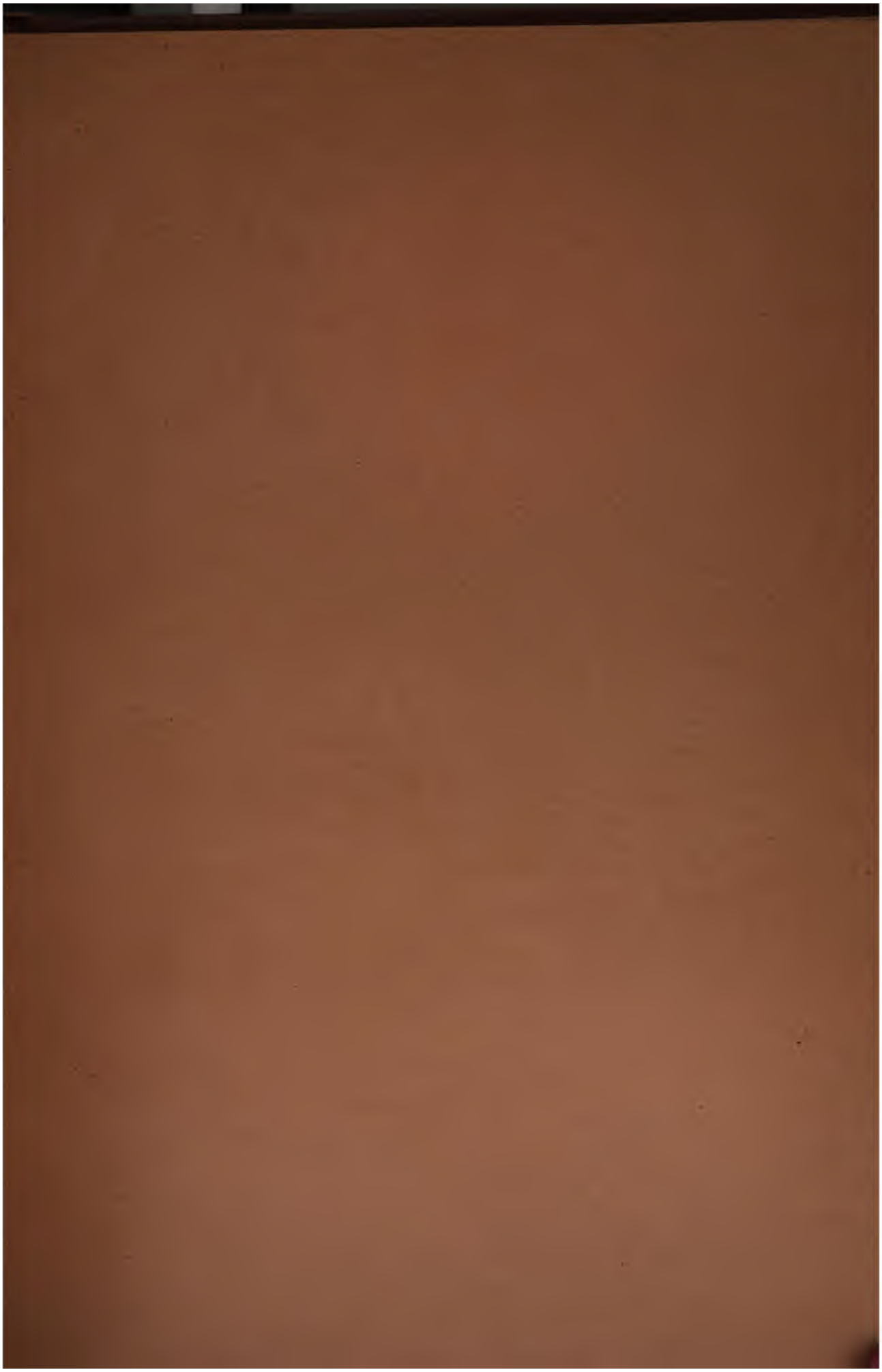
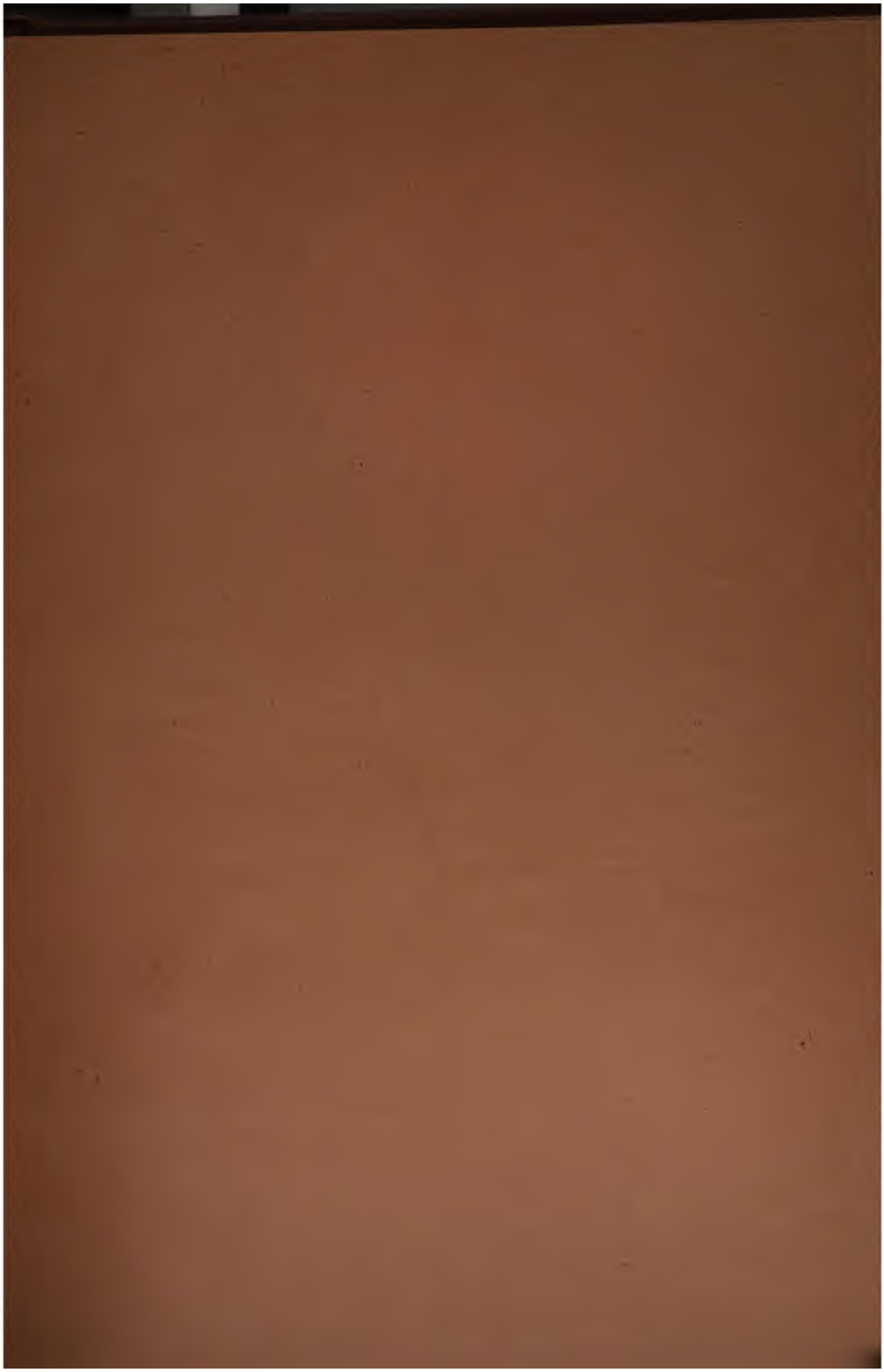




The Modern Language Quarterly

Vol. V.

The Modern Language Quarterly

EDITED BY

H. FRANK HEATH

VOL. V.—1902

LONDON
DAVID NUTT
57-59 LONG ACRE
1902

Contents of Vol. V.

Articles.

Observations.

Reviews (Authors).

Reviews (Titles).

MODERN LANGUAGE TEACHING

Articles.

Examinations.

Reviews.

From Here and There.

Bibliographical List.

LIST OF CONTRIBUTORS

(R.) Review. (O.) Observation. (T.) Teaching.

The
Modern Language Quarterly

Edited by
H. FRANK HEATH

With the assistance of
E. G. W. BRAUNHOLTZ, K. H. BREUL, E. L. MILNER-BARRY,
W. RIPPMANN, and W. W. GREG (Sub-Editor)

Vol. V. April 1902 No. 1.

MONTAIGNE'S PHILOSOPHY.

MANY lists of the Hundred Best Books have been drawn up of recent years, but much as they may differ in other respects, there does not appear to have been a single instance in which the compiler has ever omitted the name of Michael Eyquem, Lord of Montaigne, the author of the famous Essays. And rightly so, for not only was he the first, but he remains the best, of the numerous writers who have since attempted that branch of literature. In fact, it would not be overstating the case to affirm, without disrespect to Rabelais, that no single French work has ever exercised so great and lasting an influence on the writings and thought of the world, or held its place more constantly and universally in the public esteem in spite of all revolutions of taste and criticism. What can be the reason for this remarkable unanimity? Setting aside the intrinsic value of the Essays themselves, which in itself is the principal cause, one is naturally attracted by the fascinating desultoriness and disorder which Montaigne's charming musings present. They have the same advantage which Montaigne himself liked so much in Plutarch's *Morals*. They can be taken up and laid aside at leisure, opened at random and read, without any effort. And because the subject of Montaigne's book is himself, is it not very flattering for the majority of us to verify, at every page, our likeness to so great a man because we too cannot saddle a horse or have a bad memory? The *gauloiserie* or riskiness of certain passages has likewise sometimes been alleged as a further proof.

By the end of Elizabeth's reign the Essays had been introduced to the English public in Florio's translation, which appeared only eight years after the complete French edition, and from that day till now he has always remained a favourite, if not with the mass of English readers, at all events with the bulk of educated men. Shakespeare, Bacon especially, Sterne, Charles Lamb, and Addison, all knew their Montaigne well. They all felt the peculiar charm of his originality. Another reason also which attracted them, and which applies to all English readers is, as M. Stapfer has shown, that the English character and that of Montaigne are not without a certain affinity; they were 'cousins,' to use the expression of Montaigne, who on more than one occasion has given his reader to understand that the family of Eyquem was

of English origin. Though there is no real evidence in favour of that supposition, his love of independence, his practical wisdom, and his cool-headedness are certainly characteristic of the race, so that it does not seem altogether unwarrantable to conclude that Eyquem is merely a corruption of some such name as Eyham or Higham, the more so as Montaigne expressly states that his name was still known in England in his day.

At first sight it would appear, seeing that no other writer has told us so much about himself as the author of the Essays, that nothing could be easier than to form an accurate opinion of his work and the ideas it contains; yet, in a physiognomy so complex, it is not surprising that so many critics have been deluded by adhering solely to certain prominent and clearly marked features. Moreover, they had to contend against popular tradition, against the Montaigne legend. For, just as there is a Rabelais legend, so also is there a Montaigne legend, which was started by Pascal and continued, for reasons of his own, by Victor Cousin, who could or would only see a sceptic or an egoist in the great moralist. Is it not as a sceptic that he figures in Emerson's gallery of Representative Men?

In order properly to understand the ideas of Montaigne it is necessary in the first place to inquire what was his object in writing the Essays. The sole end which he had in view was to make the knowledge of himself the basis of a knowledge of human nature, and from thence to deduce a rule of conduct, or rather a lesson, for the good of mankind. Montaigne took himself as an 'example of average humanity,' and by exposing himself to view he does as much for the rest of us; every man recognises himself in him as in a mirror wherein all faces are reflected, because a single man can, as it were, sum up the fundamental identity of humanity. He draws our attention not to particular detail, but to universal characteristics, and invites us to discover beyond the superficial mobility of appearances those generalities which men have in common. But why try to explain when Montaigne is there to help us? 'Authors have hitherto communicated themselves to the people by some particular and foreign mark; I, the first of any, by my universal being; as Michael de Montaigne, not as a grammarian, a poet, or a lawyer.' Bearing this in mind, one is not likely to join with Pascal in blaming Montaigne for the 'foolish project' he had of depicting himself, for by depicting himself he depicts us, and hence it is that he differs so materially from those who have written confessions. He did just the opposite of Rousseau in his *Confessions*. He presents himself in his universal being, not as a special and unique type of man deserving of pity or admiration, but as a picture of humanity in which the majority of men can recognise themselves. Contrast Montaigne's words with the following inflated declaration of Rousseau: 'Moi seul je sens mon cœur et je connais les hommes. Je ne suis fait comme aucun de ceux que j'ai vus; j'ose croire n'être fait comme aucun de ceux qui existent.'

The resolve to probe himself to the uttermost seems to have grown on Montaigne but gradually, the earlier Essays being merely scattered points of his reading: 'some of my first essays have a somewhat exotic taste,' but as years went by he became more self-conscious and more independent, more determined to show himself to the reader with all his failings and defects 'in so far as public reverence allowed him.' It must be confessed that public reverence allowed him much, sometimes too much latitude, for some of his confessions are revolting to the modern reader, and all the more so because they appear to be quite unnecessary. Montaigne was so bent on 'espying himself,' and 'hungered so much to know himself,' from the day he retired to his library till his death, that we can more readily overlook certain irrelevant though harmless details about his own personality which he scatters broadcast throughout his charming 'reveries.' Thus he tells us that he preferred to dress all in white or all in black; that when a child he did not care for sugar, preserves, or pastry (!); that he liked sauces, underdone meat, salt meat, melons and fish, 'making my fasts feasts and my feasts fasts'; that he only drank during meals, and often used to bite his tongue; that his beard was chestnut colour; that he hated smoke—and a thousand other details.

Montaigne's sole study then was the nature of man. It remains to be seen what are the conclusions which he arrived at as the result of his indefatigable inquiry.

To get at the root of Montaigne's philosophy, or at all events the negative part of that philosophy, none of his essays can compare in importance with the famous twelfth chapter of the second book. This essay, which bears the ironical title of an *Apology for Raimond Sebond* (a sixteenth-

century Spanish theologian, whose *Theologia Naturalis* Montaigne had, in 1561, translated at his father's request), is nothing but an eloquent and vehement diatribe against the worth of human understanding and reason, in so far as metaphysical and scientific matters are concerned.

Sebond's object was 'by human and natural reasons to establish and verify against Atheists all the articles of the Christian religion.' Montaigne's object was to show the impossibility of such a task, and more generally, by bringing home to man his nothingness, to compel him to acknowledge that truth can only be attained through the medium of faith and of revelation

The pride of his reason is the bane of man's existence, and it is only by demonstrating to him its vanity and emptiness that he can be brought to humility, the only sovereign remedy for all our ills and woes: 'The means that I shall use,' says Montaigne, 'and that I think most proper to subdue this frenzy, is to crush and spurn under foot pride and human arrogance, to make them sensible of the inanity, vanity, and vileness of man; to wrest the wretched arms of their reason out of their hands; to make them bow down and bite the ground under the authority and reverence of the Divine Majesty.' It is not enough to allege divine proofs such as St. Paul's words to the Colossians or to the Corinthians; men must be met and defeated on their own ground, whipped at their own expense, for they will not suffer a man to oppose their reason but by itself. And then begins the brilliant, and in parts paradoxical, onslaught against human understanding and reason. By what right can we claim superiority over animals? Have they not a speech of their own just as much as we have? Are they not free agents as well as mankind? Brutes are no more slaves than are men themselves. The strength of man is inferior to that of other animals. Animals are capable of being instructed, and here the author of the Essays quotes a string of animal-tales which he had culled from the classics or the old *bestiaires*, and which must not be taken too seriously. We do not mean of course from our point of view, but from that of Montaigne, who was apt at times to be a bit of a wag—even in the most serious and solemn undertakings.

It is something to have shown that he can claim no superiority over animals, but we must still further 'trample under foot this foolish vanity, and briskly and boldly shake the ridiculous foundation upon which these false opinions are founded. So long as man shall believe he has any means and power of himself, he will never acknowledge what he owes to his Maker; his eggs shall always be chickens, as the saying is: we must therefore strip him to his shirt,' and Montaigne continues the process of undressing mercilessly.

Take the most learned among the philosophers, whether Academicians, Pyrrhonists, or Dogmatists, and listen to them discoursing on the nature of God, 'since our vanity wishes to make even the Divinity pass through our sieve.' Thales, who first inquired into matters of this sort, believed God to be a Spirit that made all things of water; Anaximander, that the gods were always dying and entering into life again; and that there were an infinite number of worlds; Anaximenes, that the air was God, that he was all-creating and immense, ever moving. Anaxagoras was of opinion that the order and manner of all things were conducted by the power and reason of an infinite intelligence. Alcmæon gave divinity to the soul of man and to the sun, moon, and stars. Pythagoras made God a spirit, spread over the nature of all things, whence our souls are extracted; Parmenides, a circle surrounding the heaven, and supporting the world by the ardour of light, etc., etc. 'Trust to your philosophy, my masters,' exclaims Montaigne triumphantly, 'and brag that you have found the bean in the cake when you see what a rattle is here with so many philosophical heads!' Philosophers are just as much at sea when they dogmatise on the immortality of the soul or its nature. But what irritates Montaigne most of all is what has since been termed anthropomorphism, that tendency we have of representing God as a man, and of considering man as the centre of all things, and the favourite for whom all things conspire. When we pretend to figure the nature of God, what do we do else than draw our own picture on a magnificent scale? When we say, for example: 'We have life, reason, and liberty; we esteem goodness, charity, and justice: these qualities are then in Him.' 'In conclusion, building and destroying, the conditions of the Divinity, are forged by man, according as they relate to himself. What a pattern, and what a model! Let us stretch, let us raise and swell human qualities as much as we please: puff up thyself, poor man, yet more and more, and more:

"Non si tu ruperis, inquit."'

Another form which this mania takes is by referring everything to man, to see and to feel ourselves worshipped by the whole universe: 'For us are the destinies; for us the world; it shines, it thunders for us; creator and creatures, all are for us: 'tis the mark and point to which the universality of things aims.' Even so, but may not a goose say thus: 'All the parts of the universe I have an interest in: the earth serves me to walk upon; the sun to light me; the stars have their influence upon me: I have such an advantage by the winds and such by the waters; there is nothing that yon heavenly roof looks upon so favourably as me; I am the darling of Nature! Is it not man that keeps, lodges, and serves me?'

Of scientific knowledge, 'the fooleries of human wisdom,' Montaigne speaks with the same supreme disdain. The famous Ptolemæus had fixed the limits of our world, but unfortunately, Montaigne remarks coolly, in our own century an 'infinite extent of land has just been discovered.' For the science of medicine and its practitioners he has nothing but angry words, which is not to be wondered at when we recall that they had killed his bosom friend La Boetie, 'a friend who was worth more than the whole crowd of them put together.' Look at their cabbalistic and mysterious airs and their choice drugs! 'The left foot of a tortoise, the urine of a lizard, the dung of an elephant, the liver of a mole, blood drawn from under the wing of a white pigeon; and for us who have the stone (so scornfully they use in our miseries), the excrements of rats beaten to powder, and such-like apes' tricks.' Nor can Montaigne be accused of leniency towards the astrologers and astronomers of his time, 'those people who ride astride upon the epicycle of Mercury.' Lately Copernicus established the theory of the movement of the earth, though for thousands of years it had been held that it was the sun and not the earth which moved. 'Who knows if in another thousand years a third doctrine will not be set up and overthrow the two others? And what shall we have to learn from that fact except that it is indifferent to us which is the right one,' Montaigne exclaims, thereby implying that even scientific research is a fallacy. Nor does knowledge increase either our happiness or usefulness in this life. We do not know that the two most learned men of antiquity, the Greek Aristotle and the Roman Varro, had 'any peculiar excellence in their lives.' The sum of this excellence is not to be found among the so-called educated men, but among the poor and lowly, those that are absolutely ignorant, of an 'abecedarian ignorance,' or among those higher and nobler souls, who after long striving have arrived at the conclusion that they know nothing, and cannot know anything, and who are best defined by Montaigne's graceful comparison: 'The same has fallen out to men truly wise, which befalls the ears of corn; they shoot and raise their heads high and pert, whilst empty; but when full and swelled with grain in maturity, begin to flag and droop. So men having tried and sounded all things, and having found in that mass of knowledge and provision of so many various things, nothing solid and firm, and nothing but variety, have quitted their presumption, and acknowledged their natural condition.' Those two classes in their modesty and humility are good citizens and true Christians: 'a blank paper prepared to receive such forms from the finger of God as He shall please to write upon it,' but the men of the first class, the 'mongrels of society, who have disdained the first form of the ignorance of letters, and have not been able to attain the other (sitting betwixt two stools),' are dangerous and discontented disturbers of the peace, who pretend they know everything and wish to improve on all things: 'over-vigilant wits, that will ever be prating of divine and human causes.'

The desire of knowledge is the curse of mankind. Thus we must become more ignorant in order to become wiser, which is precisely the conclusion arrived at by Pascal, but with less fervour and vehemence.

In legislation and politics also, the affairs of this world stand on no solid basis. Nothing is constant here below, and in this everlasting change, man is the most changeable element: 'a subject marvellously vain, diverse, and wavering.' Everything is relative, and accordingly we should not refuse to see our fellow-creatures in the men who are not governed as we are, who do not pray or speak as we do, or dress in the same way. Is it reasonable to slaughter savages because, forsooth, they wear no breeches? And is not the infatuation monstrous which makes a man kill another because the latter does not happen to share his opinions?

It will be noticed that all the things that Montaigne calls in question are precisely those which from all time have fanned the passions of men and been mainly responsible for all strife and discord, which is equivalent to saying that Montaigne offers

scepticism as a remedy for fanaticism. Whosoever removes the cause removes also the effect, and to achieve this is the ideal aimed at by one who, like the author of the Essays, would do almost anything rather than be worried.

But Montaigne's scepticism is not universal, and if he took so much care to remove everything which can in any way mar our existence here below, it was because he was convinced that life on this earth was not only worth living to him who knew himself, but that it was the 'fundamental and most illustrious of our occupations,' and the only one that repaid the trouble.

'The great and glorious masterpiece of a man is to know how to live suitably.' How is man to perform this 'biggest task of all'? The best and safest plan is to follow 'our great and powerful mother Nature,' whose unspoken counsels lie dormant in the bosom of every uncorrupted man, urging him to seek pleasure and to avoid pain with discrimination and moderation. As though conscious of the sweeping accusations of scepticism which might be subsequently brought against him, Montaigne has endeavoured in the concluding pages of his Essays to remove all doubt from his reader's mind and to leave this part of his philosophy quite clear: 'For my part, then, I love life, and cultivate it, such as it has pleased God to bestow it upon us. I do not desire that it should be without the necessity of eating and drinking. . . . I accept kindly, and without acknowledgment, what nature has done for me; am well pleased with it and proud of it. . . . Nature is a gentle guide, but not more gentle than prudent and just; I hunt after the print of her foot throughout. . . . 'Tis an absolute, and, as it were, a divine perfection, for a man to know how loyally to enjoy his being.' How far removed from a sceptic's profession of faith! And even if this express declaration be not sufficient to dispose once and for all of the Montaigne legend, there is further testimony for its disproof in his two essays on Education, in his passionate admiration of the heroes of antiquity, or, still better, in his ever-memorable pages on friendship.

Though his belief in the divinity and goodness of Nature showed Montaigne to be, like Rabelais, a true child of the Renaissance, yet he may be even more fittingly described as a precursor of the great Jean-Jacques himself. Like Rousseau, but with more good sense and moderation, he discourses on the supposed happiness of the natural condition of savages; and in another passage; which might have been written by his illustrious successor himself, he gives an enthusiastic description of a certain valley at the foot of the Pyrenees where his uncle was Vicar, the inhabitants of which were once innocent and happy, living without judges, lawyers, or doctors, curing all their diseases with garlic, till the day when our civilisation, with all its attendant ills, was introduced among them.

But man has so completely falsified and complicated the original state of nature, 'confounding it with artificial traces,' that to enjoy one's being 'loyally' has become an art the aim of which consists in rediscovering nature. This end can be best attained, in the first place, by being independent, not only of all such things as pass our understanding, but also of all passions. Let us also be free with regard to all forms of social life: to detach oneself is to free oneself. We can lend ourselves, but must never give ourselves up wholly. In the second place we must learn how to die, or rather to bear the idea of death, for death itself is nothing, and there is nothing more natural. This can be done by continually meditating on death and practising those of her 'avenues' which fall within the bounds of experience; but the best plan is to try to realise the brute resignation of the 'rustic crowd,' those 'poor people that we see scattered about prone and intent upon their business, that neither know Aristotle nor Cato, example nor precept: ever from these does Nature every day extract effects of constancy and patience, more pure and firm than those who so inquisitively study in the schools. How many do I ordinarily see who slight poverty? How many that desire to die, or that die without alarm or regret? He that is now digging in my garden has this morning buried his father or his son. The very names by which they call diseases sweeten and mollify the sharpness of them: the phthisic is with them no more than a cough, the dysentery but a looseness, a pleurisy but a cold, and as they gently name them, so they lightly endure them; they are very great and grievous indeed when they hinder their ordinary labour, and they never keep their beds but to die: *Simplex illa et aperta virtus in obscuram et sollertem scientiam versa est.*'

The enemy of life is not death but pain, and therefore we must flee from it at any cost, when possible: 'For my part I am of

this mind, and by whatever means one could shield oneself from blows, were it under a calf's skin, I am not the man to shrink from it; for all I want is to pass my time pleasantly and at my ease.'

Finally, it should be noticed that Montaigne's religious and political opinions are in keeping with his conception of life, of which the keynote was: 'All the glory that I pretend to from my life is to have lived it quietly.' He lived and died a Catholic because he had been so brought up, and condemned the Reformers as presumptuous revolutionists, although he could not excuse the Catholics for burning and butchering them: ''Tis setting a man's conjectures at a very high price, to cause a man to be roasted alive upon them.' In politics likewise he was convinced that the best course was to follow tradition and custom, 'that second nature and no less powerful.' Montaigne was intellectually in sympathy with democratic government, but in practice he defended the cause of royalty, because he happened to have been born in a country where royalty was the form of government. He abhorred all disturbers of the peace, convinced as he was that change invariably brings with it more ill than good: 'Our manners are infinitely corrupted, and wonderfully incline to grow worse: of our laws and customs, there are many that are barbarous and monstrous: nevertheless, by reason of the difficulty of reformation and the danger of stirring things, if I could put something under to stay the wheel, and keep it where it is, I would do it with all my heart.'

It is evident then that the philosophy of Montaigne is that of a sceptic as regards things metaphysical and religious. But it must be remembered that this attitude is assumed by him in respect to these matters only and as a necessary consequence of his 'art of life,' of which the guiding principle is toleration and peace. We have enough to do to attend to our own lives. What need have we to worry about those things in which there is no certainty or stability? 'Oh! what a soft, easy, and wholesome pillow is ignorance and incuriosity, whereon to repose a well-contrived head!'

L. E. KASTNER.

THE USE OF SO-CALLED CLASSICAL METRES IN ELIZABETHAN VERSE.—II.

THE next writer who demands our attention is Richard Stanyhurst. This man's attempts in verse are closely related to those of the group of which we have just been speaking. He is commended by Harvey as one of those professed sons of the muses who are to be affectionately thanked for their 'studious endevours, commendably employed in enriching and polishing their native tongue, never so furnished or embellished as of late.' The collection of names is interesting—Spenser, Stanyhurst, Fraunce, Watson, Daniel, and Nash. This was in 1592.

In June 1582 Stanyhurst published his translation of four books of the *Æneid* into English heroical verse.

There is no doubt that Stanyhurst at least attempted to write according to the Latin rules of quantity. His statements in the dedication of the book and in the preface show this clearly, and the verse itself is in fairly close agreement with these rules.

Stanyhurst understood well enough the difference between accent and quantity in Latin. This is proved by his remarks on the impossibility of making some words, such as *honour* and *dishonour*, fit in with the Latin rules. As he says, the penultimate of *dishonour* should be long because it receives the accent, but if it be made long it breaks the rule that simple and compound words have the same quantity, for the first syllable of *honour* is short.

While Stanyhurst's verse is as I have said, in the main, quantitative, the quantities being fixed partly by Latin rule and partly by English custom, we yet perceive in it a certain rhythm.

Stanyhurst was of course aware that in the last two feet of a Latin hexameter, accented and long syllables coincide. Following the Latin closely as he did, he has, I think, consciously followed this rule also. The result is that the last two feet of every verse of Stanyhurst's scan accentually, a quality which is, so far as I am aware, peculiar to himself.

No doubt, seeing that any irregularity is

more noticeable at the end of a verse than elsewhere in it, there is a natural tendency for any one with an ear to use in such position only those words in which the accent falls on long syllables, but nevertheless we find far more irregularity in this respect among the earlier writers.

Here are a few examples from Sidney and Harvey of line endings in which accent and length do not coincide:

'only shining sunne' (*Sidney*, Grosart, ii. p. 112, line 79).
'possible escape' (p. 120, l. 160).
'operation of love' (p. 106, l. 3).
'of body and soul' (*G. H.*, i. p. 86, l. 1).
'braveries in print' (p. 84).
'glorious in shew' (p. 84).
'serious affayres' seems to be also a case in point, but the uncertainty of the place of the accent at the time makes one hesitate to dogmatise on what was accentually correct and what was not.

Now in the first five hundred lines of Stanyhurst's translation of the *Æneid*, I find not a single instance of such a departure from the rule as a last foot beginning with an unstressed preposition, such as *of love*, *in shew*, etc.

Stanyhurst's verses are sometimes irregular in the fifth foot, the first syllable of which is occasionally a preposition or a monosyllabic adjective, but even in the fifth foot irregularity is rare, and with the doubtful exception of *therefore*,[1] I find no case of a word of more than one syllable in which there is not this coincidence of accent and length.

The following are all the irregular (non-accentual) endings that I can find in the first five hundred lines:

'what furye kendled' (Arber, p. 17).
'from me, this errand' (p. 22).
'hudge Lavyn empyre' (p. 26).
'sweld furor haggish' (p. 27).
'thy sacred altars' (p. 28).
'too what abiding' (p. 29).
'presented, here also' (p. 32).
'hudge wagon emptye' (p. 33).
'thearfor they resolved' (p. 34).

It will, I think, be conceded that these endings are much less startling than Sidney's, and we must remember that his are all taken from a piece of only one hundred and seventy-four lines. Harvey's are from one of thirty-two lines.

Was it perhaps dawning on these experimenters that, after all, some more or less regular scheme of accentuation was an absolute necessity in English verse, that accentual rhythm was in fact the only rhythm perceptible to English ears?

Stanyhurst attempted several other metres besides hexameters, but his success in them is not sufficiently striking to detain us at present.

It will be perhaps not without interest, however, to see how his verses were received by his contemporaries.

We have already seen how Harvey praised him for aiding in the polishing of his native tongue. He describes him as the learned M. Stanyhurst, and speaks elsewhere of him as one in whom 'many things are commendable, divers thing notable, some things excellent.'

But few were as favourable to him as Harvey. The writer known as Puttenham can say no more than that he 'translated certaine bookes of *Virgils Eneydos* . . . not uncommendably' (*The Arte of English Poesie*. Ed. Arber, p. 126). Elsewhere he observes that Stanyhurst's 'exameters dactilicke and spondaicke' were 'such as for a great number of them my stomacke can hardly digest for the ill-shapen sound of many of his wordes polisillable, and also his copulation of monosillables supplying the quantitie of a trissillable to his intent' (131).

Peele and Nash were even less satisfied. The former parodied his verse in *The Old Wives' Tale*; the latter speaks of his 'foule lumbering boystrous wallowing measure,' and makes use of several other expressions hardly more complimentary.

There are many other references to him in the literature of the time, the great majority of which are distinctly wanting in appreciation. Several will be found in Arber's edition. I have not space to quote more of them here.

The next advocate of classical metres was William Webbe in his *Discourse of English Poetrie*, published in 1586.

Webbe, curiously enough, does not seem to have seen Stanyhurst's work. He nowhere refers to it, and in speaking of the pronoun *I* remarks that he has never seen it used but short. Of course in Stanyhurst it is common.

Indeed Webbe does not seem to have been very well acquainted with current literature, for he is unaware that any other classical metre besides hexameters had

[1] It is perhaps worth noting that *therefore* is the very word selected by King James as an example of a word of doubtful quantities. One may begin a line either 'Thairfore, restore,' or 'I thairfore, then.'—*The Reulis and Cautelis to be observit and eschewit in Scottis Poesie* (1584).

been tried, and he seems to think that Surrey's translation of Vergil was written in that metre.

Webbe's idea is that verse should be scanned entirely according to quantity. He seems to rely chiefly on the rules of position. In his examples of various feet he gives *merylie* as a tribrach, *happily* as a dactyl, *dying* as an iambus, and *travelers* as an anapæst.

He is thus in accordance with the earliest experimenters, and with them seems to think that verse is a matter of rule, not of sound.

Such lines as:

'Discord vile hath araisde? for whom was our labour all tooke?'—(Ed. Arber, 76.)

'Pyttiest me not a whitt: yea makst me now that I shall dye.'—(p. 77.)

are as artificial as they could well be.

His rules do not appear to have been very logical: for instance he uses *happily* as a dactyl, while *pretty* is two short syllables; *pyttiest* is a spondee, while *dying* is an iambus.[1]

We may notice that he makes frequent use of elision: in the following line the vowel of *to* is elided in both cases:

'Nor by thy gifts t(o) obtaine art meete t(o) incounter Iolas.'—(p. 79.)

Webbe does not seem to have written much in these metres. I believe there is nothing left of his but the few pieces in the *Discourse of English Poetrie*. These consist of translations of Vergil's first and second *Eclogues*, in hexameters, two elegiac couplets, and a paraphrase in sapphics of the fourth eclogue of the *Shepherd's Calendar*.

This is the opening of the second eclogue:

'That Sheepheard Corydon did burne in love with Alexis,
All his masters deare: and nought had he whereby to hope for.
Onely in beechen groves, and dolesome shaddowy places,
Dailie resorted he: there these rude disordered outcryes,
Hylles and desert woodes throughout thus mournfully tuned.'—(p. 77.)

There is nothing whatever remarkable about this translation; the reading of it is, as the writing was, 'a troublesome and unpleasant peece of labour,' and the essay itself seems to me to have been much overpraised. It is the work of a private tutor wishing to give his patron some little proof of his learning, but though Webbe may have been a scholar, he was no more than that. We should not forget, when we weigh the relative importance of these critical books, that Webbe's work seems to have been quite unnoticed by his contemporaries; I am not aware of a single reference to it in the whole course of Elizabethan literature.

Nash, in his preface to Greene's *Menaphon*, says of Stanyhurst, that his style 'would have affrighted our peaceable Poets, from intermedling hereafter, with that quarrelling kinde of verse; had not sweete Master *France* by his excellent translation of Master *Thomas Watsons* sugred *Amintas*, animated their dulled spirits, to such high witted endevors.'

Fraunce wrote perhaps more of this classical verse than any one else, and his attempts were certainly considered the most successful of any. As he was at St. John's College, Cambridge, for eight years, he may very likely have been acquainted with the Pembroke group of men, but the first evidence we have of his interest in the reformed versifying is the publication in 1587 of *The Lamentations of Amyntas for the death of Phillis, paraphrastically translated out of Latine into English Hexameters.*

The popularity of this work is shown by the numerous editions of it which were issued. It was reprinted 'newly corrected' in 1588 and 1589, then, with slight alterations, in *The Countesse of Pembrokes Yvychurch*, in 1591, and again, with the original title, in 1596.

Instead of giving an example of his style from this book, I give the first few lines of his translation of Vergil's second *Eclogue*, which first appeared in *The Lawiers Logike* (1588), and was also reprinted with a few corrections in the *Yvychurch*. It may be compared with Webbe's translation.

'Seelly shepheard Corydon lov'd hartily faire lad Alexis,
His maisters dearling, but saw no matter of hoping.
Only amid the forest set with broad-shadoe beech-trees
Daily resort did he make: thus alone to the woods, to the mountains
With broken speeches, fond thoughts most vainly revealing.'

Fraunce has left no remarks on the reformed poetry, so we do not know what his theories may have been, or whether his work differs in intention from that of other

[1] When reading Webbe it must not be forgotten that he follows Cicero and Quintilian in calling a foot of three short syllables, *Trochæus*, and one of a long followed by a short, *Choreus*. This was contrary to the general custom of the time, which used *trochee* as we do now. (Cf. *G. H.*, i. 22.)

writers, but as a fact we find that accent and long syllables coincide in his poetry to a much greater extent than in that of any other of the hexametrists.

This accentual quality is especially noticeable in his second important work, *The Countesse of Pembrokes Emanuel* (1591). This book is also remarkable for being partly in what were called 'riming hexameters,' that is to say, verses the last syllables of each pair of which were similar. This does not of course as a general rule produce what we now call rime.

For example, the first few lines of the *Emanuel* end as follows: triumpher, redeemer; captive, defensive; reviver, reporter; offspring, abounding; lively, only; abiding, taking; manly, godly.[1]

I will quote, as a specimen of his work, a few lines from the conclusion of the *Emanuel*. I think it will be conceded that they are not without some merit.

'O hard-harted Jews, that give more eare to a hyreling
And brybed souldier, by the prowd Priests falsly suborned.
Than to the truth it self with soe great glory revealed,
Than to the eyes which saw, to the eares which heard, to the fingers
And to the hands which felt that which was truly reported,
Hands which felt Chrysts hands and feete and sides to be wounded,
Eares which heard his woords and blessings sweetely delyv'red,
Eyes which saw and knew, that Christ in Galyly walked,
And foure times ten days in divers places apeared:
Eyes which saw Christe eate, and then fro the earth to be lifted
Up to the highest heav'ns, and there with glory receaved
On Gods owne right hand with jurisdiction endles.'

(*Miscellanies of the Fuller Worthies' Library*, ed. Grosart, vol. iii. 114.)

Fraunce's other works, including the three parts of the *Yvychurch* and the translated psalms printed at the end of the *Emanuel*, are without this rime.

This addition to the hexameter had at least one approver and imitator, namely, the anonymous author of a book that we shall have to deal with later, *The First Booke of the Preservation of King Henry the VII.* He says, 'The best verse that Fraunce made was in rythming Hexameters,[2] of the nativitie of Christ.'

We come now to the one really clear-headed man among all the Elizabethan critics, the author of *The Arte of English Poesie* (1589). Though he does not seem to have practised this kind of verse himself,[3] we cannot pass over his observations on the matter in silence.

His suggestion is shortly this, to use the Latin measures, but substituting accent for quantity, while at the same time taking some account of position. Every word is to be considered to have one long syllable, which is to be the one on which the accent falls in English, the other syllables to be counted long or short according to their orthography. Monosyllables, however, that are 'tailed one to another, or th' one to a *dissillable* or *polyssillable*,' are to be common, or of whichever quantity best pleases the ear. This is, of course, a compromise, and a not unreasonable one, but when he goes further into the matter we see that complications arise; for instance, he proposes that all syllables ending in a vowel, or in one of the consonants that are 'most flowing and slipper upon the toung, as *n, r, t, d, l*,' should be counted short. For this reason, I suppose, he counts the first syllable of such words as *manie, money, penie, holiness* short. But at the same time, as *bodie, maner* are trochees, we must suppose that this rule was not to be absolute. He is evidently trying to get at the relative value, for metrical purposes, of the syllables, and knows that this value depends not on stress alone, nor on length alone, but on a combination of the two. Of course he did not succeed in making his rules full and logical, but he was not content to leave the matter to the judgment of the ear alone, as King James did.

It seems to be often thought that the cultivation of classical metres ceased about this time, only to be revived for a moment

[1] This rime is only found in the first part of the book, 'The Nativity of Christ,' not in 'The Passion.'

[2] *Rythming* means *riming*. The Elizabethans considered that *rime* was derived from ῥυθμός. *Rythm* is used simply as a more learned form of the same word, and is identical with it in meaning. (*See* Puttenham, p. 82 and 90; Webbe, p. 50, etc.)

[3] It is quite possible that Puttenham did write in these classical metres, for in the 1614 edition of Camden's *Remains* there is the following passage in a paper by R(ichard) C(arew): 'And in a word, to close up these proofs of our copiousnesse, looke into our Imitations of all sorts of verses affoorded by any other language, and you shall finde that Sir *Philip Sydney*, Maister *Puttenham*, Maister *Stanihurst*, and divers more have made use how farre wee are within compasse of a fare imagined possibilitie in that behalfe.' The meaning is not as clear as it might be, but the other names mentioned lead one to think that reference is intended to metres imitated from the classics.

thirteen years later by Campion: it was not so, however. Several books which contained examples of this verse were published in the closing years of the century. We must glance at some of these for a moment.[1]

The most important of them, a pastoral called *Pans Pipe*, by F(rancis) S(abie), appeared in 1595. Little is known of the author. He composed several other works, but none, I believe, in verse of this kind.

The book is a collection of eclogues of no particular merit or interest, written for the most part in hexameters, with short riming introductions to each eclogue in 8-syllable verse. Some other classical metres, elegiac and sapphic, are also represented.

The style is not unlike that of Fraunce, but less attention is paid to stress, especially grammatical stress. The author often uses monosyllables which he considers common, long in one part of a verse, short in another, with very unpleasant effect as in the line:

'Serve him, he made thee; love him, he will thee governe.'

In general it may be said that he follows Latin rules closely, including that of position, but taking no notice of doubled consonants. He is quite indifferent, even more than most, to the natural length of monosyllables, and makes *nine*, *so*, *to*, *thou* short, while *can* is counted long. As the book is not easily accessible, I will give two specimens of several lines each, the first in hexameters, from the opening of the first eclogue, and the second in elegiacs. The first passage is as good as anything I can find in the book, while the second shows all the defects of this peculiar system.

EGLOGUE FIRST.
Tyterus, Thirsis.

'Thirsis, what mean these heavy looks? thy face so besprented
With tears, shews il news, why? thou wert wont to be mery
Wont on a pipe to play, to grace our joyfull assemblies,
With merie jests and sports, tel me why art thou so pensive.
Th. Ah, Tyterus, Tyterus, how can I cease to be pensive?
One o' mine ewes last night, hard fortune, died in eaning,
One o' mine ewes, a great ew, whose fruit I chiefly did hope of,
Eaned a tidie lambe, which she no sooner had eaned,
But the Foxe did it eat, whilst I slept under a thicket:
Thus have I lost mine Ewe, my lamb the Fox thus hath eaten:
Ah, Tyterus, Tyterus, how can I cease to be pensive?'

Elegiacs from the same. His father Alexis gives Faustus advice:

'But first thy maker see that thou serve above all things.
serve him, he made thee, love him, he will thee governe:
Be loyall and gentle, to thy maister trustie, thy dutie
so requires, be to all affable, lowly, loving:
And marke this one thing, detest evil companie chieflie:
for it will doubtlesse lead thee to follie: shun it.
Shun womens faire lookes, *Venus* is faire but to be shunned:
shees hurtfull, of her flatery see thou take heed:
As to the net with a call smal birds are craftily allured,
with false shew of a baite, as little fish be taken:
Even so womens looks entrap young novices oft times,
see thou beware, they be naught, flie thē I warn thee, fly them:
To know mens desire, medle not, but speak wel of each one,
so shalt thou get fame, and love of all thy neighbours:
Shun playes and theatres, go to sermons, here many vices:
there thou shalt learne to magnifie God thy maker.'

In 1599 was published a curious little book: '*The First Booke of the Preservation of King Henry the vij. when he was but Earle of Richmond, Grandfather to the Queenes maiesty; Compiled in english rythmicall Hexameters.*'[2]

The author of this work is unknown; he gives, however, a few indications by which he may eventually be traced, the most precise being his relationship to one of the queen's Maids of Honour.

The book opens with an appeal to the printer to print it very carefully. This is followed by a long 'Epistle Dedicatorie,' mostly in prose, but interspersed with

[1] About this time were published three books by John Dickenson, which also contain experiments in classical metres. They have been reprinted by Grosart as 'John Dickenson's Prose and Verse' in vol. vi. of his *Occasional Issues*, 1878. *The Shepherd's Complaint*, n.d., contains a long piece in hexameters, which the author calls the 'Stile Heroicall' (Grosart, p. 10). *Arisbas*, 1594, contains elegiacs (p. 44) and sapphics (p. 57); and *Greene in Conceipt*, 1598, also includes a few hexameters (p. 127). Dickenson's style is much like that of Fraunce, and there is nothing sufficiently peculiar about his work to make quotation necessary. I am indebted to my friend, Mr. W. W. Greg, for calling my attention to both Dickenson and Sabie.

[2] Reprinted by J. P. Collier in *Illustrations of Old English Literature*, vol. ii., London, 1866.

passages of hexametrical verse. In this he praises certain of the poets of the time. 'Maister *Spencer*, that was, Maister *Gowlding*, Doctor *Phayer*, Maister *Harrington*, *Daniell*, and divers others whom I reverence in that kinde of prose-rythme:[1] wherein *Spencer* (without offence spoken) hath surpassed them all. I would to God they had done so well in trew Hexameters: for they had then beautified our language.'

He praises Stanyhurst, though 'but an Irish man,' but desires him, if still alive, to repolish his verses. He thinks that Fraunce, whom he praises highly, observed a better Prosodia than Stanyhurst.

He goes on to abuse the common run of poets, and as this passage will serve to show the alternation of prose and verse employed in this preface, and is in itself curious, I will give it here:

'For these rybaud and baudy Poets be but the divels agents, and are to be detested: but the vertuous and godly Poets are to be both reverenced and regarded: as I have here written:

As *domiport* slug-y snayle, his passage plainly to disclose,
Leaveth a print as he goes, but a shining slyme to no purpose:
So doth a bawdy Poet (his brainesicke folly to publish)
Write amorous madrigals; some lewd love-toy to recognise.'

The 'Epistle Dedicatorie' is followed by a 'Briefe rule or prosodie, for the understanding of the quantitie of some peculiar wordes in this booke; untill I have set forth a Verball, or littel Dictionarie, with a Prosodia requisite for Poetry.' A short extract from this may be of service to show the position he took up on certain doubtful points.

