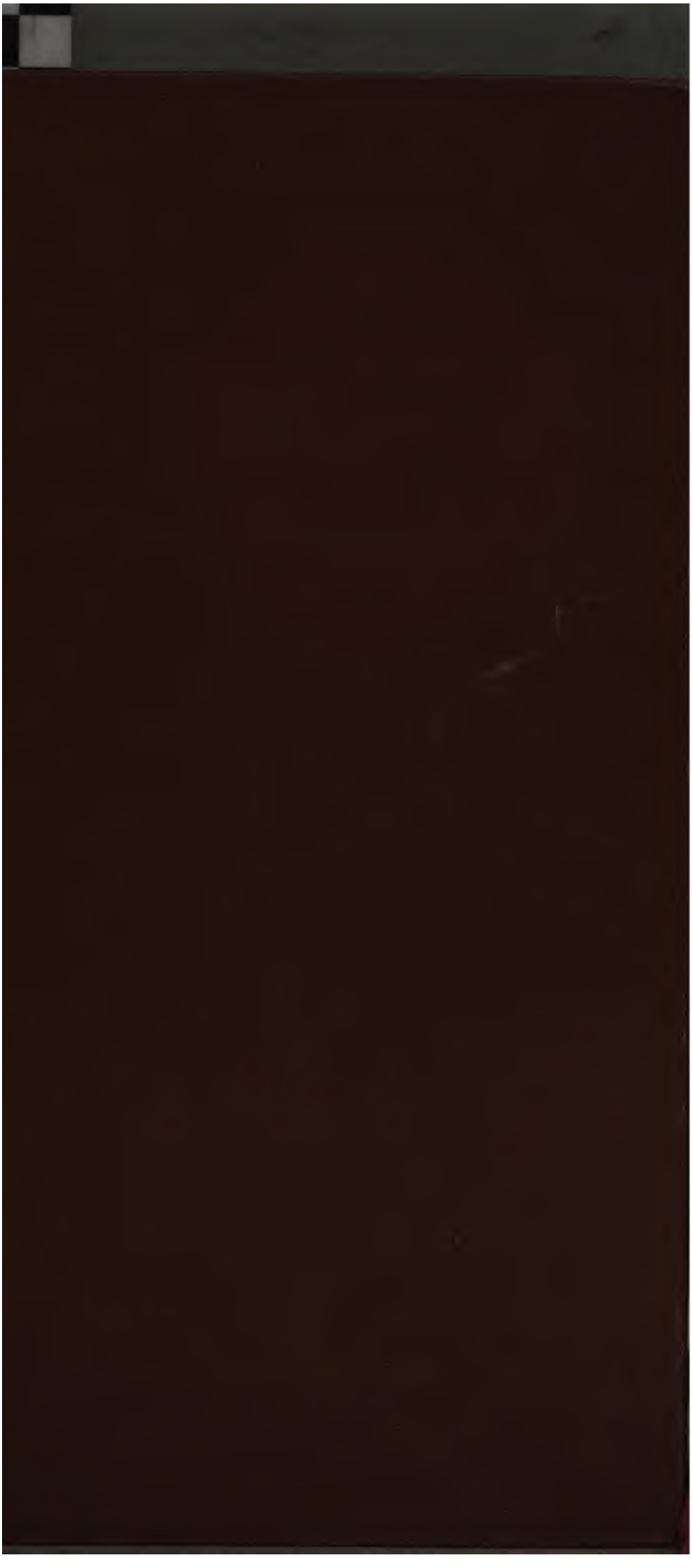

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BY WAY OF INTRODUCTION.

WHEN a child boasts of his coming deeds as a man, it is forgiven him for his childhood, but not so did Prince Hal treat Sir John Falstaff. It behoves us in England who care for the scholarship of the modern and mediæval tongues to give few promises but those of work and zeal. And in making this effort to produce a review where English thought on modern literature and English investigation into problems of language and pædagogics may find an opportunity for expression, neither the editors nor the contributors are likely to forget to be modest. It is their knowledge of what has already been done in Germany, Scandinavia, France and America, that makes them believe it time to remove a serious hindrance to the progress of scholarship in this country. It is their desire to help teachers and students of modern languages to realise with them how little can be achieved by isolated work, how much is to seek in English methods, what need there is for some means of discussion, some enthusiasm for their profession, that has led them to make this attempt. The outcome of the same movement that brought about the foundation of the Modern Language Association, this Quarterly will serve as the organ of the Society, but it will also, if it fulfils the desires of its friends, be much more than this.

SOME ITALIAN DANTE BOOKS.

A CONCISE commentary on the *Divina Commedia*, embodying the results of the numerous researches which have been made of late years with such good results in Italy and elsewhere, is a want which has been much felt by students of Dante. This want has now, to a large extent, been supplied by the fourth edition of Prof. Tommaso Casini's *Commento*,[1] who, while judiciously, and with due acknowledgment, availing himself of the labours of his predecessors, has at the same time added a good deal of illustrative matter from his own resources. Prof. Casini has a great advantage, in that, unlike too many Dante commentators, he is not a 'homo unius libri.' He has a wide and real knowledge of the Italian literature of the thirteenth century, and is well known for his scholarly editions of some of the earliest Italian poems, as well as for his edition of the *Vita Nuova*. His association with Professors D'Ancona and Comparetti in the publication of the famous Vatican *Canzoniere* (Cod. Vat. 3793), and with the late Adolfo Bartoli in the publication of that preserved in the Biblioteca Nazionale at Florence (Cod. Palat. 418), has enabled him to throw light on several vexed points in the matter of Dante's vocabulary. Not a few words, which were supposed to have originated with Dante, are noted in his commentary as occurring in one or other of the earlier poets. Prof. Casini has effectually broken away

[1] *La Divina Commedia di Dante Alighieri*, con il Commento di Tommaso Casini, 4ta edizione, Sansoni, Firenze.

from the somewhat absurd canon laid down by Giuliani—absurd, when carried to excess, as it was by its propounder — of 'spiegare Dante con Dante,' that is to say, of making Dante his own commentator, a practice which, if it conduces to an intimate acquaintance with Dante's works, at the same time has a dangerous tendency, as was proved in the case of Giuliani himself, to result in the neglect, on the part of the commentator, of contemporary literature, without which it is impossible properly to understand Dante.

As a sample of the sort of note in which Prof. Casini excels, we may refer the reader to that on the episode of Dante's meeting and conversation with Bonagiunta of Lucca in Circle VI. of Purgatory, in which a succinct and lucid account is given of the several schools of Italian poetry, and of Dante's relation to them. Commentary of this kind is of the highest value to the Dante student, and it is his recognition of this fact which gives Prof. Casini a foremost position among recent Dante commentators. His work, we may add, is equally distinguished by the excellence of the historical notes, in which a considerable advance has been made upon previous editions. Prof. Casini, as is known to readers of the *Giornale Dantesco*, has himself, by his own researches, thrown a flood of fresh light upon Dante's numerous references to the affairs of Romagna and to the distinguished families who were concerned in them; and we trust that before long the call for a new edition of his commentary may give him the opportunity of supplementing the existing notes on these passages with the results of his recent investigations. In a new edition, too, we hope it may be found possible to provide an index of proper names, the lack of which in the present edition is a serious drawback to the usefulness of the work.

Dante students, we fear, will experience a feeling of considerable disappointment on opening Dr Scartazzini's *Enciclopedia Dantesca*.[1] It was hoped, at least we had been sanguine enough to hope, that with this publication Dr Scartazzini would have made a new departure, and would have availed himself of some of the criticisms, tendered in no unfriendly spirit, which have been made from time to time, both in England and on the Continent, on his previous works. The futility, for instance, of loading the pages of a Dante commentary, avowedly intended for beginners, with Hebrew and Greek words (in Hebrew and Greek characters), neither of them languages with which Dante had any direct acquaintance, has been pointed out over and over again; as has been the absurdity of giving references to authors, such as Homer, Hesiod, Plutarch, Apollodorus, Polybius, Strabo, etc., which were certainly unknown to Dante. But so far from showing any amendment in these respects, Dr Scartazzini has in the present work carried these practices to the extreme; so that now every biblical name is accompanied by the Hebrew equivalent, and every classical name, where possible, by the Greek equivalent, even to "*Cesure*, dal lat. *Cæsar*, e questo dal gr. Καῖσαρ!" Similarly, in the article on Helen of Troy, for instance, we are given nine references to Homer (six to the *Iliad* and three to the *Odyssey*), one to Pausanias (to prove that a monument was erected to her in Greece!), one to Herodotus, and one to the *Aeneid*,—not a single one of which has the slightest bearing upon Dante's mention of her. In the article on Cyrus, again, we have the Sanscrit, Hebrew, Greek, and Latin forms of the name, with three references to Herodotus, two to Plutarch, one to Xenophon, one to Ctesias, and one to Justin, of which the last only is of the least use, and even that is not altogether to the point, since Dante's authority for the matter in question was almost certainly not Justin but Orosius. These are but samples, taken at hazard, of what is to be found on nearly every page of the volume. And yet Dr Scartazzini, after exhausting the patience of the reader with all this empty parade of learning, writes in his preface with an air of mock modesty: "Non vo' offrire uno *Specimen eruditionis propriae*, ma un libro pratico ed utile!" What may be the "practical use" of Hebrew and Greek terms, and the like, in a Dante Encyclopædia, it is not easy to discover.

What, again, is to be thought of the intelligence of an editor, who, while assuming an acquaintance with Hebrew, Sanscrit, and Greek, on the part of his readers, at the same time thinks it necessary to supply them with elaborate explanations and definitions of the commonest words of every day use, such as horse ("*Cavallo*, dal. lat. *caballus*; Quadrupede domestico da sella e da tiro, che appartiene a' mammiferi, ed ha criniera, coda lunga e grossa, e piedi terminanti in un sol dito o zoccolo"), rush ("*Giunco*, dal lat. *juncus*, Nome generico d'una famiglia di piante erbacee, perenni, che fanno nei luoghi marittimi o palustri, con fiori bruni in pannocchia appuntata, e foglie cilindriche, gracili, e che terminano in punta acuta e pungente,

[1] Vol. I. A.-L. Ulrico Hoepli, Milano.

e per la loro resistenza servono a fare stuoie, a legare e simili usi; è lo *juncus*, che i Botanici distinguono con diverse denominazioni secondo le respettive specie"), fatigue ("*Fatica*, dal verbo lat. *fatigare*, probabilmente mediante il lat. barb. *fatica* o *fatiga*; Sensazione molesta e dolorosa, che proviamo nel fare cosa la quale, o per sua propria natura o per condizione o disposizione nostra, o per prolungarsi soverchiamente, ecceda le nostre forze e le stanchi"), and so on. All this is mere "padding," conveyed piecemeal from the nearest dictionary, where it is easily accessible to every one, even to that fantastic being, according to Dr Scartazzini's conception of him, "lo studioso di Dante!"

The great quantity of valuable space thus wasted might have been usefully devoted to the rectification of the numberless omissions in the work.

We are told that the ideal at which the author aimed was "concisione e brevità accoppiate alla maggior possibile compiutezza." An admirable ideal, of which, however, unfortunately the author has fallen as far short in the matter of "completeness," as we have already shown him to have done in respect of "concision and brevity." Under A alone, at a first and not specially attentive reading, we have noted something like sixty omissions in the matter of proper names only, quite apart from the vocabulary — not merely omitted references, but whole articles omitted. To name but a few instances of the latter, there is no mention of Acis (Ecl. ii. 79), Agag (Epist. vii. 5), Africa (Conv. iii. 3; iv. 5; Mon. ii. 3, 5), Alcimus (Epist. viii. 4), Amalech (Epist. vii. 5), Amos (Epist. vii. 2), Aragones (Mon. i. 11), Asiani (Mon. iii. 14), etc., etc.; while of omitted references, chiefly to the prose works, and more especially to the *Epistolae* (to which Dr Scartazzini has paid very little attention), we might easily give a lengthy list.

Among the most serious omissions are those of the titles of books and treatises quoted by Dante. For example, the only two works of Aristotle mentioned (out of seventeen quoted by name by Dante) are the *Ethics* and *Physics*, which are included because they happen to be referred to in the *Divina Commedia*; while not a single one is mentioned of the half-dozen works of Cicero named by Dante. The student is left in the dark as to the *De Causis* several times referred to in the *Convivio* and elsewhere; and not a hint is given (evidently because the editor himself does not know) that the *Libro dell' aggregazione delle stelle* (Conv. ii. 6) is identical with the *Elementa astronomica* of Alfraganus, a work about which Dr Scartazzini is hopelessly at sea, for he quotes the same book under two different titles, which he takes to refer to two distinct treatises.

In the matter of etymologies Dr Scartazzini informs us that he has followed the best authorities, and at times also "il proprio cervello," "facendo cioè tesoro di quel poco di cognizioni linguistiche che la somma Bontà mi concedette di appropiarmi," in other words, not having the smallest knowledge of philology or phonetics, he occasionally amuses himself with evolving etymologies out of his own head. The amateur etymologist is notoriously prone to tumble into all sorts of pitfalls, and Dr Scartazzini, we need hardly remark, one of whose delusions appears to be that Latin is derived from Greek, does not escape the usual fate of "quella gente vana." From the treasure-house of his own brain he has produced several gems in the way of etymologies. Thus *ingoiare* comes from Lat. *degulare* and *ingluvies*; *là entro* from *illuc intus*; *dispiccare* from *displicare*, etc. In some cases we are favoured with an explanation of the processes by which these transformations were wrought; thus *displicare* becomes *dispiccare* by the simplest process in the world, viz., "convertita la *l* in *i*, e questa, congiuntasi con la *i* radicale, avrebbe portato il raddoppiamento della *c*"; *dovere* comes from *debere*, "mutata la prima *e* in *o* e il *b* in *v*; e per cagion d' origine alcune forme mantengono la prima sillaba *de*, e invece del *v* hanno il *b* raddoppiato, al quale talora si sostituisce il doppio *g*"; *digiunare* comes from *de* and *jejunare* by the elision of the first syllable, "oppure da *jejunare*, dal quale si fece *gigiugnare*, e per afèresi *giunare*, quindi, mutato per eufonia il *g* in *d*, *digiunare*"; and so on *ad libitum*.

Dr Scartazzini speaks in his preface of the *Vocabolario Dantesco* of Blanc in a way which implies his belief that that most useful and handy work will be superseded by the present *Enciclopedia*. We have no hesitation in saying that, so far as it goes, Blanc's scholarly little volume is, to use one of Dr Scartazzini's favourite expressions, "le mille miglia" superior to his own cumbrous and ill-digested work. For the purposes of comparison, and in justification of our assertion, we will place side by side one or two articles from each, taken at hazard, which we think will speak for themselves.

Blanc.	Scartazzini.
Digiunare, astenersi dal cibo, Purg. xxiii. 27. — Osservare il digiuno comandato dalla Chiesa, Par. xxvii. 130.	Digiunare. 1. Astenersi dal cibo per l' intera giornata o per gran parte di essa, ed altresì Alimentarsi parcamente e astenendosi da alcuna sorte di cibi, come le carni e latticini, in giorni e tempi comandati da legge religiosa, e volontariamente anche in altri, a fine di mortificare il corpo ; Par. xxvii. 130.— 2. Familiarmente, e in modo per lo più scherzevole, vale Non mangiare, Stare senza mangiare, ovvero Cibarsi assai meno del bisogno, contro la propria volontà ; Purg. xxiii. 27.[1]
Dignitoso, pieno di dignità, Purg. iii. 8.	Dignitoso, dal lat. *dignitosus ;* Pieno di dignità, Che ha in sè, Che mostra, e simili, dignità, cioè contegno, decoroso, gravità. E poeticam. per Proprio di persona che abbia o senta gran dignità morale ; Purg. iii. 8.
Dimagrarsi, lat. *demacer*, divenir magro. Per est. spopolarsi, Inf. xxiv. 143.	Dimagrare, dal lat. *de* e *macer*, Divenir magro. E in forma di Neut. pass. figuratam. e poeticam. per Andar diminuendo, perdendo, e simili ; riferito a cosa di cui prima si avesse abbondanza, copia e simili ; Inf. xxiv. 143.

Comment on the above would be superfluous. 'Quantity not quality,' is evidently Dr Scartazzini's ideal, in spite of the protestations contained in his preface. The fact is that Dr Scartazzini unfortunately does not possess the qualifications necessary for a task of this kind ; he has the gift of industry and perseverance, and he is not without a certain measure of critical acumen on occasion ; but he has no self-restraint, no sense of proportion, and, most fatal defect of all, he has none of the scholarly instinct which is so essential a quality in every commentator and lexicographer. Another lamentable failing on his part is his inability to rise superior to petty feelings of resentment against those of whom he does not approve. A case in point occurs in the present volume. Prof. Casini, whose valuable commentary on the *Divina Commedia* (now in its fourth edition) we have noticed above, has incurred Dr Scartazzini's dislike as a successful rival in the same field ; and in consequence the latter deliberately omits all mention of Prof. Casini's work from what claims to be a complete bibliographical list in the article on the 'Commenti della Divina Commedia,' a most unjustifiable proceeding from any point of view, and a specially unworthy one under the circumstances, inasmuch as Dr Scartazzini has not scrupled in at least one instance (viz., in his article on *Caribo*) to avail himself of his rival's book. We could mention other instances in this same volume in which Dr Scartazzini has indulged his feelings in a similar way, at the expense of his reputation ; but the particular case to which we have drawn attention will suffice to set readers on their guard against an author who has so little regard for their interests and for the responsibilities of his office.

The bibliographical articles are for the most part carefully compiled, and constitute the most original and valuable part of the book. We should have been glad, however, of more precise information as to the MSS. of the minor works of Dante, the details given in the case of the *De Vulgari Eloquentia*, the *Epistolae*, and the *Eclogae* being scanty in the extreme. It is instructive and by no means unimportant for the student to know that, while the MSS. of the *Divina Commedia* number between five and six hundred, and there are some thirty apiece of the *Convivio* and *Vita Nuova*, there are only three MSS. of the *De Vulgari Eloquentia* (and of these one has no independent value), less than a dozen of the *De Monarchia*, and only three or four of the *Eclogae*.

The mention of the Latin works brings us to a point which we confess we have noticed with amazement. Dr Scartazzini describes his book in the sub-title as *Dizionario critico e ragionato di quanto concerne la Vita e le Opere di Dante Alighieri* ; and yet, will it be believed ? not a single word from the Latin works, other than proper names, appears as the heading of any one article throughout this volume ! Latin proper names, in all but a very few instances, are given in Italian, without any cross references—a most inconvenient practice, especially when, as not infrequently happens, the Italian form differs widely from the Latin,—who, for instance, would think of looking for *Achaemenides* under *Acmenide ?* It will be seen, therefore, that as regards Dante's Latin vocabulary this *Dizionario di quanto*

[1] In the case of this word we have left out the etymology, which has already been quoted ; we may merely state that in Blanc the etymology is given in two words, while that of Scartazzini takes more than forty, occupying three lines and a half of print.

concerne le Opere di Dante is an absolute blank; and the student who, on the faith of this comprehensive title, consults it for the meaning of such words as *amussis*, *aporiari*, *enucleare*, *ephippiatus*, *mediastinus*, *nequitatrix*, *reburrus*, *syrma*, and dozens of similar unfamiliar terms, will come away empty.

A certain proportion of the vocabulary of the minor Italian works has been included, but on what principle the selection has been made it is impossible to discover; and it would, we are convinced, puzzle Dr Scartazzini himself to explain. The title of the work under these circumstances is a complete misnomer, seeing that the volume only to a very limited extent redeems the lavish promises made on the title-page. If Dr Scartazzini had been content to describe his work as a *Saggio*, which is what it actually is, we should have known what to expect, and should have been prepared to make allowances; as it is, we think purchasers of the volume have just ground for complaint on the score of its incompleteness. The references in the *Enciclopedia* are given to various editions of Dante's several works, those of Witte being adopted in some cases, those of Giuliani in others—about as inconvenient an arrangement, on the whole, as could well have been devised, for unless the student happens to have these particular editions at hand (several of which are not now easily obtainable), the *Enciclopedia*, as regards an important section of the references—viz., the line-references—is of no assistance to him whatever. It is unfortunate that Dr Scartazzini was unable to avail himself of the Oxford edition of the complete works, the immense convenience of which, for the purposes of reference, can hardly be overrated.

Before taking leave of the book, we must say a word in praise of the printing, paper, and general get-up, which are admirable, and do Sig. Hoepli great credit.

The same enterprising publisher has undertaken the issue of an illustrated edition of the *Divina Commedia*,[1] under the able editorship of Sig. Corrado Ricci (well-known to Dantists as the author of *L'ultimo rifugio di Dante*), which is now in process of publication. The illustrations consist of views of places (mostly reproduced from photographs taken on the spot) mentioned in the poem, and of portraits, where obtainable, of the most notable personages. Sig. Ricci has wisely abstained from including portraits of classical personages, except in one or two instances where they happen to have a special interest, as in the case of Virgil, of whom he reproduces the interesting mediæval figure at Mantua. A certain number of the plates are by the heliotype process; one of the best and most interesting of these is the fine full-length figure of Farinata degli Uberti by Andrea del Castagno. The views, which are selected from a very wide field (including even India and Syria), are for the most part well chosen. But some of them are not altogether appropriate; as, for instance, that of the Thames, which is taken on one of the upper reaches of the river, whereas, of course, Dante mentions "Tamigi" merely to indicate the city upon its banks—a common practice with him—Paris, Florence, Vicenza, Faenza, Imola, Cesena, to name a few instances, being indicated respectively by the mention of the Seine, the Arno, the Bacchiglione, the Lamone, the Santerno, and the Savio. The text of the poem itself is well printed in large type on good paper, and when completed the work will form not only a very handsome volume, but at the same time an instructive commentary of a novel kind, for which every student of Dante ought to be grateful. We trust that the publication will meet with the success it deserves.

PAGET TOYNBEE.

[1] *La Divina Commedia di Dante Alighieri illustrata nei luoghi e nelle persone, a cura di Corrado Ricci, con 30 tavole e 400 illustrazioni.*

CHAUCER'S "AGATON."

IN the *Legend of Good Women* Chaucer quotes "Agaton" as his authority for the story of Alcestis—of her wifely devotion, and how it was rewarded by her restoration to the light of day—how she

> "for her husbonde chees to dye,
> And eek to goon to helle rather than he,
> And Ercules rescowed her pardee,
> And broghte her out of helle agayn to blis."

But who for certain this "Agaton" was, and what work is referred to, are questions yet unanswered. I propose now to furnish an answer, though some points connected with them will be left obscure, for the present at least.

The name will be found in the list of "Words and Phrases not understood" at the end of Tyrwhitt's edition of the *Canter-*

bury Tales. And in his *G ssary* that distinguished scholar writes: "I have nothing to say concerning this writer, except that one of the same name is quoted in the Prol. to the *Tragedie of Cambises*, by Thomas Preston. There is no ground for supposing, with Gloss. *Ur.* [*i.e.*, with Urry in the Glossary to his Edition of Chaucer], that a philosopher of Samos is meant, or any of the Agathoes of antiquity." It may be at once agreed that Chaucer's Agaton is not to be identified with Agathon of Samos, a geographical writer, the author of a work on Scythia and a work on Rivers; but Tyrwhitt errs in saying so decidedly that there is no ground for identifying him with "any of the Agathoes of antiquity." There is, in fact, very good ground for recognising in Agaton the most famous of the ancient Agathons — Agathon, the tragic poet of Athens—the poet who seems to have stood next in fame to the great three whose glory has well-nigh eclipsed the memories of their once scarcely less brilliant contemporaries. It is odd that Tyrwhitt should so peremptorily exclude all "the Agathoes of antiquity" after noticing Preston's "Agathon," who, being mentioned along with "Tully the wise" and "the sage and witty Seneca," might have been confidently regarded as an ancient. Presumably—the matter cannot now be discussed—Preston's Agathon is the very Agathon that now concerns us, is one and the same with Chaucer's "Agaton."

The first to suggest that "Agaton" was the Athenian Agathon, though without giving any reasons or having any except that Chaucer might have taken the name from Dante's *Purgatorio* (xxii. 105), was Cary in his translation of the *Divina Commedia.* "I am inclined," he says, "to believe that Chaucer must have meant Agatho the dramatic writer, whose name at least appears to have been familiar in the Middle Ages; for, besides the mention of him in the text, he is quoted by Dante in the treatise *De Monarchia* (lib. iii.: 'Deus per nuncium non potest genita non esse genita juxta sententiam Agathonis.') The original is found in Aristotle, *Ethic. Nicom.*, lib. vi. c. 2—

> Μόνου γὰρ αὐτοῦ καὶ θεὸς στερίσκεται
> ἀγένητα ποιεῖν ἅσσ' ἂν ᾖ πεπραγμένα.

Agatho is mentioned by Xenophon in his *Symposium*, by Plato in the *Protagoras* and in the *Banquet*, a favourite book with our author [Dante] and by Aristotle in his "*Art of Poetry;*" and he proceeds to quote from Aristotle a passage about Agathon's tragedy Ἄνθος or the Flower—a passage of great interest, but not just now relevant to our purpose. As it happens Cary here names the very work which, as we shall see, settles the question, but he is quite unconscious that he does so, and he passes on to his special business.

Professor Skeat, to whom all Chaucer students are so infinitely indebted, in his invaluable edition of the *Legend of Good Women*, judiciously quotes Cary's useful note. He records also Dr Bech's suggestion made in his paper entitled "Quellen und Plan der *Legende of Goode Women* und ihr Verhältniss zur *Confessio Amantis*" (see *Anglia*, vol. v. 1882) that the English poet "may also have noticed the name in the *Saturnalia* of Macrobius, an author whose *Somnium Scipionis* Chaucer certainly consulted (*Book Duch.*, 284, *Parl. Foules*, 111)." But having got so far, even Prof. Skeat loses heart in a most uncharacteristic manner, and concludes that the name is quite insignificant. "The name of Agatho (of whom he probably knew *nothing more* than the name) [the italics are Prof. Skeat's] served his turn as well as another. His easy way of citing authors is probably, at times, humorously assumed; and such may be the explanation of his famous 'Lollius.' *It is quite useless to make any further search.*" (The italics in this case are mine). This is the language of despair. Not in such a spirit has Prof. Skeat achieved his many splendid successes in untying—not cutting, but skilfully untying—Chaucerian knots. However, none I am sure will rejoice more heartily than he, if it can be shown that Chaucer in speaking of "Agaton," did not wildly clutch at a name that happened to lie handy, but had good reason for his selection.

This strange fit of despondency on the part of Prof. Skeat seems inspired by a sentence in Dr Bech's article, where *Agaton* is grouped with *Eclympasteyre*, *Lollius*, *Corinna*, and *Zansis* or *Zauzis*. But perhaps some day all these difficulties may be satisfactorily surmounted. I trust at all events to reduce, if not to completely overcome, one of them.

Briefly, I venture to suggest that the work alluded to by Chaucer is no other than Plato's *Symposium* or *Banquet*, brought under his notice in some indirect way or other which has yet to be discovered, and that he was quite justified in mentioning Agatho in such a connection; for (i)—it is curious that this fact should have escaped the scrutiny of Chaucerian scholars—the story of Alcestis is told in Plato's *Banquet;* and (ii) Macrobius

actually, and with good cause, speaks of Plato's *Banquet* as *Agathonis Convivium*.

(i.) In Plato's *Banquet* it is proposed by Eryximachus, as classical students will remember, that as the banqueters have decided that no one shall be compelled to drink more than he pleases, they shall send the flute-player away to play to herself, or if she pleases to the women within, and shall devote themselves to conversation (*διὰ λόγων ἀλλήλοις συνεῖναι*); and further, that the theme shall be the Praise of Love, Phædrus having complained that the God of Love had not had his share of hymns and pæons; *δοκεῖ γάρ μοι χρῆναι ἕκαστον ἡμῶν λόγον εἰπεῖν ἔπαινον Ἔρωτος ἐπὶ δεξία ὡς ἂν δύνηται κάλλιστον*. The proposal is heartily accepted; and one after the other — Phædrus, Pausanias, Eryximachus, Aristophanes, Agathon, and Socrates, each in his manner, laud and magnify this strangely neglected deity. And Phædrus, who leads off, speaks of the inspiring influence of a great affection— how it will even make the lover, man or woman, die for the loved, and he illustrates such self-sacrifice by the story of Alcestis, the daughter of Pelias, *ἐθελήσασα μόνη ὑπὲρ τοῦ αὑτῆς ἀνδρὸς ἀποθανεῖν ὄντων αὐτῷ πατρός τε καὶ μητρός*; but Admetus' parents seemed, compared with her, mere strangers to their own son, and only in name his kinsfolk. And the gods were so greatly delighted with her conduct that they released her soul from the bonds of death. *Οὕτω καὶ θεοὶ τὴν περὶ τὸν ἔρωτα σπουδήν τε καὶ ἀρετὴν μάλιστα τιμῶσιν*. Later on, the dialogue, when the turn of Socrates comes, he tells how Diotima taught him that the ultimate spring of all love and desire is the passion for immortality. The mortal nature seeking so far as it may to live ever and be deathless (*κατὰ τὸ δυνατὸν ἀεί τε εἶναι καὶ ἀθάνατος*). In a passage that recalls some of the most touching stanzas of Gray's *Elegy written in a Country Churchyard*, and that may well have been in Gray's mind when he wrote them (for Gray was a devoted student of Plato, as his extant notes show—*see* "Some account of the Dialogues and Epistles of Plato by Thomas Gray"), he points out how men long to be remembered when they are gone. "Do you believe," he continues, or makes Diotima continue, "that Alcestis would have died for Admetus, or Achilles for the sake of [literally, over or after] Patroclus (*ἐπαποθανεῖν*) or your Codrus ere his day for the sake of his children's kingdom, if they had not thought there would be an undying memory of them for their virtue —a memory which even now we retain?"

Thus the story of Admetus might have been found by Chaucer in some translation of Plato's *Banquet* or in some work confessedly based upon it.

(ii.) But to be more conclusive, the "Agaton" whom he names as his authority, is certainly the Agathon of Plato's *Banquet*, for Plato's *Banquet* is referred to by Macrobius as "Agathonis Convivium." Either title is perfectly correct. The full title would be Plato's Agathon's *Banquet*; for, in fact, Plato is here describing a banquet given by Agathon in the year 416 B.C. to celebrate his first tragic victory, at the Lenæan Dionysia. If we say "Platonis Symposium," we use the author's name; if we say "Agathonis Symposium," we use the name of the host. We might speak of Christian the Pilgrim's Progress, as well as of Bunyan's Pilgrim's Progress.

In the beginning of the Second Book of his *Saturnalia*, Macrobius represents Avienus as comparing his Symposium with that described by Plato, and with incredible purblindness not hesitating to give his own the preference. "Nostrum hoc convivium quod et heroici seculi pudicitiam et nostri conduxit elegantiam in quo splendor sobrius et diligens parsimonia, *Agathonis Convivio, vel post magniloquentiam Platonis*, non componere tantum sed nec præferre dubitaverim. . . Illic hoc fieri tentatum est ut Agathonis victoria celebraretur; nos honorem dei cujus hoc festum est nullo admixtu voluptatis augemus." In Book I. Chapter i. he speaks of "Platonis symposium":—"Nam cum apud alios quibus sunt descripta convivia, tum in illo Platonis symposio, non austeriore aliqua de re convivarum sermo, sed cupidinis varia et lepida descriptio est. In quo quidem Socrates non artioribus, ut assolet, nodis urget atque implicat adversarium, sed eludendi magisque decertandi modo apprehensis dat elabendi prope atque effugiendi locum; oportet enim versari in convivio sermones ut castitate integros, ita appetibiles venustate."

Thus beyond any question Macrobius, an author not unfamiliar to Chaucer, speaks of Plato's *Symposium* as 'Agathonis Convivium'; and Chaucer, no very accurate scholar, naturally enough takes this latter title to mean that Agathon was the writer of the work referred to, not knowing or remembering that he was only one of the interlocutors—one of the Dialogi personæ.

Certainly in Plato's Symposium Agathon is a conspicuous figure; next to Socrates, he is the most conspicuous figure. The banquet takes place at his house, and at a time when he had just achieved a brilliant success— only the day before he had won the Prize

for Tragedy — had ascended the stage (*ὀκρίβας*) with the actors and faced a vast audience, and recited his verses with entire self-possession (see Plat. *Symp.* 194 B.). He was in all the full bloom of his charms, both physical and intellectual. His *ἐπίδειξις* or speech on the theme of that festive night—one of the *noctes cœnæque Deum*—is bright and graceful, though not untouched by a certain affectation—a certain 'Euphuism'—such as might be expected in a pupil of Gorgias. And even Aristophanes, who had such a keen sense of the young poet's fine and superfine air and style, and was to turn it to such amusing account in the *Thesmaphoriazusæ*, — even Aristophanes was there to congratulate and honour him: for with all his phantasies Agathon was one that those who knew him prized highly, and was sorely missed, *ποθεινὸς τοῖς φίλοις*, when in time he passed *εἰς μακάρων εὐωχίαν*. (See Aristoph. *Ran.* 84 and 85). Later in that memorable evening breaks in Alcibiades, very drunk (*σφόδρα μεθύων*) and calling out loudly (*μέγα βοῶν*). 'Where's Agathon? Lead me to Agathon.' Then he crowns Agathon, and there is fresh drinking, and fresh talk; and other revellers arrive; and when the day breaks, some are gone home, and some lie fast asleep; but Agathon and Aristophanes and Socrates are still talking; and with an unconscious prescience of one Shakespeare to be born long ages afterwards, Socrates is insisting that the supreme gifts of tragedy and comedy are intimately and profoundly associated—*τοῦ αὐτοῦ ἀνδρὸς εἶναι κωμῳδίαν καὶ τραγῳδίαν ἐπίστασθαι ποιεῖν*.

No wonder then if Plato's *Symposium* should be known also as *Agathonis Convivium*, and one whose scholarship was far from accurate, should have written down Agathon when he should have named Plato.

Perhaps it may occur to some students that Agathon's *Ἄνθος* or Flower (Prof. Murray in his *Literature of Ancient Greece* prints the title *Antheus*, but surely this is an *erratum*?) may have dealt with the Alcestis story and the transformation into a daisy, of which Chaucer speaks so much with no yet ascertained authority — I do not myself think it is his own invention. But what little we know of that Play quite discourages this notion. We learn from Aristotle that in the *Anthos* both the names and the incidents were pure invention—*τὰ τε πράγματα καὶ τὰ ὀνόματα πεποίηται* (Aristot. *Poet.*). So Alkestis cannot have been one of its 'persons.'

It may be interesting to notice, though it may be of no Chaucerian importance, that Agathon was in some sense specially connected with Euripides, the great dramatiser of the Alcestis story. He was regarded as of the 'School' of Euripides. To him as to a kindred spirit, according to Aristophanes' comedy, Euripides first applies for advocacy and protection against the ladies whose enmity his bitter misogyny has provoked. And after Agathon left Athens—the reason of his departure is not known—he too visited the court of Archelaus and was residing there at the time of Euripides' death.

It of course remains that Chaucer in the *Legend* follows other authorities besides *Agathon's Banquet*, however he became acquainted with it, for nothing is there said of Alcestis' stellifaction or of Cybele's creating the daisy in her honour. These other authorities have yet to be discovered. All that this paper attempts is the clear identification of "Agaton."

JOHN W. HALES.

GERMAN IN THE ARMY ENTRANCE EXAMINATIONS.

"Videant consules, ne quid res publica detrimenti capiat."

THE position of German in the educational curriculum of the future British officer has varied considerably within recent years. It may, therefore, be interesting to review shortly the regulations for the Army Entrance Examinations which determine the standard of subjects, not only in these examinations, but also in our public schools, and which, in their bearing upon the educational equipment of officers, are of national importance.

It will be observed that ten years ago (in 1887) a candidate for Sandhurst was obliged to take up three of the following subjects: Mathematics, Latin, French, and German; and was practically advised to take up the fourth as well, since no subject in Class II. counted as much (3000 marks). What did this mean? Mathematics, Latin and French had been for years among the principal subjects of an ordinary public school education, and needed therefore no impetus, as they would be taught and learnt in the natural course of events; but German had not enjoyed such a position, and if it was to receive attention, it naturally required some stimulus, which

Open Competition for Admission to the Royal Military College, Sandhurst.

Subjects and Marks allotted at different Periods.

In 1887.		In 1891.		In 1894.		Proposed for 1898.	
Subjects—	Marks.	Subjects—	Marks.	Subjects—	Marks.	Subjects—	Marks.
Class I.		Class I.		Class I.		Class I.	
(1) Mathematics,	3000	(1) Mathematics,	2500	(1) Mathematics,	3000	(1) Mathematics,	3000
(2) Latin,	3000	(2) Latin,	2000	(2) Latin,	2000	(2) Latin,	2000
(3) French,	3000	(3) French (or German),	2000	(3) French (or German)	2000	(3) French (or German)	2000
(4) German,	3000			(4) Eng. Composition,	1000	(4) Eng. Composition,	1000
				(5) Geomet. Draw.,	1000	(5) Geomet. Draw.,	1000
						(6) Freehand Draw.,	500
						(7) Geography,	500
Class II.		Class II.		Class II.		Class II.	
(1) Higher Maths.,	2000	(1) Higher Maths.,	2000	(1) Higher Maths.,	2000	(1) Mathematics II.,	2000
(2) Greek,	2000	(2) Greek,	2000	(2) Greek,	2000	(2) Mathematics III.,	2000
(3) English History,	2000	(3) English History,	2000	(3) English History,	2000	(3) Greek,	2000
(4) Science,	2000	(4) Science,	2000	(4) Science,	2000	(4) English History,	2000
		(5) German (or French).	2000	(5) German (or French).	2000	(5) Chemistry and Heat,	2000
						(6) Physics,	2000
						(7) German (or French)	2000
						(8) Physiography and Geology,	2000
Class III.		Class III.		Class III.			
(1) Eng. Composition,	500	(1) Eng. Composition,	500	(1) Freehand Draw.,	500		
(2) Freehand Draw.,	500	(2) Freehand Draw.,	500	(2) Geography,	500		
(3) Geomet. Draw.,	500	(3) Geomet. Draw.,	1000				
Of these subjects candidates *must* take up three subjects in Class I., and *may*, in addition, take up *one* subject in Class I. or II. and *all* subjects in Class III.		Subjects in Class I. are obligatory. Any *two* in Class II. *may* be taken up. All three subjects in Class III. *may* be taken up.		*Only two* subjects in Class II. may be taken up. Both subjects in Class III. may be taken up. In case of competition, candidates must obtain such an aggregate of marks in Class I. as may satisfy the Civil Service Commissioners.		All the subjects in Class I. *may* be taken up. *Only two* of the subjects in Class II. may be taken up.	

A similar table for the Woolwich examination would show the same tendencies, viz.: the gradual exclusion of German from the army curriculum, with this addition, that Science is made practically compulsory and that the Mathematics of Class I. will count 5000 marks, and Mathematics of Class II. another 2000 marks, which makes a grand total of 7000 marks out of a maximum of 16,000 marks for *all* subjects. This inordinate amount of Mathematics demanded from Candidates who enter Woolwich practically excludes the possibility of giving Candidates an adequate literary training altogether.

was given to it by assigning 1000 marks more to this subject than to any of the subjects in Class II. Thus the regulations of 1887 obviously meant the encouragement of German, without making it compulsory, and without excluding candidates who did not know German, and whose bent might be specially mathematical, or classical, or scientific, in as much as these could take up as their fourth subject Higher Mathematics, Greek or History. The reasons for promoting of the study of German need not here be dwelt upon, but one may assume that the authorities who framed the Regulations of 1887, while aware of the sad neglect this subject had met with in English schools, saw clearly the importance and utility of a knowledge of German for the English officer, and they seem to have appreciated the value of German as an instrument for training the mind. One cannot help admiring the wisdom shown by the men who drew up the scheme embodied in the regulations of 1887, or their discernment between subjects of greater and lesser importance.

In 1891 the first step was taken towards the state of things which the proposals for 1898 will bring about; for it was in 1891 that all the subjects of Class I. were brought down to the level of those in Class II. (only Mathematics keeping 500 marks above it). Simultaneously with this degradation of the leading subjects began the promotion of those in Class III. Geometrical Drawing was raised from 500 to 1000. Moreover, only one modern language was henceforth to keep its place in Class I. This meant to all intents and purposes that German was to be the rival of Chemistry and Geology, since French would, for obvious reasons in existing circumstances,

be chosen as the one modern language. Now, anyone acquainted with the difficulties of German will agree with us in saying that it cannot be expected that a candidate who has to take up one of these subjects, viz., German, Chemistry or Geology, should take German if the marks assigned to each are the same. Indeed, it is said that the amount of Chemistry and Geology required for the Entrance Examination to the R. M. College, Sandhurst, could be got up in less than one-half of the time and with less than one-tenth of the mental effort required for attaining a similar standard in German. And it is not too much to say that if candidates had not had to choose *two* subjects of Class II., German would have dropped out of the army curriculum altogether ever since the Regulations of 1891 came into force.

The alterations made in 1894 proceeded in the same direction as those of 1891 without, however, further affecting the position of German, which was allowed to linger on. But whether the English army will be supplied much longer with candidates who have any knowledge of German, when the proposed Regulations for 1898 have come into force, will depend largely on the modifications the proposed scheme will undergo before it is finally issued.

To what extent this new plan affects the position of German may be gathered from the fact that, while in 1887 German counted the same as Mathematics, this subject now counts 50 p. c. more. Again, while in 1887 German counted 50 p. c. more than either English History or Chemistry, by the new arrangements it is put on a level with these subjects, and if a candidate wished to take up the two languages in Class II., viz., Greek and German, he would be able to gain for these two heavy subjects exactly the same as for science, viz., Chemistry with Heat and Physics alone, *i.e.*, a total of 4000 marks. Finally, if we compare the position of German in 1887 with that proposed in the new prospectus, we find that ten years ago German, as one of *eight* subjects with a total of 15,500 marks (an average of 1937 per subject), counted 3000 marks, *i.e.*, 1063 marks above the average, whereas in 1898 German, as one of *nine* subjects with a total of 14,000 marks (an average of 1555 marks per subject), will carry 2000 marks, *i.e.*, 445 above the average. There can be no doubt that this is too little inducement to that mental discipline which this subject demands, especially when we remember that it is confessedly twice as difficult to reach the required standard in Germany as in other subjects with which it has to compete.

Nor can it be reasonably expected that the headmasters and heads of army classes in public schools, not to mention crammers, should encourage boys to take up a subject which is so severely handicapped as German; for however much they may have at heart the general education of their pupils, they cannot leave out of consideration the fact that, as matters now stand, they have to prepare for a competitive examination, and that they cannot afford to give an hour a day for several years to a subject which does not pay better than others that can be "got up" in half that time.

So it may be safely said that, if any candidates should continue to take up German in the Army Entrance Examinations, it will be done in spite of the regulations and not on account of them. And, indeed, it does not seem likely that there will be many who can afford to take up a subject which is now so distinctly treated as the "Cinderella" of second-class subjects. How differently the French authorities look upon the importance of German for the officer of the line may be gathered from the fact that it is *compulsory* for all candidates of the line. (See: Programme des conditions d'admission à l'école spéciale militaire de Saint-Cyr en 1897, p. 7.) While in France a knowledge of German is a *sine qua non* for every officer in the army, this language is practically squeezed out of the army curriculum in England. It may here be mentioned by the way that the French Government not only insist on German, but also do everything to encourage the study of modern languages generally. According to the new regulations, candidates will (à partir du concours de 1898) be allowed to take up one or more of the following languages *in addition* to their ordinary subjects—English, Arabic, Spanish, Italian, Russian.

In passing, we may mention here that after the wave of depreciation for German had set in, the Civil Service Commissioners, who conduct the Army Entrance Examinations, still further discouraged the study of German by assigning very low marks to the candidates who took up German, while, on the other hand, the marks assigned to Chemistry were very high, and this, in spite of the regulations, according to which the two subjects were supposed to have equal weight, the maximum assigned to each being 2000. Now we have, on the one hand, no reason to believe that the decrease in the marking of German was due to any falling off in knowledge on the part of those candidates who offered this subject. Nor, on the other hand, would anyone seriously contend that the

amazing increase in the marks allotted to Chemistry during the same period was due to any great improvement in the general level of knowledge in this subject. Yet a close investigation of the marks allotted to German and Chemistry respectively reveals the significant fact that *the former have gradually decreased*, while *the latter have rapidly increased*. Here are the statistics for the examinations held from June 1893 to June 1895.

A. The Royal Military Academy, Woolwich. Examination held :—

		Marks assigned to German.		Marks assigned to Chemistry.	
		Highest.	Lowest.	Highest.	Lowest.
1893	June,	1839	781	1552	867
	Dec.,	1573	688	1541	606
1894	June,	1768	763	1833	794
	Dec.,	1612	654	1840	680
1895	June,	1395	712	1975	740

It may be said that this result was due to some special excellence or ignorance of individual candidates in their respective subjects. But that this is not the case may be shown by taking the average marks for the three highest and the three lowest successful candidates for those years, when we arrive at practically the same result.

		German. Average of Three.		Chemistry. Average of Three.	
		Highest.	Lowest.	Highest.	Lowest.
1893	June,	1566	801	1497	881
	Dec.,	1559	776	1306	713
1894	June,	1705	937	1787	874
	Dec.,	1541	756	1834	810
1894	June,	1340	858	1902	869

Again it may be said that it is not so much the number of marks allotted to a subject which determines its relative weight in a competitive examination as the difference in the *range* of marks assigned, and here also a comparison of figures will give the same result.

		Range between the three highest and the three lowest successful candidates.	
		German.	Chemistry.
1893	June, . .	765	616
	Dec., . .	783	593
1894	June, . .	768	913
	Dec., . .	785	1024
1895	June, . .	482	1033

From this it will be seen that, while in 1893 there was but little difference between the relative weight of German and Chemistry, by June 1895 Chemistry was marked in such a way as to give it a value more than twice as great as German, to be exact—2·143 times as great. Lastly, if we compare the average marks of all successful candidates in these subjects, we find

that in June 1893 they were in
German, ... 1121
and in June 1895 do 1122

while those in Chemistry were
in June 1893 1072
in June 1895 1484

The statistics for Sandhurst show similar results during the same period. In December 1893 the highest mark allotted to German was 1710, and to Chemistry 1515, while in June 1895 the respective marks for German and Chemistry were 1596 and 1821. And similarly the average of the five highest in the same examinations — in German, (Dec. 1893) 1556/1526 (June 1895); in Chemistry, 1526/1704. Likewise the range between the five highest and five lowest in German (Dec. 1893), 720/622 (June 1895); in Chemistry, 418/1001.

It is only fair to state that in more recent examinations the candidates in German have been put more on a level with their scientific competitors, but the significant fact remains, that science is more and more insisted on, and that at the expense of German.

It may be imperative that candidates for *Woolwich* should have some knowledge of chemistry before they enter on their professional course, but surely it is not so in the case of candidates admitted to *Sandhurst*, who are three times as numerous, and who, in the opinion of the highest military authorities, should possess a competent knowledge of German.

Looking at the regulations for the Royal Military Academy, Woolwich, we find that up to the end of 1890, German was practically insisted on as it is in France to-day. See: Programme des conditions d'admission à L'école polytechnique en 1897, p. 5 :—"Les épreuves portent uniquement sur les matières du programme des connaissances exigées, arrêté tous les ans par le ministre; mais toutes ces matières, y compris la langue allemande, sont également obligatoires."

Until 1890 German was encouraged and made practically compulsory for Woolwich by placing it in Class I. and assigning to it 3000 marks—*i.e.*, putting it on a level with mathematics, Latin and French, and allotting to it 1000 marks more than to the subjects of Class II., viz., Greek, English History, Chemistry, Physical Geography, and geology; and further by allowing cadets at Woolwich to take up an optional modern language *in addition to* the one that

was obligatory during their first and second terms of residence, and by assigning to it 1000 marks. This optional language was nearly always German, and the practical effect of the regulation was that Woolwich candidates habitually studied both French and German at school, and continued them for another year at the Royal Military Academy. Now, however, only one Modern Language can be taken up at Woolwich, and as a result the number of candidates who take up German in the Entrance Examination, and consequently the number of officers in the Royal Engineers and Artillery who know German, is steadily diminishing. Between 1893 and 1895 the number of boys who took up German decreased from 26 to 16. Moreover, the study of German for Woolwich has been further discouraged in the same way as for Sandhurst, by placing German in Class II. as an alternative to Higher Mathematics, Greek, English History, Physical Geography and Geology, and by placing Chemistry into Class I. In other words, Chemistry is being made compulsory and German is practically neglected.

We do not wish to depreciate the value of Science for the future R.E. or artillery officer, but we may doubt the wisdom of army regulations, which squeeze German out of the curriculum, because Science is necessary. According to the proposed new regulations the subjects for Woolwich are to be as follows:—

Class I.		Class II.	
Mathematics, I.	3000	Mathematics, III.	2000
Mathematics, II.	2000	German or French	2000
Latin	2000	Greek	2000
French or German	2000	English History	2000
Chemistry and Heat	2000	Physics	2000
English Composition	1000	Physiography and Geology	2000
Geometrical Drawing	1000		
Freehand Drawing	500		
Geography	500		

All subjects of Class I. may be taken up. Only one of Class II.

It is indeed surprising to find that this result has been arrived at against the opinions of the most distinguished military experts; in the face of Lord Sandhurst's Commission, which proposed to place Latin, along with Chemistry and Heat, German, Higher Mathematics, Greek, English History, Physiography and Geology, in Class II., and to allow three subjects of Class II. to be taken up, of which Chemistry and Heat must be one.

The present arrangement practically excludes German altogether, since candidates will naturally take up all the subjects in Class I., and having devoted the time and energy to Mathematics which the position of this subject in Class I. demands, they will nearly all take up Mathematics, III., and the other subjects of Class II. will only exist on paper, so that German may be considered dead as far as Woolwich is concerned. This result is the more deplorable, because it not only affects the R.M.A., but a great number of the future officers of the line, many of whom, having failed as candidates for Woolwich, will compete for Sandhurst, and cannot at that stage think of taking up German. So that the proposed regulations for entrance to the R.M.A. will not only tend to exclude German from the Woolwich Course, but will help to decrease the number of officers in the line who possess a knowledge of German.

It is to be hoped that in the interest of the Service this serious blemish in the proposed regulations will not be permitted to remain. There are various means of remedying the evil. One would be to return to the regulations previous to 1891; another, to adopt the recommendations of Lord Sandhurst's Commission; and a third, to restore German to its former position at Woolwich, and to place Latin in Class II. and allow Candidates to take up two subjects of this Class.

This latter arrangement, though it would not restore German to its former position, would have many advantages, as it would give considerably greater width to the range of subjects which can be taken up, and it would make it possible for Candidates, coming from the modern as well as the classical sides of our Public Schools, to offer the subjects of their regular school-course; for a boy of the Classical side could take up as additional subjects, Latin and Greek, and a boy of the modern side could take up any two of the following — Mathematics, III., Latin, German, English History, Physics, Geology. In short, boys with special qualifications in Mathematics, Classics, Modern Languages, or Science, would all have a fairly equal chance.

This plan of placing Latin in Class II. is by no means new; indeed it was recommended by the majority of Lord Sandhurst's Commission, and it would have a further advantage, as it would help to decrease the number of candidates competing for Sandhurst, whose training had been mainly based on Mathematics and Science. This point deserves all the more attention as there seems to be general agreement on these points—(1) that it is desirable for candidates of the line that they should have knowledge of French

and German; (2) that Mathematics and Science have not the same importance for officers of the line as for those of the Royal Engineers and Artillery.

It may be said, that this would result in the exclusion of Latin. Without entering into the question, whether the exclusion of Latin would be an evil or not, we would answer that such an exclusion is unlikely, since the desire for a Public School training is very strong in the country, and German is generally begun after a boy has learnt Latin for about five or six years. So it is obvious that even those boys who would not take up Latin in the course of their special preparation for the army, would not be entirely devoid of a knowledge of Latin. And, indeed, it seems likely that boys whose Latin is so bad when they begin their special preparation, that they are advised to drop it, are not those who would greatly benefit by pursuing their study of Latin for a few years longer.

OTTO SIEPMANN.

CLIFTON COLLEGE.

TONGUE POSITIONS OF VOWEL-SOUNDS.

THE investigation of the positions assumed by the tongue in the production of vowel sounds has received some share of attention from most of the writers on phonetics. Their descriptions, accompanied or unaccompanied by diagrams, as the case may be, vary in those points of detail which are beyond the range of comparatively easy determination. This has been due, it would appear, to lack of suitable methods of measurement, more than to lack of enthusiasm on the part of observers. Though equipped with the necessary anatomical and physical knowledge, they have lacked the power of designing appropriate methods or apparatus for making exact measurements. Similarly, in the examination of the vowel sounds themselves, the physiologist and phonetician have made but little headway without the physicist. It is from him they have received the phonograph. By its aid we may hope to have by the analytical method more valuable results than ever Helmholtz, by his combinations of reed-pipes, reached synthetically. The increasingly accurate results which such methods render possible in the study of the sounds, have not been followed by a similar improvement in the accuracy of determination of the positions of the organs producing them. It is hoped that the method used for obtaining the fourteen diagrams accompanying this paper will prove an advance in this department of linguistic study.

In order, however, to the better appreciation of the accuracy obtainable by this instrument, and of the need of improved methods generally, it will be well to give a brief note or two of previous workers' methods.

