes, *Indian Fairy Tales*, 1880, p. 31. A form evidently derived from the *Panchatantra*.

Saadi (?). Liebrecht's note. It is not in the *Gulistan*.

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VIEWS OF TRAGEDY AMONG THE EARLY GERMAN ROMANTICISTS. II.

The gulf between A. W. Schlegel's notions of tragedy proper and his views on ancient and modern tragedy in general is hardly wider than that between the latter and his conceptions of

individual tragedies. His characterization of Greek mythology,³⁹ which is that of Fr. Schlegel, refers hardly to the idea of fate. Aeschylus⁴⁰ is conceived much more as the poet of heroic passion, than of the power of fate. He criticizes Euripides⁴¹ chiefly because he lacks unity and fails to portray the heroic. Only the *Eumenides* are wholly placed under the control of fate. *Agamemnon*⁴² is described as the representation of a fall, ending in the triumph of a criminal woman who is called the chief character of the play; in the discussion of this work much more is said about atrocities committed than about fate. The idea of fate is hardly more referred to in the examination of *Prometheus Bound*,⁴³ which is influenced by several preconceived general notions. A. W. Schlegel sees⁴⁴ the special distinctions of the four tragedies of Sophocles *Antigone*, *Ajax*, *Electra* and *Oedipus on Kolonos*, in the representation of purest womanhood, of manly sense of honor, of energy and pathos, and of mildest emotion and grace. In each case, therefore, the characteristic is a different one, and the critic expressly states that these four tragedies excel, each, by special distinctions.

To A. W. Schlegel the Moderns are represented chiefly by Shakespeare and the Spanish poets. Shakespeare is the great painter of character, of passion and of environment; in harmony with this are the explanations of his tragedies: *Romeo and Julia*⁴⁵ is the picture of love and its fatal destiny in the world; *Othello*⁴⁶ deals chiefly with the victory of passion over the nobler instincts in human nature; *Hamlet*⁴⁷ represents human life as a mystery and tends to show how reflection checks energy; *Macbeth*⁴⁸ is the gloomiest drama since the *Furies* of Aeschylus, describing the fall of an ambitious but heroic man; it is dominated not so much by the ancient idea of fate as by the modern notion of providence⁴⁹; *Lear*⁵⁰ evokes

³⁹ *Ib.*, v, 79 ff.

⁴⁰ *Ib.*, v, 89 ff.

⁴¹ *Ib.*, v, 136 ff.

⁴² *Ib.*, v, 94 ff.

⁴³ *Ib.*, v, 108 ff.

⁴⁴ *Ib.*, v, 117. The expression used by him is, *Eigentümliche Vorzüge*; probably = essence.

⁴⁵ *Ib.*, vi, 242.

⁴⁶ *Ib.*, vi, 244 ff.

⁴⁷ *Ib.*, vi, 247 ff.

⁴⁸ *Ib.*, vi, 253.

⁴⁹ A. W. Schlegel's view on the relation of fate to providence varies.

⁵⁰ *Ib.*, vi, 259 ff.

pity; *Richard III*⁵¹ centers about the diabolic figure of the king. These examples show clearly that to A. W. Schlegel Shakespeare's tragedies have not much more in common than their form; in one case he even goes as far as to mention⁵² that Shakespeare's historical dramas excel, each, by special distinctions. The Spanish poets are conceived as the painters of religion, heroism, honor and love⁵³; Cervantes' *Numancia*, however, is classified with the ancient type of tragedy on account of its chief characteristics, fatalism, chorus and the representation of heroism.⁵⁴

There can be no doubt, it seems to me, that A. W. Schlegel's views on tragedy proper and on the Ancients and Moderns in general have not been based on his particular analyzations.⁵⁵ His strength lies in the latter; they properly represent his ideas. His definition of ancient tragedy was conventional; that of Aeschylus and Sophocles was taken over from Fr. Schlegel. The conception of Greek tragedy again furnished the third definition of tragedy proper. Of the two others the second is Kantian, while the first may be considered as A. W. Schlegel's own creation, derived probably from the conception of Romantic poetry as the expression of a dissatisfied mind. Now and then the idea is expressed⁵⁶ that the method of A. W. Schlegel's lectures is wholly historical. This view, it seems, is rather incorrect. The critic not only approaches his subject with preconceived general notions, but also emphasizes⁵⁷ the value of theory for the understanding of literary productions; moreover in the analysis of particular works he allows himself to be influenced by his theories. Kant, for instance, is, in part, responsible for the explanation of *Prometheus Bound*, and likewise A. W. Schlegel's tendency toward symbolism, in part, for the conception of ancient mythology and the *Eumenides*.

Friedrich Schlegel's views on tragedy in his

⁵¹ *Ib.*, VI, 298.

⁵² *Ib.*, VI, 263.

⁵³ *Ib.*, VI, 392.

⁵⁴ *Ib.*, VI, 379.

⁵⁵ His first definition may be in a certain harmony with his conception of *Prometheus Bound* and *Othello*.

⁵⁶ So concerning his Berlin lectures by E. Sulger-Gebing, *Die Brüder A. W. u. F. Schlegel i. ihr. Verh. z. d. bild. Kunst*, 1896, 50 ff.

⁵⁷ *Deu. Litt. D.*, etc., 17. vol., 3, 9, 26 ff.

Vienna lectures⁵⁸ throw, in the first place, a light upon the somewhat vague treatment of the subject in his early writings. The connecting of Greek mythology and of Aeschylus with the representation of heroism is now much more definite than before. The former conception of Sophocles reappears, while more stress is placed on the significance of the chorus in Greek tragedy. What is new, however, in these lectures, is a methodical examination of the tragic in which incidental and undeveloped remarks of A. W. Schlegel receive a definite, systematic form.

Already A. W. Schlegel made incidentally the remark⁵⁹ that a sad ending is not necessary for tragedy; he referred to the *Eumenides*, *Philoctet* and *Oedipus on Kolonos*. He also pointed to the mild emotion at the end of Voltaire's *Tancred*,⁶⁰ to the solution of the problems of life in *Lear*,⁶¹ and to the appearance of a superintendent providence as an important element of tragedy.⁶² This is condensed to a system by Fr. Schlegel. He now sees the object of tragedy in the portrayal of the deeper meaning of human life. The development of a tragedy is to him not more important than its end, and in taking this position he obtains the basis for subdividing tragedy proper into the tragedy of *Untergang*, *Versöhnung* und *Verklärung*. In the first the tragic hero perishes; the second ends half sorrowfully in a feeling of mingled satisfaction and peace; the third ends in the purification of the soul obtained by the interference of providence. The Ancients inclined decidedly toward the first kind, in accordance with their idea of a terrible, determining fate; but among them are found also splendid examples of the second and even advances toward the third kind of tragedy. As to the Moderns, the first type is exemplified by *Wallenstein*, *Macbeth*, and the Faust legend. Shakespeare is the most prominent poet of the second type, while the third is classically represented by the Spanish drama.

These are the outlines of a conception of tragedy which may be called specifically Romantic.

⁵⁸ *Sämmtl. Werke*, Wien, 1846, I, 30 ff; II, 84 ff.

⁵⁹ *Sämmtl. Werke*, V, 73.

⁶⁰ *Ib.*, VI, 101.

⁶¹ *Ib.*, VI, 263.

⁶² *Ib.*, V, 75.

The views of Tieck on the subject in question are, on the whole, not influenced in any material way by either Fr. or A. W. Schlegel. His writings contain only two attempts to define tragedy. The second⁶³ of them even hardly deserves this name. The first⁶⁴ is somewhat more definite; it identifies the essence of tragedy with the representation of passion, its aim with the evoking of fear and pity. However, these conventional definitions fail to express adequately the views which Tieck held at that time. In analyzing Shakespeare's tragedies, Tieck mentions in only three places⁶⁵ pity as being the tragic effect; in all other places⁶⁶ he points to fear. Less harmonious are the ideas concerning the tragic effect which may be derived from Tieck's literary reviews of later date. Tieck does not wholly abandon the idea that the spectator must be stirred to fear by tragedy⁶⁷; but he now sees the tragic effect more in the feeling of admiration⁶⁸ or of peace.⁶⁹ Even more chaotic, it must be assumed, were then Tieck's views on the essence of tragedy. It is not even clear in what Tieck sees the characteristics of his idol, Shakespeare. Is it the form of his tragedies, or the portrayal of characters and passion, or irony? *Othello* (IV, 223), *Tasso* (IV, 257) and *Wallenstein* (III, 49) are called wonderful *Seelengemälde*. On the other hand, *Lear* (III, 226 ff.) and the career of the historical Anne Boleyn are conceived as tragedies of misfortune and the life of the latter is considered a very good subject for tragedy. In the later *Unterhaltungen mit Tieck*,⁷⁰ the *Räuber* are highly praised on account of the gigantic figure of Franz Moor (193 ff.), and likewise *Goetz von Berlichingen* on account of the vigor and life pervading it. Still it is not the portrayal of passion but the downfall of the man which at bottom makes the figure of Franz appeal most strongly to Tieck. Furthermore, Tieck does not fail to refer with apparent satisfaction to a spirit of reconciliation running

through the drama. This spirit, he finds, is pronounced everywhere.

It can safely be said that the mature Tieck had no definite conception of tragedy aside from the fact that he considered Shakespeare as its highest possible representative. On the other hand, it is probable that to him *Lear* was the highest type of the tragic hero. His conception of this character is not always the same; but if we are allowed to consider Tieck's critical reviews of 1820-25 as the æsthetic programme of his later years, then we may infer that to him Shakespeare's *Lear* in particular and Shakespeare's tragedies in general are tragedies of misfortune.

It is obvious that Tieck's views on tragedy have on the whole little in common with those of the two Schlegels. Only in one point he fully agrees with them, in the position he gives to guilt in tragedy. In R. Köpke, *L. Tieck*, II, 235, *Kr. Schr.*, III, 19 ff., 51, 226, guilt is treated as being of decidedly little importance to tragedy; *Kr. Schr.*, III, 49, even show a predilection for the guiltless tragic hero. A connecting of the downfall with guilt is generally absent. Fr. Schlegel accepts guilt in tragedy reservedly in his letters to his brother, 118; he rejects it absolutely in his early writings, I, 158. A. W. Schlegel does not favor a mechanical distribution of reward and punishment at the end of a drama (*Deu. Litt. D.*, etc., 19. vol., 123). But he also dislikes that the wicked should remain absolutely unpunished (*Sämmtl. Werke*, VI, 298-99), and prefers the immanent rewarding of the good and the punishment of the bad (*ib.*, VI, 263, 299).

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MISCELLANEOUS NOTES.

I.

ANGLO-SAXON *Chronicle*, 897.

There is one passage in the interesting but somewhat complicated account of the naval engagement between the West-Saxons and the Danes off the Isle of Wight, given in the *Chroni-*

⁶³ R. Köpke, *L. Tieck*, II, 235.

⁶⁴ *Krit. Schr.*, I, 62.

⁶⁵ *Kr. Schr.*, I, 32, 52, 62.

⁶⁶ *Ib.*, I, 5, 39, 41, 58, 65, etc.

⁶⁷ *Kr. Schr.*, I, 297, 302. III, 47, 74.

⁶⁸ *Ib.*, III, 49.

⁶⁹ *Ib.*, III, 23, 43.

⁷⁰ R. Köpke, etc., II.

cle under the year 897, that appears to be contradictory of its context. The narrative states, it will be remembered, that Alfred had designed and built a fleet of vessels of a new kind, larger and better than the boats of the Frisians or the Danes. In this year, 897, nine of these new boats were sent out against six Danish ships that were harrying the country in Devon and all along the southern coast. The West-Saxon ships succeeded in intercepting the Danish ships at the mouth of one of the channels which separate the Isle of Wight from the mainland (*forfōron him þone mūðan foran on ūtermere*), at which mouth the narrative does not state. Three of the six Danish ships came out to attack the West-Saxons, and of these three ships two were taken and their crews were slain, but the third ship escaped. In the meantime, the other three Danish ships lay grounded up in the channel, and it was because they were grounded that they failed to come to the aid of the other half of their fleet. As the tide continued to ebb, all of the West-Saxon ships grounded also, three on the same side of the channel as that on which the Danish ships were grounded, the other six on the opposite side of the channel. The West-Saxon forces being thus separated, the Danes seized their opportunity, and coming overland, they attacked the crews of the three ships that were grounded on their side of the channel. In this engagement divers persons were slain, both Danish and Christian, but the flood tide coming first to the Danish ships (*þā cōm þēam Deniscum seipum þēh ær flōd tō, ær þā Cristnan mehten hira ūt āseūfan*), they pushed out and rowed away. They were so much weakened by their losses, however, that two of the three ships were unable to row out around the Sussex coast, and were cast up on the land. The crews were carried to Winchester, where they were hanged at the command of the King.

The inconsistency in the above story is this: if the Danish ships were the farthest up in the channel, how could flood tide come to them before it came to the West-Saxons? As this is one of the rare passages in which Mr. Plummer fails us, and as I was convinced, in general, of the literal truth of the *Chronicle*, I began to look abroad for some explanation of this apparent contradiction, and in the character of the tides about the Isle of

Wight I found a plausible justification of the words of the chronicler.