'The Latin & the English quantitie in some wordes are not alike, but are meerely dissonant. And we are to follow our naturall prenuntiation and accent in words: Yet following the Latin as neare as we may; observing the right *Euphonia*: as, for exampel; we say in Latin *orâtor* long in *ra*: but in English we make *ra*, in *orator* short.

. . . . . .

'Besides; there are some wordes, which sometimes by pronunciation we make but monasyllabels: as; ayre, fire, flowre, powre, showre: which as dissyllabels, are written thus; ay-er, fy-er, flow-er, pow-er, show-er.

'And likewise sometime we make dissyllabels, trisyllabels: as; desire, de-si-er, require, re-qui-er; and such like.

[1] Prose-rythm is his name for all verse that is not 'classical.'

'And wordes having doubel consonants in the middel of dissyllabels (as; account, attend, applause, afford, and the like) by figure are made short, by the detraction of a letter: as; acount, atend, aplause, aford: and so in polysyllabels likewise.

'Lastly, some words are indifferent: as *cre*, in credit: *co*, in comet: *pee*, in peepel: & *ci*, in civil; and such like. Which I will, God willing, in my *Verball* and *Prosodia* set forth more at large. In the meane while gentel Reader, have patience. For I meane not to compose these Hexametred verses irregularly.'

As well as hexameters he tries sapphics, and elegiac verse. I have only space, however, for a short passage in the first of these metres; it is a description of the character of Edward the Fourth.

'This valiaunt *Edward* was a Prince, of a beawtiful aspect:
Whose face shyn'd with a faire sanguine complexion indeckt:
Whose yelo burnished haire did shyne, like glorious amber:
Whose grey eyes twinkling, like starres, did cheerefuly glister:
Comelines of person, very tall of bodily stature:
Exquisit every part was featured: and of a nature
Merciful and liberal: whose stout hart (bouldly by wisdom
And politick valiaunce) of right did atayn to the kingdom.
He was a Prince patient, in great prosperity pleasant,
And not at all arogant, in great adversity constant,
Not timorous wavering: to steadfast friend very faithfull:
To fra'dulent enemyes, severe, implacabel, hatefull:
Fortunat in warfare: but somewhat gi-ven (in excesse)
To womanish daliaunce, as his hystorie plainly doth expresse.'

The author of the *Preservation* seems never to have completed his poem, and never to have published that 'Verball, or littel Dictionarie,' which he promised. The interest in such experiments seems to be dying out, and though Davison's *Poetical Rhapsody*, published in 1602, contains a certain number of pieces in classical metres, these seem for the most part to be old, and the production to have come to an end.[2]

But there is one more book to mention, a book which upholds indeed very different

[2] There are, however, twelve hexameters, signed L. G., in *Sorrowes Joy*, a book printed at Cambridge in 1603, and reprinted by Nichols in his *Progresses of King James*. As they refer to the king's accession they cannot of course be earlier than this date. The movement, which began at Cambridge, seems thus to have lasted there longer than anywhere else.

theories from those with which we have been dealing, but which is still in a way connected with classical versification: Thomas Campion's *Observations in the Art of English Poesie*, published in 1602.

Campion by no means approved of what had been already written in classical metres. 'The *Heroicall* verse that is distinguisht by the *Dactile*, hath bene oftentimes attempted in our English toong, but with passing pitiful successe: and no wonder, seeing it is an attempt altogether against the nature of our language.' He wishes to introduce something that he considers quite new.

The chief points of Campion's opinion are these. First, that a definite equivalence of syllables should be observed in verse, so that verses shall have to the ear the same length; for example, two short syllables must not be allowed to stand as a complete foot, in place of an iambus. A certain regularity must also be observed in the replacement of one foot by another; for instance, in Iambic verse we may replace the iambus by a spondee in the first, second, or fourth foot, but not in the third or fifth. Secondly, that rime is inconvenient, leads to careless writing, and should be abolished.

Now the first of these is sensible enough as far as it goes; this equivalence is of course observed, without rules, by all poets, so far as they think it desirable, and only departed from in order to produce some special effect or to avoid monotony. Campion's fault was in trying to make rules for a thing that is not susceptible of them, but he was not the first nor the last of makers of unnecessary restrictions, and can well be pardoned for his zeal.

There was then, as Daniel pointed out, nothing particularly new or original about Campion's views; his prosody is much like that of Puttenham, and his verses are for the most part in common English metres, and only differ from those of persons without a theory by their absence of rime, and perhaps by their somewhat greater regularity, and monotony of rhythm.

The one great merit of this book, and it is one which forbids us ever to speak slightingly of it, is that of being the caller forth of one of the greatest pieces of English prose of that or any other period, Daniel's *Defence of Ryme*.

With this we have now unfortunately nothing to do, for it is a thing that one is glad to linger over and return to time after time. It put a fitting end to all the absurdities with which we have been dealing. 'Custome that is before all Law, Nature that is above all Arte' prevailed, and it was long indeed before the abolition of rime was again proposed.

I should have liked to sketch the later history of classical metre in English, but this has been recently done by Mr. Stone, in his book *On the use of Classical Metres in English*,[1] and, besides, this paper is too long already.

But one thing I will note, as Mr. Stone seems to have overlooked it. In the volume of the transactions of the London Philological Society for 1862-3 we find sandwiched between an article on Bishop Grosseteste's *Castle of Love*, and one on '*Groveling* with one *l* and *grovelling* with two,' what appears to be a resurrection of the Elizabethan attempt, carried out with the strictest adherence to classical rules.

It is a paper by Mr. C. B. Cayley, B.A., called 'Remarks and Experiments on English Hexameters.' The author disclaims a knowledge of the English Hexametrists of the Elizabethan era, but displays a somewhat suspicious facility in selecting about the four worst lines that Sidney ever wrote in order to dismiss them as impertinent.

This is one of the most interesting contributions to the subject, and whatever we may think of the conclusions arrived at, is certainly deserving of notice.

The specimens given can, I think, hardly be called a success. The following is a translation of part of Nestor's speech in the first *Iliad*:

'Ah me! great mourning for Achæan land is appointed!
These were glad tidings for Priamus, and for his household,
And his other Trojans would at heart be dearly delighted,
Could they but be appris'd of this contention atween you,
You two, pre-eminent in conclave over Achæans
And in fight likewise: but now be rul'd by a senior,
Both of ye: I whilome of a truth have walk'd among heroes
By you scarce equall'd, nor did they lightly regard me.'—(Page 84).

Mr. Cayley afterwards translated the *Prometheus Bound* of Æschylus (1867) and the whole of the *Iliad* (1877), both 'homometrically.' I cannot say to what extent he has adhered in these to the somewhat strict rules laid down in his paper.

While, as I have said, I do not consider Mr. Cayley's hexameters as successful, they seem to me by no means the worst of such attempts.

[1] Henry Frowde, 1899.

Lastly, here is a Greek epigram from Mr. Stone's book, chosen, not as being better than some of his other examples, but as being conveniently short:

'Came hither, Heraclitus, a word of thy death, awaking
Me to sorrow, and I thought upon how together
We would see the sun out sweet-counselling: all that is of thee.
Dear Halicarnassian, long long ago is ashes;
But thy nightingales will abide with us; on them of all things
Else the coming ravisher will not ever set his hand.'—(P. 59).

For myself, I still prefer that other, older version that begins: 'They told me, Heraclitus, they told me you were dead.'

Mr. Stone's book is interesting and suggestive; it would, however, I think, have been better if the author had made some slight study of phonetics before writing it. We should not then have had such statements as that 'the soft *g*' is 'almost equivalent to *ds*,' nor would he then have felt it necessary to justify himself for regarding *ng* as a 'single letter' (*sic*) by saying: 'The Samoans, I believe, represent this sound by one symbol.'![1]

After all, do we not feel that Daniel's opinion was the true one? 'Nor will the generall sort,' he says, 'for whom we write . . . taste these laboured measures but as an orderly prose when we have all done.'

Reader, I, for one, am of that 'generall sort.' Dare I suppose the same of you?

R. B. McKERROW.

[1] Since this was written Mr. Stone's essay has been republished in one volume with Mr. Bridges' *Milton's Prosody*, Oxford, 1901. Many minor changes have been made, and the book as a whole has been considerably improved; but the sudden death of the author prevented it from receiving his final revision. I see that the passages referred to above have been altered, and the specimens, perhaps wisely, omitted. The remark about *ng*, however, is far too painfully characteristic of a certain class of writers on metric to be lost sight of.

I wish I had more space to devote to this book here. Had the author lived to continue his studies in metric, we should, I feel sure, have gained much from them. As it is, he raises many questions which are at least worth discussion, and his essay will well repay the perusal of any one interested in the subject. Whether it contains much that is new is another matter.

SOME REMARKS ON CHAPTER III. OF TEN BRINK'S 'CHAUCER'S SPRACHE UND VERSKUNST.'

IN 1899 Professor Friedrich Kluge issued a revised edition of a book familiar to every student of Chaucer, ten Brink's *Chaucer's Sprache und Verskunst*. This publication determined me to carry out a scheme I had been planning for some time, namely, the preparation of an English translation of this valuable work. As this has recently issued from the press, a few brief remarks on some of ten Brink's more especially controversial opinions may seem not out of place.

The mere fact that so distinguished a scholar as Professor Kluge could edit a practically unaltered version of a Chaucer Grammar and Prosody, the first edition of which appeared so long ago as 1883, seems proof conclusive that ten Brink's work still remains the standard book on the language and metre of Chaucer. Nevertheless, as Professor Kluge indicates in his brief preface, there is no doubt that on many points the last word has not yet been said, although a knowledge of Chaucer's language and metre has become more general since the day when ten Brink wrote, owing mainly to the endeavours of such men as Dr. Furnivall, Professor Skeat, Professor Kittredge, the Editors of the Globe edition, etc. Professor Skeat's publication of the Oxford Chaucer may claim to have supplied the want of that critical edition of Chaucer's works, the lack of which hampered ten Brink so sorely in the preparation of his Grammar (*cf.* ten Brink, Preface to *Chaucer's Sprache u. Verskunst*, p. vi., and Professor J. Hoop, *Anglia, Beibl.*, vol. vi.). In his admirable work on the *Language of Chaucer's Troilus* (Ch. Soc. Publ., 1891), Professor Kittredge has applied ten Brink's method to a special portion of Chaucer's work, while the publication of the Globe edition has made Chaucer accessible to the many. The result of all these investigations is naturally not unqualified unanimity on the part of scholars. In many respects we are still with regard to Chaucer gropers after truth, and much as has been done, much yet remains to do. Hence Professor Kluge may fitly justify his publication of a practically unaltered edition of ten Brink's book on the plea: 'An einigen Grundan-

schauungen des Buches zu rütteln, habe ich mich umsoweniger berufen gefühlt, als eine Klärung der Anschauungen in manchen Dingen erst von der Zukunft zu erhoffen bleibt.'

This statement holds good probably of various portions of the book. We need only think of the suggestions for a normalised orthography brought forward by ten Brink, and attacked, with some show of reason, by Koch, *Engl. Stud.*, x. p. 114 f., or of ten Brink's somewhat promiscuous derivation of M.E. words from continental dialects, which Zupitza inveighed against in *Deut. Lit. Ztg.*, 1885, col. 607. But it is perhaps more especially applicable to chapter iii., which deals with Chaucer's prosody and metre. It is in this domain that ten Brink seems to me to diverge more widely from other authorities than elsewhere. Here, too, his diverging opinions are possibly in many cases less defensible than elsewhere. I am, however, not concerned with a presumptuous endeavour to prove ten Brink wrong, and some opponent right. My aim is merely to point out as a matter of general interest a few of the more salient points on which ten Brink and other metrists are at variance. 'Who shall decide when doctors disagree?' It may, nevertheless, be interesting to hear a few of the arguments on either side. If, having done so, we 'come out by the same door where in we went,' what matter?

Ten Brink's third chapter opens with a discussion of the treatment of weak *e*, with regard to which he enunciates two definite axioms, and makes several minor statements. His two chief rules are:—

1. If each of two adjacent syllables contains weak *e*, one of them necessarily loses its syllabic value, whether by syncope, or apocope, or by slurring.

2. After an unaccented syllable capable of accent, weak *e* becomes mute.

These statements are in the main held to be correct, though Kittredge, *Language of Chaucer's Troilus*, § 132 ff., adds to the number of examples given by ten Brink, and quotes a few minor exceptions. Freudenberger, *Ueber das Fehlen des Auftakts in Chaucer's heroischem Verse*, p. 41, writes much to the same effect, and refers especially to exceptions in the case of foreign Proper Names (*cf.* ten Brink, § 294).

In § 263 ff., ten Brink enters upon a discussion of several varieties of contractions which he differentiates under the headings 'syncope,' 'apocope,' 'aphæresis,' 'synæresis,' 'diæresis,' 'synizesis,' and 'elision' with its two subdivisions 'ekthlipsis' and 'synklisis.' These terms are, of course, borrowed from Græco-Latin Metre and Grammar, and though Kittredge has imitated ten Brink's use of even the more unfamiliar of them, I must confess with Schipper that their application to English metrical processes is unnecessary and not infrequently inaccurate, and should be avoided as tending to produce a false appearance of complexity. Unless such scrupulous distinctions in terminology indicate an essential difference in fact, they were surely better not made. *Cf.* Schipper, *Englische Metrik*, i. p. 467, note: 'Wir haben die in der griechisch-lateinischen Metrik und Grammatik für ähnliche Erscheinungen (*sc.* contractions) gebräuchlichen Benennungen, wie Synaloephe, Synhærese, Synizese, etc., absichtlich vermieden, einmal weil dieselben den vorliegenden englischen Erscheinungen doch nicht in allen Fällen völlig entsprechen, und zweitens, um eine einfache, ihrem Wesen nach in den verschiedenen Formen gleichartige Erscheinung nicht unnötigerweise zu einer complicierten zu machen. Es fragt sich, ob es nicht zweckmässiger gewesen wäre, für die allerdings gebräuchlicheren und daher von uns beibehaltenen Ausdrücke Syncope, Apocope, Elision nur eine einzige Benennung, und zwar dann nach dem Vorgange der Engländer die letztere anzuwenden.'

The discussion of 'elision' naturally leads ten Brink to a consideration of the reverse process, namely 'hiatus.' The most vulnerable position which he takes up is when he asserts in § 270, 3, that Chaucer rarely permits himself hiatus after weak *e* in the cæsural pause, and that the majority of lines adduced as examples of hiatus after the cæsural pause are due to erroneous readings which the publication of the Six-Text has rendered impossible.

§ 297 deals with Chaucer's use of the normal short line. Ten Brink asserts that Chaucer learned the use of this metre from his predecessors, that he handles it much after the fashion of the more eminent among them, and that it is in the main an imitation of the French *vers octosyllabe*. He acknowledges, indeed, that the native line of four beats must have had some influence upon the construction of the earliest specimens of this verse, but I doubt whether he makes sufficient allowance for the influence of this native element, either on the short line prior to Chaucer, or as treated by Chaucer. At any rate, the statements that he makes in the two following paragraphs

(§ 299, the arsis is never wanting between two theses, and § 300, the arsis is never dissyllabic[1]) seem to imply a want of appreciation of the degree in which certain metrical licences are inherent and hereditary in English poetry. Just as in Old English metre the immutable element in the verse was the number of the stressed syllables, whereas the number of unstressed syllables might and did vary very considerably, so the characteristic feature of the national short verse was its possession of four stressed syllables interspersed with a varying number of unstressed ones. Its foreign rival, on the other hand, was characterised by a regular interchange of accented and unaccented syllables, the total number of which never exceeded nine. Now, bearing in mind the fact that the essential element of this verse—the four stressed syllables—was common to both species, and remembering also the peculiar facility with which both the English language and English literature have assimilated foreign elements by adapting them to native idiosyncrasies, it would seem more reasonable to assume that when the French *vers octosyllabe* became anglicised it adopted an English habit, and was marked by greater freedom of structure, than to level out every deviation from the more rigid French model by a variety of ingenious emendations, as ten Brink does in the paragraphs above alluded to. Schipper (vol. i. p. 279) contrasts Gower's rigid and pedantic treatment of the four-stressed verse with the freer and more genial handling of the same instrument by Chaucer. He grants, indeed (p. 280), that the suppression of the arsis, which ten Brink absolutely denies, is the least frequent of all the metrical licences to be found in this form of verse. But he does not dispute its occurrence. Nor does he deny the occurrence of dissyllabic arsis whether within the metre or, at the beginning of the line, in the form of dissyllabic anacrusis, whereas ten Brink excludes both of these licences from the Chaucerian short line. We may refer in particular to ten Brink's note to § 300, in which he deliberately attacks Schipper for his defence of the line, *Blanche*, 87:

'For hím, alás! she lóved álderbést,'

by slurring 'she loved' so as to form the arsis between two theses. But ten Brink can only avoid doing so by resolving the line into two. Now whether is it doing greater despite to the poet's skill to rewrite his lines for him, or to assume 'einige unvollkommene Verse mögen dem Dichter immerhin entschlüpft sein'?

I wonder whether it is not possible to draw too sharp a distinction between the native line of four beats with its varying number of unaccented syllables, and the foreign one with its regular interchange of accented and unaccented syllables. Of course, if we assume with one school of metrists that the native verse is due to the iambic dimeter of the Latin Church hymn, it is first cousin to the French *vers octosyllabe*, and the strong family likeness is natural. But even if we assume—as I should like to do—that it is the lineal descendant of the 'altgermanische Gesangsvers,' we may still, I think, venture to affirm that the reason why the foreign line of four measures found such favour in England was not only because English poets sought and found inspiration in France as regards subject-matter, and consequently and naturally also as regards form, but because the foreign form was, to the comparatively untrained English ear, practically equivalent to the native one. The distinction we now so scrupulously draw between the two would, I imagine, have struck the fourteenth century as a distinction without a difference.

I had already written the above passage when I came upon Einenkel's review of the first edition of ten Brink's book, *Litt.-blatt f. germ. u. röm. Phil.* 1885, p. 187 ff., a review which afforded the most welcome support for my opinion. Einenkel apparently finds it hard to credit that Ten Brink really aimed at removing all traces of dactylic rhythm, *i.e.* of dissyllabic arsis, from Chaucer's short line. Even if one were to grant the bare possibility of such procedure, would it, he queries, be reasonable to assume that 'der metrisch ungebildete Leser des 14ten Jahrhunderts alle diese Elisionen, Apokopen, etc. in jedem Falle beobachtete? Wenn der Verfasser nicht meint, dass die von ihm befürwortete Skandierung eine ideale ist, auf welche Chaucer's Vers hinstrebte, ohne sie zu erreichen, so möchte ich doch in dieser Frage Schipper's Auffassung vorziehen . . . der, die vorhergehenden und gleichzeitigen Dichtungen vor Augen, dem Chaucerschen Verse eine grössere Beweglichkeit und Freiheit zugesteht.'

The main interest in a discussion of Chaucer's metre will naturally centre round his treatment of the heroic couplet, which was destined to become second in import-

[1] Thesis = stress (*Hebung*); arsis = unstressed syllable (*Senkung*).

ance only to Blank Verse, and, indeed, to play a more important part in England than in any other country. Ten Brink opens the discussion of it in § 305. None of the statements he makes there are of a controversial character with the exception of his reference to Schipper in the Note. The contested point is as to the occurrence of the heroic metre before Chaucer. Schipper, *Engl. Metrik*, i. p. 436, asserts that it occurs for the first time in two songs from the MS. *Harleian* 2253, reprinted in Böddeker, *W. L.* xiv. and *G. L.* xviii. It is quite unimportant whether we agree with ten Brink in considering the second specimen an imitation of the first, and hence count this ostensibly twofold occurrence of the metre prior to Chaucer as a single example. The lines Schipper claims as the earliest specimens of this form are lines 5, 6, 8 of the following stanza:

'Lutel wot hit anymon,
hou loue hym haueþ ybounde,
þat for us oþe rode ron,
ant bohte us wiþ is wounde.
þe loue of hym us haueþ ymaked sounde,
Ant ycast þe grimly gost to grounde.
Euer ant oo, night ant day, he haueþ us in his þohte,
He met nout leose þat he so deore bohte.'

Ten Brink, on the other hand, feels unable to identify these lines with the heroic metre employed by Chaucer, though he adduces no proof to the contrary. He would, however, claim three lines in each of four stanzas of Wright's *Political Songs*, p. 253 f., as genuine instances of the imitation of the French decasyllabic line; *cf.* Schipper, vol. i. p. 399, where the lines are quoted without any such claim being brought forward on their behalf.

The first of these stanzas runs:

'The ferste seide: "I understonde,
Ne may no king wel ben in londe,
Under God almihte,
Bute he cunne himself rede,
Hou he shal in londe lede
Everi man wid rihte
For miht is riht,
Liht is niht,
And fiht is fliht.
For miht is riht, the lond is laweles,
For niht is liht, the lond is loreles,
For fiht is fliht, the lond is nameles."'

Is there more evidence in favour of the one opinion than of the other? If so, what is it?

It would be interesting in this connection to discuss in greater detail the origin of the heroic metre (*cf.* Schipper, i. p. 437, and especially Zarncke, *Ueber den fünffüssigen Iambus mit besonderer Rücksicht auf seine Behandlung durch Lessing, Schiller und Goethe*, Leipzig, 1865) because of the suggestive side-light such a discussion might throw upon the origin of the short line of four accents. But to do so would be to stray too far from the original purpose of the present inquiry.

That portion of Ten Brink's discussion of Chaucer's heroic metre, which has given rise to the greatest amount of controversy, is contained in § 307. He there makes three assertions:

(1) That though Chaucer undoubtedly permitted the suppression of the anacrusis in the short rimed couplet, he never did so in heroic metre, and that this difference in his usage was due to his sense of the inherent difference between these two metres.
(2) That dissyllabic anacrusis is of even rarer occurrence than the suppression of the anacrusis.
(3) That no redundant or hypermetrical syllable is permissible in the cæsural pause.

Opinions are divided with regard to point 1, though the weight of evidence tells distinctly against ten Brink. In his edition of the *Prologue* (Marburg, 1871), he had already expressed his inability to believe in the occurrence of nine-syllabled heroic lines, but, so far as I know, he has met with only qualified support. His predecessor, Tyrwhitt (*Canterbury Tales*, i. p. 67), had been of his opinion; A. J. Ellis (*E.E.P.*, i. p. 318 f.) had theoretically limited the cases to instances in which the monosyllabic first foot bore a decided logical stress. On the whole, however, the balance of opinion is on the side of Kittredge, who, *Lang. of Ch.'s Troilus*, § 146, makes the unequivocal assertion: 'The occurrence in Chaucer of heroic verses lacking the unaccented part (the *Senkung*) of the first foot can no longer be doubted.' Even in the oldest examples of heroic metre, as Schipper points out (*Engl. Metrik*, i. p. 439), we find instances of verses in which the first measure is monosyllabic:

'ȝef þou dost, hit wol me reowe sorc.'
W. L., xiv. v. 20.

'Ant ycast þe grimly gost to grounde.'
G. L., xviii. v. 6.

And, on the other hand, Professor Skeat (Oxford Chaucer, vol. iii. p. xliv) shows by a quotation from Tennyson's 'Vision of Sin'

that these 'clipped lines' have survived to the present day:

'Then methought I heard a hollow sound
Gathering up from all the lower ground,' etc.

This particular point was most fully discussed by Freudenberger in an article entitled 'Ueber das Fehlen des Auftakts in Chaucer's heroischem Verse' (*Erlanger Beiträge zur englischen Philologie*, herausgegeben v. Hermann Varnhagen, iv., 1889). Freudenberger asserts that not only did Chaucer use verses in which the first measure was monosyllabic, but that he probably did so with deliberate intention (*cf.* also Koeppel's review of Freudenberger's article, *Anglia Beiblatt* i., 1891). It is, however, perhaps well to bear in mind that there is a larger number of such lines in the *Legend of Good Women* than elsewhere, and that even Chaucer seems to have been conscious that they were frequently detrimental to the rhythm, and to have avoided them in proportion as his rhythmical perception became more delicate and refined (cf. *Engl. Metrik*, i. p. 432).

Point 2, that dissyllabic anacrusis is of even rarer occurrence than the suppression of the anacrusis, is a question of minor interest. It seems to me to be connected with the whole question of dissyllabic arsis. Once grant that dissyllabic arsis is possible at all, and consistency will demand that it should be possible at the beginning of a line as well as in the interior. As a matter of fact, however, it is rare at the beginning of a line, though Schipper and Skeat both grant its occurrence, in a less degree than Ellis, *E. E. Pron.* iii. p. 680 (*cf.* Schipper, vol. i. p. 464). Both Schipper and Skeat continue, in spite of ten Brink, to scan the lines A. 260 and B. 2147 with dissyllabic anacrusis. But Skeat reads B. 561 'In Náme of Crýst,' undeterred by ten Brink's ironical suggestion that the supporters of the dissyllabic anacrusis might, with MSS. Corpus, Petworth, Lansdowne, prefer to read 'In the name of Crys.'

The battle has raged most fiercely round ten Brink's third assertion: 'That no redundant or hypermetrical syllable is permissible in the cæsural pause.' Ten Brink claims that if apocope, elision, and slurring are observed as carefully at the cæsura as in other portions of the line, only a very small number of verses will remain in which it will be necessary to remove a weak syllable from the cæsural pause by emendation.' Skeat, on the other hand, boldly states: 'The cæsural pause always prevents elision' (Oxford Chaucer, vol. vi. p. xcvi).

In the main, Schipper is of Skeat's opinion, and he quotes numerous examples proving that the hypermetrical syllable at the cæsura may be not only a weak *e*, which might possibly be elided or not, according to the reader's taste, but that a syllable with secondary stress, or even a weak monosyllable, may thus interrupt the rhythm of the line (cf. *Engl. Metrik*, vol. i. p. 451). Note the following instances:—

Hypermetrical weak *e* in the cæsural pause:

A. 59. 'Whan they were wonne // ; and in the Grete See.'

Hypermetrical inflexional syllable in the cæsural pause:

A. 198. 'His héed was bállëd // that shóon as ány glás.'

Hypermetrical syllable capable of secondary stress:

A. 491. 'Wýd was his párish[1] // and hóuses fer asónder.'

Skeat ascribes the retention of the hypermetrical syllable at the cæsura to the natural inclination of the reader to mark the metrical pause by a pause in the voice. And since the position of the metrical pause when handled most skilfully, as, for instance, by Chaucer, actually marks a logical pause, it seems reasonable to emphasise it, in so far as may be possible to do so without abruptly checking the flow of the rhythm. Any feeling of undue haste seems out of place in long-lined metres. Where greater rapidity of motion is desirable, a shorter line will probably be found more appropriate, and it is worth noting that, as a matter of fact, the shorter line of four beats has a less strongly marked cæsura, and the occurrence of the redundant syllable is rare (*cf.* Oxford Chaucer, vol. vi. p. xcvii, and Schipper, vol. i. p. 258). Schipper even differentiates the native verse of four beats from the English imitation of the *vers octosyllabe* by the fact that the latter contains no cæsural pause.

A stronger argument in favour of the extra syllable theory seems to be that the habit of inserting additional syllables before the cæsura is a common one in English verse, even down to the time of Shakespeare (*cf.* Skeat's Introduction to the *Prioress's Tale*, p. lxiii, Abbott's *Shakesperian Grammar*,

[1] Note that the final *e* of parish is apocopated, not because of its redundancy in the cæsural pause, but in accordance with ten Brink's rule, § 257: 'After an unaccented syllable capable of accent, weak *e* becomes mute.' (*Cf.* Oxford Chaucer, vol. vi. p. xcvi.)

p. 398), an argument which, however, does not appeal to ten Brink, who thinks that one may reasonably expect greater metrical accuracy from the epic than from the dramatic poet (*cf.* § 307, 3).

But the strongest argument of all is to be derived, I think, from the habit of the verse as used in the French epic. Even the O. Fr. decasyllabic verse might have a hypermetrical syllable at the cæsura (*cf.* M. Gaston Paris' edition of *La Vie de Saint Alexis*, Paris, 1872, p. 131, and Diez, *Altroman. Sprachdenkmäler*, Bonn, 1846), though this feminine ending was not frequent when the ending of the line was also feminine, but *cf.*

'Faitès / la guér / re // cum vós / lávez / emprí / se.'

or

'Nos jó / ve óm / ne // quandiús / que nós / estám.'

It is curious that Professor Kittredge can only be counted a very half-hearted adherent of the extra-syllable theory (cf. *Lang. of Ch.'s Troilus*, p. 389). He states his conviction that in the majority of cases it would be possible and correct to remove the redundant syllable by apocope, syncope, or slurring. Yet having excluded all cases in which the extra syllable can only be gained at the expense of an hiatus, he draws up a fairly long list of undoubted cases of such redundancy from *Troilus* alone.

It is impossible to dwell fully on every point raised by ten Brink. His objections to Schipper's 'veiled' or 'obscured' cæsura (*cf.* § 313, note) are interesting if taken in conjunction with § 310, note, and compared with Schipper, *Engl. Metrik*, vol. i. p. 457 f.

The question of the 'lyrical cæsura' raised in § 314 might with advantage be treated with reference to Freudenberger's criticism (*Ueber das Fehlen des Auftakts*, p. 10) of ten Brink's scansion of the lines quoted in § 314. A. 131: 'That no drope ne fille upon hire breste,' is a case of monosyllabic first foot; G. 341: 'Thré persónès may ther right wel bee,' can only be reduced to ten Brink's scheme by substituting 'mowen' for 'may,' although six MSS. have the latter form.

ABC. 73: 'Kalenderes enlumyned ben they,' remains a difficulty. If we scan 'énluminèd' we break ten Brink's rule, §§ 316, 257. If we read 'enlumíned' we offend against § 178, γ. The accent should probably be: 'Kaléndèrès enlúmynèd ben they,' since even ten Brink permits a certain number of exceptions to § 257, and the French accent was probably retained on the foreign word 'Kaléndèrès' (*cf.* Freudenberger, p. 11, note).

It would be interesting also to discuss some of the emendations proposed by ten Brink on p. 182 and p. 183, many of which have not been accepted by other metrists. For instance, ten Brink's emendation for G. 29:

'And thóu that flóur art // óf virgínes álle,'

is accepted neither by Skeat, nor by the editors of the Globe edition, who retain the obvious reading:

'And thóu that flóur // of vírgínès art álle.'

Ten Brink's version of A. 1014:

'And that óother // was cleped Palamoon,'

is objected to by Freudenberger, as a case of lyrical cæsura. The line reads smoothly enough if 'and' be taken as a monosyllabic first foot, which, however, Ten Brink could not consistently have done, and which even Schipper (i. p. 463) thinks undesirable because there is no logical reason for emphasising so unimportant a word as 'and.' This objection, of course, applies equally to A. 391, 'In / a góune / of fáld/ing tó the knée.'

Ten Brink's remarks on rime are based on his differentiation of the vowels into long, short, and variable ones, a differentiation which Koch, *Eng. Studien*, x. p. 114, considered too inadequately substantiated to be convincing. It is perhaps interesting also to note that Zupitza, *Deut. Litt. Zeitung*, 1885, p. 607, suggested that indiscriminate riming of open and closed *ē* and *ō* may have been less offensive to Chaucer's ear than latter-day purists assume.

There remains practically nothing to be said on the subject of Chaucer's use of alliteration after reference to Lindner's Essay (*Ch. Soc. Publ., Essays on Ch.*, Part III. viii.), quoted and criticised by ten Brink in § 344 ff.

Ten Brink's discussion of the stanza contains nothing of a controversial character with the exception of § 345, note, in which he disputes Skeat's opinion that Chaucer learned the use of the heroic couplet from Guillaume de Machault (*cf.* also Oxford Chaucer, vol. iii. p. 383 and note). Schipper adopts Skeat's opinion (cf. *Engl. Metrik*, i. p. 434).

In this particular connection the point of main interest for us is ten Brink's account of the structure of the stanza, not because the subject-matter is in itself new and unfamiliar, but because of the difficulty a translator will find in the selection of

English terms appropriate to the familiar German names for the component parts of the strophe. I am not aware—though I speak with reserve—that the difficulty has been successfully solved by any English investigator of metre, and we habitually borrow and use such terms as 'Stollen,' 'Aufgesang,' 'Abgesang,' etc., with an ease which does credit to our knowledge of German, and casts a sad reflection on the capabilities of the English language. And yet there seems no way out of the difficulty but to go a-borrowing to Latin, and to accept Schipper's suggestion (*Engl. Metr.*, i. p. 383 f.) that since the structure of the English stanza is influenced by Romance methods, we should apply Romance terms to English verse, and, following Dante's example (*De vulgari eloquentia*, Opere minori di Dante Alighieri, ed. di Pietro Fraticelli, Firenze, 1858, vol. ii. p. 146 ff.), call the 'Stollen' or 'Aufgesang' either 'pedes' or 'frons,' as the particular case may require, and the 'Abgesang' or 'Wenden' either 'cauda' or 'versus.' 'Tail' or 'veer' might conceivably be substituted for the latter terms, but no satisfactory English rendering occurs to me for the former.

I have jotted down these fragmentary remarks on the most interesting chapter in an interesting book, because English metre is a subject that has hitherto received less attention than it deserves. Investigations of English metre suffer, I think, from two causes: either the investigators are classical scholars pure and simple, who make instructive and futile attempts to scan English poetry according to classical models, or they are Germanists convinced that English metre was 'made in Germany.' Neither school is wholly right, neither wholly wrong, but the metrist is yet to come who, though acknowledging to the full the indebtedness of English metre to foreign elements, shall sufficiently emphasise the indigenous qualities of English verse, and its unusual capacity to retain native and national characteristics whilst assimilating what is appropriate to itself in other systems of prosody.

M. BENTINCK SMITH.

REVIEWS

Beiträge zur Geschichte der englischen Gutturallaute. Von Dr. WILHELM HORN, Privatdozenten der englischen Philologie an der Universität Giessen. Berlin, Verlag von Wilhelm Gronau.

THIS interesting and careful work is devoted to the investigation of 'the most important of the more recent changes which the Guttural sounds have undergone' in the English dialects. Although the book consists of only about one hundred pages, it represents an immense amount of conscientious and laborious research. It is a standing reproach to the universities in this country that so little of this kind of investigation into the history of our own tongue emanates from them, and that so much is left to German scholars, who have, often at great personal sacrifice, to visit our libraries for manuscripts and early printed books which are inaccessible to them at home.

In dealing with the modern English dialects, the student has to be on his guard against taking them and their sound-changes too seriously. The influence of the literary language upon the dialects has of late years been very considerable, the chief channels of influence being the daily papers, and the Board Schools. Hence it is easy to mistake for a genuine dialectal form with a real history, one which is merely a recent vulgarism. I cannot help thinking that Dr. Horn has happened upon a mare's nest of this kind in his chapter upon *tl-* and *dl-* for *kl-*, *gl-*. I shall return to this question further on.

The modern dialectal phenomena with which Dr. Horn has undertaken to deal in the book before us are the following: *k* and *g* before *n*; *k* and *g* before *l*; the development of O.E. *sc*, (1) as *tš*, (2) as *š*, (3) as *-s* and *s-*; the development of *-ng* (as *n* and *ŋ*); the treatment of *-nch* and *-lch* in the modern dialects; the development of *χ* (*h*) medially and finally, (1) its disappearance, (2) change to *f*, (3) change to *k*.

The method of arrangement of material and treatment of the problems is excellent. Dr. Horn, in each case, states first the actual conditions of the modern dialects, then discusses the historical development of

the sound, utilising, so far as possible, the accounts of the early writers on English pronunciation, both native and foreign.

I proceed now to discuss some few of the many points of interest raised throughout this book.

Initial kn- (p. 1-11). This combination appears to survive unaltered only in the North-east of Scotland, though even in the South of Scotland Dr. Murray (*Dialect of Southern Counties of Scotland*, 1873, p. 22) says *K* is still pronounced before *N* by old people. In the northern dialects of England *n-* is the commonest, though Ellis gives examples of voiceless *n-*, *t* and voiceless *n-*, and *tn-*, the latter being very rare and confined to old people. The *Cumberland Ballads* of Anderson, who died in 1833, have *tnee* for knee, etc. South of the Humber *n-* is found everywhere, with the exception of East Staffordshire, where, according to Ellis, voiceless *n-* is, or was, heard. With regard to the old authorities on pronunciation, the sound *kn-* seems to be established by the testimony of a long series from Salesbury (1547) to Jones (1701). On the other hand, from the third quarter of the seventeenth century onwards, there are not wanting signs that another pronunciation was coming in. Cooper (1685), Watts (1721), to mention no more, both express the sound of initial *kn-* by *hn*. There is no English authority for *tn-* during this period (Horn, p. 7), and Sweet (*H.E.S.*, § 924) regards the *tn-* of the German writers on the subject as 'only a clumsy way of indicating voiceless *n*.' Sweet's view is opposed by Dr. Horn, who thinks that the fact that this pronunciation did occur in some of the modern dialects of the nineteenth century is sufficient to establish the *t* and voiced *n* for the seventeenth century. I can but admit that the reported modern forms with *tn-* should give us pause, but I am not absolutely convinced by them. It might be argued that in the *Cumberland Ballads* also the *t* was 'a clumsy device' to express absence of voice in the nasal; while as for Ellis's rare instances with *t-*, it must be borne in mind that most of his informants were not phoneticians, and that their statements must therefore be received with caution. Another possibility, which, so far as I know, has not been suggested, is that the German grammarians of the seventeenth century, who insist on *tn-*, and the English authorities of the same period who write *hn-* may both be right. If we try to realise the matter practically, and assume the German *tn-* to be a point stop breath consonant + point nasal breath, it seems probable that such a sound combination would often occur among speakers who used an initial voiceless nasal. The formation of *t* and voiceless *n* being precisely the same so far as the tongue is concerned, it is obvious that if the nose passage be not opened until *after* the stop is formed, the *momentary* initial and non-nasal part is simply a *t-* sound. If a voiceless *n* be pronounced with strong stress under above conditions, the 'click' made in opening the nose passage is distinctly audible, and of course *tnh* is the result.

The process of development from *kn-* to *n-*, therefore, I should assume to be: *kn* (i.e. *k*+ voice *n*) > *knh* > *nh* (voiceless *n*), with its strong stress doublet *tnh* (*t* + voiceless *n*); lastly *nh* was voiced, *tnh* disappearing altogether in the polite language. It is quite possible that Ellis's forms are late survivals of the latter. There seem to be no cases of *dn-* for original initial *kn-*, but this would be a development from *tnh* parallel to that of *n-* from *nh-*.[1] A curious instance of *-tn-* medially for *-kn-* is to be found in Pope's epistle to Dr. Arbuthnot l. 21:

> 'All fly to Twit'nam, and in humble strain
> Apply to me, to keep them mad or vain.'

I pass now to Dr. Horn's discussion of *tl-* for *kl-*. I may say at once that I believe this to be not a mark of dialect at all, but a vulgarism, or if this be too strong a word, then let us say an individual peculiarity, due to mis-hearing, or faulty imitation.

Ellis's account of his boyish discovery that he pronounced the Greek κλάω like τλάω, which Dr. Horn quotes on p. 8, might have put him on his guard as to the nature of the phenomenon. Likewise the fact that the *tl-* and *dl-* forms are scattered up and down the country (at least according to the dialect glossaries) in such a way that it is impossible to map out their geographical area, is in itself suspicious. I have myself found these pronunciations occurring sporadically in various parts of England (especially perhaps in the North and North Midland) among all classes of persons, both educated and illiterate. In some cases the speakers declared they could hear no difference between *tl-* and *kl-*. The fact seems to be that these sounds interchange without any regard to dialect, and that medially the *tl-* forms have

[1] In the above argument *nh* is used to express voiceless *n*.

occasionally become permanent. Dr. Horn gives examples on p. 16. I have noted a very early apparent example of this interchange in the *Laud Chronicle*, Ann. 1013 (see Plummer's ed., vol. i. p. 143), where we read, 'he com ofer Wæclinga stræte.' A few lines higher up, however, 'Wætlinga' occurs.

Plummer notes 'Uueclinga strata' in a bilingual chronicle contained in a MS. of the twelfth century (Domitian, A. 8.) This MS. came originally from Canterbury. It should be noted that Thorpe prints Wætlinga in both of the above cases from the Laud MS.

In later literature I find an *Elegie vpon the Death of the Renowned Sir Iohn Sutlin*, printed in the year 1642. Throughout this poem, the poet's name appears as Sutlin. (See Suckling's Works, ed. Hazlitt, 1892, vol. ii. p. 279, etc.).

The most interesting and illuminative chapter in Dr. Horn's work is certainly that which deals with the development of *-s* from O.E. *-sc*. In the modern dialects *es* and *as* =ashes, *as*=to ask, are common, while *wiss* ('wish') occurs in Orkney and Shetland, and *wuss* in other parts of Scotland (Dr. Murray does not say in which).

The word *mens*, 'neatness, tidiness' (O.E. *mennisc*), is recorded only for the Windhill dialect by Dr. Horn, but I find it also in Northumberland, *sb* and *vb*; Durham, *sb*; Lancashire (menseful); and North-east Lincolnshire, and very possibly it is also found elsewhere. Dr. Horn establishes the *-s* pronunciation in M.E. by means of rhymes, which prove it to have existed as early as the thirteenth century in Kent; in the Midlands, in the North, and in Scotland in the fourteenth century. As Dr. Horn points out, rime is, as a rule, the only test for the pronunciation of this sound in M.E. I have noted, however, the form *thriswald* in Wright-Wülker, 667.15, in a Nominale of the fifteenth century, where the *s* seems to be established by the occurrence of other such forms as *fyschere*, 651.21; *fresche flesche*, 661.31; and *passim*, *buschelle*, 664.8, etc. A further passage where *s* is established by rime, is King Horn 660 '*laste*' (=*laschte*), which rimes to *ycaste*. (See Hall's ed. pp. 38 and 39.) Dr. Horn's explanation of the simplification of the original combination is that it took place before *certain* consonants, not only in the interior of the word, but also in the sentence. Even in O.E. there are indications that this simplification took place at any rate within the word; thus Dr. Horn instances *wīste* (for *wȳscte*), and *gehnistun* (for *gehnisctun*). The general principle of Satzphonetik here admitted is one of great importance. It has been but little applied hitherto to the history of English, although it is probable that many difficulties and '*irregularities*' would be cleared away if it were generally admitted that doublets can be formed in the *sentence itself*, both of which may survive as permanent speech-elements, and either of which, in later periods of the language, may be used indifferently. I have elsewhere urged a wider application of this principle, and suggested that it may account for many distinctions which are generally assumed to be due to original differences of dialect, and that it may well be that what is dialectal is not the original creation of the forms, but merely their subsequent distribution. It is possible that the distinction between M.E. *comb*=O.E. *cāmb*, and *lamb*=O.E. *lāmb*, may have been the result of sentence-phonetics, instead of the short vowel in *lamb* being due to analogy with the old plural *lămbru*. I think that Dr. Horn may be congratulated upon having conclusively proved his case on the present occasion, and still more perhaps upon having thereby called attention to a far-reaching general principle. It is unfortunate that, so far, very little evidence of sentence-*sandhi* has been elicited from the M.E. MSS; the most interesting MS. from this point of view being Ancren Riwle. (*Cf.* Morsbach, *M.E. Gr.*, § 18, Anm. 5.) However, early compounds sometimes reveal something, and it is possible that *thriswald*, quoted above, may be a case in point, but the law for the change of *-sc* to *-s* needs formulating a little more definitely. Before which consonants does the change take place? Is it only *vor gewissen Konsonanten*, or before all?

Dr. Horn notes the curious development of original *-hs-* to *-s* in *nisht* in a modern Scotch dialect, and *nesht* in Craven. In addition to these I have noted the following from the dialect of Wexford (Poole-Barnes, 1867): Beteesh and Twish, *betwix*; Neeshte and Nishte, *next*. This dialect, until quite recently, seems to have preserved a singularly archaic form of West of England speech, the speakers being the descendants of colonists from Somersetshire and Devon. I am quite unable to offer any explanation of the forms quoted.

Of the many fates of *-h*, treated by Dr. Horn in his interesting section on this sound, I have only time and space to discuss one, that of the back open breath consonant becoming *-k-*. The conditions of this

change have been already stated, and shown to have produced the stopping of *h* in the O.E. period (*Trs. Phil. Soc.*, 1899-1901, p. 248, etc.). I have now some more instances of this stopping process in O.E. I propose to derive the form *blecth* '*vitiligo*,' Corpus Gloss. 2123, Epinal 1069, from Gmc. ×blaχ-iþu (cf. *Otia Merseiana*, vol. ii. p. 143 etc.). Another example is *wealcstod* (for *wealhstōd*). Haupt. Glossen 463.42 (*cf.* Bosworth-Toller, p. 1174).

Napier's splendid volume of Old English glosses furnishes several new examples of this change, *cf.* 1071, *eolcsandes*; 2422, *wealcstoda*; 4495, *dolc cicatrices* (*dolc-swaðan*, see note to above, Napier, p. 117); 8.120, *walcstoda*. The English word *elk* Dr. Horn apparently thinks has been satisfactorily explained by Storm (*Engl. Philologie*, 527, Anm. 5), who derives it from a continental form, which explanation is also that of *N.E.D.* Having regard to the dialect form *selk*=O.E. *seolh*, this is hardly probable, especially as we find *eolsxsegc* (=*eolcsecg*) already in O.E. (see on this word *Trs. Phil. Soc.*, *loc. cit.*). Professor Skeat, in a paper read before the Philological Society on May 3, 1901, on *The Influence of Anglo-French Pronunciation upon Modern English*, attributes the *-k* sound in this and several other words, where O.E. had *-h*, to the influence of the Normans, who he thinks found the back open consonant difficult to pronounce. Mr. Skeat's paper contains much that is valuable, but it is impossible to agree with him in this. Not only had the change taken place in English, under perfectly well-ascertained conditions, several centuries at least before the arrival of the Normans in this country, but the whole line of reasoning is based upon a view of linguistic development with which few scholars at the present time will agree.

In conclusion, I perfectly agree with Dr. Horn's statement of the case, that final *h* before initial *s*, *f*, *þ* of the following word becomes *k* in O.E. (in the South); in other words, before all *voiceless open consonants*, or, if he prefers it, *spirants*.