For their results reference should be made to the diagrams in the works cited below of Brücke, Merkel and Bell, and in Grandgent's, "German and English Sounds," Boston. 1892, obtainable, I believe, through Isbister.

It would seem that the apparent simplicity of method and familiarity of subject of observation had concealed the real difficulties that surround it. The chief of these may be summarised as follows.

1. Mere muscular sensation gives but very little clue to the position of the tongue. Even in letters involving *contact* of tongue and palate, the evidence is slight enough.

2. Contact of the tongue with foreign substances tends greatly to cause displacement of the organ, chiefly in the direction of closer contact, and this often by anticipation.

3. The displacement of one organ to observe another causes usually displacement of the one observed, either forcibly (as by inextensible muscle connections) or by involuntary accommodation.

4. The insertion into the mouth of objects unsuitable in size or shape leads (from reasons 2 and 3) to inaccurate results.

Fig. I (Areas between Extremes) will

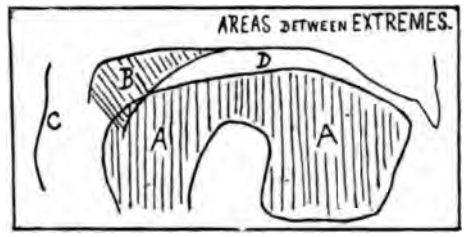


FIG. I.

make more clear the conditions to be satisfied for making good observations.

The upper line represents the front teeth and hard palate as seen in central longi-

median section of the mouth. The shaded parts A and B show respectively the sum of positions that may be occupied by the tongue and soft palate in production of vowel sounds. C is the back wall of the pharynx. The clear space D is the only part of the mouth that remains free for insertion of instruments, etc. E shows the only part where tongue is always present in the accompanying fourteen diagrams. What practical these conditions have received in practice will appear from a few extracts.

Brücke Grundzüge der Physiologie und Systematik der Sprachlaute Wien, 1876, page 59 says:—"Wenn ich den Zeigefinger in den Rachen brachte, so machte es für die Hervorbringung der verschiedenen Vocale keinen Unterschied ob ich ihn frei neben der Kehldeckel (*i.e.*, epiglottis) legte oder ob ich den Kehldeckel durch ihn zu fixiren suchte." Further, he says, "Wenn man die vocale *a* und *ü* mit dem Sprechton hervorbringen lässt und zugleich das Bild des Kehlkopfs im Kehlkopfspiegel ansieht, so bemerkt man dass der Kehlkopfausgang beim *a* bedeutend mehr verengt ist als beim *ü*."

How far the production of good vowels is possible with the finger in the throat can be ascertained at once by experiment; while a glance at Nos. 3, 4, and 5 of the vowel diagrams as the most like *ü* will show how impossible it is to produce an *ü* with a laryngoscopic mirror in the throat, which requires the tongue to be as low as possible. The fact is, for such cases, observers have relied upon what they call the "Nixus" for a given sound. If the effort is made to produce a sound, but some organs, as the tongue or palate, are forcibly prevented from taking up the natural position, it is assumed the rest will not be affected by the operation. Merkel, for instance Physiologie der menschlichen Sprache, Leipzig 1863, speaks of laryngoscopic observations "beim Nixus" (page 85).

Another method, that of probability, is largely employed by Merkel. On page 796 of the same work we read:—"Wie die Stellung des Gaumendecke (*i.e.*, soft palate) und die Apertur des Isthmus Faucium bei der Bildung des I sich verhalte, lässt sich zwar nicht beobachten, doch hängt erstere *wahrscheinlich* tiefer herab als bei *a u ü* und letzterer steht *wohl* ziemlich offen, da das I bei Zuhalten der Nares ein sehr nasales Timbre annimmt, und da die Heber des weichen Gaumens keine besondere Thätigkeit entfalten, *wie man wenigstens fühlen kann*." The italics are mine.

Again, page 790, **Meinem Zeigefinger, den ich zu diesem Behufe in die Mundhöhle führte, *kam es bei der E Bildung vor als ob* das Gaumensegel (soft palate) etwas mehr nach auf und rückwärts gezogen wurde."**

He even uses "Digital-palpation" as a sort of scientific name for this method.

Other means he employed were bent sounds (gebogene Sonden) and strips of whale-bone (Fischbeinplatten). Another rather ingenious one was to employ a coil of thin lead wire, which was compressed between the tongue and soft palate, so as to give a measure of the distance between them.

The Abbé Rousselot in his "Revue des patois gallo-romans," I. i., p. 13, in his analysis of vowel sounds, says:—"Je ne tiendrai compte ici que des mouvements de la langue et de ceux des lèvres. L'explorateur que j'emploie est tout simplement le doigt." Grandgent in his "Vowel Measurements" (1890) quotes this as apparently an authority for his own statement; "it is well to explore with the finger all parts of the mouth. . . . Much can be learned in this way; in fact for some measurements I have discovered no better method." Here is an example of this finger-method from Grandgent. "When these distances are considerable (*i.e.* those between the epiglottis and the back of the tongue on the one hand and the inner wall of the pharynx on the other), I have found it a good plan to swing the end of the finger gently from one object to the other, to continue this movement until it becomes, so to speak, habitual, and then, on taking the finger out, to reproduce the swing before a ruler or on the drawing. In this way a tolerably reliable measurement can be made." After "tolerably reliable" I should feel inclined to insert marks of interrogation and exclamation. Grandgent depends largely on the "Nixus" mentioned above, and owing to the insertion of awkward things into the mouth does not always pronounce the vowel while making his measurements; lest on hearing the changed sound the tongue, &c., instinctively alter their positions in the attempt to correct it. He measures the distances between tongue and palate by means of cardboard ovals fixed at right angles at the end of a bent wire. These ovals are of various sizes; he finds by trial at what point a given one touches palate and tongue at same time, and marks on paper from these a series of dots from which the curves can be drawn. The soft palate is measured with the mouth open under vowel-nixus by means of a piece of wood and a triangulation

method, and this forms the basis for the back tongue positions as the hard palate does for the front positions.

In spite of the drawbacks which these methods have, there is little doubt that Mr Grandgent's results are the most accurate we yet have.

I have made as yet no mention of Bell's "Visible Speech" Diagrams, as they are so manifestly diagrammatical and inaccurate. The same may be said of Brücke's. A comparison of either of these series with those of Grandgent and Hochdörfer who worked with him, or with those that accompany this paper will bear out this statement; as indeed, in the case of Bell, will his own confession to Sweet of their inaccuracy. Similarly Von Meyer's diagrams in his "Organs of Speech" (Internat. Sci. Ser.) contain gross errors.

These brief notes of the chief methods hitherto employed will suffice to make clear my own work. The earlier stages I will not describe here. The results they gave were not such as satisfied me in regard to accuracy. It is perhaps worth mentioning that one method had been arrived at independently by Mr Grandgent and myself—viz. that of bending wires by trial to fit the tongue. This gave fair results: but again lacked sufficient accuracy.

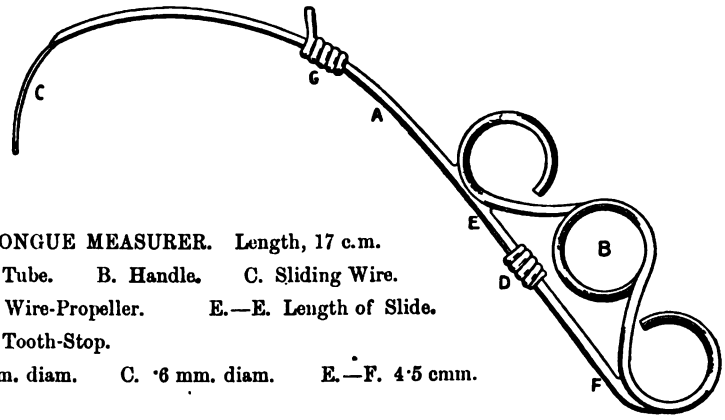
I set before myself two conditions to be observed—

1. One organ is not to be displaced to measure another or another part of itself.

2. It must be possible to pronounce the sound under investigation with the measuring implement in position.

After I had designed, made, and discarded various forms of instrument, I arrived at that shown in Fig. II. It is made entirely of German silver. In a tube A slides a fine wire of which the end appears at C protruded from the tube. The other end bent at a right angle and gripped between the coils of the helix D slides in a slot extending from E to F on the side towards these letters. On D being drawn back to F the wire is completely withdrawn within the tube; the distance F to E gives a protruding length of 4.5 mm. B is a three-ringed handle. Through the rings are placed the first, second, and third fingers; the thumb is then able to slide D up and down. G, the tooth-stop is moveable; it is so made and bent that on turning it with projecting point down—*i.e.*, to the inside of the curve it slides freely, while in the position shown it grips firmly on the tube.

Fig. III. shows the position A which it takes in the mouth. The tooth-stop (Fig. II., G) is here omitted. It would be at *e*,



TONGUE MEASURER. Length, 17 c.m.
A. Tube. B. Handle. C. Sliding Wire.
D. Wire-Propeller. E.—E. Length of Slide.
G. Tooth-Stop.
A. 2 mm. diam. C. ·6 mm. diam. E.—F. 4·5 cmm.

FIG. II.

the pointer of it lying in the valley of the two front teeth, the tube touching the edge of the teeth at *a* and the hard palate at *b* (or if reaching further into the mouth at *c*,

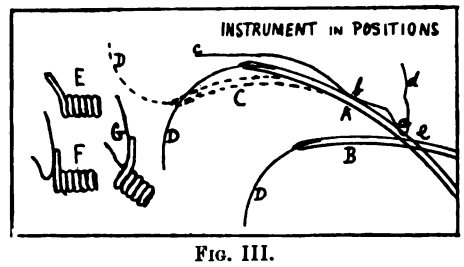


FIG. III.

or at both points). The wire is then protruded until it touches the tongue. Taken out of the mouth the instrument is applied to a facsimile section in plaster of the con-

tral portion of hard palate with teeth, as shown by the outline *d a b c*, and the point of the wire D marked on the paper. By the aid of the tooth-grip G the tube assumes a slightly lower position in the mouth; and the grip F puts it in the position shown at B for measuring the front cavities of the mouth in back vowels. The dotted outline C shows a modification of the instrument for soft palate measurements. In this the wire comes out upwards.

A comparison of Figs. I. and II. will show how closely this instrument conforms to the requirements of the case. It will be seen that the tube will just slide into the space D of Fig. I. C has to be bent to a curve of smaller radius, so as to be forward of the lowest position of the soft palate, and does in a few cases touch the back of the tongue in extreme back vowels. The small size of the tube (2 mm. diam.) is such as to leave unaffected the vowel sound. Even in tongue-profile, No. 1 (I borrow this term from Grandgent), it is doubtful if it affects appreciably even to a sensitive ear the character of the vowel.

It is, of course, essential that the plaster cast representing the palate and teeth should be exact. I use myself a section extending about 4 mm. of each side of the centre line. (The tooth-stop helix is 6 mm. diam., or 3 mm. on each side of the centre.) This cast could be made by any dentist. With the aid of a dentist's mouth-modelling tray and modelling composition, it is perfectly easy to make it oneself. A mould is taken of the mouth, the plaster of Paris poured into it; when hardened the mould is taken off by softening the modelling composition again in hot water and the section required cut from the cast, either with a knife while soft and wet, or with a saw when hard and dry. It must then be carefully cut to the length of the actual hard palate. The portion of the gums for about 8 mm. above the teeth must be included in the cast, and be also as accurate as the rest. This is essential for the employment of the grips shown at Fig. III., F and G.

Let us now turn to the diagrams. Each dot shows a point determined as described. The curves are thus drawn through a series of measured points. In the case of the soft palate the lower and continuous line shows the actual position. The upper and dotted line shows that obtainable by pressing the wire too far, *i.e.* beyond the first and slightest contact. Of this more later. In No. 1 are shown the series of points by which the line of the wall of the pharynx was determined, and the large unjoined dots in the same diagram show the position of the soft palate in open mouthed breathing through the mouth. In the case of the back vowels I used a wire with the end bent into a T shape. The back of the tongue has in these vowels a narrow valley. If this alone was measured it would make the tongue appear much lower in that region than is true for anything but a very small portion of it. The cross bar of the T shaped end of the wire bridged over this valley; by this means we arrive at a more representative diagram. The dotted portion at the end of the soft palate curve shows the length, but not necessarily the position, of the uvula. The length is that of the uvula in pronouncing *a* with mouth widely open. Though in singing the levator uvulæ considerably contracts the uvula when the palate is raised and the isthmus faucium narrowed, I do not imagine there is much alteration of its length in normal speech. In any case, not having measured it except in that one case, I merely give the dotted line as a rough approximation. The thin perpendicular line is drawn vertically from the junction of hard and soft palate. The accuracy of the measurements is, I think, shown by the uniform way in which the points fall on the curves. A peculiarly interesting case of this appears in the front part of No. 4, where in the space of 9 mm. there are 8 points recorded in wonderfully exact accordance with one another. Another case is that of the palate of No. 14.

There are a few points worth notice that come out with some clearness in these diagrams, to which I will call attention. Some of these are due to individualities, others of more general import. It may be objected by some that I should have confined myself to English sounds and left foreign sounds for foreigners to investigate. I do not propose that these should be accepted as absolutely correct diagrams for the sounds they here represent. How many of us ever acquire exactly a foreign sound? They have, however, a value which will appear shortly. The pronunciations are:—for English, normal South of England; French learnt in Paris among French students, and German learnt at Marburg, Hessen, among German students.

I may mention that the phonetic script used is that of the Association Phonétique Internationale, which is that now generally adopted for such purposes as the present. I have not complicated things by the use of modifiers. Those required will be sufficiently clear from the diagrams. For the more easy

comprehension of the results of these measurements I have reduced them to numbers.

Fig. IV. shows the lines along which, and the directions in which, the measurements have been taken in the diagrams to obtain these numbers. E and F start from the centre point towards the most forward and most backward point of the tongue on that line. G and H also start from the centre point, but relate to the palate only. D represents the jaw lowering as measured by the distance from the point where the D line commenced behind the teeth. In myself the teeth overlap to that extent. In some people the front teeth meet on edge.

A comparison of these numerical results will help to make clear what follows. It will be an aid to the comparison of one diagram with another if Fig. IV. be traced on tracing or other transparent paper, so that it can be laid over the diagrams in turn.

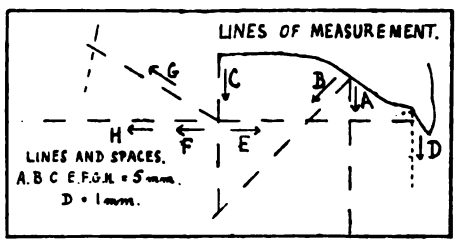


FIG. IV.

MEASUREMENTS along the lines of Fig. IV. taken in the directions shown by the arrows and given in millimetres.

Underlined figures in cols. G and H are nasal vowels.

		Front of tongue			Jaw lowering	Tongue		Palate	
		A	B	C	D	E	F	G	H
Front vowels.	1 *bíeten*	4·0	4·0	11	5	41	3·5	22	28
	2 *beat*	4·5	4·0	12	7	28	3·5	24	27
	3 *été*	7·5	5·5	10	9	34	4·0	20	27
	4 *bête*	12·0	6·5	15	9	28	0·0	19	25
	5 *bait*	6·5	6·0	11	10	36	4·0	22	25
	6 *un*	12·5	11·5	7	9	25	8·5	16	22
	7 *bien*	9·0	9·0	10	6	34	6 0	15	22
	8 *ban*	6·0	8·5	10	6	37	7 5	16	22
Back vowels.	9 bath	25	24	17	9	...	...	21	23
	10 *bon*	34	22	16	8	...	10	15	23
	11 boat	34	15	10	10	18	12	22	28
	12 boot (G)	37	20	15	11	11	11	22	28
	13 boot (E)	33	21	9	6	13	20	23	28
	14 bout (F)	35	28	16	6	...	25	22	30

It will be noticed at once that the two diagrams that show the greatest uncertainty are Nos. 6 and 10, the two most difficult French nasal sounds, and in each of these the uncertainty only occurs at a comparatively unimportant place.

The French *é* and *è*, Nos. 8 and 4, are characterised by a sharper rise of the back of the tongue. The narrow passage is formed higher in the mouth than for the nearest English sound (shown in No. 5). The same high position reappears in Nos. 6 and 7; again two French sounds. From a comparison of 4 and 7 it would appear that 7 is not simply the nasalised form of 4 as is generally described and as is commonly written in phonetic systems. The same may be said of Nos. 8 and 9, but with some degree of caution, since here we are comparing two different languages.

In my English back vowels there is much greater resemblance to Hochdörfer's German sounds (*see* Grandgent's "German and English Sounds," Boston. 1892.)—than to Grandgent's own American ones. The tongue is however flatter than his, which is due probably to the much greater flatness of palate in my case: thus the resonant cavity would seem in each instance to preserve its required shape. This is an example which well illustrates the difficulty of establishing anything certain with respect to vowel production. Palates vary so in size and shape that it seems almost impossible to reduce the oral cavities etc. to any general formula applicable to all cases. If such a formula could be suggested it would be an enormous aid to phonetic research. Jespersen's method in "Articulation of Speech Sounds" is altogether too cumbersome and unmanageable for practical purposes, and further takes no account of variation of palate shape. It will, I fear, share the fate of Brücke's, Merkel's and Bell's organic alphabets.

I have given the Jaw separation figures in column D, not because I attach any particular value to them, but because they are measurements easily obtained and are often given. I am inclined to the opinion of Vietor, Bell and Jespersen that the chief object of the jaw movement is to avoid hindering tongue and lip movements. The extreme variation in these vowels is 6mm.

The results which to me seem the most interesting and which are, I believe, in no small measure new, are those exhibiting the variation in form of the soft palate, as well in ordinary as in nasal vowels. The accuracy of these is considerable. The variation was so striking that I was particularly careful to check the results. In many cases where only one dot appears, it really represents two or more identical measurements. Further, I cannot help feeling that even with the greatest care on the part of observers by the "Nixus" method, the displacement of

TONGUE POSITIONS OF VOWEL SOUNDS.

HAROLD W. ATKINSON, M.A.

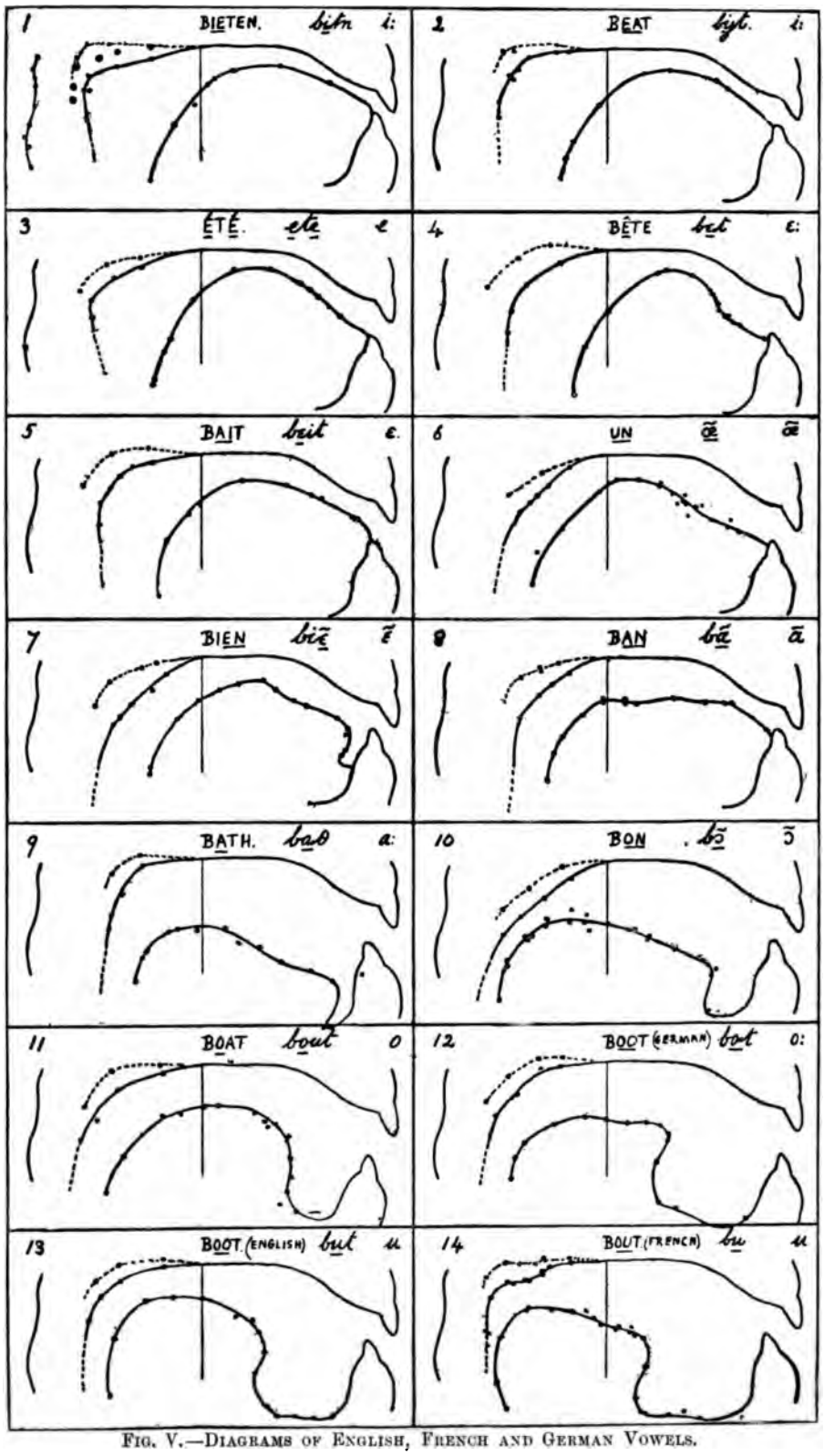


FIG. V.—DIAGRAMS OF ENGLISH, FRENCH AND GERMAN VOWELS.

the tongue must by its muscular connections influence the position assumed by the palate. The two measurements, G and H, are both important and will bring out one or two points of interest. Czermak's and Passarant's experiments seem to have dealt chiefly with the completeness or incompleteness of closure of the nasal passage rather than with the shapes assumed by the palate.

The great ease with which the soft flesh of the palate is indented or displaced by pressure has, I think, led to some errors in palate determination. The dotted line showing the points reached by the wire point (which is none too blunt) on pushing it beyond its first contact, shows how easily such errors may creep in. And further the error does not appear to be constant, which would make matters worse. Further than this the dotted palate line has no value or interest.

We will now consider one or two special cases.

It has been a matter of common observation that the vowel *i*, as in No. 1, produces more vibration felt throughout the head than the other vowels. This fact is indeed turned to account in the oral method of teaching deaf mutes to speak. This has been supposed to be due to greater tenseness of the palate. It would appear, however, from No. 1 that the form of the palate is one much more adapted for vibrating under the influence of sound waves arriving from the glottis than any other shape among all the fourteen here shown. I am, therefore, disposed to attribute the effect rather to the peculiar shape than to any special tenseness. Moreover we have, I should say, greater tenseness in the cases 2, 13 and 14, and as much in 11 and 12, (*cf.* figs. in cols. G and H), but in none of these do I observe such great vibration effects in the head.

No. 14 presents a peculiar palate shape; but one confirmed as can be seen by each of the eleven observations. I would suggest the following explanation. To obtain the mouth cavity required for the vowel the tongue has not only retracted itself in a backwards direction but also downwards. To preserve the size of passage necessary for the vowel the soft palate has descended in the middle, while the back portion of it again has elevated itself to clear the back of the tongue.

Of all these 14 vowels only Nos. 1 and 14 may be said in my own case to effect complete closure. In all other cases there is more or less leakage of air showing condensation on a mirror held beneath the nose. Passavant's experiments led him to the conclusion that a passage of 30 sq. mm. was required before a nasal timbre was communicated to the vowels. From these diagrams I should estimate that in my own case that limit is passed without adding nasal character; as, for instance, in Nos. 4 and 9. The point of closure is apparently at the point occupied by the angle of the palate in 1 and 14. The distances in these two cases of our line from the pharynx are respectively 11.5 mm. and 10.5 mm., this space being filled by the flesh of the palate, while in 4 and 9 they attain 17 mm. and 19 mm. The character of palate-form for definitely nasal vowels comes out clearly in Nos. 6, 7, 8, and 10 where G falls to 16, 15, 16, 15, the average being about 22 for non-nasal vowels; H falling at the same time from about 27.5 to 22.5. In each of these cases it is not merely the opening of the larger passage in the H line, for we have as much in the non-nasal vowel *a* and nearly as much in *é* and *è*, but also, and this is, I think, of more importance, the expansion of what might be called the direct route to the nasal cavities by the reduction of the G measure. In other words, the nasal character of a sound does not depend simply on the existence of an open connection between the pharynx and the nasal cavities nor upon the absolute size of this passage but rather on the *direction* of the front wall of this passage; a glance at any diagram of a section of the skull will at once make clear how it is the drop of the more forward part of the soft palate that opens up the nasal cavities to the influence of the vibrating air-column.

Von Meyer says (Organs of Speech, 1892, page 229) that in the formation of nasal vowels muscular sensation gives evidence of a movement of the tongue backwards and upwards, and that we must infer from this and the dropping of the palate that complete isolation of the mouth takes place. That this is not the case is manifest from all four nasal vowels measured. A further proof lies in the impossibility of pronouncing a nasal vowel with the lips closed. If complete isolation of the mouth existed it should make as little difference whether the orifice of the mouth were closed or open, as it does in the case of pure oral vowels (such as No. 1) whether the orifice of the nose be closed or open.

A comparison of the general characters of the curves of tongue and palate for my English sounds with those for the foreign sounds will show a feature of some interest and, I think, importance. In almost every

instance it will be seen that the shapes for the foreign sounds are less uniform in curvature than for my normal vowels. This implies that the foreign sound requires *special* muscular effort to produce the peculiar irregularities of curve here presented. I would suggest a hypothesis based on this and other facts. It is, however, purely a hypothesis which for its confirmation or demolition requires cumulative evidence from numerous observers. It is known that a child can learn with equal ease (apart from the consideration of the *number* of vowel sounds) the vowels of any language; and it will be a legitimate assumption that the soft palate and tongue in their growth adapt themselves to the sounds usually pronounced, by development relatively more or less of the muscles, which by their function manipulate, and by their greater or less size give shape to, the tongue and to the palate. In adults, as compared to children, these modifications of growth are of almost negligible extent in such organs as the tongue and palate. Hence they must rely on what are always more or less extraordinary muscular combinations. And though ear has much to do with facility in acquiring a good accent, it is possible also that in some cases the relative sizes and shapes of the fixed and mobile parts of the mouth are such as to render almost, perhaps entirely, impossible the production of the foreign sound; no muscle co-ordination enabling the formation of the necessary cavities and passages.

It is only by measurements that are really accurate that we can hope to make any advance in the subjects here treated. I do not wish to imply that the method I have here employed is the only one possible or indeed the best. I believe it is the most exact up to the present time; but simple though it seems as here described, the process of measurement of the tongue and palate is not an affair of pure and unalloyed pleasure. On the contrary, I have found it toilsome and trying to the nerves. Any lack of the most riveted attention allows the contact of wire and flesh to become too great before being noticed. The back of the tongue and palate are peculiarly difficult at first from this reason. Other causes there are, too, for the tiring effect. I feel that the only really satisfactory method is one which will automatically and instantaneously measure several points at the same time. My only attempt in this direction was but a partial success. The delicacy of construction necessary in such an instrument is naturally the chief hindrance, and it is useless trying to get such a thing made by an ordinary mechanic or skilled metal-worker; at every point of its development a new instrument requires alteration and modification, and these must be made by the person who knows what is required. Only such a method, however, would enable measurements to be made on ordinary persons. At present, as Sweet has said, the only results worth anything are those by skilled observers on themselves.

In conclusion, I would only add, that should these results seem worth criticism or comment, no one would more value such than the author.

HAROLD W. ATKINSON, M.A.

LAST CENTURY OXFORD AND CAMBRIDGE:

BEING SOME ACCOUNT OF A PROBABLY UNIQUE NOVEL OF OLD UNIVERSITY LIFE.

IN his "Lecture on Mediæval Universities," Mr Gladstone, in common with many other critics, has touched somewhat slightingly on the history of Oxford and Cambridge during the latter half of the eighteenth century. Those seats of learning are indeed held to have been stagnant societies, devoid alike of ideals and of culture. This at first sight seems incontrovertible, and it is only when we come to look rather more closely behind the scenes of that old academic life that we find ourselves condemned to modify our opinion. The authorities for such modification are, of course, not numerous. We lack such a work as Nicholas Amherst's "Terræ Filius," the well-known satire on Jacobitish Oxford; and are thus thrown back upon memoirs such as those of the Worcester College scholar, quoted by Dean Burgon in his "Twelve Good Men," on collections of University skits, and on such stories as deal with bygone University life and character. Of these last we personally only know one, that is to be found in the library of King's College, London; but in its way it is admirable. Not discoverable on the shelves of well-known libraries, unknown to Lowndes, unknown to Brunet, and to many an important modern collector, "The Adventures of Oxymel Classic, Esq., *Once* an *Oxford* scholar,"

has nevertheless deserved a better fate than the oblivion which has overtaken it in common with innumerable other old novels. Published in 1768 by an author who is manifestly a loyal Oxonian, its first volume furnishes us with the vividest and most humorous contrast between the then Oxford and Cambridge. Reading the faded pages, we can fully understand why our generation of competitive examinations and high-pressure attainment is fond of condemning University life a hundred years ago. It was such an easy-going life: the bygone dons were such tippling old sluggards, the bygone undergraduates were such wild ranting young scapegraces! Oxymel himself is aptly described in the quotation from Horace on the title-page of the novel. He is at all times—

> "Monitoribus asper,
> Utilium tardus provisor, prodigus aeris,
> Sublimis, cupidusque, et amata relinquere pernix."

A veritable young reprobate in fact, but not a dullard. Neither he nor his associates are really unintellectual. Some are even studious of Latin and Greek, and that after a solid thorough fashion. This is all the more to their credit, seeing that their pastors and masters throw every imaginable obstacle in the serious student's way. The struggle with the drowsy dons begins for Classic the day after his arrival in Oxford. "Never did a young actor, or a young divine, at their first appearance in public, undergo a greater panic than our hero, whilst he was walking from his inn to the college. The apprehension of being examined by graduates, perhaps of twenty years' standing, wrought so violently on his youth and inexperience as to disconcert him to the last degree." The graduates, however, asked no questions about his "learning and qualifications," and simply refused to let him matriculate. Classic made the important discovery that "a competent stock of Greek and Latin" was not the thing wanted. There was something lacking—the interest of "a gentleman of rank and fortune." After a miserable delay our hero obtains such interest: the college gates fly open to him. "The churlish behaviour he had before experienc'd was now converted into the most polite affability, and his name was entered in the college books." The air of Oxford proved bad for Mr Classic: he became a very fast man. It was expected of the younger students that they should return to their respective colleges before ten o'clock at night. This rule Classic considered in the light of an infringement of the liberties of Englishmen. "In consequence of which, instead of returning to college by ten o'clock at night, he returned by three or four in the morning, not with the sneaking modesty of one who was ashamed of his conduct, but with a whole troop of noisy, roaring blades at his heels. Neither could he digest the abominable custom of attending Latin prayers before the sun rose." Such a custom, he declared, was an "infamous remains of Popish superstition." He, therefore, never attended prayers. Even the dinner-bell failed to make him punctual. Indeed, he often supped when others breakfasted, and *vice versa*. As to his studies, he applied himself to Divinity as Ovid and Garrick did to the Law; "that is to say, by dedicating all his hours of retirement to the perusal of those authors who are celebrated for their wit and humour." Those hours, alas! were but few. In fact, he "now became the profest enemy of gravity; he ridiculed all pretenders to learning, and despised and exposed those fine gentlemen of the University who set up for men of taste, on the strength of ruffles and a good library." Hence he was soon loathed by all the "critics, logicians, painters, and fidlers" in his own and half the other colleges. One Gumberton, who affected "the trip of a petit-maitre, as well as the sagacious look of a connoisseur," was treated by him to a brew of tobacco instead of green tea; while a certain learned don, by name Dr Gobbett, who had eaten, drunk, and perhaps studied, till he was "most terribly afflicted with lowness of spirits and the vapours," was befooled in a manner amusing rather than mentionable. Another of our hero's escapades was to render gloriously drunk one of those "infatuated mortals who at present go under the denomination of Methodists, though they are nothing but a remnant of that perverse and accursed crew who were formerly known by the name of Puritans and Independents." Mr Darkhouse, the Methodistical undergraduate, takes vengeance by denouncing Mr Classic to Mr Carfax, a don, who surprises him and a "select company of bucks" at a tipsy midnight frolic. A huge jug of Oxford ale, which Classic has just pulled up with a rope from outside, pitches upon the doctor's great toe; and this, combined with the fact that "the immortal Homer" is lying in a punch-bowl, that many of the guests are in a "state of madness," and that the room is a litter of tattered gowns, broken pipes,

and torn periwigs, leads to the condign punishment of the tipsy young host. He is confined to his room for six weeks, and, on the *lucus a non lucendo* principle, is bidden translate Xenophon on the Death of Socrates and Cicero on Old Age. In three days' time, however, the prisoner longs for liberty; and, understanding "that a fishing scheme on the river Isis was going forward," he prevails upon his tutor, who this time is himself tipsy, to let him visit "an old friend" in the town. At five next morning Classic heads a detachment of "academics," who set off in the largest boat procurable, after furnishing themselves with "nets, a piece of excellent cold beef, and some bottles of good college ale." In the most leisurely way, as became young fellows entirely unconscious of the severe athletic ideals of to-day, they row up the willow-fringed Isis, catching nothing themselves, robbing other peoples' nets, and, in fact, behaving very badly all round. At length Classic leaves them and goes for a walk, in the course of which he encounters the Helen of this egregious undergraduate Iliad. "Beautiful as a grace," the young lady, Lucy by name, flits across our hero's path "in one of the most delightful meadows in all Oxfordshire." His romantic infatuation for her leads him subsequently into all kinds of quandaries, and he is finally expelled the university through the bad offices of a College Tutor on whom the nymph has refused to smile.

His career so far has been little to his credit, and, in describing it, Oxford life has been painted in no ideal colours. But both our hero and his late university appear in a much better light when he removes to the sister seat of learning. Frivolous as he has been, he nevertheless brings with him to the banks of Cam a fine sturdy conceit of the value of the Humanities. Indeed, at every turn, we find him giving expression to a theory of high culture, as distinguished from cram and mere specialisation, which would have delighted the late Matthew Arnold. Intellectual life in the Cambridge of the latter half of the eighteenth century seems to have been sufficiently ardent. In fact the charge of sluggishness and apathy could certainly not have been brought against the universities of that time, had Cambridge alone been in evidence instead of being overshadowed by her sister on the Isis. But at Cambridge "the studies of the place were by no means adapted" to Mr Classic's "genius," "and the conversation of those with whom he was obliged to associate gave him the spleen. He could not without indignation behold the respect which was in generality shewn to mathematical learning, and the contempt in which classical and polite literature was held by the major part of the University. It chagrined him to see Cocker's arithmetic more regarded than his favourite Congreve, and the eternal Euclid preferred to Steele and Wycherley."

Thus, somewhat violently, Classic upholds the traditional Oxford ideal, seeking the while for the society of "classics, wits, and men of sense." In this quest he proves not wholly unsuccessful, "for, notwithstanding the small encouragement which polite literature generally meets with at this renowned university, yet there is no part of the whole universe where the Classics are more carefully cultivated, or better understood, than by some few individuals at Cambridge." The university has indeed of late years produced some great writers, and to-day it can boast of a "Grey, a Whitehead, and a Mason." In the midst of a circle, headed presumably by Mr Gray of Peterhouse, himself so often the butt of surrounding mathematicians, Mr Classic, soberer and more studious than of yore, supports existence happily enough. But his mocking spirit gets the better of him in the long run; he talks of an "academy of Dutchmen," he attributes the prevailing love of mathematics to "incapacity for succeeding in the politer studies," and forthwith Cambridge becomes too hot to hold him. "On account of the contempt with which he had treated the mathematics," he is accused of deism and infidelity, and expelled the university!

Volume the First of "Oxymel Classic" is indeed the "Verdant Green" or "Babe B.A." of its day and generation; but we venture to think that it carries with it, despite some ranker flavours, an aroma of liberal intellectuality unknown to modern works on undergraduate life.

V. G. PLARR.

ON THE TEACHING OF MODERN LANGUAGES IN THE SCOTTISH UNIVERSITIES.

IN 1892 the reform of university organisation in the four Scottish seats of Higher Learning, namely, St Andrews, Glasgow, Aberdeen, and Edinburgh (a reform effected by the Ordinances of the University Commissioners), was sufficiently advanced to lead to the appointment of Lecturers in French and German, in that and the following years. St Andrews University led the way by the appointment of a Lecturer on French and Romance Philology; Aberdeen followed by the appointment of a Lecturer on French and German; Edinburgh next created a Lectureship in French and one in German, and Glasgow did the same in 1895. The University Modern Language Staff in Scotland is thus shown to consist of six Lecturers. The ordinances of the Commissioners being in all essential points common to the four Universities, the general conditions attendant on the introduction of Modern Languages (French, German, and *Italian* are the three languages provided for, though the last is not yet represented anywhere by a Lecturer) are the same throughout. Uniformity goes the length of placing the Modern Languages on a par with the Ancient (Latin and Greek) for graduation in the Faculty of Arts, and only stops short of allowing the Lecturers the status of Professors. This inequality will no doubt disappear in time, the Lecturers' subjects being in every respect placed on a par with the Professorial ones, and their duties being in every way the same as those of Chairs in the Faculty of Arts, while the qualifications demanded are no less.

This similitude is such that while describing the procedure whereby a student qualifies for Graduation in Arts in the Modern Language Subjects, I shall be found to have defined a procedure applicable to the Ancient Languages as well. Let me remark at the outset that the Commission has thrown degrees open to women on the same terms as to men, and that, in Arts, the majority of women-students find their way to the Modern Language class-rooms in numbers about equal to those of the men, I should even say in larger numbers than the men.

Students who matriculate, and are candidates for the M.A. Degree, enter the Universities by passing the University Preliminary Examination, or by obtaining the so-called Senior Leaving Certificate of the Scotch Education Department before passing out of the Secondary Schools. Before attending any University Modern Language Class, with a view to counting its subject as one towards graduation, every student must gain his certificate (either the "Preliminary" or the "Leaving") in the subject of that class and also in all the other subjects composing the University "Preliminary Examination." The Preliminary Examination is uniform throughout the universities. It is conducted by a "Joint Board of Examiners," divided into committees, the Modern Language Committee having to set the papers in its department, to examine them, and to see that candidates who do not attain to the pass mark (55 per cent.) are rejected. A common standard of admission is thus maintained throughout the universities. So-called "Medical" candidates are allowed to pass on an easier paper than the ordinary "Art" candidates. This system, with its obvious advantages, is not free from fault. It is difficult to ensure an exact equivalence of the papers set by, and the pass mark, of the Leaving Certificate Examiners, on the one hand, with the setting and marking of the Joint Board Examiners on the other. As the Modern Language Committee of the Joint Board consists of four gentlemen, who among themselves set the questions, determine the marking, and generally revise the papers worked by the candidates of each university, it is evident that when they meet to adjust the proportion of successful candidates out of the number presented by each university, they have no difficulty in doing this with the utmost fairness, and with great accuracy. The Scotch Education Department, dealing with a mass of papers worked in different schools, and employing in each subject an examiner, who has under him a staff of sub-examiners, is obviously at a disadvantage.

The difficulty of a satisfactory balancing of the Preliminary papers with the senior leaving certificate papers is increased by the fact that the department sets its papers independently: the Joint Board of the Universities has no voice in determining their degree of difficulty. That they have generally been too difficult, particularly in French, is a point upon which modern language masters in Scotland seem to be substantially agreed.

Though the Education Department may have been to blame in this respect, any real and persevering effort it may make towards the raising of the school standards should be praised and encouraged. It is at least free

from considerations which weigh heavily with the Joint Board, whose control of uniform University entrance examinations, as described above, has been accompanied by a marked decrease in the number of students attending the Scottish Universities. Yet nobody with a knowledge of the performance of successful candidates in modern Language preliminary papers, will be tempted to charge the Board with undue severity. The higher education cannot be built on nothing, for much leniency in admitting students to the graduation classes, means of necessity a poor performance in the examination for graduation. A fair proportion of the students has to be passed out of the Graduation classes every year, else the lecturer's room would become depleted of candidates, and the purpose for which the modern languages were admitted to the curriculum would be defeated. Now, it cannot well be denied that in faculties of arts, open to *both* sexes, the desire to turn out every year a certain number of young men and women well versed in the culture of France and in that of Germany is a desire worthy of a truly academic mind.

When a candidate for graduation has completed his preliminary examination (or its equivalent) he may begin to count his class towards graduation. This means that after attending a course of 100 lectures (or sometimes two half courses of 50 lectures) and performing the work of the class to the lecturer's satisfaction, the candidate may enter his name for the ordinary degree paper. If he fail he may try again without attending again in the lecture room. As a rule, however, and on practical grounds, he will do so. The lecturer, assisted by an external examiner appointed by the University Court, may reject him as often as may be thought necessary. A student who has been successful in taking French or German as a qualification towards his ordinary M.A. degree may then become a candidate for *honours* by attending 50 lectures on a subject qualifying for honours and taking the honours paper. But the "Honours Groups" are so arranged by the ordinance, that honours cannot be taken in fewer than *two* modern languages, and that one and the same modern language lecturer cannot deliver lectures qualifying for honours in more than *one* language. Thus the thorough equipment of a graduate with honours in modern languages is provided for, and any degradation of the standard of teaching is guarded against. Let it be remarked that *English* is *not* held to be a modern language.

As for the curricula in force in the modern language lecture rooms, these of course differ in different Universities. As each University conducts its graduation examination independently, the freedom of each lecturer remains complete, within the limits which the Board of Studies of the Faculty may find it necessary to fix. The University Calendar may be consulted. I shall give here, by way of sample, some idea of the courses in the University of St Andrews. It has to be borne in mind that the modern languages enter *pro tanto* in a Scottish student's M.A. degree. This means that the lecturer's task in the ordinary class, at any rate, cannot be to form *specialists*. He has to contribute his share to the general culture of his students, and to do this by means of the modern language which they may have selected in the exercise of their *libertas discendi*. He has also to take into account the standard of knowledge and mental development in possession of which his pupils have left the secondary school, and generally speaking the ideas current in Scotland as to academic culture. Consequently he cannot wholly apply the method which I may style the German—that of turning out specialists who may know everything about a language (philologists), without necessarily knowing well the language itself, or being acquainted with the literary and national spirit of the nation using it. On the other hand, he must beware of turning his class-room into a mere schoolroom, in which the attainments gained in the secondary school are further developed and enlarged upon. The St Andrews curriculum, as it appears from the calendars, examination papers, and lecturer's system, bears witness to an attempt to meet these difficulties.

Firstly, the student's acquaintance with the language as a school subject, and living medium of intercourse, had to be perfected. This was obtained by the delivery of certain lectures in French (twice a week), the taking down in French of the notes of these lectures, the occasional revisal by the lecturer of the said notes written out in a more finished shape, the occasional *viva voce* examination of the class in French; lastly, an essay and *viva voce* examination in French as a part of the degree paper. To this were added occasional essays in French and the translation into English of difficult passages from the books set; one of these, bearing on an encyclopædic acquaintance with the French language and literature, was an English manual containing a compendious history of France, a short history

of French literature and outlines of philology. This book, being as it were a catalogue or guide, the students were expected to study for themselves. The lecturer was content to see that the book *was* acquired in substance, and to expose in some thirty lectures the main general currents and principles underlying the particulars, either in the literary development, the political or the philological. This task and the one before alluded to would occupy some sixty lectures out of the full course.

Secondly, the remaining forty would be devoted to the study of one or two great writers, in their works, life, history, and language — say Voltaire, in the session '93-94; Rousseau, in the session '94-95; Montesquieu, in the session '95-96; Racine and La Fontaine, in the session '96-97. Thus in every session there was a permanent element in which the student could attain, by the effect of something like mechanical repetition, the necessary standard of instruction, while each time he repeated the class he received a pittance of new food by the introduction of a fresh subject making towards culture.

As yet the French Honours class has existed on paper only at St Andrews. The arrangements for the introduction of Modern Languages being of a recent date, no student has yet taken advantage of the honours course.

F. F. Roget.

ÜBER DAS STUDIUM DES DEUTSCHEN IN DER UNIVERSITÄT WALES WÄHREND DER SESSION 1896-97.

Die Gründung der Universität Wales, d.h. der Zusammenschluss der drei University Colleges von Aberystwyth, Bangor, und Cardiff, und die auf diese Weise bedingte Neuorganisation des akademischen Unterrichts nach einheitlichen vorgeschrittenen Grundsätzen ist nicht nur für Wales allein, sondern auch für grössere Kreise von weittragender Bedeutung. Aus der Initiative des Fürstentums hervorgegangen und von seinen Sympathieen begleitet hat sich die junge strebsame walliser Universität, wie zu hoffen steht, der Erwartungen nicht unwürdig gezeigt, welche an sie geknüpft wurden. Besonderes Interesse beanspruchen die neuen Lehrpläne (Schemes of Study), welche aus den vielen und sorgfältigen Beratungen der Departmental Committees (bestehend aus den Fachprofessoren), der verschiedenen University College Senates und des Senats der Universität hervorgegangen sind. Eine Reihe von Beschlüssen wurde gefasst, die von dem "Court of Governors," der höchsten akademischen Behörde, genehmigt wurden. Im Folgenden sei der Versuch gemacht, den Lehrplan für das Deutsche zu characterisieren.

Die walliser Universität unterscheidet im Deutschen für die Session 1896-97 drei Kurse von Vorlesungen, Intermediate Course, Ordinary und Special, welche sich praktisch an Studenten des ersten, des zweiten, resp. des dritten Jahres wenden. Ein Honours Course ist bisher noch nicht eingerichtet, bleibt also der nächsten Zukunft vorbehalten; im Französischen ist ein Honours Course bereits vorhanden. Spezielle Kurse für die Kandidaten, welche sich auf die Prüfung zur Erlangung des Grades eines M.A. vorbereiten sind bisher nicht geplant. Unsere Betrachtung beschränkt sich deshalb auf eine akademische Laufbahn im Deutschen, welche die Matriculations-Prüfung zur Voraussetzung und die B.A. Prüfung zum naturgemässen Abschluss hat. Dieser Abschluss braucht nicht notwendig erreicht zu werden, es hängt das ganz von den Zielen des betreffenden Studierenden ab; alle, denen ein tieferes Interesse für die Sache innewohnt, werden freilich suchen sich etwas umfassendere Kenntnisse anzueignen, als sie bei den verlangten Vorkenntnissen in einem oder zwei Jahren selbst eifrigen Studiums einer fremden Sprache und Litteratur zu erlangen sind.

Was nun zunächst die vorausgesetzten Kenntnisse des Studierenden betrifft, so wird verlangt (1) eine Kenntnis der deutschen Formenlehre sowie der leichteren Syntax, (2) die Fähigkeit einen leichteren deutschen Text ins Englische zu übertragen. Soweit stimmen die von der Walliser Universität erhobenen Ansprüche mit denen der Londoner Universität wohl im Ganzen überein; * das walliser Matriculations-Examen geht indes weiter; man erwartet, (3) die Fähigkeit leichte englische Stücke ins Deutsche zu übertragen, und (4) eine ausreichende Kenntnis der deutschen Aussprache; ein leichtes Diktat sowie Lesen eines deutschen Textes bilden einen Teil der Prüfung.

Es wird aus obigen Bemerkungen ersicht-

* Die in den Londoner Prüfungen für Neuere Sprachen gestellten Anforderungen werden in allernächster Zeit nicht unwesentlich abgeändert werden.—K.B.

lich, dass die walliser Matriculationsprüfung umfassendere Ansprüche im Deutschen stellt, als die Londoner, in welcher letzteren die Kenntnis der deutschen Aussprache kaum zur Geltung kommen kann, da die Prüfung eine rein schriftliche ist.

Wir wenden uns nun den Kursen selbst zu. Sie sind, wie angedeutet, zunächst auf drei Jahre verteilt. Das erste Universitätsjahr, "Intermediate Course," soll dazu dienen, die Kenntnisse des Studierenden in der fremden Sprache zu erweitern und zu vertiefen. Es geschieht dies teilweise durch Vorlesungen über deutsche Grammatik, teilweise durch Übungen, sei es in der Erklärung deutscher Schriftsteller, sei es im Übersetzen nicht zu schwieriger Texte ins Deutsche. An den Intermediate Course schliessen sich im zweiten und dritten Jahr der Ordinary und Special Course an, welche zwar auch noch der praktischen Vervollkommung in der deutschen Sprache, vor allem jedoch der Einführung in die fremde Litteratur gewidmet sind.

Die beiden letzteren Kurse laufen übrigens parallel, so dass in einem Jahr nur die Vorlesungen des Ordinary, in dem anderen nur diejenigen des Special Course gehalten werden.

Die Einführung in die deutsche Litteratur bedingt eine doppelte Aufgabe für den Dozenten; einmal gehören dazu Vorlesungen über eine bestimmte Epoche der Litteratur oder über einen bedeutenden Schriftsteller, sodann die Erklärung einer Anzahl vorgeschriebener Werke, welche die gewählte Epoche oder die behandelte Persönlichkeit veranschaulichen sollen. So haben die drei University Colleges, welche der Universität angehören, für die Session 1896-97 Folgendes vorgeschrieben:

Aberystwyth und Bangor College: Leben und Werke Goethes mit besonderem Studium des Götz von Berlichingen, des Torquato Tasso, des Faust (Teil I.), des Briefwechsels zwischen Goethe und Schiller und Goethes Ausgewählter Gedichte (ed. Blume, Wien).

Cardiff College: Lessings Minna von Barnhelm, Goethes Faust (Teil I.), Schillers Wallensteins Lager und die Piccolomini, mit entsprechender Behandlung der Litteraturgeschichte.

Ausser der Kenntnis einer bestimmten Epoche, einer bestimmten Persönlichkeit wird in der Prüfung eine allgemeine Kenntnis der deutschen Litteraturgeschichte verlangt. Bezüglich der Auswahl der Epochen oder der Persönlichkeiten hat man sich nun freilich auf die moderne Zeit zu beschränken, da Kenntnis der historischen Grammatik von den Pass Candidates nicht gefordert wird, wenn auch eine historische Begründung der neuhochdeutschen Grammatik nicht ausgeschlossen erscheint. Es ist damit das litterarische Studium von dem philologischen in engerem Sinne losgelöst. Für die Loslösung sprachen gewichtige Gründe, die teils in der Natur der Sache, teils in der eigentümlichen Organisation der englischen Universitäten liegen. Es ist hier nicht der Ort näher darauf einzugehen; auch sollen die Vorzüge und Nachteile einer solchen Einrichtung nicht kritisiert werden. Es genüge zu bemerken, dass auch anderwärts in England eine solche Trennung durchgeführt ist, sowie dass man wohl auch in Deutschland z.B. beim Lehrerexamen, im Unterschiede von dem rein wissenschaftlichen Doktorexamen, grösseren Wert auf das praktische Erfassen des Gegenstandes legt ohne freilich die Forderung aufzugeben, dass die Kandidaten eine hinreichende Vertrautheit mit den Grundzügen der geschichtlichen Grammatik und mit einigen wichtigen altdeutschen Schriftstellern besitzen müssen.

Zu weiterer Ausbildung in praktischer Beherrschung der fremden Sprache wird Gelegenheit gegeben, mündliche Fertigkeit im Deutschen kann der Studierende durch Anhören von Vorlesungen in deutscher Sprache, durch Übungen im Seminar, privatim, vor allen Dingen durch einen empfehlenswerten Aufenthalt in Deutschland erlernen; die Prüfung im Sprechen ist nur fakulfativ. Im schriftlichen Examen wird dagegen die Fähigkeit verlangt, aus dem Deutschen ins Englische sowie aus dem Englischen ins Deutsche Texte von einiger Schwierigkeit, "seen" oder "unseen" d.h. vorgeschriebene oder beliebig ausgewählte Texte zu übersetzen. Für Übertragung ins Deutsche sind für die Session 1896-97 folgende Texte vorgeschrieben:

Aberystwyth und Bangor College: Macaulay, "History of England" (Longman's Popular Edition), vol. i. pp. 1-32.

Cardiff College: Motley, "Rise and Fall of the Dutch Republic." Introduction, secs. i.-v.

Über den Ordinary Course ist kaum etwas hinzuzufügen, da er ja praktisch mit dem Special Course identisch ist; nur wechseln die vorgeschriebenen Epochen, bezw. die dichterischen Persönlichkeiten, und auch die zum Studium vorgeschrie, benen Werke und Texte. Bei der Prüfung wird natürlich, besonders in der Composition, auf den vorgerückteren Stand-

punkt der Kandidaten Rücksicht genommen.