The great tidal wave, the advancing and receding of which causes the fluctuations of the tides along all the coasts of western Europe, moves in on the land from the open ocean in a north-easterly direction. This tidal wave, meeting the opposition which the island of Great Britain offers to its progress, splits into two arms, the one arm passing up through the English Channel, the other up through the Irish Channel and around the northern shores of Scotland. These two arms meet then, tide opposed to tide, at a position in the North Sea. 'Phenomena similar to those produced by the division of the tides round the British Isles,' we are told by MacKinder (*Britain and the British Seas*, New York, 1902, p. 39), 'are to be found on a smaller scale, causing all manner of complexities whenever the coast is beset with islands. A classical instance of this, recorded nearly twelve hundred years ago by the Venerable Bede, who wrote at Jarrow on the remote Tyne, occurs at Southampton. Here, by reason of the interference of the Isle of Wight, there are four tides a day, high water through Spithead being two hours later than high water from the Solent. The advantages incident to the Port of Southampton have long been appreciated by mariners.'

Turning now to Bede (ed. Plummer 1. 238, Lib. iv, Cap. xiv (xvi)) we learn further pertinent details. In his description of the Isle of Wight he says: 'Sita est autem haec insula contra medium Australium Saxonum et Geuissorum, interposito pelago latitudinis trium milium, quod uocatur Soluente; in quo uidelicet pelago bini aestus oceani, qui circum Brittaniam ex infinito oceano septentrionali erumpunt, sibimet inuicem cotidie conpugnantes occurrunt ultra ostium fluminis Homelea, quod per terras Iutorum, quae ad regionem Geuissorum pertinent, praefatum pelagus intrat; finitoque conflictu in oceanum refusi, unde uenerant, redeunt.' Does not this account of Bede's afford a satisfactory explanation of the statement of the chronicler? Evidently the West-Saxon ships were below the place of the meeting of the tides and they must have been in the Spithead channel. The flood tide comes first to the Danish ship because it comes to them through the

Solent channel and it is through the Solent channel that they row out and escape. Two of their three ships, it will be remembered, are unable to continue the flight and are cast upon the shores of Sussex by the sea.

Just where the two tides meet and just where the fighting mentioned by the annalist took place, I am unable to determine. I confess to a complete failure in an attempt to work out the action of the tides, their height and periods at different places about the Isle of Wight, with the aid of the admiralty tide tables. One more skilled in such matters or one practically familiar with the waters of the Spithead and the Solent should be able, however, to make our knowledge of the details of this engagement even more specific. Bede says that the meeting of the tides takes place opposite the mouth of the Homelea, and Mr. Plummer (Vol. 2, p. 230) informs us that the Homelea is the modern Hamble. The Hamble is a small stream, still navigable, but formerly much larger (Murray, *Handbook of Surrey, Hants and Isle of Wight*, p. 210), which flows into the lower end of Southampton Water. In the Anglo-Saxon version of Bede the words *ultra . . . pertinent* are omitted; did the West-Saxon translator question the truth of this statement of Bede's? It is interesting to note that remains of boats supposed to be of Alfred's period, have been found imbedded in the mud near the mouth of the Hamble river. One of them was originally 'at least 130 feet long and was caulked with moss; its ribs which measured about fourteen inches by twelve, were four inches apart, the intervals being filled with some kind of cement, while the planking consisted of three thicknesses of oak, fastened with iron bolts.' (*Victoria History of Hampshire*, London [1902], pp. 396-397). This ship, if it is a relic of West-Saxon days, is more likely to have been one of Alfred's new-fashioned ships than a Danish ship. The *Chronicle* says that Alfred's ships were nearly twice as long as the Danish ships, and a well-preserved specimen of a Danish boat found in a peat bog in Jutland measures only 78 feet in length.

This earliest account of an English naval engagement has suffered strangely at the hands of later historians. The Latin chroniclers all give a garbled version of the story, the most remarkable being that by Matthew Paris (Rolls ed., 1. 434):

'Eodem tempore pagani cum sex galeis in ostium fluminis cui uthemare [cf. the *Chronicle*, on *ütermere*] nomen est applicantes, praedis ibidem vacabant et rapinis.' But even Matthew Paris must yield to this mixture of half-truth and untruth in one of the recent Alfred centenary volumes (Draper, *Alfred the Great*, London, 1901, p. 17): 'In 897 the south coast was ravaged by a Danish fleet, to meet which Alfred had ships built of a new and larger type; as a result, twenty ships with their crews were beaten in that year, and we read in particular of an engagement inside the Isle of Wight, when the crews of two vessels, which were driven on shore at an ebb of the tide, were captured and taken to Winchester, where Alfred had them hanged for the pirates that they were.'

II.

Scūrheard, *Beowulf* 1033, *Andreas* 1133.

The compound, *scūrheard*, was somewhat fully discussed in various numbers of this publication several years ago. It was explained (Pearce, *M. L. N.*, 7. 193), as meaning 'hardened in water,' *scūr* supposedly passing from the meaning 'shower of water' into the meaning 'water at rest'; by Professor Hart (*M. L. N.*, 8. 61), as meaning 'sharp, cutting like a storm'; and finally, with Müllenhof, by Palmer (*M. L. N.*, 8. 61), as meaning 'hard in the battle.' Although the development of *scūr*, 'storm,' through the stages 'assault,' 'battle,' seems very plausible, yet undoubted examples of the word in this last meaning are wanting in Anglo-Saxon. It may be of interest to note, however, that the desired meaning is clearly defined in the following passages in Chaucer:

'Men seen alday, and reden eek in stories,
That after sharpe shoures been victories.'
Tr. and Cr., 3. 1063-1064.

'But in the laste shour, sooth for to telle,
The folk of Troye hem-selven so misledden,
That with the worse at night homward they fledden.'
Tr. and Cr., 4. 47-49.

Less certain is the occurrence in *Minor Poems*, 22. 66, where two of the three MSS. read *sorwes*, *sorwes*, and one *shoures*:

'That I now dorste my sharpe sorwes [shoures] smerte
Shewe by worde.'

III.

CHAUCER'S *Troilus and Criseyde*, v, 813-814.

None of the reverend commentators, so far as I have observed, have condescended to tell the story of Cressid's eyebrows. Yet this item in the catalog of the lady's charms has a history and its ups and downs are of some slight interest. Chaucer grants her all the graces of perfect beauty, with one exception :

'And, save hir browes ioyneden y-fere,
Ther nas no lak, in ought I can espyen.'

Boccaccio is silent concerning the eyebrows, apparently realizing that the less said the better. But both Guido and Benoit mention them. Guido (*Historia*, sig. e 2 recto, col. 1, quoted by Hamilton, *The Indebtedness of Chaucer's Troilus and Criseyde to Guido Delle Colonne's Historia Trojana*, p. 82) says :

'Briseida autem filia Calcas multa fuit speciositate decora nec longa nec brevis nec nimium macilentia, lacteo profusa candore, genis roseis, flavis crinibus. Sed superciliis junctis, quorum junctura dum multa piloxitate tumesceret modicam inconvenientiam presentabat.'

Benoit (ll. 5261-5262, quoted by Hamilton, p. 82), also mentions the defect of the eyebrows :

'Mès le sorcil qui li giseint
Auquetes li mesaveient.'

Mr. Skeat (*Works*, 2. 498), thinks that Chaucer's description of Criseyde is mainly his own invention ; but Mr. Skeat should know better than to suppose that Chaucer would wantonly belittle the beauty of any fair lady, least of all of his heroine. Chaucer is here simply following the lead of his sources, although his sources, at this point, do not happen to be Boccaccio.

But what grudge had Benoit and Guido against their Briseida? If we turn to Dares we shall find the ultimate source of all the later portraits of Briseida or Criseyde. We read in Dares (Teubner ed., p. 17, ll. 7-10) :

'Briseidam formosam non alta statura candidam capillo flavo et molli superciliis junctis oculis venustis corpore aequali blandam affabilem verendum animo simplici piam.'

Now it is most certain that Dares did not intend to ascribe a defect of feature to Briseis when he spoke of her 'superciliis junctis.' He was, indeed, following the best taste of his time, and in regarding joined eyebrows as a characteristic of beauty, he had behind him the authority of such connoisseurs as Theocritus and Ovid. Thus Theocritus (*Idyllia*, 8. 72) :

κῆμὲ γὰρ ἐκ τῶντρω σίνοφρυνς κόρα ἐχθῆς ἰδοῖσα,

which Mr. Lang translates, 'me, even me, from the cave, the girl with meeting eyebrows spied yesterday.'¹

In his *Ars Amatoria* (3. 200-201), Ovid tells how this charm is to be supplied by art if nature is niggardly :

Sanguine quae vero non rubet, arte rubet.
Arte supercilii confinia nuda repletis.

Who it was—whether Isaac Porphyrogenitus, or Johannes Malalas, Manasses, or Tzetzes—that first turned this grace with which Criseyde started on her career into a defect, I am unable to say; but a defect it became and as such was perpetuated by Guido, Benoit, and even Chaucer. Guido and Benoit we may forgive, for they wrote with the stern impartiality of history. But why did not Chaucer, who wrote merely as poet, follow the good example of Boccaccio?

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EXORCISM WITH A STOLE.

ILLUSTRATED BY EXAMPLES IN THE FARCE OF
Maître Pierre Pathelin, IN *Li jus Adan*, AND
IN THE FABLIAU ENTITLED *Estula*.

When the thick-witted draper, Guillaume Jocaume, arrives at the house of Maître Pathelin, fondly hoping to be paid for the six ells of cloth out of which that crafty lawyer has just swindled him, he is astonished to hear Guillemette

¹ See Fritzsche's edition, p. 290, for other examples and a learned discussion ; and note Theocritus, once removed, in Tennyson's *Enone*, 'loveliest in all grace of movement, and the charm of married brows.'

deny all knowledge of any such transaction.¹ The draper listens in blank amazement, scarcely able to believe his ears. As he is beginning to wonder what really happened, he suddenly hears strange sounds issue from the bed, in which Maître Pierre is tossing in a fever specially performed to dumfound the simple-minded merchant and cheat him. Maître Pierre cries out to Guillemette to give him a little rose water; he asks to be propped up behind, and, having gone through various other weird antics, he pokes his head out between the curtains and stares deliriously at the amazed Joceume, whom he addresses in these words:—

Tu ne vois pas ce que ie sens :
Vela ung moisne noir qui vole !
Prens le ! bailles luy une estolle !²

One need not be deeply versed in the annals of witchcraft to recall more than a score of wretches who have gone soaring over housetops mounted on a broomstick, and black has usually been the hue of the garb in which enchanters and witches have carried out the behests of the Evil One. We may easily imagine, therefore, the dismay of Joceume on beholding the wild looks and wilder gestures of Maître Pierre. The draper sees him staring at something on the wing,—a flying monk, clad in black, and Pathelin tells him to catch the monk and give him a stole.

About two centuries earlier we meet precisely the same form of exorcism in *Li jus Adan*; Rikeee has scarcely mentioned “Aëlis au dragon” and “Margos as pumetes,” two shrews of Arras, when Guillos humorously cries,

A ! vrais diex ! aporte une estoile !
Chis a nomme deus anemis !³

“Deus anemis” means, of course, “two devils,” and it is perhaps not rash to assume that Guillos crossed himself as he uttered the ominous word.

¹ V. 507 ff.

² This citation is from the edition published at Lyons about 1486 by Guillaume Le Roy. Of Le Roy's *Pathelin* only one copy is believed to exist; there is good ground for supposing this to be the first edition of the farce. Through the kindness of Mr. Rosset, who took the trouble to return home from his country seat in order that he might send his book to Paris, I have an accurate copy of this text and intend to make it the basis of a critical edition. The verses cited are precisely as printed by Le Roy, except the punctuation.

³ V. 302-309.

Another curious example, which belongs also to the thirteenth century, but to a very different kind of literature, bears further witness that exorcism with a stole was a common practice, and shows also how Mediæval folklore could be a valuable asset to Mediæval priests, even though they may often have been summoned to drive off Satan from inconvenient places, and at hours when slumber was doubtless more agreeable than the safest conflicts with His Majesty.

In the *fabliau*⁴ of which a watch-dog named “Estula” is the absent hero we learn how two brothers, hard-pressed by poverty, went one night to rob a “prodon” who owned a bed of cabbages and some sheep. Hearing a marauder break into his fold, the “prodon” cried to his son, who opened the door that led to the garden and shouted “Estula” !⁵ “Yes,” answered the sheep-stealer, “here I am” (Oil, voirement sui je ci). At this the young man was so badly frightened that he ran back into the house.

“Qu’as tu, beaus fiz ?” ce dist li pere.
— “Sire, foi que je doi ma mere,
“Estula parla or a moi.
— Qui ? nostre chiens ? — Voire, par foi ;
Et se croire ne m’en volez,
Huchiez l’errant, parler l’orrez.”
Li prodon maintenant s’en cort
Por la merveille, entre en la cort
Et hucha Estula, son chien.
Et cil qui ne s’en gardoit rien
Li dist : “Voirement sui je ça.”
Li prodon grant merveille en á :
“Par toz sainz et par totes saintes !
Fiz, j’ai oi merveilles maintes :
Onques mais n’oi lor pareilles ;
Va tost, si conte cez merveilles
Al prestre, si l’ameine o toi,
Et li di qu’il aport o soi
L’estole et l’eve beneoite.”

So the son ran to fetch the priest.

“Sire,” dist il, “venez voz ent
En maison oïr granz merveilles ;

⁴ See Montaiglon and Raynaud, *Recueil général et complet des Fabliaux*, Vol. iv, pp. 87-92, or G. Paris and E. Langlois, *Chrestomathie du moyen âge*, Paris, 1903, pp. 153-160, from which text are derived the above citations. In this chrestomathy the fabliau is accompanied by a literal translation.