HENRY CECIL WYLD.

Altenglisches Elementarbuch. Von K. D. BÜLBRING. 1. Theil, Lautlehre. Heidelberg, Carl Winter. 1902. xviii.+260 pp.

PROF. BÜLBRING'S *Altenglisches Elementarbuch*, the first part of which has just appeared, seems to have departed somewhat from the general plan of the series to which it belongs. The first part covers 230 pages, apart from the index, and is exclusively devoted to phonology. It can indeed scarcely be called an 'Elementarbuch,' but is rather an attempt at a comprehensive historical grammar of Old English. As such it will appeal to a different and, it is to be feared, a smaller circle of readers. But in this small circle it should be welcomed, not only because it is more complete than any O.E. grammar which has appeared in recent years, but also because it is the first work of the kind in which the history of the various dialects has been treated co-ordinately—a plan which is obviously the only rational one in a comprehensive grammar. Another praiseworthy object set before himself by the author is the determination of the chronology, relative and absolute, of the various sound-changes. This plan might with advantage have been carried much further than has actually been done. At the same time he is to be congratulated on his frank acceptance of the results of Pogatscher's researches, which have done perhaps more than anything else in recent years for the elucidation of historical O.E. phonology.

Speaking generally, it will, I think, be found that the value of Bülbring's contributions is greater in the later than in the earlier periods of the language. On the earliest period he has offered very few new suggestions, though there is no question which needs more thorough investigation than the relationship of English to the other Teutonic languages. He has, in my opinion, made the initial mistake of starting from a hypothetic 'West-Germanic' language, the existence of which is extremely doubtful. At all events neither the lengthening of consonants nor the change of Teutonic $\bar{e} > \bar{a}$ can be ascribed to it. As regards the latter, it is clear that $\bar{a}$ had ceased to exist in English before it had come into existence in Frankish. The more correct statement of the case would be that certain sound-changes are common to English and to the languages which once were its neighbours to the south and south-west, just as certain other sound-changes are common to it and to its northern and north-eastern neighbours. It should further be noted that the so-called 'Germanic' changes $e > i$ and $i > e$ (§ 81), which are common to all these (northern and western) languages, were still operative in English after the occupation of Britain, as may be seen by such words as *Brettas*,

Peħtas, Treanta (<*Trisantona, Wiht, Cynete* (< *Cunetio*), *Wintan-ceaster, Wyrtgeorn* (<**Wirtigernaz*, cf. *Vertigernus* in Bede's *Chron. Mai.*).

The description of the texts (§ 19 ff.) is another point in which a new departure would have been welcome. It should have been pointed out that many of the early texts are highly composite documents, and often present forms which are copied from much earlier texts. The account given of the Glossaries in § 19 is inadequate and, in some respects, incorrect. It should have been pointed out that (*e.g.*) Epinal and Corpus present in some cases forms of the first half and second half of the eighth century respectively, but that in other cases they have preserved forms of a much earlier date. The relationship between the three texts and the way in which early forms can be determined from agreement between them should also have been noticed. Again, the Genealogies (§ 20)—which are probably not Northumbrian in their present form—are merely one member of a whole family of texts, of which at least three other members can be traced. Still more complicated is the case with the Saxon Chronicle, which presents, especially in its proper names, forms of various periods and several different dialects. Even the Moore MS. of Bede's *Hist. Eccl.* presents problems of this kind. Indeed its evidence is peculiarly valuable from the fidelity with which it reproduces the orthography of early documents. This is shown, *e.g.*, by the Frankish or Langobardic forms *Adilbercto, Audubaldi* in Papal documents, whereas in the narrative the names of the same persons are written *Aedilberct, Eadbald.* Therefore when we find frequent examples of forms like *Aeduini*, though we know that in Bede's time the current form was *Ēd-*, we are bound to infer that these forms are due to the influence of older documents, such as the Papal letter in ii. 10, where the form *Aeduino* actually occurs. Again, the form *Baeda* must be due to traditional orthography, and would seem to show that in Bede's childhood the spelling with *-ae-* was still current.

The following are some of the more important passages in which I am unable to agree with the author:

§ 146. It is stated that the change $\bar{æ} > \bar{e}$ took place before the operation of breaking before χ, *i.e.* considerably before the end of the sixth century. But examples of *-ae-* actually occur in the early texts. There are four certain cases in Bede M.; C. adds at least one more;[1] Epinal has five, Corpus eight; and occasional examples occur in the Runic inscr., the Salzburg alphabet, Leid. Rid., Genealogies, the two earliest charters, and (very rarely) in Liber Vitae.[2] How are these cases to be explained except by traditional orthography? I see no reason for believing that the change took place before 650. The reason given by the author in *An English Miscellany*, p. 40 f., seems to me to be based on a misconception of the nature of *i-* umlaut (*cf.* § 158). The latter was, in my opinion, precisely similar in character to *u-* umlaut; consequently the sounds produced thereby must for a time have been quasi-diphthongal. *Nēo-*, etc., may perfectly well represent an earlier *nēhu-*, etc.

§ 172. What justification is there for supposing that *ærn, hærn* were originally *i-* stems? The evidence of the kindred languages is, especially in the case of the former, strongly against such a supposition. Surely the fact is that, before *r*+cons., *æ* (except in W. Saxon) always becomes *e*, hence *ern, bernan*, so also *erming*, etc. (§ 180), and *merc* (§ 206)—whether the explanation is to be sought in lengthening ($æ > \bar{æ} > \bar{e}$), as seems to me most probable, or not.

§ 184. Why are the early forms with *-ae-* (*Aeduiui, Baeda, naed*, etc.) entirely ignored? These forms seem to me to give the key to the whole history of the *ǣu-* diphthongs; *nāed*: *gaerd*: *naeht* = W. Saxon *nīed*: *gierd*: *nieht*. Is it not arbitrary to separate *naeht, hlæhhan* from W. Saxon *nieht, hliehhan* (§ 177, 180 anm. 3)? Can there be any doubt that *maeht* was an *i-* stem? (Cf. *maecti* in Cædmon's Hymn.) I do not fully understand how Bülbring explains *gaerd*, etc. (§ 176).

§ 222 f. *-ēo-, -īo-* can hardly be the regular result of *e*, *ī* + *a* in the dialect of V.Ps., where such forms are far outnumbered by those with *-ia-, -ea-*; *cf.* Sievers, zum angelsächs. Vocalismus, p. 59 f. (where, however, the change **sehan* >**siohan*>**sihan* can scarcely be right). I have noted elsewhere also that sufficient attention has hardly been paid to the forms of V.Ps.; *e.g.* I have not been able to find any mention of the apparent delabialisation of diphthongs in words and syllables which

[1] No name containing Teut. *ē* happens to occur in any of the documents quoted by Bede earlier than 680.

[2] *Cf.* the form *Ædilræd* (Runic), consistently found on coins of that king (685-704).

did not bear a full accent, e.g. *ðeara, eam, sie* (N.Sg.f.), *onsiene.*

§ 226 (*cf.* § 229). The definition of *u-, å-* umlaut seems to me not quite correct. As regards the dialect of V.Ps. at all events, a distinction should have been drawn between (i) umlaut through following back vowels and (ii) umlaut through following labial (Sweet's 'rounded') vowels. The distinction is clear in the case of *-a-*, which is not affected by the former change; hence *hafas, sagas* (where *-as* < *-ais*).

§ 243. The author seems to me somewhat too ready to ascribe forms of V.Ps. to the influence of analogy. If *beorende, fearende*, etc. are due to analogy, how is such a form as *Wreocen-* (< *Vriconium*) to be explained? The same criticism applies to the explanation of such forms as *kneappiu*, etc. (§ 228 anm.). Even if Sievers is right in assuming the development of the middle syllable to be *-ôj-* > *-ǎj-* > *-ij-*, which seems to me very doubtful, it may still have remained sufficiently labial to cause umlaut, for *-ǎej-* must have preceded *-ǎj-*.

§ 285 anm. 2 d. This seems to me somewhat hasty. Is it necessary or likely that *-eo-* and *-ĕo-* were qualitatively identical?

§ 307 a, c. Since *y* never occurs (in early texts) in such forms as *gingra*, it seems likely that they have been affected by a much earlier law.

§ 398. Forms like *Sigfrið* are probably due to a special sound-law. The disappearance of *-i-* after *-g-* is practically universal in early North-texts.

§ 461. How often does the form *wæg*, 'wall,' occur? What is the explanation of the usual form *wag, wah*? I suspect that the treatment of Teutonic *-jj-* in English is not such a simple question as is here supposed.

§ 483. Some account should have been taken of the exceptions to the change *z* > *r*, especially before *-n-*.

§ 493. The suggested distinction between Northumbrian and Southumbrian in regard to the treatment of initial *k* seems to me somewhat hasty. Place-names should above all be taken into account. My impression is that place-names with initial *ch-* are not less numerous in (*e.g.*) the counties of Durham, Northumberland, and Berwick than in the South of England.

§ 542 f. I can see no evidence for a 'West-Germanic' lengthening of consonants before *r, l* in English. The phonetically regular forms in the N.Sg. are *wacor, hagol*, **acor* (cf. *acrum*), etc. The forms with *-æ-* must, therefore, have arisen in the oblique cases, which shows that the syllable-division in prehistoric English was *wak-ras, hag-las*, etc. The forms with double cons. are very rare in the earliest texts, and may all be due to the later change described in § 546.

It is only fair to add that most of the statements to which I have taken exception are not new suggestions of Bülbring's, but have been taken over from earlier grammars. Still in a work which claims to give a comprehensive account of O.E. philology, they should have been avoided.

Among new contributions to the subject, the following may be mentioned. They have already appeared for the most part in papers by the same author in the *Beiblatt zur Anglia* and elsewhere.

§§ 108, 114, 140, 144. A distinction is drawn between two dialects of Northumbrian—a northern and a southern, the former having *ĕa* corresponding to both *ĕa* and *ĕo* in southern English, while the latter has in both cases *ĕo*. I am much inclined to doubt whether the confusion is so old as Bülbring suggests. The evidence of Ruthwell should hardly have been used, for the Runic alphabet has no letter for *eo*, and the use of the *ea* letter can show no more than that no great difference was felt between the two diphthongs.[1]

§ 154 f. Another point of difference between the two Northumbrian dialects is noted in regard to the diphthongisation of *æ* after *g, c*. So also in § 266 f. with regard to the influence of *w* on the diphthong *eo* arising from *u-* umlaut.

§ 207. It is stated that North *ea* < *eo* is 'smoothed' to *æ* in *cnæhtas*, etc. The phenomenon here noticed is certainly important, but I am not sure that the explanation is quite correct. Would it not be safer to say that *e* before *a* develops to *æ* (instead of *ea*) when *h* intervenes?

§ 210. A curious dialectic feature of southern Northumbrian is pointed out, viz. the change of *ea* to *e* before *χs*. Or is it through the intermediate form *æ*? At all events the forms with *e* are, as the author points out, as old as the Moore MS. of Bede.

§ 262 anm. It is pointed out from *wircan* (with *i* instead of *y*) that 'smoothing' and

[1] It may be observed that Runic evidence should be used with care; *e.g.* it must not always be inferred from the use of the old letters for *c, g*, that the sounds expressed thereby were necessarily palatal. The letters denoting the guttural sounds were an innovation, and did not meet with universal acceptance.

i- umlaut to some extent overlap. This seems to me important. Perhaps the operation of *i*- umlaut is not quite so early as is generally supposed. Bede's History contains a certain number of umlautless forms, e.g. *Vurtigerno, Guruiorum, (Saberct?)*.

It should further be mentioned that a considerable share of credit for the correct explanation of other phenomena, such as, *e.g.*, the breaking before χ, is really due to the present author, though these explanations have already appeared in other grammars.

Those sections of the book which deal with the later periods of Old English appear to be both trustworthy and exhaustive. To those whose interest lies in the dialects of the tenth and eleventh centuries, the shortcomings noted above will probably be of little moment, and to such persons the book should prove invaluable. I know also of no O.E. grammar which is likely to be so serviceable to students of Middle English. The index seems to be excellent.

H. M. CHADWICK.

Canchons und Partures des altfranzösischen Trouvere Adan de le Hale, le Bochu d'Arras. Ed. R. BERGER. Vol. I. Canchons, Halle, Niemeyer, 1900.

DR. BERGER was in the summer of 1888 a member of Professor Tobler's Seminar, as was the writer of this notice. We were studying the plays of Adan de le Hale, *Gius de Robin et de Marion*, and *Gius Adan*. Already at that time Dr. Berger felt a keen interest in these works. I can well join the sense of profound gratitude which all the members of the class felt, and which Dr. Berger so well expresses, to Professor Tobler for the inspiring methodical and enlightening way in which these studies were conducted. Professor Tobler seemed to deal with every aspect of the subject, from questions of textual criticism to others of an onomastic, phonetic, or syntactic character, up to a full æsthetic conception of the work. Interesting problems were raised and treated with thoroughness, and this method of studying a limited number of points as accurately as possible was most helpful to us. To the Berlin philologist Dr. Berger owes his first training in philology, and the first idea of his work, in which, for a long time, it seems, Professor Tobler was interested. Later Dr. Berger was fortunate enough to receive the help and advice of Professor Suchier as well. The results of his efforts, after ten years' work, are now, partly at least, placed before us. This first volume of Adan's works contains thirty-six of his chansons, two of which are Inedita, and two other Inedita which are not by him. All the texts are based on all the MSS., copies of which were collected by the editor with great trouble. Uniform spelling is introduced into the text, and the text is accompanied by copious notes and translations, all of which contribute to make this volume rather bulky. It cannot be denied that this volume is a work characterised by considerable diligence and care. In the notes many of the suggestions of Professor Tobler are worked out, and, although the length of some of these notes may seem objectionable to the advanced scholar through the great amount of reading rendered necessary so as to remain *au courant*, they may be found instructive by a less advanced student if he reads them critically. The texts, as has already been shown,[1] are not quite reliable, and the adverse criticism that has been brought to bear on them is only too just, but, as the *variæ lectiones* are given throughout, we can reconstruct the text in a more critical shape, whereby, of course, also the translations would be affected. We miss a treatment of the language of the poet, and are, therefore, unable as yet to say definitively how far the editor has succeeded in establishing a uniform text. Dr. Berger has promised to publish this part of his work later. It is desirable also that the editor should bestow some attention on the misprints which, sometimes, disfigure not only his German, but even his old French texts.

If it must be admitted that this edition is not quite what might be expected from a critical edition, this is partly due to the inherent difficulty. Every one who has tried his hand at work of this kind knows how much experience, tact, and knowledge is required for it. It is scarcely a task for a beginner, and perhaps Dr. Berger would have done better to limit himself for the beginning to a critical edition of the *Gius de Robin et de Marion*; but, since he has undertaken a work so much greater, the undertaking of which in itself is meritorious enough, and since the work is now published, the best thing for him might be to attempt a second edition, in which he would avail himself of the suggestions made by his critics. Dr. Berger is a man of ability and

[1] *Romania*, xxx. p. 138.

knowledge, and we may hope that, in a second edition, he will be successful in overcoming the imperfections noticed in the first issue.

W. BORSDORF.

E. Volter. Litovskaya Chrestomatia (*Lithuanian Chrestomathy*). Part I. St. Petersburg, 1901.

MR. VOLTER, of the University of St. Petersburg, has for some time been known by his valuable works on the Lithuanian and Lettish peoples and their languages. Among other useful productions are his edition of the Lithuanian Catechism of Dauksha (Dowksza) of the year 1595, published at St. Petersburg in 1886, and his 'Materials for the Ethnography of the Lettish Inhabitants of the Government of Vitebsk' (*Materiali dlya etnographii latishkago plemeni vitebskoi gubernii*), St. Petersburg, 1890.

In the present work he furnishes what has long been a *desideratum* of students of Lithuanian; a convenient reading-book, with specimens of Old Prussian, Old Lithuanian, and of the language as spoken and written at the present time. Under the head of Lithuanian we get some extracts from Samogitian documents; other dialects are also included. The work will thus, when completed, form a useful handbook for the lecture-room. It will consist of two parts, each at the price of about three shillings. The first part forms the subject of the present notice. Up to this time the available texts in this interesting language, and its congeners, were few. There is of course the Chrestomathy appended to the Grammar of Schleicher (Prague, 1856), and a few extracts are added to Voelkel's *Lithauisches Elementarbuch*. There are also the *Litauische und Lettische Drucke*, edited by Bezzenberger (Göttingen, 1874-5). It need scarcely be said that the old Lithuanian printed books, *e.g.* Szyrwid's *Sermons*, 1629, are of the greatest rarity, and can only be seen in public libraries. There is, however, a reprint of the latter work by Bezzenberger in 1885.

The Lithuanian Literary Society (*Litauische litterarische Gesellschaft*) of Tilsit continues its useful labours, and has been the means of preserving many folk-songs and folk-tales. Lithuanian also has a vigorous existence in America, chiefly under the ægis of Dr. J. Szlupas at Scranton, Pennsylvania. Dr. Szlupas is himself an active worker and the author of several books, among which may be mentioned his 'History of Lithuanian Literature, with Notices of the Chief Authors' (*Lieutuviszkiejie Rasztai ir Raszti-ninkai*).

However, we have not space for giving a Lithuanian and Lettish bibliography, although it would be naturally somewhat scanty. Our motive for inserting this short notice is to call the attention of students of Comparative Philology to Mr. Volter's useful book, which is very clearly printed in double columns, and lends itself excellently to interleaving.

W. R. MORFILL.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

ON THE TEACHING OF ENGLISH COMPOSITION.[1]

THOUGH I cannot fail to regret that I was prevailed upon, in a weak moment, to air my views upon the teaching of English Composition before an audience so largely composed, as I believe this to be, of teachers of practical experience, yet I am glad that the subject with which I am to deal is considered by the committee of the Modern Language Association as of sufficient interest for them to devote an hour of their Annual Meeting to its discussion. The subject indeed, as it seems to me, is of vital importance in our educational system, but notwithstanding its importance we have devoted little attention to it in England, and have met with no more success than we deserved. In German schools the teaching of the Mother-Tongue has long been methodised, and there is much to be learned from their methods. Among the special reports on educational subjects published by our Education Department in 1896-7 will be found a deeply interesting article from the pen of Mr. Dale of Merton College, in which he gives the results of an investigation of 'The Teaching of the Mother-Tongue in Germany,' and I would recommend all who are sufficiently interested in the question to refer to his essay. I can only speak of it in the barest outline. Mr. Dale shows that in the lower schools composition is one of the most valuable sections of that teaching, and is begun at an early age. The themes are chosen from subjects connected with the *Readers* in use at all the Government schools, and the essays are in the first place done *vivâ voce* in class, sentence by sentence, are afterwards written out from memory, then they are corrected, and, lastly, a fair copy is required of all the children.

In the higher schools, Mr. Dale tells us, the method is still the same—the reproduction of carefully prepared material under the guidance of the teacher. The matter of the essay is still arranged in class under direct supervision, and the content of the essay narrated. Every week an hour at least is given up to the public correction of essays, and a fair copy is always exacted. The students by this means learn to look at subjects with the more experienced eyes of their teacher; they acquire the habit of reflection on life, literature, and art; their style becomes more exact, and their knowledge more organic.

But Mr. Dale, though he realises the educational value of this method, is equally alive, as indeed are some of the German professors themselves, to its disadvantages and its dangers. Indeed the uniform level of mediocrity to which its students seem to attain, the safeguard against the grosser literary faults at the expense of the subtler and finer qualities of style, cannot be too seriously deplored; and the tendencies of modern education everywhere to make teaching and learning a mere mechanic art, which, while it gains in general effectiveness, is only too liable to produce the same levelling result, will be ready to take advantage of that side of the German system which is peculiarly fatal to success in original composition.

But at present, if I may judge from the undergraduates and women students who come up to Oxford from our schools, we are in little danger of this. For as a whole, though essay-writing is sometimes taught fitfully and spasmodically, there is seldom a definite and coherent attempt to teach it right through a school from the lowest

[1] Paper read on Friday, December 20, 1901, at the Annual General Meeting of the Modern Language Association.

form to the highest. In almost all our *public* schools the subject is completely ignored. Before sending a boy up for a scholarship at the University his master makes him write a few essays upon some stock subjects, and teaches him to regard Liberty, Capital Punishment, the Freedom of the Press, Athletics, War, and the like from moral, political, and æsthetic points of view, with a due introduction and final summing up, and the sprinkling of a few quotations more or less *à propos* to give the essay an air of erudition and refinement. How much the boy makes of this depends upon his brains and general width of interest, but the opinion which I have obtained from several experienced scholarship examiners is that the results are utterly unsatisfactory, and that the boys who write well, write well in spite of their teaching, not because of it.

One would expect to find in girls' schools more attention paid to the subject, for their teachers, though not more alive to the importance of essay-writing, are at least less fettered by the bonds of tradition. Yet many girls come up to Oxford from well-known High Schools, having written in their school career but one essay a year —a week before they enter for the Local or Board Examinations—and when they have been taught, the results are not so favourable as the sanguine might be led to expect. For the training is often conducted on principles antagonistic to true education, and the candidates have been coached up to reproduce, with varying glibness, ideas, phrases, and quotations which have been put into their heads for the purpose, rather than taught to express what careful education has drawn out of them. And the sudden shock experienced by the boy or girl of sixteen or seventeen set down to write an essay for almost the first time is sure to bring on a dangerous attack of mental paralysis or hysterics—and either of these diseases is fatal to the success of their production. For they either sit spellbound before a white sheet of paper, with hardly the power to write their names in the corner, or they dash off at lightning speed incoherent remarks as the impulse occurs to them, without considering their possible inappropriateness to the subject in question.

In direct opposition to this, we have those compositions of which to my mind the work of the average American student affords the type—the work of those who have had a short and exhaustive course of two or three years in what is called *Rhetoric*. Many American graduates, especially students in my subject, come over to complete their study at Oxford, and it is my privilege to see a good deal of their work. This work is, as a rule, more fluent, more showy, and at the same time more rigidly arranged than that of their English equals; but except in the cases where one feels that genuine ability has triumphed over education, the effect is hardly more satisfactory than that produced by insufficient training. They have learned off the *dodges*—there is no other word for it—by which a subject may be introduced; they have had lectures upon the argumentative style, the sententious, the narrative, the poetic, even upon the short story, and they have paid attention to what they have heard. Now the analysis of masterpieces in each particular branch of writing is, doubtless, excellently worked out by the Professor, and is of great interest as a study of the possible combinations of language, but the result of such a study is anything but satisfactory upon the work of the average student. He has openings to all his essays as prescribed and definite as those of the chess-player—if a short story, *e.g.* the weather opening or the atmospheric opening, or the conversational—if the biographical essay, the cheap reflections on life, that trick of beginning by telling an incident, often only a very vague parallel, from the childhood of some one else. *E.g.* if you are writing an essay on Wordsworth you begin either by general remarks about children, or by telling what some other poet did when he was a little boy, and so work round to the main theme; and in the critical essay that elaboration of logical method—'Before discussing the subject it would perhaps be as well to consider,' etc. and sometimes of course the consideration is a just one, but as often as not it is only a variation of what is known among examiners as the common pump. Some of these students have even learned how to introduce their individuality, following, I presume, upon the study of an author such as Lamb; and I have been informed when, in reading an essay somewhat elevated in style, I have come suddenly upon an almost slangy expression which has the effect upon the mind somewhat akin to that of a cold sponge upon the back, that it is 'only a touch introduced in order to express my individuality,' and what is more, the student was perfectly well satisfied with the explanation. Now the fault does not lie in the teacher—it lies in a system which dis-

cusses and analyses prose styles *with the purpose of imitating them*, so that you learn to write not as it is natural to yourself, but in a manner which is in reality a heterogeneous parody of the great writers by whom you chance to be attracted. The position of such writers, who, I may add, are proud of their system in proportion as it has injured them, puts one in mind of the discussion in Landor's *Imaginary Conversations* between the professed rhetorician Seneca and the simple philosopher Epictetus.

'*S.* Let me reason a little about style. I would set you right and remove from before you the prejudice of a somewhat rustic education. We may adorn the simplicity of the wisest.—*Ep.* Thou canst not adorn simplicity; what is naked or defective is susceptible of decoration: what is decorated is simple no longer. It is no wonder that we mortals, little able as we are to see truth, are less able to express it. —*S.* You have at present formed no idea of style.—*Ep.* I never think about it. First I consider whether what I am about to say is true: then whether I can say it with brevity, in such a manner that others shall clearly see it in the light of truth: for if they survey it as an ingenuity, my desire is ungratified, my duty unfulfilled. I go not with those who dance round the image of truth, less out of honour to her than to display their agility and address.—*S.* We must attract the attention of readers by novelty and force and grandeur of expression.—*Ep.* We must. Nothing is so grand as truth, nothing so forcible, nothing so novel.—*S.* Sonorous sentences are wanted to awaken the lethargy of ignorance.—*Ep.* Awaken it to what? Will not men, thinkest thou, look up at a rainbow unless they are called to it by a clap of thunder?'

And one is bound to add, that in the essays of such students as are most closely bound by a rigorous rhetorical training, the thunder rattles incessantly in our ears, but for the rainbow we look in vain.

Neither the German nor the American system seems to me to be satisfactory, though both countries are far ahead of us, in that they are attempting, and have long been attempting, to solve an important problem of education which we are, for the most part, satisfied to neglect.

But is there no middle course between an absolute neglect of the subject, or at least a fitful attention to it, on the one hand, and on the other that over-methodised rhetoric class which leads in nine cases out of ten to an artificiality worse than simple ignorance? *The solution to this trouble seems to lie in the paradox that Composition in the mother-tongue is one of those subjects to which special attention ought undoubtedly to be paid in every educational system, but that it should never be taught as a special lesson purely for its own sake, but should always be kept in close relation with other studies. For essay-writing is only taught effectively when it* APPEARS *to be a merely secondary consideration.*

When essays are set ostensibly for practice in writing, an initial difficulty occurs in the choice of theme, and unless the theme is definitely connected with the work which is occupying the minds of the class, it is more than probable that a large percentage of them will have nothing whatever to say upon it. Here at once is an insuperable difficulty in the composition class as such. I have realised this myself more than once, when forced, against my principles, to profess the subject. For let the master remember that in teaching his pupil to say nothing, however gracefully and fluently, he is accepting a very grave responsibility, for which he is answerable to a society already overburdened by an effete ephemeral press, that he is in fact not educating at all, but giving what is euphemistically called technical education, *i.e.* not developing the mind of his pupil, but fitting him for some trade or occupation—in this case the dangerous trade of journalism.

But this difficulty of choice is avoided if the subject is one about which the writer is obliged to have some ideas, which, if not his own, he has gathered from what he has heard in class, and is obliged to reproduce in his own way.

Again, when the essay is written for its own sake, there is always, as we have seen, the danger of its becoming artificial and unnatural, composed on some stiff-set type rather than according to the sequence of ideas natural to the mind of the writer; it is written in language not normal with him, but such as he has been given to understand is expected of him in paper work, and he gets perforce the idea that writing is an art—if indeed it is not a science. Now there is no science of writing, and it is only at a very late stage in one's education that it is safe to realise that there is an art of writing. Indeed, many of our greatest authors fail to achieve complete success because they are too conscious of the artistic demands made upon them, whilst to the immature mind, however much this

may be realised in theory, in practice art almost of necessity means something definitely artificial. We must have made considerable progress in our education before we can act upon the principle that art is only successful when it works in strict conformity with nature. Now even when the teacher appreciates this fact and emphasises its importance to the class, the danger is irresistibly tempting to the youthful aspirant, whilst the composition manuals which constantly appear amid the approval of the educational press, despite their possible insistence upon developing the individual, in nearly every case defeat their own end. And all the exercises with which those books are filled, the rules which they impose, their discussion of the use of the simile and metaphor, of hyperbole, of irony, of climax, the distinction they draw between intellectual and emotional elements in style, the obvious or ingenious mistakes which they set for correction when the pupil might be better employed in correcting his own—all tend to the same undesirable result. The study of grammar is a valuable mental training, but I think that few grammarians would contend for their study that the conversation of their pupils was materially affected by the rules and examples which they learned. So it is with what are called rules of Composition. In order to acquire them for practice we have no need to enunciate their theory—their study may be of a separate educational value—though I think even from that point of view we can find an excellent substitute for them. But at the best they afford no sensible aid to simple and effective essay-writing.

And until this analogy between conversation and written composition is properly recognised the subject will never be properly taught. It should clearly be understood that for all practical purposes the language and style of composition is that of *idealised conversation*, freed from the obvious faults of casual intercourse, but in no other way distinguishable from it. The great mistake in these systems of composition is their pretentiousness. And as for all these different kinds of style which they indicate to us and set us to emulate—the great master of English may, if he likes, experiment in such for his own amusement—but for us ordinary mortals there is only one possible style, dictated in some measure by the subject, but chiefly by our own individuality. Indeed the remarks made by Wordsworth as to the identity of the language of prose and poetry may be transferred with absolute justice to the language of writing and conversation, *i.e.* 'the language really used by men freed from all rational causes of dislike or disgust'—such as spring in our case from the use of slang, the careless use of words in improper senses and a vagueness as to their real meaning, which gives to the ordinary English boy about four adjectives to express all the varied degrees of pain and pleasure, approval and disapproval, and that lack of grammatical construction, which is the almost inevitable result of hasty and thoughtless speech. All this may appear obvious, but it is a hard lesson to learn, for the use of high astounding terms impresses their employer with a sense of the loftiness of his own ideas. The Oxford Senior Candidate, *e.g.* who said of the Queen's Gardener in *Richard II.*, that 'his meditations on the commonwealth contribute an additional allegorical significance to his horticultural observations,' had not taken the lesson to heart, though she had probably heard it. I once tried to guard against this fault by expressly setting as the subject for an essay, 'Tell, *in your own words*, the story of Tennyson's *Tithonus*.' But I was forced to believe that my question was interpreted somewhat widely by the lady, who began by rendering the opening sentence—you remember the passage, one of the most beautiful in Tennyson:

> 'The woods decay, the woods decay and fall,
> The vapours weep their burthen to the ground;
> Man comes and tills the field and lies beneath,
> And after many summers dies the swan.'

'Tithonus commences by apostrophising the decay of vegetation and the death which comes to all mortality.' Here surely is talent and ingenuity misdirected under a false idea as to those qualities in which good writing consists. But the young essayist who from the first has been taught that the principal object before him is to answer some definite question in connection with his work, is little likely to fail in this manner simply because he does not take the situation quite so seriously. He is thinking in that case, as he should be, of what he is to say, and not of how he is to say it; and the rest will come with the enlargement of his faculties in such branches of his study as train his imagination, his reason, and his senses. For *a keen fancy*, *a logical mind*, and *a musical ear* are the component parts of every good writer; and if we would teach composition, it is to

the development of these qualities that we must turn our attention.

Thus to my mind the problem of essay-writing merges itself in the still larger problem of the general aims and methods of education, upon which I have my own ignorant and heretical notions, which, fortunately for myself, lie beyond the scope of this morning's subject. It is rather my desire to show how, without any radical changes in our present system, something may yet be done.

I have little doubt that the German system of teaching children by *vivâ voce* composition is admirable, and indeed it has been adopted in many English schools with considerable success. Books should at first be used as little as possible, all lessons conducted by word of mouth, and the children made to reproduce what they have heard in their own language, both in class conversationally, and at home on paper. I have been surprised on more than one occasion to find, in conducting a *vivâ voce* examination, that a little girl of nine or ten years old can tell a simple story from history or literature which she has learned in school in language which hangs well together, whereas a girl of the same ability, but four or five years older, will be entirely incoherent. The reason of this is partly, no doubt, the increase in shyness natural with the increase in age, but principally the fact that the methods by which she is now instructed have undergone a material change—bookwork has taken the place of *vivâ voce*, and the child is never called upon to answer any question which cannot be dealt with in a simple phrase or sentence. Every effort, then, should be made to keep active the ability for expression natural to normal childhood, and no opportunity to develop it should be lost; for it is the development of this faculty, properly and judiciously trained, from which will evolve the ready essay-writer, and it must never be allowed to rust from disuse.

Of course the proper teaching of other subjects will, in some measure, compensate for the change. First and foremost there will be the translation from foreign languages. Of this a great deal more might be made than is usually the case. If the teacher of Latin, Greek, or French insisted on the combination of literal fidelity to the original with a steady recognition of the difference in the genius of one language from that of another, and an attempt to express it; if he would enlarge the horizon of his class by reading kindred passages from great English authors which afford some parallels with the author in question, he would be giving invaluable aid to the formation in each of his pupils of a sound prose style. The good classical scholar, by his constant training in the translation from one language into another, acquires unconsciously accurate knowledge of the essential qualities of his own language. Undoubtedly the classics are the best subjects for this purpose, but it should not be overlooked what an immense amount could be learnt in the same way from the careful translation of standard French. Indeed, in some respects, by its closer affinity of subjects and treatment to the temper of ordinary modern life, French may exert an influence over some minds which Latin or Greek could never obtain. And by a careful study in particular of the connecting links between sentence and sentence, and the relation which in the masterly treatment of a subject each part bears to the whole, that most difficult side of composition, *its logic*, is best overcome. The careful analysis of the construction of a great passage necessary to its translation cannot fail to be of great value as an aid to original essay-writing, provided that such points are duly emphasised in the teaching of the subject.

But invaluable as translation may be in its relation with our main purpose, two things must be borne in mind as distinct limitations to its sphere of usefulness, which effectually prevent its being, as it is sometimes represented, in itself a sufficient mental training. In the first place, translation can hardly be successful from its own point of view, and still less from ours, unless the mind is at the same time enriched by the reading of our own literary masterpieces. What language can the child have by which to represent the ideas which he meets in Virgil, or Cicero, or Schiller, or Victor Hugo, unless his natural vocabulary has been enriched by intelligent and stimulating reading, and if he has the vocabulary, what conception can he have of suitability of phrase or sentence to the thoughts which he desires to translate? German national literature is incomparably weak in range and bulk as compared with our own, yet it finds an important place in the curriculum of every Gymnasium. How that study of their own masterpieces not only enlarges the minds of the young Germans, but helps them to translate with intelligence, Mr. Dale does not mention, but it must be obvious to every one. To this I shall

return later; but the second point, equally obvious, is for us even more important. Translation, however valuable as an aid to composition, is *never original work* (or at least is not intended to be so). It will therefore contribute nothing towards the keeping alive of that natural power of expression which I have noticed in the normal child of nine or ten. This must be done by weekly essays, which at no period of the child's education, should, upon any pretext, be allowed to lapse. Some small portion of the work done should always be, to a certain extent, original, and the essays, carefully set upon some subject more or less directly connected with the regular routine work, should give opportunities for the development of originality of mind and thought. They must not, I think, entail merely the reproduction of work done in school hours, but must be cognate with it, and allow opportunities to the young scholar of expressing his own opinion without fear of reproach. Professor Carpenter, the distinguished lecturer on rhetoric at Columbia University, goes so far as to recommend that the boy or girl should choose his own subject, and though it is a question whether the choice would not be as difficult to the boy as the essay upon it, the recommendation is of importance to us as recognising the fault of the German system. These essays, though not ostensibly set with a view to style, but rather to the matter contained in them, can yet be corrected in such a way that faults and clumsy expressions are underlined, and at least a quarter of an hour may be given to the discussion of characteristic mistakes (and mistakes nearly always are characteristic), whilst opportunity should always be given for the pupil to ask the meaning of the corrections, that he may be quite clear wherein his faults lie. And then the teacher may give some idea as to how the question might have been treated. But above all things, he must take care not to force upon the class one set type of treatment. This is, I am aware, the hardest of all lessons for the teacher to learn, for his profession makes him dogmatic, and it is difficult for him to realise that his way of doing things is not the only way they can be done. It is difficult for him to realise this even in his intercourse with those who are not technically his pupils, hence the tutor is not always the pleasantest companion among those who have no desire to be improved; and it is still more difficult for him to realise it when face to face with the class that has been committed to his charge. For the fatal danger always imminent to the teacher is that he may come to believe in himself, and to force himself upon his pupils, rather than to help them to emancipate themselves. This, the fundamental truth, as it seems to me, of all education, is true in a peculiarly literal way of the teaching of composition Instruction in essay-writing should be almost entirely negative; the positive imposition of laws from without will tend to destroy all spontaneity, and result in the more or less successful reproduction of a set form of essay which will always be intolerably dull. At some stage in the school career a book like Abbott's *How to Write Clearly* might with advantage be put into the pupil's hands. It is the only composition book I know that is at all likely not to be abused, simply because it tells not what to *do* but what to *avoid*. But even this seems to me more useful in the hands of the teacher, who can retail it to the class as it appears to meet the exigencies of the moment, and it is certainly true that composition books are only necessary in proportion to the incompetence of the master to teach the subject on his own initiative. It is for this reason that I think all those elaborate books on rhetoric and composition, so much in favour in America, to be worse than useless. Take, *e.g.*, the work of Professor Carpenter: it is one of those most largely used. The book seems partly addressed to the teacher and partly to the pupil, and I do not deny that it contains some useful hints as to the requirements of good writing; but the number of valuable hints in it seems to me absurdly out of proportion to the length of the book, and nearly all of them are such as would be much better pointed out by the teacher, on his own initiative, as opportunity occurs. I open the book, and turning over a few pages of definitions of rhetoric and composition, etc., I come to par. 11: it is headed '*The Form of a Composition.*' This sounds important, and I read: 'In preparing compositions, the student should observe the following rules (unless otherwise directed by his instructor):—

(1) Use paper about 8 by 10 inches in size.
(2) Use black ink, and write legibly.
(3) Write only on one side of the paper.
(4) Number each page of your composition (if there be more than one) in the upper right-hand corner, and put the paper together in the order in which they are to be read.

(5) Fold the paper, etc.; write at the top of the outside page your name.
(6) At the top of the first page should be written the title of the essay,' etc., etc.

All this is no doubt excellent advice, but surely the author should not have forgotten to tell us how to hold our pens, and which end it would be advisable to put into the ink. This work is honoured by the title of *Elements of Rhetoric*. It proceeds through two hundred pages on English usage of words—incorrect English—the grammatic structure of the sentence—punctuation—the rhetorical structure of the sentence—vocabulary—kinds of words—paragraphs—clearness—force and elegance; with one hundred and fifty more pages in the second part on some forms of composition—description—narration—exposition, argument and persuasion, and composition in verse: all of which, or that part of it which is of any value, can, I maintain, be quite effectually instilled into the minds of the boys in other lessons without all this pother and preparation; some of it in the translation class, most of it in the literature classes, and the rest in remarks which arise out of the actual compositions which the boys should be made to write. A book like this strikes me as positively vicious in the hands of the pupil, who ought not to think of these things when he is writing his essay, and grossly obvious to the teacher, who, if he does not know all that is worth knowing in the book, has no right to teach at all. I do not say this in disparagement of Professor Carpenter, for whom I have the highest respect, both as a scholar and as a teacher. But how could so distinguished a man have thought that such a book contributed to the subject, except under the American system, which errs throughout by its pretentiousness in giving big names to little things, and thinking it necessary to elaborate what is obvious to the barest common sense. For in making a detailed and complicated art of what is, in itself, perfectly natural, they act on a vicious principle. Composition in the mother-tongue must *not* be treated as if it were a completely new subject, like a strange science or a foreign language. It should always be regarded in practice as well as in theory, as the natural development of the faculty, natural to every one, of *self-expression*. Keep alive this faculty by offering continual opportunity in your educational system scheme, for practising it, as well as for criticising the work done: if you do this, lectures on rhetoric and composition may be dispensed with without any danger to the educational efficiency of your teaching.

And to the question which naturally suggests itself, what studies offer the most fitting themes upon which to draw for such essays, you will be prepared for my answer when I say *the National Literature*. For this there are several reasons. In the first place, the pupil will then bring his mind to bear upon those subjects which are most closely related with his own national temperament. The value in the education of a nation of a study of its own literature in fostering the highest conceptions of patriotism and citizenship is fully appreciated in Germany: in the secondary schools in England, at least in the boys' schools, it is almost completely overlooked. It is not by forced application to the rules of composition that a style is formed, but by the unconscious assimilation of qualities to be found in the recognised masters of our language. I have often been told that the ancient Greeks were the best educated nation of the world, but I do not remember hearing that the young Athenians spent all their time learning Persian grammar, or reading Sanskrit, or writing Egyptian prose. A great deal of their time, certainly more than the half-hour a week usually allotted to the subject, was given in reading their great poets. Let me give you an example from my own experience. In my last five years at one of the most successful schools in England I read two and a half plays of Shakespeare, *Lycidas*, and two cantos of *Childe Harold*, and the little teaching of the subject that there was, was most miserably inadequate. The acquaintance we formed with English poetry and prose, as far as we trusted to our school education for it, was confined to the passages which we were given to translate into Latin and Greek. Yet by a study of English Literature, and that alone, will the boy add to his knowledge and ideas at the same time as he is developing his literary taste in the right direction. This is one of the great advantages of literature over history as an educational agent. History has a far greater hold over boys, at least English boys, than literature. They have a rich feeling for concrete positive fact, and in history they often find that this feeling is satisfied. But the work they do in modern history never brings them into direct contact with a master mind, and the reflections of the author of the ordinary school history, no doubt excellent historically, cannot be

compared as an influence upon them with the thought of Shakespeare, Milton, or Burke; whilst as to style, what can the pupil learn here of style? The great historians who have been masters of style, *e.g.* Gibbon, Macaulay, Froude, he will not be allowed to read. The works which will be put into his hands make no bid for literary criticism, and are better judged by other standards than those with which literature would be forced to compare them. I do not say this to disparage the teaching of history—far from it. The study of English History, still very inadequately dealt with in our schools, has its obvious claims upon our most earnest attention, but I merely point out that history is not the subject with which most closely to associate the teaching of composition. For composition, I repeat, if it is to be effective, must be supported by a good knowledge of English Literature. It is not by forced application to the rules of rhetoric that a style is formed, but by the unconscious assimilation of qualities to be found in the recognised masters of our language.

And if these are selected with a due consideration of their suitability to the age and interests of the class, their effect will be none the less beneficial in that their formal qualities are not fully understood. The younger we are, the more likely are we to absorb into our personalities the peculiar merits and defects of others, the more susceptible are we to impressions from without; and this is not because we appreciate their significance, but rather because we do *not* appreciate it. And in the second place the exercise of the pupils' own literary powers upon such work will be most likely to train and stimulate their taste and imagination. The most fatal tendency of our modern education is that it develops the reason at the expense of the imagination, whereas the imagination, properly trained, contains in reality the seeds of all moral and intellectual growth, and should, as Coleridge has shown, be trained early and always kept alive.

'We should address ourselves,' he says, 'to those faculties in a child's mind which are first awakened by nature, and consequently first admit of cultivation, that is to say, the memory and the imagination. The comparing power, the judgment, is not at an early age active, and ought not to be forcibly excited, as it is too frequently and mistakenly done in the modern systems of education, which can only lead to selfish views, debtor and creditor principles of virtue, and an inflated sense of merit. In the imagination of man exist the seeds of all moral and scientific improvement: chemistry was first alchemy, and out of astrology sprang astronomy. In the childhood of those sciences the imagination opened a way, and furnished materials, on which the ratiocinative powers in a maturer state operated with success. The imagination is the distinguishing characteristic of man as a progressive being: and I repeat that it ought to be carefully guided and strengthened as the indispensable means and instrument of continued amelioration and refinement.'

And however much you may deny the value of imagination in life and education as a whole, it is that quality which alone gives interest, life, and beauty to an essay. The constant reading of good poetry and prose cannot fail to work some result upon the manner of the composition, and this effect is most likely to be gained if by a choice of subjects connected with the literature work of the class the essay written is brought into closer relation with the unimpeachable standards of taste. These great authors, it must be borne in mind, are not to be studied with the direct object of imitating them. The object of essay-writing, let me once more assert, is not to say what you have to say, as Lamb would have said it, or as Landor would have said it, or as Macaulay would have said it, but as well as you can say it in your own way. You read and re-read the great masters of style not in order to emulate them and reproduce them, but because, by that means, and by that means alone, you can learn the possibilities of the language which is your common instrument. And you learn from the greatest of them, if you read them aright, that style is merely expression of personality, that you cannot separate form from matter, but that the one is dictated by the other, that great authors wrote as they did because they had something to say, and that the secret of their style was sincerity. What kind of figure, think you, do you cut when you try to trick yourself out in borrowed plumes, and what is your influence as an educator when you encourage in others an insincere affectation of what does not belong to them?

Indeed, the study of literature, whatever it fails to teach, could not fail, I should have thought, to teach this great lesson of the dangers of imitation. A great man arises and expresses himself to the world in a manner eminently characteristic of him-

self. He is admired and imitated, and what we see in his successors is a failure to reproduce his greatness, and only a facility for perpetuating his eccentricities. The greatest personalities have often in this manner had the most pernicious influence upon literary development. Donne, himself, with all his faults, a profound philosophic poet, impressed the world about him with a sense of his greatness. His greatness they could admire but could not imitate, and so they copied all they could copy—his tricks, and the metaphysical school of poets, as they are called, was the result. Perhaps the greatest master of style in our language is *Milton*, but the imitation of Milton is responsible, as has been pointed out by Professor Raleigh, for all the worst faults of poetic diction ever since his day. Always remember that conscious imitation means unconscious parody—it shows up your own weakness by reminding the reader of the greatness of your model, and so calling attention to your own immeasurable inferiority. Every reader of contemporary literature and criticism must be conscious of the wearisome reproductions of the styles of Meredith, Stevenson, and Pater to which they are treated. But Meredith, Pater, and Stevenson are only good writers in so far as they express their own meaning in a way in which it was natural for them to express it, and however it may be for them, for us to attempt to reproduce them is absurd affectation, which merely exposes to ridicule our own lack of distinction.

But if we read constantly and carefully in the best authors,[1] become acquainted with their minds and their modes of expression, we shall unconsciously assimilate much of what is best in them, and though we can point to no passage and say, 'There is the influence of Carlyle, or Hazlitt, or Burke,' or whoever it may be, we feel that but for our reading of the great masters we could not have found the words by which to express *ourselves*.