Es ergiebt sich aus dieser Betrachtung, dass die gewöhnlichen B.A. Passmen, d.h. die Mehrzahl der Studenten, eine vorzugsweise litterarische Bildung empfangen; das streng philologische Studium bleibt dem Honours man vorbehalten. Da aber auch dieser den Ordinary bez. Special Course zu durchlaufen hat, so darf man wohl von einem so vorgebildeten jungen Mann, wenn er den Grad eines B.A. Hon. erwirbt, eine gründlichere Kenntnis des Gegenstandes erwarten. Der Grad eines M.A. wird dann eine noch höhere Stufe darstellen, der Doktorgrad selbst verständlich an Originalarbeit geknüpft sein. Im gangen haben sich die Verhältnisse in der walliser Universität günstig entwickelt. Dies wird niemand entgehen, der mit den einschlägigen Londoner Verhältnissen bekannt ist. Erst der Honours man beschäftigt sich dort mit Litteraturgeschichte, erst der künftige M.A. mit philologischem Studium.* Nach mancherlei Seiten erscheint das gesammte Studium des Deutschen erweitert und vertieft. Damit soll keineswegs der hohe Wert des jetzigen Londoner Zustandes geläugnet werden; man hatte ihn vor Augen und durfte, ja man musste be ider allgemeinen linguistischen Begabung der walliser Studenten Einrichtungen treffen, wie sie dem Geiste und den Zuständen des Fürstentums selbst entsprechen. Die Schaffung der neuen Kurse ist zunächst natürlich ein Versuch; wie er ausfällt, bleibt abzuwarten. Viel hängt von den Intermediate Schools ab; werden diese erst das leisten, was man von ihnen hoffen darf, so wird der Universität ein Material an Studenten zugeführt werden, das die gesteckten Ziele ohne besondere Schwierigkeit erreichen wird.

Die Kritik hat an den neugeschaffenen Lehrplänen daher manches zu loben gefunden; auch der Tadel wird nicht ausbleiben. Der Haupteinwand dürfte wohl darin liegen, dass den Studierenden nicht genügende Initiative eingeräumt ist, dass im allgemeinen zuviel vorgeschrieben wird, dass die jährlichen Prüfungen vom erziehlichen Standpunkte aus geradezu verhängnisvoll wirken können. Das ist allerdings zum Teil richtig und auch in Grossbritannien in diesem Sinne anerkannt; allein thatsächlich ist doch Platz da für selbständige Bestrebungen; die Individualität des Einzelnen kann auch trotz der gesteckten Grenzen entwickelt werden, und die Prüfungen sind, wenn sie in einsichtiger Weise vorgenommen werden, kein Hindernis zur Erwerbung selbst individueller Kenntnisse. Ausserdem wurzeln Fragen, wie z.B. die der zahlreichen Prüfungen, zu tief in den Verhältnissen Grossbritanniens, um ohne Weiteres gelöst werden zu können. Unter den gegebenen Bedingungen ist, wie man hofft, geleistet worden, was zu leisten war.

* Dies ist für die B.A. Prüfungen der letzten Jahre nicht mehr ganz zutreffend.—K. B.

LITTERATUR.

Schemes of Study for the Session 1896-97, herausgegeben von der Universität Wales.

Die allgemeinen "Regulations" sind der Hauptsache nach zu finden in:

The Calendar of the University College of Wales. Aberystwyth. Twenty-fifth Session, 1896-97. Manchester: J. E. Cornish. 1s.

W. BORSDORF.

ABERYSTWYTH.

SOME PHONOLOGICAL ANOMALIES.

IT is often laid down as a principle of universal application that the consecutive utterance of a voiced and an unvoiced consonant, or *vice versa*, is more difficult than that of two voiced or two unvoiced consonants; and that, accordingly, when a word contains a sequence of the former kind, one of the two sounds is likely to become assimilated to the other, unless the mechanical tendency in that direction is counteracted by etymological consciousness, or some other influence operating through the mind. As a general rule, it is no doubt true that when a voiced and an unvoiced consonant are brought together, a tendency to assimilative change does exist. But the force of this tendency seems to vary greatly according to the nature of the particular consonants concerned; and it is well known that some languages and dialects are much more susceptible than others to the influences which produce combinatory changes of sound. In the English word *absurd*, the consonants retain their orthographical value; in the French *absurde* the *b* usually sounds, to an English ear at least, like a *p*. In my own pronunciation of *obtain*, and in that which I hear from other north-midland people, the *b* is fully voiced; from many southern speakers I have heard something very like *optain*. If it be true that the mechanical tendency to assimilation exists in all cases in which a voiced consonant is immediately

followed by an unvoiced one, that tendency is at any rate often too feeble to overcome the mere *vis inertiæ* of tradition. What is very remarkable is that in some instances, though very few, the course of phonetic development has been the exact opposite of that which is required by the general rule stated above; that is to say, the former of two consecutive consonants, both originally unvoiced, has become voiced, while the latter of them has retained its quality unchanged. It may be worth while to examine one or two examples of this anomalous phonetic development, in order to discover, if possible, whether they necessitate any modification of the ordinary formula with regard to the relative mechanical facility of different sequences of consonants.

1. In North Derbyshire the words *baptize, baptist, baptism,* are (or, perhaps, I should rather say were in my boyhood, when I was familiar with the dialect) universally pronounced by dialect speakers with a *b* in the place of the *p*. The dialect, it should be said, is markedly syllabic in its pronunciation, and the tendency to assimilate successive consonants belonging to different syllables is very slightly operative. Hence the only thing that requires explanation in such a pronunciation as *babtize* is how the *p* comes to be voiced. If it was, from any either phonetic or analogical cause, easier to say *bab* than *bap*, the change would not be prevented from taking place by the fact that the following consonant was *t*. Now I think there can be no doubt that, according to English habits of articulation, a syllable consisting of two identical *voiced* consonants separated by a short vowel is easier to pronounce than one in which the short vowel is preceded by a voiced consonant and followed by the corresponding unvoiced consonant. There is perhaps an exception in the case of the so-called dentals: it may not be perceptibly more difficult to say *dat* than *dad*. But it seems clear that syllables like *gag, bab, judge,* are more pronounceable than syllables like *gack, bap, jutch*. A pronunciation such as *babtize* is therefore quite natural in a dialect in which the tendency to assimilate succeeding consonants in different syllables is slight; while in a dialect in which this tendency prevails more strongly such a pronunciation would be difficult.

The only circumstance which leads me to doubt whether this is a correct account of the matter is that I remember that in North Derbyshire the surnames Hopkinson and Atkinson were always pronounced by uneducated people as *Obkisn* and *Adkisn*. As, however, these surnames are derived from Hob and Adam respectively, their dialectal pronunciation may simply represent the original forms, which have been preserved locally because the repugnance to the sequences *bk, dk,* which has produced the orthographical forms, did not exist in the dialect.

2. Another anomaly which calls for explanation is the pronunciation of *depth* as *debþ*, which, it seems, is by no means confined to northern or midland dialects, or to the speech of uneducated persons. The late Miss Soames, in her *Introduction to Phonetics*, writes *debths*; and Prof. Storm, in his *Englische Philologie*, quotes a letter from the author, in which she says that she does not know any person who pronounces the word differently. I do not think that my own experience quite accords with that of Miss Soames; but the pronunciation indicated is certainly very often met with, and I am inclined to think that it is mechanically easier than the original pronunciation which is represented by the spelling. The explanation offered for the dialectal pronunciation of *baptize*, etc., does not apply to this case at all, as the word is a monosyllable, and it contains no repetition of a consonant. The English language contains no other instance of a syllable ending in *pth*, so that there is no direct evidence to show whether the nature of the initial consonant has anything to do with the matter. But as syllables like *dip* have undergone no change in the pronunciation of their final consonant, it may reasonably be supposed that this is not the case. We seem then to have a real instance in which, contrary to the general rule, the combination of a voiced and an unvoiced consonant in the same syllable is found intrinsically easier than the combination of two unvoiced consonants. The explanation of this anomaly is difficult to find. I can only suggest that it may be due to the necessity of auditory distinctness. When the dental spirant þ follows a labial stop in the same syllable, the protrusion of the tongue close to the lips at the moment of opening tends to impair the distinct audibility of the two sounds. The combination *bþ* at the end of the syllable is more distinct than *pþ*, partly because the voicing of the labial increases the difference between the two sounds, and partly because it permits the labial to be slightly prolonged. I am not entirely satisfied with this attempt at explanation, but it is the most plausible that I have been able to find.

HENRY BRADLEY.

AN OLD-IRISH TREATISE ON THE "ELEMENTS OF DEVOTION"—AIPGITIR CRABUID.

THIS is the title of an Old-Irish tract contained in the British Museum MS. Harleian 5280, fo. 39b-42a, written in the sixteenth century, and in the Bodleian MS. Rawlinson B 512, foll. 37a1-39a1, of the fifteenth century (see Kuno Meyer's "Hibernica Minora," Clar. Press, pp. v. vi.). There is also a copy in the "Yellow Book of Lecan" ([1] published in photographic facsimile by the Royal Irish Academy, 1896), and Whitley Stokes, in his "Martyrology of Gorman," p. viii., says that there is in a Brussels MS. a copy of *De verbis Colmain mac o Bonae .i. de uitiis latentibus umbra bonorum operum*, beginning *Is dual duit ni thorgoethat na duailchi i fail na sualach* ("It is meet for thee that the vices accompanying the virtues should not deceive"). A section beginning with these words occurs in Harl. fo. 41a, and Rawl. fo. 37b1. Portions of the tract occur in the "Book of Lismore" (fifteenth century), fo. 39b2, lines 4535-4544, in Stokes' edition (Clar. Press), with the heading *Cosc* [2]*mo Colmoc maic ui Beona*. The first paragraph in the Lism. extracts begins with the question: Cidh as imgaibthe do duine (what is to be avoided by man?) and the second with: Ceist, cid as inleanta? (Query, what is to be followed?)[a] In H. and R. the second paragraph comes *first*, and is of considerably greater length, as both H. and R. have eight sentences not contained in Lism. These two paragraphs are also found in a Royal Irish Academy MS., R.I.A. $\frac{23}{F.8.}$, fo. 18b1, and are there of the same length and in the same order as in the Lismore copy. Other portions of the tract occur in the R.I.A. MS. and also in the Trin. Coll. Dublin MS. H3 18, p. 40a.

Like the fragment of the Psalter in Meyer's "Hibernica Minora," this tract is full of Old-Irish forms, in H. and R., and evidently belongs to an early period, though it contains numerous Middle-Irish forms introduced by the copyists: especially noticeable are the fuller inflections of the article, *inna*, gen. sing. fem., gen. pl., accus. pl., instances of which may be seen in the extracts given below: there are also many Old-Irish verb-forms.

The title in H. (and R. with differences of spelling) runs as follows: *Incipiunt uerba Colmani fili Beognae uiri dei .i. aipgitir crabuid.*

As the heading implies, the tract is a kind of religious manual, giving practical advice on spiritual matters in a very concise form. One might almost call it a cram-book of devotion.

Some of the sections have Latin headings, *e.g.: De peritia ueritatis, de prudentissimo homine.* The information is sometimes given in the form of question and answer, [b] *e.g.:* Ce dech do cresini? Semplui ocus diuiti. *What is best for religious faith? Simplicity and sincerity.* Cé messam do menmain? Coiei (read coile with R) ocus cróidhe ocus cumce, ar ni talla nach mait for menmoin coil cruaid*h*, cumaing.

What is worst for the mind? Narrowness, harshness, closeness; for no good finds room in a narrow, harsh, confined mind.

The writer sometimes gives long lists of virtues and vices, *e.g.* Coic nert deac inna hanmo .i. nert niresi, nert cennsa, nert humoldoiti, neurt nainmnet, nert marbtha [?leg inarbtha *i.e.* innarbtha "of expelling"], neurt nerlat*ad*, nert cartoit, n*e*rt firindi, n*e*rt tr*o*cair*i*, nert neslabia, n*e*rt fuarrigi, n*e*rt comalti, n*e*rt nin*m*us*a*e, nert netlai, nert ndeurcai.

"*Fifteen virtues of the soul, to wit, the virtue of faith, the virtue of meekness, the virtue of humility, the virtue of patience, the virtue of killing (or expelling something?), the virtue of obedience, the virtue of charity, the virtue of truth, the virtue of mercy, the virtue of liberality, the virtue of clemency, the virtue of quietness (?), the virtue of——, the virtue of penitence, the virtue of charitable love.*"

Lists of things in groups of three or four occur frequently: *e.g.* Ceteoir ice na hanmo; hom*u*n ocus atrige, s*e*rc ocus frecse. "*Four salvations of the soul, fear and repentance, love and hope.*"

Tri namaid anmo, doman ocus diab*u*l ocus forcet*laid* anetail, "*Three enemies of the soul, world and devil and a wicked teacher.*" At times the reader's attention is called to the Divine promises and rewards, *e.g.*, Nac duine [1]diu adaigfedur dia ocus [2]nodcechr*a*ear ocus comallnabat*har* a [3]t*h*ail ocus a tim*n*a, bid [4]airmidiu do fiad doinib hisiu, bid [5]findfaduch la dia [6]hitall; "*Any*

[1] See Zeitschrift für Celtische Philologie, Band I. Heft. 3, p. 496.

[2] Mo-cholmóc (otherwise Colmán) of Les-mór is commemorated on 22nd January. Stokes, p. 359.

[a] H. = Harleian 5280. R. = Rawlinson B 512.

[b] All extracts before the one beginning *Cetharda nad contecmaing* are from H., the three longer ones from R.

[1] didiu R.
[2] nodcechra R.
[3] a thoil ocus a thimnai R.
[4] airmidech R.
[5] findbodhach R.
[6] tall R.

man then who will fear God, and love him, and fulfil his will and command, to him will there be reverence before men and he will be blessed with God in the other world (lit. yonder)." Anti bias a noenta na hecailse catlaice ocus a ndess ina frescsen nemda ocus comalnabathar na timno amal [1] donimmarnad, rombiad ceddíablai [2] a talmain ocus rombia [3] bithbethai for nim, "*He who will be in the unity of the Catholic Church and in the peace of the heavenly hope, and will fulfil the commands as has been commanded, to him will be a hundredfold on earth and life eternal in heaven.*"

R. 38a2, [4] Cetharda [5] nad [6] contecmaing do [7] neuch caras Dia .i. ni fuirsedar, ni [8] fathguatar, ni ben ecndach, ni mitomnadar o neoch: maith seom la cach, maith cach [9] laisium. * [10] Cetheoire trebaire [11] ina mac mbethad .i. credbud ina tol (38b1), oman inna pían, serc inna fochaide, [12] cretem inna fochraice. [13] Maine credbaitis inna tola ni lecfitis. [14] Maine aigtis na piana ni [15] foimnebdais. [16] Maine cardais inn[a] fochaidhe ni [17] foidemdais. [18] Maine creidis in[na] fochraice ni [19] ricfaitis. Cethair glais inna pectach .i. iadad a suile frisin ndomun, iadad talman for a corpaib, iadad flatha [20] nime fria nanmannaib, iadad iffirn [21] for suidhib.

"*Four things that do not happen to anyone who loves God, to wit—he does not juggle, he does not mock, he does not utter blasphemy, he does not judge ill of anybody, he is esteemed by everybody, everybody is esteemed by him. Four prudent actions of the 'sons of life,' to wit—the binding of their desires, fear of the punishments, love of the sufferings, belief in the rewards. If they did not bind their wills, they would not leave them; if they did not fear the punishments, they would not beware of them; if they did not love the sufferings, they would not endure suffering; if they did not believe in the rewards, they would not reach them.*†

[1] donimarnada R.
[2] i talmain R.
[3] bithbetha R.
[4] cetarda H.
[5] na H.
[6] contecmoing H.
[7] neoch H.
[8] fathgatar H.
[9] laissem H.
[10] Cetoir trebairi H. Cetheora trebaire, R.I.A.
[11] na H.
[12] cretium H.
[13] mani credbatis H.
[14] mani agitis H.
[15] foimnibtis H.
[16] mani cartais H.
[17] fodhemtis H.
[18] mani H.
[19] ricfitis H. risfitis R.I.A.
[20] nimi H.
[21] for a suidhib H.

* This section (*i.e.* to ricfaitis) occurs also in R.I.A. $\frac{23}{P.2}$ fo 16a.

† *Cf.* Rev. Celt iv. Scéla lai bratha (L.U.). Ed. b Stokes, p. 252, § 20, line 7.

Iadfaiter andsin triglais napecthach, .i. iadad iffirn tria bith sír forru ocus iadad asul frisindomun diotartsat grád ocus iadad na flatha nemda friu.

Four locks of sinners, to wit—the shutting of their eyes upon the world, the shutting of the earth over their bodies, the shutting of the kingdom of heaven against their souls, the shutting of hell over them."

R. 38b1. [1] Cethair [2] flaithe duine [3] isin cenntar, i. [4] oetiu [5] dun (?) ocus [6] soinmighe, slaine ocus sochraite. Cethuir ifirn duine isin cenntar, .i. galar ocus senta, bochta ocus dochraiti. [7] Treihe trésmbi faidherc diabad tre duine, [8] tre gnuis, [8] tre toichim, [8] tre labradh. Et *per haec* tria deus per *hominem* intelligitur. Inna [9] toire (leg. teoir) tonnai tiagdae tar duine a [10] mbathais tre [11] fretech frisstoing indib, .i. fristoing don domun cona adbchlossaib, fristoing don demon cona inntledaib, fristoing do tolaib colla. Issed indso immefolngai duine dendi bes mac bais combi mac bethudh [38b2] dendi bes mac [12] dorcha combi mac [13] soillsi, o chonabbaing inna tri [14] fretecha so isna [15] teoraib tonnaib tiagda tairis. Mani [16] tudig [17] tria drilinn afrithisi [18] ni cumaing dochoi i flaith De, .i. linn dér aithirge, lind tofaiscthe fola hi pennaint, lind naillse illebair.

"*Four heavens of man in the world, to wit—youth and happiness, health and beauty. Four hells of man in the world, to wit—sickness and old age, poverty and deformity. Three things through which the devil is manifest in man—through his face, through his gait, through his speech. Et per hæc tria deus per hominem intelligitur.* * *The three waves which pass over man at baptism through a renunciation which he makes (lit. renounces) in them: to wit—he renounces the world with its vainglories, he renounces the devil with his wiles, he renounces the desires of the flesh. It is this that makes man a son of life from being a son of death, a son of light from being a son of darkness, when he accomplishes these three renunciations in the three waves which pass over him. Unless he goes*

[1] cetoir H.
[2] flathæ H.
[3] isan centur H.
[4] oeti H.
[5] H. omits
[6] soinmidi H.
[7] tredhi H.
[8] tria H.
[9] teora tonna tiaghtai H.
[10] mbatis H.
[11] fretiuch H.
[12] dorcoi H.
[13] solse H.
[14] fretiuch H.
[15] teura H.
[16] tudchaid H.
[17] tre drilind H.
[18] ni cumaing omitted in H.

* An allusion to triple immersion. *Cf.* Wb: Glosses 27a—teora tonna torunni *in babtismo*, trédenus dosom *in sepulcro*: "three waves over us in baptismo; three days to him in sepulcro;" a gloss to Colossians ii. 12. Consepulti ei in baptismo. Also, Wb: 21 d. Cesuthréde intunmud; "though the dipping is a threeness, *i.e.*, though in baptism the immersion is triple" (*See* Stokes' Edition, pp. 304, 319): a gloss to Ephesians iv. 5, unus Dominus, una fides, unum babtisma.

through three pools again he will not come to the Kingdom of God, to wit, the pool of tears of repentance, the pool of the squeezing of blood in penance, the pool of sweat in toil."

R. 38b2. [1] Cia nessam do Dia? [2] Inti immoradai. Cia [3] frisi congna Crist? [39a1] frisintí dogní maith. Cia a natreba an spirut naem? Isindi as glan cen pecad. Is [4] and [5] as lestar [6] spiratu naeim [7] an duine o [8] dodigthet na suailche [9] ara eisse na [n] duailche. Iss ann forbeir tol Dé [10] i nduine antan sercas an [11] tol domanda. Iss ferr fochellamar inna coic [12] dála [13] arradfem, .i. dal fri [14] cneit, dál fri bás, dal fri muinntir nDé, dal fri demnae, dal fri heiséirge [15] illaithe bratha. Finid.

"*Who is nearest to God? The one who contemplates Him. Who is it that Christ helps? The one who does good. In whom does the Holy Ghost dwell? In him who is pure without sin. It is then that man is a vessel of the Holy Ghost, when the virtues have come after* (*the departure of*) *the vices. It is then that the will of God grows in man, when the worldly will withers up. It is better that we should prepare for the five trysts to which we shall come, the tryst with suffering, the tryst with death, the tryst with the household of God, the tryst with demons, the tryst with resurrection on the Day of Doom. Finis.*

For a copy of the MSS., and valuable suggestions, I am indebted to the kindness of Professor Kuno Meyer.

After writing the above I have seen the copy in the Yellow Book of Lecan (facsimile edition, R.I.A., 1896). The first column (fo. 252a) is (at least in the facs.) blurred, and almost illegible, of 252b some portions are quite legible, others not; on the next page, 253, the right-hand side of the column is quite clear, the other side is one blurred mass: the text breaks off abruptly at line 25, with the words *aurcuireuthur piana*, which occurs in H, fo. 42a, l. 5. The version seems to be almost identical with that in H and R; the two paragraphs referred to above are in the same order as in H and R. The spelling in Y. B. L. is somewhat remarkable. (*See* Atkinson's introduction, p. 15.)

T. HUDSON WILLIAMS.

UNIVERSITY COLLEGE OF NORTH WALES, BANGOR.

[1] ce nessam H.
[2] anti immoradhi.
[3] frisa congnae H.
[4] ann H.
[5] is H.
[6] spirto H.
[7] in duini H.
[8] dondigset H.
[9] *tar* esse na ndualche
[10] a nduine H.
[11] tal ndomanda H.
[12] daloi H.
[13] a ricfom H.
[14] cneid H.
[15] allaithiu H.

MIDDLE ENGLISH NOTES.

THE finding of the Trinity Coll. Camb. MS. of the "Proverbs of Alfred" seems likely to be epoch-making for Middle English phonetics. In a most careful paper read before the Philological Society on May 7th, Prof. Skeat pointed out the characteristics of this MS., and indicated some of the problems they suggest. The MS. was written by a scribe who was not thoroughly familiar either with the orthography or pronunciation of the English language; this scribe was in all probability a Norman. He starts by making a note on the bottom of his first page of the symbols with which he was not intimate. These are, ȝ (*i.e.* tailed g), above the symbol is written *iye*; þ (above which is written *ithorn*; ƿ (above which is w) and the abbreviation for "*and*," viz. 7 (above which is *ant*). He uses these symbols with tolerable consistency, occasionally confusing "tailed g" and the O.E. symbol for "w," *e.g.*, *sginkin* for *swinkin*.

More significant even than these is the point that the very sounds a Norman would naturally find difficulty to pronounce are represented in remarkable ways. Most noticeable among these is the representation of the O.E. voiced guttural continuant, *e.g.* in miȝt, which has disappeared in Modern English pronunciation, but remains in the form "gh" in orthography. The Norman found this an impossible sound, and consequently we find such forms as "mist," "mitt," "mith" (might) and "cnit," "cnith" (knight): by the "th" he probably intended to express the strong explosive nature of the "t" sound, that was the result of his own attempts at the English "th." This is confirmed by such forms as "blitnes" and "biouit." The distinction between final "d" and "t" was also a difficulty, *e.g.* ant (and), hid (hit), hunt (hund). Final consonants, especially if they be part of a consonant combination, are often either omitted, *e.g.* chil (child), wen (went), gol (gold), or modified, *e.g.*, kinc (king), biþeng (bethink). Among initial sounds, the combinations "sh" or "sch," "wh," "wu" seem to have presented most difficulties; "sh" becomes "s," "shal" becomes "sal"; "ship" "sip"; "schame" "same"; "wh" is sometimes "w," sometimes "qu": thus, "wat," "quil":

"wu" is simplified to "w": "wulf" "wlf."

Initial "h" is put on and left off in an arbitrary fashion;—osed (hosed); his (is); þe herl and þe hetheling (the earl and the ætheling).

Of internal sounds, the most noticeable are the representations of "r" and "l + cons": "r" is generally "rr," *e.g.* "cherril" (churl), "arren" (arn): "l + cons" becomes "le + cons," *e.g.* welethe (welthe).

These same peculiarities are found in the "Lay of Havelock," and to a certain extent in the Otho MS., c. xiii., of Layamon's "Brut," in "King Horn," and here and there in MSS. of the fourteenth century.

Out of all the difficulties in pronunciation suggested by these peculiarities the only one that has permanently affected the language is the silencing of the O.E. voiced guttural continuant. But from the prevalence of such spellings in many late MSS., from the frequent occurrence, for instance, of such a form as "mist" (might), it is clear that in certain districts these were not merely idiosyncrasies, but the regularly accepted forms.

Thus this MS. opens up a large field for investigation, and explains at the same time many forms, such as "sal" and "sip" in Southern texts that have hitherto been inexplicable. T. G. F.

THE STUDY OF GERMAN IN IRELAND.

PERHAPS the title "Study of German in the Protestant boy schools of Dublin" would have been more accurate for the following lines. Yet I believe that several of the points I shall mention must of necessity affect most Irish schools, though, if I am rightly informed, the study of German is far more flourishing in Belfast than in Dublin. One of the principal causes, why German is so little studied here, is, in my opinion, the absence of "a Modern Side" in most Irish schools. In consequence Modern Languages are allotted a very inferior part in the school curriculum, generally only two or three hours a week being given to each. French usually forms part of the ordinary course, but German is mostly an extra which must be specially paid for, and the study of which is only in a few schools looked upon favorably by those in authority; indeed, in some schools it is decidedly discouraged. That the latter is the case, is often due to the Intermediate Examination system, established all over Ireland. This system resembles, I believe, the Oxford and Cambridge Local Examinations in England, with the addition, that valuable prizes and exhibitions are given to the pupils, and substantial result-fees to the heads of schools. These result-fees amount in the larger Protestant schools to several hundred pounds, and I should not wonder if in some of the largest Catholic schools they exceeded a thousand pounds. As the incomes of most Irish headmasters are but small, these fees often form a considerable item of their receipts. Is it then to be wondered at, if sometimes all other considerations are sacrificed to the desire of obtaining as large result-fees as possible? Consequently classes are only too frequently arranged solely according to the age prescribed by the Intermediate; while subjects which do not pay for this examination are discouraged. As the total number of subjects a pupil is allowed to take up for the Intermediate is limited, the subjects not required are often much neglected, and, I am sorry to say, German generally goes to the wall. I have looked over the lists of the candidates for the last Intermediate Examination, and the number of those who took up German as a subject is as follows:—In the Senior Grade (under 18), 32 out of 219 pupils examined; Middle Grade (under 17), 51 out of 591; Junior Grade (under 16), 140 out of 2759; Preparatory Grade (under 14), 39 out of 2378. This refers only to the boys; with regard to girls the average is considerably higher, viz.:—Senior Grade, 79 out of 135; Middle Grade, 137 out of 298; Junior Grade, 298 out of 943; Preparatory Grade, 153 out of 684. On inquiry I found that the number of boys learning German in some of the larger schools (containing 120-260 boys) in Dublin and suburbs is as follows:—Wesley College, 3, three hours weekly; High School, none, though I believe there were a few pupils last term; St Andrew's College, 20, about four hours given to each division; Corrig School, Kingstown, 7, though the average is about 10, six hours per week; Rathmines School, 20 boys.

As for the instruction given it is almost impossible to make even an attempt to teach conversation, except in those classes which do not prepare for Intermediate Examinations, or in the few schools which devote more than the average time to the study of German. For an oral examination

does not as yet form part of the Intermediate Scheme, besides, the books are prescribed, and the course of translation is often long, so that, especially in classes where there are backward boys, or where, owing to the small number of pupils, two divisions have to be taught in the same hour, the translation takes away so much from the time (particularly when only two hours weekly are set apart for German) that very little of it is left for composition and grammar. Needless to say, backward pupils are often neglected, for the master must hurry on.

Also in the so-called Army Cramming Institutions (though I really believe there is less cramming in them than in the schools) the number of students of German has lately decreased, since not more marks are given to German, than to subjects like Geology and Chemistry, which candidates *make up* in twelve, if not even in six, months.

In the Alexandra College for Ladies there is a fair number of students of German, though the German classes are far less numerous than the French ones. The time allotted to each division is two hours weekly. The majority of the young ladies attending the College prepare either for the higher Grades of the Intermediate, or for the various University Examinations. In fact, even in private tuition, a pupil who wishes to learn German for the sake of the language, and not in order to pass an examination, is a *rara avis*.

In both Universities, the Royal University of Ireland, which counts many ladies among its students, and in Dublin University (Trinity College), German is studied a good deal, and a certain fluency of speaking required of the candidates. It is, however, to be regretted, that Dublin University has not yet admitted German Philology into its curriculum.

ALBERT J. W. CERF.

DUBLIN.

CHAPTERS ON THE AIMS AND PRACTICE OF TEACHING.

Edited by FREDERIC SPENCER, M.A., Ph.D., Professor of the French Language and Literature in the University of North Wales. Cambridge: The University Press. 284 pp. 6s.

PROFESSOR SPENCER'S volume consists of twelve chapters. Each deals with a separate subject of the ordinary school curriculum, and is written by a specialist. The section which discusses the aims and methods of Modern Language teaching comes from the pen of the editor himself and covers 45 pages. The first half of this article is devoted to a survey of the method advocated by the adherents of the "Neuere Richtung," which has wrought a revolution in the teaching of modern languages on the Continent, and in particular in Germany. The second half sketches briefly an experimental course of German lessons given at Bangor to a class of students.

Professor Spencer is a warm admirer of the reform method, and has given modern language teachers a clear and forcible account of the results attained in secondary schools in Belgium and Germany, and of the methods employed. We have ourselves seen what can be done by men like Walter at Frankfort and others, and we have no doubt that the war-cry of Professor Vietor and his followers has produced a beneficial effect on the methods employed in German schools, but we are not prepared to say that all we have to do in England is to accept their method of teaching and be saved. "Eines schickt sich nicht für alle," says Goethe, and indeed it would not be advisable, and far less practicable, to adopt in our schools a system of teaching which is essentially suited to Germany. At the same time we admire Professor Spencer's enthusiasm, and congratulate him on the success of his experiment. His essay should be carefully read and considered by every teacher of modern languages in the country; it points in the right direction for the much needed reform in our own schools.

There can be no doubt that the old grammatical method as represented by Ahn, Otto and others is based on a wrong principle, and has produced most unsatisfactory results. Neither can one shut one's eyes to the soundness of the new method when it makes more of pronunciation, lays more stress on the spoken tongue, and attaches greater importance to the interdependence between the reader, the grammar, and the writer, but whether it is wise to introduce phonetic transcriptions, drop translation into the foreign language entirely for imitative and free composition, or whether it is prudent to try to teach entirely in the foreign language, are far-reaching questions, and it would perhaps be well to see this method tried and tested further before we adopt this part of the "Neuere Richtung" definitely. In the matter of translation we are inclined to think that Münch, whose words are always worth careful consideration, and who is too well balanced and experienced a man to rush

into extremes, cannot be far wrong when he says :—"Die Würde der schriftlichen Arbeit muss gegenüber den mündlichen Leistungen immerhin die grössere bleiben; denn sie bildet nicht bloss ein sicheres Zeugnis, sondern nötigt auch zu grösserer Konzentration." (Zur Förderung des französischen Unterrichts, p. 20.) There are other reasons besides in this country which make it impossible to abolish translation into the foreign language altogether.

We miss Professor Spencer's notice of the efforts that have already been made in England to apply the principles of the "Neuere Richtung" to the teaching of German in English schools, *so far as this is feasible under existing circumstances.* The appearance of "German for Beginners," by L. Harcourt (Marburg: Elwert), and of "A Public School German Primer" by O. Siepmann, of Clifton College (London: Macmillan), are unmistakable proofs of the belief that the reform movement is receiving attention among practical teachers.

In conclusion, we would recommend, as a guide to modern language masters who wish to study the literature on this important question of Reform more thoroughly, Professor H. Breymann's "Die neusprachliche Reform-Literatur von 1876-1893" (Leipzig, 1895), in addition to the books referred to by Professor Spencer. S.

RAMUNTCHO.

TEL est le titre du dernier livre de Pierre Loti qui vient de paraître, et dont la troublante rêverie vient de bercer doucement quelques heures de *dolce far niente.*

Ramuntcho est une peinture attachante, poétique et fidèle de ce petit pays Basque, étroitement enserré par les cîmes des Pyrénées qui lui font comme un nid bien abrité, et jalousement gardé, entre la France et l'Espagne, et où se conservent presque intactes sa langue, ses traditions, ses mœurs, et sa physionomie vraiment particulière.

M. Pierre Loti décrit tout cela avec un grande charme, avec, aussi, ces grâces un peu mièvres, qui font son succès auprès des âmes féminines.

L'intrigue de son livre est légère.

Ramuntcho, fils d'une mère basque et d'un père inconnu, aime Gracieuse, fille de Dolorès, l'ancienne amie de sa mère Franchita. Mais Dolorès est orgueilleuse, et regarde avec mépris, depuis sa faute, son amie d'autrefois. Vingt ans d'une vie sévère, consacrée tour entière à l'éducation de son fils dans le petit village d'Etchézar, n'ont pu la fléchir. Elle ne veut pas donner sa fille à Ramuntcho.

Cependant les deux jeunes gens s'aiment. Ils se le disent, et Gracieuse, la blonde fille aux yeux profonds et doux, promet sa foi à Ramuntcho. Mais pour hâter leur mariage, ce dernier, à la prière de Gracieuse, part pour aller faire son service militaire. En son absence, Dolorès essaie de marier sa fille, qui refuse. Gracieuse est alors emmenée par sa mère, et l'on apprend bientôt qu'elle est entrée dans un couvent basque.

Après trois ans passés au régiment, Ramuntcho revient au pays. Il n'a point oublié sa petite amie d'autrefois, et le frère de Gracieuse, Arrochkoa, lui laisse entrevoir qu' avec un peu d'audace peut-être, s'il se présentait au couvent, et tentait de réveiller dans le cœur de Gracieuse, qui ne l'a point encore oublié, le souvenir de l'ancien amour, elle consentirait à le suivre. Ramuntcho hésite d'abord à la pensée d'une tentative qui lui paraît une véritable profanation. Puis sa mère étant morte, il se décide, et se présente un soir avec Arrochkoa à la porte du couvent. Gracieuse vient. A la vue de Ramuntcho, son pauvre cœur bat de grands coups sourds dans sa poitrine, mais bientôt "il semble qu'un suaire blanc peu à peu recouvre tout pour calmer et éteindre," . . . "c'est comme d'infiniment loin qu'elle le regarde, c'est comme de derrière d'infranchissables brumes blanches, comme de l'autre rive de l'abîme, de l'autre côté de la mort; très doux pourtant, son regard indique qu'elle est comme absente, repartie pour de tranquilles et inaccessibles ailleurs . . ."

"Et c'est Ramuntcho qui est vaincu, qui abaisse ses yeux ardents devant les yeux vierges . . . Il sent que tout est fini, qu'elle est peru de pour jamais la petite compagne de son enfance; qu'on l'a ensevelie dans un inviolable linceul! . . . Les paroles d'amour et de tentation qu'il avait pensé dire, les projets qu'il roulait depuis des mois dans sa tête, tout cela lui paraissait insensé, sacrilège, inexécutables choses, bravades d'enfant . . . Arrochkoa subit les mêmes envoûtements irrésistibles et légers . . . l'un à l'autre, sans paroles, ils s'avouent qu'il n'y a rien à faire, qu'ils n'oseront jamais . . ."

Et sans même avoir serré la petite main froide qui retombe le long de sa robe, sur les grains du rosaire, Ramuntcho part, seul, triste, comme un fuyard, dans la nuit, pour

le port où il trouvera le navire qui devait —tous les deux d'abord—les mener en Amérique, pendant que "là-haut, dans leur petit couvent, dans leur petit sépulcre aux murailles si blanches, les nonnes tranquilles récitent leurs prières du soir . . .

O crux, ave, spes unica ! . . .

Le livre se ferme sur ces mots et laisse cette impression inquiétante et douce, faite de tristesse et d'espoirs inexprimés qui se dégage comme un parfum troublant des livres de Loti.

Tous les admirateurs de Loti liront ce livre avec joie. Les autres le liront certainement avec un très grand plaisir. L' auteur de "Pêcheur d'Islande" qui depuis—il faut bien le dire—nous avait vraiment trop souvent servi le même livre, a trouvé cette fois une note nouvelle. Sans doute l'ouvrage a des longueurs. M. Pierre Loti qui est un descriptif, et qui le sait, abuse un peu, voire beaucoup, de la description. Son livre pourrait s'appeler le Poème des Quatre Saisons en Pays Basque. Il ne nous fait grâce ni du printemps, ni de l'été, ni de l'automne, ni de l'hiver. La saison des vents et la saison des pluies figurent à leur place. Il y a donc comme on pourrait s'y attendre, des répétitions. Deux épisodes seulement dans le livre : la partie de pelote, le dimanche, après la grand'messe, et l'expédition de contrebande la nuit—et ces deux épisodes alternent avec une régularité un peu fatigante.

Puis Ramuntcho, "créé par la fantaisie triste d'un des raffinés de nos temps de vertige," promène un peu trop, dans ses courses de contrebande—car ce jeune homme est contrebandier comme tout Basque qui se respecte—l'âme inquiète et douloureuse de son père en littérature M. Pierre Loti.

"Entre lui et les hommes qui l'entourent se dressent d'irréductibles dissemblances héréditaires . . . il a l'intuitive inquiétude des mille choses *autres*, la notion et le confus désir des *ailleurs ;* le trouble des inconnaissables lointains . . . la pesée des siècles morts, les *Millénaires* l'accablent. . . ." Un peu plus de simplicité plairait peut-être davantage.

Mais, ces critiques faites, quels ravissants tableaux évoquant tout entière devant nous la vie simple, rude et forte de ces montagnards du pays basque ! Surtout quelles pages délicieuses d'émotions tendres et délicates ! M. Pierre Loti n'est pas un psychologue ; il ne faut pas lui demander tanalyse subtile, infiniment compliquée de lous ces rouages, de tous ces ressorts qui entrent en jeu dans le violent amour ou la grande passion. Mais il est un peintre incomparable des demi-teintes, du clair obscur, des sensations fugaces, indécises. Il les effleure avec une délicatesse de jeune fille. Il éveille en nous sans idées précises, avec des phrases qui n'ont pas de contour arrêté, toutes ces pensées confuses et charmantes qui vous envahissent comme une brume légère, apaisante et douce, et qu'il semblait impossible de traduire par sed mots.

Les derniers chapitres surtout, ceux qui content la dernière entrevue de Gracieuse et de Ramuntcho, sont certainement parmi les meilleures pages que Loti ait écrites. Il est impossible de mieux peindre la paix silencieuse de cet humble couvent perdu dans la montagne, les murs blancs de ce petit parloir où s'affairent les bonnes Sœurs empressées, discrètes et souriantes. Et l'on a bien, en écoutant les paroles pâles qui s'échangent dans le parloir, en entrevoyant, si lointaine sous son voile noir, la petite sœur Marie-Angélique—la Gracieuse d'autrefois !—en entendant la Supérieure, cette vieille femme au sourire enfantin et bon, qui dit de sa voix tranquille : "Allons, ma sœur, faites-leur vos adieux. . . ." on a bien cette impression de renoncement, de calme, de paix douce, "un peu tombale aussi," de détachement absolu, que Loti a voulu nous donner.

". . . Enfin elle parle, et parle à Ramuntcho lui-même. Vraiment on ne dirait plus que son cœur vient de se briser une suprême fois . . . ni qu'elle vient de frémir de tout son corps de vierge sous ce regard d'amant. D'une voix qui peu à peu s'affermit dans la douceur, elle dit des choses toutes simples. . . .

". . . Oh ! elle est bien brisée aussi, celle qui va disparaître là-haut, dans les ténèbres de la montée ombreuse. Mais elle n'en demeure pas moins comme anesthésiée par de blanches vapeurs apaisantes, et tout ce qu'elle souffre s'atténuera vite, sous une sorte de sommeil. Demain elle reprendra, pour jusqu'à la mort, le cours de son existence étrangement simple : impersonnelle, livrée à une série de devoirs quotidiens qui jamais ne changent ; absorbée dans une réunion de créatures presque neutres, qui ont tout abdiqué, elle pourra marcher les yeux levés toujours vers le doux mirage céleste. . . .

O Crux, ave, spes unica."

Poésie, tristesse et douceur, voilà bien tout le livre, qu'il faut lire, et qui restera certainement l'un des bons livres de Loti.

NOTES AND NEWS.

THE attention of the Executive Committee of the Modern Language Association has chiefly been occupied since the beginning of the year with the revision of the "Memorandum of Association." As soon as the General Committee had given its adherence to their suggestions the new Memorandum was sent to members of the Association.

* * *

ON April 8th, at a special meeting of the Executive Committee, a memorial was drawn up for presentation to the Senate of the University of London in favour of a *viva-voce* test in its Modern Language examinations. We understand the Senate has sanctioned the introduction of an obligatory *viva-voce* test in Modern Languages at all Examinations for a degree in Arts, and that the new regulations will be found to have brought these examinations into closer touch with the best teaching.

* * *

A SUB-COMMITTEE is at present engaged in drawing up a "Scheme for the teaching of French in Secondary Schools." Such a task, however, is no light one; and it has already been made clear at the three meetings of the Executive Committee, at which the proposals of the Sub-Committee have been discussed, that it is a very difficult matter at present to reach any agreement upon the details of such a scheme.

* * *

A CIRCULAR has been sent out to all members of the Association, calling attention to the arrangements that have lately been made for correspondence between boys and girls of different countries. Teachers anxious to find correspondents for their pupils in Germany or France should communicate with Dr Martin Hartmann, 2 Wiesenstrasse, Leipzig-Gohlis, or with the Editors of the *Revue Universitaire*, Armand Colin et Cie, 5 Rue de Mézières, Paris.

* * *

ENGLISH University students of German who are anxious to have regular opportunities of exchanging letters with German University students of English will henceforth be able to keep up such a correspondence. The "Sächsischer Neuphilologen-Verband" is prepared to furnish addresses of German University students desirous of corresponding with English fellow-students. English students who would like to avail themselves of the opportunities thus offered, should apply, in the first instance, to the Professor or Lecturer of German in their own University. The Secretary of the Saxon Society is Dr M. Hartmann, Leipzig-Gohlis, Wiesenstrasse.

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MR W. G. LIPSCOMB, the Hon. Secretary M.L.A. (University College School, Gower St., W.C.), has a number of addresses of families in Germany and in France, recommended to teachers or students who desire opportunities of study or conversation, for long or short periods, and he will be happy to give information to applicants.

* * *

FOR the first time this year the Examination for the new English Honour School at Oxford has been completed. Last year one Candidate entered, but withdrew before the close of the Examination. This year there were several men and women, who continued to the bitter end. The papers were quite searching enough to satisfy the doubts of those who think English language and literature an unsuitable subject for a high examination, but they were, at the same time, of a straightforward character, and did not show the influence of individual courses of lectures so plainly as did some of the questions last year.

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THE eleventh examination for the Mediæval and Modern Languages Tripos has just taken place at Cambridge. Out of 32 candidates, 28 (12 men and 16 women) obtained honours, and 2 (men) were allowed the ordinary degree. There were 7 first classes (4 men, 3 women), 14 second classes (4 men, 10 women), and 7 third classes (4 men and 3 women). Of the 7 first-class candidates 5 were placed in that class for proficiency in German (either for proficiency in German only or for proficiency in German together with either French or English). Of these 7 candidates 3 obtained the mark of special distinction in German only, and 1 in German and English.

* * *

IN the eleven examinations held since the establishment of the Mediæval and Modern Languages Tripos 179 candidates (84 men, 95 women) have obtained Honours Degrees. In the first years the number of successful candidates was but small (1886, 6; 1887, 5), but after the reform of the Tripos (in 1891, first examination in 1894) made it less mediæval and much more elastic, the numbers of successful candidates have always been well over 20 (1894, 22; 1895, 28; 1896, 22; 1897, 28). The special distinctions obtained so far for German have been 16; English, 6; French, 3. A more detailed account of the rise, progress and aims of the Tripos will be given in a subsequent number.

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IN the Intercollegiate Examination in Mediæval and Modern Languages held for Honours Students in their first and second years 41 candidates (20 men, 21 women) presented themselves. Some students do not for some reason or other enter for this examination, hence it may be assumed that the total number of first and second year Honours Students of Modern Languages amounts to about 50. As there were 32 candidates (an unusually large number) for the Tripos, it follows that at least 80 students (about half of whom women) were reading for the Medieval and Modern Languages Tripos at Cambridge during the academical year 1896-7.

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THE Special Examination for Modern Languages does not flourish at Cambridge. The requirements are too low and the study not very attractive. Hence almost all students of Modern Languages are reading for the Tripos.

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THE question is often being asked what a boy should prepare who intends to come up to Cambridge to compete for an Entrance Scholarship or Exhibition in Modern Languages. As to German it is necessary that he should be well prepared in general information, and be proficient in ordinary German translation, composition and essay-writing. But it is not at all important that he should have read any German older than Luther's language, and he is not required to know any old German or historical grammar systematically. Questions used to be asked in some early Scholarship papers, but were abandoned some time ago. A little Middle High German would prove very useful but need not be taken. A boy's knowledge of Modern German should reach the same standard as that required of the Latin of boys competing for classical scholarships. The more he knows of the classical languages the better. (See *Educational Times*, May 1, 1894, pp. 228-29.)

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MODERN Language Scholarships, Exhibitions and Prizes, although still scarce, are yet by no means wanting at Cambridge. Entrance Scholarships are so far only offered by King's College and by Gonville and Caius College (application for particulars should be made to the Senior Tutors of these Colleges). Several Colleges, more especially King's, Caius, Christ's, and St John's, award Scholarships, etc., to their own students on the results of the Intercollegiate Examination in Modern Languages at the end of the first or second year. Trinity College, which has more than once given Sizarships to Modern Language students, has several times provided special Scholarship Examinations in Modern Languages, and has twice awarded scholarships to students of exceptional merit. King's College has just awarded a scholarship to a student who obtained a good first class in the Tripos. Apart from these scholarships and exhibitions, there are two prizes (Skeat Prize, Vidil Prize, but not yet a prize for German) to be competed for by Modern

Language students. (See "The Student's Guide to the University of Cambridge," part xi., p. 29. Cambridge, 1892. 1s.)

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In the Michaelmas term (November) of this year, the next bi-annual Examination in the German Language and Literature will be held at *Oxford* for the election of a *Taylorian scholar*.

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The *Alliance Française*, that does such good work in propagating the French language and encouraging its study, has, again this year, a double summer session, beginning, the one on the 1st of July, the second on the 1st of August.

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These *Cours de Valances* are held in Paris. The Programme is comprehensive. Each series will contain a course of lectures on—(1) pronunciation and elocution (a course which can be warmly recommended to lecturers, and speakers in general; (2) the French language; (3) Classical literature (sixteenth, seventeenth and eighteenth centuries); (4) Contemporary literature; (5) the Institutions of France; (6) the History of French Art, illustrated by visits to the Museums and Monuments of Paris. Finally, there will be *small* Conversation classes, presided over by a French lecturer.

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The lecturers are all well known: we need only quote the names of M. Georges Berr, of the *Comédie Française*, M. Doumic, the author of the excellent French literature for schools.

The lectures are so arranged as not to clash, and are open to students of both sexes, and of all nationalities; and the fees very low. Any information is given at once on application to the Secretary, *Alliance Française*, 45 Rue de Greuelle, Paris.

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For those who prefer the country the Modern Language Holiday Courses Committee, that has now amalgamated with the Teachers' Guild, has arranged a series of Classes at Tours as well as at Caen. Every detail is given in the practical Prospectus issued by the Secretaries, and the programme for this year seems most attractive. Inquiries should be addressed to the Teachers' Guild, 74 Gower Street, London, W.C.

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It should not be forgotten that the French cycling club, *Touring Club de France* (subscription, 5 francs), has summer excursions, under the leadership of *professeurs*, in which many would find both enjoyment and profit. Address, 5 Rue Coq Héron, Paris.

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It is regrettable that the similar courses being held this month in Marburg i. H. can be of no use to the majority of English students, whose vacation begins in August. Those who wish for particulars should write to Professor Koschwitz, in Marburg.

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The Greifswald Courses will be held from July 8th to August 3rd. These courses are not confined to German and French only, but courses on Phonetics, English, and History are also offered. They are largely attended by German and Scandinavian teachers. Certificates of attendance will be given if desired. The fee for the whole course is £1. A reception of members will be held on July 7th. For particulars application should be made to Prof. Schmitt, Ph.D., Domstrasse 50, Greifswald.

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The Jena Holiday Courses will take place after the two before-mentioned courses are over, viz., from August 2nd to 21st. They will be partly philosophical with special reference to the wants of teachers in general (pædagogy, psychology, health at school, etc.), partly philological and literary for foreign teachers and students. Elementary lessons in German according to the direct method will be given by an experienced German teacher. The fees vary. One whole linguistic (German) course, including fee for six excursions, comes to £1, 10s. For particulars apply to Herrn Hugo Weinmann, 4 Spitzweidenweg, Jena.

These German Holiday Courses are now so well known and appreciated that they do not stand in need of special eulogy. They are instructive, enjoyable and inexpensive, and thus bid fair to find more favour every year with English students and teachers of German. Additional attraction is afforded by the beautiful excursions which can easily be made from Marburg along the lovely Lahn valley to Wetzlar, Ems, and the Rhine; from Greifswald to the shores of the Baltic, Stralsund and the island of Rügen; and from Jena to Weimar, Eisenach and the fine castles on the banks of the Saale.

* * *

There appears to be room—in Germany—for another series of monographs on questions of English Language and Literature. Professor Trautmann's "Bonner Beiträge zur Anglistik" will commence well with the editor's investigations on Cynewulf, the Old English Riddles, and Old English Metric. Dr Max Förster (*die Englischen Cato-Bearbeitungen*), and Dr T. Ernst Wülfing (*die Troja Sage in England*), will also be early contributors.

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Volunteers for the more modest labour of collecting references to reviews for our Bibliographical List are needed, and should communicate with Mr Walter Rippmann.

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Students of Phonetics may be interested in Dr R. J. Lloyd's articles (*The Genesis of Vowels* and *The Interpretation of the Phonograms of Vowels*), in the Journal of Anatomy and Physiology, xxxi. p. 233 ff.

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Sir Joshua Fitch gave a useful warning in his paper on "Some Limitations to Technical Instruction," read before the International Congress on Technical Education, which met in London on June 15th and 16th. He asked the enthusiasts "not to exaggerate the educational value of manual instruction, or suppose that all our difficulties were to be solved by turning our schools into workshops." This is an error the Germans have long ceased to make.

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In order to rightly estimate the prospects and needs of the study and teaching of German in Great Britain it is of great importance to obtain a general survey of what is being done and required at the present moment in our Schools and Universities. As a first instalment we print in this number some interesting accounts of German in the Army Examinations, of German in the University of Wales, of German in Irish Schools (Dublin). Further contributions will be welcome.

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Professor Charles H. Herford of Aberystwyth is preparing a History of German Literature for Mr Gosse's series called "Literatures of the World" (London, Heinemann). A really good history of German literature written in English is very much wanted. Professor C. A. Buchheim of London is preparing an edition of Heine's "Lieder und Gedichte" (selected and edited with a literary Introduction and Notes). The book will form a companion volume to the same editor's "Deutsche Lyrik" and "Balladen und Romanzen," published by Messrs Macmillan in their *Golden Treasury Series*. Dr Karl Breul of Cambridge is finishing his edition of Goethe's Iphigenie, and Mr H. J. Wolstenholme his edition of Lessing's Minna von Barnhelm for the Pitt Press Series. Messrs Macmillan and Co. will publish before long a new "German Series" edited by Mr Otto Siepmann of Clifton College. This series introduces a number of works by distinguished German authors, such as Grillparzer, Rosegger, Fontane, who are prominent in their own country, but whose books have not yet received the recognition among our school-classics which is their due; it further includes some masterpieces by well-known authors, such as Gustav Freytag, Victor von Scheffel, Ernst von Wildenbruch and others of which as yet no English school editions exist. Among the editors are Professors Fiedler, Rippmann and Weiss, Messrs Siepmann, Schlapp, Milner-Barry, Ash, Voegelin, and Dr Breul.

CORRESPONDENCE.

A RADICAL FAULT IN THE METHOD OF TEACHING.

SIR,—It is scarcely too much to say that the method of teaching in this country is not only different from, but also sorely behind the standard of instruction as practised on the Continent. We say "teaching"; since no fair-minded person will find fault with English education as opposed to English instruction. For the character and *morale* of the English youths; for their bodily development; there is no lack of right methods, and thus no want of great results. As to the training of the mind, on the other hand, there is very little to be proud of. The various branches of knowledge are taught unsystematically; without any higher impulse; stimulating neither the intellect nor the imagination, and least of all, the memory. The British Empire has immense possessions in the East; yet there is no "Oriental Academy" for the study of Asiatic languages, as there is in Russia, Prussia, Austria, Italy, and France. The British Empire has the greatest number of colonies; yet the condition of cartography and of geographic instruction is of the poorest. The study of History does not date back over twenty years; and instead of giving English boys and girls a clear view of *European* history, the study of that indivisable subject is broken up into bits of "periods," and parts of such "periods.