⁵ This rather primitive pun bears a striking resemblance to the “Outis” with which Odysseus effected his escape from the cave of Polyphemos.

Onques n'oïstes lor pareilles.
 Prenez l'estole a vostre col."
 Dist li prestres : "Tu iés tot fol,
 Qui or me vueus la fors mener :
 Nuz piez sui, n'i porroie aler."
 Et cil li respont senz delai :
 "Si ferez ; je vos porterai."
 Li prestres a prise l'estole,
 Si monte senz plus de parole.

The remainder of the story is highly comic but it is not relevant. What it makes perfectly clear is that on such an occasion a priest needed his stole, and to have left it behind would have been as bad a mistake as for a modern surgeon to rush to the scene of an accident without his saw, or other indispensable instruments. Furthermore, the son of the "prodon" was so thoroughly imbued with belief in the efficacy of a stole when the devil was abroad that he did not fail to remind the priest to bring one along, notwithstanding the fact that he had just been frightened half out of his wits.

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NEW FACTS CONCERNING THE LIFE OF EDMUND SPENSER.

There has been some doubt concerning the whereabouts of the poet Spenser between the years 1582, when Arthur Grey, Lord Deputy of Ireland, was recalled to England, and 1589 when Raleigh visited him at Kilcolman.

Craik in his *Spenser and His Poetry* says,—
 "Lord Grey resigned his government in the end of August, 1582 ; and he and Spenser are supposed to have come back to England, as they left it, together."

Hales in the Globe edition says,— "It may be considered as fairly certain that when his lordship returned to England in 1582, Spenser did not return with him, but abode still in Ireland"; and again later,— "Whatever glimpses we can catch of Spenser during these ten years, he is in Ireland." He then quotes the passage from Lodowick Bryskett's *Discourse of Civill Life*, familiar to all who have studied the poet's life, which refers to a meeting that took place in

Dublin probably between the years 1584 and 1589 (for Dr. Long who is mentioned then as Primate of Armagh was consecrated in 1584) ; and again quotes the date of a sonnet addressed to Gabriel Harvey in July, 1586, from Dublin.

These facts are explicit enough and point to the fact that at any rate during the year 1586 he was in Dublin, and perhaps before. We know, too, that the grant of Kilcolman was made the 27th of June, 1586, and that he did not resign his chancery clerkship until 1588, which seems a good date for him to have entered into possession of his estate.

To these facts, however, I would add others which will render it beyond doubt, not only that he was in Ireland during most of these years, but that he was actively engaged in military affairs, something we are led to suspect, for when in 1598 he was appointed Sheriff of Cork, he is expressly said to be a man experienced in the wars.

Now, Lord Grey left Ireland in August, 1582.

According to the Reports of Deputy Keeper of Public Records of Ireland, under "Fiantis Elizabeth," occur the following :—

"1582, August 24. Lease (under commission 15 July xxii) to Edmund Spenser Gent, of the site of the house of friars called New Abbey, Co. Kildare, with appurtenances ; also an old waste tower adjoining, and its appurtenances in the Queen's disposition by the rebellion of James Eustace. To hold for 21 years. Rent £3. (Provided he shall not alien to any except they be English both by father or mother, or born in the Pale : and shall not charge coyne or livery. Fine £20)."

1583, May 12 xxv.

"Commission to Henry Cowley knt."—and 26 others among them, Edmund Spenser of "New Abay," "to be commissioners of musters in Co. of Kildare, its crosses and marches ; to summon all the subjects of each barony, and them so mustered to assess in warlike apparel, arms, horses, horsemen and footmen, according to the quantity of their lands and goods, according to the ancient customs and laws of the kingdom and the instructions of the lord justices."

1584, July 4 xxvi.

Commission to many of the above among them Edmund Spenser—"to call before them all the subjects in each barony of the Co. Kildare," etc.

as before. "Return to be made before the last day of August."

These references certainly point to the fact that during the years 1583-1584 Spenser was busy in Ireland, and that during the former year at least he made his home in Co. Kildare at New Abbey. Added to the facts already known, we thus have fairly definite knowledge of his whereabouts during the interim between Lord Grey's departure and his residence at Kilcolman.

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THE BALLAD OF THE DEMON LOVER.

A lost version of this ballad, recently recovered by me from a rare broadside, may now be added to the eight versions in Professor Child's collection (vol. III, p. 361). In his introduction Professor Child says:

"An Americanized version of this ballad was printed not very long ago at Philadelphia, under the title of *The House Carpenter*. I have been able to secure only two stanzas, which were cited in *Graham's Illustrated Magazine* for September, 1858:

"I might have married the king's daughter, dear,"

"You might have married her," cried she,

"For I'm married to a house-carpenter,
And a fine young man is he."

"Oh dry up your tears, my own true love,

And cease your weeping," cried he,

"For soon you'll see your own happy home
On the banks of old Tennessee."

These stanzas correspond to stanzas 2 and 10 of the ballad as printed. The broadside, printed by H. De Marsan, New York, is to be found in a miscellaneous collection of American street songs and ballads in the possession of the American Antiquarian Society, at Worcester, Mass.

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ENGLISH LOAN-WORDS IN YIDDISH.

The American Ghetto is quite a different thing from the historical European Ghetto. It is the result of a natural, voluntary tendency for those belonging to the same race and religion to congregate. But social intercourse is not restricted thereby, and it does not take long for the Jewish immigrant to become acquainted with American ideals. The younger generation immediately adopt the English language, and children almost invariably address their parents in English even when spoken to in Yiddish. The newspapers print an English page, and the visitor to the Ghetto hears English more than Yiddish. One hears Italian youth speak to each other in their mother-tongue. Such a thing is inconceivable in the Ghetto. A Jewish boy would feel most strange at the idea of addressing even his brother in Yiddish, and would find it hard to adjust himself to the act. In view of these facts it is only natural that a large number of English words have been incorporated into Yiddish.

The present list of loan-words cannot claim completeness, but it contains most of the words in common use. It would be swelled considerably if words peculiar to the various professions were included.

I deal only with Yiddish as spoken in New York. It is easily possible that a different set of words would be gathered in another city, for aside from the necessity of borrowing words to connote new ideas, there seems to have been no guiding principle in adoption. Why, for example, should *chair* be adopted, and not *table*? Both objects are referred to with equal frequency, and in conjunction with each other.

The pronunciation has been indicated only where it departs sufficiently from the English, and even where given, it is only approximately correct, owing to the variety of Yiddish dialects.

The loan-words fall into two groups:

I. *Words used to the exclusion of the corresponding Yiddish words (where such existed).*

agent. It is interesting to observe that the English word is employed in all cases, except to denote the representative of a steamship com-

pany, in which case the German *Agent* is used; that word being, from the beginning, inseparably associated in the mind of the immigrant, with transatlantic travel. all right; astral oil—*esteroil*; barber; barrel—*bedl*; basket; bed-room; boss; feminine: *böstə*; bottle—*bötl*; boy; box; also used in the hybrid combination *bröit*-box (bread-box); bureau—*byurə*; butcher; button; button-hole; captain; car; carpet; case; ceiling; chair; ehareol; eloset; clothes-pin—*klospin*; collar; club (policeman's weapon, and small society); conductor (on car); eorset; corset-waist; court (hall of justice); euff; depot; doek; driver; druggist—*drögəs*; used to designate the drug store; the druggist proper is designated by *drögəsmän*; dumb-waiter; election—*lekən*; elevator. The same word is used to designate an elevated ear, through confusion with the substantively used 'elevated'; express; farm; farmer; finisher (person who completes the sewing in of lining); feminine: — n; verb: finish; fire-escape—*faiərskep*; floor; folding-(bed)—*foldingbet*. The second element of the compound is the original Yiddish word; garbage. This word has come into use since the Department of Street Cleaning has demanded the separation of paper, ashes, and garbage; greenhorn; plural, *grin-hernər*; grocery (applied to store). With this have been formed the compounds, *grösərimän*, meaning grocer, and *grösərizajən*, things sold by the grocer; hall; house-keeper—*höskepər*; hydrant—*haidə*; ice-box; judge (noun); kerosene; kitchen; laee; used also in compounds, shoe-lace, and corset-lace; landlady; landlord—*landlövər*; laundry; line (in the sense of clothes-line); lifter (a bar for raising a stove-lid); loafer—*löfər*; lounge—*lönts*; mantel-piece; marble; match; Miss; mistake (noun); move (to change residence); Mr.; Mrs.; needlework; nigger; office; oil-cloth; operator (on sewing machine)—*öprätər*; pail; paint (noun and verb); paper; peach; peddler; pencil—*pentsl*; piazza; picture; pie; pin; pipe; pitcher; place (employment); plumber; poker (for poking ashes out of range); policeman—*pölitsemän*; plur. *pölitslait*, and *pölitsemənər*; postoffice; potato; principal (of school)—*printsəpl*; professor; promote (in school); pushcart; rear-house; rent (noun and verb); rubber; safe (noun); save—*səf*; school; shave

(noun and verb)—*səf*; shelf; shop; sign; sink (receptacle under faucet for waste water); skirt; skylight; used in the ordinary sense, and also in the sense of 'air-shaft'; socks (half-hose); spend; spring—*sprinjk*; in the sense of 'bed-spring,' the hybrid *sprungmadrats* is used; stamp; steak; stoop (noun); also used to designate story led to by stoop; street; tank; teacher; theater—*tiätər*; to-let; used only as noun, designating a placard indicating a vacancy for rent; top; used only in the phrase 'top floor'; top (a toy); trunk; wages; ware-house; waist; wash-tub—*västöp*. The second element is identical with the Yiddish correspondent of the G. Topf; it was consequently confused with it; hence the plural *västöp*; water-closet; whisk-broom—*vüsbrüm*; window-blind—*vindəblain*; wringer (to wring clothes); yard (both in the sense of 'court' and of unit of measure)—*yät*.

II. Words used indiscriminately with the corresponding Yiddish words.

bag—*bök*; broom; brush; cake; chain; eurtain; eutter; envelope; fix; glove—*glöf*; inside—*insait*; neck-tie; never; never mind—*növömain*; no; petticoat; say! steam; stop! vote (noun and verb); window; yes.

Loan-verbs are conjugated as weak verbs in accordance with Yiddish morphology:

	Sing.	Plur.
1.	_____	_____ n
2.	_____ st	_____ t
3.	_____ t	_____ n
	Inf. : _____	n
	Pt. part. : ge _____	t

In the case of loan-nouns, the regular German practice regarding loan-nouns of forming the plural by adding *s*, has been instinctively followed. There are two exceptions—indicated in the above list—to this rule, so far as has yet occurred to me. The second element of 'greenhorn' being identical with the German and Yiddish word 'Horn,' has come to coincide with it; hence the plural: *grin-hernər*. The case of 'wash-tub' has been explained above.

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“THE TEMPEST AT HIR HOOM-COMINGE.”

One of the puzzles of the *Knight's Tale* has been Chaucer's reference to the tempest on the arrival of Hippolyta at Athens :

And how asseged was Ipolita,
The faire hardy quene of Scithia ;
And of the feste that was at hir weddinge,
And of the tempest at hir hoom-cominge.¹

There is, as has been often noted, no mention of a storm in either Statius' or Boccaccio's account of the event, so that the detail is added by Chaucer of his own motion. Yet Herzberg long ago observed very justly that “Chaucer auf diese Dinge doch offenbar ganz unbefangen so hinweist, dass man schliessen muss, er habe sie irgendwo als Thatsachen berichtet gelesen.”² At all events, whether the suggestion came from what Chaucer had read, or from something he had himself otherwise known, it is clear that specific suggestion of some sort there must have been, since the circumstance is not one which in any conceivable fashion grows naturally out of the general situation he is describing.

The difficulty has been met in two ways. The first, as is well known, was that of Tyrwhitt, who substituted *temple* for *tempest*, with the following note : “The Editions, and all the MSS. except two, read *tempest*. But the *Theseida* says nothing of any *tempest*. On the contrary it says, that the passage

Tosto fornito fu et senza pene.

I have therefore preferred the reading of MSS. C. i. and HA. as Theseus is described making his offerings, &c. upon his return, in a temple of Pallas. Thes. l. ii.”³ Tyrwhitt's C. i. is

¹ A. 881-884 (K. T. 23-26).

² Wilhelm Herzberg: *Geoffrey Chaucer's Canterbury-Geschichten* (Hildburghausen, 1866), p. 596.

³ *The Canterbury Tales of Chaucer* (London, 1775), IV, 217. To the statement quoted—e'l suo passaggio Tosto fornito, etc. (*Teseide*, II, 18)—may be added *Teseide* II, 9 :

Quindi spirando tra Borea e Coro
Ottimo vento, da quella marina
Li tolse, lor portando in verso Atene
Il più del tempo colle vele piene.

The reference to the *temple* is as follows :

E con esso in Atene rientrati,
Diritto andò al tempio di Pallade
A riverir di lei la deitate.

Quivi con riverenza offerse molto,
E le sue armi ed altre conquistate.