And the influence for good of this work upon English Literature would be much enhanced if some attention were paid to *reading these authors aloud*. I have spoken of a keen fancy, a logical mind, and a musical ear as the chief essentials to a good writer, and have shown in some measure how the two first of these may be trained. But the third requires an equal amount of attention, and the regular reading aloud of chosen masterpieces of literature would, I think, form the best means of attaining it. To tell a fifth or sixth form master that he should spend two hours a week of his valuable time in listening to the boys reading out loud what they could read to themselves at home is doubtless to offer oneself as a butt for his contempt; to say, moreover, that the unintelligent reader does not properly understand what he reads, would be to bring a serious charge against three-quarters of our clergy, and those who represent our learned professions, a charge which I should hardly care to enforce: yet I assert emphatically that this, at least, is obvious, that though they may understand its meaning, they do not in the least appreciate its beauty of sound, and the pleasure to be obtained from that sound they neither gain for themselves nor communicate to others. And surely that pleasure must be felt and felt keenly, if they are to acquire some power of imparting it to their own compositions, and imparting it not by a conscious and elaborate effort, but as the natural expression of a mind that cannot tolerate harshness or irregularity. And surely the repetition from memory of really great English poetry or prose would be of great aid to this, and of more educational value than the learning by heart of Latin and Greek now so general, in that it will have a wider bearing on education as a whole. But I would insist, for the same reason as I have advocated reading aloud in class as an essential part of our training, upon the boys saying their repetition as though it had a meaning. We are all, let us remember, elocutionists by nature; we can all be emphatic enough, and use the right emphasis, when we have anything to say, that we think worth emphasising. It is only a miserable school convention, though later, no doubt, it develops into positive inability, which makes the boy lose the power natural to all human beings as such, of coherent expression of his own feelings and of that sympathetic imagination which enables him to interpret in his own voice the feelings of those whose words he is repeating. By this means his ear will be trained in the harmonies and cadences of our language in a manner which will unconsciously affect his own vocabulary and style. This is not merely idle theory, it has been proved over and over again—it is proved in the style of the uneducated tinker

[1] Both poets and prose-writers, but especially *poets*, because (1) they are more likely to appeal to our imagination and impress our memory, and so will make a deeper impression on our minds; and (2) if we write in prose we shall be less in danger of imitating poets than prose-writers, hence it is safer to read them.

who wrote the *Pilgrim's Progress* because he had read his Bible more carefully than most of us do, not, mark you, thinking much of its style, and having lectures upon its characteristic beauties and defects, but merely absorbed in it for its own sake, till its language rang in his ears; and more than once by Scott, who notices that the influence of the Bible was much the same upon the better classes of the peasantry. And it is a bad thing to say of our much-vaunted modern education and our culture, if we are thereby rendered insusceptible to the subtle influences of the great masters.

By some such methods as this, as it seems to me, essay-writing might be taught successfully in our schools. The higher qualities of writing cannot be communicated to a class: here the only guidance which can be of use to the student is that which can be obtained by private conference with a teacher of wider knowledge, purer taste, and sounder judgment than himself. This is not possible, of course, in the lower forms of a school. But in the higher forms, Latin and Greek prose are often privately looked over, and the habit should be extended to the English compositions, so that the teacher gains an opportunity thereby of acquiring an intimate knowledge of the mind which produced the work which he is criticising, and he is thus able to adapt his advice to the individual case. I always consider that half-hours spent weekly in this way with my headmaster during the last year of my school life were the most profitable I spent there at all, and they would have been the more valuable had my previous training been such as allowed me to make the most of them. This is the great advantage of an Oxford education, that it affords constant opportunities for criticism of this kind; and even when the remarks made upon the style of essays are few and far between, the essayist has still the pain of reading his own composition aloud, so that if he has any ear, and any modesty, he becomes, under those trying circumstances, a very sound judge of his own most patent faults. I may add, that it is this kind of training of which American University students stand in most need, and of which they most readily and generously acknowledge the value when they leave us.

Ladies and Gentlemen, I am profoundly conscious that in this long discussion to which I have subjected you, I have been guilty of just those faults which I have attempted to expose, and I have told you nothing of which you are not already aware, except perhaps some few details with which you will profoundly disagree; but I can only speak from my own experience, judging partly from what I see in the pupils who come up to me from the great schools in the country, and partly from reflection upon my own earlier education. For though I should indeed be ungrateful if I did not acknowledge an immense debt to my training at a great public school, there are many things in it which are a never-failing source of regret. I regret, for example, that I used, in my classical reading, editions of great authors crammed with notes, which translated into good English all those passages which otherwise I should have been obliged to work out for myself. I regret that I spent so long in trying to learn Latin and Greek repetition which I could never remember, because I could not translate it as fast as I said it, and therefore it meant nothing to me; but most of all I regret that I was never taught to speak two consecutive sentences, that I was never taught to read, and that until I was eighteen years old, when my hand was already paralysed through lack of use, I was never taught to express myself upon paper. This is no isolated experience of mine; it is a common flaw in our present system of teaching, and it is the duty of all those who are interested in the cause of liberal education to do their utmost to remedy what they cannot fail to recognise as a very real deficiency.

E. DE SÉLINCOURT.

THE NEW METHOD OF TEACHING MODERN LANGUAGES.[1]

SUCH is the title of the subject on the programme, and while it might serve to indicate what I spoke about four years ago in the same hall,[2] it is no longer sufficiently elastic. For on this occasion I am concerned not so much with a 'new method,' as with the right spirit that must pervade our teaching; and not only our teaching of modern languages, but all linguistic training. During the last four years I have learned something from books and something from men and women, but most of all from the children themselves. There are two great considerations which we Modern Language teachers have to bear in mind: we are teaching living languages to living children. We, therefore, require clear ideas about the nature of language in general, and the mother-tongue in particular; and we also require to study earnestly the nature of the child.[3] In this respect great progress had been made of late years not only in Germany, but strikingly in America and in England, and, though as humanists we may at times find it our duty not to take up the same attitude as the scientists, we must ever be ready to acknowledge the debt which we owe to the scientific work of Darwin, and the impulse which the doctrine of evolution has given to all branches of scientific research.

The most important subject for our consideration is the child itself; and there has been a great change in the attitude towards children during the last century, due, in the first place, to Rousseau more than to any other man, but due also in a very large measure to Pestalozzi. It was he who by his teaching inaugurated the modern spirit as opposed to that of the Renaissance.

It is one hundred years since Pestalozzi published his most important book, *How Gertrude teaches her Children.* The leading principles expressed in that book have been summed up as follows:

1. Intuition or knowledge attained directly through the senses (*Anschauung*) is the groundwork of all knowledge.

2. Language ought to be closely united with intuition (*Anschauung*), and taught in connection with objects by means of exercises in expressing what had been intuitively learned.

3. The time of learning details is not the time for reasoning and criticising.

4. In every branch of education we should begin with the simplest elements and then continue step by step, following the development of the child, by a psychologically connected series of lessons.

5. We should dwell long enough on each step for the child to complete the mastery of it, so that he can deal with it at his will.

6. Teaching should follow the path of development, not that of dogmatic instruction.

7. The individuality of the child should be sacred in the eyes of the teacher.

8. The principal end of elementary or primary instruction is not to make the child acquire information and accomplishments, but to develop and increase the powers of the intellect.

9. To knowledge must be added power, and to acquaintance with facts must be added the ability to make use of them.

10. The relation between master and pupil, especially in matters of discipline, ought to be founded on and ruled by love.

Here we have the commandments; if we ignore them, we do so at our peril.

Froebel's teaching, especially in language, was based on Pestalozzi's, and differed only in details. Both dwelt on the great importance of good training in the mother-tongue.

There is a growing conviction among us that no good is done by tinkering. We recognise that in language teaching the basis must be sound, and therefore the teacher of French and German cannot hope to be really successful, unless he does his very utmost to help on the reform in *the teaching of English.* He will find it useful to consider very carefully how the mother-tongue is acquired: not only is this important as showing how the foundation is established on which he has to build; it also gives very valuable hints as to method.

1. The first thing which a child does

[1] Paper read on Thursday, Dec. 19, 1901, at the Annual General Meeting of the Modern Language Association.

[2] Jan. 7, 1898.

[3] Dr. Drummond's little book on *The Child* may be recommended to those teachers who are not already familiar with it; and a remarkable article in the *Paidologist* for November, 1901.

towards the acquisition of language is to see objects.

2. At a later stage it connects words with objects.

It may be worth pointing out here, that parents are sometimes culpably careless with regard to the speech of their children; they pay no attention to such very important matters as the breathing of the child, and the teaching of it to make full use of its lungs in pure air; they do not take pains to check lisping (and similar defects), and sometimes actually encourage it as being pretty; they even do nothing for a child that stutters. It is never too early to attend to a child's speech.

3. The next step in acquiring the mother-tongue is that words themselves are regarded as objects; and at the same time come the first rudiments of grammar.[1] All this takes place before the child writes.

Upon the appearance of the written language teachers are confronted with a very serious problem, the problem of how to teach reading and writing. It is complicated in the English language by the fact that the spelling is phonetic only in a small degree, and very largely historical, and that the written form tends to obscure the spoken form. It is therefore essential for the English child particularly that it should have good ear-training.

4. The next stage, therefore, is that sounds are regarded as objects. The children are taught to observe the place and manner of articulation of the speech sounds.[2]

Can English reading and writing be taught on a scientific basis, and yet without phonetic symbols? At one time I regarded the problem as hopeless, and did not believe such a method of teaching could be devised; but now I feel quite confident that the problem has been solved. I hardly need mention which method it is, for in a very short time it has come into the front rank. It has been worked out by one of our Members, Miss Dale, whose charming books[3] show an exquisite understanding of the child, an understanding so exquisite that it amounts to genius; and at the same time she has recognised the claims of the spoken language and the importance of sound ear-training.

If a child has been taught the mother-tongue on sound lines, we may expect it to have attained, among other results, the ability

To see;

To express what it sees in clear terms, both in speech and in writing;

To hear sounds and to know their mode of production.[4] Further, the child will have learned to act independently, delighting in fresh discoveries, pluckily grappling with difficulties, and gaining various moral habits of permanent value.

When we consider the teaching of foreign languages, we are at once met by the question, Shall it be Classics first, or Modern Languages? Much has been written, and much will be written, before the question is finally answered.

It cannot be denied that while the opening up of the literary treasures of Greece and Rome was of immense value, the scholars of the Renaissance were led to grievous errors from which we are only slowly recovering. In their eyes the education of the child could only begin when it was capable of tackling Latin grammar. The mother-tongue they despised. They attached excessive importance to the written language. As long as Latin was spoken, and the teaching of it was largely carried on in Latin, and as long as there was some connection between the interests of the child and the subjects treated, the harm done was not great; it is in more recent times that the method of teaching Latin became hopelessly bad, and even vitiated the teaching of Modern Languages. To this day there are not a few teachers of Latin and Greek who cheerfully or sullenly let the cart rumble on in the old ruts. Fortunately a better spirit is to be seen in much work that is done now; here, too, the interests of the child are considered, earnest attempts are being made to improve the pronunciation, and grammar is beginning to take a humbler place.

[1] Formation of the possessive and of the plural in nouns; person-endings and tense-forms in verbs; order of words in questions, etc.

[2] This, too, is in accordance with the views of Pestalozzi and Froebel. Experience has shown that English children of six are able to distinguish vowel, continuant and stop, voiced and voiceless sounds, labials, dentals, etc.; and what is more, they are keenly interested in their discoveries.

[3] The Walter Crane Readers; the Dale Readers; On the Teaching of English Reading; Further Notes on the Teaching of English Reading.

[4] An indirect result being that the child hears better what is said. 'Slight deafness in some children is due to no defect in the hearing apparatus, but to want of cultivation of the hearing power, a fault quite amenable to treatment by practice in the habit of directing the attention to the recognition of sounds' (Drummond, *The Child*, p. 59).

Yet, even though the methods be improved, there can be little doubt that Latin should not be the first foreign language for all, if for any; there is no need to discuss the matter here, as it has been admirably treated by Mr. H. W. Eve.[1]

The next problem is obviously this: if we begin with a modern language, ought French to be that language, or German?

The question is a difficult one. The study of French has become respectable through age,[2] and it is an ungrateful task to displace anything of that character; but I believe that the displacement of French by German as a first language will come. German is more suitable than French for early teaching, for various reasons:

There is greater kinship between the German and the English child than between the French and the English;

The pronunciation of German is far more simple, the spelling being more in accordance with the sound, and the sounds themselves more closely akin than the French to those of English;

The common objects and occurrences of daily life are in English expressed mainly by words of Teutonic origin, the cognates of which exist in German, so that there is much in common between the vocabulary of an English and of a German child;

Excellent mental training is afforded by the grammar;[3]

Reading matter (especially in verse) suitable for young learners is much more abundant in German than in French.

Mr. Eve, in the article to which I have referred,[4] calls attention to 'the extraordinary survival which gives German an inferior position to French in our secondary education.' But a change is already beginning to take place.[5] It took place in America long ago.

Whichever modern language we teach first, there remains the formidable question, which method we are to employ.

Clearly, in all our teaching, we must interest the child. That means that we must build on the existing basis, pass from the known to the unknown, let the child *find* and *do*. Thus we shall cultivate the intellect; we must also cultivate the emotions. In order to arouse sympathy between the child and the foreign language and its speakers, it is important that we should dwell on similarities before we search for differences, bearing in mind that first impressions are very lasting.

Any method for the early teaching of modern languages which would not stand this test is doomed.

The older methods are based on the *bad* teaching of the dead languages. Its exponents seem to have satisfied themselves that there must be drudgery at the outset. Grammar is all-powerful; and no thought is given to the life and ways of the people who use the foreign language. The Grammatical Method utterly fails to interest the child, because it leaves the child practically nothing to do. Its disconnected sentences are dull; the spoken language might as well not exist. The Translation Method is a compromise, and a weak compromise too. The Gouin Method, in spite of the steady way in which it has been pushed, is more philological than psychological, and is, as Mr. Eve has told us, 'not based on the soundest philosophy.' Somewhat nearer to what is wanted is the Natural Method which has had some success in America; its weakness consists in a too close imitation of the way in which the mother-tongue is acquired.

The REFORM METHOD (sometimes called the New Method) is due, above all things, to a better understanding of the child and a more loving sympathy with it, as well as a truer insight into language. A brief statement of the main features of this Method may be useful, especially as they are often misrepresented.

The *pronunciation* of the foreign tongue claims our attention first; here great energy is required of the teacher from the beginning.[6]

[1] *National Education*, 'The Teaching of Modern Languages,' pages 230 and foll.

[2] 'Some power of expressing oneself in French, not necessarily the most useful of modern idioms or the best for educational purposes, is indeed exacted by a tradition of sufficient standing to be respectable' (Mr. Eve, *loc. cit.*, p. 229).

[3] For instance, the form and use of cases and of tenses; and the various kinds of word-formation, a most valuable and interesting means of extending the vocabulary.

[4] *Loc. cit.*, p. 234.

[5] A noteworthy symptom is the article by M. Fernand Herbert on *La Décadence du Français en Angleterre* in *La Revue* (November 1, 1901). The title is rather misleading: M. Herbert dwells chiefly on the fact that in England greater attention is now being given to German than for some time past. He adduces little evidence to show that there is a decline in the demand for French.

[6] A bad pronunciation, once acquired, is very

1. The organs of the English child have been accustomed for some years to produce English sounds only; but the organs are still flexible, and, if there has been good ear-training in the mother-tongue, the organs of speech will readily adapt themselves to the production of the new sounds.

2. The spelling of German, and still more noticeably of French, is not historical; in different languages the same sound is represented in different ways; and the writing is therefore often misleading. Great help may be derived from the use of a phonetic transcript.[1] To trust to imitation of the teacher only, without a systematic comparison of the native and the foreign sounds, is unwise.[2]

3. The time assigned to Modern Languages is scanty, and the organs of speech must utter the foreign sounds as much as possible in this time. We must therefore make the most of it, and use the foreign language as much as possible. This can be done in various ways, to be noticed later on; here I allude only to the practice of letting the children read or recite in chorus, and of singing French or German songs. This constant use of the language tends to remove the false shame which embarrasses a good many English people when they are called upon to converse with Frenchmen or Germans.

The *vocabulary* must be chosen carefully; it should, above all things, appeal to the child's interests, and the stock of words must grow by concentric circles, not pigeon-hole by pigeon-hole. We must not try to exhaust one department of life before speaking about another; not speak about the garden exclusively and give every tree a name, before we pass on to the kitchen.

The child must not be receptive only, it must also be productive; with all the words at the tip of its tongue, not merely recognising them when they are shown. The method is hence sometimes called the Direct Method. At first the connection is hardly ever direct, and a (very rapid) process of translation takes place (object is seen —suggests English word—which suggests foreign word). How long it takes before the learner connects the foreign word directly with the object, depends on various causes; mainly on the receptivity of the child, the familiarity of the object, and the frequency of the impressions. This shows how important it is to repeat the same words; the repetition must, however, be varied, in spite of the fact that children do not get tired of hearing the same thing as soon as older people.

This result is best obtained by connecting directly words with objects which are placed before the child.

What objects are most suitable for this purpose? Some recommend the use of chalk and dusters, blackboards and penholders; but these are rather mean objects with which to start, and have no inherent interest or beauty. It is better at once to put before the child a connected scene relating to simple life, rather than a number of unconnected pieces. This can be done by means of pictures; those most widely used are undoubtedly the Hölzel pictures of the seasons. It may be said that they are not very artistic, and that they are too agricultural. In the former objection there is some truth, and I hope that before long we shall have something better. But it is good for town-bred children to have the subject of the country brought before them, even if it is only by means of pictures.

There are three considerations which may here be touched upon, as they have a bearing on the teaching of modern languages; to treat them fully would take up too much space.

1. If we make a practice of putting sounds before signs, and the spoken word before the written word, our pupils will both read with more expression and have greater power of understanding the spoken language.

2. No two words are complete equivalents —not only no two words in English and French, or in French and German, but even no two words in English. The bilingual dictionary is a compendium of inaccuracies and half-truths.

3. The best starting-point for the study of the various languages within a language

hard to eradicate; it is a mistake to give children a foreign nurse. From a foreign nurse the children usually get neither good pronunciation, nor good grammar, nor a good vocabulary, nor a good moral influence.

[1] Those who have used the symbols of the *Association phonétique internationale* know their value; adverse criticism is confined to those who have not used them.

It is necessary to point out that the use of phonetic symbols is by no means essential to the Reform Method, as this statement is sometimes made; and it is sometimes even called the Phonetic Method, a name which gives undue importance to one aspect of it.

[2] 'There can be no question that flexible organs well trained, together with only an average ear, will yield better results than even an exceptionally good ear without organic training.'—Dr. Sweet.

(the language of poetry, of the pulpit, of special trades, etc.), and the most natural standard of comparison, is the everyday speech of the people, and not the literary language. Therefore common words and common constructions must be taught first, and simple prose read with ease before the classics are attempted.

The *grammar* is taught systematically, and the knowledge of it grows in concentric circles, together with the vocabulary. As the first scene is simple, it can be treated in simple language, and the relations of the words to each other and their form (the grammar) is simple. We proceed inductively: when sufficient examples have occurred, the children formulate the rule. An exceptional form is not avoided, if it is common; on the other hand, it is not considered necessary to supply all other exceptional forms which may belong to the same category.

Regular grammatical exercises are essential and cannot be dispensed with, but they will be less irksome if the teaching of the mother-tongue has been good. Here also the pictures are of considerable service.[1]

The *use of the foreign language* in the class-room[2] at first resolves itself into a matter of question and answer; to this is added in the next stage the reading of short narratives and poems, and conversation and writing about them.

Here, as everywhere, common sense must be used; we shall lose a great deal if we make ourselves the unintelligent slaves of a general rule. It is well to say, 'Banish the mother-tongue from the teaching of French and German'; but there are cases in which the best teaching will not exclude the mother-tongue. There is no harm in giving the English word when a foreign word appears for the first time and the context or a simple explanation in the foreign language is insufficient for making the meaning clear, which a teacher soon sees from the expression on his pupils' faces. If there is a fairly complicated problem of grammar, or something in which it would be useful to compare English usage, it will be advisable to utilise the mother-tongue.

The use of a bilingual dictionary or vocabulary is to be avoided, as being extremely harmful. We have to encourage and train the power of guessing,[3] to foster an alert spirit; this endeavour is neutralised if we give the child a means of finding out without effort. Our pupils should be led to read for themselves as soon as possible; and for this purpose every school library should be supplied with a number of simple but interesting tales in French and German. Many of the school-books that have been published of late are more suitable for private reading than for class-work.

The work of *translation* into the mother-tongue should not be begun until fair progress had been made in the foreign language; for it presupposes a good number of words well known, and a grasp of the more important grammatical rules.[4] Then it is a highly stimulating exercise, in the course of which we shall often find that to be successful we must 'go one better than the dictionary.'

I have dwelt mainly on the first stages, because the superstructure will be feeble if the foundation is insecure; and it is just here that much of our teaching has been faulty.

In the intermediate and higher work, the general spirit will remain the same, the intellectual development of the learner being taken into account. From the broadly human we shall pass on to a consideration

[1] A few examples may be given: the teacher points to various objects on the picture, the children say or write the name with article and a suitable adjective; or they write a little sentence about each; or say where they are; or put questions to some person on the picture. Plurals can be practised by giving sentences with words in the singular, to be put in the plural; tenses by telling a short story as having happened, as going to happen, etc.; pronouns by substituting them for nouns in short sentences, or in answers to questions, or by running through *j'ai mon chapeau, ich trage mein Buch*, etc. The irregular verbs and some other parts of the accidence are best learned by drill; but of this there must not be too much at a time.

[2] Some teachers are inclined to regard this as difficult and exhausting; but practice soon makes it easy and less tiring.

[3] In the mother-tongue a child adds very largely to its vocabulary in this way, when it begins to read for itself.

[4] What advantage is there in translating sentences like *Le grand-père est dans le jardin*? If, on the other hand, the pupil has to answer the question *Où est le grand-père?* he is producing something for himself. Several possible answers present themselves to his mind, of which he chooses one. According to the Translation Method, there is only one way of doing an elementary exercise correctly; and this is a temptation to dishonest work, which we should be glad to see removed. Nor is translation necessary for testing the pupil's knowledge of grammar or of the meaning of words; the Reform Method has equally sure tests.

of the life and ways of the French and Germans, dealing also with their past history, and picking up some geographical knowledge by the way. When the student can read good modern prose with ease, and only then, he is introduced to the classic writers, and their works are studied from the æsthetic rather than from the philological point of view.

Conversation and Free Composition are practised throughout, and ensure skill in the handling of the language.

Few schoolboys will reach the stage at which they can profitably translate a really difficult and thoroughly idiomatic piece of English into French or German. On the other hand, translation from French or German is good practice in English.

The study of technical or commercial French or German hardly comes within the limits of a secondary school, the object of which is to give a liberal education, and not to afford opportunities for premature specialising.

One of the objections sometimes urged against the Reform Method is, that it makes it harder to assign marks; but many teachers recognise that marking is a confession of weakness.[1] As for elementary examinations, the sooner inspection is substituted for them the better. It is said also that pupils in our secondary schools have not enough time for the Reform Method; but the scanty allowance of time for any one language is largely due to the foolish desire to teach the beginnings of several languages at once. At least two years should elapse before a fresh language is started.

The crying need at the present time is for trained teachers of Modern Languages. What kind of training they should have has been fairly well established[2]; as also the conviction that they must be Englishmen, just as in France and Germany the teachers of foreign languages are, with very few exceptions, natives. Our education must be a national education; only an Englishman can be inspired by the genuine and enlightened love of his country which must pervade our teaching; only he will be able to make English boys and girls feel how much there is to admire in the people and the literature of France and Germany.

It is more stimulating to have an ideal for which to strive than to devote ourselves to tinkering. The deadly spirit of dilettantism has harmed much of our educational work. 'It is impossible to estimate the loss to the nation arising from the past indifference of many parents as to the conditions under which their children are educated.'[3] But there are welcome signs of change, due especially to the great progress in women's education.[4]

It is early education to which we must devote more earnest thought, more energy. In spite of the century which has elapsed, what Pestalozzi said still applies to much of our teaching: 'The education of to-day by its means and methods rather takes us on excursions into what is strange and unknown, than develops that which is in us, and which we need as independent beings.' We want an education which, as he said, 'renders the child active from the very beginning, makes him produce by his own powers results really his own, preserves his originality, and gives us a man less likely to be a servile follower of the crowd.'

It is not so much a new method that claims a hearing, as the desire to infuse the modern spirit into our teaching. It demands knowledge of the subject taught, study of the child, and a sympathetic personality; and the greatest of these is the last, thanks to which much good work has been done, even though the methods were faulty, as a mother may rear her child, making up by loving instincts what she lacks in knowledge.

There may be objections to this or that detail in the many works which have appeared in connection with the reform movement; but, taken as a whole, it seems to be in full agreement with the principles of Pestalozzi and Froebel and more recent friends of the child. The work of Viëtor and Walter, of Schweitzer, Passy, and Elfstrand, of Alge and—last, but not least—of

[1] It may be worth pointing out how unsatisfactory is the system of letting all the clever pupils sit together, and all the weak pupils; I have recently tried the experiment in a beginners' class, of asking each of six of the best pupils to sit next to one of the weaker ones, and it appears to be working well. Of course they only give help when I suggest it.

[2] See Mr. Eve's remarks in *National Education*, p. 251. Excellent work has been done for nearly twenty years at Cambridge; the younger universities are exerting themselves; London may be expected soon to share in the important duty of training Modern Language teachers.

[3] Fabian Ware, *Educational Reform*, p. 35.

[4] 'Among the schoolmistresses of to-day, the great inclusive aim of all education—the complete harmonious realisation of normal capacities—is better understood than among men.'—Fabian Ware, *loc. cit.*, p. 41.

Miss Dale, shows that there are infinite possibilities in the teaching of the living language. It convinces us profoundly of the gravity and the grandeur of the education of the young, and, for bearing our share in the great national work of reconstruction, may it inspire us with courage and hope and energy untiring.

WALTER RIPPMANN.

HOW FAR IS THE SO-CALLED *NEUE METHODE* ADAPTABLE TO ENGLISH SECONDARY SCHOOLS?[1]

I.

HAD I been asked to choose my own time for giving an account of the results obtained at Merchant Taylors' School under the New Method, this is not the moment I should have chosen. Our First Year's experience is out of date, our Second Year is not completed. We are in the throes of the first experiments in teaching without Objects and Pictures. I mean we have just passed from the Elementary Stage of *Anschauungsunterricht* to what may be called the Intermediate Stage of simple anecdotes and short stories; and as our French classes in the Lower School correspond for the most part to Forms, the uppermost wave of the Tide of Reform is anything but homogeneous. Nevertheless I have not hesitated to render an account of our work, because I do think that the little we *have* achieved, under not altogether favourable conditions, is enough to encourage others to follow our example, in order that they may bring their experience into the common stock, whence we shall in time elaborate that Method, or rather that application of the so-called New Method, which is best fitted to our needs.

It was in the summer term of last year that we made a definite start with French, under the auspices of Mr. Storr, who, I am glad to have the opportunity of saying it in public and at this time, has, throughout, shown Mr. Anderson, Mr. Poole, and myself all sympathy in our venture, and given us all help within his power.

The Method was first applied in the three lowest classes (in which the average age ranges from nine to twelve), the two lower ones being taught by the same master.

In the following term we obtained four periods a week for the subject, not enough, I know, but still a substantial advantage.

Every term the New Method rose with the pupils—the head of the Reform class thus inoculating the tail of the Old Method class to which it was promoted.

This reshuffling of the pupils every term has naturally retarded our progress, and makes it difficult to compare our venture with similar ones in Germany.

Moreover, as the French classes, and consequently the promotions, corresponded to the Classical forms, the excessive differentiation between the pupils of any one French class was a serious impediment—far more serious, of course, under the New than under the Old Method.

A third spoke in our wheels was the arrival each term, at every rung of the ladder, of new boys absolutely devoid of the preliminary foundation necessary to the work of the class, *i.e.* the Form, in which they were placed.

We naturally had recourse to various expedients for counteracting the effect of these impediments, inseparable from the gradual introduction of any new régime; but there is no doubt that they have heavily clogged our steps.

I have every reason to hope, however, that next term we shall be given greater facilities.[2]

[1] Two papers read on Thursday, Dec. 19, 1901, at the Annual General Meeting of the Modern Language Association.

[2] The new scheme, which is provisional and subject to the alterations that experience may suggest, is as follows:—

On the *Classical Side* the five lowest Forms (I*b*, I*a*, II*b*, II*a*, III.) form one Block, distributed into four French classes (averaging 32 boys each!) with five periods a week (one of which is replaced in the Third Form by a Greek period). The next three Forms form another Block, distributed into three French classes, with three periods a week. In the remaining four Forms, *i.e.* from the age of fourteen and a half, no French is done at all, but there are two periods a week for German.

On the *Modern Side*, which bifurcates from the Classical above II*a*, the composition of the Forms is determined by French and German; which have (1) French, four periods a week, rising to five and seven and a half in the two highest Forms; (2) German, five periods in the Third, four in the next four Forms, and seven and a half in the highest.

There is also a Special Class (for Matriculation, etc.), which has five periods for French.

The New Method now embraces nine out of the ten classes composing the Lower School—the average age of the highest Reform Class being a little over thirteen. The four upper classes, numbering about eighty boys, have been doing the same work this term, and as I have just examined them I know pretty well what they can do.

Striking the average of the number of terms that the thirty best boys (out of these four classes) have been working under the New Method, I get the figure three and a half. That means, of course, that many of them began midway—the exact number of those who have gone through the complete course being nine, six of whom are among the first fifteen. The average age of these thirty boys is twelve years seven months.

Our books have been:—

(α) For the Elementary Stage, *i.e.* that of *Anschauungsunterricht* (extending over the five lowest classes): Dent's *First French Book*, with Hölzel's Wall-Pictures of the Seasons.

(β) For the Intermediate Stage, which we began this Term: Dent's *Second French Book.*

(γ) Parallel to these, however, and with the object of supplementing their vocabulary and of providing additional drill in verbs, we have used two of Orell Füssli's Picture Vocabularies;[1] the Noun Vocabulary being used from the very beginning, and the Verb Vocabulary from the 5th class upwards. As each page of the Noun Vocabulary constitutes some sort of category, we have found it most useful for developing in our pupils, from the first, the power of expressing their own ideas in French, with the help of the most common verbs; *e.g.* with the page representing articles of clothing they learn one or two forms of the verbs *mettre* and *porter*: with the page representing the parts of a room they learn *ouvrir*, *fermer*, *tourner* (*la poignée*), *pousser* (*le verrou*), and so on—while the weaklings take refuge in the application to each object of a suitable adjective out of their limited stock.

Every lesson falls naturally into three parts—**oral work**, **reading**, and **writing**.

Those three parts constitute the teaching and assimilation of the living tongue as stating certain definite facts, which are brought as visibly as may be before the mind of the pupil.

But there is, if not at every lesson, at least from time to time, another 'moment' of a very different nature, when the sentences thus assimilated are regarded no longer as charged with life and conveying actual information, but as a collector's specimens, to be examined and dissected for their own sake, and compared with one another with a view to classification. Thus do we approach the formidable study of grammar! The teacher, no doubt, prepares the specimens, but it is the pupils who make the observations and notice the similarities and differences through which they are eventually led to the discovery of a general law. Very little is taught at a time in this way, but it takes root.

As regards *home-work* and private preparation by the pupils, it never consists in learning anything *new*, but in the *revision* and further assimilation or application of the *old.*

The practical results we have attained may be classified as follows:—

I. *Conversation.*

(a) The pupils can *understand* ordinary French sentences concerning school and school-work, and the subjects that most frequently occur in their intercourse with the master.

(b) They can *answer* on such occasions in respectable French, though with very varying fluency. Of course a good deal of this knowledge is purely oral; and in that domain they naturally understand even more than they can reproduce.

It stands to reason that the degree of conversational fluency attained by a class depends very much on the teacher's idiosyncrasies. It is not easy to steer a middle course between too great an expenditure of time on this rather vague subject and a curtailment of energies, which only require a little encouragement to come forth and try their strength. I find it useful to determine for oneself a minimum of conversation which is to be at the command of every pupil for his own use, while on the other hand one extends the range of what they merely understand, as occasion offers, confident that the brighter pupils will not be long in making it their own.[2]

[1] *Bildersaal für den Sprachunterricht.* Hefte II. u. V. (Zürich).

[2] And here it is interesting to note, what Gouin and others have pointed out, how quickly children pick up expressions generally uttered in an excep-

II. *Reading and Reproduction.*

(α) Our pupils can *understand* a simple story read out by the master, containing only a small percentage of new words and phrases which are explained, if necessary, *in French*, by the master or any boys who happen to understand them.

(β) After re-reading the same piece themselves *aloud*, and thoroughly assimilating it by conversation with the master about it, or by private preparation, they can *reproduce* the story:

(i) In isolated sentences elicited by questions.

(ii) As a whole, with the help of a skeleton generally composed of the verbs of each sentence.

(iii) As a whole, without such help, and following the original more or less closely, according as they have got it more or less by heart—a process of assimilation, which certainly has, with the weaker pupils, this great advantage, that it gives them confidence. With the better pupils, though it fetters them unnecessarily, it does not seem to interfere much with their command of the words and idioms for other combinations, as, for instance, in answers to questions on the subject-matter of the story, leading to fresh connections between or amplifications of the events related—a test which at once divides the sheep from the goats.

III. *The Written Work* takes the form of writing down all that is done orally, viz.:—

(i) *Dictation* (always of a passage that has been read and thoroughly mastered)—our object being, by its frequent use, to train the pupils to notice the spelling when they read; and

(ii) *Exercises* or *Themes* (composition): viz. the three kinds of Reproduction mentioned above as a sequel to Reading:—

(*a*) Answers to Questions.
(*b*) Skeleton Themes.
(*c*) Free Themes.

To these must be added exercises on grammatical points, based, in the same way as the Themes, on preliminary oral practice.

At a more advanced stage than we have reached at present, will come original compositions on given or optional subjects; and, probably, the occasional practice of careful translation as a test of accuracy and *Sprachgefühl*.

IV. *Grammar*, though regarded no longer as the Mistress but as the Handmaid, has not been neglected.

Our pupils know their accidence as far as their Reading, not their Conversation, has provided material for it.

They are familiar with the tabulation of verb forms in the Tenses of the Indicative, of both regular and common irregular verbs. Indeed, in this respect, I think I may say they are safer than under the old régime; but then, it is true, they were supposed to know the Subjunctive as well, and the Passive Voice was a mysterious kind of bogey, which occasionally loomed in examination papers and always with deadly effect.

Surer too, than of yore, is our pupils' knowledge of so-called irregular plurals and feminines. They generally know those they have read and used so many times, from which they have been made to induce the chief rules for their formation. As to Pronouns, they are familiar with the use of the unemphatic Personal Pronoun as direct or indirect object, and with the most common uses of *en* and *y*. In combinations of the direct and indirect object, only a dozen perhaps of the better pupils could reasonably be trusted.

The Relative *qui* and *ce qui* is also pretty safe in their hands, both as subject and object; but not so the uses of *dont* and *lequel*, in which they have not as yet had much practice.

So, too, with the Interrogative Pronoun. I should not trust them beyond the use of *Qui est-ce qui*, *Qui est-ce que*, *Qu'est-ce qui*, *Qu'est-ce que?* But that is something. They don't say, *Quel avez-vous dit?* and *Que* or *Quoi est arrivé?*

Finally, I admit that, with the exception of the conjugation of verbs, their grammatical knowledge is chiefly practical and of a concrete nature. It is acquired and tested by means of sentences which are old friends or have a family likeness to them. We have not yet reached the stage of absolute abstraction.

Even the verbs we test by such semi-real sentences, as, for example, by taking a sen-

tional pitch of voice. Some of my pupils are only too ready with their *Vous êtes en retard! Asseyez-vous! Levez-vous! Attention! Taisez-vous! Tenez vous tranquille!*

tence in the Present, and saying, *Mettez au Passé Indéfini en commençant par 'Hier,'* or *Mettez au Futur en commençant par 'Demain.'* While for practice in and testing the use of pronouns and pronominal adjectives, as well as many idioms, we have recourse to the missing-word principle.

The above list of attainments in Grammar does not, of course, pretend to be exhaustive. The main uses of the article, interrogative inversion, the construction following verbs of perceiving, wishing, commanding, and many of the most common points of Syntax, and the most current idioms, are at the command of our pupils, though they have not learned them as *rules*.

I might mention here that we have found Orell Füssli's Verb Vocabulary, like his Noun Vocabulary, invaluable as providing, besides drill in verbs, an opportunity for the pupil to draw upon his own stock, in order to supplement the bare statement of fact. Further, many a picture forms a useful peg on which to hang a systematic conversation.

Finally, whenever a point in the use of tenses has been inadequately grasped in the Reading Book, this Vocabulary supplies a means of giving further practice in the same, while using fresh material. Thus it proved most serviceable for driving home the distinction between the use of the Imperfect and that of the Past Definite—a point which, for all the 'living reality of the method,' we cannot profess to have inculcated with striking success in this our first attempt!

And now, before closing this paper, I should like to mention one or two points which our experience at Merchant Taylors' School has shown to be particularly important or particularly difficult.

1. First, it takes time to get a British schoolboy to grasp what might be termed the first commandment of the New Method, viz. that it is his chief duty, indeed that the neglect of it almost amounts to crime, to inform the master whenever he does not understand a word: this is, of course, an essential condition of success. But what is more difficult with some pupils is to get them to know when they do and when they do not understand.

2. It is not an easy matter to prevent translation, and always to ensure, in the Elementary Stage, the direct visual connection, and, in the Intermediate Stage, the mental visualisation, which are the essential conditions of this, as well as of that observance of the logical order of events, on which Gouin lays so much stress.

The teacher discovers that he must give his pupils a great deal of advice which is so obvious that he does not notice his sin of omission till some glaring failure gives him pause. I once discovered that one of my youngest pupils, equally keen and slow to learn, whenever he had to revise his vocabulary at home, looked first at the word, then at the picture, though in class he was always made to do the contrary. I asked him why he reversed the process at home. 'Oh, mother told me to do it like that.'[1] And in connection with home-work I must mention, in passing, the difficulty of obtaining that most essential condition of fruitful home-work—careful and conscientious *utterance* of all that is learned, read, or written.

3. Both teaching and learning according to the New Method are a great strain on the powers of attention. Teacher and taught must be 'all there' the whole time. The degree attained by the pupil of that visual connection and mental visualisation, of which I was speaking just now, depends largely on the keenness and interest evinced by the teacher. He must act his part well.

We have found *answering in chorus* a most valuable expedient for ensuring continuous attention on the part of the whole class, as well as for giving confidence to the timid. But a point must be made of regularly testing both the confidence of the pupils and the accuracy of their answers by singling out individuals.

4. Lastly, I should mention that we have found reading aloud to be a subject in itself. English boys get little practice in it in their own tongue; little wonder then that they should not find it easy in a foreign one.

At first we found it extremely difficult to combine the elements of good reading (as well as speaking)—articulation, accent,

[1] In one or two of the Themes I corrected in this last examination, I found tell-tale English words inserted—one of them evidently quite by accident! But on the other hand one has such consolation as the following:—In the oral examination I was questioning a boy about a cat story. He wanted to say 'la petite fille caressa le petit chat,' but could not think of the verb. After he had tried in vain for some time I told him it was rather extraordinary that he could not remember it, as he had learned it not only in that story, but in his picture vocabulary. I opened the latter, and on my pointing to the picture, the word immediately came to his lips. Then he admitted that, before, instead of thinking of the girl stroking the cat, he had been trying to remember the French for 'stroke'! That was a boy who began the New Method midway.

and rhythm. Our energies were almost entirely spent, in the lowest classes of all, on articulation, which, with the complexity of French spelling, is a serious difficulty to beginners of nine—so that when we came to deal with accent and rhythm, bad habits had already been formed. It became evident that all three must be combined from the very first. The solution of the difficulty lay in the use of Phonetic script in the initial stage. We introduced that of the *Association Phonétique Internationale* in January last, and we have every reason to be satisfied with the result. It reduces to a minimum the difficulties of articulation, so that from the first we can attain, in the whole run of the sentence, as well as in its component sounds, a tolerably French ring.

It trains the ear and the faculty of attention to a degree which, of itself, would give it a great educational value. In Dictation, for instance, the pupils must write each word, not as it might be pronounced, but exactly as the teacher pronounces it at that moment: e.g. *pti* or *pøti*, *ʃval* or *ʃøval*, *arbrə* or *arbr*, etc. The stage of transition to ordinary spelling offers no difficulties whatever, if only it be carried out gradually and methodically.

Last, but not least, the use of Phonetics keeps the teacher up to the mark in the matter of pronunciation, and helps him to correct his own defects.

And, fortunately we do not, for our purpose, require to study the subtleties of the science. As Widgery said, 'a little of it goes a great way,' for we must not forget that, for us, it is only a means to the end of a good pronunciation, which should be improved and kept up throughout the school course, by Repetition of good Verse, continuous Prose and Dialogue.

Singing we have found most useful: (1) As a means of teaching the French vowel sounds, especially as it provides a natural reason for keeping the mouth motionless during the production of each sound—a condition most repugnant to a British mouth! (2) As a means of giving an additional interest and mental association to some of the Repetition, in the Elementary Stage, and so laying the foundations of that stock of models of Pronunciation, which it is one of the objects of Repetition to build up.

And now I should like to make one small suggestion. Seeing that the New Method has now a foothold in some of our best public schools, is it not time that we should count our numbers and have some idea as to how many Modern Language Teachers in the United Kingdom are for and how many against the Reform Movement? And if this is so, is it not the duty or at least the prerogative of this Association to obtain such a return? Needless to say it would have to be obtained by the circulation of a very carefully worded *questionnaire*, so drawn up as to include, without becoming inconsistent, all who, while heartily in support of the New Method, may not yet have made up their minds as to every detail or as to the exact extent of its application, so far as schools in this country are concerned. I ask leave then of the Chairman to move the following resolution: 'That an instruction be given to the General Committee to appoint a Sub-Committee, whose duty it shall be to obtain a return of all Modern Language Teachers in the United Kingdom actually teaching classes on the lines of the New Method.'

L. VON GLEHN.

II.

THE subject with which I have been asked to deal in the present paper is this: 'How far is the so-called *Neue Methode* adaptable to English Secondary Schools?' It has been further suggested that I should introduce into my reply the results of four terms' experience and experiments at Haileybury.

In endeavouring to comply with your request, may I state at the outset that my work has scarcely yet extended over a period sufficiently long to admit of a very definite estimate of its results? So far I have only had two sets of beginners, and it will easily be understood that several attempts must be made before it can be seen clearly on what lines the best results may be obtained.

My mind is therefore rather in a state of flux, and grasps securely little more than a general outline. This state of flux, I must confess, I have encouraged, for I am specially anxious to preserve in my work all that is good in the older method, and, at present at all events, to introduce no innovations that are not indispensable.

But before anything can be begun at all in a public school, there are considerable difficulties to be grappled with. To mention

one only as an instance, there arises the question of the provision of a sufficient number of French-speaking masters. On any staff there must at the present moment be a scarcity of men who will undertake to talk French continuously to their forms. Most of them were appointed at a time when to speak a modern language at all was not considered an essential qualification. It would be unjust to the last degree that such men should be ousted. An English public school demands of its masters many other accomplishments besides knowledge of one subject. They play many parts in a highly complex organisation, and in most cases to remove them would inflict grievous loss upon the school. Therefore to acquire a number of men large enough to keep the New Method working throughout a number of forms must take at least several years. This solution of the difficulty seems to lie in starting from the bottom and extending the method as opportunity occurs.

That there is something radically wrong with our established system of teaching Modern Languages is now undeniable. We know in our own cases how little French we learnt at school that was of any use to us, and how much of that little had to be unlearnt when we came to tackle the subject seriously for ourselves. But this is, I am afraid, outside the scope of my subject, and in passing on I would only ask permission to add a single small illustration of the fact that a public school boy *does* lose something by being unable to speak a foreign language.

A few months ago I set to work to try and collect a little evidence on this point from business men themselves, and I put the question to a large and very well-known ironmaster, who is also a member of Parliament, and has sat on more than one important commission. He said: 'Well, perhaps I may tell you this. We have been obliged to refuse more than a score of first-rate public school boys (boys whom I should have been only too glad to help on) simply because they could talk no French or German.' 'But,' I replied, 'I suppose you must have some one to do this portion of your work.' 'Yes,' he said, 'and we are obliged to take the higher-grade schoolboy. He knows no more French, but we can employ him abroad in our foreign houses to do odd jobs in office-cleaning and such like whilst he learns the language.' I then put this question: 'Supposing that we could turn out boys who *could* talk, would you take them in preference to those you have mentioned?' 'Beyond a doubt,' he replied; 'and we should be only too glad to get them, for this reason: business is becoming year by year more and more a question of manners, and few things would help us more in our competition with other countries than to be able to make use of English gentlemen. At present, in a large number of cases, we are obliged to employ foreigners as our agents in foreign countries. These men naturally do not do as well for us as would a man of our own nation; whereas, on the other hand, a German firm who wishes to introduce some new invention to the English market can send over a German who can speak English almost, if not quite, as well as a native Englishman.'

Granting then that it would be desirable to teach French as a spoken language, the question takes this form: Can we by so teaching it make better use than we do at present of the time at our disposal, and can we do it with forms of over twenty boys? The reply is that it has already been done with conspicuous success in Germany, and I see no reason why we should not do it as well or even better in England. In Germany it has been proved also that a boy who has been taught to speak the language from the beginning, can not only learn to write it as well as the boy who has confined his work solely to the written part, but that in the later stages of his work he can beat him in the other's own examination. That a German boy *can* acquire a very fair mastery over a foreign language was demonstrated to me very clearly, when at a German school-feast a boy got up in front of the whole school and made an excellent speech to me in English, without any additional coaching from a master. He had learnt all he knew in a German school and from German masters. Yet how many English boys could do the same?