The faults committed are numerous. We venture to advance that the most glaring shortcoming is in the manner of delivering lectures in England. The teacher almost invariably *reads* his lecture. This is supposed to carry great advantages of precision, accuracy, etc. with it. It does nothing of the kind. It deadens the entire effect by relaxing the attention of the hearer. A read lecture is a still-born lecture. A lecture freely delivered goes straight from the teacher's mind to that of the pupil. Person talks to person, soul to soul. What is chiefly wanted in teaching young minds, is the power of rivetting their attention, that *conditio sine qua non* of all concentrated mental effort. This the reading lecturer cannot do. He cannot watch his pupil; he has no means of ascertaining whether or no his pupils are following him. It is quite idle to allege that lectures, if to be delivered freely, would tax the teacher's memory and powers of exposition too heavily. So they would, if the teacher had had no preliminary training. But then he ought not to teach. In Austria-Hungary, Germany, Italy, and largely also in France, nearly all teaching, and nearly all examinations are done *viva voce*. The rule is, that every teacher is expected to know his subject well enough to be able to give 70 or 80 lectures on it in the course of a year, without constantly staring into his manuscript. After some time the teacher is so accustomed to that mode of teaching, that reading his subject would simply confuse him; just as it would any two persons having a serious business dialogue in an office. Preachers too almost invariably abstain from reading their sermons; and in Austria-Hungary, for instance, a professor who should *read* his lecture would be badly laughed at by his pupils.

Likewise the pupils. The most rigorous exams on the Continent are invariably and almost exclusively *viva voce*. By this means the pupil learns what both in theoretic research and in the battle of life is the most important thing to learn: quick apprehension and rapid coordination of facts, together with facile expression of their purport. Hence the general intellectual superiority of *young* merchants, engineers, doctors, and lawyers, etc. on the Continent, as compared with their colleagues of the same age in England. It is largely complained of that the German commercial traveller supplants the English traveller. It is not so generally seen that he does so chiefly owing to his greater adaptability and quickness of mind. It ought to be known that this greater adroitness and readiness of mind is mainly the consequence of *viva voce* examinations, and *viva voce* teaching.

If the above statements can be easily proved with regard to the study of Science and History generally, they become self-evident with regard to the study of modern languages. The imperative need of that study is conceded on all hands. The poor results obtained so far—speaking generally—are also admitted. We have no hesitation in saying that these results are owing to an incomprehensible neglect of *viva voce* teaching and examining of modern languages. "Papers" have their use; but they become baneful when they crowd out the living teaching and examining by *viva voce* methods. Let us begin the reform of teaching by insisting in all possible and feasible manners on the absolute necessity of discarding the bulk of the "paper"-work, putting in its stead the animating and alone truly instructive method of *viva voce* teaching and examining. Language is articulate music; and music cannot be acquired by sight. If teachers of modern languages take the lead, the surprising results that they will soon be able to show, will be the most effective means of introducing *the* reform in English instruction: *viva voce* teaching and examining.

EMIL REICH.

DEAR SIR,—Will you kindly allow me to ask the help and advice of Members of the Association through the medium of your columns.

I am adapting for English readers a recently published work by Prof. Koschwitz entitled "Einleitung zum Studium der französischen Philologie," and as I wish to give the translation a more authoritative value than it would have as expressing merely the personal opinion of the translator, I should be extremely obliged if Modern Language masters would be so good as to give me the benefit of their advice and experience on the following points:

(1) The best *advanced* text-books for prose, unseens, historical grammar and French history.
(2) The names of any good dictionaries other than Gasc, Elwall, and Spiers, Littré, and the dictionaries of the French Academy (with, if possible, reliable hints for pronunciation).
(3) The addresses of any good French pensions in France or Switzerland, with particulars of the cost of living, etc.
(4) The personal opinion of the writers as to the advisability of introducing some form of phonetic instruction in the lower forms of English schools, and secondly, as to the advisability of seconding all written examinations with a *vive voce* conversational text.

I had originally intended to send round a printed circular asking for information on these points, but as I am living in Germany, there were too many difficulties in the way and, I hope, gentlemen interested in Modern Language teaching will be so kind as to respond to this appeal,—the voice of one crying in the wilderness.

P. SHAW JEFFREY, M.A.
Elisabethstrasse 6, Marburg i. Hessen, Germany.

ENGLISH DIALECT DICTIONARY.

QUERY.

"*Capadocious.*" "*Capadosha.*"

IN the north-west of Devon the word "capadocious" is in fairly common use in the sense of splendid, excellent. Thus, "I tellee I've a-had a capadocious dinner." In East Yorkshire a similar word, "capadosha," is used in much the same sense. "Machine lewks capadosha, an she gans capadosha." I should be glad to hear whether either of these words or anything like them may be heard in any part of the British Isles besides Devon and Yorkshire. "Cappadochio" was formerly used as a slang name for prison, according to Nares.—THE EDITOR OF THE ENGLISH DIALECT DICTIONARY.

Clarendon Press, Oxford.

A CLASSIFIED LIST OF RECENT PUBLICATIONS.

NOVEMBER 15th 1896 to JUNE 15th 1897.

Reference is made to the following journals: *Acad.* (The Academy), *Anglia*, *z.f.d.P.* (zeitschrift für deutsche Philologie), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Neuphil. Cbl.* (Neuphilologisches Centralblatt), The *Practical Teacher*, The *School Guardian*, The *Schoolmaster* *z.f.d.U.*, (zeitschrift für den deutschen Unterricht), *Secondary Education*, *Times* (The Times).

Guide I., Guide II., Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.), can be obtained on application to the Editor of the *Quarterly*.

ENGLISH.

A.—LITERATURE.—I. TEXTS.

Addison. Sir Roger de Coverley. Edited, with Notes, Life, etc., by J. R. LARGE and A. A. LARGE. Roxburghe Press. 1897. Long 8vo, pp. 138; 2s. 1

—— **"Spectator," Selections from the.** Edited, with Introduction and Notes, by Rev. H. EVANS, D.D. Blackie & Son. 1897. Cr. 8vo, pp. 148; 2s. 2

Speaker, 27 March '97 ("notes admirable in their clearness and accuracy"); *Athen.*, 24 April '97 ("notes not adequate").

Matthew Arnold's Poems. Selected and Edited by G. C. MACAULAY. Macmillan & Co. 1897. 12mo, pp. 180; 2s. 6d. 3

Journ. Educ., Feb. 97, p. 116 ("notes few and to the point . . . no impertinences of philological lore or grammatical commonplaces"); *Educ. Rev.*, Feb. '97 (v. fav.).

Aytoun. The Burial March of Dundee, and The Island of the Scots. Edited by W. K. LEASK, M.A. Blackie & Son. 1897. Fcap. 8vo, pp. 32; paper, 2d., cl. 3d. 4

Bacon. Opus Majus. Edited by Dr BRIDGES. Oxford, Clarendon Press. [*Immediately.* 5

—— **Essays.** Selected and Edited by Dr EVANS. Blackie & Son. 1897. Cr. 8vo, pp. 100; 1s. 6

—— **Essays.** Edited, with Introduction and Notes, by A. S. WEST, M.A. Cambridge University Press. 1897. 12mo, pp. 322; cl. 3s. 6d., hlf. pchmt. 5s. 7

Speaker, 10 April '97 ("admirable, and in every sense satisfactory"); *Educ. Rev.*, Apr. '97 ("one of the best educational editions of Bacon now in the market").

Bunyan. Pilgrim's Progress. In Modern English. Edited by J. MORRISON. Macmillan. 1897. 12mo, pp. 196; 1s. 6d. 8

Acad., 17 Apr. '97 ("of all old writers none so little needs clarifying as John Bunyan. . . . The new illuminated Bunyan . . .").

Edm. Burke, Selections from. Edited, with Notes and Introduction, by BLISS BERRY, Professor in Princeton University. New York: H. Holt & Co. 1897. 16mo, pp. xxvi. and 298. 9

Robert Burns. Select Poems. Arranged in chronological order, with Introduction, Notes and a Glossary, by A. J. GEORGE, M.A. Isbister. 1897. Cr. 8vo, pp. 406; 3s. 6d. 10

Byron, Works; ed. E. KÖLBING (*Guide* II. 4). Weimar, Felber. 11

Reviewed by *R. W[ülker]* in *Lit. Cbl.*, 6 March '97 ("die einzige kritische Byronausgabe in Deutschland").

—— **Childe Harold's Pilgrimage.** Edited by E. C. E. OWEN. Edw. Arnold. 1897. 12mo, pp. 300; 1s. 6d. 12

Carlyle. The Hero as Man of Letters. Edited, with Introduction, by M. HUNTER, M.A. Bell & Sons. 13

—— **The Hero as Divinity.** Edited, with Introduction, by M. HUNTER, M.A. 14

Coleridge. The Rime of the Ancient Mariner. Edited, with Introduction and Notes, by H. BATES, A.B.; Preface by P. A. BARNETT, M.A. Longmans & Co. 1897. Crown 8vo, pp. 92; 1s. 4d. 15

Journ. Educ., May '97, p. 292 (favourable); *Educ. Rev.*, March '97 ("introduction particularly good").

Coventry Papers from the "Spectator"; ed. K. DEIGHTON (*Guide* II. 5). Macmillan & Co. 16

Educ. Rev., Nov. '96 (favourable).

Cowper, Shorter Poems; ed. W. T. WEBB (*Guide* II. 6). Macmillan & Co. 17

Journ. Educ., Feb. '97, p. 168 ("an honest piece of journeyman work").

Goldsmith. The Vicar of Wakefield. Edited, with Introduction and Notes, by M. MACMILLAN. Macmillan & Co. 1897. Globe 8vo, pp. xxviii.+258; 2s. 6d. 18

Gray. Poems. Edited by Rev. D. C. TOVEY. Cambridge University Press. [*In preparation.* 19

Washington Irving. Tales of a Traveller. With Introduction by Prof. BRANDER MATTHEWS. Preface by P. A. BARNETT, M.A. Longmans & Co. 1897. Cr. 8vo, pp. 438; 2s. 6d. 20

Educ. Rev., March '97 ("special emphasis laid on the importance of grasping the mental attitude of the author under consideration, ascertaining the chief facts of his career, and following up other paths of reading suggested by his works").

Ben Jonson. Every Man in his Humour. Edited, with a Preface, Notes and Glossary, by W. MACNEILE DIXON, Litt.D. Dent & Co. 1897. 16mo, pp. 160; cl. 1s. net, roan 1s. 6d. net. 21

Macaulay. Lord Clive. Warren Hastings (*Guide* II. 12, 13). Cambridge University Press. 22

Journ. Educ., Apr. '97, p. 247 ("will supply a distinct want").

—— **Essay on Milton.** Edited by J. G. CROSSWELL, A.B.; Preface by P. A. BARNETT, M.A. Longmans & Co. 1897. Cr. 8vo, p.p. 136; 1s. 4d. 23

Educ. Times, March '97, p. 152 ("notes poor; interesting introduction"); *Educ. Rev.*, March '97 ("a very completely equipped edition.")

Marlowe. Edward the Second. Edited, with a Preface, Notes, and Glossary, by A. W. VERITY, M.A. Dent & Co. 1896. 16mo, pp. xl.+133; cl. 1s. net, roan 1s. 6d. net. 24

—— **Dr Faustus.** Edited, with a Preface, Notes, and Glossary, by I. Gollancz, M.A. Dent & Co. 1897. 16mo., pp. xiv. and 112; cl. 1s. net, roan 1s. 6d. net. 25

Athen., 5 June '97 (". . . errors, however, excepted, it must be admitted that the reader gains a good deal and loses little by Mr Gollancz's recast of the play.")

Milton. Paradise Lost. Books IX. and X. Edited, with Introduction, Notes, Glossary and Indexes, by A. W. VERITY. Cambridge University Press. 1897. 12mo, pp. 236; 2s. 26

Guard., 13 Jan. '97; *Educ. Rev.*, Apr. '97 (very favourable.)

—— **Samson Agonistes.** Edited by EDM. K. CHAMBERS. Blackie & Son. [*Nearly ready.* 27

John Henry Newman, Selections from the Prose Writings of. Edited, with Notes and an Introduction, by L. E. GATES, Instructor in English, Harvard Univ. New York: Henry Holt & Co. 1895. 16mo, pp. lxi.+228; cl. 50c., buckram, 90c. 28

Pope. Essay on Criticism. Edited, with Introduction and Notes, by J. CHURTON COLLINS. Macmillan & Co. 1897. 12mo, pp. 96; 1s. 9d. 29

Acad., 23 Jan. '97 (favourable).

—— **Essay on Criticism.** Edited by Rev. H. EVANS, D.D. Blackie & Son. 1897. 12mo, pp. 86; 1s. 30

Speaker, 9 Jan. '97 ("introductory matter useful and not too technical, notes useful and to the point"); *Bookman*, Feb. '97, p. 158 ("notes good . . . a most unsuitable book, save for older students").

—— **Essay on Criticism;** ed. A. S. WEST (*Guide* I. 15, II. 15). Cambridge University Press. 31

Spect., 9 Jan. '97 (very favourable).

Scott. The Lay of the Last Minstrel; ed. J. H. FLATHER (*Guide* I. 20). Cambridge University Press. 32

Spect., 9 Jan. '97 ("useful"); *Athen.*, 26 Aug. '96.

—— **The Talisman.** Edited, with Introduction, Notes, and Glossary, by Rev. H. B. GEORGE, M.A. Oxford, Clarendon Press. 1897. Cr. 8vo, pp. xx.+471; 2s. 33

—— **Woodstock.** Edited by Prof. B. PERRY, A.M. Longmans & Co. 1897. Cr. 8vo., pp. 576; 3s. 6d. 34

Educ., 27 March '97 ("notes not very numerous, fairly useful; introduction neither full nor suggestive"); *Journ. Educ.*, May '97, p. 292 ("notes confined to indispensable explanations of words and allusions, at foot of page"); *Educ. Rev.*, March '97 (v. fav.).

Shakespeare. Cymbeline. Edited by A. J. WYATT. Blackie & Son. 1897. 12mo, pp. 210; 1s. 6d. 35

Speaker, 6 Feb. '97 (favourable); *Bookman*, March '97. p. 187 ("excellent"); *Acad.*, 8 May '97 (fairly favourable).

—— **Hamlet.** Questions and Notes. By STANLEY WOOD, M.A. Manchester, Heywood. 1s. 36

Educ. Times, March '97, p. 152 (highly commended); *Bookman*, Feb. '97, p. 158 ("questions intelligent enough; some of the answers are far from being models of style").

—— **Part I. of King Henry the Fourth.** Edited by Dr ALDIS WRIGHT. Oxford, Clarendon Press. [*Immediately.* 37

—— **A Midsummer Night's Dream;** ed. E. K. CHAMBERS (*Guide* II. 31). Blackie & Son. 38

Acad., 20 March '97 ("wonderfully rich in illustrative matter, and no aspect or interest of the play is neglected"); *Sat. Rev.*, 30 Jan. '97 ("serviceable").

—— **Richard II.** Edited by C. H. GIBSON. Edw. Arnold. 1897. 12mo, pp. 198; 1s. 6d. 39

Acad., 8 May '97 ("excellent of its kind").

—— **Richard III.;** ed. G. MACDONALD (*Guide* II. 34). Blackie & Son. 40

Sat. Rev., 30 Jan. '97 ("serviceable"); *Journ. Educ.*, April '97, p. 247 ("a useful working edition").

—— **The Tempest;** ed. A. W. VERITY (*Guide* II. 36). 41

Educ. Rev., Nov. '96 ("probably the most complete school edition of the Tempest ever issued").

—— **The Tempest.** Edited by F. S. BOAS. Blackie & Son. 1897. 12mo, pp. 160; 1s. 6d. 42

Speaker, 6 Feb. '97 (favourable); *Bookman*, March '97, p. 187 ("excellent"); *Acad.*, 8 May '97 ("the editor shows considerable powers of delicate analysis and helpful criticism"; a very appreciative review); *Educ. Rev.*, March '97 ("introduction particularly good . . . notes show desire to bring the literary beauties of the play before the reader's notice").

—— **The Tempest.** Edited by STANLEY WOOD, M.A. Manchester, Heywood. 1s. 43

—— **The Tempest;** Questions on, with hints on answering questions, and an appendix containing a few examination papers. By T. D. BARNETT, B.A. Relfe Bro. 1897. Cr. 8vo, pp. 52; 8d. 44

Spenser. The Faerie Queene. Book I. Edited with Notes and Glossary, by W. H. HILL, M.A. W. B. Clive. Cr. 8vo, pp. 236; 2s. 6d. 45

Educ., 17 Apr. '97 (fairly favourable); *Educ. Times*, May '97 ("notes distinctly good"); *Educ. Rev.*, May '97 ("the most valuable feature of the introduction is an analysis of the subjective and objective allegory of the first book").

—— **Faerie Queene.** Book I. Edited by KATE M. WARREN. Constable & Co. 1897. Fcap. 8vo, pp. xx.+243; 1s. 6d. net. 46

Educ., 20 March '97 ("The text is good, and so is the printing. But the introduction is hardly, and the notes are not at all, adequate for school use"); *Educ. Times*, March '97, p. 152 (commended); *Speaker*, 27 March 97 (very favourable); *Bookman*, Apr. '97, p. 22 ("carefully edited"); *Educ. Rev.*, Apr. '97 ("notes brief, glossary copious").

Steele, Selections from the "Tatler," "Spectator," and "Guardian." With Introduction and Notes, by AUSTIN DOBSON. Oxford, Clarendon Press. 1897. 2nd. Edition, Revised and Enlarged. Extra fcp. 8vo, pp. 550; 7s. 6d. 47

—— **Selections from the "Tatler."** Edited by L. E. STEELE, M.A. Macmillan & Co. 1896. Gl. 8vo, pp. 144; 2s. 48

Sat. Rev., 30 Jan. '97 (favourable); *Educ. Rev.*, Feb. '97 ("interesting introduction and helpful notes").

John Webster. The Duchess of Malfi. Edited, with a Preface, Notes, and Glossary, by C. VAUGHAN, M.A. Dent & Co. 1896. 16mo, pp. xv.+151; cl. 1s. net, roan 1s. 6d. net. 49

Acad., 5 Dec. '96 ("pleasantly printed. . . . Prof. Vaughan's preface gives the necessary account of what little we know of Webster and his play, together with some very just and useful criticism").

Wordsworth. The Excursion. Book I. With Introduction and Notes by M. T. QUINN, M.A. Bell & Sons. 1897. 1s. 3d. 50

Arden of Feversham. Edited, with a Preface, Notes and Glossary, by Rev. R. BAYNE, M.A. Dent & Co. 1897. 16mo, pp. xi.+114; cl. 1s. net, roan 1s. 6d. net. 51

Athen., 5 June '97 ("satisfactorily edited").

The Two Noble Kinsmen. Edited, with a Preface, Notes and Glossary, by C. H. HERFORD, Litt. D. Dent & Co. 1897. 16mo, pp. xii.+149; cl. 1s. net, roan 1s. 6d. net. 52

Acad., 8 May '97 ("excellent"); *Athen.*, 5 June '97 ("satisfactorily edited").

English Lyric Poetry. 1500-1700. With an Introduction by FRED. I. CARPENTER. Blackie & Son. 1897. Cr. 8vo, pp. lxv.+276; 3s. 6d. 53

An excellent selection of lyrics, with a suggestive introduction. The book is tastefully got up.

English Masques. With an Introduction by H. A. EVANS, M.A. (The Warwick Library). Blackie & Son. [*In the Press.* 54

A Treasury of Minor British Poetry. Selected and Arranged, with Notes, by J. CHURTON COLLINS. Edw. Arnold. 1896. Cr. 8vo, pp. xxii.+425; 7s. 6d. 55

Journ. Educ., Feb. '97, p. 116 ("he has unearthed much buried merit").

English Prose Selections. Edited by HENRY CRAIK. Vol. V., "Nineteenth Century." Macmillan & Co. 1897. Cr. 8vo, pp. 792. 8s. 6d. 56

Acad. 9 Jan. '97 ("Looking back over the work now happily complete, we have nothing but praise for the labour and skill that have been lavished upon it. The selections are nearly always well chosen, the criticism is practical and discriminating"); *Educ. Rev.*, Feb. '97 ("on the whole a finely representative selection").

English Essays; ed. J. H. LOBBAN (*Guide* II. 43). Blackie & Son. 57

Journ. Educ., March '97, p. 172 ("Mr Lobban has accomplished his task with care and good judgment").

II. LITERARY HISTORY.

A Manual of English Literature, Historical and Critical, with an Appendix of English Metres. By THOMAS ARNOLD, M.A. 7th Ed., revised. Longmans & Co. 1897. Cr. 8vo, pp. 674; 7s. 6d. 58

Educ. Times, March '97, p. 150 ("has no superior amongst the scholarly works which combine the critical literary treatment with a close and compact educational plan").

History of English Literature. By BERNHARD TEN BRINK. Vol. III. (*Guide* II. 46). Bell & Sons. 59

Athen, 30 Jan. '97 ("of real value to all students of English Literature").

English Literature from A.D. 670 to A.D. 1832. By STOPFORD A. BROOKE, M.A. Macmillan & Co. 1897. Partly rewritten and largely revised and corrected. Globe 8vo, pp. 192; 3s. 6d. 60

English Literature, from 670-1832. By S. A. BROOKE. Partly rewritten, revised, and corrected. Macmillan & Co. 1897. 18mo, pp. 192; 1s. 61

Very favourable reviews in *Educ. Times*, March '97, p. 150; *Speaker*, 20 Feb. '97.

A Handbook of English Literature. Originally compiled by AUSTIN DOBSON. New edition, revised, with new chapters, and extended to the present time, by W. HALL GRIFFIN, B.A., Professor of English Language and Literature at Queen's College, London. Crosby, Lockwood & Son. 1897. Cr. 8vo, pp. 400; 7s. 6d. 62

Athen., 8 May '97 ("much to be recommended"); *Acad.*, 29 May '97 ("the best brief compendium of reference for English literary students that we know . . . a most handy and reliable compendium for the literary man as well as the student").

Richard Wülker. Geschichte der englischen Literatur von den ältesten Zeiten bis zur Gegenwart. Mit 162 Abbildungen im Text, 25 Tafeln in Farbendruck, Kupferstich und Holzschnitt und 11 Faksimile-Beilagen. Leipzig, Bibliographisches Institut. 1896. Large 8vo, pp. xii.+632; 14m., cl. 16m. 63

Very highly commended by *Ludwig Proescholdt* in *L. g. r. P.*, Apr. '97, 118.

English Literature. By EDMUND GOSSE. Heinemann. [*In preparation.* 64

A School History of English Literature. Vol. I. By E. LEE (*Guide* I. 43). Blackie & Son. 65

Journ. Educ., Apr. '97, p. 247 ("simple and straightforward").

A History of English Literature. By J. LOGIE ROBERTSON, M.A. With Introduction by Prof. MASSON. Blackwood & Sons. 1897. Cr. 8vo, pp. 380; 3s. 66

The Age of Tennyson. By Prof. H. WALKER. Bell & Sons. [*In preparation.* 67

The Age of Wordsworth. By Prof. C. H. HERFORD. Bell & Sons. 1897. Cr. 8vo, pp. 346; 3s. 6d. 68

Athen., 20 March '97 ("Written with a special view to Romanticism, it suffers from a strong bias. . . . Prof. H. writes admirably. . . . The index and general arrangement of the volume are decidedly good"); *Educ. Times*, March '97, p. 150 ("intensely interesting to a reader of general culture . . . a luminous guide"); *Speaker*, 27 Feb. '97 ("conspicuous for delicacy of literary appreciation and ripe judgment"); *Bookman*, Apr. '97, p. 12 ("admirable"; carefully reviewed by *E. K. Chambers*).

The Age of Dryden; by R. GARNETT, LL.D. (*Guide* I. 47). Bell & Sons. 69

Times, 31 Dec. '96 ("within the limits of his space Dr Garnett surveys the several departments of literature in this period with singular comprehensiveness, broad sympathy, and fine critical sagacity"); *Journ. Educ.*, Feb. '97, p. 114 ("He is always clear and well-informed. But his account is somewhat scrappy and disconnected here and there, and not always very inspiring").

The Age of Milton. By J. BASS MULLINGER, M.A., and Rev. J. H. B. MASTERMAN, M.A. Bell & Sons. 1897. Cr. 8vo, pp. xxi.+254; 3s. 6d. 70

A History of English Poetry. By W. J. COURTHOPE, C.B., M.A., D.Litt., Professor of Poetry in the University of Oxford. Vol. II. The Renaissance and the Reformation; Influence of the Court and the Universities. Macmillan & Co. 8vo, pp. 429; 10s. net. 71

Brandes, Georg. William Shakespeare. Munich, Langen. 1896. Large 8vo, pp. vi.+1006; 21m. 72

Lit. Cbl., 12 Dec. '96 ("An gar manchen Stellen weist B., unbewiesene Combinationen früherer Shakespeareforscher zurück; aber wohl keiner von ihnen hat seiner Phantasie die Zügel so frei schiessen lassen wie gerade er . . . Immerhin gebührt dem Verf. wärmster Dank und hohe Anerkennung; denn ein Buch wie das seinige kann seiner anregenden Wirkung auch auf die wissenschaftliche Forschung nicht ermangeln" —*Ludwig Proescholdt.*)

Shakespeare, Bacon, Jonson, and Greene: a Study. By G. J. CASTLE. Sampson Low, Marston & Co. 1897. 8vo, pp. 360; 10s. 6d. net. 73

Sidelights on Shakespeare. By L. ROSSI and E. M. CORBOULD. Swan Sonnenschein & Co. 1896. Crown 8vo, pp. 304; 3s. 6d. 74

Speaker, 16 Jan. '97 ("exactly the kind of information which students preparing for examination require to master"); *Educ. Times*, March '97, p. 156 ("will suffer by the attempt of its authors to cater for two sets of readers [examination candidates and the 'general reader']; the result is a decidedly disjointed text"); *Educ.*, 22 May '97 ("an unpretending but useful guide to an intelligent reading of nine amongst those plays of S. which are most frequently read 'at schools'"); *Educ. Rev.*, Feb. '97 ("a very helpful introduction to the chief works of our supreme dramatist").

The Teaching of English Literature in Schools. By J. CHURTON COLLINS. 75

An article in *Acad.*, 30 Jan. '97, p. 150 and foll.

B.—LANGUAGE.

An English Grammar for the Use of High School, Academy, and College Classes. By W. M. BASKERVILLE and J. W. SEWELL. American Book Company. 1896. Cr. 8vo, pp. 349; 3s. 9d. 76

Journ. Educ., Dec. '96, p. 725 ("fully justifies its existence by the knowledge and care with which it is written. The aims they set before themselves, besides the recording and classifying of the facts of language, are to cultivate mental skill and power, and to induce the student to prosecute further studies in this field for himself").

Key to Dr Gow's Method of English for Secondary Schools. By T. B. HARDY. Macmillan & Co. 1897. 12mo, pp. 240; 5s. net. 77

Dr R. Kron. The Little Londoner. Karlsruhe, Bielefeld. 1897. 8vo, pp. 196; 2m.40. 78

Dr Kron has followed up his admirable *Petit Parisien* by a book on English ways and customs, arranged on the same lines. It is intended as a guide to foreigners, and is far superior to any of the ordinary "conversation books." The author is to be congratulated on producing a most useful piece of work. We have noticed a few slips, inevitable where such a host of facts is given; they will no doubt be removed in a second edition, which should be necessary very soon. We should like to see a similar book dealing with Germany.

FRENCH.

A.—LITERATURE.—I. TEXTS.

E. About. Le Roi des Montagnes. Edited, with Introduction and Notes, by A. R. ROPES, M.A. Cambridge University Press. 1897. Extra fcap. 8vo, pp. viii.+292; 2s. 79

Acad., 23 Jan. '97 ("well-balanced introduction; the notes mark and explain nearly every difficulty"); *Spect.*, 30 Jan. '97 ("notes laudably brief, to the point and sufficient"); *Journ. Educ.*, Feb. '97, p. 117 ("much disappointed . . . damned for school purposes by the inordinate number of translations given . . . the notes show signs of hasty production"); *Educ. Times*, March '97, p. 153 ("notes fair"); *Educ. Rev.*, Feb. '97 ("notes very full and carefully prepared").

—— **Le Roi des Montagnes.** Edited by Prof. H. TESTARD, B.A., B.D. Hachette & Co. 1895. New ed. Cr. 8vo, pp. 286; 2s. 80

Educ., 27 Feb. '97 ("satisfactory").

G. Aimard. Les Trappeurs de l'Arkansas. Edited by MARGUERITE NINET. Blackie & Son. 1896. Fcap. 8vo, pp. 112; 1s. 81

Acad., 23 Jan. '97 (very favourable); *Educ. Times*, March '97, p. 153 ("well chosen . . . Mlle. Ninet has done her work carefully and helpfully"); *Speaker*, 9 Jan. '97 (favourable); *Bookman*, Feb. '97, p. 158 ("excellent").

Augier and Sandeau. Le Gendre de M. Poirier. Edited, with Introduction and Notes, by B. W. WELLS, Ph.D. Isbister & Co. 1897. Cr. 8vo, pp. 118; 1s. 3d. 82

Guard., 28 Apr. '97; *Journ. Educ.*, March '97, p. 175 ("topical allusions well explained and illustrated by Mr Wells . . . . a good feature is notes on pronunciation").

A. de Balzac. Le Curé de Tours and other Stories. Selected and Edited, with Introduction and Notes, by F. M. WARREN. New York: H. Holt & Co. 1897. 8vo, pp. xiv. + 267; 75 c. 83

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L. Cladel. Achille et Patrocle. Edited, with Notes, Exercises and Vocabulary, by E. B. LE FRANÇOIS. Blackie & Son. 1897. Fcap. 8vo, pp. 56; 8d. 87

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Corneille. Le Cid. Edited, with Introduction and Notes, by F. M. WARREN. Isbister & Co. 1897. Cr. 8vo, pp. 164; 1s. 6d. 89

Guard., 28 Apr.' 97.

Dumas, Vingt Ans Après; ed. F. TARVER (*Guide* II. 65). Edw. Arnold. 90

Athen., 6 Feb. '97 ("a good reading book; notes brief, but to the point"); *Educ. Times*, Feb. '97, p. 81 ("notes fairly full and useful").

Pierre Loti, Selections from. Edited, with Introduction, Notes, and Bibliography, by A. G. CAMERON, Ph.D. New York: H. Holt & Co. 1897. 12mo, pp. x. + 185. 91

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Contes et Légendes. Par H. A. GUERBER. American Book Co. 1895. 1re Partie, 8vo, pp. 183; 11me Partie, 8vo, pp. 192; 101

Extraits des historiens français du XIX siècle. Par C. JULLIAN. Hachette & Co. 1896. 16mo, pp. 800; 3s. 102

Récits extraits des poètes et prosateurs du moyen âge mis en français moderne. Par GASTON PARIS. Hachette & Co. 1896. 8vo, pp. viii. + 232; 1s. 6d. 103

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La Littérature Française du Dix-Neuvième Siècle, Par **Hugo P. Thieme.** Paris, Welter. 1897. Large 8vo, pp. 90; 3f. 50. 106

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Anschauungsunterricht im Franfösischen. Von Wilke Dénervand. Leipzig und Wien, Raimund Gerhard. 1897. 8 vols (corresponding to the 8 Hölfel pictures), each 30 pf., with coloured Hölfel picture (reduced) each 45 pf.; and a vocabulary to the whole, 60 pf. 121

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French Verbs by Tenses taught by Ideography. By T. DE MARNEY. Nutt. 1896. Obl. 4to, pp. 23; cl. 2s. 6d., boards 2s. 125

A Junior French Book. By A. BARRÈRE, Prof. R.M.A. Whittaker & Co. [*In preparation.* 126

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The Academic French Course. By A. MUZZARELLI. American Book Co. 1894. 1st year. 8vo, pp. 291; 137

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A French Grammar. By L. BEVIER, Ph.D. With Exercises by T. LOGIE, Ph.D. New York: H. Holt & Co. 1896. P. 8vo, pp. x.+341; 141

Macmillan's Selection of French Idioms; by Madame PH PLAN (*Guide* II. 106). Macmillan & Co. 142

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French Essentials and French Conversation Sentences. By H. R. LADELL, M.A. Relfe Bro. 1897. 2nd ed. revised. Cr. 8vo, pp. viii.+84; paper boards, 1s. 6d. cl., 2s. 143

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Educ. Times, Jan. '97, p. 34 ("contains a fair amount that is good and useful; *Athen.*, 24 April '97 ("a real help to intelligent pupils").

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Educ. Times, Feb. '97, p. 81 (commended).

Nugent's Pocket Dictionary of English and French; by BROWN and MARTIN. With Additions by J. Duhamel. New ed. Routledge. 1897. 18mo, pp. 252; limp, 1s. 148

Gasc. Dictionary of the French and English Languages. Sir Isaac Pitman & Sons. New Edition. Pt. I. 2d. 149

C. Friesland. Wegweiser durch das dem Studium der französischen Sprache und Litteratur dienende bibliographische Material; ein Hilfsbuch für Neuphilologen. Göttingen, Horstmann. 1897. 8vo, pp. viii.+37; 0m. 75. 150

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Educ., 27 March '97 ("overloaded with notes, for the most part merely translations"); *Educ. Times*, Jan. '97, p. 34 (reviewer objects to "South German Provincialisms," without making clear to what he alludes).

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Guard., 28 Apr. '97.

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An interesting review by *C. H. Herford* in *Bookman*, May '97.

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See *Guide* II. 116.

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Educ. Times, Nov. '96, p. 501 ("full notes and complete vocabulary"); *Educ. Rev.*, Nov. '96 ("printed in Roman character"; a favourable review.)

Heine, Harzreise. Edited by Prof. C. A. BUCHHEIM. Oxford, Clarendon Press. 1896. 3rd ed., revised. Extra fcap. 8vo, pp. 155; 2s. 6d. 162

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Scheffel. Trumpeter of Sackingen. Abridged and Edited, with Notes, by CARLA WENCKEBACH. Isbister & Co. 1897. Cr. 8vo, pp. 197 ; 2s. 6d. 168

Schoolmaster, 17 Apr. '97.

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Mod. Lang. Notes, Jan. '97, p. 34 ("wide reading, minute observation, keen insight and catholic spirit that combine to instruct and fascinate in this unique study." The review is by *B. W. Wells*, and repays perusal); *Nat. Obs. and Brit. Rev.*, May 8, '97 ("We cannot resist expressing our admiration for this book as a history of German literature. There is no better, more suggestive history of German literature in the English language. It is as superior as day to night to the usual histories which Englishmen or Americans write of foreign literatures, based, in the case of nine authors out of ten, on purely second-hand opinions and information. This volume is evidently written from direct knowledge, from a careful and independent study of the literature. Prof. Francke's views are original and striking, and, if occasionally tending to exaggeration—to mention a conspicuous example, when he extols Lessing's conception of the 'Faust' tragedy above Goethe's—are always entitled to respectful attention. . . . The chief thing is that we have here an excellently written volume, opening up new vistas in the study of the literature of our kinsfolk, throwing fresh light on dark places, and altogether the best book of its kind that has appeared either in Germany or out of it for a very long time"); Professor Paulsen, University of Berlin, in the *Deutsche Litteraturzeitung*, Nov. 28, '96, says:—"The literary characterisations are not merely shadowy outlines of types or tendencies, but set men and their works in their concrete peculiarities clearly before our eyes, and in an extraordinarily life-like way. The author has a great faculty for selecting characteristic extracts from the writers he treats of—a poem, a word, an opinion—to give his picture life and motion. The selections of poetical specimens seem to me especially happy; one feels that the verses are just the ones the author would have written under his own picture. Happy contemporary opinions are also thrown in to illuminate the author's position and his surroundings. Francke shows astounding readiness and breadth of sympathy in finding just the right point of view and just the right word for characterising the most diverse personalities"; *The Nation*, Oct. 29, '96 ("To the study of German literature in its organic relation to society this book is the best contribution in English that has yet been published"); Prof. W. H. Carruth, in *The Dial*, Oct. 16, '96 ("For the first time German literature has been depicted with a spirit that imparts to it organic unity . . . rich in well-weighed, condensed judgments of writers . . . not mere re-wordings of the opinions of standard critics. . . . The style is clear, crisp, and unobtrusive . . . destined to be a standard work for both professional and general uses").

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Athen. 6 Feb. '97 ("carefully compiled"); *Educ. Times*, Jan. '97, p. 34 ("useful"); *Speaker*, 7 Nov. '96 (very favourable).

German Scientific Reading. With Notes and Vocabulary, by H. C. G. BRANDT, Ph.D., and W. C. DAY, Ph.D. New York : H. Holt & Co. 1896. 12mo, pp. vi. +269 ; 180

II. GRAMMAR.

Leitfaden für den ersten Unterricht im Deutschen. Zum Gebrauche für Schüler aller Nationalitäten. Von S. Alge und S. Hamburger. St Gallen, Fehr'sche Buchhandlung. 1897. 8vo, pp. 351 ; 181

We received this book too late to give it as full a notice as it deserves; we must content ourselves with drawing the attention of all teachers to its excellence. It has been prepared with great care, and should go far towards introducing the New Method into England. Arrangement, accuracy, and printing leave nothing to be desired.

A Public School German Primer. By O. SIEPMANN (*Guide* I. 160). Macmillan & Co. 182

Athen. 6 Feb. '97 ("an excellent book"); *Sat. Rev.* 9 Jan. '97 (favourable); *Educ. Times*, Nov. '96, p. 501, ("seems to us somewhat complicated"); *Journ. Educ.* Dec. '96, p. 723 ("a book which, in the hands of a competent teacher, will prove a most satisfactory introduction to German"); *Educ. Rev.*, March '97 ("seems highly practical and is carefully worked out").

The Public School German Grammar. By A. L. MEISSNER, M.A., Ph.D., D.Lit., Professor of Modern Languages in Queen's College, Belfast. Second Edition. Hachette & Co. 1897. 8vo, pp. xv. +424 ; 3s. 6d. 183

A Practical German Grammar. By CALOIN THOMAS, Professor of German in the University of Michigan. New York : H. Holt & Co. 1895. 8vo, pp. ix.+ 411 ; 1 dol. 12 c. 184

École de Conversation Allemande ; par GEORGES STIER. Paris, H. Welter. 1897. 8vo pp. xxv.+ 282 ; 3 f., cl. 3f. 75. 185

We warmly recommend this carefully compiled book ; it will prove useful to every teacher of French as well as of German.

A Second German Course. By H. BAUMANN, M.A. Blackie & Son. 1897. Cr. 8vo, pp. 252 ; 2s. 6d. 186

First Year in German. By I. KELLER. American Book Company. 1896. 8vo, pp. 290; 1 dol. 187

Praktische Anfangsgründe. By HERMINE STUVEN. Isbister & Co. 1897. Cr. 8vo, pp. 203; 2s. 6d. 188

Th. Matthias, Kleiner Wegweiser durch die Schwankungen und Schwierigkeiten des deutschen Sprachgebrauchs. Leipzig, Richter. 1896. Large 8vo, pp. 144; 1m.50. 189

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Ulrich's German Declension of Articles, Nouns, Adjectives, Pronouns. By A. J. ULRICH; revised by J. W. F. FORBES, M.A. Williams & Norgate. 1897. Dou. cr., pp. 20; 1s. net. 190

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"Of considerable interest to all engaged in teaching German . . . deals particularly with the forms *können, hören*, etc., in such sentences as *Er hat nicht kommen können, Haben sie ihn spielen hören?* Dr. M. arrives at the conclusion that they are infinitives (not strong participles)." (*Dr. G. Fiedler.*)

O. Weise. Unsere Muttersprache (*Guide* I. 167; II. 144). 192

A favourable notice by *H. Schuller* in *Neu. Spr.*, Nov. '96, 447.

F. Harder. Werden und Wandern unserer Wörter. Etymologische Plaudereien. Berlin, Gärtner. 1896. 8vo, pp. 204; 3m. 193

2nd ed., considerably revised.

Rud. Hildebrand. Beiträge zum deutschen Unterricht. Leipzig, B. G. Teubner. 1897. 8vo, pp. x. + 446; 6m. 194

A fascinating volume, warmly recommended to every teacher and student of the German language. A notice by *O. L. yon* in *Z. f. d. U.* xi. 1.

Kauffmann, Friedr. Deutsche Metrik nach ihrer geschichtlichen Entwicklung. Marburg, Elwert. 1896. 8vo, pp. viii. + 255; 3m. 60. 195

"Neue Bearbeitung der aus dem Nachlass Dr A. F. C. Vilmars von Dr C. W. Grein hsg. deutschen Verskunst."

An Outline History of Germany; by Mrs H. C. HAWTREY (*Guide* II. 149). Longmans & Co. 196

Journ. Educ., Dec. '96, p. 724 ("it is strange that anyone capable of making the mistakes we have noted should have undertaken to write a history of Germany").

A Child's History of Germany. By Mrs KROEKER (*Guide* II. 148). Fisher Unwin. 197

Journ. Educ., March '97, p. 173 ("more facts and dates inserted than an ordinary child can digest. . . . A really skilful teacher will find this volume decidedly useful in many ways"); *Speaker*, 5 Dec. '96 ("a fascinating little book").

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Deutsches Wörterbuch von M. Heyne (*Guide* I. 171). Halle, Niemeyer. 199

Educ. Times, Feb. '97, p. 79 ("cordially and universally recommended").

Muret and Sanders. Encyclopædic Dictionary of the English and German Languages. Grevel. 1897. German-English, Part I., pp. 100; 1s. 6d. net. 200

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Acad., 20 Feb. '97 ("the idea is an excellent one, and for the most part well carried out. . . . Mr W. supplies a helpful introduction"); *Speaker*, 26 Dec. '96 ("this skilful and conscientious bit of work").

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Educ. Times., Jan. '97, p. 32 ("The chief value of this manual is as a matter of fact outline of Italian writers and their works"); *Sat. Rev.*, 9 Jan. '97 ("nerveless and unsatisfactory").

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Cervantes. The Adventures of the Wooden Horse and Sancho Panza in Barataria. Edited, with Introduction, Life and Notes, by CLOVIS BEVENOT. Oxford, Clarendon Press. 1897. Extra fcap. 8vo, pp. 147; 2s. 6d. 209

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Chaucer. Selections from the Canterbury Tales. Edited, with Introduction, Notes and Glossary, by H. CORSON. Macmillan & Co. 1896. 12mo, pp. liv. + 577; 4s. 6d. 216

Spect., 30 Jan. '97 ("the introduction contains most valuable critical matter; good notes on pronunciation"); *Educ. Rev.*, Jan. '97 ("one of the best introductions to Chaucer we have seen . . . glossary very full").

Chaucerian and other Pieces. Edited by Prof. SKEAT. Oxford, Clarendon Press. 1897. Demy 8vo, pp. lxxxiv. + 608; 18s. 217

Uniform with the Library Edition of Chaucer's works in six volumes (1894).

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Educ., 20 March '97 ("useful for examination purposes; notes copious, glossaries satisfactory"): *Journ. Educ.*, Apr. '97 (favourable); *Educ. Times*, Apr. '97; *Educ. Rev.*, May '97 ("copious notes, good glossary; the appendix especially deserves study").

King Horn. Edited by J. HALL. Oxford, Clarendon Press. [*Immediately.* 219

Laurence Minot. Poems. Edited, with Introduction and Notes, by JOSEPH HALL, M.A. Oxford, Clarendon Press. 1897. 2nd ed., revised. Extra fcap. 8vo, pp. 177; 4s. 6d. 220

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Vol. II. *Athen.*, 20 March '97; *Anglia*, Apr. '97; a good review by *F. Holthsn* in *Lit. Cbl.*, 22 May '97; Vol. I. favourably reviewed by *K. D. Bülbring* in *L. g. r. P.*, Dec. '96, 404.

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Student's Dictionary of Anglo-Saxon. By H. SWEET, M.A. Oxford, Clarendon Press. 1897. Sm. 4to, pp. 234; 8s. 6d. net. 223

A careful review in *Athen.*, 8 May '97 ("worthy of the distinguished reputation of its author").

OLD FRENCH.

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Poems of Walther v. d. V., trans. by W. A. PHILLIPS (*Guide* II. 151). Smith, Elder & Co. 225

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Dr W. Streitberg. Urgermanische Grammatik. Einführung in das vergleichende Studium der altgermanischen Dialekte. Heidelberg, Winter. 1896. 8vo, pp. xx. + 372; 8m., cl. 9m. 226

A careful and eminently favourable review by *M. H. Jellinek* in *Z. f. d. P.* xxix. 374.

Gotisches Elementarbuch. By Dr W. STREITBERG. Heidelberg, Winter. 1896. 8vo, xii. + 200; 3m., cl. 3m.60. 227

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Epic and Romance: Essays in Mediæval Literature. By W. P. KER, Prof. of English Literature in University College, London. Macmillan & Co. 1897. 8vo, pp. xx. + 452; 10s. net. 228

Athen., 10 Apr. '97 ("a notable and highly interesting contribution to the history of Middle Age Literature"); *Acad.*, 20 March '97 (by *F. York Powell*: very favourable); *Bookman*, Apr. '97, p. 14 (an interesting and eminently favourable review by *C. H. Herford*).

The Flourishing of Romance and the Rise of Allegory (Twelfth and Thirteenth Centuries). By G. SAINTSBURY, M.A. Blackwood & Sons. 1897. Cr. 8vo, pp. 448; 5s. net. 229

Nat. Obs., 20 March '97 ("this fantastically named book"); *Acad.*, 24 Apr. '97 (favourable); *Bookman*, May '97 (a favourable review by *E. K. Chambers*); *Athen.*, 1 May '97 (unfavourable: "If the object of the book, as one would have supposed, was to inspire an interest in Middle Age European literature, here one must, alas! confess it to have conspicuously failed").

PHONETICS.

Breymann, H., Die phonetische Litteratur von 1876 bis 1895. Eine bibliographisch-kritische Übersicht. Leipzig, Deichert. 1896. 8vo, pp. 170. 230

A favourable notice by *Ad. Tobler* in *Archiv* xcviii., p. 221; a valuable and not altogether favourable review by *W. V[ietor]* in *Lit. Cbl.*, 22 May '97.

The Teacher's Manual of Phonetics: the Sounds of English. By the late LAURA SOAMES. Edited by Prof. VIETOR of Marburg (*Guide* II. 51). Swan Sonnenschein & Co. [*In preparation.* 231

L'Abécédaire of French Pronunciation. By G. LEPRÉVOST. Griffith, Farran, Browne & Co. 1897. Cr. 8vo, pp. 112; 2s. 232

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METHODS OF TEACHING, ETC.

Aims and Practice of Teaching. Edited by Prof. F. SPENCER, M.A. Cambridge University Press. 1897. Cr. 8vo, pp. 292; 6s. 234

Educ. 10 Apr. '97; *Journ. Educ.* Apr. '97, p. 245 ("The editor's essay on 'Modern Language Teaching' is admirably clear and lucid. He is a thorough-going advocate of the new method. Mr Way's essay on 'English' shows a true appreciation of the power of literature"); *Secondary Education*, 1 May '97; *Practical Teacher*, May '97; *Educ. Times*, Apr. 97; *School Guardian*, 20 March '97; *Times*, 12 March '97; *Acad.*, 29 May '97.

We have inserted a review above (p. 33).

An Experiment in Modern Language Teaching. By H. W. ATKINSON (Letter to *Journal of Education*, May '97). 235

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Wendt, G. Didaktik und Methodik des deutschen Unterrichts und der philosophischen Propädeutik. Munich, Beck. 1896. 8vo, pp. 160; 3m. 50. 236

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Rossmann, Dr. Ph. Ein Studienaufenthalt in Paris. Ein Führer für Neuphilologen. Marburg, Elwert. 1896. Large 8vo, pp. ii. + 40; 0m. 60. 238

A reprint of the article mentioned in the last *Note* in *Guide* No. ii.; commended in *Lit. Cbl.*, 12 Dec. '96.

G. Schmeding. Die eigene Weiterbildung im Französischen. Dresden, Koch. 1897. 8vo, pp. 24; 50 pf. 239

Die neusprachliche Reformlitteratur von 1875-93. Von H. BREYMANN (*Guide* I. 179). Leipzig, Deichert. 240

An interesting review, eminently favourable, by *A. Rambeau* in *Neu. Spr.* iv. 552.

Französische und Englische Lektüre auf höheren Mädchenschulen. Von E. WUNDER. An article in *Neu. Spr.* Vol. iv. pp. 477-485. 241

Modern Foreign Languages: Examination of Naval Officers (1) proceeding to the Continent for Study, (2) for the Grade of Interpreter. Eyre & Spottiswoode. 1897. 1s. 242

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THE MODERN LANGUAGE TEACHERS' GUIDE

Vol. I. **November 1897** **No. 2.**

CHAUCER AND BLIND HARRY.

THE influence of Chaucer upon the Scottish poets of the fifteenth, and even of the sixteenth century, has often been discussed; and instances have been given shewing that Henrysoun and King James I., Dunbar, and Gawain Douglas were well acquainted with the works of one who was acknowledged as a master.

Yet I cannot find that any one has yet noticed that Blind Harry came under the influence of the same great poet. The choice of his subject was such that he could not avail himself of an English writer's opinions or expressions to any great extent. He writes with so patriotic and so hearty a feeling of enmity against all things belonging to the southerner that he has unanimously been acquitted of all such indebtedness. But the good man came under the spell, all the same.

In the first place, consider his metre. It is simply that of the Knightes Tale, throughout the greater part of the poem. But he sometimes breaks out into stanzas, and it seems to have puzzled the critics to guess the origin of these metrical efforts. The answer is not recondite.

Thus, in Book VI. lines 1-104, he has 18 stanzas of 8 lines each, on the pattern exemplified in the Monkes Tale.

In Book II. lines 180-359, he has 20 stanzas of 9 lines each, with the rhyme-formula—*aab, aab, bab*, as in Chaucer's Anelida.

In Book II. lines 171-179, he has a 9-line stanza on a pattern of his own, with the formula *aab, aab, abb*. But it is easy to see its origin. It is simply borrowed from the 9-line stanzas in the Complaint of Mars, with the formula *aab, aab, bcc*. In the last three lines he has repeated his rhymes, instead of bringing in a new one. The idea is the same, viz., that of making the last pair of lines rhyme together.

We know that, in the case of the Kingis Quhair, even the grammar was influenced by that of Chaucer. It is fairly astonishing to find that even Blind Harry acknowledged the charm of Southern grammar! He frequently uses *beyn, i.e. been*, instead of *are*, in the present of the plural. The glossary gives only *one* reference, but more occur; *e.g.* in Book XI. line 83.[1] Still more wonderful is the use, in one instance only, of the Southern past participle *ynom(e)* in place of the Northern *nomen*. This prefixed *y-* occurs in Book IX. line 53,[2] where it is necessary for the scansion, and rimes to *com* (which cannot here be *comen*). *Cf.* Troilus, i. 242.

But, of course, the most interesting point is that of indebtedness of knowledge and expression. Thus, in Book VII. line 189, we have:

> "Quhen Sampsone powed to grond the gret piller,
> Saturn was than in-till the hëast sper."

The note says: "It is difficult to see how the date of Sampson's expiring feat could be ascertained."

However, we have it on the authority of Saturn himself. He says, according to Chaucer's *Cant. Tales*, A. 2466:

> "*I* slow Sampsoun in shaking the piler."

It is amusing to see how Blind Harry has made a hash of it after all. He wants to tell us that, at the death of Sampson, Saturn was

[1] "Parteis beyn met ner a fayr forest-sid."
[2] "Leyt salys fall, and has thar cours ynom:
A gud gay wynd out off [illegible] wm."

in the ascendant. But he actually says that Saturn was *in the highest sphere.* Well, he has always been in the highest sphere; at least until Uranus and Neptune were discovered. This is, probably, the vaguest date on record.

It is not merely this sole line, but much of the context, which is borrowed from this passage in the Knightes Tale. Thus Blind Harry tells us that Saturn "wakens war, and waxing (increase) of pestilence." The note says: "In Lilly there is nothing in support of this." But Lilly knew much less than Chaucer did about astrology. Just above the line cited, Saturn claims as his "the cherles rebelling," which accounts for "war"; and a few lines below he says: "My loking is the fader of pestilence." *Cant. Tales*, A. 2469.

Now that we are on the track, we can easily explain the corrupt line just above (Book VII. l. 183), viz.:

"His *drychyn* is with Pluto in the se;"

where *His* means Saturn's. This curious word *drychyn* is entered in the New English Dictionary under *dretching*, and is explained as "procrastination" or "delay," which gives no true sense. It was not Saturn's *drychyng* that sent people to Pluto; it was his *drenching, i.e.* his power of drowning his victims. See the preceding Chaucerian line (A. 2456), which settles it.

"Myn is the *drenching* in the see so wan."

The mistake is easy. The scribe has left out the mark for *n* over the *y*, and that is all. Read *drynchyn*, with *yn* for *en*, and final *n* for final *ng;* both too common to need comment.

Compare again such lines as these:

"Fallyng off wallis with cruel wiolence." *Wallace*, VII. 186.

"Myn is the ruine of the hye halles,
The fallyng of the toures and the walles."
Cant. Tales, A. 2463.

Once more, Chaucer's "cherles rebelling" becomes, in Blind Harry, "rebell renkis." The whole of these two passages should be compared throughout.

Just below (Book VII. l. 192) we read:

"Quhen Phiorax sank throuch the erd till hell."

It is vigorously put; but Chaucer said it first.

"Amphiorax fil through the ground to helle." *Troil.*, II. 105.