(*Teseide*, II, 23-24.)

the manuscript now known as Cambridge Dd. 4.24, in the University Library⁴; his HA is the “Haistwell ms.,” better known as Egerton 2726, in the British Museum⁵—both of Skeat's “A-type.” Opposed to these are, as Tyrwhitt recognized, the rest of the MSS. he then knew, including the single one of the Six-text MSS. with which he was acquainted (the Landsdowne—his W), and the Harleian—his C. To these must now be added the remaining five of the Six-text MSS. with the exception of the Cambridge (Gg. 4.27) in which ll. 754-964 are missing.⁶ The gap is filled from the Sloane MS. 1685 (Tyrwhitt's G), and in l. 884 the word we are concerned with is so blurred that its space, in the printed text, is left blank.⁷

Tyrwhitt's suggestion has never met—as in the face of the overwhelming manuscript evidence against it, it could not meet—serious acceptance, except on the part of a few popularizers of Chaucer,⁸ and oddly enough, the large majority of his translators.⁹ It need not be considered further.

⁴ Tyrwhitt, *op. cit.*, I, xxii ; Oxford, *Chaucer* IV, xii, no. 29. It is printed in *Chaucer Soc. Pub.*, First Series, xcvi, 1901. See Pt. I, p. 26.

⁵ Tyrwhitt, *op. cit.*, I, xxiii ; Oxford, *Chaucer*, IV, x, no. 13. Parts of it are printed to fill gaps in Camb. Dd. 4.24, just mentioned, and a few lines of it are quoted in the Six-text edition.

⁶ Oxford *Chaucer*, IV, ix, No. 8.

⁷ See Six-text edition (*Chaucer Soc. Pt. I*), p. 26. Mr. Skeat's statement (*Oxford Chaucer* v. 62) which refers to “the reading *tempest*, as in all the seven MSS.,” is accordingly not strictly accurate, so far as the Cambridge MS. is concerned. It is clear, however, that Tyrwhitt read *tempest* in the Sloane MS.

⁸ John Saunders: *Canterbury Tales from Chaucer* (London, 1845) I, 12: “of the temple erected on her coming home,” (so also in new and revised edition, London, 1889, p. 173); Charles Cowden Clarke: *Tales from Chaucer in Prose* (London, 1870), p. 92: “of the temple that was raised upon her coming home to Athens.”

⁹ The translations of the line are interesting, as showing the different interpretations put upon the passage, where Tyrwhitt's reading is accepted. A few instances are worth giving: “Vom Tempel auch, den sie daheim gefunden,” Karl Ludwig Kannegiesser: *Gottfried Chaucer's Canterbury'sche Erzählungen* (Zwickau, 1827) I, 44; “Vom Tempel, den sie bei der Heimkehr fanden,” Eduard Fiedler: *Chaucer's Canterbury-Erzählungen* (Dessau, 1844), I, 62; “Und von dem Tempel, da sie ward empfangen,” Wilhelm Herzberg: *Geoffrey Chaucer's Canterbury-Geschichten* (Hildburghausen, 1866), p. 93; “Ihr Tempelgagn und ihre Heimwärtsreise,” Adolf von Düring: *Geoffrey Chaucer's Werke* (Strassburg, 1885), II, 31; “Je pourrais

The second attitude towards the problem accepts the line as it clearly stands, and proceeds to look for mention of a tempest somewhere in Chaucer's sources. The only such mention so far found seems to be that cited by Professor Skeat in his note on the line in the Oxford *Chaucer*. "I think," he says, "the solution is to be found by referring to Statius. Chaucer seems to have remembered that a tempest is there described (Theb. XII, 650-5), but to have forgotten that it is merely introduced by way of *simile*. In fact, when Theseus determines to attack Creon (see l. 960), the advance of his host is likened by Statius to the effect of a tempest. The lines are :

'Qualis Hyperboreos ubi nubilus institit axes
Jupiter, et prima tremefecit sidera bruma,
Rumpitur Aeolia, et longam indignata quietem
Tollit hiems animos, uentosaque sibilat Arctos ;
Tunc montes undaeque fremunt, tunc proelia caesis
Nubibus, et tonitrus insanaque fulmina gaudent.'¹⁰

But, even granted that Chaucer forgot that Statius was using the tempest only in a *simile*, there seems to be no satisfactory reason why he should recall the passage in connection with the festivities at Hippolyta's wedding, and associate it definitely with her home-coming. So far as Mr. Skeat's solution has met with acceptance at all, it has been simply because, despite most careful searching of the sources, no other tempest whatever has been forthcoming.

Must the tempest, however, necessarily be looked for only in the *books* which Chaucer read? References to contemporary events are comparatively few in his poems, but they occur frequently enough to render necessary their inclusion among the possibilities in a given case—even when the case in question demands the dramatic weaving of the reference into the very texture of the piece. One need only recall, for instance, in the *Knight's*

Tale itself, the reference to Wat Tyler's rebellion in Saturn's speech to Venus¹¹; in the *Pardoner's Tale*, the mention of the pestilence¹²; and in the *Envoy to Scogan*, the allusion to the heavy rains of 1393¹³—even if one exclude from bearing on the present instance the more explicit reference to Jack Straw in the *Nun's Priest's Tale*,¹⁴ because it occurs in a comparison; or the nun's priest's reference to the Archbishop of Canterbury,¹⁵ because it is spoken in the priest's own person.¹⁶ There is, then, in a word, no *a priori* reason for excluding the possibility, in the line under discussion, of an allusion to an actual occurrence in Chaucer's own day, two things provided: first, that such an occurrence have general notoriety; and second, that its attendant circumstances more or less closely parallel the situation Chaucer is describing. Curiously enough, there was an exceedingly interesting contemporary event which strikingly fulfils both conditions.

On Wednesday, the 18th of December, 1381,¹⁷ Anne of Bohemia, on her way from Brussels to London, where she was to be married to Richard II, embarked at Calais, and the same day, having

¹¹ A. 2459.¹² C. 679.¹³ ll. 1-14, &c.¹⁴ B. 4584-7.¹⁵ B. 4635.¹⁶ For other references to contemporary events, see A. 276-7; E. 995-1001, etc. Cf. Oxford *Chaucer*, I, lvi.¹⁷ The date is that given by Gairdner in the *Dictionary of National Biography*, s. v. Anne of Bohemia (I, 421). The chroniclers vary in their statements of it. See, for accounts of the marriage, Froissart, *Chroniques*, ed. Raynaud (Paris, 1897), x, 165 ff.; ed. Kervyn de Lettenhove (Bruxelles, 1869), ix, 459-62; ed. Buchon (Paris, 1824), viii, 118 ff.; trans. Johnes (Hafod Press, 1804), ii, 512 ff.; trans. Berners (Tudor Translations, London, 1901), iii, 273-6; the Monk of Evesham: *Historia Vitae et Regni Ricardi II*, ed. Hearne (Oxford, 1729), p. 35; Thomas Otterbourne, *Chronica Regum Angliæ*, ed. Hearne (Oxford, 1732), I, 155; Knighton's *Chronica* (in *Historiae Anglicanae Scriptores X*, London, 1652), ii, 2644—also in Rolls' Series, ed. Lumby (London, 1889), ii, 150-151; Stow: *Annales* (London, 1631), pp. 294-5; Fabyan: *The New Chronicles of England and France*, ed. Ellis (London, 1812), p. 531; John Hardyng: *Chronicle*, ed. Ellis (London, 1812), p. 340; Kennet: *Complete History of England* (London, 1706), I, 248-9; *Eulogium Historiarum* (Rolls Series, London, 1863), iii, 355; *An English Chronicle of the Reigns of Richard II*, etc., ed. Davies (Camden Soc., 1856), p. 121; Rymer: *Foedera* (London, 1728), p. 336; and especially, Walsingham and Holinshed (quoted below).

. . . vous décrire l'aspect du temple à son arrivée dans Athènes." H. Gomont: *Geoffrey Chaucer, Poète Anglais du XIVe Siècle; Analyses et Fragments* (Paris, 1847) p. 106; "e i sacrifici ch' egli fece, al suo ritorno, nel tempio di Pallade," Cino Chiarini: "*Dalle Novelle di Canterbury di G. Chaucer* (Bologna, 1897), p. 50. One must except the Chevalier de Chatelain: *Contes de Cantorbery, traduits en vers français de Geoffrey Chaucer* (London, 1857), I, 31: "come aussi la tempête Qui vint assaillir leurs vaisseaux."

¹⁰ v, 62.

been "conveyed with all the glory of the world,"¹⁸ landed at Dover. Scarcely, however, had she set foot on land, when—to use Holinshed's paraphrase of the older account—"a marvellous and right strange woonder happened; for she was no sooner out of hir ship, and got to land in safetie with all hir companie, but that foorthwith the water was so troubled and shaken, as the like thing had not to any man's remembrance euer beene heard of: so that the ship in which the appointed queene came ouer, was terrible rent in pceces, and the residue so beaten one against an other, that they were scattered here and there after a woonderful manner."¹⁹ The ultimate authority for the circumstance, however, is Thomas Walsingham, and his account must be quoted in full. "Audito igitur," he says, at the close of his account of the year 1381,²⁰ "ut retulimus, de adventu Reginae futuræ, solvitur Parliamentum, reincipiendum post regales nuptias et Natale Dominicum. Et insuper laborat unusquisque pro viribus tantas nuptias honorare muneribus, insuper et obsequiis favore dignis. Missum est ergo in obviam tantæ virgini, et conducitur cum omni gloria mundi ad portum usque Doveriæ, comitantibus eam multis nobilibus, tam suæ patriæ quam istius terræ.

"Accidit illo die mirabile cunctis auspiciis, juxta multorum opinionem, favorem Dei, felicia fata terræ affutura præmonstrans. Nam cum pedem terræ intulisset e navi, et salvo cunctis egressis, navigio reliquo, secuta est e vestigio tanta maris commotio, quanta diu ante visa non fuerat; et ipsas naves in portu constitutas adeo agitavit, ut dissiparentur subito et colliderentur, navi prius, in qua Regina consederat, dissoluta, et in multas partes horribiliter comminuta. Quidam vero aliter interpretati sunt supradicta, putantes esse futurum, ut regnum turbaretur per eam, vel regioni incommodum aliquod eveniret. Sed istius dubiæ perplexitatis obscuritatem gesta sequentia declarant."²¹ Here, then, we have an actual *maris*

commotio, which occurred at the "home-coming" of a foreign princess to the land of which she was to be queen—an event, moreover, which, on Walsingham's testimony, made a profound and widespread impression at the time. It seems, accordingly, a perfectly natural supposition that as Chaucer summarized in a few rapid lines the account in the *Teseide* of "the feste that was at [the] weddunge" of Hippolyta, who was coming home as queen to Theseus' kingdom, it should recall to him the recent festivities at the wedding of Anne,²² who had likewise come as queen to Richard's kingdom; and that, by the simplest association of ideas, the strange incident which had been to all a marvellous omen, and to some the happy prologue to the destined greatness of the realm, should be transferred, by a single skilful phrase, from Anne's home-coming to Hippolyta's.

It may, however, be said that the "water-shake," as it is called in the margin of Holinshed, which caused the destruction of the queen's ship and the scattering of the fleet, is not definitely stated by Walsingham to have been due to a storm of wind. It is too much to say that the phrase *maris commotio* precludes such an interpretation. Yet even though it be granted that the disturbance was probably the result of an earthquake, such as that of the following June, when, as Knighton tells us, "naves vacillabant in portibus ab aquæ motu,"²³ such an explanation is still quite con-

Series, *Thomæ Walsingham . . . Historia Anglicana*, ed. Riley (London, 1864), II, 46; cf. *Chronicon Angliæ* (Rolls Series, London, 1874), p. 331. The occurrence is also referred to in H. Wallon: *Richard II, Épisode de la Rivalité de la France e de l'Angleterre* (Paris, 1864), I, 125-6; Agnes Strickland: *Lives of the Queens of England* (Philadelphia, 1850), II, 208-9, (London, 1852), I, 595; *Dic. Nat. Biog.* (s. v. Anne of Bohemia), I, 421. For the value of Walsingham's testimony concerning just this period, see Riley in *Hist. Angl.*, II, xv-xix; Gross: *Sources and Literature of English History* (New York, 1900), p. 309.

²² See Walsingham, *op. cit.*, (Rolls Series), II, 47-8: *Hastiludia quoque fiunt pro magnificentia tantæ celebritatis, per dies aliquot; in quibus et Angli et virtutem suam, et patriotæ Reginae suam probitatem, publice demonstrarent. In quibus, non sine damno personarum utriusque partis, laus est acquisita, et rei commendatio militaris.* See also Stow: *op. cit.*, 295; Otterbourne: *op. cit.*, 155; Kennet: *op. cit.*, I, 248-9; etc.

²³ *Op. cit.*, II, 151. For further details regarding the very interesting earthquake referred to, see Stow: *op. cit.*,

¹⁸ Stow, *op. cit.*, 294; cf. "conducitur cum omni gloria mundi," etc., in Walsingham.

¹⁹ Holinshed's *Chronicles* (London, 1807), II, 753.

²⁰ It must be remembered that Walsingham's year begins at Christmas.