What then, it may now be asked, are the steps which we should take to improve matters in England? One cannot help feeling convinced that to merely imitate, slavishly, in all its details, the method employed in Germany would end in failure. The temperament of the English boy, his intellectual capacity, the requirements of the British nation, and the attitude towards school work of the British parent, all differ from those of other countries as widely as sandy soil differs from clay. What, therefore, we should desire to see in England would be not the wholesale adoption of a method imported ready-made from abroad,

but the gradual growth of a system which should be essentially British, framed in accordance with British ideas, suited to the material with which we have to deal, and designed to satisfy British needs of the present day.

This again is a question of time, but meanwhile we must make a beginning; and here it is that most valuable lessons may be learnt from efforts that have been made in other countries. To the mind of any one who has seen the eminently superior results produced either by the Frankfurt schools in Germany, or by M. Schweitzer at the *Lycée Janson de Sailly* in Paris, there can be little doubt that their success is almost entirely due to the value they attach to speech; and if this is true, it is a main principle which would apply to all countries alike. For this there are many reasons, of which we may perhaps select two. To produce a spoken sentence readily, a boy is spurred to make a mental effort much greater and much more rapid than is the case where he has merely to write it down. He is, for example, forced to train himself to adjust correct person-endings to his verbs until this becomes a second nature to him.

Secondly, by training a boy to speak, one opens up the possibility of treating in a totally different manner from that to which we are at present accustomed, *the translation book*. There is much to be said for our system of teaching grammar, now that we are renouncing our habit of regarding it as a series of pegs whereon to hang collections of obscure literary freaks; there is everything to be said for our system of teaching boys to translate from English into French; but our way of handling the translation from French into English is, not perhaps in the case of the smart boy, but certainly in the case of the boy of average intellect, I respectfully submit it, something very like waste of time. We set a number of pages of some French author to be prepared in such a way that a boy can produce the original in English. This is an excellent help towards teaching him his own mother-tongue, but he learns very little French from it. He is content if, by the help of notes which sometimes avoid real difficulties, and dictionaries which effectually conceal the most common meaning of a word, he has unearthed sundry English equivalents in precisely the same method as he would solve a puzzle. The main reform for which I am at present trying to pave the way is the substitution for so-called translation of a method whereby a boy can, after having read a page or so of a French author, close his book and give, either aloud or on paper, a *résumé* of what he has read, and give it entirely in French. By this means a boy makes more real and more rapid progress, and learns something of the real spirit of the foreign language.

To teach a boy to speak as well as to write a language has, in short, these two great advantages. It entails greater individual effort, and increases the rapidity of progress. It also adds considerably to the liveliness and to the interest of a lesson. After seeing forms working on both methods, I have no doubt that a boy takes thrice the interest in a sentence which he can speak. It is his own possession, and it is for him a living thing instead of a dead one.

My own experience at Haileybury (short as it has been) has confirmed this entirely as far as I have yet been able to go. Many boys have volunteered unasked the information that they feel somehow to be learning much more than they ever did from what they are pleased to style the humdrum round of grammar, exercises, and translation.

But here again at the very beginning we come face to face with a difficulty. A boy who comes to a public school has already made a certain acquaintance with the grammar of the language and has acquired a certain vocabulary. This must not be allowed to slide during the process of teaching him pronunciation, or all the work of past years will be wasted. Therefore until a boy comes properly prepared from his preparatory school, a method such as is followed in Germany cannot be applied in its entirety in England without considerable modifications, in order to allow of back work being kept up, and also to prevent serious interference with the school system of examinations.

The great German principle *Erst der Laut und dann die Schrift*, 'First teach the spoken word and then the written one,' is undoubtedly sound, but in England at present it is not observed. So far, at Haileybury, I have begun with the lowest French set but one in the modern side (not the lowest of all, for special reasons)—and I have aimed during the first term at a serious attempt to quicken the ear to the new sounds, and to begin to train the mouth to reproduce what the ear has heard. The most important item consists of the *vowel* sounds—and here I have made use of the arrangement known as the

growth has been continuous and rapid. In 1893, two years after its foundation, when the first catalogue was printed, the number of volumes in the library had increased to 724; in 1895 a supplement was issued bringing up the number of books to 1056; while the latest catalogue, issued last Christmas, showed that the library then contained 2013 volumes, to which about 300 volumes have since been added.

This new catalogue, which has been printed at the Oxford University Press, also contains a history of the library, the names of donors, and the rules which have to be observed by those who make use of the library. The books are arranged alphabetically according to subjects, which makes the catalogue useful as a bibliographical guide even to such students of German as have no access to the library. Some idea as to the range of the collection may be gathered from the list of subjects represented in it:—

1. Bibliographies, Encyclopædias, Dictionaries, and Works of Reference.
2. Collected Works of Modern German Authors.
3. Dramatic Works.
4. Modern German Poetry.
5. Novels and Prose Tales.
6. Periodicals.
7. English Translations of Modern German Prose and Poetry.
8. Political History.
9. History of Literature.
10. History of Art and Civilisation.
11. History and Theory of Education, Methods of Modern Language Teaching.
12. Æsthetics, Metre, Rhetoric, Literary Form, and Dramatic Art.
13. Deutsche Realien, *i.e.* Geography, Constitution, and Institutions of the German Empire.
14. Comparative and Germanic Philology, Phonetics, Grammar of the old Germanic Dialects, Historical Grammar of the German Language.
15. Folklore, Mythology, Germanic Antiquities, Sagas, Proverbs and Sayings.
16. Editions of Old Texts:—
    - *A.* Gothic.
    - *B.* Old Norse.
    - *C.* Old Saxon.
    - *D.* Old High German.
    - *E.* Middle High German.
    - *F.* Middle Low German ('Reinke de Vos').
    - *G.* Sixteenth and Seventeenth Century Texts.
    - *H.* Volkslieder.
17. English and Modern German Translations of Old German Prose and Poetry.
18. Annotated Editions of Modern German Authors.
19. School Books:—
    - *A.* Grammars, Readers and Writers.
    - *B.* Commercial Correspondence.
    - *C.* Idioms and Conversation Books.
20. Diagrams, Wall-maps, and Wall-pictures.

The ten book-cases in which the books are stored have been provided by the Council of the University, but the books themselves are almost without exception the gifts of private donors. For the last two years the Council has made an annual grant of £12, 10s. to the library; and this, it is hoped, will be continued.

The library is both a reference and a lending library. It is open, without charge, to all students in the German Department, and to Members of the University German Society on payment of 2s. 6d. per annum. Books may be taken out after every lecture, at the meetings of the University German Society, and at such hours as may be announced in the calendar from time to time.

The library is under the care and administration of the Professor of German for the time being.

H. G. FIEDLER.

THE GERMAN LIBRARY AT EDINBURGH UNIVERSITY.

'AN important addition to the equipment of Edinburgh University has been inaugurated in the opening of a German Library, the gift of Miss Joanna S. S. Gibson. Partly from University funds and partly from a sum collected by Dr. Schlapp, the German lecturer, the room has been cosily and artistically furnished. Shelves have been fitted all round it, electric light has been introduced, a German stove in olive-green earthenware will replace the old-fashioned iron specimen, and there are substantial old English oak settles, covered with tanned sheepskin, guaranteed by the maker to outlast many German lecturers. The gables have been emblazoned—the one with the arms of the city of Paris and the other with the German eagle—on whose outspread wings are the coats and arms of the twenty-six provinces of the Empire. The Divinity Faculty presented a curious old oil-painting on wood of Martin Luther. Former students have contributed for the adornment of the room busts of Molière and Voltaire, of Goethe and Schiller, a reproduction of Whistler's 'Carlyle,' and other appropriate gifts.'—From *The Scotsman*, Nov. 23, 1901.

THE SCHOLARS' INTERNATIONAL CORRESPONDENCE.

A Blunder or a Benefit.

The word blunder is not exactly mine—it is a modest translation of a much stronger one employed by a well-known Headmaster, who contended that the exchange of letters was a sort of syringe which would be used as an instrument to inject poison of a virulent kind into the healthy system of the English boy. Nor was he alone in talking about a crime. The French authorities were horrified at the idea of our terrible English girls who would destroy a French girl's innocence, and in Germany both boys and girls are guarded from contamination. Hence, as each country was eager to shield its own scholars from the wicked of other countries, there threatened to be a deadlock, until a few enthusiastic teachers resolved to try for a year and take the risk. Few who first tried the plan five years ago have discontinued it—not that there is no risk. France publishes some unpleasant newspapers, English boys discuss freely political and even religious matters, and *our* papers sometimes offend both French and Germans. But both in France and Germany the correspondence is supervised by the teachers, and if only those of our boys and girls who can be trusted are put in touch with others, the risk is infinitesimal. Any complaint from either side is at once inquired into, every scholar being duly registered.

Are there any benefits? Let me first clear the way by saying that to exchange a few letters is neither a royal road to learning nor a panacea for the woes of those scholars who consider any study an unmitigated nuisance.

Mr. Hartog wrote in the December *Quarterly*: 'It seems evident, then, that before we can proceed to teach a boy the language, it is first absolutely necessary to get him interested in the great nation whose tongue he is expected to master.' Well, our aim is to 'get him interested,' not before he learns something of the language, but so soon as he knows enough to put a few phrases together, and if our teachers could hear the comments, amused or otherwise, of, say, a boy in a seaside grammar-school, on his French companion's life in, for example, a village in the Landes, he would know that it is not a small thing for such boys to get an insight into each other's lives—be it remembered that if there are fifty boys in a school in receipt of foreign letters, each boy ought to receive a letter from a different place. Why! a pupil even learns something about the French departments! and of necessity becomes capable of writing an English letter, for the letters should be written in the own and foreign language alternately. More than one teacher has written that his or her pupils have inquired about French or German grammar.

'It takes so much time, and the hours for study are so short!' Three-quarters of an hour a month or less, if the thing is well planned. The English letter may be written out of school hours, and a capable and interested teacher will know how to give such a five minutes' talk before the time for the French letter, that his boys will get helpful ideas. Of course, advanced students may safely be let alone, but the juniors need some help; and in this, as in all true teaching, much depends upon the individual teacher. In some schools permission to have a French or German correspondent is sought as a mark of honour—in no case should unwilling boys or girls be urged to write.

What do you do if the boy or girl gets tired, or the foreign correspondent is unsatisfactory?

Release both, of course, and arrange differently if either or both desire it. It would be impossible to 'pair' thousands of correspondents without occasionally making mistakes.

I thought, in conclusion, to sum up the benefits, but time fails. Teachers are the best guides, and I will gladly give the addresses of several in either country who can speak from a happy experience. It should also be remembered that the plan is organised by teachers, two of whom are men famous in their respective countries as practical teachers, and honoured at home and abroad.

E. A. Lawrence.

FROM HERE AND THERE.

AT the close of last year there were just under four hundred members of the MODERN LANGUAGE ASSOCIATION. This year some twenty members have already been elected, and there seems every reason to believe that when the M. L. A. celebrates its tenth birthday next December, the respectable total of five hundred will have been passed.

* * * * *

The REGISTRATION OF TEACHERS is at last an accomplished fact. We would express a hope that Members of the Association will at once take steps to see that their names are put upon the Register. Information upon this subject may be obtained from the Board of Education, South Kensington, S.W.

* * * * *

It is rather late in the day to refer to the ANNUAL GENERAL MEETING of the MODERN LANGUAGE ASSOCIATION. A report of the proceedings appeared in the *Journal of Education* for January, and we do not reprint it here, for the simple reason that we cannot afford it. We put some sixty pages more into the last volume than was bargained for, and we have fortunately received absolution; but we are told we must not use so much cloth for our coat again.

* * * * *

Several of the papers were, however, not printed in the above-mentioned report, and they will be found in the present number; as also Mr. Rippmann's account of the Reform Method, which is given in a revised and somewhat enlarged form.

* * * * *

At this meeting the Chairman (Mr. Storr) made a PRESENTATION to MR. W. G. LIPSCOMB, retiring Honorary Secretary, on behalf of the members of the Association. The testimonial was accompanied by an address signed by 85 members.

The Chairman said that he knew that Mr. Lipscomb would have avoided such a presentation if he could have done so, but what had been done was inevitable. There had been no solicitation for the testimonial, but all the members who had taken part in it felt that something must be done, however little, to show their gratitude to Mr. Lipscomb for his services. Their gift might be small, but their hearts were large, and he was not speaking the language of exaggeration in saying that they were overflowing with gratitude for what Mr. Lipscomb had done for the Association. They hoped that they might find a successor with equal zeal and energy, but only years could give him that experience, that *savoir faire*, that consideration for others, and that delicate tact, which had so much led to the success of the Association. They all heartily congratulated Mr. Lipscomb on his recent preferment. (Cheers.)

Mr. LIPSCOMB, in reply, said that a more complete surprise could not have happened. He could not have expected that his work would have been spoken of in such high terms, for it was an extremely small part of the machine, however necessary it might be. He had on a former occasion said that his work as secretary gave him an extremely great amount of pleasure, and, though his statement was treated with a certain amount of laughter, it was really perfectly true. If his work had been done well, the reason was the pleasure which he found in the doing of it. He had an intense love and admiration for his profession, and he believed firmly in its sacred character, and he had felt that, in doing the hard work of the secretaryship, he had been doing some little towards helping the profession of which he was a member. He thanked the members of the Association for the presentation which they had made to him. He could not express in words his sense of appreciation of their great kindness.

* * * * *

On the first day of the HEADMASTERS' CONFERENCE Dr. Tancock (Tonbridge) rose 'to call attention to the proposal to include French or German in the subjects for RESPONSIONS AT OXFORD.'

* * * * *

Dr. Tancock's view, which, we believe, will commend itself unreservedly to the members of the M. L. A., may be gathered from the following resolutions which he subsequently proposed:—

'(1) That the introduction of the translation of unprepared passages of French or German as a

compulsory paper in Responsions is not desirable.

(2) That it is desirable to hold in Responsions an examination in either French or German of high standard as an alternative for Greek for such candidates as hold from some recognised authority a formal certificate of capacity to study with advantage the subjects of any final honours school, except *Literæ Humaniores* or Theology.'

* * * * *

What happened next may best be learned from the official report of the Conference :—

'After a short adjournment the Chairman said he could not allow Dr. Tancock's resolution to be put. The questions he had raised were much too large for the Conference to pass a formal vote upon them without careful consideration, and in this Dr. Tancock agreed. Notice should have been given of the resolutions. The question he now put to the Conference was whether it might not be best to go on at once to the next subject; the other alternative was that some one or two speakers should express their views. The danger of the second course was that the speakers might express views which were not at all in accordance with the views of the Conference, and the debate, if reported, would give an erroneous idea of what the Conference thought, IF IT THOUGHT ANYTHING AT ALL.

'The question whether the Conference should pass to the next resolution was put and carried.'

* * * * *

Dr. Tancock, we believe, is not regarded as an extremist. We do not recollect any public utterances of his on the Modern Languages question. He approaches the burning topic not from the point of view of the specialist, but on wider grounds.

* * * * *

It must have been familiar to many of his hearers that the issues raised were arousing considerable interest not only at Oxford, where the proposed reforms were suggested, but also at Cambridge, where opinion on the Greek question is fast coming to a head. But there was no discussion.

* * * * *

That the Conference should hesitate to tackle such a vital problem is deplorable. Such a cowardly course of action can but bring that august body into discredit.

Are we to wait for the solution of such burning questions until the Local Authorities are constituted, and usurp power which we had hoped to see wisely exercised by a more Academic assembly?

* * * * *

We have all read the paper on Modern Language Teaching contributed by CANON BELL of Marlborough, who, we are glad to say, has just become a member of our Association. Though obviously not the work of an expert, it was a commendable attempt to put before his fellow-headmasters a statement of the various methods which claim the attention of teachers. A summary of the paper appeared in the January number of the *Journal of Education*; a fuller account in the *School World* for February.

* * * * *

A discussion of the paper could not fail to have been of value, and was looked forward to with great interest by the members of the M. L. A. who were present at the Conference. Unfortunately a wave of timidity seems to have swept over the assembly at the conclusion of the paper, and no one had the audacity to attempt to probe the many issues raised by Mr. Bell's paper.

* * * * *

Can it be that Mr. Gilkes expressed the opinion of the majority of those present when, in a letter to the *Times*, he gave it as his impression that 'in almost all schools able teachers of foreign languages are carrying out in full the suggestions made in the paper, with the full sympathy of all their colleagues'? It makes a Modern Language teacher long to be at Dulwich!

* * * * *

Not everywhere is the headmaster quite so well satisfied with the modern language staff as at Dulwich. There is a great school within easy railway distance of Mr. Gilkes, where strange things have been happening, which have been viewed with unfeigned regret by those who know.

* * * * *

At Christmas one left the school, whom we all have learned to honour as a discreet but unwearying champion of Modern Languages and of the Modern Language teacher; one who had himself done invaluable service to this school for twenty-three years. This term another teacher has been summarily dismissed after twelve years' service; and two others who have done excellent work

for four years are leaving also, though no doubt they would have stayed, if . . .

* * * * *

Earnest efforts are to be made to promote a bill in Parliament on the subject of TENURE OF TEACHERS. It does not seem probable that such a measure is likely to become law in the immediate future. But the arousing of public opinion on this vital question cannot fail to further the interests of the teaching profession.

* * * * *

Recently several cases of compulsory dismissal after long years of service have come under our notice. If a teacher is cut adrift after, say, fifteen years' service on the grounds of incompetence or insufficient attainments, the question naturally arises whether or not the employers of such a teacher have not egregiously failed in the trust which is imposed upon them, by taking fifteen years to discover incompetence in the person or persons they have appointed.

* * * * *

It should be borne in mind that in very many cases assistant masters and mistresses work under conditions which they do not create, and which they cannot remedy, even if it were in their province to do so.

* * * * *

Arbitrary dismissal of teachers is an extreme measure, and should only be resorted to as the outcome of a *thoroughly impartial investigation* into the entire management of a school.

* * * * *

In English law a man is held innocent until he is proved guilty. In the custom of the scholastic profession the Headmaster has the right of appeal before dismissal. Is it too much to ask that the same privilege should be conceded throughout the whole profession?

* * * * *

Among resolutions adopted at the HEADMASTERS' CONFERENCE we note the following:—

'That in all language examinations, ancient or modern, imposed by external authorities for admission to the Universities or professions, prescribed books should be abolished.

'That a higher standard of English should be required on entrance into secondary schools; and that the study of English ought to receive more encouragement at the schools themselves.'

THE INCORPORATED ASSOCIATION OF HEADMASTERS had their Annual General Meeting in January, and passed two resolutions which are of interest to us. Dr. Gray of Bradfield moved:—

'That in all language examinations, ancient and modern, imposed by external bodies, *prescribed books should be abolished.*'

The amendment moved by Mr. Barker (Hatcham), by which the words 'Candidates may pass without prescribed books,' were substituted for the words in italics, was carried by twenty-six votes to fifteen.

Mr. Jamson Smith of Birmingham proposed:—

'(i) That instruction in modern languages will take the rank due to it only if its disciplinary value is emphasised at least as much as its utility. (ii) That with a view to this end the Universities would render valuable help by allowing more scholarships for success in this branch of study, *and by making one modern language an essential subject for a degree in Arts.*'

This resolution was carried, the words in italics being omitted in accordance with an amendment.

* * * * *

THE INCORPORATED ASSOCIATION OF ASSISTANT MASTERS, at their Annual General Meeting in January, passed a resolution:—

'That in the teaching of Latin the Roman pronunciation should be used in our schools and universities.'

* * * * *

This is in agreement with the resolution moved by Dr. Postgate at the Meeting of the M. L. A.:—

'That the reformed pronunciation of Latin be recommended by the Modern Language Association for adoption by all teachers who desire to teach modern languages to the best advantage.'

* * * * *

We are inclined to think that the difficulty will disappear before very long. When the mother-tongue is properly taught, and the first foreign language is German or French, pupil and teacher alike will come to regard it as unnatural to utter Latin with English sounds. Meanwhile it will interest teachers to know that a *First Latin Book* has just appeared in which the early pieces of the reader are also given in the transcript of the *Association Phonétique Internationale*, which is becoming well known and generally recognised in England

as the most convenient for practical purposes.

* * * * *

The Meeting of the BRITISH ASSOCIATION will be held this year at Belfast. We understand that the Incorporated Association of Assistant Masters is to be officially represented, and that a paper will be read on 'The relative Merits of Classical and Modern Languages as Instruments of Education.' We hope that the M. L. A. will be able to make arrangements to send representatives to the meeting.

* * * * *

At the CONFERENCE of the TEACHERS' GUILD, a discussion on Holiday Courses was opened by Mr. Sadler, in a speech which was quite in his usual well-considered and neatly phrased style. As Director of special inquiries and reports in the Education Department he has done a great deal to assist teachers by supplying information about these holiday courses, which seem to be growing in popularity.

* * * * *

A 'Table of HOLIDAY COURSES on the Continent for Instruction in Modern Languages' can now be obtained on application to the Board of Education Library, Cannon Row, Whitehall, S.W. Courses have been arranged in Germany, at Greifswald, Jena, Kiel, and Marburg; in Switzerland, at Geneva, Lausanne, and Neuchâtel; in Spain, at Avila and Santander; and in France, at Caen, Grenoble, Honfleur, Nancy, Paris, Tours, and Villerville-sur-Mer. The 'Table' gives full information as to dates, fees, return fares from London, lowest cost of *pension* per day, the principal subjects of study, and other important details. Since, in addition, the names and addresses of the gentlemen in charge of the respective courses are also given, and further information can be obtained from them, the pamphlet is indispensable to the teacher who thinks of attending a holiday course.

* * * * *

We gather from the *School World* that the third Annual CONFERENCE in the interests of MODERN LANGUAGES at the various SCOTCH UNIVERSITIES took place this year in the Students' Union, Glasgow. Reports submitted regarding the status of modern languages in the universities showed that the number of students in French and German steadily increases. The Conference did not regard with favour the proposal to establish special entrance bursaries for modern languages. They claimed that justice to the subject demanded that they should be admitted to equal competition with other subjects at the general bursary examination. It was resolved to recommend to the Carnegie Trust, that in view of the urgent requirements of modern languages in the universities, a certain proportion of their trust funds should be set aside for the better equipment of the modern language department by means of instituting chairs, and research and travelling scholarships.

* * * * *

One of the objects to which the grant of £10,000 a year to the UNIVERSITY OF LONDON by the Technical Education Board of the London County Council is to be devoted, is:—

> To organise the teaching of German in London by appointing two Professors and three Readers.

The classes will be held at the Colleges and Polytechnics, but the fees will be paid into a central fund, and the whole staff will be under the direction of the University.

* * * * *

It will be generally recognised that this is a very important step in the right direction. There is at present a good deal of wasted energy due to overlapping. It is to be hoped that the æsthetic and the philological, the scholarly and the practical, aspects of the study of German will be equally represented on the staff.

* * * * *

We have received the welcome news that the establishment of an Honours School of Modern Languages in the UNIVERSITY OF BIRMINGHAM may be expected at the beginning of next session. We hope to give in our next number details of the scheme for the new examination, which contains some very interesting features.

* * * * *

The SCOTTISH EDUCATION DEPARTMENT has issued an important circular, in which the new arrangements regarding LEAVING CERTIFICATES are fully explained. Candidates are expected to show that their knowledge of a language has not been 'wholly obtained from disconnected reading,' but includes 'a real acquaintance with at least some of the masterpieces of literature,' and that 'especially in the case of a modern language, sufficient care has been bestowed on the training of the ear.' In connection with this last requirement oral

examinations are to be instituted, and 'increasing importance will be attached to this aspect of the examination in future.'

* * * * *

From the *School World* for April we take the following criticism of a grave feature in the new regulations for the SCOTCH LEAVING CERTIFICATE:—

'The conditions governing the Leaving Certificate proper are so reactionary in tendency, that one is at a loss to understand how they have come to be issued by a Department which has shown itself so anxious to build up an educational system suited to modern needs. The insertion of Latin and Mathematics as compulsory subjects renders the certificate a purely academic one. Indeed, it makes it merely another name for the university preliminary examination in Arts or Science. As only a small fraction of secondary pupils look forward to a university career, the great majority of pupils are to be sacrificed to the fetish of a classical education. It is in no wise the purpose of this article to belittle the value and importance of the classics as training instruments. But it is surely too late in the day to have to enter a plea for the impartial treatment of modern languages. The teaching of modern languages in this country has now reached such a stage that a training can be given in them, which is as effective and as useful as any other that can be given within the same time. Lord Balfour recently said that, while the classics at their best were the highest means of culture known, yet the effective use of even one modern language was of much more value than the fragmentary knowledge of a classical language, which was all the great majority of pupils ever attained. Yet it is this fragmentary knowledge that the new circular seeks to impose on all pupils. The insistence on this condition will have a disastrous effect upon the commercial schools that the Department has done so much to encourage. Such schools must either make the lower certificate the goal of their efforts, or remodel their curriculum and take up Latin instead of German. The better schools will adopt the latter alternative, as no higher school can long maintain its reputation when its full curriculum can only win a lower grade of Leaving Certificate.'

* * * * *

The SOCIETY OF ARTS proposes to add a *viva voce* examination in French, German, and Spanish in any centre at which twenty-four candidates can be collected. The examination will include dictation, reading, and conversation.

* * * * *

The REFORM METHOD is making rapid strides in France, thanks to M. Leygues. His November circular is all in favour of *la méthode directe*: more attention to the living language, *viva voce* examinations, simple grammars, the acquisition of a good working vocabulary, etc. An account of it by Mr. de V. Payen-Payne will be found in the February number of the *School World*.

* * * * *

Those who do not know Danish will be grateful to Professor Moore-Smith for his excellent account of Professor Jespersen's *Sprogundervisning*, contributed to the February number of the *Journal of Education*. Most teachers on Reform lines will be glad to see that on all main points they are in agreement with the Danish pioneer.

* * * * *

At the request of the Comité de Patronage des Étudiants Étrangers at the Sorbonne, the Franco-English Guild has just established a new section of its work, with a view to providing guidance and further educational facilities for English-speaking men students in PARIS, especially for those preparing themselves to teach French in schools in English-speaking countries. The studies of the men students will be placed under the direction of M. Léopold Sudre, docteur-ès-lettres. Special attention will be paid to the study of modern French (language and pronunciation). The courses will begin immediately after the present Easter vacation. The Franco-English Guild examination, hitherto confined to women, will henceforth be open to men. Further information can be obtained from the Franco-English Guild, 6 Rue de la Sorbonne, Paris.

* * * * *

MR. L. VON GLEHN, whose interesting paper on Reform Method work at Merchant Taylors' we print on another page, has been appointed chief Modern Language master at the Perse School, Cambridge. Mr. W. H. D. Rouse, who was recently appointed Headmaster of this school has—we note with great pleasure—recently joined the M. L. A.

* * * * *

Mr. W. MANSFIELD POOLE, Honorary Secretary of the M. L. A., is leaving Merchant Taylors', having been appointed In-

structor in French to the Channel Squadron. We congratulate him warmly on his appointment.

* * * * *

It would very much lighten the labours of the Treasurer, as well as the expenses of the M. L. A., if Members would endeavour to send in their SUBSCRIPTIONS in the course of January, without waiting to be written to individually.

* * * * *

In future the *Quarterly* will not be sent to any member whose subscription is more than twelve months in arrear.

The Modern Language Quarterly

NOTICE TO CONTRIBUTORS.—*The Modern Language Quarterly* is open for the discussion of all questions connected with the study and teaching of Medieval and Modern Languages and Literatures. Contributions dealing with Germanic should be sent to Dr. BREUL, 10 Cranmer Road, Cambridge; with Romance, to Dr. BRAUNHOLTZ, 37 Chesterton Road, Cambridge; with Teaching, to Mr. E. L. MILNER-BARRY, M.A., Mill Hill School, N.W., or to Prof. WALTER RIPPMANN, 72 Ladbroke Grove, Notting Hill, London, W.; with the Bibliographical List, to Prof. WALTER RIPPMANN, to whom review copies should be sent; and contributions dealing with all other subjects, to Mr. W. W. GREG, Park Lodge, Wimbledon Park, London, S.W. All contributions should be clearly written, and should bear the name and address of the author on the last page.

NOTICE TO SUBSCRIBERS.—*The Modern Language Quarterly* will be sent post free to all members of the Modern Language Association who have paid their subscription for the current year. Applications for membership should be sent to the Hon. Sec., Mr. W. MANSFIELD POOLE, and subscriptions (10s. 6d. per ann.) to the Hon. Treasurer, Mr. DE V. PAYEN-PAYNE, 9 Stonor Road, West Kensington, London, W.

The
Modern Language Quarterly

Edited by
H. FRANK HEATH

With the assistance of
E. G. W. BRAUNHOLTZ, K. H. BREUL, E. L. MILNER-BARRY,
W. RIPPMANN, and W. W. GREG (Sub-Editor)

Vol. V. July 1902 No. 2.

SHELLEY'S 'ADONAIS.'[1]

I PROPOSE to discuss the meaning of the name by which one of our greatest poets speaks of Keats in an In Memoriam poem of immortal beauty. Shelley, in verses inspired by the keenest indignation against certain criticasters as well as by a profound sense of the mystery and the pathos of human life, speaks of Keats as 'Adonais,' and his noble monody is called after its subject, *Adonais*.

Something, if time and space permitted, might fitly be said here of the mutual relations of Shelley and Keats, of their mutual attractions and repulsions, of their misappreciations and of their growing sympathies. They had breathed very different atmospheres, and though they had in common a profound delight in Greek art, yet they were reared in schools that did not interharmonise, and, in fact, in their earlier intercourse failed to understand each other and to discover their divine kinsmanship. But time was bringing a better judgment. We have evidence that Shelley was discerning more and more clearly the rare quality of Keats's work, in spite of all the defects of taste and scholarship that mar his earlier productions; and one of the last things he was reading was one of Keats's volumes. 'The tall slight figure,' writes Trelawny, after he had looked at the body washed ashore near Via Reggio in the Duchy of Lucca, on July 19, 1822, 'the jacket, the volume of Sophocles in one pocket [elsewhere Trelawny says 'Æschylus,' and so Dr. Garnett], and Keats's poems in the other, doubled back as if the reader in the act of reading had hastily thrust it away, were all too familiar to me to leave a doubt on my mind that this mutilated corpse was any other than Shelley's.' 'It has been stated,' says Dr. Dowden, in a note on this quotation in his *Life of Shelley*, 'that the volume of Keats's poems was doubled back at "The Eve of St. Agnes."' Keats had died at Rome some year and a half before. Truly, in death, whatever is to be said of their union before, these two brilliant geniuses were not divided.

But to turn to our immediate matter: Why is Keats styled Adonais in the most generous and most exquisite poem Shelley, not long to survive him, devotes to his memory? The word, and especially the

[1] This article (with some omissions and slight changes) is reprinted by kind permission from the *Hampstead Annual*, to which the copyright belongs.

form of it, have caused much perplexity.[1] But yet I think it can be satisfactorily explained, and I propose to suggest an explanation.

As to the main part of the word, to postpone the consideration of the final syllables—the *-iis*, which has proved such a stumbling-block—there cannot be any doubt at all, and none of any weight has ever been expressed, that the story vivid in Shelley's mind when he penned these stanzas was the well-known one which tells how the lovely youth Adon or Adonis was gored to death by a wild boar. He believed, what we now happily know was not the case, that Keats's health had been impaired and his life shortened by the ruffianly attack made on his poetry in the *Quarterly Review*; and so he perceived a satisfactory and serviceable likeness between the quadruped that killed Adonis and the biped that assaulted Keats, beasts both, as it seemed to him and seems to many after him. On June 8, 1821, he writes thus to Ollier, his publisher:

'You may announce for publication a poem entitled *Adonais*. It is a lament on the death of poor Keats with some interspersed stabs on the assassins of his peace and of his fame. . . . If you have interest enough in the subject, I could wish that you inquired of some of the friends and relations of Keats respecting the circumstances of his death, and could transmit me any information you may be able to collect, and especially as [to] the degree in which, as I am assured, the brutal attack in the *Quarterly Review* excited the disease by which he perished.'

It may be remarked that Shelley might justly have coupled *Blackwood's Magazine* with the *Quarterly Review*, for indeed that sagacious serial, in one (No. 4) of a series of articles 'On the Cockney School of Poetry,' and 'directed mainly and venomously,' to use Mr. W. M. Rossetti's words, 'against Leigh Hunt,' fell foul of Keats. But Shelley does not seem to have known of *Blackwood's* performance. To any fair criticism Shelley would have been the last man in the world to object, and, undoubtedly, there were many things open to criticism in Keats's *juvenilia*. He speaks frankly in his Preface to *Adonais* of his 'known repugnance to the narrow principles of taste on which several of his [Keats's] earlier compositions were modelled.' There was justification enough, as such things go, for sticking the label of 'Cockneys' on Leigh Hunt and his set, of which to begin with Keats was a member, but from which he was soon eager to dis-attach himself; for, indeed, Hunt was no competent or worthy master of such a pupil as Keats. But what irritated Shelley was not any legitimate fault-finding, but the gross and vulgar abusiveness of what pretended to be a critique. This insolent reviewer seemed a mere monster seeking whom he might devour, and determined to devour any one in any way allied with so notorious a person as Leigh Hunt. And Shelley, as has already been said and as is well known, believed Keats to have been worried to death by this most offensive creature.

'The savage criticism on his *Endymion*,' he writes, 'which appeared in the *Quarterly Review*, produced the most violent effect on his susceptible mind. The agitation thus originated ended in the rupture of a blood-vessel in the lungs; a rapid consumption ensued; and the succeeding acknowledgements from more candid critics of the true greatness of his powers were ineffectual to heal the wound thus wantonly inflicted.

'It may be well said that these wretched men know not what they do. They scatter their insults and their slanders without heed as to whether the poisoned shaft lights on a heart made callous by many blows, or one, like Keats's, composed of more penetrable stuff. One of their associates is, to my knowledge, a most base and unprincipled calumniator. As to *Endymion*, was it a poem, whatever might be its defects, to be treated contemptuously by those who had celebrated with various degrees of complacency and panegyric *Paris*, and *Woman*, and *A Syrian Tale*, and Mrs. Lefanu, and Mr. Barrett, and Mr. Howard Payne, and a long list of the illustrious obscure? . . .

'I am given to understand that the wound which his sensitive spirit had received from the criticism of *Endymion* was exasperated by the bitter sense of unrequited benefits. [Here, too, Shelley speaks on some inaccurate information.] The poor fellow seems to have been hooted from the stage of life no less by those on whom he had wasted the promise of his genius than those on whom he had lavished his fortune and his care.'

Amongst the passages intended for, but eventually omitted from the Preface, we find these words:

'Reviewers, with some rare exceptions, are a most stupid and malignant race. As a bankrupt thief turns thief-taker in despair, so an unsuccessful author turns critic. But a young spirit, panting for fame, doubtful of its powers, and certain only of its aspirations, is ill-qualified to assign its true value to the sneer of this world. He knows not that such stuff as this is of the abortive and monstrous birth which time consumes as fast as it produces. . . . The offence of this poor victim seems to have consisted solely in

[1] Hogg in an unpublished letter, as Dr. R. Garnett kindly informs me, asks, after acknowledging the receipt of a copy of the poem: 'Is Adonais the name of a man? Is it not rather a daughter, or a poem concerning Adonis?'

his intimacy with Leigh Hunt, Mr. Hazlitt, and some other enemies of despotism and superstition.'[1]

And several points brought out in this and in the Preface as it appears at the head of *Adonais*, are brought out also in a letter he began to write but never finished, addressed directly to the Editor of the *Quarterly Review*.—See *Essays, Letters from Abroad, Translations and Fragments by Percy Bysshe Shelley*. Edited by Mrs. Shelley, 1840, vol. ii. pp. 286-289.

Thus the brutal criticaster who had set on Keats so furiously, might well recall to Shelley the wild boar whose tusks had torn and ravaged the fair form of Adonis; and some such image is clearly in his mind as he writes his Elegy, as these stanzas sufficiently show:

'O gentle child, beautiful as thou wert,
Why didst thou leave the trodden paths of men
Too soon, and with weak hands though mighty heart
Dare *the unpastured dragon in his den*?
Defenceless as thou wert, oh! where was then
Wisdom the mirror'd shield, or scorn the spear?
Or hadst thou waited the full cycle, when
Thy spirit should have filled its crescent sphere,
The monsters of life's waste had fled from thee like deer.

'*The herded wolves*, bold only to pursue,
The obscene ravens, clamorous o'er the dead,
The vultures, to the conqueror's banner true,
Who feed where Desolation first has fed,
And whose wings rain contagion;—how they fled,
When, like Apollo, from his golden bow,
The Pythian of the age one arrow sped
And smiled!—The spoilers tempt no second blow,
They fawn on the proud feet that spurn them lying low.'

That the story of Adonis and the wild boar is specially before Shelley's fancy as he laments for Keats, is further illustrated—if any further illustration is needed—by the fact that there are in *Adonais* several reminiscences of Bion's *Epitaphios Adonidos*. Thus, *e.g.* the lines,

'Stay yet awhile! speak to me once again;
Kiss me, so long but as a kiss may live'

unmistakably recall the words Bion put into the mouth of Kupris, beginning

'Adonis, stay!'

(Ahrens reads Hadonis here, and several times elsewhere)

'Luckless Adonis, stay . . .
Kiss me for so long while as lives a kiss'

to translate the Greek quite closely; but, in fact, Shelley's line is an admirable rendering of the original. Again compare

'Oh, weep for Adonais—he is dead!
Wake, melancholy Mother, wake and weep!'

with Bion's apostrophe to the bereaved Goddess:

'Wake, miserable one, dark-stoled, and beat
Thy breast, and cry to all men: "He is dead!
Dead is the fair Adonis!"'

to attempt again a quite literal translation.

Compare also Shelley's description of Urania's travel 'through camps and cities rough with stone and steel' to Adonais' death-chamber with Bion's picture of Aphrodite's wanderings in the wildness of her grief, lines 21 and 22:

'Her as she goes the brambles rend, and shed
Her sacred blood——'

And stanza 17 of *Adonais* with lines 33 and 34 of the *Epitaphios Adonidos*, Ed. Ahrens.

The story of Adonis is often referred to by other Greek pastoral poets besides Bion; and evidently Shelley in writing his elegy turned to the Greek pastoral poets, just as his great Hellenistic predecessor, Milton, turned to them when he wrote Lycidas. Milton's

'Where were ye, nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?'

and Shelley's

'Where wert thou, mighty Mother, when he lay,
When thy son lay, pierced by the shaft which flies
In darkness?'

are both suggested by certain exquisite lines in the Thyrsis of Theocritus, which may be thus Englished:

'Where, where were ye, O Nymphs, when Daphnis lay
A-dying? In Peneus' lovely vales,
Or on the heights of Pindus?'

Theocritus' idyll, that pictures two Syracusan women going to the feast of Adonis, is, thanks to Matthew Arnold, familiar to most people. But beyond question the Greek pastoral poem that specially haunted Shelley's memory when he composed *Adonais* was Moschus' *Epitaphios Bionos*. Of this reminiscences abound. Thus Shelley:

'Lost Echo sits amid the voiceless mountains
And feeds her grief with his remembered lay
. . . . . .
Since she can mimic not his lips,'—etc.

[1] See Dr. Garnett's *Relics of Shelley*, 1862, pp. 49 and 50.

And thus Moschus:

> 'Amidst the rocks mourns Echo, for that thou
> Liest so silent, and no longer she
> Mimics thy lips.'

The two poems should be read carefully side by side; and if the comparison is to be as perfect as may be, the original Greek must be read; for indeed poetry cannot be translated. Translations have, of course, their use; and it may be better to know a great poem through such a medium than not to know it at all. But let it clearly be understood, that no great poem can be really and fully known, if it is not studied in its original language. But, to confine ourselves to our present business, even in Moschus' *Lament for Bion*, we have a reference to the Adonis story. See lines 69 and 70 of Ahrens' text:

> 'The Cyprian, she loves you even more
> Than the fond kiss with which she lately kissed
> Dying Adonis;'

where Moschus gracefully alludes to the line already quoted from Bion's *Epitaphios Adonidos*.

It may just be mentioned that there are Greek words *Adon* or *Adonis*, Doric forms of *Aedon* or *Aedonis*, meaning nightingale; and these words occur in Moschus' idyll. Also it may be noted that Shelley speaks of

> 'Thy [Keats's] spirit's sister the lorn nightingale;'

but after what has been said, it may be confidently held that the name Adonais is not derived from this source.

It remains now to consider the latter part of the name Adonais, *viz.* the *-äis*. It is this that has caused so much difficulty. Why is Adonis here written Adonais? Some persons who, to judge from other indications, have a very scanty—if any—knowledge of Greek, assert that Adonais is the Doric form of Adonis. For this statement there is not the slightest authority. It seems to prove clearly enough that those who make it have little acquaintance with the Doric dialect. Theocritus, Bion, Moschus, all write in Doric; and they all have the form Adonis, or Hadonis. Of the form Adonais there is no trace whatever.

If we were to try to treat the form as of Greek origin, we should have to compare it with such names as Athenais, Thebais, Lais. But in all these and the like instances the suffix is not *-ais* but *-is*, the *a* belonging to the body of the word; and this *-is* has a feminine force. It is the same *-is* as in Cypris, Atthis, Pimpleis. So we get no light in this direction. We must therefore turn in another.

In fact, we must turn to the languages from which the Greeks borrowed the name Adonis; and surely we have the solution of the problem at once. Adonis is in origin the Phœnician Adoni, the *-s* being the Greek nominatival mark. But in another Semitic dialect, *viz.* in Hebrew, the form is Adonai; and this, I venture to suggest, is the form adopted by Shelley, the *s* added as in the cognate Adonis. This is the word ordinarily rendered 'Lord' in our version of the Old Testament. More accurately it should be translated 'my lord,' 'lord of me,' 'and thus contains in itself the object of the lordship'; see Rawlinson's *Religions of the Ancient World*, p. 155. In another work, *Phœnicia*, in the Story of the Nations Series, 1889, p. 35, Professor Rawlinson writes:

> 'Adonis held a much more important position [than Hadad or Adad or Adod]. The word is properly Adonai, "my Lord," and was probably in the olden time an epithet of Baal, but later it became a designation for the Sun-god, or rather for the sun in certain of its relations. The sun in winter, withdrawing himself from the Northern hemisphere, was considered to suffer a temporary death; and this was typified by the death of Adonis through a wound inflicted upon him by the tusk of a boar, as he hunted in the heights of Lebanon. The river Adonis, really swollen and discoloured by the autumn rains, was considered to be reddened with his blood; and the Phœnician maidens flocked yearly to the banks of the stream to weep and beat their breasts for his loss.'[1]

See also Ragozin's *Assyria*, 1888, pp. 141 and 142. Dean Stanley, in his *Lectures on the History of the Jewish Church*, part iii., 1879, pp. 141 and 142, treats of the adoption of the name Adonai in place of Jehovah:

> 'In accordance with these isolated indications [he has been speaking of the Jewish "awe of the Divine Name" and the shrinking from its utterance] was the general practice of which we cannot ascertain the exact beginning, by which the special name of the God of Israel was now withdrawn, and, as far as the Hebrew race was concerned, for ever withdrawn from the speech and even the writings of the nation. Already at the time of the Samaritan secession in the days of Nehemiah the change began to operate. In their usages, instead of the word "Jehovah," was substituted "Shemeh," or the "Name"; but they still had retained the word unaltered in their own copies of the Law. But the Jews of Jerusalem in the place of the ancient name substituted first by pronunciation, and then by changing the points of the vowels, throughout the sacred writings, the word "Adonai,"[2] "Lord" or "Master"—the same word that appears for the Phœnician deity whom

[1] See Ezekiel viii. 13 and 14.

[2] In a note Dr. Stanley remarks: 'Thus Plutarch (*Quæst. Conv.* v. 612) regards *Adonis* as the name of the God of the Jews, and makes it one of the reasons for identifying him with Bacchus.'

the Syrian maidens mourned on Lebanon. By the time that the Greek translators of the Hebrew scriptures undertook their task they found that this conventional phrase had become completely established, and therefore, whenever the word *Jehovah* occurs in the Hebrew, misrendered it *Kurios*, "Master"; and the Latin translators, following the Greek, misrendered it again, with their eyes open, *Dominus*; and the Protestant versions, with a few rare exceptions, misrendered it yet again "Lord."'

Thus the form *Adonai* became current, and found its way into English books from the Old Morality of *Every Man* to the *Zanoni* of Shelley's younger contemporary, Bulwer Lytton—so chequered is the fortune of names. Says Every Man to Fellowship in the old play:

> 'Commanded I am to go a journey
> A long way, hard and dangerous;
> And give straight account without delay
> Before the High Judge Adonai.[1]'

Now, though, as we have seen, the story of Adonis and the wild boar ran in Shelley's head as so closely typical of his own theme, there were other associations with the name of Adonis; other sides and aspects of his legend, that made it unsuitable for his purpose. The name Adonis recalled, before everything else, Shakespeare's celebrated poem, of which the central idea was not Adonis' miserable end—though that is not forgotten—but Venus' violent but unreciprocated passion. The genius of the brilliant Warwickshire youth had given a different turn to our interest in the lovely Phœnician, and so diverted us from the tragedy of his death; he had made a new study of him—made him the type of the eager sportsman who cared nothing for the amorous caresses of even Aphrodite herself:

> 'Hunting he lov'd but love he laugh'd to scorn.'

To have assigned the name of Adonis to Keats would have been to bewilder Shelley's readers, already prepossessed with a certain particular conception allied with that name. Yet he wished to make use of the wild boar incident as so pertinent and apt. He succeeded in avoiding what he would avoid, and in suggesting what he would suggest by adopting a variant of the name Adonis. Probably in resolving the Hebrew diphthong *ai* into separate vowels, Shelley was influenced by those Greek forms in *äis* that are mentioned above.[2]

Much more might be said in the way of illustration and in other ways; but such, in brief, is, I venture to suggest, the explanation of this hitherto unexplained form, Adonais.

JOHN W. HALES.

P.S.—I have to thank my friends, the Rev. Professors Skeat and Chase, for some valuable comments on this paper, and do so cordially. But they are not in the least responsible for any of its shortcomings.

[1] Dr. R. Garnett kindly calls my attention to the form 'Asmadai' in *Par. Lost*, vi. 365.