I conclude (from other passages besides this) that Harry had read his *Troilus.*

In Book VI. 303-4 we read of a man who is thus described:

"All Ingland cost he knew it wondyr weill,
Fra Hull about to Brysto euerilkdeill."

I think he was first cousin to Chaucer's shipman:

"He knew well alle the havenes, as they were,
From Gootland to the cape of Finisterre. . . .
Ther nas noon swich from *Hulle* to Cartage."

It is said of the same individual (vi. 307):

"In Pykartè and Flandrys he had beyne;
All Normondè and Frans haill he had seyne."

So he must have travelled about like Chaucer's Knight.

In Book VI. 346 we have:

"Quhar claryowns blew full mony mychty sonis."

But Chaucer says that clarions blew "blody sounis" (C. T., A. 2511); which is more forcible.

In Book VIII. 1183 we read:

"The mery day sprang fra the oryent."

This reminds of Chaucer's "mery day" (C. T., A. 1499) which also appears in company with "the orient." And immediately below comes our old friend Zephyrus.

"Zepherus began his morow cours
The swete wapour thus fra the ground resours."

In Book IX. l. 9 Zephyrus appears, as in Chaucer, arm in arm with "eek" and "sweet":

"Zepherus *eek*, with his *suet* vapour."

And in the next line we have "by werkyng of natour"; which answers to Chaucer's "vertu."

Nothing can be more hopeless than Blind Harry's astrology. It is always wrong; but he knew that Chaucer was fond of it, and he felt bound to be the same. In Book IX. l. 20 he tells, amongst other things, that "Caprycorn" is "the sygn of the Lioun." But how one sign can also be at the same time another sign he omits to explain. This is no exaggeration; see the whole of the hopeless 24 lines which begin this book.

In Book IX. l. 1937 he says of Wallace:

"In tym off pes, mek as a maid was he."

Chaucer's Knight was just like him:

"And of his port as mek as is a mayde."

I will trace just one more passage. In Book I. 111-2 we read:

"Is nayne in warld, at scaithis ma do mar
Than weile trastyt in borne familiar."

Here *borne* does not mean, as the Glossary says, "a pledge"; but a "born familiar" means a born friend. I think, moreover, that *in* is an error for *and.* The main idea comes from Chaucer's Cant. Tales, E. 1784; but Chaucer himself got it first from Boethius, Book III., prose 5, last line:

"And what pestilence is more mighty for to anoye a wight than a familier enemy?"

WALTER W. SKEAT.

OLD AND MIDDLE ENGLISH NOTES.

1. O.E. *æcelma*, "a chilblain."

In an article in the *Modern Language Notes* XI. (1896), col. 322, O. B. Schlutter takes exception at the explanation of O.E. *æcelma* as "chilblain," a meaning rightly assigned to it by Cockayne, Bosworth-Toller, Sweet, Hall, etc., and tries to show that it means "furfuration." He then adds: "The way Cockayne has arrived at the meaning 'chilblain' is this: Mone exhibits a gloss *mulas acelman*. . . . But Mone's *mulas*, I have reason to believe, is rather a mutilation of *glumulas*." What Schlutter's "reason" for this assumption is he does not state, but if he had taken the trouble to look up the text from which the gloss is taken, he might have easily convinced himself that he was wrong, and that the reading *mulas* is perfectly correct. The glosses printed by Mone are from a Brussels MS. of Aldhelm's *De laudibus virginitatis*,[1] and a reference to the passage whence the glossed *mulas* is taken, would have shown him that it reads,[2] "*Omnia hæc non sunt extra palatium regis, sed aliter sedet in carruca præfecturæ dignitas, aliter mulionum vilitas, aliter, qui pedibus continet mulas.*" With this compare the Modern French, "*avoir les mules aux talons*," and the entries quoted by Schlutter from Florio (*mule kibes chilblanes*) and from Cotgrave (*mule a kibe*). In the face of this evidence, I do not think there can be any doubt that *æcelma* means "chilblain."

2. O.E. *egur*, "dodrans."

In the *Modern Language Notes*, XI. (1896), col. 408, Schlutter discusses Hall's "*egur* = flood, tide," which is based on the gloss *egur* = *dodrans* in *Wright-Wülker*, 18[20], etc. Schlutter hesitates between two explanations —either to accept *dodrans* as correct, and to explain *egur* as a corruption of [*þa n*]*egun* [*dælas*], or else to accept *egur*, and to regard *dodrans* as a corruption of [*re*]*dondans* = *redundans*.[3] It is not my object here to criticise S.'s suggestions,—they are not likely to be accepted—I merely wish to point out that both the English *egur* and the Latin *dodrans* are perfectly correct and well authenticated. Besides the instances in *Wright-Wülker*, there are others; and the inflected forms of both the English and Latin words which occur show that the possibility of scribal corruption is out of the question. The first instance, which, moreover, confirms the correctness of the meaning "flood" assigned to *egor*, I printed from the Salisbury Aldhelm MS., in the *Anglia*, XV., 208, *cataclismi* = *egores*, and in my forthcoming volume of O.E. glosses (vii. 159) the same gloss is given from another MS. In the same volume (xiii. 1) we have the gloss *dodrantium* = *eogra* (var. lect. *eogora*); this is taken from Aldhelm's *Epistola ad Eahfridum* (*Aldhelm*, ed. Giles, 92[8])—*Polissimum, quod te exulem almus arbiter priscam paterni visitantem clientelam ruris* (*cærula ponti trans glauci, enormesque dodrantium glareas atque spumiferas lymphæ nymphæ obstirpationes, circili carina procellosum sulcante salum*) *reducere, ovante novarcho, dignatus est.*

This quotation confirms the correctness of the above cited gloss *dodrans* = *egur*, and in addition affords us an undoubted instance of the use of the Latin *dodrans*. But it is, by no means the only instance: *dodrans*, "flood, high-tide," is found also in certain Latin writings composed in a very curious and inflated style, viz., the so-called *Hisperica famina* and *a Hymn*.[4] Cp. J. M. Stowasser, *Incerti auctoris Hisperica famina*, Vienna, 1887, p. 12[1], *vastaque tumente dodrante inundat freta*; and ibid., p. 13[30], *quod spumaticum rapuit tolo diluvium, pollentemque tonuit rapere dodrantem.* Cp. also J. M. Stowasser, *Stolones Latini*, Vienna, 1889, p. vi.[5]

uidemus	litus
Blepomen	agialus
uincitur	adsissis id est adlauou
nicate	dodrantibus:
sic mundi	et uita huius.

The word *adsissa*, which here glosses *dodrans*, also occurs in the *Hisperica famina*, p. 11[38], *protinus spumaticam pellit in littora adsisam.* The meaning, as Stowasser, p. 33, points out, is "flood, high-tide": cp. Isidor, *De ord. creat.*, 9, 7. On *adlauou*, cp. Stowasser, *Stol. Lat.*, p. x.

[1] They were again edited by Bouterwek in Haupt's *Zeitschrift für deutsches Alterthum*, ix. 403.

[2] Cp. *Aldhelm*, ed. Giles, p. 19.

[3] In the *Anglia*, xix. 471, S. somewhat modifies his views, but his newer theory that *aegur* is a corruption of *aeciir* = *ea-cir* (sic !) "Wasserkehr," is not likely to be taken more seriously than his former explanation.

[4] On these works, to which also the *Lorica* of Gildas is nearly related, cp. Zimmer, *Nennius Vindicatus*, 291. It is not at all impossible that these or similar writings may have been the source whence Aldhelm got the word *dodrans*. His Latinity possesses various features in common with the *Hisperica famina* group, which point to the conclusion that he was not uninfluenced by the style of this school.

[5] Also in Haupt's *Zeitschrift*, v. 207.

3. On New English *pillow*.

The N.E. *pillow* and the M.E. *pilwe*, from which it is regularly developed, are commonly assumed to be the descendants of O.E. *pyle*, "a pillow." But this O.E. *pyle* would normally have yielded a N.E. **pill*, and though Skeat alludes to the difficulty of explaining the development of the M.E. from the O.E. form, so far as I know no attempt has been made to clear the matter up.

The O.E. *pyle*, like the Old High German *pfuliwī*, is an early loan word from the Latin *pulvinus;* it was borrowed in the form **pulwīn*, and the *n* having been dropped in the West Germanic period (cp. Paul und Braune's *Beiträge*, xii. 381), it must in O.E. have assumed the form **pulwi*, and been treated as an *i*-stem. At a very early period the masculine *i*-stems gave up their genitive and dative singular in favour of the corresponding forms of the *a*-declension: this was the case in Gothic, Old Saxon, Old High German, and O.E. (for O.E. cp. the dative *faengae*[1] in the Epinal Glosses), and we should therefore expect in the earliest O.E. a gen. and dat. **pylwaes*, **pylwæ*, later *-wes*, *-we*. At a period subsequent to this change of declension, the phonetic law came into action, by which *w* was dropped before *i* (cp. Sievers, § 173), so that the nom. acc. **pulwi* became **puli*, whence O.E. *pyle*, which is the regular form for the nom. and acc. Now the forms for the gen. and dat. which actually occur are not **pylwes*, *-lwe*, but *pyles*,[2] *-le*[3]: that is, a levelling has taken place, the nom. and acc. forms without *w* having caused the loss of the *w* in the gen. and dat. But that the forms **pylwes*, **pylwe*, though unrecorded, did exist, seems proved by the M.E. *pilwe*.[4] Moreover, I think I have found further confirmation of this. A corresponding levelling in the opposite direction, starting from **pylwes*, *-we*, would have produced a nom. acc. *pylu* (on the analogy of the *wa*-stems: *bealu*, *bealwes*, etc.), and this form actually occurs in an O.E. gloss: *cervical = pylu* (in my forthcoming vol. of O.E. glosses, xxix. 4). The starting point of the M.E. and N.E. forms were, of course, the O.E. *w*-forms (cp. *yellow* from O.E. *geolu*, *geolwes*).

In the same volume of O.E. glosses there occurs (lvi. 16) the gloss *cervical = pylewer* (originally *pyle* was written, and another hand subsequently added the *wer*). With this compare a gloss in the twelfth century MS., Bodley 730 fol. 144^{b}: *Hoc auriculare et hic pulvillus idem sunt .s. oreiler .i. pulewar. et hoc cervical*, and *Wright-Wülker*, 742^{24}: *Hoc cervical = peloware*. This word, which is not recorded in *Bradley-Stratmann*, must, of course, be distinguished from Chaucer's *pilwebere*, and seems to be a compound of O.E. *pyle* and Old Norse *ver*, "a case, cover."

4. *Sir Gawayne and the Green Knight.*

(*a*) Line 427.

Sir Gawayne had just severed the Green Knight's head from his body, when—

"Þe fayre hede fro þe halce hit [felle] to þe erþe,
Þat fele hit foyned wyth her fete, þere hit forth roled."

The *felle* in brackets is an addition of Sir F. Madden's, and it was retained by Morris in his text, whilst Mätzner, *Altenglische Sprachproben*, i. 319, in his note to this passage, suggests *helde* instead of *felle*, on account of the alliteration; and it certainly would appear more probable that *hede* and *halce* should bear the alliteration than *fayre*. But it seems to me that the line requires no emendation at all, and that we ought to adhere to the manuscript reading:

"Þe fayre hede fro þe halce hit to þe erþe."

The *hit* is not a pronoun, but a verb, and bears the alliteration. M.E. *hitten* was used intransitively as well as transitively, and meant "to come, arrive." Cp. *Patience*, l. 289, *he hitte to a hyrne*, "he came to a corner," and *Destruction of Troy*, 13495, *the haven that he hit to*.

(*b*) Lines 1280-81.

"Þus þay meled of much-quat, til myd-morn paste,
& ay þe lady let lyk, a hym loued mych."

For the *a* in the second line *and* is suggested in Morris's edition, whilst *let lyk* is translated "appeared pleased." But there is no justification for this rendering of *lyk*. The simplest and most probable explanation —one, moreover, which involves no alteration of the text—is to regard *a* as a weakened form of *ho*: cp. l. 1283, where *I were* apparently stands for *ho were*. The comma after *lyk* must of course be struck out. The meaning is, "And ever the lady acted (feigned) as though she loved him much."

I am bound to add that I have not found further instances of any such weakened forms of *ho*, and if this explanation should,

[1] The *i*-form *daeli* is instrumental.

[2] Cp. Techmer's *Internationale Zeitschrift*, II. 126^{90}, *Pyles tacen*.

[3] *Cura Pastoralis*, p. 148^{18}, etc.

[4] The *w* of the M.E. form obviously goes back to the *v* of the Latin *pulvinus*, and shows that *pilwe* cannot be an independent M.E. reborrowing of the same word.

on that account, be rejected, one might regard the *a* as a scribal error for *ho*, or possibly for *as ho*. The meaning would remain the same.

(*c*) Lines 1398 ff.

"Þay laȝed, & made hem blyþe,
Wyth loteȝ þat were to lowe,
To soper þay ȝede asswyþe,
Wyth dayntes nwe in-nowe."

Lowe is rendered in the glossary "quiet, secret," but "they laughed and made merry with words that were too quiet (or secret)" does not seem very satisfactory. Moreover, a still more fatal objection has been overlooked, viz., that, if identified with "low," the *ow* would have the diphthongal *ou*-sound, whereas the rhyme words, *mowe*, *innowe*, in both of which the *ow* denotes the *ū*-sound, show that we must pronounce *lū-e*, not *lou-e*, and that it is therefore quite a different word.

The explanation is, I believe, a very obvious one: *lowe* is simply an aphetized form of the common M.E. verb *alowen*, "to praise, commend," from O. French *alouer*, Latin *allaudare*. Cp. *lowable* "praiseworthy" for *alowable* in *Piers Plowman*, C. vi. 103, xviii. 130, etc. The meaning of the line then is, "with words (behaviour) that were (was) to be praised." Cp. *Ayenbite*, p. 95[26], *þis trau is to alowe and to louie uor manye þinges;* also pp. 227[18]; 233[34]. *Robert of Brunne's Chronicle*, ed. Hearne, p. 281, *His dedes ere to alowe for his hardynesse. Merlin*, ed. Wheatley, p. 355[35], *Gretly were thei to alowe and to preise.*

(*d*) Lines 1450-51.

"Ful oft he bydeȝ þe baye,
& maymeȝ þe mute Inn-melle."

The second line is generally considered to mean "maims the pack in the conflict," *melle* being identified with the Romance word meaning "battle, conflict."[1]

It seems to me more probable that *innmelle* stands for *imelle*, from the Old Norse *í milli*, or rather from its Old Danish equivalent. The *n* is, of course, due to the influence of the English *in*, and this *in*-form is met with elsewhere, *e.g. Pearl*, l. 1126.[2]

This M.E. *imelle* was used not only as a preposition, but also as an adverb meaning "between times, at the same time."

Cp. *Ywain and Gawain*, ed. Schleich, Oppeln, 1887, ll. 118-20:

"Madame, al hale þis cumpani
Praies ȝow hertly now omell,
Þat he his tale forth might tell."

Ibid., l. 3235 ff.

"Þarof cowth Ywayn no rede,
Sare he douted to be ded;
And also his damysel
Ful mekil murnyng made omell,
And wele sho wend, he sold be slane."

If we assign a similar meaning to *innmelle* in *Sir Gawayne*, we may translate "Full oft he (the boar) awaits the attack and maims the pack at the same time."

ARTHUR S. NAPIER.
OXFORD.

[1] Cp. Morris's Glossary, s.v. *Melle, Melly;* and Luick, *Anglia*, xi. 573.

[2] Cp. *inbland*, "together" (*Sir Gawayne*, l. 1205; *Cleanness*, l. 885), which stands for *ibland*, from Old Norse *í bland*, "among." Cp. also *inlyche* (*Pearl*, 545, 602), "alike," for *ilyche*.

THE REVISED TEXT OF SIR GAWAYNE AND THE GREEN KNIGHT.[1]

MR GOLLANCZ has at length given us his text of *Sir Gawayne*, but without Introduction, Glossary, or Notes; they are still "in preparation," the new text being bound up with the apparatus supplied by Morris in 1864.

It is impossible to estimate fully the value of Mr Gollancz' work on the text until we get his Glossary and Notes, but owing to the importance of the text it has been thought worth while to notice the revision at once.

To begin with, I will take the restoration of the readings of the MS.:—Mr Gollancz (G) has maintained the MS. readings in some 35 cases (ll. 172, 334, 440, 558, 651, 652, 889, 893, 988, 1114, 1188, 1265, 1281, 1304, 1355, 1393, 1480, 1497, 1540, 1564, 1572, 1678, 1817, 1878, 1962, 1965, 2002, 2018, 2027, 2102, 2111, 2167, 2185, 2422, 2447), in which Morris (M.) either introduced different readings into his text or suggested them in foot-notes.

In some cases the difference between the two editors is merely a matter of spelling (*e.g.* 334, 2027): in others the reading adopted or suggested by Morris seems quite unnecessary, and the MS. can be accepted at once (*e.g.* 172, 440, 558, 651): in others again the MS. reading is, to say the least, difficult to interpret, and we await Mr Gollancz' explanation with interest, *e.g.*:—

889. Wyth sere sewes and sete.

[1] Early English Text Society. Original Series, 4. Sir Gawayne and the Green Knight. Fourth Edition, revised, 1897.

Does *sete* = swête, as M. suggests, or sête—*i.e.* proper, suitable?

893. and ay sawes so sleȝeȝ.
Sawes presumably = sayings, and not = sewes, dishes (Morris).

1114. þay dronken and daylyeden & dalten untyȝtel.
M. suggests that *untyȝtel* is a corruption of *untyl nyȝte*, or if correct that it is connected with *tyȝt* (fasten) and therefore = unrestrainedly. Both are unsatisfactory.
G. prints *untyȝtel*, and we await his explanation. I think *untyȝtel* is a corruption of *unlytel*.

1304. & *fire* lest he displese yow.
M. suggests *fire* = fere (fear): there can be little doubt, I think, that *fire* = firre (moreover), an interpretation first pointed out by Miss Turner of Bedford College.

1497. ȝif any were so vilanous þat yow devaye wolde.
M. reads *denaye*: I do not know how *devaye* is to be interpreted.

1540. Bot to take þe toruayle to my-self.
Both M. and G. give this as the MS. reading: I have looked at the MS. carefully and read *trauayle*, not *toruayle*; this reading suits the context exactly.

Next in interest to the MS. restorations are the deviations from the MS. introduced by G.; there are some 40 in all, of which eight were suggested in foot-notes by M., but were not introduced into the text. The following are the most noteworthy:—

86. He watȝ so Ioly of his Iofnes (MS.).
G. reads Iolyfnes.

88. G. reads *longe* for MS. lenge.

124. „ *sylueren* (M. conj.) for MS. syluener.

157. Heme wel haled hose of þat same grene MS.
M. put a comma after *haled*, and evidently took *heme* as a substantive.
G. reads:—Heme-wel haled hose of þat same grene. This is undoubtedly a step in the right direction; it makes *Heme-wel* adverbial and comparable with *Hemely* (1852); in fact the similarity of l. 1852 (While he hit hade hemely halched aboute) makes the change of *haled* into *halched* a likely one. But I hardly think "*heme-wel haled*" is attributive to "hose," because "þat spenet on his sparlyr" repeats the same idea, and the author of Sir Gawayne does not repeat himself: it must then refer to "mantile" and "hod" and modify the idea of 156*b*. We should then punctuate

156*b* & layde on his schulderes Heme-wel haled;

286. G. supplies *-wod* as suggested by Morris, and reads "brayn-wod in hys hede," which completes the sense and the metre.

653. G. reads *cauelacioung* for MS. *cauelounȝ*
697. „ *neghe* „ *noghe*
751. „ *seruyse* „ *seruy*
795. „ *towres* „ *towre*
822. „ *quil* „ *quel*
884. „ *tabit* „ *tapit*
which is an excellent emendation.

956. G. reads *schedes* (M. conj.) for MS. *scheder*.

975. „ *a-quoyntance* „ *a quoyntance*
1032. „ *þt* „ *&*
1047. According to M., MS. reads *derne*
„ G., „ *derue*
It is very difficult to distinguish between the scribe's "u" and "n": probably G. is right.

1053. G. reads with MS. "I wot in worlde," but suggests in foot-note "I ne wot," the negative being required. Why is it not introduced into the text?
M. suggests "I not," which is probably the true reading.

1124. G. reads *lede* for MS. *leude*.

1156. According to M., MS. reads *mene*.
„ G., „ *meue*; *cf.* l. 1047.

1315. G. reads *Watȝ* (M. conj.) for MS. *Wth* (With).

1836. I haf worthly þis woneȝ wythinne (MS.).
G. reads:—þat I haf worthyly wonnen þis woneȝ wythinne; a reading that commends itself on all grounds, for the line wants a p.p. both grammatically and metrically.

1412. G. reads *hade growe* for MS. *hade groweȝ*.

1440, 41. Long sythen for þe sounder þat wiȝt for-olde,
For he watȝ b . . . bor alþer grattest (MS.).
G. gives the admirable reading:
Long sythen woned fro þe sounder
þat wiȝt for-olde,
For he watȝ beste baleful and bor alþer grattest.

1467. G. reads *schifted* for MS. *Schafted*
1588. „ *freke* (M. conj.) „ *frekeȝ*
1696. „ casteȝ „ costeȝ
1720. „ muete „ mute

G. reads :—

1729. and ȝe lad hem, bi-laggid mon for MS. And ȝe lad hem bi lag mon.
an ingenious emendation that satisfactorily explains the presence of "mon."

1743. There is a difference between M. and G. in reading the MS. M. reads *wayneȝ* and suggests *wayueȝ*:
G. reads *wayueȝ* as MS. reading. *Cf.* l. 1047.

1752. The line is defective. M. supplies *dyȝt*.
G. improves upon it with "dyȝt him."

1815. G. reads *noȝt* (M. conj.) for MS. *oȝt*.

1863. G. reads *fro* for MS. *for*.

1906. „ *hym* „ *by*.

1909. „ *braþ* „ *bray*.

2177. G. suggests :—þe rayne and his riche bridle. MS. omits *bridle*.

2187. G.'s change of *He* into *Here* seems unnecessary and pointless.

2290. G. reads *ryneȝ*. M. *ryueȝ*.

2329. G.'s conjecture of *Schaped* as the illegible word by preserving alliteration is better than M.'s *sikered*.

2448. G. supplies a necessary *hatȝ*.

2461. G. reads *glopnyng* (M. conj.) for MS. *gopnyng*.

There are a large number of deviations from the MS., some 75, introduced by M. and maintained by G. Most of them are unimportant, being corrections of slips in spelling; in some few cases redundant or repeated words are omitted; in others, of greater importance, missing words are supplied (*e.g.* 11, 427, 1444, 1639), but they are quite convincing.

A few modifications and improvements have been made in the punctuation and in the addition of necessary inverted commas; but the punctuation is still overdone in some cases, and in others requires consideration from the point of view of its effect on the meaning.

The system of the textual notes is not always consistent. Now and again where square brackets are used in the text, indicating of course an editorial addition, an unnecessary footnote is also given; in a few cases the textual notes are placed at the side of the page, which is confusing; and the numbering of notes is now and again incorrect; the marginal paraphrase wants revision in a few cases, notably in ll. 2187, 88.

Altogether the new text is a gain; it is at the same time a tribute to the scholarship of M. that so many of his conjectures can be accepted by later scholars.

There are of course a series of difficult passages in the text, for the explanation of which we shall look to G.'s Glossary and Notes. May they soon appear.

T. G. F.

A CONTESTED READING IN THE *CODEX ARGENTEUS*.

I. A NEW SUGGESTED EMENDATION.

1. LUKE xiv. 31, as given in this famous codex, reads and is arranged thus:—

. . . Aiþþau
hwas þiudans gangands stinquan
wiþra anþarana þiudan *du wigā*
na, niu gasitands faurþis, . . . etc.

The original Greek (similarly arranged) is:—

. . . Ἢ
τίς βασιλεὺς πορευόμενος συμβαλεῖν
ἑτέρῳ βασιλεῖ εἰς πόλεμον
οὐχὶ καθίσας πρῶτον . . . κ.τ.λ.

The English:—

. . . "Or
what king going to encounter (*or* make an attack upon) another king *with a view to war*, will not first sit down . . ." etc.

2. If, for the sake of reference hereafter, we first inquire how phrases of the same pattern as εἰς πόλεμον are rendered into Gothic, we shall find (1) that εἰς followed by a concrete substantive is given by *du* plus a concrete subst., as εἰς ἓν σῶμα ἐβαπτίσθημεν (1 Cor. xii. 13); Go., *du ainamma leika* daupidai sium: but (2) that εἰς plus an abstract subst. may be given either (*a*), and generally, by *du* plus an abstract subst., as: οὗτος κεῖται εἰς πτῶσιν καὶ ἀνάστασιν πολλῶν (Luke ii. 34); Go., sa ligiþ *du drusa* jah *usstassai* managaize; or (*b*) sometimes by the infinitive with *du*, as: ἡμεῖς ἁρπαγησόμεθα εἰς ἀπάντησιν τοῦ κυρίου (1 Thess. iv. 17); Go., weis frawilwanda *du gamotjan* fraujin; and so *du fiskon* = εἰς ἄγραν (Luke v. 4); &c.

3. Turning to the Gothic lines in paragraph 1, we see that line 3 ends with *wigā* (*i.e.* wigan), and line 4 begins with *na*; and, as the Goths knew nothing of hyphens, these three syllables apparently make up *wiganna*. In this expression, Ihre and the older editors and critics saw no difficulty; and, indeed, it has been defended within the last quarter of a century by Dr Julius Jolly (*Gesch. des Infin.*). Now *wiganna* is of course to be taken as the dative of a verbal subst.

or infin., answering exactly to the Anglo-Saxon gerund in *-anne* after *tō* (*tō cumanne*, etc.), and to the similar forms in other West-Teutonic dialects. But it is objected, firstly, that, notwithstanding the numerous opportunities for the use of such forms, no other instance occurs anywhere else in the Gothic remains; nor do parallel forms occur in the closely-related Old Norse; and secondly, that the original form of the suffix *-anna*, *-anne* having been *-anja*, such gerund in Go. would have been of the form *wiganja*; for Gothic is highly conservative of the old *ja-* (= *ya-*) suffix.

4. *Wiganna* being rejected, the suggestions of editors and critics have to be considered. Of these only two, not very dissimilar ones, maintain their ground. The simpler is, to treat one of the *n*'s as an error of repetition, so that the word intended should be *wigana*, dative of an assumed masc. subst., nom. *wigans*, "war," stem *wigana-*. But the only subst. of that form extant in Gothic is the concrete personal subst. *þiudana-*, *þiudans*, "a king"; and in the related dialects, even in Old Norse, as we shall see, the word for "war" is of a different stem. The other suggestion, viz. to read *wigna*, dat. of an assumed neuter subst. *wign*, stem *wigna-*, differs only, or chiefly, in being rather less probable than the former; for it credits (or discredits) the scribe with making *two* rather glaring blunders: he is supposed to have put the nasal stroke over the *a* instead of the *g* (*wigā*, instead of *wiga* = *wigna*), and then to have written the *na* a second time: yet Bernhardt is so enamoured of this compound muddle, that he actually introduces *wigna* into his text of Ulfilas. It need hardly be added that the stem *wigna-* also disagrees with that of the word for "war" in the other old dialects, and that other neuters in *-na* are concrete.

5. It seemed to me, on first examining the passage and its proposed emendations, at least ten years ago,[1] that the simplest correction, and, as I shall try to show, the most defensible, had been entirely overlooked; that, instead of inserting superfluous letters without obvious temptation or excuse, the scribe was misled by an error of the eye into writing one letter less than he should have written—a sort of mistake which is not uncommon in the codices. A curious instance occurs in the last clause of John xii. 42 (Cod. Arg.), and under conditions which, one would have thought, must have made it impossible. The scribe originally wrote:

> . . . ei us *synagogein uswaurpanai* waurþeina.
>
> . . . "that from the synagogue they *might be* cast out,"

thus omitting *ni*, "not," after *synagogein*. Discovering the omission, he returned to write it in over the line, but actually wrote only an *i*, sleepily supposing the final *n* of *synagogein* to be the first letter of *ni*. (It should be remembered that in the codices there are no spaces between the successive words.) One other instance, and one more to our point, may be taken from the codex containing the fragments of that curious old exposition of St John's Gospel, to which Massmann gave the title *Skeireins*. Line 10 of section V. should end with *taiknjandan*, and 11 should begin with *anþaranuh*; but the copyist writes *taiknjanda* and *nþaranuh*, actually dropping two letters, and not merely leaving the former word incomplete, but mistaking its *a* for the initial of the latter. The instance we are discussing (see par. 1) is not quite so bad: only one letter is omitted, and the omission occurs, like the last mentioned, in the most likely place, viz. at the break between two lines. The former line ended, as we have seen, in *du wigā*: before the next line was begun, there would probably be a short interval, and most likely a reference to the pattern-copy: on turning his glance again to his own parchment and looking back to make the junction, the scribe would see that the last *letter* he wrote was an *a*, and, not noticing its surroundings, proceeded as if it were the first letter of the first word of the new line: this word should therefore be *ana*, and the whole phrase should be *du wigan ana*, "to make-war on *or* upon," *i.e.*, upon the said king.

6. This reading might be left to stand on its own merits; but I will add a few lines of exposition and defence. Some points, indeed, require no discussion. Thus, it has been shown (par. 2) that the infin. with *du* is one of the ways of rendering εἰς plus an abstract subst. As to *ana*, and similar words placed after the verb or verbal, this usage is as good Gothic as the corresponding constructions in our own language are good English, *e.g.*:

> Jah spaiw in augona is, *atlagjands ana* handuns seinos (Mark viii. 23);
>
> "And he spat into his eyes, *laying on* his hands,"

i.e. of course, "laying his hands on [the

[1] This article is based on the notes and lexicon to a yet unpublished edition of Ulfilas.

man's eyes]." This usage is sometimes rather awkwardly called the "absolute" use of "prepositions": in point of fact, in Gothic at any rate, it looks like the transference of a separable prefix (which is really an adverb) from the head to the tail of its verb or verbal: *lagjan ana*, therefore, is = *analagjan* (which occurs); *wigan ana* = *anawigan;* just as our forefathers could say *onlecgan, onstandan*, &c., while we can only say *to lay on, to stand on*, &c. This branch of the subject, however, must be left for future consideration: at the present moment I am anxious to cite a passage which is, for my purpose, the most striking example of such "projection," so to say, of *ana*, and which most forcibly supports my emendation, if it does not demonstrate its accuracy. The passage occurs in Matt. xxvii. 7. The Greek is:

> . . . ἠγόρασαν ἐξ αὐτῶν
> τὸν ἀγρὸν κεραμέως εἰς ταφὴν
> τοῖς ξένοις.

The Gothic (arranged as in C.A.) is:

> . . . usbauhtedun us þaim
> þana Akr Kasjins *du usfilhā*
> *ana* gastim.
>
> . . . "they bought with them
> the Potter's Field *to bury in*
> for strangers;"

or "to bury strangers in"; or, again (as the Go. active infin. had also to serve sometimes as passive), "for strangers to be buried in," —singularly English idioms. The Go. infin. phrase here answers point by point to the phrase in Luke, and similarly renders εἰς + an abstract subst., "*for the burial* of strangers."[1]

7. With the Gothic of this passage in Matthew it is highly interesting to compare the A-S. version:

> ðá gebóhton hig ænne æcer . . . ON *tó bebyrgenne* elðeodisce men;

and also that of Wyclif (later version):

> thei bougten a feeld . . . IN *to biryyng* of pilgrymys;

where *du usfilhan* is represented by *to* + a gerundive, and *ana* by a preceding (instead of a following) *on* and *in* respectively; and thus three Teutons of genius, but of different age and nation, independently chose substantially the same mode of expressing εἰς ταφήν.

8. A few remarks must be added respecting *wigan*, or rather respecting its root; for, as this word occurs nowhere else in the Go. remains, some reader may think it open to the same objections as the other proposed readings (par. 3, 4); but it isn't. In the first place, it is the exact form in the C.A.; secondly, it is a probable and an easily explicable form; and thirdly, it is supported by the other Old Teut. dialects. Preceding editors, whatever they may have made of *wigan*, have correctly connected it with the Go. strong verb *weihan*, "to fight." The "principal parts" of this verb in Ulfilas are (infin.) *weihan*, (pret. sing.) *waih*, (pret. pl. &c.) *wathum*, (pf. ptcp.) *wathana-*; and the related subst. is *waihjōn-*, "a fight"; but, by Verner's Law (explaining what older Teutonists called the "grammatical change"), those parts in the more ancient præ-Ulfilic Gothic must have been *weihan, waih, wiǥum, wiǥana-*; and the strong-root forms (those showing *h*) and the weak-root forms (those showing *g*) shared, on definite principles, the whole verbal paradigm between them. In such a case, levelling or assimilation of the root-forms, and *imprimis* of their final *consonants*, might be expected and predicted. The Gothic of Ulfilas's time, throughout nearly the whole series of strong verbs, had already, in fact, assimilated such differing consonants, and had usually levelled in favour of the strong root. The West-Teut. dialects, although generally maintaining differences between root-forms, and so far showing themselves more primitive than the Go., nevertheless, as regards this particular verb, levelled in favour of the weak root (except in the pret. sing. indic.); *e.g.*, A-S. *wiġan, wâh, wigon, wiġen*; and O. H. Germ. *wîgan* (also *wîhan*), *wêh, wigum*, gi-*wigan*; *cf.* also the related subst. (A-S. and O.N. *wíg*, O.H.G. *wîg*), of which the stem was *wîga-*, and not either *wîgana-* or *wîgna-*. The prevalence of these *g*-forms in the Teut. area makes it probable that the Go. once possessed, alongside of *weihan*, a duplicate verb of the form *weigan*,[2] *waig* or *waih, wigum, wigana-*. But the usage of language, when a phonetic variation of a word radiates from an older word, is to seize the newer form to express a variation of the idea expressed by that older one. In this instance *weihan* was left with the specific and concrete meaning "to fight"; and the byform *weigan* must be

[1] A curious coincidence—not, of course, affecting the substance—is that the two infin. phrases are written and divided in the codex in exactly the same way: Mt., *du usfilhā* ‖ *ana* . . .; Lk., *du wigā* ‖ *(a)na;* but the scribe was more vigilant in the former instance.

[2] Massmann, in his emendation, assumed this infin., but made it directly govern a pronoun (*ina* = "him").

supposed to have assumed the generic and abstract meaning "to carry on war."[1]

9. There is yet the root-vowel of *weigan*, as compared with *wigan*, to consider. Now, as is well known, *ei* in Go., although written as a diphthong, is phonetically a simple vowel = continental *ī* (our *ee*); and in the Go. remains many instances, too many to be merely mis-spellings, occur, in which *i* (= *ī*) appears where we expect *ei* (*laisaris* for *laisareis*, "a teacher"; *digan* for *deigan*, "to knead," &c.); so that *wigan* may easily be *wigan* = *weigan*. But there is another explanation which, if less simple, is equally or even more probable: for not only may the consonant, but also the *vowel*, of the weak root of a verb insinuate itself into what was previously the strong root. This has happened, *e.g.*, in the English word *come*, A.-S. *cuman*, once *cwiman*, Teut. *queman*,—a change which is exactly paralleled in Go. itself and its sister dialect the O.N., in the case of the verb (Go.) *trudan*, (O.N.) *troða*, where the *u* of the weak root penetrated all the strong-root forms, supplanting the *e* (*i*) of the older *trĕdan*, &c. (our *tread*, *i.e.* *trĕd*). In the case of *weigan* there could have happened a similar levelling within the paradigm of the verb itself; but the process was probably assisted from without. For there was in Teut. a verb whose principal parts in Gothic were of the form *wigan*, *wāg*, *wēgum*, *wigana-*, where it is seen that the root-forms throughout resemble — exactly in the consonant and closely in the vowels — the weak forms of the præ-Ulfilic *weihan*-series, and all the four forms of the *weigan-* (*wigan-*) series (see par. 8). Moreover, the meaning of that verb (originally = Lat. *vehere*) was a rather forcible one in East Teut. (see Ulf., Lk. vi. 38,—mitads goda jah *ga-wigana*, "good measure and shaken down"), and not altogether alien to the fundamental idea of *weihan* or *wigan;* so that we have here conditions inviting to the formal approximation of one verb (*wigan*) to the other (*wigan*). That such approximation took place is not a baseless fancy or conjecture; for in O.N. not merely approximation but apparently complete absorption took place, and the *vega-* (= Go. *wigan-*) paradigm ultimately conveyed the meanings of both verbs.[2] This absorption occurred at so remote a period that no remains of the *wigan*-series survived at the literary period: we may easily conceive, therefore, that a similar process was going on in the closely-related Gothic, and need not scruple to read *du wigan ana* in Lk. xiv. 31.

T. Le Marchant Douse.

[1] That the Go. did, in some instances, allow the weak-root *consonant* to supplant that of the strong root has been made pretty certain by Paul in his and Braune's *Beiträge* (vol. vi. p. 541).

[2] Compare the way in which our vb. *bid* (A-S. *biddan*, Go. *bidjan*, "pray, beseech") has supplanted the descendant of A-S. *bēodan* (Go. ana-*biudan*), "command," which should have given us the parts, *beed*, *bode*, *boden;* not only taking over the meaning of the latter, but at last actually losing its own.

DANTE'S REFERENCE TO THE SPEAR OF PELEUS (*Inf.*, XXXI. 4-6).

In this passage, in which he is speaking of the healing properties of the spear of Achilles, Dante refers to the latter as having formerly belonged to Peleus, the father of Achilles:—

> "Od'io che soleva la lancia
> D'Achille e del suo padre esser cagione
> Prima di trista e poi di buona mancia."

This is, of course, the Homeric tradition (*Iliad*, xvi. 143-4), but, as Dr Moore points out in his *Studies in Dante* (i. 302), there does not appear to be any Latin authority from which Dante could have derived his knowledge of it. There can be little doubt, however, that Dante's statement is based upon a misunderstanding of Ovid's couplet in the *Remedia Amoris*:—

> "Vulnus in Herculeo quæ quondam fecerat hoste,
> Vulneris auxilium Pelias hasta tulit."
> (vv. 47-8.)

Dante, it is evident, took *Pelias hasta* to mean "the spear of Peleus," instead of "the spear from Mt. Pelion" (the abode of the Centaur Chiron, who gave the spear to Peleus).

To this same misunderstanding of the Ovidian phrase was doubtless due the not infrequent association, by other medieval writers, of Peleus with the spear which possessed the marvellous healing power referred to by Dante. The reference to Peleus and his lance had, in fact, come to be regarded almost as a poetical commonplace, especially by writers of amatory poems, as is evident from the following instances:—

> "Ja sa bella boca rizens
> No cugei baizan me trays,
> Mas ab un dous baizar m'aucis;
> E s'ab autre no m'es guirens,
> Atressi m'es per semblansa
> Cum fo de Peleus la lansa,
> Que de son colp non podi' hom guerir,
> Si per eys loc no s'en fezes ferir."

Bernart de Ventadour[1] (in Raynouard, *Choix des Poésies originales des Troubadours*, III. 43).

"Sperando morte, ond 'eo porìa gioire
La mia crudel feruta,
Sì ch'io nom fosse in tutto a morte dato:
Chè ricieputo l' ò per folle ardire,
Laudando mia veduta,
E credendom aver gioioso stato.
Penzo ch'ancor porìa en zo' tornare,
Sol per una semblanza,
Che d'amoroso core,
Perseverando da lei mi venisse,
C'a Pelleus la posso asimilgliare;
Feruto di sua lanza,
Non guerìa mai, s'altrove
Con ella forte no' lo riferisse."

Messer Tomaso da Faenza[2] (in D'Ancona e Comparetti, *Le Antiche Rime Volgari secondo la lezione del Codice Vaticano* 3793, II. 45-6).

"Pelao con la lancia attossicata
Ferendo, l'uomo non potea guarire
Se non londe ferisse altra fiata:
Sì mi veggio di voi, bella, venire,
Che la feruta, che m'avete data,
Farami d'esto secolo partire;
Convene per voi essere sanata,
Che la pena facetemi sentire."

Giovanni dall' Orto[3] (in Nannucci, *Manuale della Letteratura del primo secolo della Lingua Italiana*, I. 227-8).

"La boccha piccioletta et cholorita,
Vermiglia come rosa di giardino,
Piagente et amorosa per basciare;
E be llo saccio, ch'i' l'agio provato
Una fiata, vostra gran merzede.
Ma quella mi fu la lancia di Pelus,
Ch' avea tal vertude nel suo ferire
Ch' al primo cholpo dava pene e morte,
E al sechondo vita et allegrezza.
Chosì mi diede quel bascio mal di morte
Ma sse n'avesse un altro, ben guerira."

"Il Mare Amoroso,"[4] vv. 99-109 (in Monaci, *Crestomazia Italiana dei primi Secoli*, p. 321).

"Così m'aven com Pallaus sua lanza,
Ca del suo colpo non potea om guerire,
Mentre ch'un altro a simile sembianza
Altra fiata nom si faciea ferire.
Così dich'io di voi, donna, i' leanza,
Che ciò ch'io presi mi torna i' languire:
Se sumilgliante non agio l'usanza,
Di presente vedretemi morire."

Chiaro Davanzati[5] (in D'Ancona e Comparetti, *op. cit.*, IV. 289).

This comparison, to the frequent use of which Professor Renier draws attention in his *Tipo estetico della Donna nel Medioevo*,[6] was commonly employed, as appears from the foregoing examples, with reference to the "wounds" received by the lover from the lips or eyes of his mistress. Dante borrows the hackneyed simile, but very characteristically endows it with fresh life by giving it an application quite different from the commonplace one which previous writers had made familiar. His was no case of a lover stricken down beneath the amorous glances or fond kisses of an idealised mistress—the "wound" from which Dante smarted was inflicted by the tongue of his guide and mentor, "il più che padre,"[7] Virgil, in sharp rebuke,[8] and it was this self-same tongue which administered the healing words of comfort[9]:—

"Una medesima lingua pria mi morse,
Sì che mi tinse l'una e l'altra guancia,
E poi la medicina mi riporse.
Così od' io che soleva la lancia
D'Achille e del suo padre esser cagione
Prima di trista e poi di buona mancia."
Inf., xxxi. 1-6.

PAGET TOYNBEE.

[1] Cent. xii. This passage is printed also by Dr Moore (to whom it was supplied by Prof. W. P. Ker) in his *Studies in Dante*, I. 303.

[2] Cent. xiii. This poem is printed also by Valeriani in his *Poeti del Primo Secolo*, II. 83; and by Nannucci, *Lett. Ital.*, I. 358. The author is mentioned by Dante in the *De Vulgari Eloquentia*, I. 14.

[3] Cent. xiii. This poem is printed also by Valeriani, *Poeti del Primo Secolo*, II. 101.

[4] Cent. xiii.

[5] Cent. xiii.

[6] Prof. Renier gives a reference (p. 18) to four of the five passages quoted above, as well as to two others in which the name of Peleus is not mentioned, viz.:—

"E la mia crudel piaga
Mi par che ogniora, ardendo, mi consumi;
E farà sempre, fin che l dolce sguardo
Non la risanerà d'un altro dardo."

Fazio degli Uberti (in R. Renier, *Liriche di Fazio degli Uberti*, p. 54).

"Ch'uomo di pregio non porìa guarire
Quell' uom che di sua lancia l'ha plagato,
S'ello non fina soi di referire.
Così, madonna mia, similemente
Mi conven bevemente

Accostarme di vostra vicinanza
Che la gioia lande volse la mia lanza
Con quella credo tosto e brevemente
Vincere pena, e stutar dislanza."

Guittone d'Arezzo (*in* Valeriani, *Le Poesie di Guittone d'Arezzo*, I. 206).

[7] *Purg.*, xxiii. 4.

[8] "il Maestro mi disse: 'Or pur mira,
Che per poco è che teco non mi risso.'
Quand' io 'l sentì' a me parlar con ira,
Volsimi verso lui con tal vergogna,
Ch' ancor per la memoria mi si gira."
Inf., xxx. 131-5.

[9] "'Maggior difetto men vergogna lava,'
Disse il Maestro, 'che il tuo non è stato;
Però d'ogni tristizia ti disgrava.'"
Inf., xxx. 142-4.

SER MANFREDI DA VICO.

CONVITO IV. 29.

AT the conclusion of Dante's treatise on true and false nobility the reader will find a passage which may thus be rendered: "Oh ye who have heard me, see how many are they that have been led astray! they, that is, who from being of famous and ancient lineage, and descended from illustrious ancestors, believe that they are noble, having no nobility in themselves. . . . So might say Ser Manfredi da Vico, who now calls himself prætor and prefect: . . . 'Whatever I may be, I recall to memory and represent my ancestors, who by their nobility earned the office of the prefecture, earned their share in the coronation of the emperor, earned the gift of the rose from the Roman pastor; it is my due therefore to receive honour and reverence from the people.'"

This reference to Manfredi of Vico presents several points of interest to students of Dante's *Convito*. The first question which naturally arises is: Has this reference any bearing upon the vexed question of the date of the *Convito*? Then follows the consideration: Why did Dante select the family of Vico as the type of nobility in the popular sense, the nobility of which the qualification is *antica ricchezza*? Why, in conclusion, was Manfredi, of all the lawless reprobates of Italy, stigmatised as the personification of false nobility, as the most obvious example of those whose ignoble character belied the nobility of their descent?

Such is the want of internal evidence as to the date of the *Convito* that the reader in peril of drowning in a flood of generalities clutches at any concrete fact towards which he is swept. Scartazzini, as is well known, rejecting the earlier dates often ascribed to the *Convito*, attributes its composition to 1308. It is strange that he has not utilised the reference to Manfredi, because it is conclusive against the earlier group of dates assigned by his opponents. Manfredi was certainly not Prefect before 1303; Contelori[1] dates his accession at 1304; he was unquestionably Prefect in 1306.[2] Thus this portion of the *Convito*, at least, cannot have been written before 1303 at the very earliest. Manfredi outlived Dante, and is therefore of no service as an ultimate date.

The house of Vico professed descent from Julius Cæsar, or at least from Nero.[3] More modest genealogists derived them from the Dukes of Spoleto, and this origin, if the geographical position of the family be considered, is not impossible. Their later possessions lay from Cività Vecchia to the Lake of Vico. But they are also early found settled at Rome in the Trastevere, and are probably to be identified with the house of Romani. They held the Prefecture without interruption from the middle of the twelfth century to the middle of the fifteenth, and it is likely that many of the Prefects from the tenth century belonged to the house. The Prefecture is reported to have been made an hereditary fief of the family by Innocent III. At all events, the terms Prœfectani, Prefetteschi, or de Prœfectis, became a family name.

The office of Præfectus Urbis was precisely one which would impress Dante's imagination. The Prefect was still regarded as the direct representative of the Emperor in Rome and the Sub-urban districts, as "Cesare absente summi Pontificis ductor." He was no mere territorial feudatory, but was still an official of the Empire. His chief importance was, perhaps, derived from his strongholds on the Ciminian hills, but not his principal interest. It is doubtful whether he retained his Court in Rome after the middle of the thirteenth century, and he certainly had forfeited his fief on the Island of the Tiber. But he still in Dante's time and later retained the right of appointing local notaries and justices. Manfredi himself is found, on July 12, 1324, to invest Giovanni Andreutii Alberti de Viterbo with book, inkstand, and pen, "auctoritate nostre prefettorie dignitatis."[4]

The Imperial Præfectus Urbis had exercised jurisdiction to the hundredth mile on every side of Rome; those of Vico were still nominally responsible for the security of the

[1] *De Præfecto Urbis.*

[2] If, as seems probable, the Petrus de Vico, who was invested with Cività Vecchia on September 24, 1305 (Cristofori *I Prefetti*), was Manfredi's predecessor and not his own younger son, his accession must fall between this date and October 1306.

[3] The most reliable and accessible work on the Prefects of Vico is "I Prefetti di Vico," by C. Calisse, Archivio della R. Società Romana di Storia Patria. Vol. x., 1887. From this are mainly derived the biographical data of this article.

F. Cristofori has published "Memorie storche dei Signori di Vico prefetti di Roma" in Miscellanea storica viterbese, vol. iii., 1888.

[4] Quoted by Calisse, *op. cit.*

roads which from the north converged upon the capital, and for the prevention of unlicensed castles. A survival of the *cura annonæ* existed in the present of rolls from the bakeries, of wine from the wine-stores, and of a sheep's head from the butchers; the memory of this all-important function was perpetuated in the monogram, a P with little rolls around it.[1]

At the accession of Boniface VIII. the office of Prefect is described as "Magnum sine viribus omen." But there was much external magnificence. The Pope invested the Prefect with the purple mantle and the cup, the Emperor's delegate conferred on him the eagle and the sword. Each fourth Sunday of Lent he received from the Pope the golden rose. The dalmatic with its broad purple stripe and the gold embroidered mantle recalled the laticlave and the toga prætexta of Imperial days. The red slippers, tied round the calf by black laces, were replaced by the barbaric high-laced boots (zanchas), the one of purple, the other of cloth of gold. Of late Roman origin were, perhaps, the infulæ which decked the high conical cap. The Prefect no longer drove in a small chariot, but rode a charger with purple trappings and golden bosses to its harness.

In Imperial Rome the supreme preoccupation of the Præfectus Urbis had been the personal security of the Emperor. The Popes had wrested the appointment both from Emperor and people. So now the Prefect of Vico would ride by the Pope's side in processions attended by his *judices*, or on Assumption Day ride before him with twelve torchbearers. Yet, whenever the Emperor came to Rome, it seemed a point of honour that the Prefect should desert the Pope and again become the Emperor's representative and his guardian. This was the office assumed by the lords of Vico at the coronation of Henry VII. and of Louis IV.

It is clear that Dante was singularly happy in selecting as an example of nobility, popularly so called, the lineage of Vico, "che per loro nobiltà meritarono l'ufficio della prefettura, e meritarono di porre mano al coronamento dell' imperio, meritarono di ricevere la rosa dal romano pastore." Was he equally happy in the selection of the individual whose character should be brought into strong contrast with his lineage and honours?

Manfredi was godson of King Manfred. He was a middle-aged man when he succeeded to the Prefecture. Little is known of him previously, except that he was *podestà* of Corneto, where his name may still be seen on the façade of the palace, and that he had probably by unjust means acquired the fief of Montalto. He married a cousin of fourth degree without waiting for Papal dispensation. In 1307 he invaded the *contado* Aldobrandino in the Maremma. The Orvietans complained to the Rector of the Patrimony, but Manfredi surprised the deputies and imprisoned them at Vico. This fact brings us down to the date ascribed to the *Convito* by Scartazzini. In 1309 Manfredi promised compensation to the Orvietans, but broke his word. He was one of the Emperor Henry VII.'s staunchest supporters; and, although he left him at Rome, he waged war on his behalf in the Patrimony, surprised and sacked Orvieto, but was beaten back and would have lost his life but for the intervention of Napoleone Orsini. His next exploit was to induce the people of Montalto to rebel against the Papal Government. On the other hand, when in 1315 the Orvietans headed a revolt of Guelfic towns and lords against Bernard de Coucy, Vicar of the Patrimony, and closely besieged him in the Castle of Montefiascone, Manfredi headed the Ghibelline forces who drove the Guelfs with great slaughter from their entrenchments and liberated the Vicar. But then the offence of Bernard de Coucy was that he had favoured the Ghibellines and persecuted the Guelfs.[2] In 1317-8 the new Vicar excommunicated Manfredi. After this the Prefect carried his devastations up the Tiber Valley as far as Todi, where he had to retire before the Florentines whom the Orvietans had called to their aid. When the Bolognese asked Orvieto for help against Can Grande, the town refused on the ground that all its forces were employed against the Prefect. Upon the march of Louis of Bavaria to Rome, Manfredi was among his chief supporters, but because Louis would not give him the lordship of Viterbo he deserted to the Papacy. He is known to be already dead in 1333, and was succeeded by his son Giovanni, the most powerful of all the Prefects.

This is substantially all that is known of

[1] Manfredi's seal shows an eagle with a crown of roses in its claw; around the eagle are rolls. The functions and insignia of the medieval prefecture may be found in Contelori. The illustrations are of much interest. The seal representing the prefect in 1334 is given in Bussi, Istoria della città di Viterbo, 1742. For the insignia of the Imperial Prefecture, see "Essai sur l'histoire de la Præfectura Urbis," by P. E. Vigneaux, 1896.

[2] For this curious rebellion see "Una ribellione contro il Vicario del Patrimonio," by M. Antonelli. Archivio della R. Società Romana, Vol. xx. p. 177, 1897.

Manfredi of Vico, and if it is all that Dante knew it must be confessed that he somewhat inartistically forced the contrast between the famous family and the infamous individual. Most of Manfredi's least creditable actions were after the latest date ascribed to the *Convito*. The nobles of the Patrimony rarely made war in kid gloves, and Manfredi would seem to have been little better or worse than his contemporaries. The very triviality of the facts which we have given form their interest for the passage under discussion. Why should this unfortunate nobleman have been pilloried for all time? It is noticeable that as long, at least, as Dante lived Manfredi was a consistent Ghibelline, the champion of Henry of Luxemburg, and virtually the ally of Can Grande della Scala, the friend, that is, of Dante's friends.