²¹ *Historia Brevis Thomæ Walsingham ab Eduardo primo ad Henricum quintum* (London, 1574), p. 299; *ibid.*, in Camden's *Anglica, Normannica, Hibernica, Cambrica, a Veteribus Scripta* (Frankfort, 1603) p. 281; also in Rolls

sistent with Chaucer's reference to the "commotion" as a *tempest*.²⁴ What else, indeed, could he call it?²⁵ The words that describe such a phenomenon are both rare and unpoetic. Furthermore, any specifically descriptive phrase, such as Holinshed's "watershake," even were it available on grounds of metre and of taste, would do the very thing so consummate an artist as Chaucer would scrupulously avoid—it would intrude a definite picture from contemporary life upon the world of victory and of melody he was building up, and by "jompriug a discordaunt thing y-fere," would violate his own express injunction :

. . . "hold of thy matere
The form alwey and do that it be lyk."²⁶

On the other hand—if one may for a moment argue in a circle—once grant the association we are assuming, and the poetic word *tempest*, while carrying with it no such disturbing penumbra of concrete local imagery as the other, would still keep, for its own special audience, the pleasant suggestiveness of an allusion to something known—the verbal inaccuracy itself, which in a chronicle might be departure from veracity, becoming the very thing which in the poem achieves artistic truth.²⁷

There seems, then, to be no serious objection on this score ; and when one further remembers that the marriage of Richard and Anne must have

295 ; Fabian : *op. cit.*, 531 ; Hardyng : *op. cit.*, 339-40 ; *Eulogium Hist.* (as cited), 356 ; *Annales de Bermundeseia* (Rolls Series, in *Annales monastici*, London, 1866), III, 480 ; *Political Poems and Songs* (Rolls Series, ed. Wright, London, 1859), I, 250-2, 254.

²⁴ A striking verification of the manner in which one may assume that even at the time the phenomenon would be viewed, is given by the reference to it in the index of Wallon's *Richard II*, where the entry under *Anne*—"tempête à son arrivée,"—is an almost exact, though certainly unconscious equivalent of Chaucer's line.

²⁵ For the suggestion of this question I am indebted to Professor Kittredge—who is, however, free from responsibility for such answer as is given.

²⁶ *Troilus II*, 1037 ff.

²⁷ We must remember, too, what we are often tempted to forget, that the story, to Chaucer's readers, was a *story*, where a tempest had an inalienable right of its own to be, independent of a previous existence in either Statius or Boccaccio.

been very definitely present indeed in the mind of the writer of the *Parlement of Foules*, who, moreover, had a few years before been sent to France to negotiate the marriage of Richard to another princess—the possibility grows even stronger of a passing reference, in the line in question, to the nine days' wonder that accompanied the queen's arrival.²⁸

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²⁸ If the above inference be correct, it has interesting bearings on the problem of the date of the *Knight's Tale*. And it may be worth while to call attention to the fact that in the suggestion which Mr. Skeat, in *Notes and Queries* for 1868 (4th Series, II, 243, Sept. 12 ; reprinted in Mr. Furnivall's *Temporary Preface*, Chaucer Soc., 103) threw out, as he says, for what it was worth, it was pointed out that "the years (not bissextile) in which May 5 is on a Sunday, during the last half of the fourteenth century, are these : 1359, 1370, 1381, 1387, 1398 ;" any one of which, accordingly, would fulfil the conditions of Chaucer's treatment of the days of the month and of the week in the *Knight's Tale*. Mr. Skeat's assumption that "Chaucer would have been assisted in arranging all these matters thus exactly, if he had chosen to calculate them according to the year then current," and his suggestion that the year 1387 fell in with the internal evidence, was rather contemptuously rejected by ten Brink in his *Studien* (pp. 188-9, note 75), and Mr. Skeat omitted much of this portion of his note in reprinting it in the *Oxford Chaucer* (v, 75-6). Recently, however, Mr. F. J. Mather, in his paper "On the Date of the *Knight's Tale*" (*An English Miscellany*, Presented to Dr. Furnivall, Oxford, 1901, p. 310), has revived Mr. Skeat's calculation, and, on the basis of his own very interesting argument, concludes that "the extreme dates are clearly out of the question ; 1387, too, seems very doubtful, for this assumes that Chaucer went to the pains of working out a chronology while revising a poem, which presumably already had its own ; 1381 fills every condition." Without entering at this time into the merits of the arguments involved, it is interesting to observe that if the line we have discussed was really written within three months of the queen's arrival—that is, by the end of March, 1382—the requirements of the scheme of the days of the month and of the week in the *Knight's Tale*, were exactly satisfied in the May of the then current year—the May, that is, of 1381.

SPANISH LITERATURE.

Littérature espagnole par JAMES FITZMAURICE-KELLY. Traduction de HENRY D. DAVRAY. Paris : Librairie Armand Colin, 1904. 8vo., pp. 499.

There can be no better evidence of the solid worth of Mr. Fitzmaurice-Kelly's *History of Spanish Literature* than the fact that, since its appearance in English in 1898, it has been translated into both Spanish and French. It was certainly a handsome tribute to the author's sound scholarship that Spaniards have paid in demanding a version of the *History* in their own tongue; and much as the work was improved and augmented in its Spanish dress, it has again been further bettered in this French translation.

It must be confessed that the incisive, clear-cut, brilliant style of the English original suffered a good deal in the Spanish rendering; in this respect also the French version is an improvement. While it is true that the picturesque and vivid manner,—the vigorous, striking sentences of the original have not always been preserved (Mr. Fitzmaurice-Kelly's English is not easy to translate), yet in the French version this style is much more apparent; at all events, it is not wholly swamped and submerged as has happened in the Spanish translation. Enough of the literary quality of the original remains to make the work in its present dress an exceedingly enjoyable book to read.

A comparison of this French translation with its original shows that scarcely a page has been left without some change. In many places the original has been condensed (all the verse quotations, for example, have been omitted), to make room for additional matter. It would be impossible in the space of a review, to point out all these changes; we can only call attention to one of the most important ones here. The lack of any discussion, in the English edition, of so important a part of Spanish literature as the *Romances*, must have been felt by every reader, and this omission was deplored by Sr. Menéndez y Pelayo in the learned introduction he has prefixed to the Spanish translation. In this French version Mr. Fitzmaurice-Kelly has inserted a discussion of the

Spanish ballad covering ten pages (pp. 115–125), and we can say without fear of contradiction that nowhere (if we except special treatises upon the subject) will the reader find so comprehensive an account of the earliest *Romances* as is condensed into these pages. Indeed, it is a striking feature of the whole volume before us that there is not a superfluous sentence in it. It is compact of facts—of the latest investigations upon the subject, and related in an animated, vivid style which never flags. It is literature in the true sense of the word, and not the mere desultory stringing together of a lot of dry facts, which has made most literature manuals an infallible cure for insomnia.

Another excellent feature of the book is embraced under the modest heading "Notes bibliographiques." It is the best working bibliography of Spanish literature with which the writer is acquainted, and is arranged on a novel plan,—not under periods (as is generally done), but alphabetically, so that the student can be oriented at a glance concerning any particular author. This will be found most helpful and time-saving.

Lastly, the volume is furnished with a complete index, which we have tested in a score of places and never found wanting. In short, in its present form, Mr. Fitzmaurice-Kelly's work is the most complete, the most trustworthy, the best manual of Spanish literature that has yet appeared, and it is not at all likely to be soon superseded by any other.

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SWEDISH GRAMMAR.

Vårt Språk, Nysvensk Grammatik i utförlig Framställning af ADOLF NOREEN. Band I, 1, 2. Lund, 1903. Pp. 260.

From the press of the well-known publishing house of C. W. K. Gleerup, the first two numbers of *Vårt Språk, New Swedish grammar*, has been received. The fact that the work is published under the direction of the Swedish Academy gives it official sanction as a grammar of present Swedish,

while the name of the editor is a sufficient guarantee that it will be scientific and scholarly in every respect. From the subscription announcement we learn that the grammar will appear in four parts with an exhaustive index, the whole to be bound in nine volumes of 500-600 pages each. By New Swedish grammar the author understands (see pp. 7 and 51-52) a scientific presentation of the present character and historical development of Modern Swedish, both spoken and written, the official language and the dialects, predominantly the former, with regard to sound, form, and meaning. The present grammar is, therefore, to treat of Swedish in its entirety from 1527 to the present—the language of literature, cultured speech and lower or 'vulgär' speech, as well as the dialects. An idea of the plan can best be given from the outline of the contents according to the publisher's announcement.

PART I.

General Introduction to the New Swedish Grammar.

- Vol. 1. Chap. 1. The idea 'New Swedish Grammar.'
 2. The position of Swedish in the Germanic group. 3. Geographical distribution of Swedish.
 4. The periods and sources. 5. History of the study of New Swedish. 6. Bibliographical survey of the most important helps for the present study of New Swedish.

PART II.

Phonology.

Section 1. Phonetic introduction (phonetics); Chap. 1. The acoustic character of speech-sounds (phonetic acoustics). 2. The speech organs (phonetic anatomy). 3. Articulation (phonetic physiology).

- Vol. 2. Section 2. Descriptive phonology. A. Qualitative phonology. Chap. 1. The separate speech-sounds. 2. The sound-combinations. B. Prosody. Chap. 1. Sonority and syllabification. 2. Quantity (sound-length). 3. Intensity (stress). 4. Tonality (pitch).
- Vol. 3. Section 3. Etymological phonology. A. Methodological introduction. Chap. 1. General Notes. 2. The causes of changes in pronunciation. 3. The result of changes in pronunciation. 4. On the meaning of 'sound-law.' B. The sonants: I. New Swedish sound laws; a. Qualitative. 1. The development of the vowels inherited from Old Swedish. 2. The vowels in loan-words; b. Quantitative; c. Changes in intensity; d. Changes in tonality.
- Vol. 4. II. Traces of earlier sound-laws. C. The consonants.

PART III.

Semasiology.

- Vol. 5. Section 1. Introduction.
 Section 2. Descriptive semasiology: A. Grammatical categories. B. Functional categories.
- Vol. 6. Section 3. Etymological semasiology.

PART IV.

Morphology.

- Vol. 7. Section 1. Introduction.
 Section 2. Descriptive morphology. A. Forms:
- Vol. 8. I. The word. II. Syntax. B. Inflections.
- Vol. 9. Section 3. Etymological morphology.
 Index to volumes I-VIII.

Volumes 1 and 2 are at present ready in manuscript form, as also much of 3, 5, and 7. Volumes 1, 3, 5, and 7 will be published at the same time in separate numbers. According to the plan, the work will be published in semi-annual numbers of 125 to 150 pages each. "While not losing sight of scientific exactness and thoroughness, it will aim to be in the best sense popular and as pedagogical as possible, so as to make it suitable for private study and also serviceable as a text-book for scientific study, especially at the Universities."

In this brief notice of Norcen's *Vårt Språk*, a work which all who are interested in Scandinavian study must welcome, it is not my purpose to review the part of it that has so far appeared. As the grammar of a modern language built up on scientific principles by a great scholar, the carrying out of the plan as outlined cannot fail to make the work of interest to others besides 'Scandinavianists.' Two entire volumes, 5 and 6, are to be given to the author's second main division of grammar, namely, meaning or semasiology. Thus will an element in language—the psychological element—which hitherto has received little or no space in grammars, receive its due attention along with sound and form.

That so much of the work has already been written will undoubtedly insure the regular appearance of numbers as planned.

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SPANISH GRAMMAR.

A Spanish Grammar, with exercises. By M. M. RAMSEY. New York: Henry Holt & Co., 1902. 12mo., pp. 610.

I. GENERAL CONSIDERATIONS.

The appearance of a work like the present one, so comprehensive and authoritative, marks a notable event in Spanish publications. The volume purports to be an abridgment, with a readjustment in the proportion of certain parts, of the author's well-known *Text-Book of Modern Spanish*. There was great need of a brief course from a scholarly and competent source, and it was clear that Professor Ramsey's *Text-Book* contained all the materials from which a very successful one could be constructed; but if an abridgment were intended the critic must confess some disappointment in the results. The new volume contains some fifty pages less than the old one—a reduction that is hardly appreciable in a work of such large dimensions. Part II, called "Preliminary Lessons," was the particularly successful feature of the older volume and is the most practicable part of the new one. It abandons the traditional scheme of Græco-Latin grammars and makes the introduction into the study of the language rationally topical, each lesson of the score composing the division dealing with some special subject. By this means the essential beginning ideas of the parts of speech are presented to the learner in the order of importance characterizing the needs of a living language.

In the revised edition the author has considerably worked over and rearranged the original second (introductory) part, although its length remains the same—about a hundred pages. The remaining two parts, "Comprehensive Treatment" (Part III) and "Synopsis of Forms" (Part IV), comprise about 350 and 75 pages respectively. It is open to query whether the book would not have had its practical value greatly increased if the second, or introductory, part had been enlarged at various points by the incorporation of some of the material from the subsequent large one, so that it could have stood alone, if desired, in its function of furnishing the learner all the practical grammar he requires for entering actively upon early read-

ing. This result might have been accomplished by more evenness of proportion between the two parts, whereby the former would have acquired greater unity and completeness as a compendious introduction into the language. As it is, however, the new volume is an improvement upon its predecessor even if but little shorter, and its rearrangement of the subject-matter is more satisfactory for practical use.