[2] A highly distinguished Cambridge scholar has kindly, through a friend, called my attention to the fact that the form 'Αδωναΐ—*i.e.* with the resolved diphthong—is found in late Greek; see Origen's *Contra Celsum*.

ON THE DATE OF THE 'SAD SHEPHERD.'

THE date of Ben Jonson's fragment of the *Sad Shepherd* has not been the least disputed of the many disputable points in the history of the English drama, though so far the results obtained have not been of any very reliable order. There is, it is true, a good deal of evidence bearing either directly or indirectly upon the point, but none of it, unfortunately, is very conclusive. Nevertheless, it is perhaps worth while considering the present state of the case, and the results which may be reasonably deduced from existing evidence, if only for the sake of warning students against those who write as if the question were definitely settled on a basis of undisputed fact.

The fragment was first printed in the posthumous folio of 1640 (vol. ii.), where it stands at the end of the plays, and is immediately followed by the masques. It has a separate title-page dated 1641.[1] It again appeared in the folio of 1692, but this is merely reprinted from the earlier edition, and possesses no critical value whatsoever. The fragment consists of a prologue and two acts complete, together with about half of a third act.

The idea which most obviously suggests itself is that the *Sad Shepherd* was a late work of the author's, and was left un-

[1] For the very intricate bibliography of this volume I must refer the reader to my 'Essay Introductory' in the *List of Masques, etc.*, printed for the Bibliographical Society, 1902.

finished on his death in 1637. This was the view taken by Gifford in his edition (revised by Cunningham, 1875), but, as we shall see, it has been called in question by more recent critics.

The first point to consider is whether or not the play was ever finished. The chief evidence in favour of completion is the prologue, which was evidently intended for the stage and bears every appearance of being composed for a finished play, more of the same kind being promised if the present sample should be favourably received. It is, however, by no means impossible to imagine Jonson writing the prologue at a moment when he was moved to do so, quite irrespective of whether he had actually completed the work itself or not. Another point which has been brought forward as evidence is the mention in the list of *dramatis personæ* of 'The Reconciler: Ruben, A devout Hermit,' though he nowhere appears in the extant portion of the work. Similarly we find certain localities mentioned in the synopsis of scenery, of which nothing more is heard. In both cases, however, the details of persons and scene may perfectly well have found their way into the printed copy from Jonson's original sketch. There is therefore no conclusive evidence in favour of the play having ever been finished.

Mr. Fleay, dealing with the work in his *Biographical Chronicle*, doubts whether it reached completion. 'Had the whole play been written,' he says, 'I should have expected to find the plot of all five acts prefixed to the fragment.' This remark, however, merely shows that the writer was content to rely on Gifford's edition, and did not trouble to refer to the original text of the folio; since the three arguments, which the editor collected at the beginning of the play, were in 1640 prefixed to the acts to which they respectively refer. Consequently, had the remainder of the play perished, the arguments to the last two acts must have perished with it. Indeed, the argument of Act III. is complete, while about half the text is missing. But these so-called 'arguments,' written in very careless English, are almost certainly the author's rough sketches, as appears from the fact that the text is not always in agreement with them. Thus in the argument to the third act we read, 'The Shepherds content with this discovery, . . . make the relation to Marian. Amie is gladded with the sight of Karol, &c.,' none of which appears in the text, although it is continued beyond this point, the subsequent entrance of Lorel being the last stage direction of the fragment. Moreover, a little earlier the argument represents Maudlin as calling her daughter to her assistance, while in the text it is Puck-Hairy whom she summons—a point first noticed by Waldron, who consequently, in his edition (1783), altered 'daughter' to 'goblin' in the argument.

There remains one piece of evidence which, if taken in its obvious sense, proves conclusively that at the time of Jonson's death, the *Sad Shepherd* was at least commonly supposed never to have reached completion. In 'An Eglogue on the Death of Ben Jonson,' signed 'Falkland' (*i.e.* Lucius Cary, second Viscount Falkland, who fell at Newbury), and printed in the collection of elegies entitled *Jonsonus Virbius*, which appeared in 1638, occur the lines:

> 'Not long before his death, our woods he meant
> To visit, and descend from Thames to Trent.'[1]

This implies that at the time of writing, namely some three years before the publication of the fragment, Jonson was known to have projected, but not known to have completed the play. Gifford, arguing from the prologue that the play must have been completed, endeavoured to connect these lines with the passage (Prol. 29) in which Jonson promises that if the present piece is successful,

> 'Old Trent shall send you more such tales as these';

but this is evidently nothing but a clumsy attempt to explain away unwelcome evidence.

Gifford accounted for the loss of the remainder of the play 'by the confusion which followed on the author's death. Into whose hands his papers fell,' he writes, '. . . cannot now be told; perhaps, into those of the woman who resided with him, as his nurse, or some of her kin; but they were evidently careless or ignorant.' It would have been most unlike Jonson to neglect to provide for his works in this manner, and we now know definitely that Gifford's supposition was completely wrong. The volume containing the *Sad Shepherd* was, indeed, prepared for the press by no less a person than Sir Kenelm Digby, as we learn from Humphrey Moseley, the publisher, who, in an epistle to the reader, justifies his inclusion of the fragmentary *Sad One* in 'The Last Remains of Sir John Suckling' in 1659, by Sir Kenelm's example

[1] See Gifford and Cunningham's edition, ix. 430

in the present case. This fact is important, since the text of the 1640 folio (vol. ii.) has been commonly regarded as lacking in authority, and Gifford especially was uncritically fond of sneering at it. Of course the text does not possess the authority of that of the 1616 volume, which had the advantage of Jonson's own revision, but it appears to represent the original manuscript by no means unfaithfully, as far as it is possible to judge, and apart from a certain number of obvious misprints, its readings are commonly far more satisfactory than those of Gifford's own edition, even as revised by Cunningham. On the question of the fragmentary state of the play, the reviser further involved matters by adding a wild conjecture of his own to the inaccuracies of his predecessor. The irregularity of the pagination, namely, which jumps from 122 to 133, caused Cunningham to 'apprehend that the compiler [of the 1640 volume] cancelled some large cantle of this exquisite fragment.' The jump in the pagination occurs, however, near the beginning of the piece, where there is no possible room for the restoration of any such 'large cantle,' and since the signatures to this portion of the volume are regular and normal, it is perfectly clear that the irregularity is due solely to the compositor's carelessness.

Thus while we are again compelled to admit that the evidence on the question is not conclusive, we find a strong presumption against the play having been completed.

We pass now to the question of date. On this only one point of direct evidence exists, namely, the first line of the prologue:

'He that hath feasted you these forty years.'

Supposing, as we fairly may, that Jonson began writing for the stage in 1595 or 96, this would date the prologue 1635 or 36, namely, as Falkland states in the lines already quoted, 'not long before his death.' It is of course possible that the prologue may have been written at a much later date than the rest of the play, so that the line in question does not really give us any very valuable clew; moreover, it has been argued that the evidence it supplies is inconsistent with that of a later passage (l. 31):

'But here 's a heresy of late let fall,
That mirth by no means suits a pastorall.'

This has been commonly taken to refer to strictures passed by Drummond on Jonson's *May Lord*, in connection with which he remarks in his manuscript notes: 'Contrary to all other pastoralls, he bringeth the clowns making mirth and foolish sports.' Since the 'conversations' took place, not later than January 1619, the remark could hardly have been said to have been '*of late* let fall' in 1635. There is, however, no necessity for connecting the two passages at all, since we do not even know that Drummond ever uttered his criticism, and Jonson's phrase might easily refer to some unrecorded censure passed, for instance, on the pastoral work of his 'son' Randolph, whose *Amyntas*, containing a large comic element, had been acted before the court about 1632 or 33. A more reasonable objection to the date 1635 is that arising out of the subsequent passage (l. 53) in which Jonson laughs at those who think:

'that no stile for Pastorall should goe
Current, but what is stamp'd with *Ah* and *O*.'

It has been truly pointed out that the frequent use of these mournful exclamations is a mannerism peculiar to Daniel, whose last pastoral drama, *Hymen's Triumph*, was performed at the marriage of the Earl of Roxburgh early in 1614. As a jest on Daniel the passage would therefore be somewhat pointless at such a late date as 1635. On the other hand, it may be argued that Jonson may have intended to deride the whole tradition of melancholy pastoral sentiment and not merely its most notable exponent, and that, being at the time a comparatively old man, he allowed his mind to fix rather on the literary traditions of his prime than on those strictly contemporary. Nevertheless, it must be admitted that the point raises a distinct difficulty in the way of our accepting the 1635 date. I may mention that Mr. Fleay, seeking to harmonise the various passages in question, is driven to conjecture that 'the original Prologue read "xx years."'

Little definite evidence of date can be obtained from considerations of style. Some writers have seen in the *Sad Shepherd* similarities with the work of Jonson's early maturity which have influenced them in assigning an early date;[1] others have regarded the play rather as indicating a brief and spasmodic revival of poetic inspiration shortly before Jonson's death. One critic, for whose opinion I have great respect,

[1] Symonds goes so far as to talk of 'the critical impossibility of believing that a paralysed, bedridden poet, who had been silent for two whole years, should suddenly have conceived and partly executed a masterpiece worthy of his prime': but I think he exaggerates the case. There is no reason whatever to suppose that the fragment belongs to the very last moments of Jonson's life; the prologue might refer to any date subsequent to about 1632.

thinks it possible to distinguish individual passages of great beauty, set in a matrix of later and inferior work; but, personally, I cannot honestly claim to be able to discern any such difference of style. There are undoubtedly passages, notably those already quoted from the prologue, whose content may be thought to suggest early work, but I find it difficult myself to attach much importance even to these.

One passage in the text of the play calls for separate consideration, namely the opening lines of the beautiful monologue with which the first act begins. The shepherd Aeglamour enters in search of his lost mistress:

> 'Here she was wont to goe, and here, and here,
> Just where those Daisies, Pincks, and Violets grow;
> The world may find the Spring by following her,
> For other print her aerie steps neere left.'

In Thomas Goffe's *Careless Shepherdess* (Act v. Sc. vii.) occur the lines:

> 'This was her wonted place, on these green banks
> She sate her down, where first I heard her play
> Unto her lisning sheep; nor can she be
> Far from the spring she 's left behinde. That Rose
> I saw not yesterday, nor did that Pinke
> Then court my eye.'

The resemblance between these two passages was pointed out long ago, and Mr. Fleay goes so far as to say that Goffe 'imitated many passages of Jonson's play.' The above, however, is the only parallel between the two I have myself observed, nor have I ever seen specific reference to any other. The lines in Goffe's play certainly have the appearance of a clumsy imitation of Jonson's. The *Careless Shepherdess*, though not printed till 1656, must have been written at some date previous to 1629, when Goffe died, and the resemblance has been adduced as evidence that Jonson's play was in existence at an early date. It is, however, easy to lay too much stress on the similarity between the passages in question, and I am inclined to agree with Professor Dowden, who writes: 'In truth no passage [in the *Sad Shepherd*] except the beautiful opening lines can be said to resemble lines by Goffe; and the resemblance here, though striking, is not decisive of imitation by either poet.' But even supposing that Goffe did borrow the idea of these lines from Jonson, all that can legitimately be argued from the fact is that the opening lines of Jonson's play were in existence in manuscript as early as 1629, which, as we shall see later, is not unlikely, but which by no means involves assigning an early date to the dramatic fragment of which they form a conspicuous part.

We now come to the real kernel of the controversy regarding the date, namely the supposed connection between the *Sad Shepherd* and the *May Lord* mentioned by Drummond. Arguments in favour of their identity have been marshalled by Mr. Fleay (*Biographical Chronicle*), and most subsequent writers have more or less adopted his conclusions.[1] I will quote, to begin with, the passage from the Drummond Conversations as it appears in the original manuscript edited by Laing for the Shakespeare Society in 1842:

'He hath a pastorall intitled The May Lord. His own name is Alkin, Ethra the Countesse of Bedford's, Mogibell Overberry, the old Countesse of Suffolk ane inchanteress; other names are given to Somersett's Lady, Pembrook, the Countesse of Rutland, Lady Wroth. In his first storie, Alkin commeth in mending his broken pipe. Contrary to all other pastoralls, he bringeth the clownes making mirth and foolish sports.'—(*Conversations*, xvi.)

Mr. Fleay, after quoting the above, remarks: 'The appearance of Alkin in both plays; the witch of Papplewick in one, and an enchantress in the other; the palpable identity of Robin Hood and Maid Marian as possessors of Belvoir and Sherwood with Roger Earl and Elizabeth Countess of Rutland (for Belvoir was their seat, and the Earl was Justice in Eyre of Sherwood Forest); the correspondence in number of the female characters in the two plays; the allusion to mirth in Pastoral, which could not have been let fall "of late" in 1635, since Jonson discussed it with Drummond in 1619; the witch's daughter Douce in one play, and Frances Howard, Somerset's lady, in the other; the time of action, "youthful June"—all point to the identification of these two plays.'

Now let us consider some of these correspondences in detail, and, if possible, without the preconception observable in Mr. Fleay's argument. In the first place, I would point out, what nobody so far seems to have noticed, that Drummond merely calls the

[1] Notably, perhaps, no less a critic than the late J. A. Symonds, who is at pains to elaborate the theory in his study of Ben Jonson (English Worthies, 1888). Unfortunately, however, he was debarred from many of the resources of modern criticism, and here, as elsewhere, committed the mistake of implicitly accepting Mr. Fleay's often exceedingly questionable assertions.

May Lord 'a pastorall,' while in the very next entry he speaks of 'a fisher or pastorall *play*,' contemplated by Jonson. It is therefore by no means certain, as has hitherto been assumed, that the *May Lord* was dramatic at all, while the expression 'the first storie' seems rather to indicate a series of eclogues or pastoral tales.[1] Again, while there is every reason why the play should be called *The Sad Shepherd*, there is none why it should be called *The May Lord*. The 'time of action' is not the same in both cases, as Mr. Fleay asserts, since the lost work no doubt took its title from the festivals connected with Mayday, and thus suggests a complement to the 'Lady of May,' while the season of the *Sad Shepherd* is 'youthful June.'[2] As to the comic element in pastoral, though there is in the *Sad Shepherd* certainly no lack of 'mirth,' the 'clowns' never descend, at least in the extant portion, to the buffoonery implied by the phrase 'foolish sports,' while we have already seen that no argument as to the date can be founded on the allusion in the prologue of the play. The identification of the characters, moreover, is most uncertain. Alkin (Alken), it is true, appears in both poems, and in both alike probably stands for Jonson, but in the *Sad Shepherd* he describes himself as an old man, which Jonson was not in 1615 (the date Mr. Fleay supposes), nor does he anywhere come in 'mending his broken pipe.'[3] Neither of the other names mentioned by Drummond (Ethra, Mogibell) occurs in the *Sad Shepherd*; a witch is as natural an adjunct of Jonson's pastoral Sherwood as an oracle is of Guarini's Arcadia. Again, there is nothing whatever in the character of Douce, 'the proud,' to suggest the unfortunate Frances Howard, who was accused of vices of a very different nature—indeed, while Douce is only connected with the black art through being Maudlin's daughter, the 'old Countesse of Suffolk' was doubtless only represented as a witch because she was Frances's mother. Lastly, I may mention that Mr. Fleay only attains 'the correspondence in numbers of the female characters' by deliberately altering 'Pembrook' into '[Lady] Pembroke.' It will already appear that the formidable array of parallels adduced tends to vanish for the most part upon closer inspection.

There remains, however, the identification of the Rutlands with Robin and Marian, which is a much more intricate question. The historical facts are as follows:—Roger Manners, fifth Earl of Rutland, was born in 1576, and succeeded his father, the fourth Earl, at the age of eleven. In 1599 he married the only daughter of Sir Philip Sidney, who bore the name of Frances, but seems to have been more generally known as Elizabeth after her royal godmother. It is evident from numerous contemporary references that the Earl was commonly supposed incapable of fulfilling the part of a husband, a circumstance, Mr. Fleay suggests, which makes the name 'Maid Marian' particularly applicable to the Countess. Both died in 1612.[4] The property and title then passed to Roger's brother Francis, two years his junior, who in 1602 had married Frances, daughter of Sir Henry Knevet and widow of Sir William Bevil; she died after bearing him a daughter Catherine, who married the Duke of Buckingham in 1620. After her death he married, some time between 1608 and 1612, Cicely, daughter of Sir J. Tufton, and widow of Sir G. Hungerford, by whom he had two sons, both of whom died in infancy. The Earl died in 1632, the title passing to a third brother.

There are two points to be especially noticed. In the first place, wherever in the *Conversations* the Countess of Rutland is mentioned, it is, as Mr. Fleay indeed rightly assumes, the Countess Elizabeth who is intended, although at the time of Jonson's visit to Drummond she had already been dead more than six years. But this is inconsistent with the date which Mr. Fleay assigns to the *May Lord*, namely 1615, for Jonson would have been most unlikely to introduce characters who had been dead some years in company with others still alive, and in connection with circumstances, as he assumes (*viz.* the murder of Sir T. Overbury), which had only occurred after their deaths. In the second place, in the passage in the *Conversations*, mention is made of the Countess of Rutland only, and since we know from other references (*e.g.*

[1] Even Dr. Ward, while alluding in a very guarded manner to Mr. Fleay's theory, falls into the common error of treating the *May Lord* as dramatic.

[2] Act I. Scene iv. The epithet is more probably ornamental (*i.e.* 'June, the youthful season') than qualificative (*i.e.* 'early June').

[3] Of course we only possess about the first half of the *Sad Shepherd*, but whatever else it may mean, the 'first storie' certainly implies an early portion of the work.

[4] The *Dic. Nat. Biog.*, *s.v.* Roger Manners, gives the date of the countess's death as 1615, but since it is given as 1612, *s.v.* Philip Sidney, and by all other authorities, I conclude that 1615 is merely a misprint.

Conversations, xiv) that relations had been strained between Ben and the Earl, Jonson would not have been very likely to introduce the latter, especially in the amiable character of Robin Hood. Nevertheless, it must be admitted that *if* Robin and Marian appeared in the *May Lord*, they did in all probability represent the Rutlands; but until conclusive evidence of the identity of the *May Lord* and the *Sad Shepherd* is forthcoming, there is no reason whatever to suppose that Robin and Marian *did* figure in the former work. Mr. Fleay's argument therefore moves in a circle.

From what I have said above, it appears that we must date the *May Lord* before the death of the Countess Elizabeth in 1612. The introduction of Frances Howard, still Countess of Essex at that date, will afford us further evidence. Strangely enough, Mr. Fleay says that 'It was no doubt written close to the Overbury trial, commenced 1615 April. Somerset's lady would hardly have been made a witch's daughter till then.' But in 1615, Frances, then Countess of Somerset, was on trial for murder, and there were no circumstances to connect the case with the idea of witchcraft, whereas in the Essex divorce case, in the summer of 1613, the suggestion of witchcraft was actually brought forward to account for the alleged impotency of the Earl. This offers, it is true, rather a later date than we want for the work, but the divorce trial was the outcome of a long series of events, and the charge of sorcery was probably current against the Countess and her confidant at least as early as 1612. Professor Dowden, in the programme of the *Sad Shepherd*, on the occasion of its being acted by the Elizabethan Stage Society on July 23, 1898, put forward the interesting suggestion that 'perhaps a faint indication of the date of the *May Lord* may be found in the circumstance that Alkin (Jonson himself) "cometh in mending his broken pipe." During 1612 and 1613 Jonson's pipe was broken; no comedy was produced, no court masque was written.' This, again, seems to suggest rather too late a date, but since, according to Mr. Fleay, Jonson's silence lasted from January 1611 to December 1613, it would be sufficient to account for the 'broken pipe' of 1612.

With regard to the date of the *Sad Shepherd*, Professor Dowden makes the following suggestion:[1]—'It has not been noticed in connection with the *Sad Shepherd* that Belvoir Castle was painfully connected with the subject of witchcraft in 1618-19. The Earl of Rutland's two sons died in infancy. Joan Flower and her two daughters, servants at Belvoir Castle, were dismissed for neglect of duty. In 1618, five years after the loss of the elder son, they were accused of causing his death by witchcraft; Joan Flower died upon wishing that the bread she ate might choke her if she were guilty; her daughters confessed the crime, and were executed while Jonson was in Scotland. Is it altogether a fanciful conjecture that Jonson may have written the fragment of the *Sad Shepherd* before this discovery of witchcraft; may have laid his work aside as having distressing suggestions for the Earl and Countess of Rutland, and towards the close of his life, after the death of the Earl (December, 1632), may have decided to complete the play, but with his enfeebled hand may have failed to accomplish his design.' This is exceedingly ingenious, and may well account for the non-appearance of the *May Lord*, but unless we identify the *Sad Shepherd* with it, which Professor Dowden does not, it is difficult to assign such an early date to the play, since Jonson could hardly have helped mentioning it to Drummond when speaking of his pastoral work, actual and contemplated, had it then been in existence.

Taking all the evidence together, we may, I think, fairly conclude that it is impossible to regard the *Sad Shepherd* as substantially the same as the *May Lord*, but that will not prevent our supposing that there may be some connection between the two, or that individual passages of the earlier work may survive in the later. Thus, if we consider that Goffe must have been acquainted with the opening monologue when he penned the lines before quoted, we are at perfect liberty to suppose that he had seen them in one of the pastoral 'stories' which constituted the *May Lord*, and which would have been very much more likely to circulate in manuscript than would an unfinished drama.[1] Of the fate of the *May Lord* we know nothing, but it had every opportunity of perishing along with so much other work in the fire which played havoc with Jonson's study in 1623; while, supposing it to have survived that catastrophe, it may have been excluded by the editor of the 1640 folio on account of Jonson's having made use of passages from it in the *Sad Shepherd*.

[1] Programme, as before.

[1] The prologue in any case belongs to the play as we have it and not to the earlier work, whatever date we may assume for the former.

I think, then, that the following summary may be fairly taken as representing our present knowledge as regards the date of Jonson's pastoral play, and short of the discovery of some entirely new and unsuspected evidence, it is not easy to see how any fuller knowledge should be possible in the future.

(i) So far from there being any evidence of the *Sad Shepherd* having been completed, the probability is that we possess as much of the piece as ever existed.

(ii) The theory of the substantial identity of the *May Lord* and the *Sad Shepherd* is almost certainly erroneous, and there is a distinct probability against the former having been dramatic at all.

(iii) The two works may, however, have been connected in subject, and fragments of the earlier may survive embedded in the play.

(iv) The date of the *May Lord* was probably 1612.

(v) The date of the *Sad Shepherd* cannot be fixed with certainty; but there is no definite evidence to oppose to that of the first line of the prologue and the reference in Falkland's elegy, which agree in placing it in the few years preceding Jonson's death. General considerations of style may incline critics to assign the composition to an earlier date; but this, though by no means impossible, is unsupported by any corroborative evidence.

The results we have arrived at are not, it is true, very satisfactory in themselves, and will be no doubt distasteful to lovers of the neat, categorical style of text-book information; but investigations such as the present are not without their value, even when the results attained are merely negative. One of the most objectionable features of modern criticism is the persistent tendency to deck out vague conjecture in the garb of ascertained fact.

WALTER W. GREG.

OBSERVATIONS

'A FELLOW ALMOST DAMN'D IN A FAIR WIFE.'

THE following emendation for the well-known line in *Othello* (I. i. 21) has been communicated to me by Lady Strachey. Even if one is not inclined to accept it as the genuine reading, it is, I believe, the only one of the many suggestions advanced, which deserves any serious attention. Those recorded in the Cambridge Shakespeare, for instance, merely serve to throw the reader back upon the original text in hopes of finding some adequate meaning. In the passage in question, it must be remembered, Iago is sneering at Cassio, the newly appointed lieutenant of Othello, as one ignorant of the practice of soldiership, 'a great arithmetician' who knows nothing but 'the bookish theoric.' What being 'damn'd in a fair wife' has to do with all this, it is indeed hard to see. Now in the quarto of 1622 the line is printed:

'A fellow almoſt dambd in a fair wife.'

One obvious emendation, which has, of course, been long ago proposed, is to read 'wiſe' for 'wife,' but this gives much too weak and paltry a sense to be in any way satisfactory. It is now proposed to read:

'A fellow al miſt daubd in a fair wiſe';

altering, that is, 'most' to 'mis,' 'dambd' (a reading altered by the folio to 'damn'd') to 'daub'd,' and 'wife' to 'wise.' The meaning then is that Cassio, the soldier on paper, is clumsily daubed over with fair-seeming knowledge, but is without the real ground and substance of the commander, which gives a thoroughly pointed and idiomatic line while bringing the sense into harmony with the rest of the passage. Certainly of no other emendation can this be said, while the violence done to the text is less than in many others.

W. W. G.

ON THE DATE OF 'KING LEAR.'

AT the close of the first act of Edward Sharpham's comedy *The Fleire*, published in 1607, occurs the following passage (Fleire has approached a group of gallants and ladies—Spark, Ruffell, Piso, the Knight, Nan, and Susan):—

Spa. . . . y'are welcome sir.

Fle. But I am not sir, for I am sicke.

Ruff. Would you speake with any man heere?

Fle. I care not greatlie sir, if I spoke with euery man here.

Nan. Hee's a mad fellowe.

Sp. What art ?
Fle. Poore.
Ruff. Dost meane to liue in this towne ?
Fle. Ide be loth to die in 't.
Kni. In what countrie wert borne ?
Fle. In none.
Kni. Where then ?
Fle. In a Towne.
Kni. What nation art ?
Fle. An Italian :
Kni. O then thou canst make glasses.
Fle. I, and as wisemen as you Asses too, ...
Sp. Why Signior, I hope you wonnot swagger ?
Fle. No, nor I care not greatlie for them that doe, for your swaggerer is but like your walking spur, a gingles much but heele neu'r pricke.
Kni. Why art so melancholie ?
Su. Ile hold my life hee is in loue with some waiting Gentlewoman.
Fle. Hee 's a mad fellowe wil loue anie of you all, . . .
Pis. Why camst thou out of *Italy* into *England* ?
Fle. Because *England* would not come into *Italy* to me ?
Pis. Why art sad ?
Fle. Because I haue cause.
Pis. Who doost follow ?
Fle. My nose.
Sp. Who doost serue ?
Fle. God.
Ruff. Who art towards ?
Fle. He thats before me.
Sp. What doost want ?
Fle. Money.
Sp. Nothing else ?
Fle. Yes.
Sp. What ?
Fle. A good seruice.
Sp. Shall I preferre thee ?
Fle. I cannot tell, tis as I like the man. . . .

The resemblance between this dialogue and that in *Lear*, I. iv., where Kent applies to be taken into service, can hardly be accidental. It seems not unlikely that Sharpham, who, by the way, is a frequent borrower from Shakespeare, expanded the latter's briefer and more effective scene into this long-drawn-out exhibition of assumed bluntness. The date of performance of *The Fleire* is not exactly known, but the play was entered 13th May 1606 (Arber, iii. 321), although permission to print was not given before 21st November of the same year (Arber, iii. 333). If Sharpham had seen *Lear* before he wrote his own scene, then the outside date for the writing of Shakespeare's tragedy must be placed at least several months in advance of the time previously regarded as the latest possible date, 26th December, namely, when it was performed at court.

Sharpham's play is probably to be dated 1605-6, however; for the jests in it on Englishmen turned Britons point to as early a date as is compatible with the other known fact regarding its performance—its presentation by the 'Children of the Revels' at Blackfriars (after the *Eastward Ho* trouble, as is indicated by the dropping of the words 'Her Majesty's' from the children's title). *The Fleire*, whose main character is obviously modelled from Marston's *Fawne*, was doubtless written soon after *The Fawne* had been transferred from the Queen's Revels children at Blackfriars to the Paul's boys.

MARTIN W. SAMPSON.

GIRALDI CINTIO AND THE ENGLISH DRAMA.

THE following addition should be made to my note in the *Modern Language Quarterly* for Christmas 1900 (vol. iii., No. 3). Greene's play entitled the *Scottish History of James IV.* is entirely founded, not on any recorded incident in the annals of Scotland, but upon one of the novels of the *Hecatommithi*. The heading to this (iii. 1) runs as follows :

'Astatio re d'Ibernia piglia Arrenopia, figliuola del re di Scozia per moglie ; poi s'innamora d'Ida, gli viene a fastidio la moglie, ordina ad un suo capitano che l'uccida ; ella, ciò intendendo, si arma e si fugge ; la segue il capitano, vengono a contesa, è ferita la donna, vien liberata da un cavaliero, che la fa curara in casa sua ; credendola un cavaliero prende gelosia della moglie ; Astatio è assalito dal re di Scozia, il cavaliero ed Arrenopia lo vanno a soccorrere, questa il marito, e quegli il suo signore ; è riconosciuta Arrenopia dal marito e cortesemente acettata, il che veggendo il cavaliero, conosce la sua gelosia vana, e lasciati Astatio ed Arrenopia in pace, vive contento colla moglie.'

Giraldi himself dramatised this story under the name of the heroine into a tragedy on the classical model, with a chorus of citizens of Limerick, but of this version Greene does not seem to have known. The source of the *Scottish History* was pointed out by Mr. P. A. Daniel in the *Athenæum* for October 8, 1881, and was

made the subject of a paper by Creizenach in *Anglia* (viii. p. 419) in 1885.

I may point out that in my former note on Giraldi, thanks to a series of slips partly due to Dr. Ward, from whom I was quoting, and partly to myself, Cervantes' novel appears as *Pericles of Sigismunda*. It should of course be *Persiles y Sigismunda*.

W. W. G.

THE *x*-GENITIVE.

IN an interesting paper in the *English Miscellany*, Eugen Einenkel quotes, as the only known cases of 'the devil-of-a-fellow' construction occurring in fifteenth-century writings, two passages from Malory's *Morte Darthur*. But a third example exists in the same work, whose author appears to have been the first to introduce the locution into written English. That this example should have escaped notice is all the more strange in that it occurs in one of the finest and most famous passages in the book, namely Ector's lament over Launcelot. The hero is there described as 'the trewest louer of a synful man that euer loued woman' (bk. xxi. ch. 13, Sommer, p. 860, l. 6). There is not the least reason to suppose the text to be corrupt, Wynkyn de Worde's edition agreeing with Caxton's, but it may be worth noting that Professor Saintsbury, who included the passage in his *Specimens of English Prose Style*, chose to print 'the truest lover of sinful man,' taking it apparently in the sense of a lover of sinful mankind—a very inferior reading.

W. W. G.

REVIEWS

The Wallace and the Bruce Restudied. By J. T. T. BROWN. (Bonner Beiträge zur Anglistik, hgg. von Prof. Dr. M. TRAUTMANN. Heft VI.) Bonn, 1900. P. Hanstein's Verlag.

Huchown of the Awle Ryale and his Poems examined in the Light of Recent Criticism. By J. T. T. BROWN. Glasgow, 22nd May 1902.

THE first of these works is an examination into the authorship of the *Wallace*, hitherto ascribed by a uniform tradition to Blind Harry the Minstrel, and of the *Bruce*, ascribed to John Barbour. Mr. Brown's investigations have led him to the belief that both are largely the work of John Ramsay, who has up to the present been looked upon merely as a transcriber, but whom acceptance of the theories here propounded would place among the most remarkable of Scottish poets of the fifteenth century. The *Wallace*, it is contended, is practically the work of Ramsay, though no doubt based, at least as regards the first three books, on legends gathered and recited by Blind Harry. The *Bruce* Mr. Brown finds to be composite, Barbour's original work having been added to and revised by the later hand.

Any discussion of the merits of the arguments put forward in support of these contentions would be impossible here, more especially in view of the controversy which, as is well known to all students of Scottish poetry, has arisen around them, since Mr. G. Neilson's first letter on the subject in the *Athenæum* of Nov. 17, 1900. The points at issue are so numerous, and the arguments on both sides seem, in the absence of a reinvestigation of the whole matter, so far from conclusive, that even a summary of the discussion would be of little utility even if it were possible. I shall therefore limit myself here to a mention of some of the chief points originally raised in Mr. Brown's book.

That the *Wallace* was the work of Blind Harry seems never before to have been questioned. The colophon of the single existing manuscript, 'explicit per me Johannem Ramsay,' has always been taken to indicate merely that Ramsay was the scribe, with not a thought that he may have been the author of the poem; the statement of John Major in his *Historia Maioris Britanniæ*, printed at Paris in 1521, has been accepted as conclusive on this point; though, after all, he says no more than that Blind Harry made a book about Wallace in popular verse. There is nothing to make us feel certain that the book referred to is the one now under discussion.

But, as Mr. Brown shows, there are great

difficulties in the way of accepting the *Wallace*, as we now have it, as Harry's. He was apparently no more than an ordinary wandering minstrel, blind, if not from birth, at least for a great part of his life, and hence probably a man of little education and one bound to depend for his materials on rumour and popular story. On the other hand, the poem shows in its author an acquaintance with the works of other men, both in Latin and English, which none but a scholar would be likely to possess, together with a knowledge of topography and heraldry which would be at least strange in one whose chief characteristic seems to have been his blindness. But the strongest point in this argument is the literary character of the whole poem, which Mr. Brown finds to conform to all the canons of Epic poetry, and which shows a correlation of the various parts and an abundance of cross references which we should hardly expect to find in the work of one who had only his memory to depend upon. At the same time we find none of that want of proportion which is usually associated with the work of unlearned minstrels.

Supposing then that the *Wallace* is not the work of Blind Harry, it becomes necessary to search for the real author. It was already conceded that certain passages which concern the Ramsay family, and exhibit them as playing a more important part in the Wallace story than is assigned to them by other historians, were probably added by the John Ramsay who transcribed the poem.[1] But, as Mr. Brown remarks, these passages, which are supposed to be interpolations of the scribe, do not differ in any way, whether in language, versification, or general style, from the bulk of the poem—there is at least nothing to show that the hand which wrote them had not a far greater share in the work.

Into the arguments by which Mr. Brown attempts to show that this was actually the case, I do not propose to enter. Absolute proof can, of course, hardly be expected, and certainly, if it were expected, it would not be found here; but it may, I think, be said that the arguments put forward are not without considerable weight.

John Ramsay was, of course, not known as a poet, or at least is not mentioned as one, which would be strange if he were indeed the author or redactor of a poem of such importance and popularity as the *Wallace*. Mr. Brown, however, seeks to show that he was the same as that Sir John the Ross (*i.e.* according to the interpretation here advanced, the Ross Herald), who is familiar to all readers of Dunbar. The references to him show that he was a poet, known to both parties in the Dunbar-Kennedy wit-combat, and, in the opinion of the former, fitted to judge between them. In the *Lament for the Makars* he is thus spoken of:

> 'In Dunfermline he hes done roune
> Gud Maister Robert Henrisoun:
> Schir Johne the Ross embrast hes he;
> *Timor mortis conturbat me.*'

'Here then,' says Mr. Brown, 'we have a poet living in the last quarter of the fifteenth century, well known to Dunbar and Kennedy, who has completely evanished—as a dead man out of memory.' From this the step to identification with Ramsay is no doubt a long one, for he is by no means the only 'makar' of whose making nothing is now known; but a skilful attempt, if not a wholly satisfactory one, is made to bridge the distance. Only one link in the chain of evidence can be given here—that which is afforded by the signatures of Ramsay, who thrice signs himself 'J. de R.' This is explained by Professor Skeat as John de Ramsay, but as, in the fuller signatures John Ramsay and Johannes Ramsay, no 'de' is found, and as that form of the name is a rare one at the time, Mr. Brown argues, not without plausibility, that it may have been meant to stand for Johannes de Ross, the Latinized form of John of Ross.

Discussions of authorship, especially when the problems are approached rather from the literary than from the philological side, depend for the cogency of their reasoning as much on the mass as on the individual weight of the points set forth. It is rare indeed for any one argument, taken alone, to be unassailable, and there is hence a certain injustice in singling out particular points for mention. It should therefore be borne in mind that the arguments here referred to are by no means all that Mr. Brown adduces in support of his theories, and that in his book they are interconnected in a way which gives them far greater force.

The *Bruce*, as we now have it, is according to Mr. Brown a composite work. It has been 'deliberately revised in the fifteenth century by an editor who embellished his

[1] In his edition of the *Wallace* for the Scottish Text Society, Dr. Moir says of one of these: 'This digression in praise of the Ramsays seems to me due to the fact that the scribe who wrote the only existing copy of the manuscript was a John Ramsay.'

original, and strove with all the skill at his command to bring it into harmony with his own conception of the higher canons of art.'

In support of this contention, it is shown that the poem in its present form contains evidence of borrowing from sources later than the time of Barbour. A long list is given of passages which have to do with the story of the 'Forray of Gadderis,' in the Alexander Romance, and which seem to show some knowledge of the Scottish version, the *Buik of Alexander the Great*, written in 1438, more than sixty years later than the *Bruce*. Stronger evidence of connection than that of parallel passages is supplied by the form of some of the proper names, which, differing from that of the original French, accord almost exactly with the Scottish translation. Thus French *Tholomes* becomes in the Scottish version, *Tholomere*, and in the Bruce, *Tholimar*; F. *Corineus*, S. *Coneus*, B. *Coneus*; F. *Dans Clins*, S. *Danklyne*, B. *Danklyne*; F. *Ariste*, S. *Arrestee*, B. *Arestee*.

Passing over the borrowings from Ferumbras (written later than 1389), and from Lydgate's *Story of Thebes* (written about 1420), we come to numerous instances of alleged indebtedness to Froissart's *Chronicles*. Now these *Chronicles* were almost contemporary with the *Bruce*, the earliest redaction being completed in 1376. But as Mr. Brown says, it is almost inconceivable that Barbour should have been able to obtain advance sheets of the Scottish portion of the *Chronicles*; indeed, it is more than likely that the earliest copies would be made only for kings and nobles, and that the work would not be generally accessible until after 1400. Besides this, there is in one case evidence of borrowing from the second redaction, which was not commenced until after 1376.

The most important instances of indebtedness to Froissart are to be found in the account of the Border campaign of 1327. The special point about these is, that the campaign seems to have been quite unknown to the contemporaries and immediate successors of Barbour. Neither in the work of Fordun, of Wyntoun, nor of Bower, is there the slightest appearance of any knowledge of the story as related in the *Bruce*. One would have expected to find some mention of the invasion at least in Wyntoun, who evidently was well acquainted with Barbour's work, if these passages did indeed find a place in the *Bruce* as he knew it.

Other considerations besides these point to revision by a later hand than that of the author, and there is evidence that makes it at least not improbable that the retoucher was Ramsay, though in this case there is less that can be looked on as proof. But want of space makes it impossible to go further into the matter. Suffice it to say, that Mr. Brown puts forward his arguments with great skill, and that even apart from the special views upheld, the book contains much of interest, and well deserves the attention of all who are interested in literature of the period of which it treats. How far the theories advanced are in accord with fact and probability, further investigation can alone decide.

The second work of Mr. Brown's mentioned above, is a criticism of, and reply to, a recent book of Mr. George Neilson's, entitled '*Huchown of the Awle Ryale*,' *the Alliterative Poet: A Historical Criticism of Fourteenth-Century Poems ascribed to Sir Hew of Eglintoun*, in which he attempted to show that a great number of poems, namely *Morte Arthure*, *The Destruction of Troy*, *Gawayne and the Grene Knyght*, *Pearl*, *Patience*, *Cleanness*, *The Awntyrs of Arthure*, *The Wars of Alexander*, *Titus and Vespasian*, *The Parliament of the Three Ages*, *Truelove*, *Erkenwald*, *Gologras and Gawayne*, and *St. John the Evangelist*, which have been up to the present generally considered to be of unknown authorship, were indeed 'the product of a single superbly appointed pen,' namely, that of Huchown.

Mr. Neilson's argument is an exceedingly complicated one, depending chiefly on relation and indebtedness of substance and plot, of incident and phrase, between the various poems. Neither Mr. Neilson's arguments nor the counter-arguments of Mr. Brown, are of a nature which renders a summary of them possible, but one can hardly dissent from the latter's contention, that the case for Huchown is by no means proved. Indeed, it is difficult to have patience with an attempt to show relationship between alliterative poems which is in any large degree based upon similarity of phrase. Surely experience should have shown by this time how easy it is by such a method to convince oneself of the correctness of one's own particular theory, whatever it may be, and how impossible it is to convince any one else. That an enormous mass of parallel phrases may be of some slight weight, when added to an abundance of other evidence, is not disputed, but it is difficult to understand how Mr. Neilson

expects to show relationship between, for example, the *Destruction of Troy*, *Titus and Vespasian*, and the *Parliament of the Three Ages*, by such parallels as these:—

'When the derke was done and the day sprange' (Troy, 11,956).
'When the derk was doun and the day spryngen' (Titus, 850).
'That the derke was done and the day lightened' (Parliament, 16).

Surely it is by no means easy to express the idea in any other way, once given the first alliterating word *dark*, and surely the idea is obvious enough. An argument based on incorrectness of alliteration might, indeed, have had some slight value; for example, if in each case *morn* had been used instead of *day*, the coincidence would have been worth noticing, but its importance would have been due to the fact that the obvious word had been passed over, and one which would fit into the verse less well had been preferred. It is only individuality of diction that can be used as evidence of authorship, and surely there can be no individuality in following elementary rules in the most obvious manner.

And besides all this, when we come to use parallel passages as a test of authorship, are we not always met by the great problem, the leaving of which unsettled vitiates, renders in fact utterly without point, all our other arguments—the question, I mean, whether a poet is more likely to imitate himself or another? And that question still remains quite undecided.

Into Mr. Neilson's other arguments, such as that based on certain marginal notes in the Hunterian MSS. U. 7. 25, and U. T. 1. 4,[1] which he believes on what to Mr. Brown and, I should think, to most other students, appears very weak evidence, to have been at one time in the possession of Huchown himself, I cannot now enter. It need only be said that, while Mr. Brown cannot have had a very difficult task in refuting the sometimes extraordinary propositions put forward in the book which he criticises, he has certainly discharged that task with ability and judgment.

R. B. McKERROW.

[1] There seems to be some mistake as to the press-mark of this MS. Mr. Neilson always calls it T. 4. 1, Mr. Brown generally U. T. 1. 4, but once U. T. 4. 1. I have no means of knowing which is correct.

The Wife of Bath's Tale, its Sources and Analogues. By G. H. MAYNADIER. [Grimm Library, No. 13.] David Nutt. 1901.

UNDER the title of the *Wife of Bath's Tale*, Mr. Maynadier of Harvard University publishes the results of a laborious and careful investigation of the variants and parallels of the story of the 'loathly hag,' best known to readers of to-day from the consummate use made of it by Chaucer. The *Tale*, indeed, forms the basis and starting-point of the investigation, and it is also in the literary relations of its connected stories, rather than in their distant folklore origin and analogues, that the interest of the study lies for us. This kind of investigation is far from being an easy or simple one; indeed, it may be said to be of a nature more complex and bewildering than almost any other which comes within the purview of the literary critic. To keep clearly in mind the details of some half-dozen variant versions, as well as those of a score or so of possible analogues, to realise the chances of connection, what are possible and what not, the nature of resemblances, what are parallels, and what are necessarily fortuitous—this is a task which demands powers of clear and logical thought which are not possessed by all students, and a reviewer may be forgiven if it is with some diffidence that he approaches the subject at all. Nevertheless it appeared worth while to bestow some care upon the examination and presentation of the results of Mr. Maynadier's investigations, which are considerable both in interest and extent. This warning as to the difficulties of the subject seems only fair alike to the reviewer, who can claim no special knowledge of the immediate subject, and to the author, whose treatment is not invariably of a nature to inspire complete confidence in the reader.

Chaucer's tale may be briefly summarised as follows. A young knight of Arthur's court, returning from hawking, meets a country girl whom he outrages. She complains to the king, who condemns the knight to death. The queen, however, intervenes, and obtains that his life shall be spared if within a year and a day he can answer the question, what it is that women most desire. The knight is riding back to court after a fruitless quest for the answer, when he sees twenty-four ladies dancing on the green, who at his approach disappear, and in their place he finds a loathly hag. Learning the object of his quest, she tells

him she can give the answer if he will promise to grant her the first thing she asks of him. He promises, and she tells him: 'Women most desire sovereignty over husband and lover.' They ride to court, where the answer is declared correct. The hag then demands him in marriage. He is obliged to consent, and at night, when he turns away from her, she reproaches him for despising her because she is old and ugly and of low degree. Will he have her foul and faithful or fair and fickle? He leaves the choice to her, and she, having thus gained the mastery of him, declares she will be fair and chaste both, bidding him look and behold her transformation.

Now it is obvious at first sight that Chaucer has here interwoven two perfectly distinct motives, that of the outraged girl and that of the loathly hag. At least they are essentially unconnected as far as Chaucer's story is concerned, so that we shall have to treat them apart. There is, of course, so far nothing to disprove the view that they are originally connected, and that it is merely Chaucer who has obscured their real relation—the girl and the hag might, for instance, be one and the same person. If so, we may find them conjoined in other versions, but if we do not, there is no *a priori* case for supposing them in any way connected at all. We may anticipate so much as to say that as a matter of fact nowhere else do we find them conjoined.

The stories adduced as parallels in English fall into two groups—(*a*) Gower's *Florent*, the fragmentary ballad for *The Marriage of Gawain*, the romance of *The Wedding of Gawain and Dame Ragnel*, the ballad of *King Henry*, containing the loathly hag motive; and (*b*) *The Knight and the Shepherd's Daughter*, containing the rape motive. Of these the *Marriage of Gawain* and *Dame Ragnel* may be taken as representing one version, since they agree in all essential particulars, while *King Henry* is very divergent, and must be considered separately. We have thus practically three versions of the Wife of Bath's story, by Chaucer, Gower, and some popular romancier.