In considering this difficulty it has occurred to me as possible that Dante was, after all, utilising a commonplace, that the house of Vico was popularly regarded as a type of *antica ricchezza*, whereas its individual members enjoyed an infamous reputation from the Florentine and Guelfic point of view, which Dante had inherited. Were then the Prefects traditionally a type of rascality? They were unquestionably for generations the bugbear of the Papal government, and of the municipalities of the Patrimony, supporters of schism and of anti-popes, traditional enemies of democracy. They had an ill name for turning coat in their personal interest; this they did in the reign of Barbarossa, in that of Henry VI., and in that of Frederic II. The most characteristic scoundrel of the race was, however, Manfredi's father, Pietro IV., and Dante is not improbably visiting the sins of the father upon the son. Urban IV. stigmatised this Prefect as "quel perfido e scomunicato traditore che è Pietro di Vico;" his castle of Vico is the "nido di tutte le iniquità." Upon the news of the approach of Charles of Anjou in the Pope's aid, Pietro tried to surprise Rome. He forced his way into the Trastevere, but was beaten off from the Isola. Again, by order of King Manfred he attempted to seize the Pope in Orvieto. When, however, Charles of Anjou arrived Pietro deserted the King, did homage to Charles, and joined in the attack on San Germano. The Pope, in reward, restored to him the fief of Cività Vecchia, an old possession of the house, but always suspected his good faith. Pietro afterwards deserted the Angevin cause, joined Conradin, and died in December 1269 of the effects of wounds received at the historic fight of Tagliacozzo. The Prefect undoubtedly regarded himself as the personification of all iniquity, for he directed that his body should be cut into seven pieces, "a detestazione dei vizi capitali, di nessuno dei quali conosceva essere stato mondo in sua vita." He was popularly, though falsely, believed to have died unshriven.

Pietro's immediate successor was Pietruccio, Manfredi's elder brother. He was less powerful, cautious and time-serving, colourless, as it seems, in character. To students of Dante it is of some slight interest that he married Tommasia, daughter of Guy de Montfort, the villain of the tragedy of Viterbo. The girl's father, however, did not approve the match. Then followed Manfredi. Now it is clear that the personal iniquity of the father, Pietro, would have been a more forcible example for Dante's purpose than the character of his own contemporary, Manfredi. We venture to suggest that the latter was singled out merely because he was the contemporary member of the house to which infamy now hereditarily clung.

In denunciation of the Prefects of Vico, Dante was not the last Demosthenes nor Manfredi the last Philip. The latter's very son, Giovanni, was the detestation both of Rienzi and of Cardinal Albornoz. He is vituperated as the "vipera, scorpione, cancro, tarlo, veleno, mostro uscito dall' abisso del fetore, bestia sulle corna della quale sono scritte bestemmie."[1] In the forcible language of the Papal Chancery the terms *filius iniquitatis* or *damnate memorie* are almost as hereditarily attached to the house of Vico as the proud title of *Præfectus alme urbis*. The brutality of the house of Vico certainly became a literary commonplace after Dante's death until the day of its merciless extinction at the hands of its neighbour of Corneto, the Cardinal Vitelleschi. A ruined tower by the lonely lake of Vico is now the sole relic of the *antica ricchezza* of Ser Manfredi.

E. ARMSTRONG.

[1] Quoted by Calisse, *op. cit.*, Appendix.

THE FIFTEEN SIGNS OF DOOMSDAY.

THE end of the world has occupied men's minds in all ages, and attempts to interpret and foretell the signs of its coming are to be found even among pagans. Our Lord's constant admonitions to His disciples to watch, although he refrained from giving them any definite answer, made this matter a very vivid reality to the Christian of early times and also to the man of the Middle Ages. It is only natural then that we find a mass of poems in all languages on the subject.

Modern scholars have collected these writings, particularly (i.) Hofmann in "Muenchener Gelehrter Anzeiger" (1860); (ii.) C. Michaelis in "Herrig's Archiv," vol. xxvi.; and (iii.) Nölle in "Paul und Braune's Beiträge," vol. vi. (1879). Paul Meyer in his edition of "Daurel et Beton" (Anciens Textes français) describing the MS. Didot, quotes a small fragment of a French version copied by a Southern scribe. In his notice of a Burgundian MS. in "Romania" (1887), he further mentions a fragment on the same subject in octosyllabic rimed couplets, and gives, too, much useful information as to other MSS. dealing also with the last day. One of these thus referred to is contained in the MS. No. 36 of Corpus Christi College, Oxford. It corresponds somewhat to the versions inserted in the old "Drama of Adam," and published from the Tours MS. by Luzarche ("Drame d'Adam," 1854, p. 70) and Palustre (Adam, 1875), and agrees somewhat more closely with the Bern MS., published by Hofmann (*loc. cit.*) The Oxford fragment begins at the middle of the usual Prologue, and consists of only 125 verses :—

Si ne vus cremiise ennuer, . . .
Ou desturber d'aucun mester,
Des quinze signes vus deisse,
Ainz que remuer mei queisse:
Ce que est escrit de verité,
Enz les veuz livres d'antiquité;
Si cum l'escrit Seint Jeronimes
Quant il parla des quinzes signes.
Al jur del fin del cest mund,
Quant tutes choses finerunt,
Frat Deus par sa grant puissance
Des quinze signes tele demustrance
N'ad suz ciel l'ome tant felun,
Si vers Deu ad sa entensiun,
Si un poi mei velt escuter
Que li n'estuce[1] suspirer.
Car cum cist siecle finerat,
Nostre sire signes ferat
Ce nus recunte Jeremias,
Zorobabel e Ysayas,
Iço afferme Ezechiel,
E li prophete Daniel,
David, Amon e Moses
E autres prophetes apres.
En poi devant le jugement,
Ou li felun serrunt dolent,
Mustrat Deus sa maesté,
E en terre sa poesté,
Qui ore veut oïr la merveille,
Envers que ren ne s'apareille.
Endreit sun quer si me regard
Si li dirai de quele part
Vendra la grant mesaventure,
Qui passera tute mesure.
Ore entendez de la jornée
Que tant deit estre redutée.
Del ciel charra pluie sanglante,
Ne quidez mie que je vus mente:
Tute la terre en ert coluree,
Mult i avera aspre rusee.
Les enfants que nez ne serrunt,
Dedenz les ventres crierunt,
Od clere voiz mult hautement:
Merci, reis Deus omnipotent!
Nus ne querons ja ci nestre,
Car melz nus serreit neut estre
Que nasquerons aicel jur
Quant tute ren suffra dolur.
Li enfants crierunt issi
E tuz dirrunt "sire, merci"!
Li primer jur ert tut itaus.
Mes li secund ert plus maus;
Car del ciel charrunt les esteilles,
Ce ert un des granz merveilles.
Nuls ne ert tant bien affichée,
Que a cel jur del ciel ne chié
E currunt issi desur terre,
Com foldre quant ele deserre
Par tut le mund irrunt curant.
Le fin del siecle signefiant.
E nequedent mot ne dirrunt
Desques en abime descendrunt
Od grant dolur e grant turment
E totes choses . . .
Hore perdrunt la grant clarté
Dunt le siecle fust enluminé.
Biaus sire Pere que fernms
Que cest pour attenderums!
Qui si sumes envenimé
E en peche envolupé
Li tierz signes ert merveillus,
Plein d'angoisse e de dolurs;
Car li throne que vus veez,
Qui est tant bien enluminez,
Serra plus neir que nule ren.
Bien voil que tuz le sachent bien,
Que li soleil dreit a midi,
En ert . . . tut enneirci,
Si que nule ren ne verrunt
Icil qui a cel jor serrunt
Hai, Deus! Icil ou devendrunt,
Qui granz pecchez fet averunt;
Qui od Deu sunt si corucez;
A icel jur serrunt irez.
Li quart signes ert mult dutables
E plus des autres epouvantables
Car la lune qui tant est bele,
Al chef des meis, quant est novele,
Serrat mué en vermeil sanc
E de dolur serra semblant.
Mult pres de hure i remeindreit
E mult tost s'estendrat,

[1] Estuce = T(ours).

Mes poi de hure i remeindreit
E mult tost vendra al mer
Dedenz se voldra enserer
Pur eschirre le jur e l'ire ;
Quant nus jugera nostre sire
Alas ! cum serrunt malbailli.
Icil de qui Deus n'avera merci.
Li quint signes ert plus horribles
Que tuz les autres e plus fernicles :
Car trestuz les mues bestes
Vers le ciel tendrunt lur testes :
A Deu voldrunt merci crier.
Mes eles ne porrunt parler,
Chescun getura tel brait,
Cum horribles toneire fait,
Tant douterunt angussement.
Deu, qui vendra al jugement.
Adunc n'i avra nule leesee
Tute ren serra en tristesse.
Li sist jur par ert si maus
Que unques ne fust si mortaus
Que ne si croulerat pas ;
Car tuz les munz en vendrunt bas
E encuntre cresterunt li val
Tant que a munz serrunt egal.
A icest jur que je vus di
Pur veir, seigneurs, le vus affi
Serra le pais mué en guerre
E tant fort croulera la terre,
Que n'ad suz ciel si ferme tur,
Que jus ne chece a icel jur ;
E donc cherrunt trestuit li arbre,
E li paleis qui sunt de marbre.
Li setime jur ert tant cruaus
Que devant cel ne ert nul teus. . . .

Here the MS. breaks off very abruptly, and the blank piece of parchment has been carefully cut off. The MS. itself dates probably from the second half of the thirteenth century—the version, however, would not be less than a hundred years older.

A. T. BAKER.

MODERNS *versus* ANCIENTS.

DANS les questions d'éducation et d'instruction qui se sont agitées et qui s'agitent depuis les temps de la renaissance et de la Réforme, l'école classique en Angleterre a su persuader le public, aussi bien que commander et faire valoir la raison non moins que l'autorité, telles qu'elle les envisage, en faveur d'un enseignement basé sur l'étude du latin et du grec. En vertu de cette autorité que lui a assurée la tradition et de cette position qu'elle a prise et occupée à l'ombre des institutions dont les chefs étaient imbus de classicisme, cette école a réclamé la direction des études d'une éducation libérale, cultivée. Elle maintient qu'il n'y a d'autres études humanisantes, qu'il n'y a de discipline intellectuelle, je veux dire par là, l'ensemble des règles et des influences au moyen desquelles on peut former l'esprit, fortifier le caractère et purifier les sentiments de l'individu en vue de le préparer à remplir les devoirs du rôle social auquel les circonstances de son environnement le destineront, que celles des langues mortes.

À l'appui de cette attitude et en faveur de ce curriculum d'études on nous dit que les difficultés qui s'y trouvent sont des difficultés propres à former l'esprit de l'élève, qu'elles sont propres à l'habituer à travailler, à "bûcher" laborieusement, péniblement. Plus il trouvera les sujets difficiles à maîtriser, plus sa mémoire gagnera en ténacité. Il retiendra sans l'oublier ce qu'il aura une fois appris. Plus le travail sera dur, plus l'élève s'en trouvera bien au bout du compte. Si les difficultés des langues mortes fortifient la mémoire et l'intelligence, l'élève qui apprendra le plus lentement, le plus laborieusement, le plus péniblement, sera celui-là qui sera le plus sûr de se rappeler et les choses et les faits qu'on lui aura enseignés ; en un mot, les connaissances qu'aura acquises un imbécile, un lourdaud, seront plus durables, plus solides, plus étendues que celles qu'aura apprises un élève de mérite et intelligent. Si c'est le but de l'enseignement de rendre difficiles les sujets que l'élève doit étudier, pourquoi ne pas rendre les sujets doublement difficiles et lui faire consacrer trente années de son existence au lieu de quinze à vaincre ces difficultés ? Les difficultés que rencontre dans son enseignement le maître de latin et de grec demandent un talent et des connaissances d'un ordre supérieur à ceux qu'exigent les difficultés que rencontre dans le sien le maître de langues vivantes.

Nous avons accepté jusqu'à présent, tout bonnement et bien naïvement les prétentions de cette école sans examiner les bases sur lesquelles elles se plaît à les fonder. Cette attitude et cette assertion de l'école classique ne sont fondées que sur la tradition ainsi que sur l'ignorance des difficultés inséparables à l'enseignement d'une langue parlée.

L'enseignement des langues nationales parlées est sous beaucoup de rapports bien plus difficile, bien plus compliqué que ne l'est celui des langues mortes. En ceci, se trouvent principalement ces difficultés : cet enseignement peut devenir en des mains inhabiles, et, il y en a, la carrière en fourmille, un enseignement trivial, mauvais, insuffisant, peu scientifique, un enseignement qui ne devient efficace que par l'usage

oral, plutôt que par l'étude et les règles. Le maître classique est exempt dans son enseignement de ces difficultés que trouve dans le sien le maître des langues vivantes. Le fait est que celui-ci, en grande partie formule et précise ses règles, ses propres lois ; il doit organiser son cours aux exigences des lieux et selon le caprice des individus, tandis que celui-là trouve ses règles, ses lois toutes formulées et précisées en des termes concis ; elles sont approfondies par une phalange d'illustres prédécesseurs dans la province de la critique et de l'exégèse grammaticales. Son travail et son système sont complètement outillés avant d'entrer dans sa classe, avant d'ouvrir un livre. Les connaissances et les faits qu'il trouve dans les auteurs anciens sont fixés, arrêtés, immuables, tandis que les connaissances et les faits qui s'obtiennent par l'étude des langues vivantes et que le maître inculque dans son cours sont conventionnels, variables, susceptibles, comme tout ce qui a vie et énergie, des changements qu'apportent le caprice et la mode, la civilisation et le progrès. La fashion, de concert avec le théâtre et le roman, branche de littérature qu'ignorait l'antiquité, exerce une autorité impérieuse sur tout ce qui concerne la langue parlée et sur tout ce qui s'y rattache. Des mots, des termes et des expressions qui autrefois étaient encore en usage et qui étaient admis dans la littérature sont tombés en désuétude ou ont vieilli, ou encore ont acquis un sens tout à fait différent de celui qu'on leur donne aujourd'hui, d'autres sont relégués parmi les archaïsmes ou bien sont complètement oubliés, tandis que sous l'empire de la mode et du caprice des écrivains, de nouvelles expressions s'introduisent dans le vocabulaire ordinaire et réclament le droit de bourgeoisie, le droit d'être admis comme faisant partie du langage de la société cultivée. J'en trouve des exemples sans nombre dans les langues vivantes. Les mots de la langue anglaise, *parson*, *lawyer*, *dame*, etc., en leur temps exprimaient correctement la pensée et la signification d'alors. Qu'on les emploie de nos jours, je l'admets ; mais on s'en sert pour exprimer quelque chose d'un peu dénigrant, certainement pour exprimer une idée bien moins respectueuse que n'est l'idée du sens des mots *clergyman*, *lady*, *barrister*, etc.

L'admission ou l'exclusion de ces mots qui ne sont nullement des néologismes, dépend de circonstances, de caprices, de vogue que le maître de langues vivantes ne peut prévoir. Il doit être à même de faire face aux difficultés de ce genre, de les surmonter par une étude continue, persistante, au moyen d'une critique comparative du langage des différentes époques de l'histoire de la langue. Il doit faire face, dis-je, aux changements et aux vicissitudes qui sont comme sur tout ce qui est humain, empreints sur la construction phraséologique des langues parlées. En outre, la méthode scientifique d'enseigner une langue vivante exige que toutes les facultés de l'élève soient mises en jeu, qu'elles soient constamment tenues en éveil dans son travail. L'oreille, la voix, les yeux doivent être exercés à chaque instant. Le maître de langues modernes, des langues analytiques, de celles qui exprimant chaque idée, chaque rapport grammatical par un mot distinct, embrassant dans son enseignement la synthèse et l'analyse, le général et le particulier, déploie un champ plus vaste d'observations et de connaissances des choses qui sont à la portée immédiate de l'imagination et de l'intelligence de l'élève, de ce qui le touche de plus près. Son enseignement demande de l'énergie, de la volonté, de la passion, du feu sacré. Cet enseignement exige des connaissances étendues qu'on ne demande pas du maître classique, car il faut être instruit pour enseigner les langues parlées aux hommes et plus encore pour les faire comprendre des enfants. Le maître français, pour prendre un exemple, outre les difficultés inhérentes à son enseignement, doit posséder un tact consommé en présence de jeunes gens dont le patriotisme et les préjugés nationaux peuvent, avec raison, s'offusquer de certains extraits d'une littérature étrangère à ses sentiments, il doit se tenir constamment en garde contre l'emploi d'expressions qui pourraient froisser et la fierté et l'amour-propre.

Les langues mortes sont arrivées à cette condition avantageuse au maître classique qu'elles sont affranchies de la loi des changements, qu'engendrent le progrès des lumières ; elles ne sont pas sujettes au dépérissement verbal et à l'influence troublante des circonstances du moment dans l'ordre des idées. Leur caractère est inaltérable. L'usage n'est plus là pour compliquer la grammaire, pour imposer ses caprices. Ces faits et ces circonstances qui s'y rattachent constituent une différence essentielle, capitale entre l'enseignement des langues mortes et l'enseignement des langues vivantes. Seulement occupé que le maître de classique est des ergoties du pédantisme et des disputes de mots, du "cutting and pairing" des vers iambiques, du "topping and tailing" des hexamètres, purement confiné qu'il est dans le cercle étroit des petites et mesquines prescriptions de sa rhétorique et de sa poétique, sa tâche à lui, si c'en est une, est déterminée, facile.

On en impose quand l'école classique nous dit qu' il faut maintenir les langues mortes à la position académique exclusive qu' elles occupent, parce que, nous dit-on, il n'y a que les langues mortes pour former un homme cultivé, instruit; ce sont des sujets indispensables pour s'instruire et pour acquérir des connaissances. À entendre nos collègues classiques, ce sont eux seuls qui peuvent délicatement ouvrir une huître. Je maintiens, au contraire, que les connaissances intellectuelles ne sont point emmagasinées dans le dépôt littéraire des anciens, dans le cercle étroit de l'étude du grec et du latin. Il y a peu de faits, bien peu de connaissances qu'il vaille la peine de savoir et qui puissent s'acquérir dans un cours uniquement et exclusivement basé sur l'enseignement classique.

L'antiquité avait sans doute observé et noté d'importants faits. Les Arabes, surtout, nous avaient transmis avec gloire le dépôt de certaines connaissances qu'ils avaient reçues des Grecs, disciples eux-mêmes des Egyptiens, mais les faits des sciences dans leur exactitude et leur achèvement, tels que nous les trouvons de nos jours, ne datent que du moyen âge.

Ce n'est pas dans les écrits des auteurs anciens qui nous sont parvenus que nous apprendrons à connaître les doctrines et les pratiques de la religion, les lois de la nature, les phénomènes et les propriétés physiques, les lois de la composition des corps; que nous apprendrons la science qui traite des organes dans les êtres vivants, que nous apprendrons par quelles lois l'homme se forme, croît, vit, reproduit son semblable, dépérit et meurt. Et l'histoire naturelle qui aujourd'hui peut passer, par la manière dont elle est traitée, pour la plus intéressante de toutes les sciences que les hommes cultivent et celle, comme le dit bien un auteur français dont le nom m'échappe, qui ramène le plus naturellement de l'admiration des ouvrages à l'amour de l'ouvrier, la fera-t-on étudier dans les langues mortes? Elle ne s'y trouve pas.

Nous venons tous plus ou moins en contact dans notre carrière professionnelle avec des personnes dans l'esprit desquelles se trouve une vague association d'idées confuses parmi lesquelles nous observons cette singulière notion que l'étude des anciens produit le caractère vertueux, que le cœur et les affections de l'homme se développent à mesure que l'esprit et la réflexion se développent en s'exerçant à maîtriser les constructions phraséologiques des langues mortes, de langues qui après tout ce qu'on peut avancer en leur faveur, n'ont point subi l'influence purifiante du génie du christianisme. Dans l'état actuel de notre organisme social, de la littérature moderne qui représente le meilleur côté de notre culture, dans les méthodes d'enseignement et d'instruction morale et intellectuelle qui se font de nos jours, dans les conditions du progrès des lumières qui nous accompagnent, il n'y a aucune raison fondamentale qui puisse supporter une pareille attitude mentale en faveur des études classiques. Il me serait bien facile de prouver le contraire. Si on avait à traduire des langues modernes et à expliquer les sentiments peu délicats ainsi que les choses crues qu'on rencontre à chaque page écrite des auteurs latins, etc., on serait obligé de faire comme Midas qui soufflait ses secrets aux roseaux qui les murmuraient de nouveau aux autres au bord des ondes cristallines du ruisseau. Réclamer en faveur des quinze années de l'existence d'un jeune homme, toutes consacrées à l'aoriste et à l'oratio obliqua une influence plus humanisante, plus délicate dans la formation du caractère de l'individu, une plus profonde admiration de la force morale, une disposition plus fine de l'âme à fuir le mal et à faire le bien, un sens plus vigoureux du beau, une affection plus intense de la nature et des œuvres de Dieu que l'étude et la connaissance des langues vivantes, expliquées et enseignées de la même manière et avec la même rigueur que celles que l'on applique dans le traitement des sujets anciens, ne peuvent réclamer en leur faveur—c'est se montrer de parti pris absurde, déraisonnable et contraire aux résultats de l'observation et des faits. À entendre nos innocents confrères classiques, eux seuls peuvent ôter à Pan sa flûte et en tirer des sons mélodieux. (*A suivre.*)

PAUL BARBIER.

AUSIAS MARCH, THE VALENCIAN POET.

AUSIAS MARCH, whose life and writings form the subject of this article, was probably born in one of the early years of the fifteenth century. The exact date is not known, but his intimate friendship with the unfortunate Prince, Don Carlos de Viana, seems to confirm the traditionary epoch of his birth somewhere in this period. He belonged to a family in which the spirit of poesy was hereditary. Jaume March, his ancestor, was

a famous troubadour, who, at the Court of Peter the Fourth, answered a question of the Viscount de Rocaberti as to the relative advantages of summer and winter, in which the King decided the controversy in his favour. Another ancestor, Pere March "the old," is mentioned by Santillana as the contemporary of Berguedan and Paul de Bonviure, well-known poets. To a Jaume March is to be attributed a rhyming dictionary, while to a Pere Ausias March, the father of Ausias, is to be ascribed a collection of moral proverbs. The name of our poet's father shows that Ausias had become part of the family name. Its true pronunciation may perhaps be gathered from the form Ocias, in which the word occurs in the "Gloria d' Amor" of Rocaberti.

Mossen Pere Ausias March and his wife, Na Lionor Ripoll, both belonged to families of noble origin who had been established in the kingdom of Valencia since its reconquest in 1253 A.D. Their son Ausias had doubtless from his earliest years been accustomed to hear his father read and recite poetry, as well his own as that of other well-known authors. His education he received in the Duchy of Gandia, where his father was Treasurer or Governor-General of the lands of the Duke, a scion of the house of Borgia, that well-known name in Papal history. Gandia is a town on the Western shore of the Mediterranean, lying at the mouth of the river Alcoy, due east of San Felipe de Jativa. The beauty of its situation and such a home we may conjecture would be highly favourable to the cultivation of the Muse.

As soon as Ausias emerged from tender years in his capacity as a noble, and also probably on his father's business, he had occasion to journey to Italy, being presented at the courts of the Pope, while at various subsequent times his was a well-known face at the courts of the King of Aragon and Valencia. When Alfonso the 5th of Aragon and the 3rd of Valencia, styled the Magnanimous, conquered the kingdom of Sicily, he doubtless accompanied him, and proved a frequent guest at the castle "Del Ovo" at Naples, where his friend and patron died on the 21st of June 1458. Thus he acquired a knowledge of the world and the virtues and vices of men in general. In return for his services, whatever they may have been, King Alfonso bestowed on him the lordships of Beniarjo and Pardirnes, small villages lying not far from Gandia. Madoz, in his Gazetteer, describes Beniarjo as containing 140 houses; Pardirnes contained in 1328, he says, but 7 houses and a church, of which there are no remains except a piece of its wall.

We know very little of Ausias' life and character. To satisfy our natural curiosity wē have only two sources of information: the poet's last will and testament and his writings. The former document, with a codicil attached to it, does not seem to have come under the notice of the biographers until Don Fransesch Fayos published his edition of the poems in 1884. From it we learn that Ausias March had a son called Pere Joan March, and three illegitimate children, two of them sons.

As Lord of Beniarjo he had naturally his country house there, his town residence being situated in the Carrer Major of Gandia, of which he styles himself "Miles, habitator Gandiae." His native town was the city of Valencia, where, in the Parish of Saint Thomas, he had two houses, in one of which he died on Saturday, the 3rd of March 1459. His will, dated in 1458, with a codicil attached, was published in 1459 in the house called "de Funety" on the day on which he died, an inventory being made of his effects "en la dita ciutat de Valencia," where "Mossen Ausias es mort."

The contents of this inventory comprise all the moveable furniture of a country gentleman's house. Costumes, arms, cuirasses, all that pertains to falconry and to the art of fencing, saddles and horses, are mentioned together with household effects, such as beds and bedding, tables and chairs of all kinds, all the furniture of the servants' offices, and amidst all this is the following item: "dos llibres de paper de forma de full desquadernats ab cobles"—"two books of paper in quarto form with verses"; and another—"una caxa ab scripturas de poqua valor"—"a case with writings of little value." Who knows what treasures they may have contained! Besides, mention is made of various treatises which formed our author's library, such as "the Science of Ramon Lull," "the customs of Spain," books on the Gay Science, Commentaries on the Psalms, works of Philosophy, etc. And to conclude, in accordance with his directions, the poet was buried "in the cemetery of the Cathedral of Valencia, in the chapel of the Marchs, in the cloister of the cathedral near the Capitol."

Having now exhausted all exterior means of information, we come to what we may glean from the works themselves. These are arranged under the following headings: Sense of Love, of which there are 88 in [illegible]s, and 6 Esparças

or scattered pieces: then a question put by Mossen Ausias March to the lady Na Tecla de Borja, niece of the Holy Father, and the lady's answer to the same: then a question put by Mossen Fenollar to Mossen Ausias March, with his response, and another by Rodrigo Diez: then the Songs of Death, 7 in number, followed by one without end-rhymes: then Moral Songs, 12 in number, besides 2 without end-rhymes; and, lastly, what may be considered as another Moral Song, a Hymn called the "Cant Espiritual."

The metre for the most part consists of Rhymed Iambic Pentameter in Stanzas of eight lines, of which the rhymes are *a b b a c d d c*. Occasionally longer stanzas of ten lines are found with the same rhymes as before and *e e* added. Often in the eight-lined stanzas, the rhyme *a* of the first line corresponds to the rhyme of the last line of the preceding stanza, and so on. Some of the poems are in the same metre without end-rhymes, and then they are termed Estramps. But all the poems, with one or two exceptions, end with a "Tornada" or Envoy, mostly composed of four lines, sometimes only of two.

It is hardly the place here to write at length on the peculiarities of the old language of Valencia, which is but a variation of the old Catalan, as is also that of the province of the Balearic Islands. It has a peculiar attraction for English readers on account of a feature common to both tongues, namely, its monosyllabic character, from whence much of its force is derived. Taking a chance page of Ausias (p. 45), we find in 40 lines 278 words, of which 181 are monosyllabic. The same number of lines in a chance page of Shakespeare's sonnets gives us 312 words, of which 232 are monosyllables, so that the proportion of vowels to consonants, taking the double consonants and the double vowels or diphthongs as one, we get in one stanza or 8 lines of Ausias 126 consonants to 84 vowels, while in the same number of lines in Shakespeare, 176 consonants to 82 vowels.

To any one who knows Castilian or legal Spanish, and has some acquaintance with mediæval languages, the general sense of the words is, with a few exceptions, not hard to make out, but the author's exact meaning is very obscure at times, rendered more so as well by the philosophical nature of his subject as by the curtness of his style. Most frequent is the use of the nominative absolute, a construction which often admits of a variety of interpretations. Indeed, it has been remarked that the more often one reads over a passage the deeper a meaning seems to be found. And this is very necessary if we wish to avoid the general verdict of the critics, that these poems have an intolerable sameness about them. On the perusal of the entire contents of the volume, some conclusion may perhaps be drawn both as to the poet's life and as to the nature of his innermost feelings.

First then as to the persons to whom allusion is made. This is scanty enough. Apparently without reason he gives us his name at the end of one of his poems (*Amor*, XLIV.): "Jo so aquell que'm dich AUSIAS MARCH." From another we learn that he was a Valencian, "La velledat en Valencians mal prova, é no sé com jo faça obra nova." Whence we see that he was old when he wrote thus, and we may remark the play on the word "Valença," which means also good health. Besides the mention of his own name, a habit not unusual among troubadours, we also find, what was generally the custom, the name of his lady-love, Doña Theresa, of whom we know nothing further. In one poem devoted to her he describes all the good qualities of a lady, and adds, "Mas compliment Doña Teresa 'l tasta," (*Amor*, XL.), and from the same poem we may possibly conclude that she was a Venetian. Tradition states that the surname of Theresa was Bou, and *Amor*, III., informs us that Ausias fell in love with her on a Good Friday—"lo jorn que'l ignocent per be de tots fon posat en lo pal vos me feris." Here we are reminded of Petrarch, with whom our author was familiar, who says that he made acquaintance with Laura on the 6th day of April 1327, when there was an eclipse of the sun, an event which cannot be proved astronomically to have happened on that date; nor was the 6th of April on a Friday. This passage tends to show that the idea of Good Friday must be taken as no more than a poetical licence, as Ausias himself says (*Amor*, XI.) "Leixant apart l'estil dels trobadors, qui per escalt trepassan veritat."

The epoch of his writings is found in the question put by Ausias March to the Lady Na Tecla de Borja, as to which is better, the hearing or sight, to which the reply of the lady is added. Tecla de Borja was the niece of Calixtus the 3rd, who held the Keys from the year 1455 to 1458 A.D. Another question is addressed to Ausias March by Mossen Fenollar, a troubadour like himself, to which are two answers by Ausias and by Rodrigo Diez explaining why two good lovers quarrel, the latter quoting the well-

known line of Terence—*Amantium irae amoris integratio est.* One more troubadour, the celebrated Paul de Bon Viure, whom the Viscount de Rocaberti mentions in the "Gloria d'Amor," is alluded to in the following lines:—

> "Leixant aquells qui per ben amar moren
> En recort es aquell Pau de Bon Viure
> Qui per amar sa dona torna foll:
> Tal cami tinch sobtat rompent lo call
> De tot mon dan dubten no' us veja riure."

Finally he alludes (*Amor*, XXIII.) to the King of Cyprus taken prisoner by a heretic, and in a very obscure passage to Arnau Daniel (*Amor*, LII.), whom Dante notices in his *Purgatorio* (Canto XXVI.), and (*Amor*, LXVIII.) to Cava, if that is the right reading, and not *Lava*, as some editions have it, the lady mentioned by the author of Don Quixote, celebrated in Southey's poem of Roderick and the line in Byron's Marino Faliero: "A Virgin's wrong made Spain a Moorish province." Her treachery in 711 at Gibraltar opened the doors to the Moors and led the way to their conquest of the Goths in Spain. She is also known as Florinda.

Ausias March was, in his habits of life, besides being a courtier, essentially a country gentleman, not a mere squire who was fond of all the pursuits of the chase, given up to habits of every kind of self-indulgence, but an educated gentleman, as fond of his books at home as of his hawks. Consequently the images that he employs to make clear his meaning all through his philosophical remarks on the nature of love, morals, and death are almost entirely drawn from what he observed around him in nature, as well on land as from the sea and the habits of sailors, which he must have had frequent occasion to notice during his journeys to and fro from Naples to the court of his patron. But a large majority of his similes touch upon one special point, which indeed shews the natural bent of his mind—that is, the study of medicine and the habits and feelings of sick people. His knowledge of the art was in all probability gathered from Arabic writings in his possession, and it is worth while to collect what he had learnt about the subject. His remarks, keeping the order which obtains in his works, are as follows:

"The sick man, although oppressed by various chronic diseases, lives on in comparative tranquillity, but the moment a fresh accident happens to him he is much impressed thereby and straightway imagines that he is dying." (*Amor*, III.)

"A doctor of one's own nationality naturally understands one's case better than a foreign doctor would." (*Amor*, IV.)

"The case is a grave one if the heat of the interior of the body does not by some means find its way out to the extreme part." (*Amor*, V.)

"If the doctor conceals the nature of the disease from the patient, the soul is healed to the detriment of the body." (*Amor*, XIX.)

"A doctor can only judge of a man's true state by an observation of the outward signs of the body when uncovered." (*Amor*, XXXIII.)

"Sick people have a natural tendency to grow worse at night." (*Amor*, XLV.)

"Good and bad humours are necessary to a man's life in order to preserve the natural heat of the body." (*Amor*, XLVII.)

"The heart is the first part of the body to live and the last to die." (*Amor*, LXVIII.)

"The sudden appearance of a plague-spot reveals the nature of the disorder to the sick man." (*Amor*, LXX.)

"In order to escape from death the sick man is ordered to drink down a full cup of poison, the danger not being hidden from him: in such a way does the poet make experiment of love." (*Amor*, LXXXI.)

The poet compares himself to a sick man in whom a good physician sees a good brain, heart, belly, spleen, and liver, and cannot discover in him any of the eight mortal signs which, he says, Hippocrates lays down. (*Amor*, LXXXV.). What these eight signs were is hard to say: after a perusal of the entire works of Hippocrates, we fail to find an exact mention of them. We must therefore suppose that Ausias alludes to some passage in one of those spurious works to which the name of the great physician was attached.

"When a man is suddenly attacked with fever he attributes it to eating beef or hare, or taking cold, or drinking bad water" (*Ib., ib.*)

"The science of medicine is beautiful in the extreme, but the practice of it is disagreeable, and the senses loathe it." (*Amor, Estramps* IV.).

"If the doctor is repelled by sickness, he is not likely to cure his patient." (*Morals*, X.)

"To the sick bitter medicine tastes sweet, and the sweet bitter." (*Morals*, XI.)

So much for medicine. Allusions to personal pleasures are passing and rare. His delight is to hunt with dogs of various kinds the wild boar, the hare, the stag, and the beaver, and of the latter he states its well-known habit of biting off a part of its body in order to escape from the hands of the

enemy (*Amor, Estramps* II.). His particular passion, however, was pursuing the heron or the wild goose with one of his favourite hawks, and there is a remarkable poem (*Amor*, LXXXVI.) addressed to some one in authority, most probably the King himself, petitioning him to fulfil his promise of sending him a hawk, while he appeals to a nameless lady to further his suit by the love which she bears to the same. His journeying to and fro from the royal court makes us appreciate his images drawn from the force of wind and wave and the various perils to which ships and sailors are from time to time exposed.

Having now cleared the ground by laying stress on minor details, we come to three main subjects of Ausias' work—viz., love, morals, and death. Of the first his view is on the whole eminently pure. But the purity is a natural one, and by no means excludes passion or even cases where self-restraint is entirely thrown off. Writing, says Ausias, is much harder work than excavating (*Amor*, XLII.), and the style, though fluent, shows signs of much reflection and correction. And this we can gather to have been the case from numerous instances of variations of readings in the several editions in which the alterations of words in no way change the sense of the passage.

The poet tells us (*Amor*, LVI.) that he was in his youth fond of bad women, and indeed the picture that he draws indicates that he thought of the sex only as a useful commodity. The very next poem (*Amor*, LVII.) is entirely addressed to a widow named Na Monbohi, of whom nothing creditable is known. She appears, after the death of her husband, to have run off with a cloth merchant who sold cloth at Florence, and ultimately to have made the poet's acquaintance in doubtful circumstances. May this one poem have been written with the intention of laying stress on man's dual nature? Elsewhere, too, the poet tells us that he was the creature of passion. "If," he says, "I have done anything that men call good, I have only done it owing to passion; if it has seemed to me that reason has done it, I have certainly lied to myself. The movement came through passion or occurred through chance, just like the man who is drawn from the world of scarcity through the passion which overcame it." And he goes on: "He who has of virtue no formed habit, all that he does is working through passion: in all his deeds he finds himself vacillating." (*Amor*, LXXII.). This he evidently wrote in his old age, for he says in the earlier part of the poem: "I cannot love, and much less be loved, and there cannot be said what would happen if I were loved: an old man has been before now in love, and to a greater extent if he were so in past time. God keep me and grant me death before I turn back to where I altogether lost time, since there fails me that whereby love failed; the end pleases me not and much less the means. As to acts of folly, whence everyone receives deceptions, how are they likely to startle me? When I reflect on this idea I hold as empty-headed well-disposed youths if they love. Then what will he do whom love does not receive into his hostel through his having become too old? In such a case he is not called a Valencian: in him and his like I treasure up follies." Here, as we said above, is a play on the word Valencian, which implies also a man in sound health.

Love, Ausias says almost throughout the volume, must be accompanied by pain, pain of varied kind and owing to various causes. At the outset, where desire springs up there is the pain of longing; then, if satisfied, the pleasure must cease and pain consequently ensue; then again, just as when the senses of sight and sound, if urged to excess, cease to appreciate the sights and sounds required, so when love is carried to excess the sensation of pleasure ceases and cannot be acquired, and pain follows to a heightened degree. Anger and love, apparently two opposite poles, are in the case of love inseparable, for the more one loves the more one is inclined to be angry at all the various obstacles which love meets with in its path.

In another passage we are told that all delight of love is lost if we would know completely how we are loved, for what reasons, and when, where, and why, and if we would attempt to fathom the nature of the person loving.

Again, in a beautiful comparison of the spiritual and carnal nature of love, he says: "Love which comes to us altogether on the side of the soul addresses itself to the virtues and the understanding, this simple desire God rears up, and can be such as to disarm all others. But in me, finding room, each falls into its place, each moved by its own semblance; I have felt two blows as each one gives its dart, each one acts within me. One by itself gives light, the other darkness, and both combined together, delight, health and fever."

Further on he adds: "Yet I do not forbid that love tempts me with that passion which our flesh embraces; two loves nature

attracts to me, through two parts it will come about that it contents me. Just as a man may attain to more glory when our flesh shall be joined to the soul, love in me mounts to a delightful degree when two bonds have to bind body and soul.

In another place he clearly points out the imaginary nature of his passion: "All the signs that go to make up a lover I find in me, and there is not one that is wanting; through her I come into joy and pain; all my senses within and without know it; for I see nothing if it is not her who inspires me; I desire not touch of any other lady; no other voice appears to me to be good: her body is not fair, and by this I am not cast down. In imagination, for I know no more about her, I love her parts for the whole with great wonder."

Yet again elsewhere, he says (*Amor*, LXXIV.): "No one ought to withdraw himself from his nature; to man it is given for his natural right, to desire good longing to know the evil; of this knowledge I will then have great care." And in the "*Tornada*": "To lovers love assures them that they will not have in it security; in their passions there will not result firmness, then how will there be amongst them a thing secure?" Ausias, like all men of great genius, seems to have had a remarkable sympathy with the natural character of man; in one passage he tries to atone for the infamous character of the holder of the Papal chair, who, be it remembered, was of the family of Borgia, and therefore a patron of his family (*Amor*, LXX.). "I have heard say that in order that the Holy Father might be more free to pardon sinners, God has permitted his terrible errors, showing him how the sincere man may be wanting; so in me God has permitted me to love so much that I am not able to describe it," etc.

As in the case of Petrarch, and other predecessors of our poet in amorous poetry, thoughts of love are followed by those on death which, if not so numerous as the former, contain much that is very fine. Naturally his flesh grieves, but his spirit rejoices. The nature of his subject lends itself to long disquisitions as to the different nature of the body and the soul. For bodily pleasures being denied in this life, inasmuch as he is joined in spirit to his lover, "at the day of judgment when we shall rise with flesh and bones, we shall share our flesh and bones intermingled together." Yet the thought of death brings qualms to his conscience. He fears it not, but is in doubt as to what [illegible] come after. Perhaps the [illegible] number in the series is one (No. VI.) in which he invokes the spirit of his Theresa, and beseeches it to tell him in what state she is placed, and he thus concludes: "O thou spirit, if nothing keeps thee forbidden, break through the custom which is common to the dead; return to the world, and show me what thou art become: thy regard will not give me terror." The whole is a beautiful expression of longing for the other world. And just as Dante and Petrarch appeal to the Virgin, so Ausias concludes one of his numbers: "O Mother of God, if her spirit is in Purgatory through impure delights, pray thy Son not to regard the prayers whence they come but whither they go, that my sins hurt her not." Above, in the same, he speaks of the purity of his passion thus: "He who loves the flesh when the flesh is lost loves not but in remembering the delight, the pain remains to him. . . . With honest shame I love and fear the spirit of her whom God pardon, and I covet nothing of myself or of the world, except that God place her in heaven." Side by side with this must be placed what Ausias says of poets, evidently with an allusion to himself: "Poets will not attain to virtues through great ability, nor will they have them by means of their art: they alone have them who put vices on one side, working virtues through love of goodness." (*Morals*, II.).

The *Cants Morals* are not so numerous as those on love, but they are of great interest, and show signs of having been written for the most part somewhat late in life. The reflections therein show disgust with the world in general, and particularly with the political *régime* then current. There is perhaps a covert allusion in No. 1 to the new King John the 1st of Aragon, in whose time the revolution broke out in Catalonia, in the course of which the unhappy Prince Don Carlos de Viana was put to death, as was popularly supposed, by poison. Number 10 is on ignorance. In it occurs this remarkable passage: "God we do not understand except under some form taken through the sense; and God is not capable of being felt, nor is he to us a substance knowable, the understanding forms it through the reason." And again further on: "After knowing in the first place the truth of God, the second is the true knowledge of ourselves." . . . "Who is the man that has knowledge of matter except in so far as the form can be understood? To understand the different nature of things is not in man, [illegible] does not here apply. And [illegible] from their blending,

how and why it passes cannot be known, one entity proceeds from their mass different from them, on that point I do not require advice. From copper and tin one sees brass come out, so that in force strong steel cannot do it any harm. Leaving aside hidden things which we do not understand, and without any fault of ours, and imagining the ignorance which inculpates us," etc. . . . Again, when he talks of ignorance, how truly does he say: "As knowledge increases, ignorance is awakened: the more a man knows the greater the doubt that occurs to him; at the time that he knows nothing he does not doubt; to the gross and foolish man everything is certain. Let no one glory of his own self in his knowledge; no one knows the subject of knowledge; it is the soul, and we know only the effect; the being covets much knowledge: for those that are past dimly felt it (viz. ignorance), and the present generation is referred to their sayings."

Magnificent is the jeremiad in the *Cants Morals*, No. II., on the wickedness of the times, the love of money-getting, and the loss of honour. It is evidently written after the death of the poet's patron, when John the 1st, his successor, had by his misrule brought the country into anarchy. As to this compare the following stanza: "When the King does not govern, and the people do not obey, I do not know who is the most to blame: no estate impugnes the other, for there is not any one who does not turn away from his end. If there is any one who breaks the rule, so small a part does not change the whole a whit; with all that the rule remains fast; a storm does not destroy the summer. . . . Of all the judgments that are made between men, affection orders the sentence, whence I hold for a fool the one who mounts up to glory through the judgment by which such a judge grants it. People cause this common error, since in the world they find such understanding; instead of having the knowledge of the truth they have engendered habits of evil conceptions. There is not much to do for the man who suffices in knowledge, but he who has it let him take the good part; to weak men it appears an impossible work, for with a weak eye they look at a difficult thing."

At the end of the *Cants Morals*, and, in some editions, forming part of them, comes the last poem in the volume, called the "*Cant Espiritual*" or Hymn—one of the sweetest and most divine compositions ever written in any language. It is too long to quote here, or even to give an analysis of it: the devotional spirit which it breathes throughout is simply perfect, and had Ausias written no more than this poem, he would have been, through it, stamped for ever by succeeding ages as one of the greatest poets of his time and country. His confession of humility and trust in the mercies of his all-pardoning God is sustained to the end; his hope and fear are mingled sweetly together, but the former predominates over the latter, and, in the end, that power which he feels through his knowledge tends to reassure him as to the result of his prayers. The weakness of man's flesh, contrasted with the power of God's Holy Spirit, is ever kept before the mind, while the whole course of redemption is incidentally traced from the law of Moses to the coming of John the Baptist foretelling the arrival of the Messiah, and, further, the necessary disquietude of human aims and the perfection of man's nature in its summit —God.

Such, then, are the works of Ausias March. Of the celebrated poets whom he imitated, three are mentioned by name—viz., Paul de Bon Viure, Arnau Daniel, and Dante. The works of the latter had been first translated into Spanish in 1428, and the rendering of the Divine Comedy by Andreu Ferrer, still exists. But, more than these, the writings of the great love poet, Petrarch, must have been familiar to our author, and this we see clearly indicated by the remarkable antitheses in *Amor*, LXXXIII., corresponding to Petrarch's Sonnet No. XIV. And yet Ausias is no servile imitator of the grand trumpeter of Laura's virtues. The two natures are essentially different. The Italian, expansive and gifted with all the fire of the children of the South, is at all times prone to expatiate on the outward virtues of his heroine, and is never tired of enlarging on the beauties of her face and form, the colour of her eyes and hair, and, in short, of all external points of attraction. The Valencian, on the other hand, endowed with a mind of a strictly contemplative kind, finding his pleasure mainly, if not only, in reflection, in but one passage mentions the name of his lady-love, adding that of all virtues Dona Theresa possesses the full complement. We do not gain from the poet's description the slightest detail of her form, figure, or any external qualities by which we may recognise her. We are only allowed to judge of the copious, divine and subtle admiration which the poet feels for a lady to whom he devotes his unrequited passion. But just as Petrarch is pure with respect to externals, so is Ausias as regards the

inward workings of his spirit. Each poet describes love from two opposite points of view, each in equally beautiful language: the one more polished, the other more simple; and if at first blush the latter seems to us less clear, it must be ascribed to the dulness of our mental vision. Petrarch describes love in its effects: Ausias in its essence and its origin. The kind of love in the one holds good only for Laura: the sort of love in the other holds good for any image that we ourselves may have seen and admired. In Petrarch the love is mythological; in Ausias almost exclusively mystical. In reading the former, our minds are fixed on the persons of Petrarch and Laura; in perusing the latter, we are reminded of the effects of love on the world in general and ourselves in particular. We are brought by the sweet harmony of lyric poetry face to face with the contentions of virtue and vice; and so personally applicable to ourselves do we find the moral precepts contained in the work, that we are not surprised to read that a famous bishop is said to have been never without a copy of Ausias' poems in his pocket, as a consolation under misfortune and a guide through the labyrinths and difficulties that beset man's path during his walk in life.

Note.—The editions we have used are—(1) by Carles Amoros, Barcelona, 1545; (2) Valladolid, 1555, with a glossary appended by Juan de Resa; (3) by Fransesch Fayos y Antony, Barcelona, 1884; and (4) by F. Giró, 4to, Barcelona, 1888. Other editions enumerated by Señor Fayos are—(1) a translation by one Vicens Mariner, printed in Tournay by Lluis Pillhet in 1633, in 8vo; (2) a translation into Castilian by Baltasar de Romani, printed in Valencia in 1539; (3) another translation into Castilian by the Portuguese, Jordi de Montemayor, printed in Valencia in 1560, and again in Madrid in 1579; (4) two translations, one by Juan Pujol, priest of Mataro, and another by Doctor Don Arcis Aranyσ y Onyate, priest of San Miguel of Valencia; and, lastly, an edition by Don Fransesch Pelay Briz, printed in Barcelona in 1864.

EDWARD HAILSTONE.

SUGGESTIONS FOR A SCHEME FOR THE TEACHING OF FRENCH IN SECONDARY SCHOOLS.

PRELIMINARY REMARKS.

IN preparing a series of Schedules, of which this is the first, for the consideration of our fellow-teachers, it is our wish mainly to offer suggestions for the better organisation of French and German teaching in secondary schools.

Although there are some heads of schools thoroughly competent to draw up a scheme to suit their own requirements, we have been told that there are many who would be glad to be guided more or less by the experience of a few modern language teachers.

We are fully aware of the indisputable fact that each teacher is the best judge of the work his own pupils are capable of doing, and of the books that best suit his individual teaching. At the same time many feel that, in spite of the goodwill of both authors and publishers, there are many very useful books that escape their notice, and that would prove of great value. This is why we mention a few books which have been found of good practical use. We mention them, impartially, not only on account of their own value, but also as samples of *the* books we recommend, well knowing that there are many others of the same kind and of similar worth.

COURSE I.—AGES 9-12.

Section I.—Age 9-10.

TIME.—A minimum of *four lessons* a week, occupying at least three hours; some, but not necessarily all, should involve home preparation. One lesson of half-an-hour *every day* is better than three lessons of an hour on alternate days.

METHOD. — There are three recognised methods of teaching:

1. The exclusive use of Grammar and Exercises.
2. The use of a Reading-Book in connection with which the Grammar is incidentally taught in its barest essentials.
3. The Oral Method.

The method that, in our opinion, gives the best results is a judicious combination of these three.

SCHEME OF WORK.

I. *Oral Teaching.*

(*a*) *Pronunciation.*—It is most important that beginners should be given none but the correct pronunciation. It is advisable that teachers should know something of phonetics.

(*b*) *Conversation.*—Pictures will be found a

valuable help as a first step towards connecting the French words with the actual objects, rather than with their English equivalents. Short and easy sentences are made up out of a prepared passage of the Reading Book, questions asked in French, and answers repeating a large part of the question exacted. Only by constant oral practice can words and forms of verbs be fixed in the memory.

(*c*) *Dictation* of a short conversation made up in class will ensure the recognition of the individual words used. This can be followed by dictation of portions of the Reader; or, a short story can be compressed by the teacher himself into a few lines.

II. *The Reading Book.*—Translation should always be preceded by reading aloud, first by the master, then by the pupils, individually or in chorus. It is most important that the Reading Book should be interesting to the pupils: of such books there is no scarcity. We recommend beginning from the very first with a set of stories or a continuous tale. The first page is read and translated, and the vocabulary taken down by the pupil, unless it be already printed at the end of the book according to pages.

For the first few lessons, the pages should be read over and over again, until they are practically known by heart.

Among the Books most generally found useful, we should mention—

Madame Blouet's "Bible Stories," in easy French.

Hachette's French Readers for Beginners (6d.).

Rivington's Beginners' Texts (6d.).

Macmillan's Primary Series, and principally Fasnacht's French Readings for Children (*illustrated*).

Mrs Hugh Bell's French without tears, Books I. and II. (*illustrated*), (Edward Arnold), *Conversation, etc.*

Le Premier livre de français, by Miss Hotchkiss (*illustrated*), (Isbister).

The Study of French, Book I., by Eugène and Duriaux (Macmillan).

III. *Grammar.*—The Auxiliary Verbs and a Regular Verb of the 1st Conjugation. The principal forms of the other Conjugations and of the principal Irregular Verbs. The general rules [*i.e.*, plurals in *s*, feminines in *e*] are also learnt.

Obs. 1.—Retranslation takes time and trouble; but, when well prepared, amply repays both. It is useful from the very beginning.

Some books have been specially prepared for this purpose; they have short French stories and anecdotes on the left page, and an English translation on the right. The pupil has to repeat the French from the English; fluency should be insisted on. This practice is less difficult than actually learning the passage by heart, and illustrates most usefully the difference of idiom. This work can be prepared by the dullest pupil, and perfect accuracy secured.

There is but one book of this kind suitable for this stage that has come under our notice, but it seems excellent—

Nelson's 2nd Reading Book (*illustrated*).

Obs. 2.—Repetition (from memory) of French prose or poetry—as much as time can be found for: a minimum of ten lines a week.

Obs. 3.—The teacher should continually exercise his class in repeating their back work, and should hold monthly, or at least quarterly, examinations.

Section II.—Age 10-11.

The work should be carried on upon the same lines as in *Section I.*, except in the *Grammar.*

Grammar:—

Verbs.—Revision of the Auxiliary Verbs and the 1st Conjugation. Regular Verbs of the 2nd and 4th Conjugations. Negative and Interrogative Forms.

Nouns and *Adjectives.* — Irregular Plurals and Feminines in common use that fall into groups.

Adjectives.—Demonstrative and Possessive.

Numerals.—One to a hundred, cardinal and ordinal; names of months and days of the week.

Section III.—Age 11-12.

Work on the same lines as before, with the addition of—

Grammar:—

Verbs.—Revision of Auxiliaries and of Conjugations 1, 2, and 4. Conjugation 3.

Nouns and *Adjectives.* — Irregular Plurals and Feminines (unclassified) *in common use.*

Adjectives.—Comparison.

Pronouns.—Personal, Relative, and Possessive, in their simplest forms.

As regards Books, those mentioned for Section I. would all prove useful. We would add one which we think more suitable to the 2nd or 3rd year. Here English teachers who are too diffident to launch out into *extempore* oral practice upon the lesson of the day, or too busy to prepare it, will find the work admirably done for them. It is—

Courthope Bowen's First Lessons in French (Macmillan).

The Sub-Committee have used their best endeavour to obtain information and hints from, and submitted this first schedule to, their friends and colleagues inside and outside the Modern Language Association. At the same time they offer this *tentative* scheme as their own work, and in no way as representing the opinion either of the Association or of the General Committee. They do so upon a direct request, and in the hope of being of use to their fellow teachers.

Should this first scheme be thought useful, the French School-Schedule Sub-Committee will be happy to prepare a similar schedule for Courses II. and III.

The Sub-Committee would be grateful to any who would assist them in their task by sending a list of the books they have found most useful in their teaching, specifying, if possible, the prices of the books (a deplorable omission on the part of most publishers), the purpose of their teaching, and the age of their pupils.

"Λαμπάδα ἔχοντες ἀλλήλοις μεταδώσομεν."

VICTOR SPIERS.
DE V. PAYEN PAYNE.

SOME GOETHE PORTRAITS.