II. TERMINOLOGY.

The author introduces several new grammatical terms for replacing the current ones, even when these serve their purpose. A uniform interchangeable code of special, or technical, terms is as desirable in grammar as in the crafts, and the well established forms ought not to be changed unless the reasons therefore are most pressing, bidding fair to prevail in the end over the old customs. Here are the leading examples of the author's usage:—The sign *á* of the *personal accusative* the author calls the "distinctive *á*" (Les. 24), to distinguish it from the "prepositional *á*." This particular case is not bad, however, and may even be deemed an improvement on the old term. But when the author comes to consider the pleonastic construction of object personal pronouns (Les. 31) we wonder why he did not retain this same term by which to distinguish the redundant forms as the *distinctive* dative and accusative, contrasted with the simple or atonic forms, rather than use another name, the "terminal" dative or accusative. He defends this word on the plea that "it may follow any form of the verb" (§ 441). But this defence is weakened of some of its force by the fact that the redundant construction may precede the verb (and subject) equally well, or even better. In his treatment of tenses (Les. 27) the author replaces the 'preterite' or 'past definite,' terms so firmly established and so well known to the student of Romance languages, by the name "aorist," which was suggested to him by "the original and appropriate Greek term" (§ 339, n). The same observation may be applied to the Conditional (Les. 50). This is not the place for discussing its proper "scientific" category. But the French, Spanish, and Italian grammarians, with substantial uniformity, give it a place in the same category with the Future, to which it bears a close analogy in

historical development and the requirements of tense sequence. Yet our author gives it a special classification apart from the Future on the plea that it is "a sporadic mood just as the imperative is" (§ 945), and calls it "the Conditional Future." I fail to see the practical value as well as the theoretic virtue, even, of this term over the one commonly recognized, while the mix-up of the two factors to the word puts an unnecessary stumbling block in the way of the student of Spanish who has taken, or will take, other modern languages. In his treatment of Possessives (Les. 5, 33, 36) the author classifies all of them under the general head of "pronouns," distinguishing the pronominal function from the adjectival one by the term "absolute form." It seems to me that a distinction with the virtue of more immediate clearness would be afforded by the old time 'poss. adjective' and 'poss. pronoun,' unless one prefers the highly rational and more "scientific" words 'tonic' and 'atonic,' terms growing in favor as affording a very satisfactory way of classifying certain well-defined pronoun conditions. Similarly, in his discussion of the demonstrative pronouns (Les. 37), the author adopts a special name for the demons.-rel. forms, *el-la-lo(que)*, "the logical pronoun," as if we did not already have pronoun classifications enough to bother the beginner's mind with.

III. GRAMMATICAL PRINCIPLES.

In the presence of a volume like the one before us, the work of a master hand whose competence for the task clearly has no superior among his countrymen, one is reluctant to seem to set himself up as critic. Nevertheless, in carefully examining the text of the grammar we have had our attention arrested by the following points:

§ 61. The reviewer would expect small letters instead of capitals in such plural forms as "los Sud-Americanos," "las hermosas Sevillanas," etc., not used as titles or headings.

§§ 64-68. A feature of the older grammar as well as of the new one is the attention given by the author to the consideration of words having forms common to the two languages. By means of a list of corresponding endings in both languages the student is able to get the run of many Spanish nouns and adjectives having forms cognate with

our own. It is doubtful whether at the outset the student effects much saving of time over the practice of consulting the dictionary, but his faculty of observation is usefully cultivated. No rules are without their exceptions, however, and the compiler of the exercises has missed this principle in a few cases. For example: "*Chocolate*" (exs. 3, 5-6 and 4, 16), "*convent*" (exs. 14, 30 and 30, R. 6), "*entomologist*" (ex. 34, 2), "*egiptólogo*" (ex. 25, 12), "*dramaturgo*," etc.

§ 103, Rem. The author affirms that the possessive *usted*-form, *la casa de V.*, "is preferable" to the redundant construction, *su casa de V.* The writer's observation has been that the redundant form is more common, and that since it is deemed more courteous and elegant, it is the preferable one to recommend to beginners who have not reached a point where they can weigh and choose for themselves.

§ 107, Note. The estimate "about 300" as the approximate number of the irregular verbs foots up a total of nearly twice as many in the author's comprehensive verb-list, § 1136. But many of these, perhaps one-half, will, it is true, remain outside the student's range of practice; and, furthermore, it is perhaps not expedient to discourage the learner, at the outset, by anticipation of such a grammatical avalanche in store for him.

§§ 151-160 (Les. 11). The author's analysis of the knotty *por-para* distinction in Lesson 28 is excellent, and leaves little to be desired. It is to be wished that he had been equally scrupulous and detailed for that most troublesome of all topics to the mind of the beginner in Spanish—and destined to remain so for a long time: the distinction between *ser* and *estar*. The author does little more than call attention to the underlying principles of qualities "essential" (*ser*) and "accidental" (*estar*). This alone is not sufficient: the learner wants specific subdivisions. With only the main principle before him he sees many—to him—clear contradictions. An extension of the subject over two or three more pages for subclassification and copious examples would have been advisable, and would have saved the teacher the trouble of adding special matter of his own if he would safeguard his students for the future.

§ 170 c. Rem. : the second example applies specifically to § 170, b.

§§ 249-257, 789-795. In his treatment of verbal idioms the author seems to have overlooked or underestimated the important and oft-recurring form, *tener que* + inf. (= *hay que*); cf. author's "Text-Book," §§ 858, 859.

§ 282 might be completed to advantage by adding something like the following : [the definite article is required] 'generally also if a geographical term (as cape, lake, mountain, park, street, etc.) has a proper noun in apposition.'

§ 288, Rem., 3rd example : the adjective, *Norte-Americano*, would be spelled with small letters according to the author's rules.

§ 301. The author might have made the application of the "distinctive á" more definite by calling attention to its association with an individuality characteristically brought out by the use of the definite article, rather than the indefinite. The inference of the Lesson may be clear, but nowhere is there any direct statement to this effect.

§ 313. The reviewer's impression is that the author insists over much on the difficulties of Spanish genders when he says : "there are no available rules for determining the gender of Spanish nouns—the gender of a great part must be learned separately for each noun."

§ 445. The statement that "the verb either precedes or follows both" object pronouns is confusing or misleading, and evidently does not express the author's intentions.

§§ 472, 473. The capitalization of the proper names in the examples is not consistently carried out. Cf. comment on § 61, above.

§ 483, Rem., would be clearer by inserting after "auditory," in harmony with the principles previously stated : 'but which we wish to suggest by recognized parts or features.'

§ 486. The wording could be improved, e. g., 'A thing applied to a number of individuals is put [in Spanish] in that number to which it is limited in a single individual.' The author's phraseology seems to exclude the plural occurrence in a single individual (e. g., *todos los animales tienen [cabeza y] pies*).

§ 488. The noun 'clerk' is more characteristic than the adjective "dependent" as the meaning of *dependiente*.

§ 554 affirms that the exclamative *cuánto* "is shortened to *cuán* before adjectives not accompanying nouns," etc. This principle seems to be violated by two of the examples given. The paragraph lacks clearness in other respects.

§ 569 (anent the demons. rel. *lo que*). The second clause might be more satisfactorily expressed.

§ 579. The examples do not appear in harmony with the last statement of the paragraph (as also ex. 37, a, 15). The wording of the paragraph is not felicitous. But is the rule a binding one?

§ 591. The usual definitions of the compound relative pronouns leave something very obscure to beginners—the capital point of the distinction between the short form *que*, on the one hand, and the long forms, *quien*, *el que*, *el cual*, on the other. The distinction is not at all so self-obvious to beginners as it might be assumed that grammarians suppose from their ignoring it. The author distinguishes between *el que* and *el cual*, but leaves the larger distinction to inference, or possibly hints at it in subparagraphs. He would have given an added instrument of helpfulness to beginners in this confusing subject by calling attention to the characteristic function of *que* in connecting a substantive or a clause with a "dependent" clause, i. e., one of necessary relationship to the sense of what precedes ; while the long forms connect clauses of coördinate value. In the first case the *que*-clause is indispensable to the full sense of the expression, and may not be separated from what precedes by a comma or a marked pause ; while in the latter the longer relative may be replaced by a coördinate conjunction and personal pronoun, thus continuing a thought complete in itself and capable of being set off by punctuation. Intrinsicly, the *que* is *restrictive*, the other forms are *continuative*. Similarly, in the 3rd example of § 594, instead of the *que* (1st occurrence) we should expect *los que* as preferable usage.

§ 650, 2nd line : "those" = 'that.'

§ 696. In the list of miscel. adj. prons. preceding this paragraph, the presence of *el* and *la* in combination with *demás*, on the same footing as *lo-los-las demás*, is unnecessary and misleading. It could not have been seriously intended, since *el-* and *la demás* are not in use, *demás* in the singular occurring only with the neuter form *lo*.

§ 763 (ancient *ni* = neg. form of *y* = "nor"). This paragraph would gain by the following qualification: 'But it [*ni*] may be used in this sense [as "nor"] only as a *continuative* negation after a preceding negative clause; otherwise use *y no* instead of *ni*.' The 2nd example of the author's does not illustrate his paragraph, if, as it seems, the correctness of *ni* for *y no* is questionable. The paragraph thus revised merges naturally into the subsequent one.

§ 1041. Instead of the old irregular present indicative of *esparcir* (= *-emos, -éis*) it would surely have been preferable to give the regular forms of the third conjugation (= *-imos, -ís*) now current.

IV. EXERCISES.

In the preface to his older edition the author states his belief "that exercises to test the student's progress at every step and give opportunity to practise what he has learned, are among the most important agencies in education, and ought never to be evaded." The writer heartily endorses this sentiment and is glad to see it put into effect by the copious exercises, usually well selected, that accompany the new volume. This feature is a natural outcome of the wealth of idiomatic illustrative sentences given after each grammatical principle presented, in this respect one of the most valuable characteristics of the older work as well as of the new one. When illustrations for all forms of inflection are desired at any cost some puerilities of expression are perhaps inevitable. But the few that have been found in the present work are nothing to what we might expect.

The full and clear introductory matter on pronunciation and accent is marred by one blemish—the large number of rare or uncouth terms pressed into service as examples. Here are a few of these caught here and there: *coime* (§ 8), *chuchoco* (§ 19), *panchudo* (§ 20), *huana* (§ 22), *jipijapa* (§ 23), *llueca* (§ 24), *corrutaco* (§ 29), *Luzbel* (§ 36), *Escrich*, *Berrós*, *gazanapiros* (§ 44), *enjuague*, *Benjuí* (§ 46), etc.

The first fifteen exercises are provided with special vocabularies. This is a matter that needs to be managed with a good deal of nicety to avoid error or inconsistency of usage, and those before

us do not always escape these defects. Words are used in the exercises without being registered in the special vocabularies, but occur in the body of the grammar text as illustrations. Again, others so occurring are included also in the special vocabularies. The same word may occur twice in the special lists. Still others occur in the exercises so much later after their appearance in the special lists that the student imagines them to be new words and looks in vain to the general vocabulary for relief.

The following minor points have been noted: *Victima*, formerly considered as "epicene" is classified in the special vocabulary of § 71 as masculine, while in the general vocabulary it is put as both masculine and feminine. Why then not include it in the list of § 324. a, dealing with masculine and feminine nouns in unchanged *a*? "Rómans" (ex. 2, 15), "violin" (ex. 7, 11), "reduction" (ex. 32, 16) are not italicized for conversion according to rules of §§ 64-68; nor are they to be found in the vocabulary. On the other hand, "modern" (ex. 10, 15) and "taciturn" (ex. 11, 9) are so italicized for conversion but do not appear to have a classification fitted for them. Ex. 6, 14: the position of the adverb *siempre* before the verb—while perhaps allowed for emphasis—is contrary to the author's specific precept, § 199, and hence is ill-advised at the outset, since it tends to disconcert the beginner by the apparent contradiction of theory and practice. Ex. 7, 4: Sp. *elixir* has a different stress from Eng. 'elixir,' but the author does not use his cautionary signs announced § 68, Rem. Exs. 25, 6, 7: are not "solar spectrum" and "spectral image" uniformly *espectro*? Ex. 11, 16: *vieja* does not agree in inflection with its masculine noun *punte* (cf. ex. 13, 10). Similarly, in ex. 13, 9, cf. *rota* vs. *vaso*. Ex. 11, b, 13: the sentence is ill-chosen. Its usual rendering would not illustrate the use of *estar* + adj., but that of *tener* + noun. Ex. 19, 10 illustrates a principle explained in § 270, ahead of the subject. There should be uniformity of spelling in *caravela* of ex. 27, 9 and the vocabulary *carabela*. Similarly, in *cojer* of exs. 28, 13 and 32, 8, and *coger* of the vocabulary. Ex. 28, 11: *bulliciosa* is introduced, without explanation and far ahead of the subject (cf. § 1148), as an example of the use of adjectives for adverbs. Ex. 30, 3:

the use of *de* after the first long numeral is not consistent with its omission after the second. Exs. 31, 3 and 40, 11: we are told that "zoological gardens" should be construed as singular in Spanish, but we were not so told on the occasion of its first occurrence, ex. 19, 1. Ex. 33, 6, N., "poured some oil on it, *la echó aceite*": preferably, 'le' for "la." Ex. 40, a, 14: "Mississippi" and "Missouri" have each a well-recognized Spanish form, *Misisipi* and *Misuri*. Ex. 43, 13, n.: it is not obvious why "food," *comida*, should here be plural, as the Note prescribes. Ex. 46, 15, n., "on a slow fire, *á fuego suave*": 'lento' is surely preferable to "suave" as the usual term to be employed in such an expression.

V. VOCABULARY.

Of two or more forms, an elementary grammar should choose the most current, or the one recognized by the most extensive usage for the case in question. It will thus avoid leading beginners either into confusion or into bad habits that must be later corrected. This point is so obvious as not to need serious demonstration.