It will be worth while analysing somewhat closely the incident of the transformation in these three versions with a view to determining, if possible, the real nature of the story. In Chaucer the hag simply proposes the choice of foul and chaste or fair and fickle, and it is only after the knight has left the choice to her that she turns into the beautiful young woman. In Gower and in the romance we find that the transformation takes place as soon as the knight is willing to yield his wife the rights of wedlock, and that it is only after she has become young and fair that she offers him the choice of having her fair by day or by night, and on his leaving the decision to her, declares that she will be always fair. Further it is added that she was under an enchantment till she should gain the sovereignty over a peerless knight. Now, in the nature of the choice offered, Chaucer's version has all the appearance of a deliberate sophistication, and we may reasonably conjecture that in his source the choice was similar to that found in the other two versions. The most important variation is the introduction of the enchantment in Gower's tale and in the romance. Which form is original? In the first place, it may be remarked that a disenchantment motive would be far easier introduced than dropped, owing to the vast number of parallels it would find in popular lore. Again examining the Gower-romance version in detail, it seems somewhat inconsistent. The lady could only, we are informed, regain her true form through obtaining sovereignty over a peerless knight. In both versions, however, she regains it, at least temporarily, before offering the choice which gives her sovereignty. This would appear to indicate the influence of the motive of disenchantment through personal contact, the frequent occurrence of which Mr. Maynadier is at somewhat superfluous pains to demonstrate. Thus, whether the lady is enchanted or not, the order of the incidents is, properly, as narrated by Chaucer. Further than this it is impossible to go with certainty, but one may add that since Chaucer retains the correct sequence, and the other versions have been influenced by an extraneous enchantment motive, the motive of enchantment at all, which appears in the Gower-romance version and not in Chaucer, has the balance of probability against it.

It is impossible here to deal with the minor incidents; all that can be done is to give the relationship of the central motive in as clear a manner as possible, and cleared of the mass of detail with which it is surrounded and somewhat obscured in the monograph. I pass, therefore, to *King Henry*. Here we have a loathly hag who comes to the king in his hunting-lodge and obtains the entry of his bed. In the morning she appears as a beautiful young woman. In one version she is said to have been under a spell till she should find a

knight who would give her all her will; in the other there is no mention of enchantment. It is unnecessary to discuss this ballad here; its connection with the other form of the story is very uncertain, and in any case it does not throw any light on the other English versions. It may be remarked as important, however, that the hag here comes to the hero, a divergence which is made the base of an important classification in the Irish analogues. In his anxiety to connect *King Henry* with the other versions, Mr. Maynadier most uncritically insists on the hunt at the opening of the piece. 'Gower's story is the only one which we are sure does not begin with a hunt,' he writes. But even were this so, the argument would be practically valueless, the hunt being far too obvious and common a means of introducing an adventure to be any indication of connection. Moreover, not only did the imperfect *Marriage of Gawain* perhaps *not* begin so, but Chaucer's version certainly does not. In Chaucer the hunt introduces the outraged girl, not the loathly-hag story. The author's arguments are partially vitiated throughout by his refusal or failure to keep the two portions of Chaucer's tale distinct in his mind. If one only thinks loosely enough and picks points of resemblance from a sufficiently wide area and of a sufficiently general and unindividualised nature, it is possible to prove a connection between any two stories whatever—and what is more, to do it, like Mr. Maynadier, in perfectly good faith. The *Wife's Tale* and *King Henry* may very likely be ultimately related, but the hunt incident is evidence neither one way nor the other.

The evidence as to the literary relations of the English versions, which it is possible to extract from this analysis, is of a very uncertain character. No simple scheme of relation will at all account for the resemblances observable, while all more elaborate arrangements are necessarily too conjectural to be of any real value. The sort of genealogical table constructed by Mr. Maynadier will hardly tempt literary critics to waste their ingenuity over similar attempts, for it does little but explain *obscurum per obscurius*, and is almost entirely composed of the dotted lines of conjecture, or lines which should be dotted and are not.

Mr. Maynadier traces the kinship of Chaucer's *Tale* ultimately to the Irish versions, and in this opinion, subject to the reservation, always necessary in such cases, that the connection is not actually proved, it is pretty safe to concur. The essential points of the Irish story—for there are a variety of versions—are as follows. Several princely brothers go hunting, wearied with which they meet with a loathly hag. (Either they go to the hag or the hag comes to them—a distinction already noticed above in the English version.) She refuses to help them (threatens to cast a spell upon them in the version in which she is the visitor) unless one of them will grant her condition—a kiss or a place at his side. One agrees, and no sooner has he shown himself ready to satisfy her demands than she turns into a young and beautiful woman. She declares herself to be 'Royal Rule' or the 'Sovereignty of Erin,' and to belong thenceforth to the daring prince. It is noticeable that here the question motive as well as the choice motive is absent; while there is, further, no hint of enchantment, though the nature of the hag's request is probably influenced by the idea of disenchantment through personal contact. An important point is the introduction of the sovereignty motive. This is rightly cited as a real link between the Irish and English versions, but it must be clearly understood that the nature of the motive is very different in the two cases. The impersonation of the royal rule of Ireland finds no actual parallel in the lady of supernatural properties, who consents to return to her natural beauty when she has gained the mastery over a peerless knight; there is certainly confusion in the transmission somewhere, and it by no means follows that the earlier versions (namely the Irish) preserve the more original form of the idea: all we can say is that the sovereignty motive was probably connected in some form or other with the original version of the tale. It is highly doubtful whether any direct descent can be traced for Chaucer's story from the extant Irish versions, though a connection or common descent is pretty certain; nor does it appear to me at all probable that the political allegory of the Irish tales is the original form of the sovereignty motive.[1]

Lastly, a few words are necessary concerning the first part of the *Wife of Bath's Tale* and the ballad of the *Knight and the Shepherd's Daughter*, for here it seems to me Mr. Maynadier's treatment is particularly unsatisfactory. No less than fourteen versions of the ballad, which was evidently a very popular one, are extant, and the

[1] Mr. Maynadier recognises this possibility in a note, though he seems to regard the extant Irish versions as the originals of the English.

incidents agree with Chaucer up to the point where the outraged girl makes complaint to the king. The knight, continues the ballad, is condemned to die unless he marries the girl. He naturally accepts the second alternative, and after the wedding the bride reveals herself as a lady of noble birth.

Now it is quite possible that Chaucer may have been acquainted with some version of this ballad, though none of the extant ones show any evidence of being older than the sixteenth century, but it is also quite possible that he was not. The main motive is pretty widely diffused, and if Chaucer was acquainted with any traditional version at all, it may just as well have been of the *Ebbe Galt* type (in which the knight is condemned and actually put to death) as of that of the *Shepherd's Daughter* (*Earl Richard*, etc.). Chaucer, it will be noticed, shows no knowledge of the distinctive features of the English ballad, and there is no sufficient reason to suppose that he deliberately omitted them, though it is of course possible. The disappearance of the injured girl is a rather clumsy point in the *Tale*, and to say, as Mr. Maynadier does, that 'the rape of a peasant woman in the Middle Ages was not an incident to attract much attention,' when *ex hypothesi* it was of sufficient importance to put the knight's life in danger, is simply to misrepresent the case utterly.

This, however, is comparatively unimportant. What is really unsatisfactory in connection with the treatment of this ballad, is the elaborate attempt made to connect it with the main motive of Chaucer's *Tale*. The reduplication of a story in traditional transmission is a very rare phenomenon, though not unknown, and the fact of their being found together is rather evidence against, than for, a common origin, whether their collocation is traditional or merely due to Chaucer's own narrative taste. Nor is there in the nature of the stories themselves the least *a priori* ground for supposing them variants of the same original. If we are to argue that because the shepherd's daughter turns out to be of gentle birth she is therefore related to the loathly hag who transforms herself into the lovely bride, we may equally regard as variations of the same motive all characters whatever who turn out to be something else than was supposed. I cannot help thinking that it was merely the collocation of the two stories in Chaucer that suggested to Mr. Maynadier the possibility of their original connection, and if there is one point clear in the whole problem, it is that that collocation is purely fortuitous.

I have dwelt on this point because it seems to me to indicate a serious defect in the author's method in general. Moreover, it cannot but be regretted that he should have entangled himself in this maze of vague and confused guesswork, for the reason that it necessarily diminishes the reader's confidence in the deductions and arguments advanced in other parts of the volume, which, owing to a certain lack of clearness in exposition, coupled with the original and inevitable complexity of the subject, it is not always easy to check, and which frequently remain unconvincing. But having made this reservation, we may frankly admire the learning and diligence with which the mass of material bearing upon all the various forms and variations of the story under discussion, has been collected and digested. It is only with what appeared to be some of the more central and important points that I have been able to deal here, and there is besides this a very large amount of information contained in the two hundred odd pages of the monograph, for which students of folklore and literature alike are under no slight debt to the careful labour of Mr. Maynadier.

W. W. GREG.

Sohrab and Rustem. By MURRAY ANTHONY POTTER. (Grimm Library, No 14.) David Nutt. 1902. [6s. net.]

IN the latest volume of the Grimm Library, a monograph enlarged from a Harvard doctorate dissertation, Mr. Potter investigates the numerous variations of 'the epic theme of a combat between father and son,' familiar to most readers, from the Persian tale in the *Shah Nameh*, the old German *Hildebrandslied*, or the Irish saga of *Cuchullin*. The subject is throughout treated from the point of view of folklore and ethnology, and this is consequently no fit place to discuss the work in detail; nevertheless the subject is in itself of sufficient interest, and the theme of sufficient importance from its wide distribution in literature, to justify a brief outline of Mr. Potter's classification.

The versions are collected from a great variety of sources, including the folk-tales of savage tribes and the popular traditions of European peoples, as well as extant

literature both Oriental and Western; but although it would be in the last degree rash to assume anything like a common source for all these stories, they nevertheless present such resemblances as make a comparison not only possible but in some cases even illuminating, and point at least to certain widely diffused conditions of early society and more or less constant features of primitive custom. The standard formula, according to Mr. Potter, is somewhat of this nature. A man wins the love of a woman, whom he leaves before the birth of their child. A son is born who grows up, and at a certain age learns the circumstances of his birth. He sets out to find his father. Father and son meet, and failing to recognise one another, are led by circumstances to do combat together. The outcome of the fight varies in different versions. The following is the classification of variants put forward. In the first and most important class (A) the father marries away from home, and the union is transitory. The first subdivision (i) consists of those versions in which the father is a mortal. This includes the Sohrab and Cuchullin versions. In the second subdivision (ii) the father is not an ordinary mortal. In the second class (B) the union seems intended to be permanent. Here the separation may be due (i) to the father's being called away from home, as in the case of Hildebrand; (ii) by some mishap befalling the child or its mother, or both; or (iii) by the child being exposed, usually owing to some ill omen attending its birth. A large number of variants having been arranged under this classification, the author proceeds to discuss them in connection with exogamy, matriarchy, polyandry, sexual hospitality, and finally the practice of Svayamvara, by which a woman makes her own choice of a husband. This discussion contains much that is interesting and important, as well as much that is already familiar to the student of ethnology, but it has no bearing upon the literary side of the question, and cannot therefore be discussed here. Nevertheless, though Mr. Potter writes throughout from the point of view of the student of folklore, his book will be found to contain much that is of interest to the student of literature likewise. W. W. G.

Studien über die stofflichen Beziehungen der englischen Komödie zur italienischen bis Lilly. Von Levin Ludwig Schücking. (Studien zur englischen Philologie, Heft IX.) Halle, Niemeyer. 1901.

The present monograph, in which Herr Schücking investigates the relation of the early English comedy to its Italian predecessor, which was also in many cases its model, may perhaps be best described as 'exhaustive.' The term is commonly applied by reviewers to any considerable collection of material on any one subject, no matter how undigested and wanting in judgment or selection, and there is probably no danger of its being mistaken to mean that the subject is dealt with in an exhaustively critical manner. A short note prefixed to the present monograph admits that 'auch dem Zweifelhaften und dem nur möglicherweise dem Italienischen Entnommenen Raum gegönnt ist'; but while this of itself in no wise requires excuse, it is a totally different thing from the ill-judged attempt to prove a connection where none exists. Herr Schücking appears to have grasped neither the actual conditions of the problems he has set himself to elucidate, nor the nature of literary evidence itself. Thus in his first chapter on 'Fragliche Beziehungen,' he deals with the question as to whether *Calisto and Melibaea* was based on the original Spanish *Celestina* or on an Italian translation. 'Eine Entscheidung der Frage,' he writes, 'würde erst durch eine Untersuchung des Verhältnisses der drei Fassungen zu einander zu gewinnen sein, nur wäre eine italienische Bearbeitung überhaupt, die der englischen im wesentlichen entspräche, schon a priori im höchsten Grade unwahrscheinlich.' So unlikely indeed, that nobody but Herr Schücking has ever contemplated the possibility which he is at such pains to disprove. The only question is whether the author, whoever he may have been, was acquainted with the *Celestina* in the original as published in 1499, or, as J. G. Underhill, in his able sketch of Spanish influence under the Tudors, supposed, through the Italian translation of Alphonso Ordoñez of 1505. I do not know that any definite evidence for the determination of the question exists, but since the English piece (*c.* 1530) appeared long before the spread of a knowledge of Spanish in this country, the latter is, *a priori*, by far the most likely alternative.

To follow the author throughout the length of his disquisition would be waste of time. The material he has collected may be of use to some future historian of the

English drama, but every conclusion will require careful testing before being accepted. Take, for instance, his attempt to show that Guarini's *Pastor Fido* influenced Lyly's *Gallathea*. In the first place he is forced to throw forward the date of the English play by several years. Lyly's latest editor, G. P. Baker, assigns the *Gallathea* to the year 1584, but Herr Schücking traverses the arguments upon which this date rests, and even seeks to explain away the Stationers' Register entry of 1585. He is, however, forced to suppose a date not later than 1588, and fails to see that this is still some years too early for us to suppose any influence of Guarini's play possible. He follows Klein in stating that the *Pastor Fido* had been acted in 1585, but Vittorio Rossi has conclusively shown in his monograph on Guarini, that there was no representation of the play at all previous to its publication in 1590, or rather late in 1589. Moreover, even supposing that the *Pastor Fido* could have influenced Lyly's play, there is not the smallest reason to suppose that it did; whatever resemblances do exist are merely part and parcel of the literary tradition of the time, and might be referred to a dozen other sources.

The usual use is made of alleged parallels, the following, for example, being cited in support of the connection between the character of Sir Topas in Lyly's *Endimion* and the bloodthirsty braggart of the Italian impromptu comedy. 'I was the first that ever devised warre and therefore by Mars himselfe given me for arms a whole armorie' —'La sua spada fu fabricata da Vulcano.' 'For commonly I kill by the dozen and have for every particular adversarie a peculier weapon.'—'Fa sempre il bravaccio, l'ammazzasette.'

That the author should take leave 'einige Hauptpunkte klarzulegen' after this fashion, will probably be sufficient to condemn his work pretty thoroughly in the eyes of all rational students. We may give Herr Schücking credit for the conscientious labour he has devoted to the collecting of the materials for his essay, but it is impossible to have the least respect for his judgment or literary sense. It is greatly to be regretted, moreover, that the editors of *Beiträge*, who are often scholars of note, in the present case Professor Morsbach, should stand sponsors, and, as it were, affix their *imprimatur* to the second-rate hackwork which it is the tendency of the system of dissertations to foster in German universities.

W. W. G.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

THE MODERN LANGUAGE ASSOCIATION.

THE 41st Meeting of the GENERAL COMMITTEE of the M. L. A. was held at the College of Preceptors on Saturday, February 1st, at 4.30 P.M.

Present—Messrs. Storr (Chairman), Allpress, Breul, Eve, Greg, Lipscomb, Milner-Barry, Rippmann, Shaw-Jeffrey, Somerville, Twentyman, Whyte, the Hon. Treasurer, and the Hon. Secretary (14).

On the motion of Professor Rippmann, seconded by Dr. Breul, Mr. Storr was unanimously re-elected Chairman of Committee.

The following were elected by ballot to serve on the Executive Committee: Messrs. Allpress, Atkinson, Breul, Eve, Gerrans, Lipscomb, Longsdon, Milner-Barry, Moriarty, Pollard, Rippmann, Siepmann, Somerville, Storr, Twentyman.

The Hon. Treasurer was unanimously re-elected.

The Hon. Treasurer made a financial statement showing a debt of £75 for 1901. By publishing only two Quarterlies in 1902 he estimated that the debt might be cleared. It was suggested that three Quarterlies should be issued this year and next, and the debt thus distributed over two years. After some discussion the matter was left to the Editorial Sub-Committee with an instruction to them to produce as soon as possible a number containing papers read at the December Conference. (This number has already been published.)

The Hon. Treasurer then read a letter from Mr. Campbell, Hon. Secretary of the Scotch M. L. A., asking that their members should be permitted to receive the Quarterly for an annual payment of 5s. 6d. per member, and offering to supply an authentic report of their proceedings. The Hon. Secretary was instructed to write saying that the Editors of the *M. L. Q.* would be pleased to receive matter for publication, but that any negotiations with regard to the supply of the Quarterly at less than the usual rate must be made with the publisher.

A Sub-Committee, consisting of the Chairman, Messrs. Rippmann, Twentyman, and the Hon. Secretary, was appointed to draw up a *Questionnaire* (reprinted below), with a view of obtaining information as to methods, etc., from all Modern Language Teachers in the United Kingdom actually teaching classes on the lines of the New Method.

The Hon. Secretary read letters from Messrs. Siepmann and Spiers suggesting that the Committee should approach the Civil Service Commission, now revising the Army Examination Scheme, with the object of expressing our views before the new regulations are framed. The Chairman undertook to communicate with Mr. Courthope and ask him to receive a deputation from the M. L. A. on this subject. The Chairman, Messrs. Eve, Rippmann, Somerville, and the Hon. Secretary were nominated to represent the M. L. A. (*See below.*)

The 26th Meeting of the EXECUTIVE COMMITTEE was held at the College of Preceptors on Saturday, May 10th, at 4.30 P.M.

Present—Messrs. Storr (Chairman), Allpress, Greg, Longsdon, Milner-Barry, Rippmann, Twentyman, the Hon. Treasurer, and the Hon. Secretary (9).

The *Questionnaire*, drawn up by the Sub-Committee, was discussed *seriatim*, and several minor alterations were made. The Hon. Secretary, assisted by Mr. Twentyman, was instructed to have 1000 copies

printed and sent out, in the first instance to members of the M. L. A., and then to other modern language teachers from a list furnished by Mr. Twentyman.

Mr. Greg was asked to draw up a circular letter, to be approved by the other Editors, and to have 250 copies printed and sent, as might seem desirable, to any persons known to the Editors as scholars, editors, etc., in connection with French, German and English, in this country, telling them of the claims of the *M. L. Q.* to represent these studies, and inviting them to send contributions to it, and to join the M. L. A.

The 27th meeting of the EXECUTIVE COMMITTEE was held at the College of Preceptors, on Saturday, June 14th, at 4.30 P.M.

Present—Messrs. Storr (Chairman), Allpress, Breul, Eve, Longsdon, Twentyman, the Hon. Treasurer, and the Hon. Secretary (8).

A Sub-Committee, consisting of Dr. Breul, Messrs. Lipscomb, Payen-Payne, and Twentyman, was appointed to consider the question of Foreign Degrees and Diplomas in foreign languages as equivalents of English Degrees for purposes of registration.

It was agreed to cross off certain members whose subscriptions are in arrear, if the arrears were not paid off by the end of the year.

It was agreed to reduce the life subscription from ten guineas to seven guineas.

The following NEW MEMBERS have been elected since the beginning of the year:—

1. L. MACKAY, 74 Bruntsfield Place, Edinburgh.
2. H. E. ADAMS, Dulwich College.
3. G. WRIGHT ARNISON, St. John's Avenue, Bridlington.
4. H. W. GARLAND, Glenfern House, Thorne Road, Doncaster.
5. W. H. D. ROUSE, M.A., Perse School, Cambridge.
6. F. PRELLBERG, School of Modern Languages, 8 St. Ann's Place, Manchester.
7. Miss E. H. ASHWORTH, Girls' Grammar School, Rochester.
8. B. S. GOTT, B.Sc., Organising Secretary, Middlesex County Council.
9. CANON BELL, Marlborough College.
10. W. R. M. LEAKE, Dulwich College.
11. N. W. ROSS, B.A., B. ès L., Bradford Grammar School.
12. M. P. ANDREWS, Grammar School, Bolton-le-Moors.
13. CECIL WILSON, County School, Bedford.
14. F. J. MATHESON, 9 St. Martin's Street, W.C.
15. V. DUTOIT, Lucton School, Kingsland, Herefordshire.
16. Rev. F. P. FARRAR, Brockhurst, Church Stretton.
17. Miss ETHEL ROBINSON, Yorkshire College, Leeds.
18. Miss ETHEL STEVENSON, Yorkshire College, Leeds.
19. E. H. HENSLEY, County School, Sutton, Surrey.
20. S. BARLET, 47 Bassett Road, North Kensington, W.
21. L. B. T. CHAFFEY, Durham School.
22. A. W. GREEN, Blackheath School.
23. Miss M. E. DUNGEY, Glendower, Redruth.
24. E. C. QUIGGIN, M.A., Fellow of Gonville and Caius College, Cambridge.
25. E. J. GROVES, B. ès L., Morpeth Grammar School.
26. Miss WALKER, Roan School, Grenwick.
27. F. H. COLSON, M.A., Plymouth College.
28. L. E. KASTNER, M.A., 107 Acomb Street, Manchester.
29. J. THOMPSON, M.A., Plymouth College.
30. A. E. SCOUGAL, H.M. Chief Inspector of Schools for the Western Division of Scotland.
31. F. B. HALFORD, B.A., 48 Prestbury Road, Macclesfield.
32. C. F. GREGORY, King's School, Pontefract.
33. C. T. KNEUS, 51 Queen's Rd., Bradford.
34. J. DOUGLAS, Dulwich College.
35. Miss C. E. AINSLIE, Cambridge Training College.
36. C. A. PRIDMORE, 95 Maidstone Road, Rochester.
37. B. BARON, La Korrigane, St. Servan, Ille et Vilaine.
38. Miss VICTORIA WRIGHT, High School, Brisbane, Queensland.
39. Miss E. WILLIAMS, Franco-English Guild, 6 Rue de la Sorbonne, Paris.
40. FRANCIS E. DOUGLAS, Toynbee Hall, E.

We reprint the following circular, recently issued by THE MODERN LANGUAGE ASSOCIATION, as likely to be of permanent interest:

DEAR SIR OR MADAM,—

At a General Meeting of the Modern Language Association, held in December last, the following Resolution was carried:

'That it be an instruction to the Committee to

obtain a return of all modern language teachers in the United Kingdom actually teaching classes on the lines of the New Method.'

Would you kindly assist the Association by answering as far as possible the following questions? Kindly send your answers to the Hon. Secretary,

W. MANSFIELD POOLE,
H.M.S. *Prince George*, Channel Squadron.

A.—1. Name of School.
2. Are modern languages taught in forms or sets?
3. Forms or sets taught by you in French:

Form or Set (state which).	Average Number.	Average Age.	Time per Week for Modern Languages.	
			In School.	Out of School.
1.	...	...	...	...
2.	...	...	...	...
3.	...	...	...	...
4.	...	...	...	...
5.	...	...	...	...

4. Forms or sets taught by you in German:

Form or Set (state which).	Average Number.	Average Age.	Time per Week for Modern Languages.	
			In School.	Out of School.
1.	...	...	...	...
2.	...	...	...	...
3.	...	...	...	...
4.	...	...	...	...
5.	...	...	...	...

B.—*Pronunciation.*
1. Without phonetic symbols:
Do you rely on the pupil's imitation of your own pronunciation, or do you supplement this by directions as to the mode of articulation, etc., of the foreign sounds?
2. With phonetic symbols:
(*a*) Do you use phonetic symbols and ordinary spelling side by side? Or do you use phonetic symbols exclusively at first? If so, for how long?
(*b*) Do the pupils write the symbols?
(*c*) Which system do you use? Have you modified it in any way?

C.—*Use of the Foreign Language.*
1. Do you in the early stages use the foreign language only? Mention any cases in which you consider it advisable to use the mother-tongue.
2. To what extent do you employ object and picture lessons (*Anschauungsunterricht*)? Name publications or books used, if any.
3. Do you adopt any feature of the Gouin system (*e.g.* Series, Visualising)?
4. Have you carried through the use of the foreign language in the higher stages?
5. Do your pupils learn by heart—
(*a*) prose?
(*b*) poetry?
6. How do you lead up to free composition?

D.—*Grammar.*
1. Do you lead the pupils themselves to find the rules and paradigms from selected examples in their Reader?
2. State which grammar, if any, you use, and from what stage.
3. What oral and written exercises do you employ for ensuring a knowledge of the grammar? Name composition books, if any.

E.—*Translation.*
1. At what stage do you introduce translation from the foreign language, and what proportion of time do you give to it?
2. At what stage do you introduce translation into the foreign language, and what proportion of time do you give to it?
3. How far are 1 and 2 correlated?

F.—*Advanced Stages.*
1. In the advanced stages, do you confine yourself to nineteenth-century literature?
2. Do you give any systematic teaching of life and ways (*Realien*)?

G.—In what respects does the necessity of preparing for examinations cause you to modify your method as regards—
(*a*) Grammar?
(*b*) Translation from and into the foreign language?
(*c*) Choice of books?

H.—If you know of any other teachers, not already members of the Modern Language Association, working on reform lines, kindly give their names and addresses.

On March 12 Mr. W. J. Courthope received at the offices of the Civil Service Commission a deputation from the Modern Language Association, consisting of Mr. H. W. Eve, Professor Rippmann, Mr. Somerville of Eton, Mr. Storr (Chairman of Committee),

and Mr. W. Mansfield Poole (Hon. Secretary). The chief points urged by the deputation were: (1) The emphasising of the oral part of the examinations; (2) the elimination of questions on history, literature, and philology from the Army entrance papers in modern languages; (3) the setting of easier papers, especially for English into French, in these examinations; (4) a definition of what is required in French and German of candidates for the Home and India Civil Services, as regards Old French and German, philology, metric, etc., it being pointed out that the papers set varied in these respects from year to year, and afforded no guidance to the teacher. Mr. Courthope undertook that the points raised should be considered by the Commissioners.

EXAMINATIONS.

UNIVERSITY OF CAMBRIDGE, LOCAL EXAMINATIONS (English Papers).

Of the grammar papers set in the Preliminary, Junior and Senior Examinations, the first two are distinctly unsatisfactory. To begin with, they are carelessly worded. The question:

> Form abstract nouns from the following adjectives:—*idle, deep, prudent, gay, wise,*

should properly be, 'Give the abstract nouns corresponding to the following adjectives,' etc. *Prudence* is obviously not formed from *prudent* but from *prudentia*, while the only noun that can be formed from the modern *wise* is *wiseness*. Then, again, the candidate is asked to turn the sentence, 'Let the river be quickly crossed by the cavalry,' 'so as to use an Active instead of a Passive.' Even the Preliminary Local examinees may have understood what the examiner was driving at, but in setting the question he seems not to have noticed that the principal verb (*Let*) is already in the Active, and that it is only through confusing English grammar with Latin that the sentence could ever come to be regarded as being in the Passive voice. The questions, moreover, are not set in reference to and from a knowledge of the language itself, but depend upon the arbitrary rules of some text-book. We should, for instance, be much interested to know the true answer to the question:

> In what circumstances may the Passive construction be employed with intransitive verbs?

It entirely depends upon the extremely difficult distinction between the nearer and remoter objects. The language is in a state of flux, and all rigid regulations on the point are necessarily arbitrary. The best answer to the question, probably, that could be given, would be a rather risky Hibernianism to venture on in an examination, namely, 'The Passive construction may be employed with Intransitive verbs only when they have ceased to be Intransitive.' The grammar paper for senior students does not seem to be open to criticism in the same way as the others; it is not an easy paper, but demands genuine knowledge of the language. No grammar paper is set in the Higher Locals.

In Literature the set books were *Robinson Crusoe*, Part I., for the Preliminary, *Henry V.* and *The Lay of the Last Minstrel* for the Junior, *The Faerie Queen*, I., and *Henry V.* for the Senior, and *Macbeth*, Cowley's *Essays*, *The Pilgrim's Progress*, and *Paradise Lost*, III.-VI., besides some Old and Middle English, for the Higher Local Examination. In the case of the last there is also a paper on the History of English Literature, 1625-1700. Several of the set books appear to us unsuitable, but that was, of course, no business of the examiners, whose papers on them are on the whole fair and straightforward, and as dull and uninspiring as such things usually are. Here and there the wording is careless. The question:

> What light does the First Scene of Act I. [of *Henry V.*] throw on the causes of the war with France?

is, of course, absurd. Nothing but contemporary evidence can throw light on the causes of an historical event; everything else merely illustrates some particular view of them. In the Literary History paper we find less to criticise than last year, but it tends to be too biographical. We wonder, moreover, what the examiners expected to get as a discussion on the criticism 'In *Lycidas* I could well have spared the censorious pilot of the Galilean Lake,' unless some platitude out of a text-book. We have never yet met with any

comment on the point which showed the least real grasp of the nature of pastoral verse. Again,

Attempt a careful survey of English Literature during the Commonwealth,

is a pretentious question hardly calculated to help to deliver students of their knowledge. Why not at once adopt the Chinese method, and bid the examinee write all he knows concerning the English Literature of the special period?

NUMBER OF CANDIDATES.

Preliminary:	Grammar,	5639
	Composition,	5638
	Robinson Crusoe,	4045
Junior:	Grammar and Composition,	8211
	Henry V.,	6500
	Scott, *Lay of the Last Minstrel*,	1291
Senior:	Grammar,	2218
	Composition,	2327
	Henry V.,	2075
	Faerie Queen,	64

UNIVERSITY OF CAMBRIDGE, LOCAL EXAMINATIONS (*French and German Papers*).

It is a pleasure to review these papers year by year; for—taking them altogether—they are perhaps more consistently good than those set at any other annual series of modern language examinations. Every year there is some improvement, a fresh endeavour to modify the examination in accordance with the views of good teachers.

PRELIMINARY EXAMINATION (*December* 1901).

The institution of this examination in 1897 was an experiment anxiously watched by those interested in education; and we are not yet convinced that it was justified, and that it exercised a salutary influence on the teaching of all the subjects that can be taken. We do not deny that much care is shown in the setting of the French and German papers; but as long as set books are retained, many teachers will be encouraged to resort to cramming; for drilling a class in the text of one particular book, of which there are convenient editions explaining all difficulties for pupil and teacher, and suggesting renderings wherever a word-for-word translation will not do—this is very easy, and tends to become quite mechanical. From the Examiners' Reports we take two quotations which are of interest in this connection, and show that our apprehensions are not unfounded:

'[French.] Comparatively few candidates chose unprepared translation in place of the set book, and of these, few did really well.'

'[German.] The prescribed book was well done in many cases, even by candidates who completely failed in every other part of the paper. About twenty-eight per cent. took unprepared translation in place of the set book.'

FRENCH (3973 candidates). From the questions in accidence we select two, as worthy of extensive imitation:

Supply a suitable adjective in each of the spaces left in the following sentences: Nous avons acheté de —— pommes. La —— femme avait une —— robe. Ma tante a envoyé de l'argent aux —— soldats. Je serais —— si j'avais une —— maison.

Substitute the word *sœur* for *frère* in the following sentence, and make any other changes in the sentence that are thereby rendered necessary: *Ton petit frère est un bon garçon; cela est pour lui.*

On the other hand, this question is badly worded:

Which of the French accents may be placed over the vowel *e* only? Show, by two examples from each of the verbs *placer* and *manger*, how the sounds of *c* and *g* may be softened before *a* and *o*.

The unprepared passages for those who did not offer the set book are distinctly good; so are the passages to be translated by all candidates from French (though it was unnecessary to supply renderings of *insuccès* and *issue*) and into French. The latter runs as follows:

My dear Henry, I have not received a letter from you for several months. Have you forgotten me? If you are not too busy (*occupé*), pay me a visit next week. My mother will be glad to see you; she often tells me that I should try to be like you.—Believe me, your sincere friend, John.

'Whilst the prose composition was very far from being generally satisfactory, the average results indicated a slight improvement, as compared with preceding years, and a fair number of candidates showed that they could write a letter in tolerably good French.'—Examiners' Report.

GERMAN (202 candidates). A very good paper, in which nothing is asked that the candidates might not be expected to have met with in their reading, assuming that they did not enter for the examination before they had been taught for at least three years, at the present low average of hours per week for this language. The passages for translation are very well chosen.

'The easy passage for composition proved

a stumbling-block to nearly every candidate, and showed that in hardly any case had the German language been taught as a living and spoken language, and that scarcely any candidates had been accustomed from the beginning to speak and to write short and simple sentences in idiomatic German.'—Examiners' Report.

JUNIOR EXAMINATION (*December* 1901).

We live in hopes that the set book will disappear from this examination also, before very long. The number of Junior candidates taking unprepared translation seems to be on the increase, and it is satisfactory to observe that the work of these candidates is in most cases good.

FRENCH (7635 candidates). The accidence was 'less satisfactory than in the preceding year,' so the examiners report; the words apply to the questions as well as to the answers. To parse *toute* in *toute entière* might puzzle a child accustomed to *tout* in such cases (the final *arrêté* no longer allows *toute*). The question assumes that the teacher has seen fit to make the children unlearn the old rules he had taught them, in favour of the new *tolérances*; which is about the last thing a careful teacher would do. The candidate is asked the plural of *procès-verbal*; is it likely that he has met with this word in his reading, and more than once?

The following question is of a type which we hoped had been scotched:

> Give two different meanings of *été, mal, somme, sens, tout à l'heure.*

We notice with pleasure that here, as well as in German, the three idioms that used to follow the passages for unprepared translation, have disappeared.

GERMAN (825 candidates). The examiners complain that the knowledge of grammar is so superficial. This is regrettable, for the questions are very fair, and should have been well within the reach of candidates. It is clear that many teachers do not realise the value of oral work for the purpose of practising their pupils in the application of grammar rules; whilst undoubtedly others rely too much on oral, and too little on written work. Considerable care is apparently given in schools to the translation into English, which is something to be grateful for.

SENIOR EXAMINATION (*December* 1901).

There is little criticism to offer in the case of these papers. The examiners know exactly what is wanted, and set their papers conscientiously. But we may be allowed to express a hope that some day Senior candidates will be expected to express themselves in the foreign language apart from translation, that something in the way of free composition will be introduced. This might necessitate the lengthening of the paper by half an hour: two hours and a half is not too long for candidates who probably average 17 or 18 years of age. In the questions on language we should like to see more attention paid to word-formation. It would stimulate teachers, who are at present inclined to neglect this valuable help towards the acquiring of a good vocabulary.

FRENCH (2162 candidates). The examiners' report tells the same tale as in the case of the more elementary examinations: weakness in grammar and composition. It is interesting to note that 'twenty-eight per cent. of the candidates took unprepared translation instead of the set books: a few of these failed to make any sense of the passages, but the majority produced intelligible renderings, and many of the versions were excellent. These candidates showed, on the average, more intelligence than those who had prepared the set books.'

GERMAN (359 candidates). 'The composition was very badly done. This failure shows grave defects in the method of teaching employed in many schools. Great attention should be given to translation from English into German, if any competent knowledge of the language is to be obtained. Complete ignorance of the most elementary rules of syntax and of the simplest words was frequently exhibited.' It is undoubtedly necessary to practise the difficult art of translating a passage of thoroughly idiomatic English into German; but this must be suitably led up to. The great mistake usually made is to start such translating too early, *i.e.* before the learner has a tolerably good vocabulary of common words quite at his command.

HIGHER LOCAL EXAMINATIONS (*December* 1901 *and June* 1902).

After going carefully through these papers, we find that we have hardly any

criticism to make. It is true that here also we should like to see the introduction of something like original composition in the foreign language, and a little consideration given to word-formation in the questions on grammar. Some of the latter we select as being well put:

Write short sentences to show the difference between the meanings of the verbs *commencer, jouer, manger, répondre*, when followed by the prepositions *à* and *de* respectively.

What difference is implied by the use of *avoir* and *être* with *échapper, passer, descendre*? Give translated examples to illustrate your answer.

Write sentences introducing *sans que, afin que, jusqu'à ce que, à moins que, plutôt, il n'y a que, que* (used to avoid the repetition of *quand* and *si*).

Give examples (accompanied by translations) to illustrate the use of (*a*) the negative particle *ne* without *pas*; (*b*) the negative *pas* without *ne*. Also state the rule for the use of the negative particles with an infinitive.

The passages for unseen translation are uniformly well chosen. The questions on the set books are good also; but when so many books have been set, it seems a pity not to make the examination a little longer; a three hours' paper would be more satisfactory.

MEDIEVAL AND MODERN LANGUAGES TRIPOS (1902).

The following are the statistics of the last Tripos examination:

	Men.	Women.	Total.
First Class, .	4	10	14
Second Class, .	1	5	6
Third Class, .	6	5	11
Allowed, etc., Ordinary Degree,	3	0	3
	14	20	34
Section *A* (English) .	2	12	14
Section *B* (French) .	11	16	27
Section *C* (German) .	11	10	12

There were no candidates for Sections *B, D, F.*

COLLEGES:—Girton and Newnham, ten each; Trinity and Christ's, three each; King's, two; Pembroke, Caius, Selwyn Hostel, Emmanuel, Peterhouse, John's, one each.

The result of the last OXFORD HONOURS EXAMINATION for WOMEN is as follows:—

	French.	*German.*	
Class I., . .	1	1	2
Class II., . .	4	3	7
Class III., . .	2	1	3
Class IV., . .	0	0	0
			12

Of the successful candidates 5 came from Somerville College; 4 from the Royal Holloway College; 1 from St. Hugh's Hall; and 2 were Oxford Home Students.

UNIVERSITY OF LONDON, MATRICULATION EXAMINATION, JANUARY AND JUNE, 1902 (*English Papers*).

As before, the Language and Literature papers are well set, though, whether intentionally or not, they are a good deal harder than last year. We have, however, once more to complain of the alternative questions in Part II., which make it possible for a candidate entirely to shirk those on Literary History. Some of the questions in the Language section, moreover, betray carelessness in the wording. One question begins:

Into what periods is it customary to divide the growth of the English Language?

This is partly answered in the second half of the same question:

Give the approximate dates, and mention any characteristics of the three periods.

Again, the candidate is asked to

Show how often nouns are used as adjectives without any change of form.

Surely he is intended to show 'how nouns are often used as adjectives,' not 'how often' they are so used! One question is:

Construct a complex sentence containing (i) an adverbial clause of time, (ii) an accusative and infinitive, (iii) an adjectival phrase, (iv) a nominative absolute, (v) an objective complement, (vi) a cognate object. Point out which each is.

This is all very well in so far as it demands of candidates a practical knowledge of these rather formidable-sounding constructions; but to ask for one sentence containing the lot is rather like setting a Chinese puzzle. The caution at the end was probably needed! Another question asks for

As many various senses as you can remember of the verbs *give, bear, take*, with examples.

This again is not at all a bad sort of question to ask, but the actual words chosen do not appear to us to be good. The various senses are too vaguely distinguished, and

depend too much upon the use of special phrases. The *New English Dictionary*, for instance, has twenty columns of different significations for *give*, while the underlying idea is in all cases the same.

Some of the questions on Composition and Literature likewise are open to criticism.

In composition, what are the qualities of style specially to be aimed at? Show that they vary according to the subject and the tone of the composition.

This is too vague, and, moreover, the second part of the question answers the first.

Quote any ten consecutive lines from any English poem; and describe the metre in which they are written.

Here, one candidate might quote Mr. Meredith's *Phœbus with Admetus* and give an adequate analysis of the form, while another might quote the *Essay on Man* and give the conventional definition of the heroic couplet. The answer would be equally correct in either case, while there could be no comparison at all between the qualifications of the candidates.

What may be said to be the chief differences between the diction of poetry and that of prose?

This is an interesting question, and gives scope for much ability, but ninety per cent. of the answers would probably be utterly worthless. Nevertheless, though some may have their drawbacks, most of the questions claim our cordial approval on the score of originality and interest. There is humour, too, in an examination paper which asks the candidate to distinguish between *millinery* and *millenary*!

The historical and geographical papers do not concern us. We cannot compliment the examiners, however, on their grammar. In one paper they inform candidates that only a certain number of questions are to be answered, 'of which Nos. 3 or 8 must be one,' and in the other they place a query at the end of an imperative sentence.

UNIVERSITY OF LONDON, MATRICULATION EXAMINATION, JANUARY AND JUNE 1902 (*French and German Papers*).

Here, as in so many examinations, we are struck by differences in the papers set in French and German. Is there any good reason why there should not be a choice of two passages (one prose and one verse) for unseen translation in French, as there is in German? Is it not desirable that those preparing for this examination—and the number of candidates is growing and will grow—should read some French verse? Again, is it well to set traps in the grammar questions in French? It seems to be considered superfluous in German. As an example we would point to the following questions:

Write the masculine of *unique*; the singular of *héros*, of *porte-clefs*.

It is only fair to say that, as a rule, the grammar questions are good. The following is excellent:

How is the English gerund, when governed by a preposition, rendered in French? Illustrate your answer by translating the italicised words in the following sentences:

(*a*) *By obeying* we learn to command.
(*b*) *After speaking* he sat down in his place.
(*c*) *Before starting* buy a Bradshaw.
(*d*) He began *by asking* who I was.
(*e*) *In doing* this we look for your approval.

Such a question gives the good candidate an opportunity of showing what he knows.

By the way, how many candidates had seen anywhere else than in a grammar book the comparative of *bunt* and *blau*? and how many Germans would form without hesitation the superlative of *hochangesehen*? Probably the majority would consider it journalese.

The passages for unseen translation are well chosen; only the first one set in the German paper in June is too hard. It is not easy to find simple passages for translating into the foreign language. The language of the passage set in the January French paper is too archaic; and that set in the January German paper is too technical.

Number of Candidates.	*January* 1902.	*June* 1902.
Total, .	1566	2871
French, .	995	1882
German, .	39	73

UNIVERSITY OF BIRMINGHAM.

In the Pass Lists issued on July 5th, we notice with pleasure, that of three students who obtained the M.A. degree, one graduated in German and French, and another in German; and that a scholarship in German was awarded to Miss Winifred Lee, the result of the B.A. examination.

THE SOCIETY OF ARTS' FRENCH EXAMINATION.

In past years we have noted the unsatisfactory papers set in French at the

Society of Arts' Examination. As there has recently been a revision of the syllabus, we thought the style of the papers would be altered, but the one set last April was quite of the bad old type. The examiner still appears to think that there was a golden age of English prose which we should still copy, as French writers imitate the writers of their own classic age. For him our golden age was the eighteenth century; so he gives pieces of Johnson, Goldsmith, Sterne, and Burke to be translated into French. This year it was Goldsmith's turn, and the extract from *The Vicar of Wakefield* contains many words and phrases used in a different sense from the modern one. To expect candidates to translate a piece of English first into modern English and then into twentieth-century French in the short time allowed, is unfair; and does not so much test their knowledge of French, as of eighteenth-century English—a most excellent thing, but not necessary in a commercial examination. The piece to be translated into English was from Taine's description of Oxford. In it Taine wrote 'de larges cours avec leur jet central d'eau jaillissante.' This the examiner has abbreviated to 'de larges cours d'eau jaillissante,' thereby quite obscuring the sense.

In the grammar questions, our old friends, the feminines of *court-vêtu* and *hébreu* appear. Is there a feminine of *hébreu*? We doubt it; hébraïque is used as its feminine, we know, but it is a quibble to ask for a feminine of such a word. At the top of the paper, it is stated that candidates will be allowed to avail themselves of the concessions specified in the decree of the Minister of Public Instruction relative to the simplification of French syntax. And yet he asks for the plural of compound nouns, despite the Minister's opinion that such rules are unnecessary and that all compound nouns may be written in one word and the sign of the plural placed at the end. One of the words he asks is *chèvre-feuille*, spelt with a hyphen: we do not believe he has any authority for spelling it thus. And how often would a clerk need to write the plural of *Te-Deum* in the course of his commercial career?

The Society of Arts has recently tried to make its examination more useful by having three grades. It has also ceased to advertise its examiners' books by recommending them to candidates in their syllabus. But there is still work for them to do.

The number of candidates who entered for the recent examinations of the Society of Arts was 16,344; the actual number of papers worked was 14,776. The numbers of those who took language papers are as follows:

	French.	*German.*	*Spanish.*
Grade II. (General)	544	270	170
Grade I. (Preliminary)	607	190	—

LONDON MATRICULATION: THE NEW REGULATIONS.

THE revised scheme, which has taken so long to frame, has appeared; so has the syllabus; what we look forward to now is the way in which the first papers are set, in September next. Our hope lies there.

No section of teachers *qua* specialists can be altogether satisfied with the new scheme. It is the result of a compromise, and as usual the Classical and the Scientific interests have been well represented, while Modern Languages have once more played the part of Cinderella. It is quite characteristic of the way in which we are usually treated, that one of our leading educational journals, noted for its sympathy with Modern Language studies, speaks of the new scheme as 'a signal triumph for the Modernists'—a term in which we are presumably included. But why is it regarded as a signal triumph? Because Latin is no longer compulsory.

Let us concede for the moment that this is a gain—that the amount of Latin hitherto crammed up for London Matriculation (under the old regulations there were set books) was of no educational value whatever to the boys and girls who did not enter the Arts Course or had no other inducement to keep it up; let us recognise that we now have a better chance of proving what we have contended, that the first foreign language should be modern and not ancient, and that Latin will be better learnt (and probably better taught) if a good training

in another language precedes it, if the pupils are intellectually better equipped, and if the study is intensive.

We look at the scheme more closely, in search of further elements of our 'signal triumph.' The compulsory subjects are English and Elementary Mathematics. We do not cavil at this; but are they both treated equally? Elementary Mathematics: two papers of three hours each. English: *one* paper of three hours. It is almost incredible. We have been crying out for more English and better English—and the two papers hitherto given to the mother-tongue have been reduced to one. And what does the syllabus say about this one paper?

> The paper will test knowledge and command of English by questions in composition, précis-writing, paraphrase and analysis of sentences. Some of the questions will involve a knowledge of the most [*sic*] salient facts in English History and General Geography.

We do not envy the candidates; the examiners we sincerely pity, and if they manage to set a three hours' paper adequately representing the requirements of the syllabus, they may be assured of our sincere congratulations. It is no light undertaking; for within a year there will be the usual supply of text-books on the market, based on the kind of questions they have asked, and entitled *Matriculation Guide to the Most Salient Facts in English History*, and so on.