FEW men have been so often and so variously represented as Goethe, of whom we possess about 200 different portraits, including busts and reliefs, silhouettes, pencil-drawings, and paintings in oils or water-colours. For only thirty of them, however, did Goethe sit, while the rest are merely worked up from these, the artist often combining the characteristic points of several portraits, or giving rein to his fancy in the idealisation of one.

Many difficult questions are connected with this subject. It is not always easy to decide whether a picture is an original, and if not, from which original it is taken, nor can the date and the name of the artist always be ascertained.

On all these points Friedrich Zarncke was an acknowledged authority, and his numerous articles on the subject, which have just been republished in the first volume of his collected essays, are of the highest interest.[1] Having studied the subject for years, and being himself an ardent collector of Goethe portraits, he had acquired the keen eye of the connoisseur, and knew the history and home, the relative value and present condition of every one of them. Many pictures formerly supposed to be Goethe portraits have been deposed by him from their place, while others, until then looked upon as portraits of some one else, he has proved to be genuine representations of Goethe. Many a desperate hunt has he had for lost portraits, and many a time he has been successful; but in spite of vigorous enquiries and the good services of English friends, in spite of advertisements in English papers, he failed to discover the present owner of the portrait painted in 1819 by the celebrated English artist, George Dawe. Judging by the engravings, which were published in England by Wright and Posselwhite, it must have been one of the most beautiful and lifelike of all the Goethe portraits. Zarncke could discover no more than that in 1835 the picture was in the possession of the artist's younger brother Henry, who died at Windsor in 1848. Who were his heirs? To whom was the picture sold? Would it not be possible, even now, to trace it? Here is a task worthy of the energies of the English Goethe Society!

It is little encouraging, certainly, to read of the place and condition in which an interesting portrait was found for which Goethe sat in 1806. It was discovered in a little Thuringian village, not far from Weimar, where for years it had been lying in a fowl-house, and had occasionally been used to keep out the wind and rain in place of a broken pane of glass!

English readers will be specially interested in the essays on the well-known portrait which appeared in March 1832, shortly before Goethe's death, in *Fraser's Magazine*. It is a full-length figure, holding a hat in his hands behind the back, the body is slightly bent forward, the head turned to one side, and the whole decidedly realistic to the verge of caricature.[2] This sketch, which appeared without any signature, was formerly univer-

[1] Goetheschriften von Friedrich Zarncke (Kleine Schriften, Vol. I.). Leipzig: E. Avenarius. 1897. 10s.

[2] Copies of it are given both by Koennecke (who calls it a caricatu[illegible]nd by Koenig in his *Li*

sally considered to be the work of Thackeray, and was supposed to have been made by him during his stay at Weimar in the winter of 1830-31. In his well-known letter to Lewis,[1] in which he describes his life at Weimar, Thackeray says: "My delight in those days was to make caricatures for children," and the sketch in *Fraser's Magazine* was believed to be one of these caricatures, which was all the more plausible, as the description of Goethe given in the same letter corresponds in several particulars with the picture in the magazine—for instance, when he says: "He was habited in a long grey or drab redingot, with a white neckcloth and a red ribbon in his buttonhole. He kept his hands behind his back, just as in Rauch's statuette."

The sketch thus found its way into the collection of Thackeray's drawings, published in 1875 under the name of "Thackerayana," accompanied (on page 103) by the following notice, which is certainly authoritative enough, but, as we shall presently see, entirely wrong: "In October 1830 we find Thackeray writing to a bookseller in Charterhouse Square for a liberal supply of the Bath post paper, on which he wrote his verses and drew his countless sketches. On certain sheets of this paper, after his memorable interview with Goethe, we find the young artist trying to trace from recollection the features of the remarkable face which had deeply impressed his fancy."

There are, indeed, several things in the letter to Lewis which might have raised doubts as to Thackeray's responsibility for the drawing.

He tells how he showed Goethe the first numbers of *Fraser's Magazine*, and how Goethe was interested in the outline portraits which appeared in it, but that on seeing among them a very ghastly caricature, he shut the book angrily, and put it away from him, saying: "They would make me look like that!" and then Thackeray goes on: "though, in truth, I can fancy nothing more serene, majestic, and healthy-looking than the grand old Goethe."

Again, in another part of the same letter, he waxes enthusiastic in describing the appearance of the Weimar patriarch, and adds: "I fancied Goethe must have been still more handsome as an old man than even in the days of his youth."

In the picture we are considering there is certainly no trace of majesty, and the bent figure and the wasted features suggest the very contrary of health. Moreover, is it likely that Thackeray, admiring Goethe as he did, and knowing his dislike to caricatures, would have published one of him?

Zarncke, however, frankly admits that for a long time he shared the popular belief, until he was assured by a friend of his, an old librarian in Weimar, who had known Goethe personally, that he had never seen him stoop in that way, and that the sketch could not possibly have been made by a person who had ever seen Goethe.

His doubts once being raised, Zarncke set to work with his characteristic thoroughness to probe the subject to the bottom.

He first of all ascertained that the whole tradition of Thackeray's authorship originated in a notice of the *Autographic Mirror*, a medley collection of facsimiles of autographs and pen-and-pencil sketches, published in 1864. There, on page 96 of the first volume, we find our picture, together with the famous drawing of Goethe's head, made by Friedrich Preller on the day after the poet's death, and on the opposite page we read the following remarkable notice: "We give two sketches of Goethe. The first, which represents him at the age of eighty-two, is by Thackeray, and was published in *Fraser's Magazine* for March 1832; *the second is from the pencil of Bettina von Arnim.*" This statement, in itself sufficient to shatter our faith in anything the *Autographic Mirror* may say, is, however, only one of a long series of palpable mistakes to which we are treated in the pages of this wonderful compilation, and it is evident, therefore, that no reliance whatsoever can be placed on its statement as to Thackeray's authorship of our sketch.

But there is direct evidence against it.

The picture in *Fraser's Magazine* was accompanied by the following eulogistic lines:

"Reader! thou here beholdest the Eidolon of J. W. von Goethe. So looks and lives, now in his eighty-third year, afar in the bright little friendly circle of Weimar, the dearest, most universal man of his time. Strange enough is the cunning that resides in the ten fingers, especially what they bring to pass by pencil and pen! . . . Croquis, a man otherwise of rather satirical turn, surprises us on this occasion with a fit of enthusiasm. He declares often that here is the finest of all living heads; speaks much of blended passion and repose; serene depths of eyes; the brow, the temples, royally arched, a very palace of thought."[2]

[1] "Life and Works of Goethe," Book VII., chapter vii.

[2] Zarncke does not print the second part of this passage (beginning "Croquis"), nor does he draw any conclusions from it.

It is evident that whoever wrote this ludicrously inappropriate description of our portrait cannot have seen the print which appeared in *Fraser's Magazine*. It was either intended to accompany a totally different picture, for which in the last hour another was substituted, or the original drawing must have been completely spoiled in the reproduction. It is also evident that the writer, if he had not actually a sketch by Croquis before him, had at any rate been told that the Goethe portrait, with which his article was to appear, would be done by Croquis, and that the latter had assured him that, far from attempting to caricature Goethe, he would do his utmost to produce a faithful and lifelike picture which could serve as a fitting tribute of his English admirers to the great German poet.[1]

Croquis is the pseudonym of that distinguished artist, Daniel Maclise, R.A., to whom we owe nearly all the delightful portraits of eminent Englishmen in the early volumes of the *Fraser Magazine*. These sketches in many cases being tinged by caricature, and in nearly all taken surreptitiously, Maclise thought it wiser to obscure his identity by signing them either Alfred Croquis or simply A. C.

The description above quoted appeared without any signature, and for a long time was attributed, together with the portrait, to Thackeray, but we know now that it was written by Thomas Carlyle, who included it in his "Miscellanies" (vol. iii.) under the title of "Goethe's Portrait," with the following somewhat startling footnote: "By Stieler of Munich: the copy in *Fraser's Magazine* proved a total failure and involuntary caricature, resembling, as was said at the time, a wretched old clothesman carrying behind his back a hat which he seemed to have stolen."

"By Stieler of Munich"! and yet in the text Carlyle speaks of Croquis as being the author of the portrait.

It is clear to us that Carlyle wanted to say that the picture he had in his mind when he wrote his panegyric was that by Stieler[2] which Maclise had promised to copy and, if possible, render even more lifelike, and that he was utterly disappointed when he saw Maclise's sketch, which, in his opinion, had turned out a total failure and involuntary caricature. It being too late then to withdraw or alter his article, he later added the foot-note to protect himself and to enter a vigorous protest against such a representation of his Weimar friend and "spiritual teacher."

Zarncke, on the contrary, considers that Carlyle wrote his enthusiastic article with Maclise's sketch before him, that he highly admired it, and that his adverse criticism was only directed against the bad reproduction of the sketch.

This opinion, with all deference to Zarncke, we cannot accept. What Carlyle finds fault with is the pose, not want of expression in the face, for which bad reproduction might be responsible. Nor does it seem possible to us that Carlyle's words, '*By* Stieler of Munich' can be translated—as Zarncke does—by '*nach* (*after*) Stieler in München.'

However this may be, Carlyle's note gives us the clue to the genesis of the sketch in *Fraser's Magazine*: we have only to compare it for a minute with Stieler's painting—though it be only in Koennecke's reproductions—to see at once that the face is nothing but a copy from Stieler. So striking is the resemblance that the only wonder seems that it should not have been noticed from the very first.

But where did Maclise get the curious stooping position? Perhaps from Rauch's statuette, which might have been known in England in 1832. But there, too, though Goethe is represented with his hands crossed behind his back, the pose is majestic and the body quite upright.

To this question, we consider, Zarncke gives a perfectly satisfactory answer.

On page 100 of the "Thackerayana" there is a second sketch of Goethe, this time really by Thackeray, taken in Weimar in the year 1830 (1835 in Zarncke's essay is an obvious misprint). It is also a full-length figure with the hands crossed behind the back, but the drawing is stiff and awkward, the head in profile, ill-shaped and not a bit like Goethe's, there is a slight stoop in the upper part of the body, but this, undoubtedly, is only the fault of bad drawing. It is obviously a hasty sketch, drawn from memory, and, may be, partly from Rauch's statuette, and by no means shows Thackeray's artistic talent to the best advantage.

Maclise, we have no doubt, saw this sketch

[1] It must be remembered that on his birthday in 1831 Goethe had been presented with a golden seal by a number of Englishmen, mostly Fraserians, and amongst them Carlyle, W. Scott, Lockhart, Wordsworth, Southey and Fraser.

[2] One of the noblest and most beautiful Goethe portraits we have. The poet sat for it in 1828; an engraving of it by Schreiner was published in 1830, and this Carlyle probably knew. Reproductions are given by Koenig and Koennecke; also in Heinemann's "Goethe" ii. p. 385; and in Sir John R. Seeley's "Goethe reviewed after Sixty Years." London, 1894 (facing the title-page).

and adopted the stoop, mistaking bad drawing for a faithful copy of nature, which he was all the more likely to do as he knew the great knack Thackeray possessed of bringing out in his sketches the most striking characteristics of his subjects. A closer comparison of the two pictures will remove all doubts that may still exist on this point. In Thackeray's portrait Goethe wears very peculiar slippers — as he very likely did when he received Thackeray in his study— Maclise reproduces them, although he draws Goethe with a hat in his hand; Thackeray puts a ribbon in Goethe's buttonhole, as Goethe happened to wear one at the time of Thackeray's call,[1] and Maclise does the same, although no other portrait of Goethe represents him with such a decoration. Again, in Stieler's portrait, which in every other respect Maclise has copied, the hair falls in soft waves, while in the Fraser portrait the hair—as in Thackeray's sketch —is made to lie flat to the head. Maclise evidently considered Stieler's portrait an ideal representation, Thackeray's sketch, on the contrary, though rough and hasty, in all these details a faithful copy of nature, and endeavouring, as he always did, to give a realistic touch to his portraits he followed Thackeray in almost everything but the form and expression of the face.

The original drawing still exists. It is at South Kensington, among the original sketches by Daniel Maclise. After the death of the artist they came into the possession of John Forster (the author of "Dickens' Life"), who left the whole set to the museum, and in it our picture labelled as by Maclise. This, taken together with Carlyle's testimony, should settle once for all the question as to the authorship of the Goethe Portrait in *Fraser's Magazine*, for a mistake on the part of Forster is hardly possible considering that he was an intimate friend of the artist, and a great admirer of his work. The picture, therefore, has been rightly included in the "Maclise Portrait Gallery," published in 1883, but it is incomprehensible that the editor should persist in saying that "it is set down to Thackeray with much probability."[2]

The results of Zarncke's researches are given both by Koennecke and Koenig, the latter at the same time repeating Zarncke's remark that of all the Goethe portraits this one is the most widely known in England, a statement which we are much inclined to doubt.

The fruits of Zarncke's labours have also been made use of in an article by Walter Vulpius, which appeared in the April number of the *Century Magazine* under the title "Thackeray in Weimar." Zarncke's name, however, has not even been mentioned.

Another time we hope to speak of the other contents of Zarncke's interesting essays. No one who seriously takes up the study of Goethe can afford to leave them unread. They are models of method and contain a wealth of information. We are looking anxiously for the second and third volumes.

GEORG FIEDLER.

[1] See Thackeray's letter to Lewis, quoted above.

[2] The Maclise Portrait Gallery of Illustrious Literary Characters, by William Bates, London, 1883, p. 96.

GERMAN READING BOOKS.

Do the Germans possess the gift of telling stories? This is not an easy question to answer. The earliest stories in the literature of the different nations are told in verse; the epic poem is the romance of the heroic age. Has there ever been a story-teller equal to the grand old father of epics, to Homer? Was there ever a craftier weaver of fairy-tales than the far-famed traveller Odysseus? When during the last century the Germans began to discover the ballads of their own ancient history, of Krimhilde, who brought upon her house a doom as terrible as Helen brought upon Troy, of Gudrun, who was faithful to her lover as Penelope had been to her husband, German scholars instituted comparisons between themselves and the Greeks. It was patriotic pride which prompted them at one time seriously to place the Nibelungenlied beside the Iliad, and the Gudrunlied on a level with the Odyssey. It is only fair to add that the later generation of savants have employed all their acumen and research to trace the composite character and the remarkably unequal workmanship of their national epics. German critics have shown themselves keen in pointing out the literary failings that are found throughout these relics of poetical tradition. The very sharpness of their criticism has set in stronger relief the incomparable value of some of the old ballads. Hildebrand's duel with his son, Walther's fight in the narrow pass of the Vosges with the companion of his youth, Siegfried's last fatal hunting-party, the death

agony of the Nibelungen, or again the release of Gudrun—all these episodes, drawn from various cycles of ballads, show that some of the old German bards possessed in the highest degree the gift of "telling stories." Refined and artistic poems, like *Tristan and Isolde*, *Parzival*, or *der arme Heinrich*, prove that courtly writers shared that wonderful talent of narrative. But when we come to modern writers, when we compare the second classical period with the first, we are struck by the dearth of works of simple fiction. It is certain that German literature, with all its variety, its seriousness and depth, its readiness of adaptation to other languages and forms of thought, shows in this direction a singular poverty. Of the great authors of the last century, only two, Goethe and Wieland, cultivated the form of narrative which we call the novel. They certainly possessed imagination, the power of personifying and creating characters, the wit and grace of style—in fact, all those qualities that make the perfect story-teller. They were full of "die Lust zu fabulieren." Their masterpieces are most instructive, as they exhibit those peculiar and subtle qualities of character rather than of intelligence which seem to prevent the best modern German writers from becoming perfect masters of narrative. What is it that makes *Agathon* or *die Abderiten* in some degree distasteful to modern readers? Wieland was, of course, a child of his age; and the philosophy of his century is no longer wisdom for us. It is not, however, the easy Epicurean view of life which did duty for a serious system of thought, but the manner in which that view is presented to us, in which the figures of Agathon, Hippias, and Danae, of Demokrit and the men of Abdera, instead of being "flesh and blood and living soul," appear to be mere vehicles, conveying moral teaching that seems to us at variance with the true art of poetry.

Goethe is far more modern than Wieland; he belongs as much to our century as to the eighteenth. But even the *Wahlverwandtschaften* and *Wilhelm Meisters Wanderjahre* have in them that which renders their artistic appreciation not quite easy to modern readers. The former work treats with infinite skill of the relationship of the moral law to natural affinities; the latter is interwoven with remarks on family and state, and gives expression to all manner of ideas on the spiritual education of man. All very good—but is the novel, even in the treatment of a Goethe, the best means for the enunciation of these truths? Does not the story, whilst carrying a weight of philosophical ideas, occasionally grow heavy and drag? Ask the devoutest Goethe-worshipper: "Did you the first time you set eyes on the *Wahlverwandtschaften* read that book right through from cover to cover in one sitting, allowing only such interruptions as exhausted nature requires for food or sleep, without skipping a few pages, and without being tempted to yawn? If yawning in the face of such a work of art is improper, is it permissible over the last books of Wilhelm Meister? Honestly, how many Germans have cared to follow the wanderings of that most estimable personage to the end? Of course, some—for instance, academical lecturers on the History of Literature—have *studied* him, as they study Kant's *Kritik der reinen Vernunft* but how many have read him as they read a novel?" Ask the same person, provided he be fairly reasonable, and his faculties not spoiled by over-study, which book he would take up with greater delight and interest during his leisure hours—either any one of the works mentioned above, or else *Ivanhoe* or *The Bride of Lammermoor* or *Vanity Fair*. Which class of writings rivet our passionate interest, those which are surcharged with philosophical instruction, or those which are simply, plainly, pitifully human? Frankly, Walter Scott as a story-teller is far more interesting than Goethe. It may be a very low standard which the "modern reader" sets up in his "leisure hours." But, after all, a story which has to be pondered over, which does not at its first reading captivate, enthral, take possession of all our faculties, is like a drama that cannot be acted, like painted fire, like the charge of the Light Brigade, "magnificent, but not war." If this is done in the green wood, what of the dry? If this holds good of Goethe, what must be said of his successors? Why cannot the Germans tell plainly a plain tale? Why do they bring in philosophy, or history, or archæological learning? Presumably because as a nation they are endowed with a most remarkable power of philosophical abstraction; the countrymen of Leibnitz, Kant, Hegel, and Schopenhauer cannot, perhaps, boast of the highest poetical achievements of modern times, but they can certainly point to the most perfect systems of metaphysics that have been elaborated by human brains since the days of Aristotle and the Stoics; they have produced an enormous amount of scientific and historical research. Is science at variance with poetry? Does philosophical

thought blight and wither creative imagination? It is a little difficult to answer these questions; but it certainly seems as though by a kind of Nemesis that very solvent, that acid of historical criticism, which the Germans have unsparingly used on legends and traditions, had burned the fingers that employed it; had impaired that very creative faculty by which those legends were originally called into being. Are Germans too learned to write simple fiction? Or do they consider such work beneath their dignity? It is a far cry from the Nibelungenlied and Gudrun, from medieval epics to the novel, but it cannot be maintained that the Teutons of to-day have kept, as compared with other nations, the promise of their youth. In the novel, which is, after all, the epic of our times, have they brought forth any writers of the highest rank whom they could place beside Scott, Dickens or Thackeray, beside Balzac, George Sand or Victor Hugo? The most patriotic Germans will admit that their best men—Paul Heyse, Gustav Freytag, Ebers, Felix Dahn, Scheffel, Reuter and Auerbach—do not attain to the standard of the French and the English. This is a fact which is, unfortunately, soon brought home to the mind of the German teacher. Of the sterling character of the language which he is endeavouring to impart to his pupils, of its depth and seriousness, there can be as little doubt as of the intricacies of its grammar or the length of its sentences. Grammar and syntax mastered, where are the short stories, gay and sparkling, bright as daylight and warm as the sun, tales like those of About or Daudet, which we can put before young readers? There are *Grimms' Fairy Tales*. They are as fresh as flowers in spring, not "sicklied o'er by the pale cast of thought." But children soon outgrow fairy-tales. We require very different reading-books for our German classes. The following suggestions may, perhaps, be of use to those who, like ourselves, have diligently sought, amidst works of much wisdom, for simple stories which could be put into the hands of young students. Such stories are found, we believe, in the first instance, amongst the writers who have revived in our days the old epics—the poets of the Romantic School. Some of *Tieck's* legends and tales, *der blonde Eckbert*, *der Runenberg*, *die Elfen*, or a selection from *Phantasus*, might be appreciated by young English readers. Has any English editor thought of *Clemens Brentano's* amusing little stories, *Geschichte vom braven Kasperl* and *Gockel, Hinkel, und Gackeleia*? *Fouqué's Undine*, which seems to us far less suited, has been, strange to say, repeatedly edited. Of *E. T. Amadeus Hoffmann*, some excellent narratives are contained in the *Serapionsbrüder*. One of their number, *Meister Martin*, has appeared in the dress of an English school edition; but another far more taking story, *Das Fräulein von Scudery*, seems to have escaped the attention of commentators. *Die Elixiere des Teufels*, on the other hand, have too much the character of a feverish nightmare to be made amenable to the discipline of a school-book, even by the most liberal use of the pruning scissors and the red pencil. Of *Chamisso's Peter Schlemihl*, who sold his shadow to the Evil One, as Faust his soul, we need not say a word. It is a jewel and a gem, repeatedly presented to the public in the setting of a school edition—and richly it deserves that casket—and is known to every reader of German. But it is strange how *Eichendorff* has been overlooked. Have English people ever been introduced to the most lovable Rip van Winkle, who has told us, as only he could do, all the adventures *aus dem Leben eines Taugenichts*? The shorter stories, *Das Marmorbild*, *das Schloss Durande*, bearing on the French Revolution, are most interesting reading. The youngest of the Swabian authors belonging to that school, *Hauff*, has been a great favourite amongst the young; his fairy-tales, his novels and stories, have been frequently edited. We do not think that any of his writings have been overlooked; an abbreviated edition even of *Lichtenstein* has appeared. When we survey the novelists of our own time, our attention is at first arrested by *Riehl*. Of the peculiar and original character of his *Culturhistorische Novellen* it is not necessary to speak; their real significance may be hidden to young readers, who for all that relish his descriptions of character and incident, his simple yet skilful plots. Notwithstanding the various editions that have appeared, a renewed search amongst his books would reveal fresh treasures, that could be made use of for schools. *Paul Heyse's* novelettes we own to have read from end to end repeatedly, with the keenest interest. They are small pictures, perfectly finished, aglow with all the colour and light of an Italian sky. But very few were written we suspect "Virginibus puerisque." In several of his books, moreover, his Straussian philosophy intrudes itself in a somewhat disturbing fashion. Of *Felix Dahn* there are some short historical romances, *Felicitas*, *Gelimer*, and particularly *die Kreuzfahrer*, which are most readable, most interesting, and in

which the learned author's theories of German antiquity do not retard the course of simple narrative. *F. Spielhagen* has given us some exquisite sketches of stories. *Was die Schwalbe sang, Eine Dorfkokette, Quisisana, Deutsche Pioniere* are most delightful; their fine and elegant style, their brilliant descriptions deserve the editor's most painstaking care; they can be safely recommended as reading books. In these short tales the writer has for once left aside his theories of state, of socialism, and of the universal regeneration of the human race. It will be difficult to make anything of *Gustav Freytag* and of *Ebers;* short episodes of their works have been edited; but the general compass of their books places them beyond the reach of the learner. We do not know whether any of *Auerbach's Dorfgeschichten* would be appreciated by English youths; his later and more pretentious novels, *Auf der Höhe, Das Landhaus am Rhein*, are so full of Spinoza's pantheism, that they deserve, no doubt, profound study, but cannot be simply read and enjoyed. *Willibald Alexis* is hardly known in England; but his seven Brandenburgian stories, notably *die Hosen des Herrn von Bredow* and *der Wärwolf* possess a romantic interest; they have a peculiar fascination, and are thoroughly German, or, rather, thoroughly Prussian.

These brief and cursory remarks on German story-books do not, of course, pretend to completeness; they are merely hints to teachers and editors, who are on the lookout for short and suitable novels which they can put into the hands of their students. For the reasons given above the number is not very great; it is still more reduced by the limits of time and space. How could we think of reading "*Soll und Haben*" or "*Hammer und Ambosz*" or "*die Nilbraut*" in the twelve weeks allotted to a term, and the two hours a week allotted to German? Is it, however, quite impossible to bring these larger works within the reach of young readers to shorten and abridge them somewhat after the fashion of the English "Masterpiece Library"? It seems almost sacrilege to lay violent hands on a work of literary art, and to shorten it by manifold mutilations; certainly the operation requires tact and skill. It has been performed on *Hauff's Lichtenstein* and on *Scheffel's Ekkehard*. We cannot say that the latter, one of the most masterly works of our times, was very happily chosen for the experiment. That grand story of the monk of St Gaul and the Swabian duchess appears in this edition like an oak tree of a thousand winters that has been pruned by a French gardener. The author of this article may perhaps be pardoned if he refers on concluding his remarks to a similar attempt which he has made. In his edition of *Schiller's Geisterseher* (published by Hachette) he has endeavoured to reduce that remarkable work to the limits of a German reading book. The only lengthy novel Schiller ever wrote, it possesses all the merits of his earlier manner, a fiery imagination, a rich, resonant, somewhat rhetorical style, a deeply and skilfully laid plot. It is spoiled by a fault, peculiarly German—it is full of philosophy. The first part is a splendid story splendidly told, the second is a tissue of dissertations. The thread is needlessly spun out, and eventually lost. The work has remained a fragment. No doubt in this edition the pruning knife has been frequently used towards the end of the book. Admirers of Schiller —amongst whose number the editor wishes to be humbly enrolled—will severely censure him for his audacious attempt. Where he has failed others may succeed, and present, in a larger measure than has been done hitherto, German reading books to English students.

CHARLES MERK.

THE REFERENCE LIBRARY OF A SCHOOL TEACHER OF GERMAN.

THERE are no doubt many difficulties which beset a teacher of modern languages in this country, such as—want of time allotted to his subject in the school curriculum, necessity of preparing his pupils for a host of examinations, want of a clearly defined and methodically arranged curriculum, lack of encouragement of the subject in the vast majority of schools, shyness of the pupils in dealing with the living and spoken idiom, uncertainty concerning the best method to be adopted in teaching, and doubt as to what books should be used with the classes, and more especially in preparing for his work.

It can, however, not be urged that there is not now a great number of really good, scientific, as well as practical books available for a teacher to refer to in all cases of difficulty and doubt, such as may arise at any moment from the various departments of his every-day teaching. On the contrary, there are, at least in some cases, so many books on the same subject that a real

difficulty is experienced by teachers as to which should be used by preference. The school reference-libraries are, as a rule, very poor as far as German is concerned; moreover, most teachers will probably wish to possess or to purchase gradually all the necessary books of reference for themselves. The choice of tools will, of course, largely depend on the kind of work which the teacher will have to do. It is the object of this article to assist younger teachers to some extent in making their choice. New books of value and interest will henceforth be regularly noticed in the *Modern Language Quarterly*.

Such ordinary grammars, composition-books, school dictionaries, and the like, as are in daily use in the schools, and with whom every teacher is naturally familiar, have all, or nearly all, been excluded from the following lists. I shall, in the subsequent paragraphs, freely refer readers to my "Handy Guide,"[1] where a much greater number of books of reference is given.

Dictionaries.—A number of dictionaries of different kinds should be found on the shelves of a well-equipped reference library. Apart from the ordinary small school-dictionaries, a teacher will be in constant need of at least one large dictionary of the first order. The last edition of Flügel's well-known and time-honoured dictionary is at present the largest English-German and German-English dictionary which is complete. Its full title is—*Felix Flügel*, "Allgemeines Englisch-Deutsches und Deutsch-Englisches Wörterbuch." Fourth, entirely remodelled, edition. 2 parts in 3 vols. Braunschweig, 1891. (Price, bd., £2, 5s.).[2] The English-German part is by far the better of the two. A smaller dictionary, partly based on the large Flügel (the English-German part only), is the one called—*Flügel-Schmidt-Tanger*, "A Dictionary of the English and German Languages for Home and School." Two vols. Braunschweig, 1896. (15s. bound.) It is excellently printed, very full, and most useful for all ordinary purposes. Prof. Imm. Schmidt is the well-known author of the excellent Shakespeare Dictionary.

A work which will surpass in completeness even the big Flügel is now in course of publication. It will ultimately consist of four volumes. The first two volumes, containing the English and German part (compiled by *G. Muret*, with the help of many specialists), have just been completed (half bound, £2, 8s.). The publication of the second part has been begun by the Langenscheidt'sche Buchhandlung, Berlin, 1897. The editor of the first number was the late *Daniel Sanders*. The work is being continued by the beforementioned *Immanuel Schmidt*.

The smaller books by *Grieb*, *Thieme*, *Köhler* (all of which have been, or are being, completely re-edited), and the still smaller books by *Whitney* and *Weir* are certainly useful in many respects, but do not always afford all the information a teacher of German may desire to obtain.

Apart from German-English and English-German dictionaries, a teacher will often desire to consult a German dictionary with German explanations, and, if possible, with well-chosen German instances. The very big works of the brothers *Grimm* and their successors, and of *Daniel Sanders* (see my *Guide*, pp. 48-49), are too bulky and expensive for ordinary purposes. Two recent dictionaries of smaller size will probably be very welcome to many teachers of German. One is by *Moriz Heyne*, "Deutsches Wörterbuch," 3 vols. Leipzig, 1890-95 (£1, 16s.). It contains numerous well-chosen instances, and is most handy for reference. An abridgment of it in one vol. has recently been published. Another very useful dictionary, in which no instances are given, but the development of meaning of the words very carefully elaborated, is the "Deutsches Wörterbuch," by *Hermann Paul*. Halle, 1897 (9s. 6d.). Both books strictly exclude all foreign words of recent importation. English teachers of German will sometimes be in doubt as to the inflexion or pronunciation of foreign words in German. They will find all desirable information in the "Fremdwörterbuch," by *Daniel Sanders*, in 2 vols. Leipzig, 1871, ²1891-2 (about £1 ?). There is now, however, a strong tendency in Germany to avoid, if possible, the use of foreign words, and several dictionaries have been compiled in which German equivalents of foreign words are given. Perhaps the best of these is the following—*Hermann Dunger*, "Wörterbuch von Verdeutschungen entbehrlicher Fremdwörter." Leipzig, 1882 (about 3s. ?). Many

[1] *Karl Breul*, "A Handy Bibliographical Guide to the study of the German Language and Literature for the use of Students and Teachers of German." London: Hachette & Co. 1895. 8vo. Bound, 2s. 6d. Some books enumerated in this article are of more recent date than the 'Guide.'

[2] The prices quoted in this article are those which are given in Deighton, Bell & Co.'s "List of Books." Cambridge: Trinity Street, Oct. 1897. Most of the prices are liable to discount. The prices of some books not mentioned in this list are given approximatively.

teachers will be glad of a very complete and useful dictionary giving every ordinary modern German word, whether of German or of foreign origin, according to the so-called new spelling. One of the greatest authorities on spelling reform, *Konrad Duden*, has compiled a "Vollständiges orthographisches Wörterbuch der deutschen Sprache mit etymologischen Angaben, kurzen Sacherklärungen und Verdeutschungen der Fremdwörter. Nach den neuen amtlichen Regeln." Leipzig, 3rd ed., 1888 (2s.). The most handy dictionary of synonyms is *Eberhard's* "Synonymisches Handwörterbuch der deutschen Sprache" (the latest, 15th, ed. by *Otto Lyon*) with well-chosen German instances and translation of the German synonyms into English, French, Italian, and Russian. Leipzig, 1896 (half bound, 14s. 6d.). The etymology of words of German origin has been admirably treated by *Fr. Kluge* in his "Etymologisches Wörterbuch der deutschen Sprache." The last and much-enlarged ed. appeared at Strassburg in 1894. A very good systematical English-German vocabulary (parts of which will be found useful for class-teaching) has been compiled by *Gustav Krüger*, "Englisch-Deutsches Wörterbuch nach Stoffen geordnet, für Studierende, Schulen und Selbstunterricht." Berlin, 1893 (3s.). A most useful and handy little pocket-dictionary for travelling purposes is the "English-German Conversation Dictionary," by *Richard Jäschke*. London, 1893 (2s. 6d.).

Many other dictionaries, including older German dictionaries, special glossaries, dialect dictionaries, dictionaries of technical words and phrases, etc., which are of less importance for ordinary teaching, must be passed over in this article. Their full titles are given in my *Guide*, chapter vi., pp. 45-54.

Grammars, etc—Such books as are very widely known and used in class teaching, *e.g.*, the grammars by K. Meyer, Macgowan, Fiedler, Siepmann, Aue, Eve, Weisse, Meissner, and others, need not be discussed here. I wish to call attention to some books which seem to be less known, and which, if consulted, would often be found very helpful. Among the smaller grammars of German for English students there is the American book by *H. C. G. Brandt*, "A Grammar of the German language for High Schools and Colleges, designed for beginners and advanced students." Sixth ed. Boston, 1893 (6s.), which will be found extremely useful on account of its brief but accurate explanations of grammatical phenomena. Among the more bulky works on German grammar, written in German and intended for teachers and students, the following deserves special recommendation, *F. Blatz*, "Neuhochdeutsche Grammatik mit Berücksichtigung der historischen Entwickelung der deutschen Sprache." Third ed., entirely rewritten, in 2 vols. Karlsruhe, 1895-6 (half bound, 30s.). Of the older books, *Y. Ch. Aug. Heyse's* "Deutsche Grammatik," 25th ed., completely rewritten by *Otto Lyon*. Hannover, 1893 (5s. 6d.), may, in spite of some shortcomings, still be used with advantage in many cases. The "Deutsche Grammatik" (Gotisch Alt-Mittel-und Neuhochdeutsch), by *W. Wilmanns*, which is now in course of publication, will probably be of too strictly philological a character to meet the practical needs of most teachers. So far vol. I. (phonology). Strassburg, 1893, and vol. II. (word-formation). Strassburg, 1896, have appeared (price, 9s. 6d. and 14s.). Two, or possibly three, more volumes are to follow. It is an admirable piece of work.

An excellent short book for repetition of the principal facts of old and modern phonology and accidence is *Fr. Kauffmann*, "Deutsche Grammatik." Marburg. Second edition. 1895 (3s.).

With regard to Syntax alone, the works by *Vernaleken*, *Erdmann*, *Kern*, and *Wunderlich*, give much useful information. (See my *Guide*, p. 32.)

There are a number of German books in which doubtful points of grammar and the "best German" are discussed at length. Three of these will be especially serviceable to English teachers (for others, see my *Guide*, pp. 29-30). *K. G. Andresen*, "Sprachgebrauch und Sprachrichtigkeit im Deutschen." Seventh edition, Leipzig, 1892 (6s.). This is the most conservative book of the three. *Th. Matthias*, in his "Sprachleben und Sprachschäden." Leipzig, 1892 (6s. 6d.), of which an abridged edition has recently been published, is inclined to make greater concessions to recent usage. Both books are well indexed. The third book is much shorter, but also very useful—*A. Heintze*, "Gut Deutsch." Sixth edition, Berlin, 1895 (1s. 6d. nett).

Teachers who are anxious to have a brief survey of the history of the German language should refer to the following books—*O. Weise*, "Unsere Muttersprache; ihr Werden und ihr Wesen." Second ed., Leipzig, 1896 (3s.). An English translation of this work is being prepared in America. A somewhat older book of a similar character is *O. Behaghel*, "Die deutsche Sprache." Leipzig, 1886 (1s. 3d.), an English adapta-

tion of which, by E. Trechmann, was published in London, 1891, under the title, "A Short Historical Grammar of the German Language." (3s. 6d.) A small pamphlet containing a few short and popular articles on the German language, such as boys preparing for scholarships may like to read, is *E. Wasserzieher*, "Aus dem Leben der deutschen Sprache." Leipzig, no year (3d.). *A. F. W. Cerf* has begun a "Short Historical Grammar of the German Language" (Part I.: Introduction and Phonology. London, 1894. 4s.), the second part of which has not yet appeared. A somewhat larger book is the one by *Henri Lichtenberger*, "Histoire de la langue allemande." Paris, 1895 (7s. 6d.). Another useful French book, treating of the mutual relation of English and German grammar, is a book by *V. Henry*, which was translated by the author himself, under the title, "A Short Comparative Grammar of English and German, as traced back to their Common Origin and contrasted with the Classical Languages." London, 1894 (7s. 6d.). All desirable information with regard to the new spelling is given by *W. Wilmanns* in his valuable book, "Die Orthographie in den Schulen Deutschlands." Berlin, 1887 (4s. 6d.). A short guide to modern punctuation is the book by *O. Glöde*, "Die deutsche Interpunktionslehre." Leipzig, 1893 (1s. 3d.). Teachers who have to prepare boys for examinations in which they must show proficiency in reading German handwriting should use *B. Lévy*, "Recueil de lettres allemandes reproduites en écritures autographiques pour exercer à la lecture des manuscrits allemands." Paris. Sixth edition, 1892 (About 2s. 6d.). The subject of the best German pronunciation is still a very vexed question, even among the Germans themselves. I do not propose to treat it in full in the present article, still I should like to refer teachers to the various books by *W. Vietor* (see my *Guide*, p. 35). Those which will be most helpful for English teachers are his "German Pronunciation: Practice and Theory." Leipzig, 1890 (2s.), and the reprint of his lecture, "Wie ist die Aussprache des Deutschen zu lehren?" Marburg, 1893 (1s.). A "Deutsche Lauttafel," illustrated by this lecture, was published at the same time. (6d.) Teachers who are anxious to consult handy books on phonetics may refer either to *Laura Soames*, "An Introduction to Phonetics." London, 1891 (2s. 6d.), or to *W. Vietor's* "Elemente der Phonetik und Orthoepie des Deutschen, Englischen und Französischen, mit Rücksicht auf die Bedürfnisse der Lehrpraxis." Leipzig. Third edition (with useful bibliography), 1894 (6s.). An abridged edition of this work has just been issued. Leipzig, 1897 (3s.). It is called "Kleine Phonetik des Deutschen, Englischen und Französischen."

There are several books devoted to the teaching of conversation (see my *Guide*, p. 38). Perhaps the most serviceable of them is *A. Hamann's* "Echo of Spoken German." Leipzig, 1892 (3s.), a series of excellent dialogues which afford, at the same time, a useful introduction to the study of German life and manners.

For the explanation of German idiomatic phrases, no better books could be desired than those by *Wilh. Borchardt*, "Die sprichwörtlichen Redensarten im deutschen Volksmund nach Sinn und Ursprung erläutert." Leipzig. Fourth ed., 1894 (7s), and by *H. Schrader*, "Der Bilderschmuck der deutschen Sprache." Berlin. Second edition, 1889 (7s.). For other similar books, familiar quotations, slang, etc., see my *Guide*, p. 39.

Teachers who make their advanced pupils write free essays on German classical works or characters occurring in great plays should use the books of *Victor Kiy*, "Themata und Dispositionen zu deutschen Aufsätzen und Vorträgen im Anschluss an die deutsche Schullektüre für die oberen Klassen höherer Lehranstalten." Three parts. Berlin, 1895-1897 (about 3s. each).

Histories of Literature.—There is not as yet a really satisfactory History of German Literature written in English and based on a first hand acquaintance of the author with the German works of literature of old and modern times. The English translations and adaptations of German works are none of them free from very serious shortcomings. Hence a teacher will very likely prefer to possess one or more German works on the subject. The following will, in my opinion, best serve his purpose—*Wilh. Scherer*, "Geschichte der deutschen Litteratur." Berlin. 7th ed., 1895 (10s. 6d.), perhaps the most brilliant book of its kind, written by a ripe scholar, who was endowed with a refined taste for literary beauty. A book of similar compass is that by the poet and professor *Otto Roquette*, "Geschichte der deutschen Dichtung von den ältesten Denkmälern bis auf die Neuzeit." Frankfurt-on-the-Main. 3rd ed., 1882 (9s. 6d.). The last book of this kind deserving warm recommendation has only just appeared. It is the "Geschichte der deutschen Litteratur von den ältesten Zeiten bis zur Gegenwart," by *Fr. Vogt* and *Max*

Koch. Leipzig and Wien, 1897 (bound, 16s. 6d.). This book is profusely illustrated with very carefully selected and splendidly executed illustrations, giving facsimilia of old and modern manuscripts and handwritings, and numerous portraits of famous authors, etc. The scientific value of this book is incomparably higher than that of another well-illustrated history of literature by *Robert König* (25th revised ed. in 2 vols. Bielefeld and Leipzig. 1895 (£1, 4s.), which has had a wide circulation in Germany. A splendid work, merely illustrating German literature from the earliest times to the present day by over 2200 pictures and illustrations, is *Gust. Koennecke's* "Bilderatlas zur Geschichte der deutschen Nationallitteratur. Ergänzung zu jeder deutschen Litteraturgeschichte." 2nd ed. Marburg, 1895 (£1, 12s.). For the eighteenth century the great work by *H. Hettner*, "Geschichte der deutschen Litteratur im achtzehnten Jahrhundert," 4th ed. (revised by *O. Harnack*), Braunschweig, 1894 (£1, 15s. 6d.), will be found as useful as it is interesting.

There are several books from which information as to German literature in our own century can be obtained. It is hardly necessary to say that they differ a great deal in character and judgment, but in all of them there is plenty of interesting matter and valuable information. The following may be mentioned in the first instance—*R. v. Gottschall*, "Die deutsche Nationallitteratur des neunzehnten Jahrhunderts. Litterarhistorisch und kritisch dargestellt." 6th ed., 4 parts. Breslau. 1892 (about £1). *Fr. Kirchner*, "Die deutsche Nationallitteratur des neunzehnten Jahrhunderts." Heidelberg. 1894 (about 10s.). *L. Salomon*, "Geschichte der deutschen Nationallitteratur des neunzehnten Jahrhunderts. 2nd ed. (with thirty portraits of poets). Stuttgart. 1887. A short "Geschichte der deutschen Litteratur in der Gegenwart," by *Eugen Wolff*, was published last year. Leipzig. 1896 (6s. 6d.). The modern German drama has been treated with much interest by *Berth. Litzmann.* 2nd edition. Hamburg and Leipzig. 1894 (5s.). From a great number of German primers of literature for schools only those by *H. Kluge, G. Egelhaaf, Max Koch, G. Böttticher* and *K. Kinzel*, and *Gotthold Klee* (Dresden and Berlin. 2nd ed. 1897) need be mentioned. See my *Guide*, pp. 63-64. Each has its own advantages. Klee's book is perhaps the best for school purposes.

Metre.—A short but useful survey of the history of German metre, with good specimens and due consideration of modern forms, is given by *Fr. Kauffmann* in his "Deutsche Metrik nach ihrer geschichtlichen Entwickelung." Marburg. 1897 (4s. 6d.). A more detailed account of modern German metre—a subject which apparently is hardly ever touched upon in school teaching, while the outlines of it deserve to be just as well known as the metrical art of the ancient classical writers — is given in *F. Minor's* "Neuhochdeutsche Metrik." Strassburg. 1893 (12s.). Most teachers will probably find the book too elaborate for their purpose in spite of its being extremely readable and suggestive.

Theory of Poetry, etc.—A number of "Poetiken" of very different size and character are enumerated in my *Guide* on pp. 74-75. There will be little time, and perhaps need, for systematic instruction in our school-teaching, but teachers will probably like to possess and use at least the following two small and cheap hand-books: *C. F. A. Schuster*, "Lehrbuch der Poetik für höhere Lehranstalten." Halle. 3rd. ed. 1890 (2s.), and the still smaller "Deutsche Poetik" by *Karl Bovinski.* Stuttgart. 1895 (1s.). In this connection I should like to mention and to recommend very strongly two books which teachers will find helpful in discussing German dramas with more advanced pupils, or in preparing for scholarship examinations: *R. Franz*, "Der Aufbau der Handlung in den klassischen Dramen." Bielefeld and Leipzig. 1892 (about 5s.), and *H. Bulthaupt*, "Dramaturgie des Schauspiels." Vol. I. (Lessing, Goethe, Schiller, Kleist). Oldenburg and Leipzig. 5th ed., 1893 (6s.).

German Classics.—A great number of school editions of German Classics with English, German, and French Notes are enumerated in my *Guide*, pp. 94-6. For particulars as to English editions of German Classics available in 1893 see my article in Lyon's "Zeitschrift für den deutschen Unterricht," Vol. VIII. (1894), pp. 167 sqq. Of German editions: the Hempel editions of Lessing, Goethe and Schiller, the new Schiller edition by Bellerman for the Leipzig Bibliographical Institute, and most of the volumes of Kürschner's "Deutsche National-Litteratur" and of Brockhaus' "Bibliothek der deutschen Nationallitteratur des achtzehnten und neunzehnten Jahrhunderts," deserve to be mentioned. Of the cheap series the volumes of Cotta's "Bibliothek der Weltlitteratur" (bound), and those of the "Collection Spemann" (bound), can be had for 1s. each; the Hendel editions (Halle, unbound) for 25 pfennige per volume; Reclam's texts

"Universal Bibliothek," Leipzig), 20 pf. per volume; and the texts of the series called "Meyers' Volksbücher" (Leipzig) for 10 pf. per volume.

Some other excellent sets of classics of a more scientific character are enumerated in my *Guide* on pp. 81-82, and a number of commentaries mentioned on pp. 100-104. English teachers of German will find *M. W. Götzinger's* "Deutsche Dichter," 5th ed. (partly re-written by *E. Götzinger*), 2 vols. Aarau, 1876-7 (about £1). Very useful.

Old German. — Few teachers will feel inclined to give much time and attention to *Old* German, and will therefore hardly be in need of advice as to what books to use for the study of the older German classics. Still many teachers may in a not very distant future wish to prepare boys for Scholarships at the Universities, and although Old German is with very good reason no longer an indispensable condition for success in an Entrance Scholarship, a teacher may occasionally like to give promising pupils a start and teach them the elements of Middle High German and sixteenth century German.[1] Some Middle High German is also required for the Cambridge Higher Local and other Examinations.

I shall not, in the following list of books, include any works of an advanced character, being strongly of opinion that Old German as such is not a school subject, and should not, unless in very exceptional cases, be begun before the University course. Moreover, a smattering of Old German and German philology, if not very well and carefully taught by an experienced teacher, is sure to do far more harm than good.

The basis of the modern literary language is sixteenth century German. A teacher might first use *Raphael Meyer's* "Einführung in das ältere Neuhochdeutsche." Leipzig. 1894 (2s.), in which the first fifty-five stanzas of the poem of *Huernen Seyfrid* are commentated, and then proceed to reading some of the small volumes in "Göschen's" or "Bötticher and Kinzel's" sets (see *Guide*, pp. 79-80). In the "Sammlung Göschen," Vol. 24 might be selected for this purpose. It contains a selection (by *L. Pariser*) of passages from "Seb. Brant, Luther, Hans Sachs and Fischart." Stuttgart. 1893 (1s.). In "Bötticher and Kinzel's" "Denkmäler der älteren deutschen Litteratur," the volumes "Hans Sachs" (by *K. Kinzel*). Halle. 1893 (1s.), and "Kunst- und Volkslied in der Reformationszeit" (by *K. Kinzel*). Halle. 1892 (1s.), will be found useful.

If teachers should desire to give their pupils some specimens of the actual text of Luther's first translation of the Bible ("Septemberbibel") they cannot do better than use the excellent and handy book by *A. Reifferscheid*, "Marcus Evangelion Mart. Luthers nach der Septemberbibel, mit den Lesarten aller Originalausgaben, etc." Heilbronn. 1889 (about 3s. 6d. ?). For other sixteenth century texts Braune's cheap and reliable "Neudrucke" should be used. (See *Guide*, p. 81.)

The best introduction to the study of Middle High German is *Jul. Zupitza's* "Einführung in das Studium des Mittelhochdeutschen." Oppeln. 1868. 4th ed., 1891 (2s. 6d.). Many scholars have been first initiated into a serious study of Middle High German by this most excellent little book. After having gone through Zupitza's introduction, teachers might use *Jos. Wright's* "Middle High German Primer." Oxford. 1888 (3s. 6d.), and then read Hartman von Ouwe's "Der arme Heinrich" in *J. G. Robertson's* edition. London. 1895 (4s. 6d.), or *W. Golther's* selections from "Der Nibelunge Nôt" (Sammlung Göschen, 10[a]). Stuttgart. 1895 (1s.), or some other volumes from Göschen's series. The small Middle High German grammar by *H. Paul* (Halle. [3]1889, 3s. 6d.), and the small dictionary by *M. Lexer* (Leipzig. [3]1885, 6s.), are much to be recommended.

Mythology Sagas.—A teacher who is desirous of obtaining a rapid survey of German Mythology and "Heldensage" without being able to devote much time to the study of the more comprehensive books might read two handy volumes (1s. each) of the very useful "Sammlung Goeschen." The one on "Deutsche Mythologie" is by *Fr. Kauffmann*. 2nd ed. Stuttgart, 1893; the booklet on "Die deutche Heldensage" is by *O. L. Ziriczek*. Stuttgart, 1894. The larger books on those subjects are enumerated in my *Guide* on pp. 110-112 To these should now be added *W. Golther*, "Handbuch der germanischen Mythologie." Leipzig, 1895 (14s).

History and Geography.—Although German history and geography as such will hardly ever be taught in ordinary schools, a teacher of German should make it a point to be well informed as to either subject, and should possess German books with German names of places and events in his private library. The histories and atlases of this kind need

[1] On the whole question, see my lecture "On the training of teachers of modern foreign languages" before the College of Preceptors. Printed in the *Educational Times* of May 1, 1894, and reprinted, at the request of the editors, in *Die Neueren Sprachen*, II. 424 sqq., 585 sqq.

not be very bulky and expensive; some really good German school books will amply suffice for his purpose. There are a good many books which would do very well; I can recommend the following; *David Müller* "Leitfaden zur Geschichte des deutschen Volkes." 5th. ed. Berlin, 1885 (there are later edd.), 2s. 6d. A larger book by the same author is "Geschichte des deutschen Volkes in kurzgefasster übersichtlicher Darstellung." 11th ed. Berlin, 1884 (5s.). There are probably later editions. The "Deutsche Geschichte" by *Kämmel* is also largely used in Germany. Some consider it to be now the best work of its kind. It used to cost 12s., but can now be had for 8s. A most excellent "Atlas für Mittel-und Oberklassen höherer Lehranstalten" was published this year at Bielefeld and Leipzig under the editorship of *R. Lehmann* and *W. Petzold* (5s.). Teachers of German will find it extremely useful. The small Atlas by *E. Debes* "Schulatlas für die mittlere Unterrichtsstufe," Leipzig (1s. 6d.), deserves to be mentioned in this connection, and will suffice for ordinary purposes. Very cheap and useful for class teaching is *P. Knötel's* "Bilderatlas zur deutschen Geschichte" (with explanatory notes). Bielefeld and Leipzig, 1895 (3s.). A number of valuable and interesting books on German History and on German Life and Customs are enumerated in my *Guide* on pp. 116 sqq.

General Information.—Succinct and reliable information on all matters connected with German history and biography, life and thought, may be obtained from *Meyers'* "Kleines Konversations-Lexikon" in three volumes. 5th ed. Leipzig, 1893 (half bound, £1, 8s.), which will prove of the greatest use in many questions, and which every teacher of German should endeavour to get.

Method of Teaching.—However well informed a teacher may be, he will have to adapt himself in his teaching to the school curriculum, to the aims to be attained by his pupils, and he will have to give his most serious attention to the study and consideration of the methods to be followed in his teaching. No school teacher can at the present time afford to keep aloof from the discussions as to the best method of teaching modern foreign languages, and every one will be able to learn a great deal from the books written on the subject of the teaching of German. Some of these works he will no doubt wish to possess himself, so as to be able to refer to them from time to time as occasion arises. The following books appear to me to be especially suggestive—*W. H. Widgery*, "The teaching of languages in schools." London, 1888 (2s.). *Michel Bréal*, "De l'enseignement des langues vivantes, Conférences faites aux étudiants en lettres de la Sorbonne." Paris, 1893 (2s.). *Fr. Spencer*, "Aims and Practice of Teaching." Cambridge, 1897 (6s.). All of these books advocate more or less the so-called "Neuere Richtung," and are written for teachers whose native tongue is *not* German. But much that is useful can also be learned from some German books for German teachers, if one bears in mind that the standards set up in them require modification and abatement, as German is a foreign language in this country. Teachers can still learn a great deal from a careful study of the books by *E. Laas* (see my *Guide*, pp. 37 and 119), but generally speaking they will derive most benefit from the works by *R. Lehmann*, "Der deutsche Unterricht. Eine Methodik für höhere Lehranstalten." Berlin, ²1897 (9s. 6d.); and by *G. Wendt*, "Der deutsche Unterricht." München, 1896 (4s. 6d.). The latter contains also an admirable bibliography. Some more books connected with the recent discussions as to methods of modern language teaching are enumerated at the end of my lecture "on the training of teachers of modern foreign languages" (*Educational Times*, May 1894).

I should be very pleased if the above suggestions should enable teachers to make a good choice of the books of reference in the various departments of their teaching and private study. More than once I have been asked by practical teachers for information of this kind; may it now prove useful to a wider circle of readers, and thus render some service to the cause of modern language study and teaching in Great Britain.

KARL BREUL.

A PUBLIC SCHOOL GERMAN PRIMER. OTTO SIEPMANN. London: Macmillan & Co. 1896. New Edition, 1897. Pp. xiv. and 360.