Art Gallery [ex. 35, 21], *galería* "de arte": preferably, 'de bellas artes.' *Bottle*, "frasco": but "scent-bottle" [ex. 26, 11], as 'frascueta de (agua de) olor' is not available from the data given (cf. "scent"). *Chin* [ex. 33, 16], "barbilla": ordinarily, 'barba.' *Collection* [ex. 36, 2], "cuesta": here = 'colección' (cf. exs. 3, 13 and 9, 12). *Complain* [ex. 41, 4], "protestar" (special reference), which is a secondary meaning: why not the usual 'quejarse'? Between a *queja* and a *protesta* there is a good deal of difference. *Dull* (of color) [ex. 40, 18], "muerto": preferably, 'oscuro' or 'opaco.' *Dim* [ex. 44, 3], "lánguido": preferably, 'débil,' 'oscuro,' or 'vago.' *Fire* is not arranged alphabetically with *fireplace*, preceding it. *Float(ing)* [ex. 34, 12], "cimbrear": questionable for 'flotar' or 'pasar.' *Hot*, "candente" (prescribed for ex. 33, 5): inasmuch as *candente* = 'red-hot' (cf. *hierro candente*, 'branding iron') is not *caliente* more plausible here? *Monarch*, "la monarca": cf. §§ 314, 324, a, for classification. *Native* (language) [ex. 38, 1], "natal": preferably, 'materna' or 'nativa.' *Orchard* [ex. 37, 8],

"verjel": a word very special, and questionable here. *Peñascoso* [38, 14], "precipitous", which is secondary: why not here the usual primary meaning, 'rocky' or 'mountainous'? *Preserve*, "conservar" (I) [vocab.]: omit the "(I)" [which refers to the *pensar*-class of irregular verbs], since the verb is quite regular (cf. *conservar* in the Sp.-Eng. part of the vocab.). "*Préstamen*" [ex. 37, 16]: the form 'préstamo' is preferable. *Prospect* [ex. 43, 13], "perspectiva": here, preferably, 'esperanzas.' *Red* (of the solar spectrum) [ex. 25, *passim*], "colorado": preferably, 'rojo.' *Roll up* (a cigarette) [ex. 17, 2], "doblar": preferably, 'liar' or 'echar.' *Scent*, "perfumaría": rather, 'perfume,' as well as 'olfato' or 'pista,' according to circumstances. *Sentence* [ex. 49, 12], "oracion": regularly, as here, 'frase.' *Successful* [ex. 41, 3], "ganancioso": preferably, 'próspero.' *Suggestion* [ex. 37, 9], "sugestión": here, preferably, 'idea.' *Treat* [ex. 44, 9], "convidar": here, preferably, 'regalar.' *Venerable* [ex. 44, 10], "venerando": the form 'venerable' is preferable. *Ya . . . Ya* (correlatives) [ex. 39, 8]: the vocabulary meaning is inconsistent with the one in the list of § 1152. *Yard* (measure) [ex. 51, 11], "yarda": questionable choice for 'vara,' or, better here, 'paso.'

The following omissions have been noted:

Arriba [ex. 40, 6]. *As for* (= *en cuanto á*) [ex. 36, 16]. *Bacon* [exs. 46, 11, 14]. *Beg* [ex. 37, 13]. *Beautifully* [ex. 16, 13]. *Calidad* [ex. 22, 2]. *Citizen* [ex. 42, 16]. *Clearly* [ex. 36, 7]. *Co(mpany)* [ex. 34, 10]. *Disease* [ex. 36, 11]. *Drink* (noun) [ex. 9, 4]. *Encarnado* [ex. 38, 12]. *Entrevista* [ex. 31, 9]. *Fall*, n. (= *caída*) [ex. 29, 1]. *Hammock* [ex. 51, 5, 6]. *Hot* (= *caluroso*) [ex. 11, 13]. *Master* [ex. 34, 3]. *Nowadays* [ex. 45, 19]. *Oreja* [ex. 33, 2]. *Pound* (weight) [ex. 29, 8 and *passim*]. *Power* (national sovereignty, *potencia*) [ex. 46, 10]. *Rehusar* [ex. 33, 8]. *Repaint* (= *pintar de nuevo*: the form *volver* + inf. appears later) [ex. 19, 14]. *Right*, to the [ex. 16, 7]: is not registered under "right," although "to the left" appears under "left." *Sadness* [ex. 24, 2]. *Spectacles* [ex. 42, 16]. *Thirsty* [ex. 11, 13].

VI. TYPOGRAPHICAL ERRORS.

In the following list the italics point to the incorrect form or letter:

§ 26: alimaño. § 44, 2, last column, *detall*: is not *detalle* meant? In this case it does not illustrate the division in which it is placed. § 61: punctuation after 1st example. Ex. 6. a, 12: punctuation. Exs. 12. a, 7 and 14. a, 8: punctuation. § 117, 6th exm.: Buseo. § 126: preveemos. § 171: noun\$. Ex. 18, 18: embargo. § 245: enseñare (for 'enseñaré'). § 250, 1st line: spacing and punctuation. § 322: ion (for 'ión'). Ex. 25. a, 1, 4: punctuation. § 406: ayo (for 'Mayo'). § 415, last exm.: *ne* (for 'one'). § 433, last exm.: *esos* (for 'pesos'). Ex. 31, 1 (and vocab.): *sér(es)*. As noun (= *ente*) *ser* does not now customarily take the diacritic sign (cf. *Dicc. Acad.* and author's list, § 49, b). Ex. 32, 8: *do-day*. § 548, last exm.: *be*. § 559, 1st exm.: *hav*, and punctuation. § 569, last exm.: *circunstancias*. § 574, 4th exm.: (cl) *enfermó* (verb for noun inflection). § 639, last exm.: *hecha* (for 'hecho'). § 652, 3rd exm.: *aprísa*. § 658, 2nd exm.: *ridiculos* (no accent mark). Ex. 40, 11: *Washington* (for *Washington*, cf. exm., § 33). Ex. 43, 1: *vistose*. P. 321: chapter heading *lxiv* (for 'xliv'). § 793: *á* omitted after "gusta." § 839, Rem.: the illustrating word "rocks" is omitted after "marked.") § 905: *xamples*. Ex. 48, Note 8: reference to 910 should read 901. § 940, last exm.: *ultimo* (no accent mark). Ex. 49, 26, Note: punctuation. § 1042, b: the typography of "bullí" is irregular (cf. "tañí," following). § 1062: *perdid*. § 1087: *ubimos*. § 1136: *complacer* and *desplacer* = Class IV instead of III, *endurecer* = IV instead of V, *entrelucir* = IV instead of VI, *repensar* and *revolver* = I instead of II, *sobrevestir* = III instead of II; *dasa-pretar*. P. 499, 2nd col.: *soler* = § 1124 instead of 1125. P. 562, 2nd col.: *tallo* (= "waist," cf. ex. 34. a, 1). P. 570, 2nd col.: "bird" is out of its place. P. 583, 1st col.: *Island* (for 'Iceland'). P. 592, 2nd col.: *arco-iris* (for *arco iris*).

VII. STYLE.

It is doubtless quite supererogatory to speak of "style" in reviewing so unimaginative a production as a grammar. In such a book only the simplest and most direct phraseology can be admitted. No one can take issue with the author's

performance on this score. Nevertheless, there are constructions which the orthodox reader of English themes would not allow to pass unchallenged, even though the sense be clear and popular usage careless. In § 77 and ex. 21, 6 the author might deem the preference of 'relatives' for "relations" as an unnecessary refinement, but he has himself sanctioned the former in § 78, and in § 268. An example of confused construction is to be noted in ex. 35, 12: . . . "some of my friends has taken." Doubtless the author does not take seriously the distinction between *shall* and *will*, e. g., "a week from to-morrow we will have been living two years in this house" (§ 871); or, "if there were a breeze we wouldn't feel the breeze so much" (ex. 50, 3); or, "I doubt whether I will be able to accomplish it" (§ 992); or, "I foresaw (I did not foresee) I would meet with (such) great obstacles" (§ 994).

The reviewer has made no attempt to draw up a comprehensive table of these "niceties," but to the few examples cited a number of others could be added in which the author's usage might well be revised and thus meet the rigorous standard that a text-book so valuable as his own should illustrate.

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ENGLISH LITERATURE.

Philosophy in Poetry: A Study of Sir John Davies' Poem, "Nosce Teipsum." By E. HERSHEY SNEATH, Ph. D., Professor of Philosophy in Yale University. New York: Charles Scribner's Sons, 1903.

Some years ago Professor Sneath published an admirable treatise on *The Mind of Tennyson*. For a second study on the borderland of literature and philosophy he has now taken the *Nosce Teipsum* of Sir John Davies, the Elizabethan. To this poem he was led, it would seem, not so much for its real literary value as for its historical significance. The *Nosce Teipsum* is the best brief statement of the philosophy and theology of the Elizabethan age; it is also "the first formally

developed system of philosophy in English poetry." Professor Sneath leaves still unsolved the problem as to what model Davies had at hand; but he shows quite conclusively that it was not the *De Rerum Natura* of Lucretius. Likewise little attention is given to the influence that Davies exerted upon the poetry of the subsequent age. For the main design of the book is to trace the leading ideas of Davies to their sources, and then to indicate tersely the part they have played, irrespective of Davies, in the history of philosophical speculation. After stating, for example, Davies's refutation of the materialism that belonged to Graeco-Roman thought, and telling us where the poet got his arguments, Professor Sneath proceeds to a brief history of materialism, contrasting the early and crude forms of it with the scientific refinements of the nineteenth century. To the study, which is made up of a series of connected essays, is appended for the convenience of the reader, the poem itself from the text of Grosart.

The most original parts of the book deal with the direct sources of Davies's ideas. As might be expected, a large contribution was made by the *De Anima* of Aristotle. Indeed, Davies did little more than put Aristotle into rime, when he came to treat of the reality, nature, and activities of the soul. From Cicero's *Tusculan Disputations* were derived those arguments for immortality that still obtain in the world of thought—the intimations from wide assent, contempt or dread of death (dependant upon whether a man is righteous or wicked), and the very common desire for posthumous fame. The more distinctively theological notions of Davies came mostly from Calvin's *Institutes of the Christian Religion*. Poet and theologian agree essentially on the origin of the soul and on various speculations concerning original sin. Both held to the intellectual as well as to the moral fall of man, the futility of knowledge, *et cetera*—views that at a later time placed a ban upon all literature on the ground that it proceeded from a corrupt imagination. To have worked out in details that can not be given here Davies's relation to Aristotle, Cicero, and Calvin, required good judgment as well as wide knowledge.

But a more striking piece of investigation has to do with Nemesius, the Church Father, once known for a Greek tract called *De Natura Hominis*. A

certain Alexander Dalrymple, as recorded in Nichols's *Literary Illustrations*,¹ wrote to a friend that Davies took his poem chiefly from Nemesius. Anent this remark Grosart, in a *Memorial Introduction to The Works of Sir John Davies*,² swore on his salvation that the poet knew absolutely nothing of the Church Father. "Not one line," said Grosart, "was taken from Nemesius . . . not one scintilla of obligation suggests itself to the reader." Professor Sneath examines the question anew. Dalrymple's charge of wholesale plagiarism is found to be untrue. But—notwithstanding the violences of Grosart—Davies was certainly familiar with the *De Natura*. Toward the proof of this there is much evidence in the ideas common to Davies and Nemesius; but the question is settled beyond doubt by a comparison between what each says on the relation of the soul to the body. Not only do they agree in all essentials; but to express the relation, they employ the same similes and metaphors. Both say, for instance, that the soul is not contained in the body as a liquid in a vessel, or as fire in wood; but that it is diffused like the sun through the air. Wherever Davies varies in his imagery from Nemesius it is mainly in that imaginative heightening that we should expect of a poet in distinction from a philosopher.

Scholarly as is the book, the reader is perplexed by some of its features. Why, he asks, for instance, should it have for main title *Philosophy in Poetry*? From such a title one certainly expects a treatise on a wide and interesting theme; then comes the drop to *A Study of Sir John Davies's Poem, "Nosce Teipsum."* True, something is said in an introductory essay about philosophy in verse, but what is said seems inadequate for even an outline, and it is misleading. Surely a poem may fail as a poem for many reasons, but nothing is likely to contribute more to this issue than the attempt to express in a formal way philosophical systems and dogmas. Dante, Milton, and Tennyson—all of whom are cited by Professor Sneath—do not survive for their dreary speculations, but in spite of them. The further he gets away from Thomas Aquinas, the greater Dante becomes. So of Milton and his Protestant theology. So perhaps of

¹ Vol. iv, pp. 549-50.

² London, 1876.

Tennyson and the metaphysical problems he would solve. These great writers are all read not because they are philosophers, but because they are poets. The *Nosce Teipsum* is a clever experiment in rimed philosophy. It is not a great poem, and it is only an incident—important as that may be—in the history of philosophy in poetry. Professor Sneath should now justify the large title he has written over this book by a series of studies in the philosophical poets.

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GERMAN LITERATURE.

Easy German Stories, with exercises, notes and vocabulary, by PHILIP SCHUYLER ALLEN, Ph. D., and MAX BATT, Ph. D. 2 Volumes. Scott, Foresman & Co., Chicago, 1904.

The authors have put a good deal of care very successfully on these two volumes and have made a serviceable text. The plan is the same for each volume: reading matter consisting of complete short stories (65 pages in Vol. I and 80 in Vol. II), thoroughly digested in about 30 pages of notes for each volume, the whole provided with a German-English vocabulary and 70 pages of grammar (this by Dr. Henrietta Becker), the grammar being repeated in Vol. II. The reading selections are for Vol. I: Baumbach, "Ranunkulus" and "Der Fiedelbogen des Neek"; Heyse, "L'Arrabiata"; Rosegger, "Als ich das erste Mal auf dem Dampfwagen saß," "Wie der Meisensepp gestorben ist"; and for Vol. II: Riehl, "Der Leibmedikus"; Lilieneron, "Der Narr"; Wildenbruch, "Das edle Blut."