THE *Neuere Richtung* has already led to the publication of several books on the teaching of German, and to this number Mr Siepmann's volume must be added. It contains a reader, grammar and writer, the exercises in the reader and writer being in duplicate, so that boys who are not moved up to a higher form, need not necessarily be taken over familiar ground again. The system of the book is satisfactory, and a careful ex-

amination of it leads us to believe that pupils should be able to attain a sound knowledge of the elements of German within a year or so, if the teacher follows out the instructions of Mr Siepmann. Reading, writing, speaking form part of each lesson, and every extract for translation or retranslation is illustrative of some part of the grammar of the language.

The extracts for translation into English are carefully graduated, and lead up to some pieces from standard authors, such as Lessing and Heine. The grammar is complete in itself, and, no doubt, will be the basis for a further reader and writer, should Mr Siepmann decide to issue one. We therefore look to find in the grammar, work beyond the scope of the Reader and Writer with which it is issued. Beginners will derive their grammatical training from it, and it is, therefore, important that in method and arrangement, it should reach a high standard of excellence. We may say at once that this part of Mr Siepmann's work is carefully done, and though we differ from him on certain points of nomenclature and detail, we should find it hard to instance any other outline of German Grammar of equal merit. Mr Siepmann, we are glad to see, does not write about regular and irregular verbs, and if he does have recourse to four declensions, it is merely to make the line of demarcation between strong and weak more clear. We should like to offer one or two suggestions. Would it not be well to indicate more exactly the sub-divisions of the strong declension and to include in the scheme a mixed declension, *i.e.*, nouns such as Name, Staat, etc., rather than relegate them to an appendix? The following classification suggests itself:—*Strong Declension, Weak Declension, Mixed Declension*, with the following subdivisions for the strong declension; A. Normal Form—Tag Tage, Gast Gäste, Stadt Städte, Gebirge Gebirge, etc. B. Contracted Form—Vater Väter, Wagen Wagen, Fenster Fenster, etc. C. Enlarged Form — Dorf Dörfer, Wald Wälder, Reichtum Reichtümer, etc.

The term Mixed Declension is obviously the only scientific one for nouns of the type of Name, Namens, Namen; Staat, Staates, Staaten, and explains the origin of the declension.

Again in dealing with the verbs and adjectives, we would advocate a similar terminology. The verbs of mood and the verb wissen are correctly classified together; they might be styled the *mixed conjugation*, and such a title is, of course, philologically correct, as these verbs show certain characteristics of the strong and of the weak conjugation.

With regard to the adjectives, the *mixed declension* is suggested for forms such as—ein arm*er* Mann eines arm*en* Mannes; ein gross*es* Haus eines gross*en* Hauses etc., etc.

One or two small points occur to us. We should like to see the term "Weak verbs with vowel mutation" substituted for "Irregular weak verbs," p. 142, and in these verbs the imperfect subjunctive should be given. The natural tendency is to write brannte or brännte not brennte, as the imperfect subjunctive. Dünken should also find a place in this list. Again, in the list of strong verbs, the imperfect subjunctive should be added when the vowel differs from what we should call the normal vowel, *e.g.* würfe, not wärfe, beföhle, not befähle. In the *Ablautsreihen* the VIII. series should be deleted altogether, heben assigned to the VI., and fechten to the IV. series. Of the verbs classed as Anomalous gehen should be assigned to the VII. series, stehen to the VI.; this would leave thun as anomalous, to which we would further add sein.

In the treatment of the passive voice we do not notice that attention is drawn to the frequent use of the impersonal passive; and in the chapter on the subjunctive a slightly fuller treatment seems desirable. In dealing with comparison it seems rather misleading to say "the superlative with *am* is rather absolute," especially as later on absolute is correctly applied to the form auf höchste. We should also prefer the term vowel gradation instead of *Ablaut* and vowel mutation instead of *Umlaut*.

Where we differ from Mr Siepmann, it is on questions of detail and arrangement; with the principle of his book we are in complete accord and recommend the book to the attention of Teachers of Modern Languages, who have not yet become acquainted with it.

E. L. M. B.

NOTES AND NEWS.

IT was inevitable that a few members of the Modern Language Association should experience delay in receiving the first number of the *Quarterly*, for this was the first occasion upon which the register had been put to a full test. We are requested by the Hon. Secretary, Mr W. G. Lipscombe, to state that any members who have not yet received a copy of No. 1 will do so on application either to him at University College School, Gower Street, W.C., or to the Hon. Treasurer, Mr de V. Payen Payne, King's College School, Wimbledon Common, S.W.

* * *

SEVERAL enquiries have been made as to terms of subscription to the *Quarterly*. It is hoped that all who

desire to subscribe will send their names to the Hon. Secretary as members of the Modern Language Association, the annual subscription of half-a-guinea to which will ensure the receipt of the *Quarterly*, post free. Those, however, who do not wish to support the Association, but still desire to subscribe to this journal, will receive it post free for a year on sending 8s. 6d. to the Hon. Treasurer.

* * *

THE interest taken in this first attempt to supply an organ in this country for the publication of really scholarly work on Modern Languages and Literature has been very great, and encourages the Editors to hope that the *Modern Language Quarterly* will soon obtain an even wider circulation than that of the first number, which is now practically out of print.

* * *

THE Annual Meeting of the Association of Teachers of Modern Languages in the Secondary Schools of Scotland was held on Saturday, October 16th, in Glasgow. In spite of its rather lengthy and very careful title this Society is practically doing for Scotland what the Modern Language Association, with its possibly more catholic sympathies, is doing for England, Wales, and Ireland. Educational questions north of the Tweed are modified by a different organisation of primary, secondary, and university teaching, but the ultimate desire of all is the same—the placing of Modern Language Teaching and Scholarship on a really sound basis.

* * *

THE meeting in Glasgow was well attended: Dr Scholle of Aberdeen was in the Chair, and Professor Patrick Geddes (University College, Dundee), Mr James Caldwell, M.P., Dr Ross (Church of Scotland Training College), Mr Alexander (Glasgow School Board), Dr. Sarolea, Herr Schlapp (Edinburgh University), Mons. Mercier (Glasgow University), and other representative educationists, took part in the proceedings. Papers were read by Professor Geddes on "Modern Languages at the Edinburgh Summer Meeting," and by M. Mercier on "Holiday Courses in Modern Languages on the Continent." A lively discussion was also held on the French Examination Papers for the Leaving Certificate, in which they were severely criticised, and with good reason. The proceedings closed with the election of officers for the ensuing year.

* * *

STILL another Association, this time the Anglo-German, "for the promotion of friendly relations between Germany and Great Britain." Its purpose is unexceptionable, but its method of attaining it less so. There are three factors underlying any unfriendly feeling that may exist on this side of the Channel. The first is ignorance of German thought, German literature, and the German people. This the Modern Language Association is doing its best to remove, in the only way in which this is practicable, by influencing the education of this country. The second factor is the commercial rivalry between the two nations, which must increase in spite of the Anglo-German Association, while its evil effects can only be neutralised by the enlightening of our ignorance of the real Germany and her people. The third factor is purely temporary, and is best dealt with by being left alone—for ill-timed telegrams, like unfriendly letters, go best unanswered. Where, then, does the Anglo-German Association come in? Unless it thinks it can be of use in Germany.

* * *

THE Modern Languages Courses at Marburg this summer were such a success that it is intended, in order to suit those who cannot spend a whole month in Germany, to organise three series of a fortnight each, —two for French and one for English, with German lectures during the whole period. Why cannot similar courses be organised in England in connection with the summer University Extension Meeting at Oxford? Nothing can be done in London until the University is reorganised, unless the London Extension Society would take it up.

AN interesting attempt is being made to collect the fast disappearing *patois* of Normandy. Words, popular songs, and legends are noted down phonetically. The first number of the *Bulletin des Parlers du Calvados* appeared in June, and the subsequent issues will appear every two months. M. de Guer, 20 Rue du Costil St Julien, at Caen, is the Editor.

* * *

NORMANDY and Brittany were flooded with English and Americans this summer. The Holiday Course at Caen was most successful, and in the hotels round Saint Malo it was comparatively rare to hear any French. The "Entente Cordiale" ought to be satisfied.

It is proposed to make Saint-Marguerite, near Sain Mazaire, in South Brittany, a little winter centre for a studious English colony wishing to improve their French. There is to be a French or competent English master and a "good disciplinarian," and nothing but French is to be spoken. Life in the very comfortable hôtel would be cheap; the climate is always temperate in this pine-covered bay of southern aspect, and the asphalt lawn-tennis court and golf-links offer exercise to those who do not care for cycling even on the perfect Breton roads. The chances for the success of the scheme are therefore considerable.

* * *

THE "Entente Cordiale" is an association for the development of more cordial relations between the United Kingdom and France. Its Vice-Presidents are Sir William MacCormac, Sir James Blyth, Sir Arthur Arnold, and Sir Henry Irving. Its objects are much the same as those of the Anglo-German Association, and it is likely to do as much or as little good as its neighbour, though it is certainly in less danger of doing positive harm. In both cases adherence to the objects in view qualifies for membership.

* * *

THE following ante-dated epitaphs are a few reminiscences of merry evenings when Daudet, de Heredia, and other celebrities of the present day, whose names were not then the household words they are now, met, and chatted, and turned out epigrams *à la Rivarol*:—

Sur ce tertre où Tully-Prudhomme est remisé,
On distingue un vase brisé.

Ci-gît Ferdinand Brunetière
Avec son œuvre tout entière.

Pasteur, l'étonnement de ce siècle où nous sommes;
Il prit la rage aux chiens pour la donner aux hommes.

Ci-gît Boissier, ce vieux raseur
Plus connu comme confiseur.

Lesseps!
Il nous fait Suez avec son Panama!

Heredia que nul mot ne peut parodier
Est le seul prétérit du verbe Hérédier.

* * *

IT is only fair to Professor Sonnenschein to remind our readers, who may have thought our review of Professor Spencer's book implied it was the first attempt at the *Neuere Richtung* in this country, that the Parallel Grammar Series of which Professor Sonnenschein is the General Editor and intellectual father, adopted and applied the new method in this country as long ago as 1889. The strict method was doubtless modified to suit our different conditions, but it was the same in all essentials.

* * *

DR A. W. SCHÜDDEKOPF, lecturer in German in the Yorkshire College, Leeds, one of the constituent Colleges of the Victoria University, has just been appointed Professor of the Teutonic Languages and Literature in that College.

* * *

MR ERNEST WEEKLEY, M.A., lector in English in the University of Freiburg i. B., has been appointed lecturer in French at University College, Nottingham.

MR PAGET TOYNBEE, who compiled the Index of Proper Names appended to the Oxford edition of the complete works of Dante, has completed the first part of his *Dante Dictionary* (comprising the Proper Names), which will be published shortly by the Clarendon Press. The second part will contain the Vocabulary of the *Divina Commedia* and *Canzoniere*. Mr Toynbee proposes to deal in a subsequent volume with the vocabulary of the prose works (Latin as well as Italian).

AT last we are to have a Globe edition of the works of Chaucer. Messrs Macmillan have been trying for a whole generation to get the "father of English poetry" edited for their famous series, and now the new volume will appear in the next few weeks under the joint editorship of Messrs A. W. Pollard, H. Frank Heath, W. S. M'Cormick and Mark H. Liddell. The text is a new one based upon a critical investigation of the original authorities, and is supplied with notes and a glossary.

OBITUARY.

FRIEDRICH ALTHAUS.

WITH Professor Friedrich Althaus, who died in London on July 7, at the age of sixty-eight, one of the pioneers of University teaching of the German language and literature in this country has passed away from among us, and great has been the number of those who in England and abroad have mourned the loss of a man of rare high-mindedness, unfailing kindness and wide culture. After having held several appointments in London, he filled the chair of German at University College for twenty-three years, and, as I know from more than one of his former pupils, his teaching was very highly appreciated by them.

Dr Friedrich Althaus was born at Detmold on May 14, 1829. Learning and culture were traditional in his family. His father was "Generalsuperintendent," *i.e.* the chief clergyman of the little residential town; his mother's father was the well-known last Protestant bishop Draeseke. He studied philology and history at the Universities of Bonn, Leipzig, and Berlin. There did not yet exist in those years in Germany a well-organised scientific study of "Modern Languages," but he was able to attend a few courses on Old German. In 1851 he obtained the Berlin Ph.D. degree, the subject of his dissertation being "De historiae conscriptionis historia." While studying at Berlin he had the good fortune to see much of Alexander von Humboldt, and out of this intercourse grew the "Briefwechsel und Gespräche Alexander von Humboldts mit einem jungen Freunde," which Dr Althaus published anonymously. (2nd ed. Berlin, 1869). In Bonn, at one of Kinkel's lectures, he made the acquaintance of Carl Schurz, which soon developed into a life-long friendship. After having finished his studies he went to Italy, where he travelled for a year and formed another most intimate friendship, that with the great historian Ferdinand Gregorovius. For nearly forty years they corresponded regularly, and after the death of his friend, Dr Althaus edited the interesting "Römische Tagebücher" (Stuttgart, 1892, 2nd ed. 1893) which Gregorovius had left to him in manuscript.

In November 1853, Dr Althaus came over to England, being warmly recommended by A. v. Humboldt to the Prussian ambassador Bunsen. He first taught at various schools, especially at military institutions. From 1856 to 1864 he arranged and catalogued for the late Prince Consort his vast collection of 60,000 prints of historical portraits at Buckingham Palace and handed it over to Her Majesty the Queen in 1864 at Windsor. After having completed this task, he turned again to teaching. He first was Professor at the Royal Military Academy, Woolwich; in 1874 he was appointed Professor of German at University College, which post he held until his death. He has also acted as Examiner in German in many important examinations—viz., those of the University of London (for three periods of five years), Victoria University, University of New Zealand, Home and Indian Civil Service, the Foreign Office, Woolwich and Sandhurst examinations, etc.

Apart from his teaching and examining work, Dr Althaus was most active as a writer. He did not, it is true, compose any handbooks of philology, histories of literature, or editions of German classics, nor anything in fact which was immediately connected with his teaching; but having lived for many years in England, and being animated by feelings of loyal attachment to this country, he strove to contribute, as far as lay in his power, to a friendly understanding between the two nations. If he zealously promoted the study of the German language, literature and national spirit in England, he was no less keen in introducing British authors and statesmen to his native land, and in helping his German countrymen to form a just appreciation of England and the English. He wrote a number of valuable essays on political, social and literary matters in this country, for many leading German and Austrian periodicals and magazines. He contributed most of the articles on English subjects to three successive editions of Brockhaus' Conversations Lexicon. He wrote the biographies of C. J. Fox, Lord Nelson, Lord Russell, and Lord Beaconsfield in Brockhaus' "Neue Plutarch." He was the translator into German of the concluding volumes of Carlyle's "Frederick the Great" and of Forster's "Life of Dickens." Perhaps the best known of all his publications are the two volumes of "Englische Charakterbilder" (Berlin, 1869), which afford most interesting reading, and are written throughout in a highly appreciative spirit.

During his early London life he saw a great deal of the more prominent political refugees, such as Schurz, Kinkel, Mazzini, and others. His acquaintance with Carlyle was more than superficial. It began with his translation of the concluding volumes of "Frederick the Great"; in later years Dr Althaus often visited him, and most probably induced him to write the famous article on the Franco-German war. His first article on the sage of Chelsea (in "Unsere Zeit") was found among Carlyle's left papers, interleaved, containing a number of notes in Carlyle's own hand, and the following criticism: "This is on the whole the best account that has yet appeared of me and my work." In later years Dr Althaus published (in "Nord und Süd") his "Erinnerungen an Carlyle."

His style was very lucid and expressive, and his peculiar grace of writing was noticeable even in short letters and notes.

Dr Althaus took a keen interest in the organisation and development of modern language studies in this country, although of late years the state of his health did not permit him to take an active part in new undertakings. On April 1, after he had barely recovered from a severe attack of influenza, he wrote to me saying that he wished the new "Quarterly" every success, and hoped to contribute to it if his health would permit him. Soon after that time, however, he became worse again, and was thus prevented from sending a contribution.

A portrait of Dr Althaus appeared in the *Illustrated London News* of July 17, and English as well as German papers had obituary notices, which were all couched in terms of highest eulogy.

Dr Althaus was a tall man of dignified appearance. Though his fine features were usually grave, a most genial smile readily appeared on his face in animated conversation. His character was one of the very noblest, and absolutely free from all pettiness and narrowness of aims and views. He thus realised in his own life Goethe's beautiful but difficult teaching, always to strive,

> ". . . im Ganzen, Guten, Schönen
> Resolut zu leben."

KARL BREUL.

A CLASSIFIED LIST OF RECENT PUBLICATIONS.

JUNE 15th to OCTOBER 15th 1897.

Reference is made to the following journals: *Acad.* (The Academy), *Archiv* (Archiv für das Studium der Neueren Sprachen und Litteraturen), *Athen.* (The Athenæum), The *Bookman*, *Educ.* (Education), *Educ. Rev.* (The [English] Educational Review), *Educ. Rev. Amer.* (The [American] Educational Review), *Educ. Times* (The Educational Times), The *Glasgow Herald*, The *Guardian*, *Journ. Educ.* (The Journal of Education), *L.g.r.P.* (Litteraturblatt für germanische und romanische Philologie), *Lit. Cbl.* (Litterarisches Centralblatt), Le *Maître Phonétique*, *Neuphil. Cbl.* (Neuphilologisches Centralblatt), *Neu. Spr.* (Neuere Sprachen), *Rev. Intern. Ens.* (Revue Internationale de l'Enseignement), The *Schoolmaster*, The *Scotsman*, The *Speaker*, *Spect.* (The Spectator), The *Times*, *Univ. Corr.* (The University Correspondent), *Z.f.d.A.* (Zeitschrift für deutsches Altertum), *Z.f.d.U.* (Zeitschrift für den deutschen Unterricht).

Guide I. and II.: Nos. 1 and 2 of the *Modern Language Teachers' Guide*, edited by WALTER RIPPMANN, copies of which (price 4d., by post 4½d.) can be obtained on application to the Editor of the *Quarterly*.

ENGLISH.

A.—LITERATURE.—I. TEXTS.

Addison. Selections from the "Spectator"; ed. H. EVANS (*M. L. Q.* '97, No. 2). Blackie & Son. 244
Journ. Educ., Aug. '97, p. 493 ("introduction good; notes more than ever superfluous").

Aytoun's Burial March of Dundee, and Island of the Scots; ed. W. K. LEASK (*M. L. Q.* '97, No. 4). Blackie & Son. 245
Journ. Educ., Aug. '97, p. 493 ("the editing is . . . clear, well-informed, and to the point").

Bacon's Essays; ed. H. EVANS (*M. L. Q.* '97, No. 6). Blackie & Son. 246
Journ. Educ., Aug. '97, p. 493 ("really useful"; but "notes at foot of page").

—— **Essays;** ed. A. S. WEST (*M. L. Q.*, '97, No. 7). Cambridge University Press. 247
Athen., 26 June '97 ("overloaded with comments"); *Acad.*, 21 Aug. '97 (favourable, but condemns the large number of superfluous notes).

Robert Burns, Select Poems; ed. A. G. GEORGE (*M. L. Q.*, '97, No. 10). Isbister. 248
Educ. Times, June '97, p. 264 (favourable).

Carlyle. Sartor Resartus. Edited by J. A. S. BARRETT, M.A. A. & C. Black, 1897. Cr. 8vo, pp. 374; 5s. 249
Educ., 2 July '97 ("not suitable for junior students . . . notes at foot of page"); *Acad.*, 3 July '97 ("most copious notes").

—— **The Hero as Man of Letters.** Edited by MARK HUNTER, M.A. Geo. Bell & Sons. 1897. Cr. 8vo, pp. lxxii+110; 2s., swd., 1s. 6d. 250
Educ., 24 July '97 (favourable); *Univ. Corr.* 11 Sept. '97; *Educ. Times*, Aug. '97, p. 328 ("notes very interesting, introduction too long").

Goldsmith. The Vicar of Wakefield; ed. M. MACMILLAN (*M. L. Q.* '97, No. 18). Macmillan & Co. 251
Journ. Educ., July '97, p. 441 ("for the use of adult students . . . a satisfactory piece of work").

Washington Irving. Tales of a Traveller (*M. L. Q.* '97, No. 20). Longmans & Co. 252
Athen., 18 Sept. '97 (commended).

Longfellow. The Courtship of Miles Standish. Edited by H. EVANS, D.D. Blackie & Son. 1897. Fcap. 8vo, pp. 78; 1s. 253

Macaulay. Essay on Milton; ed. J. G. CROSSWELL (*M. L. Q.* '97, No. 23). Longmans & Co. 254
Athen., 18 Sept. '97 (commended).

—— **Lays of Ancient Rome.** Edited by L. R. F. DU PONTET, B.A. Edw. Arnold. 1897. Pp. 172; 1s. 6d. 255
Educ. Times, Aug. '97, p. 328 ("very serviceable, appreciative, and scholarly").

Malory. Le Morte d'Arthur. (Selections from). Edited, with Introduction, Notes, and Glossary, by A. T. MARTIN, M.A. Macmillan & Co. 1897. Globe 8vo, pp. xxxvi+254; 2s. 256
Journ. Educ., July '97, p. 441 (favourable).

Milton. Comus. Edited by T. PAGE. Moffatt & Paige. 1897. 1s 6d. 257

—— **Paradise Lost.** Books IX. and X.; ed. A. W. VERITY (*M. L. Q.* '97, No. 26). Cambridge University Press. 258
Journ. Educ., July, '97, p. 441 (speaking of the completed edition of *Paradise Lost*: "a work which will do much to promote the sound study of literature in schools").

Milton. Samson Agonistes. Edited by E. K. CHAMBERS. Blackie & Son. Fcap. 8vo, pp. 146; 1s. 6d. 259
Bookman, July '97, p. 106 (favourable); *Acad.*, 21 Aug. '97 ("on the whole a very respectable edition"); *Educ.*, 18 Sept. '97 ("a solid and well-written little book"); *Educ. Times*, Aug. '97, p. 328 ("excellent").

Pope. Essay on Criticism; ed. J. CHURTON COLLINS (*M. L. Q.* '97, No. 29). Macmillan & Co. 260
Journ. Educ., July '97, p. 441 ("a worthy addition to a good series").

—— **Essay on Criticism;** ed. H. EVANS (*M. L. Q.* '97, No. 30). Blackie & Son. 261
Journ. Educ, Aug. '97, p. 493 ("really useful").

Shakespeare. Coriolanus. Edited by E. K. CHAMBERS. Blackie & Son. 1897. Fcap. 8vo, pp. 230; 1s. 6d. 262

—— **Coriolanus.** Edited by R. F. CHOLMELEY, M.A. Edw. Arnold. 1897. 12mo, pp. 172; 1s. 6d. 263
Acad., 3 July '97 ("a useful piece of work"); *Athen.*, 24 July '97 (very favourable); *Educ. Times*, Aug. '97, p. 328 (v. fav.).

—— **Cymbeline;** ed. A. J. WYATT (*M. L. Q.* '97, No. 35). Blackie & Son. 264
Journ. Educ., July '97, p. 441 (favourable).

—— **Hamlet.** With Notes. By Rev. F. MARSHALL, M.A. Geo. Gill & Sons. 1897. Cr. 8vo, pp. 192; 1s. 265
Educ, 9 Oct. '97 ("will fulfil its purpose well").

—— **Hamlet;** ed. STANLEY WOOD (*M. L. Q.* '97, No. 36). Manchester, Heywood. 266
Journ. Educ., Aug. '97, p. 493 ("suggestive and helpful").

—— **King Henry IV.** Part I. Edited by ALDIS WRIGHT, M.A. Oxford, Clarendon Press. 1897. Extra fcap. 8vo; 2s. [*Nearly ready.*] 267

—— **King John.** Edited by F. P. BARNARD. Edw. Arnold. 1897. 12mo, pp. 152; 1s. 6d. 268
Acad., 3 July '97 ("notes exceedingly good and interesting"); *Athen.*, 24 July '97 (very favourable); *Educ. Times*, Aug. '97, p. 328 (v. fav.).

—— **King Lear.** Edited by Miss SHEAVYN. A. & C. Black. 1897. Sm. cr. 8vo; 1s. net. [*In preparation.*] 269

—— **The Merchant of Venice.** Edited by H. L. WITHERS, B.A. Blackie & Son. [*In preparation.*] 270

—— **A Midsummer Night's Dream;** ed. E. K. CHAMBERS (*Guide* II. 31; *M. L. Q.* '97, No. 38). Blackie & Son. 271
Journ. Educ., July '97, p. 441 (favourable); *Athen.*, 18 Sept. '97 (very favourable).

—— **A Midsummer Night's Dream.** Edited by L. W. LYDE, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 146; 1s. net. 272
Educ, 21 Aug. '97 (very favourable); *Athen.*, 18 Sept. '97 (favourable).

—— **A Midsummer Night's Dream.** Edited by T. PAGE. Moffatt & Paige. 1897. 2s. 273
Educ. Times, Aug. '97, p. 328 ("exceptionally good").

—— **Richard II.;** ed. C. H. GIBSON (*M. L. Q.* '97, No. 39). Edw. Arnold. 274
Journ. Educ., July '97, p. 440 (favourable).

—— **Questions on The Tempest.** By T. D. BARNETT. Relfe Bro. 1897. Cr. 8vo, pp. 52; 8d. 275

Shakespeare. The Tempest: ed. F. S. BOAS (*M. L. Q.* '97, No. 42). Blackie & Son. 276

Athen., 17 July '97 ("critical appreciation of the characters far from adequate . . . notes and glossary very good"); *Journ. Educ.*, July '97, p. 441 (favourable).

Spenser's Faerie Queene. Book I.; ed. KATE M. WARREN (*M. L. Q.* '97, No. 46). Constable & Co. 277

Journ. Educ., Aug. '97, p. 493 (very favourable).

Steele. Selections from the "Tatler"; ed. L. E. STEELE (*M. L. Q.* '97, No. 48). Macmillan & Co. 278

Journ. Educ., July '97, p. 441 ("good notes . . . the introduction is all that is necessary").

William Wordsworth. Poems in Two Volumes. Reprinted from the Original Edition of 1807. Edited, with a Note on the Wordsworthian Sonnet, by Th. HUTCHINSON, M.A. Nutt. 1897. Two vols., pp. xxxix+226 and viii+233; 7s 6d. 279

Wordsworth, Selections from. Edited by W. T. WEBB. Macmillan & Co. 1897. Cr. 8vo, pp. 267; 2s. 6d. 280

Athen., 18 Sept. '97 ("a useful and interesting volume").

Edward the Third. Edited, with Preface, Notes, and Glossary, by G. C. MOORE SMITH, M.A. Dent & Co. 1897. 16mo, pp. xxii+127; cl. 1s. net, roan 1s. 6d. net. 281

Acad., 21 Aug. '97 ("a careful and scholarly edition").

English Lyric Poetry, 1500-1700; by F. I. CARPENTER (*M. L. Q.* '97, No. 53). Blackie & Son. 282

Acad., 28 Aug. '97 ("an excellent anthology"); *Educ. Times*, June '97, p. 263 ("well-chosen specimens").

English Masques. Edited by H. A. EVANS, M.A. Blackie & Son. 1897. Cr. 8vo, pp. lxiv+246; 3s. 6d. 283

Readings in English Poetry: Collection of Specimens from 1558-1860. Chambers. 1897. Cr. 8vo, pp. 220; reduced to 1s. 6d. 284

Nineteenth Century Poetry. By A. C. M'DONNELL, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 128; 1s. net. 285

A Treasury of Minor British Poetry; ed. J. CHURTON COLLINS (*M. L. Q.* '97, No. 55). Edw. Arnold. 286

Athen., 10 July '97 (not particularly favourable).

The Temple Reader. Edited by E. E. SPEIGHT, B.A. With an Introduction by EDWARD DOWDEN, LL.D. Horace Marshall. 1897. Cr. 8vo, pp. 220; 1s. 6d. 287

Journ. Educ., Aug. '97, p. 494 ("avoids the trite and commonplace . . . no notes or introductions . . . the selection shows taste and judgment"); *Bookman*, Aug. '97, p. 135 (very favourable); *Educ. News*, 10 July '97; *Schoolmaster*, 20 Aug. '97 ("the compiler has gone in quest of the best literature"); *Educ.*, Aug. '97 (very favourable); *Pall Mall Mag.*, Sept. '97 (last pp.).

Readings in English Prose: Collection of Specimens from 1558-1860. Chambers. 1897. Cr. 8vo, pp. 220; reduced to 1s. 6d. 288

Nineteenth Century Prose. By J. H. FOWLER, M.A. A. & C. Black. 1897. Cr. 8vo, pp. 136; 1s. net. 289

A Public School Reciter. By BERTHA SKEAT, Ph.D. Longmans & Co. 1897. [*In preparation.*] 290

II. LITERARY HISTORY.

A Manual of English Literature; by THOMAS ARNOLD (*M. L. Q.* '97, No. 58). Longmans & Co. 291

Journ. Educ., Aug. '97, p. 493 (favourable, but "the brief notices of writers from 1800-1890 are scrappy, far from well-informed, and evincing very little critical judgment").

A Handbook of English Literature; by AUSTIN DOBSON and W. HALL GRIFFIN (*M. L. Q.* '97, No. 62). Crosby Lockwood & Son. 292

Journ. Educ., Aug. '97, p. 477 ("a very acceptable handbook").

R. Wülker. Geschichte der englischen Litteratur (*M. L. Q.* '97, No. 63). Leipzig, Bibliographisches Institut. 293

A very favourable notice by *George Saintsbury* in *Neu. Spr.* v. 153.

Outlines of English Literature for Young Scholars. With Illustrative Specimens. By J. LOGIE ROBERTSON, M.A. W. Blackwood & Sons. 1897. Cr. 8vo, pp. 166; 1s. 6d. 294

A Dictionary of English Authors. By R. F. SHARP. Geo. Redway. 1897. Cr. 8vo, pp. abt. 400; 7s. 6d. net. 295

From Shakespeare to Dryden. Being Vol. II. of A School History of English Literature. By ELIZABETH LEE. Blackie & Son. [*In preparation.*] 296

For Vol. I. see *Guide* I. 43 and *M. L. Q.* '97, No. 65.

Enr. Nencioni, Saggi critici di letteratura inglese, con prefazione di Giosuè Carducci. Firenze, Le Monnier. 1897. 16mo, pp. v+456; 4l. 297

The Age of Tennyson (1830-1870). By Prof. H. WALKER. Geo. Bell & Sons. 1897. Sm. cr. 8vo, pp. x+303; 3s. 6d. 298

"This is decidedly the best handbook upon Victorian literature yet published. It is peculiarly difficult to write usefully for students on the literary history of a period so recent as the two middle quarters of the present century. The books hitherto available, and there are several, have been for the most part put together from a number of more or less brilliant but always disjointed criticisms and "appreciations" of the largest numbers of writers that the size of the book would allow. This is not literary history. Neither is a collection of interesting but unenlightening anecdotes of the personal experiences and thoughts of authors. This is the first book which makes any serious attempt to trace the growth of modern thought so far as it finds expression in our literature, and at the same time takes some account, though only in part, of the development of form. Professor Walker remarks, with truth, that "at least as regards the order in which prose and poetry claim notice, and perhaps partly as regards their relative prominence," the Victorian age is exceptional when compared with most literary periods. But the need for logical order, even "relative prominence," does not imply the same relative importance in the history of literature. This Professor Walker fully recognises, yet the predominance of prose writing in modern times is so insistent, and modern thought looms so large in our consciousness, that in spite of himself, the evolution of prose writing under the influence of recent theories and ideas comes by a larger share of attention than it would were the author living at the close of the next century. Yet this is no more than to say that Mr Walker's criticism is conditioned by his *milieu*. The most remarkable piece of literary investigation published in recent years in this country, the "Epic and Romance" of Professor Ker, suffers in a similar way from the usurpation of the intellectual appeal to the comparative exclusion of the emotional and sensuous.

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The Age of Milton. By J. B. MULLINGER and J. H. B. MASTERMAN (*M. L. Q.* '97, No. 70). 299

Athen., 10 July '97 ("Mr M. depends far too much on previous critics for his judgments"); *Educ. Rev.*, July '97; *Educ. Times*, July '97, p. 295 (v. favourable); *Times*, 26 June '97.

William Shakespeare: a Critical Study. By D. GEORG BRANDES; translated by WILLIAM ARCHER. Heinemann. 1897. 2 vols. Demy 8vo; 24s. 300

For the German edition see *M. L. Q.* '97, No. 72.

William Shakespeare, the Story of his Life and Times. By EVAN J. CUTHBERTSON. Chambers. 1897. Cr. 8vo, pp. 144; 1s. 301

Shaksperes Selbstbekenntnisse. Hamlet und sein Urbild. Von HERMANN CONRAD. Stuttgart, Metzler. 1897. Paper, 4m.50, cl., 5m.35. 302

An unfavourable review by *Drng.* in *Lit. Cbl.*, 21 Aug. '97.

Giuseppe Chiarini, Studi Shakesperiani. Livorno, Giusti. 1896. 8vo, pp. iv+478; 5l. 303

Favourably noticed by *Ludwig Proescholdt* in *Lit. Cbl.*, 12 June '97.

Style. By PROF. RALEIGH. Edw. Arnold. 1897. Cr. 8vo, pp. 129; 5s. 304

B.—LANGUAGE.

A First Book in Writing English. By G. H. LEWIS, Ph.D. Macmillan & Co. 1897. Cr. 8vo, pp. 305; 3s. 6d. net. 305

Teaching the Language Arts: speech, reading and composition. By B. A. HINSDALE, Ph.D., LL.D. New York, D. Appleton & Co. 1896. Pp. 205; 1 dol.50c. 306

A notice by *J. R. Carpenter* in *Educ. Rev.* (*Amer.*), June '97, p. 80 ("it is a remarkably clear, sensible, and interesting exposition of the whole subject, and there must be few teachers of English throughout the country who would not be much the wiser for a careful study of this work").

Talks on Writing English. By ARLO BATES. Boston, Houghton, Miffin & Co, 1897. Pp. iv+322; 1 dol. 307

Reviewed by *C. S. Baldwin* in *Educ. Rev.* (*Amer.*), Sept. '97, p. 173 ("it is more than a guide for amateurs, it deserves the attention of every reader of themes").

Notes on English Grammar. By A. A. BROCKINGTON. Relfe Bro. 1897. Cr. 8vo, pp. 111; 1s. 308

Educ. Rev., Sept. '97, p. 191 ("an inexpensive book, arranged on a clear and convenient plan").

Grammar Explained According to the Order of Ideas. By Rev. J. A. DEWE. Elliot Stock. Demy 8vo, pp. vii+58; 1s. 309

Educ. Times, July '97, p. 297 ("one more lapse into the pitfall of 'new and original English Grammar'").

Einführung in das Studium der Englischen Philologie, mit Rücksicht auf die Anforderungen der Praxis. Von Dr WILHELM VIETOR. Mit einem Anhang: das Englische als Fach des Frauenstudiums. Zweite umgearbeitete Auflage. Marburg, Elwert. 1897. Large 8vo, pp. x+102. 310

This volume is intended in the first instance as a guide for Germans studying English. It is suggestive, pleasantly written, and free from padding. English students will derive much benefit from a perusal.

FRENCH.

A.—LITERATURE.—I. TEXTS.

L. Biart. Quand j'étais petit. Part II. Edited, with Notes and Vocabulary, by J. BOÏELLE, B.A. (Univ. Gall.) Cambridge University Press. 1897. Extra fcap. 8vo, pp. 166; 2s. 311

Text, pp. 1-80; Notes, pp. 81-110; Vocabulary, pp. 111-166.

For Part I. see *Guide* II. 59; *M. L. Q.* '97, No. 85.

Cladel, Achille et Patrocle; ed. E. B. LE FRANÇOIS. (*M. L. Q.* '97, No. 87). Blackie & Son. 312

Athen., 24 July '97 ("it is a bright little story, and in this very cheap issue should be popular").

Corneille (Le Cid en entier; Horace, Cinna, Polyeucte, Le Menteur, Rodogune, fragments reliés par des analyses), mis en œuvre par M. JULIEN BOITEL. Paris, A. Colin. 1897. 12mo, pp. 334; 2fr. 313

Florian Fables. Book I. Edited with Introduction, Notes and Vocabulary, by Prof. H. ATTWELL, K.O.C. Hachette & Co. 1897. Cr. 8vo, pp. 46; 6d. 314

—— Book II. Edited with Introduction, Notes and Vocabulary, by A. P. HUGUENET. Hachette & Co. 1897. Cr. 8vo, pp. 44; 6d. 315

—— Book III. Edited with Introductory Remarks, Explanatory Notes and Vocabulary, by E. B. LE FRANÇOIS. Hachette & Co. 1897. Cr. 8vo, pp. 60; 6d. 316

Loti, Selections. Ed. A. G. CAMERON (*M. L. Q.* '97, No. 91). New York, Henry Holt & Co. 317

"An excellent school-book with—we were nearly saying, in spite of—a most interesting introduction of 53 pages, with its description of Brittany, its quotations from, and allusions to, nearly all the literary critics of the present century, French and English, and its final quest and find of the symbolism for M. Loti, which 'would surely be concentrated in the letter S' (p. lii.). There are, however, 168 pages of text; these contain most of the best passages—and all excellent—of the *précieux* author's works as late as 'Le (not La, as printed) livre de la pitié et de la mort.' The Notes have 16 pages only; they are good and to the point. We regret, however, to find a note in the origins assigned to the word *argot*, and to see no explanation of the technical phrase 'Hale le bout à bord.' A list of Pierre Loti's works and a list of Critiques completes this most interesting school-book."—(*V. S.*)

L'Aide-de-Camp Marbot, Selections from the Mémoires. By GRANVILLE SHARP, M.A. Longmans & Co. 1897. Cr. 8vo, pp. viii+192; 2s. 6d. 318

Educ., 18 Sept. '97 (favourable); *Educ. Times*, Sept. '97, p. 385 (v. favourable).

Michelet, Louis XI. Edited with Introduction, Notes and Vocabulary, by J. F. DAVIS, D.Lit., M.A. Hachette & Co. 1897. Crown 8vo, pp. 188; 2s. 319

Michaud. Histoire de la Première Croisade. Edited by A. V. Houghton. Macmillan. 1897. 12mo, pp xvi+189; 2s. 6d. 320

"An easy and interesting book of 104 pages of text. Though Michaud is not one of the best writers, the tale will appeal to boys. The notes are to the point, though sometimes redundant. Why say that in 'le vent, *t* does not make liaison' (p. 84, l. 24), or that 'artère, panthère and patère, "curtain-peg" (*sic*) are the principal nouns in *-ère* that are feminine,' when there are but thirteen more? There are several new features about this book—the 'Words for *viva voce* Drill.' The hardest words in each page are set down in English only; this will be of material assistance to boys when getting up their work. The same thing has been done for the chief Phrases and Idioms. Secondly, 'Sentences on Syntax and Idioms for *viva voce* practice' in fifteen chapters of about twenty sentences, and about twenty 'Passages for translation into French,' have been added. These are valuable additions; they would have been more so if reference was made to the page or pages of the text. This slight alteration would be welcomed in a second edition. The presence of the 'Chapter on Word-Formation' is a puzzle to us."—(*V. S.*)

Molière. Les Femmes Savantes. Edited, with an Introduction and Notes, by A. FORTIER, D.Lit. Isbister. 1897. Cr. 8vo, pp. 143; 1s. 3d. 321

The Fairy Tales of Master Perrault. Edited, with Notes and a Vocabulary, by WALTER RIPPMANN. Cambridge University Press. 1897. Extra fcap. 8vo, pp. viii+139; . [*Ready Shortly.*] 322

Racine, Athalie. Translated into English Verse by W. P. THOMPSON. Hachette & Co. 1897. Cr. 8vo, pp. 204; 3s. 6d. 323

Educ. Rev., Sept. '97, p. 190 ("we cannot recommend anyone to waste money on this translation"); *Educ. Times*, Aug. '97, p. 329 ("well and amiably meant").

"An admirable and most faithful rendering of what has been called 'Le chef d'œuvre de l'esprit humain.' The French is printed on the left, the English on the right: a boy might be interested, as the author says, to see the straits that the translator has been put to in keeping to rhyme and metre without deviating too far from the original meaning; but *all* readers would admire the skill and success with which the author renders both the word and spirit of the lovely tragedy. The translation of the choruses is particularly happy."—(*V. S.*)

G. Rolland. Les Deux Sœurs. Edited by A. DELACOURT, B.-ès-L. Rivingtons. Sm. fcap. 8vo, pp. 38; 6d. net. 324

Educ., 24 July '97 ("a pretty and simple short fairy story . . . children can begin to read the book without any knowledge of grammar"); *Educ. Times*, Aug. '97, p. 327 ("a good elementary reading book; vocabulary excellent").

Voltaire (L'Histoire de Charles XII.; Le Siècle de Louis XIV.; Zaïre, Mérope), fragments reliés par des analyses. Choix de lettres avec des notices et des notes. Par M. FÉLIX RAISON. Paris, A. Colin. 1897. 12mo, pp. 340; 2fr. 325

II. LITERARY HISTORY.

A History of French Literature. By EDWARD DOWDEN, D.C.L., LL.D. Heinemann. 1897. Cr. 8vo, pp. 444; 6s. 326

Acad., 25 Sept. '97 (favourable), and 16 Oct. '97 ("scholarly, but colourless"); *Athen.*, 9 Oct. '97 ("it is a history for lovers of literature rather than for students of it . . . certainly the best history of French literature in the English language").

Lectures on French Literature; by I. DREYFUS (*Guide* II. 86, *M. L. Q.* '97, No. 107). Longmans & Co. 327

Journ. Educ., Sept. '97, p. 538 ("the general style is easy and pleasant. . . . Madame D.'s strength lies in description. . . . The book lays no claim to profundity or originality, but, partly for that reason, it is very pleasant light reading"); *Educ. Rev.*, June '97, p. 65 (a very appreciative, but not very critical, review of these "surpassingly interesting lectures").

Histoire des relations littéraires entre la France et l'Allemagne. Par VIRGILE ROSSEL. Paris, Fischbacher. 1897. Large 8vo, pp. viii+532; . 328

An unfavourable review by —ltz-G. in *Lit. Cbl.*, 24 July '97.

O. Schultz-Gora. Un testament littéraire de Jean-Jacques Rousseau. Nutt. 1897. 8vo, pp. 46. 329

"The introduction explains this opuscle of eighteen pages to be a genuine work of Jean-Jacques left unnoticed in the Royal Library of Berlin until 1882. There is in this Testament of Jean-Jacques a fine passage upon his singularity of disposition and a very interesting critique of his *Contrat Social*. Mr Schultz-Gora shows great skill in proving the authenticity of the work."—(*V. S.*)

B.—LANGUAGE.—I. READERS, WRITERS, &c.

First Facts and Sentences in French. By V. BÉTIS and H. SWAN. Geo. Philip. 1897. 8vo, pp. ix+125; 2s. 330

"A collection of simple scenes described in easy language for the use of beginners, and forming an introduction to the 'Facts of Life' [*Guide* I. 105; II 94.]."

Teachers are strongly recommended to study this method.

Chrestomathie Française: morceaux choisis de prose et de poésie, avec prononciation figurée à l'usage des étrangers. Par JEAN PASSY et ADOLPHE RAMBEAU. Paris, H. le Soudier; New York, Henry Holt. 1897. 8vo, pp. XXXV+258; 5fr. 331

Journ. Educ., Sept. '97, p. 539 ("with aids of this kind the teacher need no longer leave his pupil to grope about in blind imitation: he can tell him exactly the action of the vocal organs by which every sound is produced. And the pupil, too, with such a book in his hands, can recall the master's teaching in his absence, and con over, repeatedly and at leisure, the pronunciations which he has heard"); *Rev. Intern. Ens.*, Sept. '97, p. 283 ("*nous ne pouvons qu'approuver et recommander ce petit livre, persuadé qu'il rendra des services appréciables aux étudiants anglo-américains*"; *F. Lot*); *Maître Phonétique*, xii. 130 (very favourable review by *J. W. Bearder*).

French Poetical Reader and Reciter. Edited by E. B. LE FRANÇOIS. Hachette & Co. 1897. Cr. 8vo, pp. 72; 1s. 332

A Complete Course of French Composition and Idioms. By HECTOR REY, B.-ès-L. Blackie & Son. 1897. Cr. 8vo, pp. 214; 3s. 6d. 333

Graduated Course of Translation into French Prose. By VICTOR SPIERS. Simpkin, Marshall. 1897. 8vo, pp. 88; 2s. 6d. 334

Journ. Educ., Aug. '97, p. 477 (very favourable); *Scotsman*, 14 July '97 ("practical and carefully compiled"); *Glasgow Herald*, 22 July '97 ("carefully graduated"); *Educ. Times*, Aug. '97, p. 327; *Univ. Corr.*, 11 Sept. '97; *Spect.*, 11 Sept. '97; *Guardian*, 15 Sept. '97.

Key to the Graduated Course of Translation into French Prose. By VICTOR SPIERS, M.A. Simpkin, Marshall. 1897. Pp. 63; 4s. 2d. net, on application to the author direct, under severe restrictions. 335

A B C Handbook of French Correspondence. Compiled by W. E. M. GRANVILLE. Geo. Bell & Sons. 1897. Cr. 8vo, pp. viii+216; 2s. 6d. 336

Scotsman, 24 Sept. '97

Gill's French Commercial Correspondence. By L. SOLEIL. Gill. 1897. Cr. 8vo, pp. 80; 1s. 337

"A very useful little collection of French Commercial Correspondence, with the vocabulary at the end of each of the 54 letters, and a French proverb with the English equivalent. In the 'metric weights and measures, with their equivalents,' we notice that the pints are divided into *gills* instead of ounces, and one or two other slight errors, easily corrected in a subsequent edition"—(*V. S.*).

II. GRAMMAR, &c.

Anleitung zum Studium der französischen Philologie, für Studierende, Lehrer und Lehrerinnen. Von Dr E. KOSCHWITZ. Marburg, Elwert. 1897. 8vo, pp. viii+148; swd. 2m. 50, cl., 3m. 338

A favourable review in *Lit. Cbl.*, 31 July '97.

C. Friesland. Wegweiser, &c. (*M. L. Q.* '97, No. 150). 339

Neuphil. Cbl., March '97, p. 85 ("wird gute Dienste leisten" *Kasten*); *Lit. Cbl.*, 22 May '97 ("ein trauriges Machwerk").

The Study of French according to the Newest and Best Systems. By A. F. EUGENE and H. E. DURIAUX (*M. L. Q.* '97, No. 129). Macmillan & Co. 340

Educ. Times, Aug. '97, p. 327 ("on the main points we are at one with the authors").

Bevier's French Grammar (*M. L. Q.* '97, No. 141). New York, Holt & Co. 341

A notice by *M. M. Ramsey* in *Educ. Rev.* (*Amer.*), April '97, p. 393 ("a careful and scholarly epitome, thorough, yet condensed").

Georg Stier. Französische Syntax. Mit Berücksichtigung der älteren Sprache. Wolfenbüttel, Zwissler. 1897. 8vo, pp. viii+475; 6 m. 342

Archiv xcviii., 463 ("Das Buch wird manchen gute Dienste thun, nicht als Schulbuch, woran der Verfasser auch nicht gedacht hat, aber als Nachschlagebuch, wo man findet, was über manche wichtige und manche minder wichtige Punkte die bisherigen Lehren der Fachmänner sind, und wo man Beispiele in Menge für alle 'Regeln' und 'Ausnahmen' holen kann" *Adolf Tobler*).

French Verbs Simplified and Made Easy. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Pp. 52; 1s. net. 343

French without Tears. Book III. By Mrs HUGH BELL. Edw. Arnold. 1897. Roy. 8vo, pp. 128; 1s. 3d. 344

Educ. Times, Aug. '97, p. 327 ("not written in good French").

Object Lessons in French; by A. CRAN (*M. L. Q.* '97, No. 133). T. Nelson & Sons. 345

Journ. Educ., June '97, p. 364 (fairly favourable).

A Primer of French Etymology. By B. DALY COCKING. Innes & Co. 1897. Roy. 18mo, pp. vi+101; 1s. 6d 346

"When we noticed the list of works consulted—viz., Brachet's *Grammaire historique*, Littré's *Histoire de la langue française*, and Clédat's *Grammaire de la vieille langue française*, we did not expect a great effort—but every page shows us how carefully Mr Cocking has brought to life again the mistakes of twenty years ago. The author only admits five Romance languages, while even Diez admits six. The old ideas crop up on every page, and misconceptions are everywhere. It is a book which makes our German *confrères* despise our scholarship, and rightly so. Altogether we doubt if the book is worth the paper it is printed on. Let the teacher take Darmesteter's *cours de grammaire* (*M. L. Q.* '97, No. 124) and Schwan-Behrens, and teach from them, if he need etymology, and avoid this Primer" (*A. T. B.*); *Athen.*, 21 Aug. '97 ("Examinations have much to answer for when they produce a book like this"); *Educ.*, 18 Sept. '97 ("the compilation of such an unscientific and wearisome vocabulary necessitates strong denunciation").

French Lessons for Middle Forms; by E. FASNACHT (*M. L. Q.* '97, No. 130). Macmillan & Co. 347

Athen., 26 June '97 ("well-arranged and accurate, but over-elaborate").

Drill in the Essentials of French Accidence and Elementary Syntax. By Prof. V. SPIERS. Simpkin, Marshall. 1897. Fcap. 8vo, pp. 157; 1s. 6d. 348

Glasgow Herald, 12 Aug. '97 ("an excellent little book of its kind"); *Scotsman*, 12 Aug. '97; *Guardian*, 15 Sept. '97 (favourable).

Un Peu de Tout: being a complete school or private preparation of French for the examinations of the London University Matriculation, the Oxford and Cambridge Locals, the College of Preceptors, &c. By F. JULIEN. Sampson, Low, Marston & Co. 1897. Crown 8vo, pp. 282; 2s. 6d. net. 349

French Practical Course. By J. MAGNENAT. Macmillan & Co. 1897. Cr. 8vo, pp. xi+286; 5s. 350

"This is one of the books of which we have so many: grammar and exercises in the shape of drill sentences. One agreeable feature is that the greater part of the vocabulary is derived from *Colomba*, but as no reference is made to the chapters, the work of Mérimée will be of no great help to the student of M. Magnenat's method. The grammar proceeds in no visible order; this need not be a fault; but it is puzzling to see on p. 22, 'III. Pronom.—*Première classe*,' and to have to wait till p. 65 to find 'III. Pronom.—*Deuxième classe*,' with intervening subdivisions and figures of bewildering multiplicity. It is a pleasure to see discarded the terms *pronom conjonctif and disjonctif*, which were never French, and never had any sense in English: 'tonique' and 'atonique' (though 'atone' is better still) are, of course, preferable for schools to the terms 'proclitique' and 'non-proclitique' used in Clédat's grammar"—(*V. S.*).

A Comprehensive French Manual. By OTTO C. NÄF, M.A. Blackie & Son. 1897. Cr. 8vo, pp., 292; 3s. 6d. 351

Rolit: a means of learning French. By J. J. TYLOR. Cassell & Co. 1897. 3s. 352

"A small book, giving a Vocabulary and a bag of slips together with instructions for playing the game."

French Stumbling Blocks and English Stepping Stones. By FRANCIS TARVER, M.A., late Senior French Master at Eton College. Murray. 1897. Fcap. 8vo, pp. 212+8; 2s. 6d. 353

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Sheppard, W. F. Stories of Der Ring des Nibelungen and Parsifal. Nutt. 1897. Cr. 8vo, pp. 70; sewed, 1s. 406

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Hamlet in Iceland. Being the Icelandic Romantic Ambales Saga. Edited and Translated, with Extracts from five Ambales Rimur and other Illustrative Texts, for the most part now first printed, and an Introductory Essay, by ISRAEL GOLLANCZ, Lecturer in English at the University of Cambridge. Nutt. 1897. 10s. 6d. net (before publication). [*In preparation.*] 409

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A very full and most favourable review of this valuable book by *H. Schmidt* in *Neu. Spr.* v. 199.

Kleine Phonetik. Von Prof. Dr W. VIETOR. Leipzig, Reisland. 1897. Cr. 8vo, pp. xv.+132; 2s. 416

Every serious teacher of English, French or German should order this book at once. We notice with pleasure that Professor Vietor has adopted the symbols of the *Association Phonétique*. We trust that an English translation will appear shortly.

Soames's Phonetic Method for Learning to Read: the Teacher's Manual. Edited by WILHELM VIETOR, Ph.D., M.A. Swan Sonnenschein & Co. 1897. Part I.: The Sounds of English; Part II.: The Teacher's Method, with copious word lists. 8vo, pp. xxiv+79 and iv+117; 2s. 6d. each vol. 417

Owing to the lamented death of Miss Laura Soames, the Teachers' Manual has been edited by Professor Vietor, in accordance with her wishes. It is hardly necessary to say that the work could not have been entrusted to a greater authority on the subject. We trust that these two volumes will have a very large circulation indeed.

Dictionnaire Phonétique de la Langue Française. By H. MICHAELIS and P. PASSY. With a Preface by GASTON PARIS. Hannover, Carl Meyer (Gustav Prior). 1897. 8vo, pp. xvi+318; paper, 4m., cl., 4m.80. 418

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METHODS OF TEACHING, ETC.

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Very strongly recommended.

The Education Value of the Degree of Phil. Doc.: A Comparison and a Moral. By P. SHAW JEFFREY. 423

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