Of these stories, the most meritorious in themselves are Rosegger's. These, as well as Heyse's and Wildenbruch's have already become fixtures in America through the excellent editions of Fossler [1895, Ginn], Frost [1896, Holt], and Schmidt [1898, Heath]. The editors have taken some few liberties with the text of Rosegger's stories, but have usually left the dialectic touches (*e. g.*, p. 56, *feitel* 'messer,' which, by the way, ought to be noted in the vocabulary as dialectic).

This is well, too, for the student must early adjust himself to the fact that in modern German he must have his mind made up to meet foreign or dialectic words in almost any kind of literature—a mark of the cosmopolitan tendencies of the age. The editors in the Biographical introductions furnish good illustration of the same thing by the use of the scholastic (but transparent and thoroughly Germanized) expressions, *Lokal-kolorit* (not in vocabulary), *Foliant*, *intimsten*, *Temperament*, *frappenten* (not in vocabulary), *Didaktismus*, and many others which, on the whole, make the introduction sound bookish, and like a seminar-arbeit addressed to students of style rather than to beginners in the language.

It seems to me there is little good to be derived by leaving the student to his guesses for the meaning of such words from Vol. II, as *borniertesten*, *dummpffiffig*, *verhimmelnd*, *Kutte*, *Bisz*, etc., etc., which are not in the vocabulary. The editors say many words are "designedly not in the vocabulary," so it is impossible to guess which are the intended omissions. But it exasperates a student not to find a word he goes after, and the gender if not the meaning makes it imperative to supply a close vocabulary. How is the beginner to infer anything about the derivatives or compounds of *knapp* if *knapp* is not in the vocabulary? *knapp* and a pageful of aftermath is gathered at p. 80. Page 152 ff. the meanings of the infinitives should be given. The material of the grammar ought to be indexed. It is unfortunate that the 100 words at p. 80 (Vol. II) are not in their places in the regular vocabulary.

The "Exercises" for conversational practice and the "Notes" on the text are admirable, and here the salient virtues of the two volumes appear. Many of the questions might be made to require less memory of the detailed progress of narration since the use of the German is the prime object, *e. g.*, "What occurs next?" is the poorest style of a question (and doesn't occur here). But a question like "What happens after he sets the bucket under the spout?" leaves the burden wholly on the language proper where it belongs.

The grammatical appendix has strong features and the heavy type does especially good service in the verb paradigms, *e. g.*, p. 142, 143, 149.

The grammar leaves the beaten path at intervals

for a doubtful advantage. Instead of "a as in father" it gives "resembles a in artificial" (where there are two a's), "e resembles e in yellow," (why not as in yell?), and "u resembles oo in swoon" (why not as u in truly), much as if a teacher should give "monkeywrench" as an example of a noun.

The use of *always* usually gets a grammar into trouble. *Always* and *never* are not for mortals to use in grammars. The vowel followed by a double consonant is not *always* short; and *ie* and *ei* are not *always* long (cf. *einmál* and *vielléicht*), also section 21 not *all* feminines of this class take the umlaut (cf. *Trübsal*, *Besorgnisz*, *Erlaubnisz*).

The English is a little blind at times, e. g., at Section 13 (b), and Section 142, and foot-note on page 149. The parenthesis in the inflectional forms is often misleading for lack of hyphens; at page 127 (bottom) what is the student to infer of the accent of the plural *Studenten*?

In the verb paradigms one could only conclude that the type "*er würde lieben*" is an impossible form. There is no provision for the type *ihm wurde gefolgt* which, bad as it is, occurs and might well be treated.

On the whole, the declensions will mystify the student. The student should learn a plural for each gender: (1) umlaut and *-e* for masculine, (2) *-e* for neuter, (3) *-en* for feminine. The "few feminines" that are like masculines are 35 mostly exceedingly common words, and should be listed at section 21. Students feel solid footing when the whole case is shown, and are grateful for such lists. Section 23, "some monosyllabic feminines" are about 30 of the commonest words. Section 22, "MONOSYLLABIC NEUTERS" (in black face type), as if giving about all there is to neuters is very deceptive (but common in other grammars). It is a false rule for neuters, since, aside from compounds, only about 60 neuters in the whole language have that plural,—the far commoner form being added *-e* only,—the five dozen neuters and the one dozen masculines having *-er*.

It can only be mystifying to a beginner to show him the three genders in one class (*Sohn*, *Hand*, *Jahr*). Plurals with or without their umlaut are the best basis for classifying.

The two volumes are beautifully printed and remarkably free from errors. On the front cover

and again on the title page "Vol. I" is omitted from the title and the paging should not begin over at each division of the book.

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CORRESPONDENCE.

NASALITY IN ITALIAN.

To the Editors of Mod. Lang. Notes.

SIRS:—In his review of the work of Professor Scripture in the Jan. (1904) M. L. N., Professor Weeks calls especial attention to some of the present writer's experiments in Italian. Permit me a few words upon this subject, lest any one taking these statements too generally should conclude that nasality does not exist in Italian in the sounds in question (or, by extension, in other Romance languages).

In associating himself with Professor Scripture's "criticism of Josselyn at the top of p. 349,"¹ Professor Weeks has also followed him in taking for granted that "nasality" must require for its production a fall of the velum and consequent passage of air through the nasal passages. That this is not so is indicated on p. 605. The word "nasality" is evidently used in its broadest sense as indicating any action whatever in the nasal cavities.

The article referred to above was only a preliminary study, and it would have been more profitable to quote from the chapter on nasality in *l'Étude sur la phonétique italienne*, since that represents a later and more comprehensive study upon a greater number of subjects. In this, as well as in subsequent experiments (both Italian and Spanish), not only is the presence of vibrations ("resonance") proved, but the actual passage of air is not at all uncommon, both in occlusives and fricatives, voiced and voiceless. The writer had the privilege this summer of seeing the advance sheets of the still unpublished part of

¹The passage reads: "Josselyn's deduction of nasalisation for these sounds [*l, r, g, d, b, z*] is, I believe, incorrect."

Principes de phonétique expérimentale, in which more delicate apparatus than that hitherto in use has enabled M. l'Abbé Rousselot to prove a considerable nasal movement of air in all sounds, and to render the thesis of the hermetical closing of the nasal passages more than uncertain.

Consequently, while a disagreement might arise as to the interpretation of certain individual tracings of sounds, there can be no question as to the existence of actual nasality (even in the narrowest sense of the word) in a far greater number of cases than imperfect apparatus or the limitations of our ear have as yet brought to our perception.

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EL LIBRO DE LAS TRUFAS DE LOS PLEITOS DE
JULIO CESAR.

To the Editors of Mod. Lang. Notes.

SIRS:—In chapter ccliii of *El Libro de los Enxemplos*, by Climente Sanchez,¹ there appears a work with the above title which Gayangos, the editor, and Graf² among others have failed to find. The title rests upon a paleographical error: the misinterpretation of the abbreviation for *Philosophos*, not *Pleitos*. Gayangos erred, moreover, in interpreting *de* as meaning 'by.' It clearly means, 'concerning.' The correct title of the work is, therefore: *El Libro de las Trufas de los Philosophos*. This would seem to be a translation of *Nugæ Philosophorum*, a title that I have seen cited in a mediæval sermon-book. At the suggestion of Dr. Pietsch, I have consulted John of Salisbury's *Polyraticus, sive de Nugis Curialium et Vestigiis Philosophorum*, where, in fact, the anecdote is narrated.³ It is extremely probable, therefore, that *El Libro de las Trufas de los Philosophos* is the work of John of Salisbury, just cited.

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ECHAR UN CIGARRO.

To the Editors of Mod. Lang. Notes.

SIRS:—In the present volume of *Modern Language Notes* (p. 12), Mr. Bassett discusses the Spanish expression *echar un cigarro*, without however succeeding in explaining its idiomatic force. This will be made clearer by a quotation from *Costumbres Populares Andaluzas*, por Luis Montoto (*Biblioteca de las Tradiciones Populares Españolas*, Madrid, 1884, vol. I, p. 35):

“La costumbre de echar cigarros está admitida sólo entre los trabajadores del campo, aplicados á las más rudas faenas. *Echar un cigarro* es disfrutar de quince ó veinte minutos de descanso, á más del tiempo concedido para el almuerzo. Durante el día se echan tres ó cuatro, según que *el amo* tenga la manga más ó ménos ancha.”

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KIPLING'S JUNGLE BOOKS IN SPANISH.

To the Editors of Mod. Lang. Notes.

SIRS:—Kipling's Jungle Books have recently appeared in a Castilian version made by Sr. Ramón D. Perés, the eminent Catalanian poet and critic (1 vol., 12 mo., pp. 504, Barcelona, Gustavo Gili, under the title of *El Libro de las Tierras Virgenes*). The marvelous adventures of the strenuous and irrepressible Mowgli among his lovable wolves of the *Pueblo libre* are related in a style that makes the book an admirable expression of the translator's art, and sets it apart as possessing, in its new dress, a high order of literary merit quite independently of that of the subject matter. Sr. Perés shows himself a competent linguistic master of his task, besides having a proved literary competence for the niceties of interpretation and expression. If translation might be done by literary specialists of such rank the disrepute attaching to such work in the abstract would quickly disappear.

The style is of a kind that one would like to see more available than it is in the reading material at the disposal of our beginning classes in Spanish. Well written animal stories for children have high potential merits for such a service; the narrative

¹ Rivad., vol. 51.

² A. Graf: *Roma nella memoria*, etc. Torino, 1882. Vol. I, p. 253.

³ Migne, vol. cxcix, col. 509.

is direct, the language is simple and of a range of common objects that the learner needs to acquire at the outset as the basis of his practical linguistic knowledge; while there is a refreshing absence of needless terms and idioms which, projected too early into the learner's progress, merely serve to clog the wheels. We greatly feel the want of good material having such virtues of omission and commission. And but for the objections to be alleged against translations a highly nutritious and palatable sheaf of class reading-matter could be culled from the volume in question; stories of a specially strong dramatic movement, like *Quinquern* and *Los perros jaros* ("Red Dog"); and stories with a particularly fine and subtle philosophico-ironical vein, like *Los servidores de su Majestad* ("Her Majesty's Servants"), *De como vino el miedo* ("How Fear Came"), and *Los enterradores* ("The Undertakers"). A volume of this make-up would not exceed a hundred and fifty pages, and would have claims to distinction rarely possessed by selections made ostensibly for early reading.

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A PECULIAR RIME IN CHAUCER.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The rime *dremes: lemes* in *Canterbury Tales* B 4119–20 has apparently not been noticed by Skeat or ten Brink. Here, according to etymology (*drēam: lēoma*) we have a clear instance of open *ē* from *ēa* riming with close *ē* from *ēo*. No similar case is cited by Skeat or ten Brink. *leme* does not seem to occur elsewhere in the undoubted works of Chaucer; but in the *Romaunt of the Rose*, Fragment B. ll. 5345–46, we have *bemes: lemes*. *leme* does not occur in Gower, or at least is not cited in the glossary to Macaulay's edition. Over against the Anglo-Saxon *lēoma*, which implies close *ē* for *leme*, are the sixteenth and seventeenth century spellings *leam*, *leame* (see *NED.*) which suggest open *ē*. May not *leme* have been affected by the analogy of *gleam*, which, coming from *glēm* with umlaut *ē*, has open *ē*? Then the word may have had 'neutral' *ē* in Chaucer's time or have already acquired the open sound.

It is interesting to note that the rime *dremes: bemes* occurs just below, B 4131–32; and that, while all the MSS. of the six-text edition agree on the reading *dremes: lemes* in B 4119–20, the Harleian MS. has here also *dremes: beemes*. The Harleian corrector, whether Chaucer himself or an "unusually intelligent scribe," was evidently offended by a slightly imperfect rime and altered it at the expense of a repetition within a dozen lines. Or is the change nothing but an accident?

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COMPOUND NOUNS IN SWEDISH.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In his "La Vie des Mots" (septième édition, revue et corrigée, Delagrave, 15, Rue Soufflot, Paris), page 23, Professor Darmesteter, speaking of the different manners of forming compounds observed in different languages, states: "L'anglais, seul des dialectes germaniques, a conservé un procédé de composition encore vivant en sanscrit et qu'il doit à la langue mère." The foot-note explains: "Le composé dont *good-hearted*, *great-minded* sont les types."

The statement is too wide. The Scandinavian branch of Germanic languages has compounds of exactly the same nature. The following, taken at random, may be cited from the Swedish:

öppenhjärtad = open-hearted;
renhjärtad = pure of heart;
trångbröstad = narrow-minded;
ädelsinnad = noble-minded;
lättfotad = light-footed;
högättad = of illustrious descent;

(öppen = open; hjärta = heart; ren = pure; trång = narrow; bröst = breast; ädel = noble; sinne = mind; hög = high; ätt = lineage; lätt = light; fot = foot; -ad the most common ending for the past participle of weak verbs, here attached to nouns).

Respectfully,

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Le Bourgo, Léo.—Un Homme de Lettres au xiii^e Siècle: Duclou, sa Vie et ses Ouvrages. *Bordeaux*: imprimerie G. Gou-nouilhou, 9-11 Rue Guiraud, 1902. 8vo., 240 pp. Rennes Diss.

Lenel, S.—Un Homme de Lettres au xviii^e Siècle: Marmontel, d'après des documents nouveaux et inédits. *Paris*: librairie Hachette et Cie., 79 Boulevard Saint-Germain, 1902. 8vo., viii and 572 pp. Paris Diss.

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