The optional subjects are divided into two sets—a transparent concession to the Classical and Scientific parties. One set includes Latin and four Science subjects; candidates select one of these. From the other set they choose two further subjects; and if Latin be not taken, one of the other subjects selected must be another language, 'either Ancient or Modern.' (Why are these words added? And what are Sanskrit, Arabic, and Hebrew?) This second set includes Latin, Greek, French, German, Arabic, Sanskrit, Spanish, Portuguese, Italian, Hebrew, Ancient History, Modern History, Logic, and nine Mathematical or Scientific subjects.

Of course it is easy to turn to ridicule a scheme that allows so many alternatives by taking a somewhat queer combination of subjects, and asking whether this is a test of a liberal education, or of fitness to enter upon university work. We shall confine ourselves to pointing out that here again the New Humanism comes off badly as compared with the Old Humanism and the Non-Humanism. The Science candidate cannot complain: he has to take one language other than English, and will choose German if he is wise, for it will be of great use to him in his work, and is indeed an essential of his stock-in-trade. The Classical candidate can take

1. English.
2. Elementary Mathematics.
3. Latin.
4. { Greek. / Ancient History.

If you think that the Modern Language candidate will receive the same treatment, you are mistaken (like the above-mentioned educational journal): he is not allowed to take as optional subjects French, German, and Modern History. Study Classics, and you need not trouble about a Modern Language or Elementary Science; study Modern Languages, and you must not take Modern History as a subject: it is better for you to have Latin, or its equivalent (in the scheme), say Elementary Botany.

It is quite clear that a pass in this examination cannot be regarded as a school-leaving certificate; that was not the intention of those who framed the scheme. It is meant to be an entrance examination to the university. From that point of view it matters comparatively little which optional subjects a candidate takes; everything depends on how he has been taught them. The new scheme will have little effect on the time-tables of our schools, with the serious exception that the few hours given to English may be still further curtailed; but the papers set may exert a most important influence on the teaching. The first examination on the lines of the new syllabus will begin on September 15th; we hope earnestly that the papers will be good; they will be discussed in the next issue of the *Modern Language Quarterly*.

N. H.

MODERN LANGUAGES IN THE PROPOSED NEW ARMY ENTRANCE EXAMINATION.

In April 1901 a Committee was appointed by the War Office to inquire into the conditions of the early education of Army officers. The Chairman of this Committee was Mr. Akers-Douglas, M.P., and among its members were Sir Michael Foster, M.P., Dr. Warre, and Mr. Walker. On May 31, 1902, its report was issued, based on the evidence of such well-known teachers as Colonel Lonsdale Hale, Mr. Somerville, Dr. Mahaffy, Professor Pelham, the Reverend E. S. Roberts, Mr. Baker, and Mr. Compton. The report condemns the present Army Entrance Examination as too extensive, and recommends that in future Sandhurst candidates should only take up five subjects and Woolwich candidates six. Of these subjects, the three obligatory are English, Elementary Mathematics, and French or German; in all of which a certain minimum of marks must be obtained. The Committee deprecate the taking up of many subjects and the counting of every mark made as placing a premium on the mere temporary acquisition of unassimilated knowledge.

With reference to Modern Languages they say:—'Modern Languages, though much inferior to Latin as a means of mental discipline (at least, as generally taught), must none the less be regarded as an important part of a sound general education. And for an officer it is most desirable that he should be able to converse freely in French or German, or both, and to read with ease the important military literature of France and Germany. The Committee feel that either French or German should be insisted upon as one of the main elements of the Examination. At the same time they consider that a candidate, in presenting any language for Examination should not have been led by the nature and conduct of the Examination to spend his time on grammatical subtleties and on mere pedantries. His object in learning the language should be to be able to read and understand it, to write and to speak it fluently; to be able to translate it correctly into English, and *vice versâ*. Further, he ought to have a reasonable knowledge of the main facts of the history and geography of the people and country whose language he professes to have learnt. Complaints have been made by several witnesses of the manner in which the examination in foreign languages is now conducted. From an inspection of some of the examination papers it appears that these complaints are justified, since it is clear that there is too great a tendency to encourage cram and superficial knowledge by "catch" questions in grammar and in the literature of the country. The Committee are also dissatisfied with the manner in which the colloquial examination in these languages is now carried out, and believe that if their recommendation on this head be adopted, this portion of the examination will be made much more valuable.'

Readers of the *Modern Language Quarterly* will recollect that complaints on the above heads have been voiced in these columns for some time past. We trust that the Civil Service Commissioners will see fit to carry out the above recommendations; and, if their old staff of Examiners are unwilling or unable to alter their ways, to replace them by men more in harmony with modern requirements; although we believe that the chief fault lies with the Commissioners themselves, who have practically told the Examiners the style of papers they should set.

With one recommendation of the Committee, however, we are unable to agree, and that is with their proposal to abolish the teaching of Modern Languages at Woolwich and Sandhurst. More particularly do we fail to understand the reason for this, after what they say above on the importance of making one modern language an essential subject for the entrance Examination; and since they advise that extra daily pay should be given to all officers who pass the interpreter's examination. It seems to us a pity that during two such important years in an officer's life he should be unable to continue his work in these subjects. This break must have an adverse effect on the number of officers who take up these subjects in after-years.

DE V. PAYEN-PAYNE.

SPECIAL REPORTS ON EDUCATIONAL SUBJECTS—VOL. IX.

THE latest volume of the series of 'Special Reports' issued under the authority of the Board of Education deals with education in Germany. This title serves as a fairly accurate description. A captious critic might object that there is no allusion, beyond a very occasional reference, to the two chief states of southern Germany, and that no mention is made of Hamburg, which is certainly not without its interest, and which has on more than one recent occasion been held up to us as an example; and, on the other hand, he might contend that the intellectual empire of Germany has not yet been so universally admitted that such great nations as France and America may be treated as its appendages. Nor is there in this volume any attempt to present a systematic exposition of the methods by which education of all kinds and grades is provided and sustained; but certain aspects of educational problems have been selected for treatment, the choice being determined either by the intellectual affinities of the author or by the fashion of the hour.

The volume contains thirteen papers, many of them very short. Mr. Sadler himself provides two papers which occupy more than one-third of the volume. The opening essay from his pen calls attention to the conflict of educational ideas, which rages in Germany, France, and America with no less intensity but with greater facility of utterance, it seems, than with us. The struggle is differently conditioned in each country by diversities of tradition and variety of environment; nevertheless, such seems to be the plea, there is much to be gained at a time when we are engaged in reviewing our heritage from the past and in seeking to lay a better foundation for surer and more rapid progress in the future, from a comparative study of the movements in each of these three countries. We are not urged to adopt a course of literal imitation of educational devices, but to acquire an intelligent comprehension of the forces that lie behind them. 'What is really worth copying, and perhaps the one thing which could be directly imitated, is German devotion to the claims of knowledge. It is in this that, as a nation, we are so far behind them, while in many matters of political and social organisation we are so far ahead.' Many others are preaching this same gospel to us, and let us hope their words may not only find assenting hearers, but lead many to energetic action.

In his second paper Mr. Sadler shows how this same devotion illumines even so material a subject as commercial education. He deals with the three new institutions which have recently been started at Aachen in connection with the Technical High School, in Cologne and Frankfort as independent organisations.

Miss Lyster's paper offers a careful and well-balanced paper on the *Höhere Mädchen-Schulen*, showing their limitations and their excellences; the narrow limits within which they work, and the restricted ideals of female education which underlie them; the high quality of the instruction, and the efficiency of organisation. Reference is also made to the attempts to extend and broaden the instruction after the pattern of the Boys' Schools by the addition of *Gymnasialkurse*, or by the creation of *Mädchen-Gymnasien*. Attention is also drawn to the changes in the examinations for teachers, and to the wider admission of women to positions in the upper divisions of the schools; but it is also clear that the schools have not been altogether losers by the fact that the direction has hitherto lain with male teachers of academic training.

Mr. Field writes about the smaller public elementary schools of Prussia and Saxony, and shows most clearly how superior is their teaching power to that which we command in schools of a similar class. It is interesting to note that the system of supervision renders inspection less frequent but more searching than ours. A special feature is the Half-day school in country districts too poor to supply the proper staff necessitated by the number of children.

An excellent paper on School Gardens, containing many fruitful suggestions, is that by Mr. Rooper. This article ought to be in the hands of all those who are interested in the management of our rural schools.

Messrs. Hughes and Beanland give a brightly written account of the impressions gained from a number of flying visits to various schools in the Rhineland. It is no part of their purpose to describe in full the organisations, curriculum, or methods

of teaching; but they provide a succession of lantern slides—many of them nicely coloured—illustrative of the daily practice of German elementary schools.

The Continuation Schools of Berlin are fittingly described by their chief promoter, Dr. Bertram, late expert adviser of the Berlin School Committee. The gradual evolution of the various specialised schools and classes, in which nearly every trade and industry in Berlin finds its peculiar and appropriate course of instruction, is well shown in this report.

The last paper of any length is Mr. Parez's careful and exhaustive statement of the most recent investigations in Germany into the measurement of mental fatigue in school children. Though on the whole the results of these experiments seem to confirm the previously conceived notions of schoolmasters, they can hardly be said as yet to be sufficiently definite to claim a determinative voice in shaping the school curriculum. This is, nevertheless, a contribution of great interest. It is followed by two short papers on the education of feeble-minded and neglected children, which bring the volume to a close.

THE TRAINING OF TEACHERS OF FRENCH AT SHEFFIELD.

Dr. A. T. BAKER, recently appointed to the Professorship of French at the University College, Sheffield, gives the following details as to the work done in his Teachers' Class during the Session 1901-2:—'Classes have been held on Saturday mornings to enable teachers of French of the West Riding and of Derbyshire to get instruction in phonetics, and in new methods of teaching. This class has been of two hours' duration, and has consisted of recitation (learnt from the phonetic transcription), reading aloud (Passy's *Français parlé* and *Lectures variées*), dictation written in the phonetic alphabet.

'Model lessons of three grades have been given each week, and one teacher has each week given a lesson, which is then criticised by the lecturer, and by the other members of the class.

'Teachers have been encouraged to bring their difficulties and to discuss them in class, and have thus been enabled to gain much help from one another. It has also been their practice to report on their work, and to share their joys and sorrows. The lecturer has further been privileged to visit several of the schools in which the members of the class are engaged. The class has also spent a good proportion of the time in actual practice in conversation, in the reading of a few modern plays, and on free composition. Nearly all the members of the class are proceeding to one or other of the holiday courses to be held in France during the summer vacation. The help given to these teachers by the two County Councils is most encouraging to them, and a step in the right direction.'

A two hours' paper was set at the Annual Examinations which Professor Baker has kindly allowed us to reprint. It is likely to interest even those of our readers who do not share his enthusiasm for the Reform Method.

FRENCH.—TEACHERS' CLASS.

(*Do not omit questions 7 and 8.*)

1. What are the essentials of a phonetic alphabet, and what are its limitations?

2. Of what use in class teaching are the looking-glass and the artificial palate?

3. What advice would you give to any one with the following defects in pronunciation?

(*a*) Inability to roll an r.
(*b*) Weak nasal sounds.
(*c*) English 'u' for [y].
(*d*) A very pronounced glottal stop.

4. Explain: 'the French mode of articulation is more definite than our own.'

5. What do you understand by 'déplacement de l'accent'? Give examples.

6. Transcribe the following passage, inserting suitable signs to show shifting of accent, rising and falling tone, high or low voice, and space so as to show breath groups:

HÉLÈNE. Ce que je viens d'apprendre est-il vrai? . . . Mon père! serait-ce possible? . . . Monsieur Stamply . . . Bernard. . . .

LE MARQUIS, *montrant Bernard.* Il est devant toi.

HÉLÈNE, *se retourne vivement et à la vue de Bernard pousse un cri.* Ah!

BERNARD. Mademoiselle. . . .

HÉLÈNE. Vous vivez . . . vous vivez, monsieur . . . c'est donc vrai?

BERNARD. Mademoiselle. . . .

HÉLÈNE. Vous vivez . . . oh! merci, mon Dieu! . . . Oui . . . j'aurais dû vous reconnaître . . . tant de fois j'ai entendu parler de vous. . . . Pardon, je suis toute tremblante . . . l'émotion . . . le bonheur. . . .

LA BARONNE. C'est vrai . . . monsieur Bernard est de vos vieux amis.

HÉLÈNE. Et votre père, qui a quitté ce monde avec l'espoir de vous retrouver dans l'autre! . . . Le ciel a donc aussi ses douleurs et ses déceptions. Mais pour nous qui restons, quelle joie! . . . oui, madame la baronne a dit vrai, vous êtes de mes amis; vous le voulez, monsieur? Monsieur Stamply m'aimait, et je l'aimais aussi. Il était mon vieux compagnon . . . avec lui je parlais de vous, avec vous je parlerai de lui.

BERNARD. De lui!

HÉLÈNE. Mais j'y songe . . . mon père, a-t-on fait préparer l'appartement de monsieur Bernard?

BERNARD. Eh quoi?

HÉLÈNE. Car vous êtes ici chez vous, monsieur.

LE MARQUIS. Ah! bien, oui, son appartement! . . . Il ne veut rien de nous.

LA BARONNE. Il nous hait.

HÉLÈNE. Vous nous haïssez? . . . J'aimais votre père, vous haïssez le mien . . . vous me haïssez, moi. . . . Que vous ai-je fait? comment avons-nous pu mériter votre haine?

BERNARD. Non, mademoiselle, non, je ne vous hais pas.

HÉLÈNE, *regardant autour d'elle.* Alors . . . qui donc?

Mlle. de la Seiglière, Acte II. Sc. X.

7. Write brief notes in French (describing any simple apparatus you might require) for a lesson on:

A. First Stage:

(*a*) Les divisions du temps, *or*
(*b*) La Seine, *or*
(*c*) Les parties du corps.

B. Second Stage:

LE CARACTÈRE D'APRÈS L'ÉCRITURE.

Un grand savant prétendait connaître le caractère des gens d'après leur écriture. Une dame de ses amies lui apporta un jour une page de cahier en le priant d'en étudier l'écriture. Il n'y eut pas plus tôt jeté les yeux qu'il posa à la dame cette question: 'L'enfant qui a écrit cela est-il votre fils?' 'Non.'—'Alors, tant mieux! je puis parler librement . . . cet enfant, ajouta-t-il, a non seulement un mauvais caractère, mais encore une intelligence bornée et il n'arrivera jamais à rien!' Un éclat de rire accueillit cette réponse: cette page avait été écrite par le graphologue lui-même lorsqu'il était enfant, et la dame avait trouvé le cahier parmi de vieilles paperasses qu'elle avait chez elle.

(State for each lesson, the manner of presentation, a few of the questions to be asked in class, and the homework to be required.)

8. Criticise and re-arrange the following lesson:

LES CHEMINS DE FER.

Les rails sont des bandes de fer sur lesquelles roulent les wagons et la locomotive.

La suite de voitures attachées les unes aux autres et traînées par la locomotive s'appelle train ou convoi. La locomotive est une machine à vapeur.

Le mécanicien dirige la marche de la locomotive, et le chauffeur entretient le feu.

Attaché à la locomotive il y a un chariot, appelé tender, qui porte le charbon et l'eau nécessaires à la locomotive. A l'autre bout du train s'attache le wagon du conducteur. C'est le conducteur qui emploie le frein (le mécanique) pour arrêter le train ou en modérer la vitesse.

Sur la locomotive il y a des chaudières où l'eau se transforme en vapeur. La vapeur pousse le piston, qui exécute un mouvement de va-et-vient. Le piston fait tourner les roues au moyen d'une longue tige d'acier, qui s'appelle bielle. La vapeur et la fumée sortent par la cheminée.

On met les bagages des voyageurs dans le wagon du conducteur.

Il y a des trains de grande vitesse, des trains de petite vitesse, et des convois de marchandises.

Les trains s'arrêtent aux stations pour prendre ou déposer des voyageurs. La gare est l'endroit où les voyageurs s'embarquent sur le chemin de fer, et où ils débarquent (l'embarcadère et le débarcadère.) Dans la gare il y a un bureau de billets, où se trouve un guichet. Au guichet on se procure des billets de première classe, ou de seconde; des billets d'aller ou d'aller et retour.

Dans la salle d'attente les voyageurs attendent le départ du train.

Les porteurs ouvrent et ferment les portières des voitures, et mettent les bagages des voyageurs sur le convoi. Ils se servent de brouettes pour transporter les malles d'une partie de la gare à une autre.

[Dictation and reading aloud also formed part of the examination.]

REFORM METHOD JOTTINGS.

PROFESSOR VIËTOR is editing a series to which he has given the title *Sammlung Neuphilologischer Vorträge und Abhandlungen*. Two little volumes deal with English and French literature respectively, the third is from Professor Viëtor's own pen. It contains the four lectures on *Die Methodik des neusprachlichen Unterrichts*, which he has delivered in connection with the well-known Marburg Holiday Courses during the last three years, and which here appear in a somewhat enlarged form, especially as far as bibliographical details are concerned.

* * * * *

With characteristic modesty Professor Viëtor apologises for the ambitious title of his lectures, and points out how impossible it is to treat at all adequately so important a subject in four times three-quarters of an hour. He is content to give us a short historical account of Modern Language methods from early times to the present, and then to sketch the progress of the reform movement, and the way in which recent educational decrees in Prussia show its influence.

* * * * *

Both parts of this little volume of fifty-six pages will be read with lively interest by Modern Language teachers; it is published by Teubner, and costs a shilling.

* * * * *

We do not wish to enter upon controversies here, and we shall therefore notice quite briefly the appearance of the *Zeitschrift für französischen und englischen Unterricht*. It comes from Königsberg — the editors being M. Kaluza, E. Koschwitz, and G. Thurau.

* * * * *

It may be assumed that Professor Koschwitz is the leader in this enterprise; he supplies the introductory article, *Die Reform des neusprachlichen Unterrichts auf Schule und Universität*. The second article is by Kaluza, and deals with Sweet's attitude towards the *sogenannte Reform-methode*, as far as it can be gathered from the Oxford scholar's book on *The Practical Study of Languages*.

* * * * *

If these articles are intended to indicate the spirit which will animate the Königsberg school, we confess to being uncertain what their aim exactly is. There is a good deal of contemptuous allusion to men who have done loyal work as teachers and trainers of teachers; old charges are brought up again, which have often been answered; the extravagances of a few radicals are put forward as representing the unanimous opinion of the Reformers. We do not feel called upon to traverse all the old ground; but we feel justified in asking what this new movement is going to offer. It aspires in the words of the prefatory note, 'dem fremdsprachlichen Unterrichte seinen erziehlichen Wert zu retten, den Zusammenhang zwischen den wissenschaftlichen Studien und den Bedürfnissen der Schule wieder inniger zu gestalten, das stark gelockerte Band zwischen den Oberlehrern und den Vertretern der neueren Sprachen auf den Hochschulen wieder fester zu knüpfen, die Möglichkeit und Notwendigkeit einer Vereinigung akademischen und praktischen Wirkens darzuthun.'

* * * * *

What is this but the old warning, which our own Association uttered so emphatically at Liverpool, that we must not direct our Modern Language teaching to the attainment of purely practical ends, but strive to give culture? What is it but the desire we have so often expressed for more teachers with adequate university training? And what is there in this that conflicts with the views of those among us who believe in the reform method?

* * * * *

There is a grave danger, especially owing to the present stress of foreign competition, that some teachers may be tempted to regard it as their work merely to furnish part of a commercial education. We are not blind to the danger, and shall do all in our power to resist this tendency; but we shall not turn to Königsberg for leaders,—not after reading those two articles.

* * * * *

Those who are behind the scenes know what is at the bottom of this 'movement.' May our own endeavours to obtain right methods and high aims remain free from the personal elements that only tend to

confuse the issues and to check real progress.

* * * * *

Bilingual Teaching in Belgian Schools is the title of a report, presented by Mr. T. R. Dawes, M.A. (Headmaster of the Pembroke Dock County School), to the Court of the University of Wales, and based on his visit to Belgian Schools as Gilchrist Travelling Student. The report (published by the Cambridge University Press) will be read with interest; it is, of course, especially valuable in Wales, where Welsh and English exist side by side, just like Flemish and Walloon in Belgium.

* * * * *

Mr. Dawes ascribes the proficiency in modern languages, which he has observed in Belgian secondary schools, 'not only to good teaching, but to the strong feeling of all the pupils of the immediate usefulness of such knowledge. He is in full sympathy with the reform method, and his criticisms of lessons given in various schools are always valuable. He very justly remarks that 'it is absurd to adopt the direct method if the teacher has not a good knowledge of the language. In some schools, teachers, whose French is quite unintelligible to Frenchmen, have been using the direct method. The holiday courses in France and Germany provide means for the better training of teachers.'

* * * * *

We are afraid that there is much truth in this. Of a single book based on the direct method over twenty-five thousand copies have been sold in little more than three years; and others have appeared, which probably swell the total of children taught in this way to something like fifty thousand. It is naturally impossible to estimate the number of teachers; at a moderate computation there can hardly be less than five hundred who have taught or professed to teach on the new lines. The most cheerful optimist will hardly be inclined to maintain that all of them, or even the majority of them, were fully competent to do their work.

* * * * *

This is not meant so much as a rebuke; though a rebuke is not out of place where the method is taken up merely because it is thought to be 'the latest thing, you know.' It is meant rather to encourage teachers to devote their summer holidays to improving their knowledge of the language they teach, and—quite as much—of the foreign nations themselves. We believe that the number of English teachers attending Continental Holiday Courses is steadily increasing; and we trust that this year will again establish a record.

* * * * *

A distinguishing feature of the reform method is the attention paid to the individuality of the learner. It is on this account that it appeals to men like Findlay, who, in his well-balanced and luminous book on *Principles of Class Teaching* (recently published by Macmillan), has written these memorable words: 'Quite deliberately the present writer ventures to assert that the "reform" in Modern Language Teaching now in progress is one of the most noteworthy events in the sphere of *Teaching* since the Renaissance, surpassing in importance even the results of introducing Science to the school.'

* * * * *

We can only give a brief notice to the third edition of Grasé's *Oefeningen in de Engelsche Taal* (Groningen: Wolters), which has just appeared. It is intended for Dutch children, and is therefore of no direct use to English teachers; but it is so admirable in its method, so clearly the work of an exceptionally gifted and sympathetic teacher, that any one interested in the reform movement will find it well worth perusal. Due attention is given to the pronunciation, a simple phonetic transcript being adopted.

FROM HERE AND THERE.

THE new regulations for London Matriculation are discussed in another column, by a correspondent who is perhaps not sufficiently appreciative of the undoubted gain which will accrue to Modern Languages from the changes made.

It is interesting to compare the opinion of the Scotch Committee on Secondary Education with regard to the new and modified regulations relating to the SCOTCH LEAVING CERTIFICATE EXAMINATION. The Committee 'views with special satisfaction the

restriction of the name "leaving certificate" to mark the completion of a full course of secondary education, as also, *with one exception*, the manner in which their Lordships, by their well-balanced grouping of subjects, propose to secure this full course in the case of each candidate.' Now what is this exception? The Committee points out that 'while provision is made for a classical group and a science group, *no similar provision is made for a corresponding modern group with French and German as essential subjects.* It is pointed out that French and German have long been coupled together as subjects of study, and that this conjunction, with their Lordships' approval, has become a "use and wont," the disturbance of which would cause serious dislocation in the arrangements of many secondary schools. The Committee, therefore, suggests that the present conditions regulating the grouping of subjects be so modified as to permit of a typical modern group — *e.g.* English, French, German and Mathematics—and in this way to give a uniform recognition to the various sides—the classical, scientific, and modern—which have hitherto characterised Scotch education.'

* * * * *

At a meeting of the [SCOTCH] MODERN LANGUAGE ASSOCIATION in the Academy at Perth, Dr. Schlapp, Edinburgh University, read a paper on the 'Old Humanism and the New.' An interesting discussion took place and the following resolution was adopted:—'That this Association, while gladly acknowledging the aim of the Education Department in their recent circulars to organise secondary education by issuing group certificates, whether as attesting ripeness for university studies, or a knowledge of commercial subjects, respectfully indicate to the Department as serious defects: (1) That neither of these certificates meets the case of pupils, whether boys or girls, who, while not taking Latin, desire a course of education in modern subjects of equal length and comprehensiveness with that of those who are intended for the university; (2) that in circular 340 Latin is required as a fifth subject of study from those pupils who take two modern languages as qualifying subjects in the leaving certificate examination, while only four subjects are required in the case of those who take Latin and Greek; (3) that in the case of the commercial certificate (circular 358) (*a*) the restriction of Modern Language studies to one modern language, as a qualifying subject, does not encourage a course of study sufficiently extensive for those who are intended for commerce; (*b*) the teaching of the technicalities of commercial French and German to pupils who have not acquired a sufficiently extensive knowledge of modern languages, as attested by the previous possession of higher-grade leaving certificates, will injuriously affect the development of Modern Language study in Scotland.' (Reprinted from the *School World* of July, 1902.)

* * * * *

The UNIVERSITY of LONDON will, no doubt, ere long be engaged in drafting new regulations for graduation in Arts. Once again it will be face to face with the question of what languages to make compulsory under the new scheme.

* * * * *

We plead once more for generous treatment. Let English be compulsory, and let a candidate in addition qualify in any *two* of the following languages—Greek, Latin, French, German.

* * * * *

No doubt such a concession would alienate the faddists, but it would once and for all place the University on a level with other great Universities, which move on lines more progressive and more generous than those we are accustomed to in this country.

* * * * *

The University of London has now a BOARD FOR MEDIEVAL AND MODERN LANGUAGES. It consists of the Professors at the constituent Colleges, and Dr. Breul and Professor Napier have also been elected members. Professor Atkins is Hon. Secretary to the Board.

* * * * *

We learn with great pleasure that Dr. Karl Breul and Professor Robert Priebsch have been appointed to the new PROFESSORSHIPS OF GERMAN at the UNIVERSITY OF LONDON. No better selection could have been made.

* * * * *

Dr. BREUL has worked hard at Cambridge for some eighteen years, and has seen his efforts crowned with success. He has been untiringly active in many ways. The books he has so ably edited for the Pitt Press testify to his wide and accurate scholarship, no less than his admirable lectures. As a teacher and trainer of teachers, he has left

his mark on the Modern Language School at Cambridge, and his influence has extended throughout the country. Wherever there has been an opportunity of urging the claims of Modern Languages, he has been to the fore. Professor PRIEBSCH has gained distinction as a scholar, and has of late years been a valued teacher at University College and Bedford College. We cordially wish them many years of gratifying and useful work in their new capacity.

* * * * *

As we go to press, we are informed that Dr. Breul has decided, after all, not to accept the Professorship offered to him by the Senate of London University, but to remain true to the University of Cambridge, which will surely show its appreciation by making him Professor without further delay.

* * * * *

We call the attention of our readers to some contributions to the press which bear on important Modern Language questions, and are of more than usual interest; two letters to the Editor of the *Pilot* (Jan. 18, and Feb. 1) by SAPERE AUDE; and two letters to the Editor of the *Journal of Education* (March and April), by ZEITGEIST and SAPERE AUDE.

* * * * *

It is gratifying to note that the number of students preparing for the MEDIEVAL AND MODERN LANGUAGES TRIPOS is growing steadily. Close on seventy took part in the recent Annual Intercollegiate Examination:—

	Men.	*Women.*
2nd Year Students,	11	16
1st Year Students,	18	23
	29	39

In addition to these there were twenty-nine 3rd year students who took the Tripos. As some further students did not take any examination, there must have been fully a hundred men and women reading for Honours in Medieval and Modern Languages in Cambridge during the last session.

* * * * *

In the list of lectures to be delivered during the ensuing session at Cambridge, we find for the first time that the SLAVONIC and KELTIC group of languages are represented. Mr. Goudy will lecture on Russian Language and Literature, and Mr. Quiggin promises an Introduction to the Study of Irish.

A discussion on the TEACHING of MODERN LANGUAGES forms part of the programme of the Summer Meeting of extension students at CAMBRIDGE. The date fixed for the conference is August 5th; Dr. Breul will be in the chair. Miss Ainslie, lecturer on Modern Languages at the Cambridge Training College for Women, who has recently been appointed Headmistress of George Watson's Ladies' College, Edinburgh, will deliver a course of lectures on 'The Teaching of Modern Languages in Schools, with illustrative lessons'; and special classes for foreign students will be arranged under the direction of Mr. J. Russell, M.A., and Professor G. C. Moore Smith, M.A.

* * * * *

A SCHOOL OF MODERN LANGUAGES has been founded in the UNIVERSITY OF BIRMINGHAM. The course of instruction in the school will extend over three years, and will be of an advanced and comprehensive character, including lectures not only on the philology and literature of Modern Languages, but also on the history and institutions of foreign nations, and on the methods of Modern Language teaching. Only students who have obtained a first class in the intermediate examination will be allowed to enter the school with a view to graduation in it. This examination may, however, be taken at entrance to the University, in lieu of the matriculation examination. The main purpose of the school is to train teachers of Modern Languages for English secondary schools. Mr. and Mrs. Charles Harding have given a number of valuable scholarships to further the objects of the school. Two scholarships in German, of the annual value of £50 each, tenable during three years, are offered to students entering the school next session. At the close of the third year, travelling scholarships of £100 each, tenable at a German university for one year, may be awarded to these scholars, provided that they have taken the B.A. degree in the School of Modern Languages. We hope to give in our next number fuller details, which Dr. Fiedler has kindly promised to contribute.

* * * * *

The Faculty of Commerce of BIRMINGHAM UNIVERSITY will start work on October 1st, and Professor Ashley has already issued an account of 'its purpose and programme.' One of the requirements for the degree of Bachelor of Commerce (B. Com.) is 'adequate equipment in two modern languages.'

The Council of the UNIVERSITY of PARIS has decided to publish annually henceforth, in the month of April, a programme of the University lectures which will be delivered in the academic year beginning in the following November. This plan has been adopted in order to enable foreign students, who may desire to attend the lectures, to make their arrangements conveniently in advance. The programme of courses for the academic year 1902-1903 can be seen at the Board of Education Library, Cannon Row, S.W.

* * * * *

It is encouraging to find that the Technical Education Committee of the MIDDLESEX COUNTY COUNCIL is prepared to award three exhibitions to Modern Language Teachers in Secondary Schools aided by the County Council. We have received the following details:

1. An exhibitioner will be expected to reside in France and Germany at an approved centre for a period of not less than four weeks during the summer vacation of 1902.

2. A sum of £12 will be paid towards the expenses of this residence for four weeks, and a further sum of £2 for each additional week that the exhibitioner remains abroad.

3. At the close of the course, the exhibitioners will be expected to write an account of the course of study followed, and to submit it to the Technical Education Committee.

These conditions are eminently reasonable; we hope that the Middlesex County Council will continue to award exhibitions on these lines year by year, and that other County Councils will follow suit.

* * * * *

The LIVERPOOL SCHOOL BOARD has accepted an offer of £1000 for the establishment of prizes for the German and Spanish languages.

* * * * *

The Rev. S. W. MACGOWAN, M.A., LL.D., assistant master in the Modern Department of Cheltenham College, has been appointed Principal of St. Andrew's College, Grahamstown. We wish him success all the more cordially because he was one of the founders of our Association, and has always retained his keen interest in its progress.

* * * * *

Mr. C. M. DALRYMPLE, M.A., who took the Tripos in 1898, and was for some time Assistant Master at Cheltenham Grammar School, has been appointed *Lektor* at the University of Marburg, where he may be trusted to continue the excellent work done by his predecessor Mr. Tilley, who remains at Marburg and takes pupils as before.

* * * * *

Our excellent contemporary, the *School World*, continues to pay attention to the interests of Modern Language Teachers. Among articles which have recently appeared, we would single out Mr. Longsdon's useful article on 'Language Courses in August' in the June number, and a reprint of Mr. Sadler's 'Holiday Courses: their Advantages and Disadvantages,' a paper read at the Conference of the Teachers' Guild held at the College of Preceptors in January, 1902. For those who prefer a complete rest from their arduous work, there are articles by Mr. Milner-Barry on 'Walking Tours in the Tyrol,' and by Mr. Payen-Payne on 'A Holiday Trip in North Italy.'

* * * * *

Some important changes in the scheme of examination for CADETSHIPS in the ROYAL NAVY have just been issued; they will come into force at the competition to be held in March 1904.

The following table will make them clear:

CLASS I. (*compulsory subjects*).	Old Scheme.	New Scheme.
Mathematics,	1200	1500
English,	400	500
English History,	200	250
Geography,	200	250
Latin,	800	*any two* 600 / 600* / 600*
French,	400	
German,	—	
CLASS II. (*optional subjects*).		
Drawing,	200	200
and one of the following:		
Mathematics,	400	600
Natural Science,	400	600
German,	400	600*
French,	—	600*
Latin,	—	600

* Two hundred of the marks to be specifically allowed for excellence in the oral test.

It will be seen

(i) That Latin ceases to be compulsory;

(ii) That German is placed on an equality with French;

(iii) That a third of the marks in French and German is given to the oral part of the examination.

It is perhaps not too much to say that this desirable change is in part due to the representations made to the Civil Service Commissioners by the M. L. A. deputation referred to in another column.

A CLASSIFIED LIST OF RECENT PUBLICATIONS

(November 1st 1901 to June 15th 1902).

COMPILED BY WALTER RIPPMANN.

ENGLISH.

A.—LITERATURE.—I. TEXTS.

F. BACON. Essays or Counsels, Civil and Moral, with other Writings. Thin paper ed. Newnes. 1902. 12mo, pp. 768; 3s. net; lthr. 3s. 6d. net. 1

—— Essays, Civil and Moral, The Advancement of Learning, Novum Organum, etc. With Memoir of the Author. Ward Lock. 1902. Cr. 8vo, pp. 510; 2s. 2

WILLIAM BLAKE. Selections from the Poems of. With an Introduction and Notes by MARK PERUGINI. Methuen. 1902. Pott 8vo, 6×3¾ in., pp. xli+147; 1s. 6d. net; lthr. 2s. 6d. net. 3

J. BOSWELL. Life of Samuel Johnson. Edited by A. BIRRELL. Constable. 1901. 6 vols. Vol. I. Extra cr. 8vo, pp. lxv+266, 100 illustrations from contemporary portraits; 6s. 4

—— Life of Samuel Johnson. With Copious Notes. New edition. Routledge. 1902. Cr. 8vo, pp. 542; 2s. 5

—— Journal of a Tour to the Hebrides. By H. B. COTTERILL. Macmillan. 1902. Cr. 8vo, pp. 394; 2s 6d. 6

R. BROWNING. Selections from the Early Poems of. Edited by W. HALL GRIFFIN. Methuen. 1902. [*In the Autumn.* 7

THE BROWNINGS FOR THE YOUNG. Edited by FREDERICK G. KENYON. Smith Elder. 1902. Small fcap. 8vo, pp, xii+204; 1s.; gilt edges, 1s. 4d. 8

ROBERT BURNS. The Poetry of. Edited by WILLIAM E. HENLEY and THOMAS F. HENDERSON. Centenary edition. 4 vols. Edinburgh, Jack. 1901. Cr. 8vo, pp. 1878; 12s. 6d. net. 9

—— Poems and Songs. With reprint of Carlyle's Essay on the Poet, and Notes and Glossary by ROBERT FORD. Thin paper ed. Newnes. 1902. 12mo, pp. 652; leather, 2s. net. 10

—— Poetical Works. Life and Notes by WILLIAM WALLACE. Chambers. 1901. Cr. 8vo, pp. 580; 6s. 11

LORD BYRON. The Works of. Poetry. Vol. V. Edited by E. H. COLERIDGE. Murray. 1902. 8vo, 8⅝×5⅝ in., pp. 652; 6s. 12

—— Letters and Journals. Vol. VI. Edited by ROWLAND E. PROTHERO. Murray. 1902. 8vo, 8¼×5⅝ in., pp. 622; 6s. 13

—— Childe Harold's Pilgrimage. Canto II. and Canto III. Edited by JOHN DOWNIE. (Blackie's *Smaller English Classics.*) Blackie. 1901. Fcap. 8vo, pp. 47; paper, 2d.; cloth, 3d. 14

BUNYAN. The Pilgrim's Progress, Grace Abounding, and a Revelation of His Imprisonment. Edited by EDMUND VENABLES. 2d ed., revised by MABEL PEACOCK. Oxford, Clarendon Press. 1901. Cr. 8vo, pp. xliii+500, Illustrated, 3s. 6d. 15

CARLYLE. Heroes and Hero Worship. Edited by A. MACMECHAN. Ginn. 1901. 12mo, pp. lxxxviii+396; 4s. 16

COWPER. Expostulation. For First Year P.-T.'s. Cusack's edition. City of London Book Depot. 1902. , pp. ; 1s. net. 18

RICHARD CRASHAW. The English Poems of. Edited by EDWARD HUTTON. Methuen. 1902. Pott 8vo, pp. xxi+218; 1s. 6d.; lthr. 2s. 6d. net. 19

DICKENS. Bardell *v.* Pickwick. Edited with Notes and Commentaries by PERCY FITZGERALD. Stock. 1902. Illustrated; 8vo, pp. 122; 6s. net. 20

DRYDEN. Defence of an Essay of Dramatic Poesy. Introduction by ALLEN MAWER. Clive. 1901. Cr. 8vo, pp. 28; swd. 1s. 6d. 21

—— Preface to the Fables. Introduction by ALLEN MAWER. Clive. 1901. Cr. 8vo, pp. 32; swd. 1s. 6d. 22

R. W. EMERSON. Essay on Beauty. Edited by SUSAN CUNNINGTON. Simpkin. 1902. Cr. 8vo, pp. 94; bds., 1s. 6d. net. 23

—— Reminiscences of. Edited by J. ALBEE. New York, . 1901. 12mo, pp. ; 6s. 24

JAMES A. FROUDE. Selections from the Writings of. Edited by P. S. ALLEN. Longmans. 1901. Cr. 8vo, pp. vi+364; 3s. 6d. 25

Historical Scenes; Historical Portraits; Historical Sketches and Miscellaneous.

O. GOLDSMITH. A Prospect of Society, being the Earliest Form of 'The Traveller.' Edited by B. DOBELL. Dobell. 1902. 16mo, pp. 68; 2s. 6d. net. 26

GRAY. Ode on the Spring. Edited by ALBERT E. ROBERTS. (Blackie's *Smaller English Classics.*) Blackie. 1901. Fcap. 8vo, pp. 23; paper, 2d.; cloth, 3d. 27

—— Elegy, and Ode on Spring. Cusack's edition. City of London Book Depot. 1902. Cr. 8vo, pp. ; 1s. net. 28

WASHINGTON IRVING. Tales of a Traveller, with Selections from the Sketch Book. Edited for School use by G. P. KRAPP. Chicago, Scott, Foresman. 1901. 29

WALT. KENNEDY. The Poems of. Edited, with Introductions, various readings, and notes by SCHIPPER. Wien, Gerolds Sohn. 1901. Large 8vo, pp. 94; 5m.50. 30

THOMAS KYD. The Works of. Edited from the Original Texts, with Introduction, Notes, and Facsimiles. By FREDERICK S. BOAS. Oxford, University Press. 1901. Demy 8vo, pp. cxvi+472; cloth extra, 15s. net. 31

—— Spanish Tragedy. Hrsg. von J. SCHICK. I. Kritischer Text und Apparat. Berlin, Felber. 1901. Lge. 8vo, pp. ciii+139; 7m. 32

C. LAMB. Elia, and the Last Essays of Elia. Edited by E. V. LUCAS. Methuen. 1902. Pott 8vo, 6×3¾ in., pp. 508; 1s. 6d. net.; lthr. 2s. 6d. net. 33

MACAULAY. Essay on Addison. Edited by ARTHUR BURRELL. Longmans. 1901. Cr. 8vo, pp. 151; 1s. 6d. 34

—— Frederick the Great. Edited by A. T. FLUX. Macmillan. 1902. New ed. Cr. 8vo, pp. 148; 1s. 9d. 35

—— Essays on Milton and Addison. Edited for School use by C. A. SMITH. Richmond, B. F. Johnson. 1901. 36

—— Life of Pitt. Edited by J. DOWNIE. Black. 1902. Cr. 8vo, pp. 228; 2s. 37

MILTON. The Lyric and Dramatic Poems of. Edited by MARTIN W. SAMPSON. New York, Holt. 1901. , pp. ; . 38

—— Poems. Newnes. 1902. 12mo, pp. 534; 2s. 6d. net; lthr. 3s. net. 39

—— With brief critical notes by W. ALDIS WRIGHT. Cambridge University Press. 1902. [*In the Press.* 40

—— Lycidas. Edited by H. B. COTTERILL. Blackie. 1902. (*Blackie's English Classics.*) Cr. 8vo, pp. 112; cloth, 1s. 6d. 41

—— Samson Agonistes. Edited by E. H. BLAKENEY. Blackwood. 1902. Cr. 8vo, pp. 129; 2s. 6d. 42

DE QUINCEY. Selections from. Edited by M. H. TURK. Ginn. 1902. 8vo, pp. lxxi+501; 4s. 6d. 43

SCOTT. Marmion. Canto I.-VI. (Blackie's *English Classics.*) Blackie. 1901. Fcap. 8vo, pp. 248; 1s. 44

—— Talisman. Abridged for Schools. Macmillan. 1902. Cr. 8vo, pp. 246; 1s. 6d. 45

—— Waverley. Edited by E. E. SMITH. Black. 1902. Cr. 8vo, pp. 501; 1s. 6d. 46

SHAKESPEARE. Henry IV. Part I. Edited by H. W. ORD. Black. 1902. Cr. 8vo, pp. 156; 1s. 4d. 47

—— Henry V. Edited by FANNY JOHNSON. Blackwood. 1901. 8vo, pp. 206; 1s. 48

—— Julius Caesar. Edited by M. J. C. MEIKLEJOHN. Holden. 1902. Cr. 8vo, pp. 136; 1s. 49

—— Julius Caesar. Edited by M. MACMILLAN. Methuen. 1902. Demy 8vo, pp. xciii+179; 3s. 6d. 50

—— King Lear. Edited by D. NICHOL SMITH. Blackie. 1902. 7×4¾ in., pp. xxvii+174; 1s. 6d. 51

—— The Tragedy of King Lear. Edited by W. J. CRAIG. Methuen. 1902. Demy 8vo, 9×6, pp. lxiv+249; 3s. 6d. 52

—— Macbeth. Edited by A. W. VERITY. Cambridge University Press. 1902. Fcap. 8vo, pp. 288; 1s. 6d. 53

SHAKESPEARE. Midsummer Night's Dream. Edited with Introduction and Notes by J. LEES. Allman. 1902. Cr. 8vo, pp. 121; 1s. 54

—— Midsummer Night's Dream. Edited by STANLEY WOOD. Gill. 1902. , pp. ; 1s. 6d. 55

—— Midsummer Night's Dream. Questions and Notes. By STANLEY WOOD. Heywood. 1902. 8vo, pp. 56; 1s. 56

—— Much Ado about Nothing. Edited by J. C. SMITH. Blackie. 1902. 7×4¾ in., pp. xxiv+173; 1s. 6d. 57

—— Othello. Edited by HENRY N. HUDSON. Jack. 1902. 8vo, pp. 188; 2s. net. 58

—— Richard III. Edited by L. W. LYDE. Black. 1902. Cr. 8vo, pp. 196; 1s. 4d. 59

—— Richard III. Edited by THOMAS PAGE. Moffat. 1902. Cr. 8vo, pp. 236; 2s. 60

—— Tragedy of King Richard III. Introduction and Notes by C. H. TAWNEY. Macmillan. 1901. Cr. 8vo, pp. 278; 2s. 6d. 61

—— King Richard the Third. Edited by F. E. WEBB. Blackie. 1902. 12mo, pp. 160; limp, 10d. 62

—— The Tempest. Edited by M. LUCE. Methuen. 1902. Demy 8vo, pp. lxx+184; 3s. 6d. 63

SPENSER. Tales from the Faerie Queen. By CLARA L. THOMSON. Illustrated by Helen Stratton. Shaldon, The Norland Press. 1902. Cr. 8vo, pp. 198; 2s. 6d. net. 64

L. STERNE. A Sentimental Journey. Edited by H. W. PAUL. Methuen. 1902. Pott 8vo, 6×3¾ in., pp. 214; 1s. 6d. net; lthr. 2s. 6d. net. 65

JONATHAN SWIFT. Prose Works. Edited by TEMPLE SCOTT. Vol. IX. Bell. 1902. Cr. 8vo, pp. 354; 3s. 6d. 66

TENNYSON. In Memoriam. With a Commentary by L. MOREL. Hodder & Stoughton. 1902. 12mo, pp. 220; 2s. 6d. net. 67

—— A Primer of. By W. M. DIXON. 2nd edition, revised. Methuen. 1902. Cr. 8vo, pp. ; 2s. 6d. 68

—— RECITER. Edited by ALFRED H. MILES. Hutchinson. 1901. 8vo, 8½×5½ in., pp. 224; 2s.; 1s. swd. 69

ISAAK WALTON. Complete Angler: or, Contemplative Man's Recreation. Edited with Introduction and Notes by JOHN BUCHAN. Portrait from Painting by HOUSMAN. Methuen. 1901. Pott 8vo, 6×3¾ in., pp. 350; 1s. 6d. net; lthr. 2s. 6d. net. 70

SELECTIONS.

VERSE.

SELECTIONS FROM THE ENGLISH POETS. Edited by EDWARD ARBER. Oxford University Press. 1902. Cr. 8vo; 3s. 6d. each vol. 71

(A new illustrated edition of 'British Anthologies.' In 10 vols.)

A SCHOOL ANTHOLOGY OF ENGLISH VERSE FROM CHAUCER TO THE PRESENT DAY. By J. H. LOBBAN. Part I. Chaucer to Burns. Part II. Wordsworth to Newbolt. Blackwood. 1902. Cr. 8vo, pp. 259; pp. 291; 2s. each vol., or in one volume complete, 4s. 72

An edition of the book will be issued under the title 'An Anthology of English Verse,' suitable for School Prizes. Cloth gilt extra, 5s.

ENGLISH SONGS AND BALLADS. Compiled by T. W. H. CROSLAND. Richards. 1902. 12mo, pp. 368; 1s. net; lthr. 2s. net. 73

MINSTRELSY OF ENGLAND: Collection of 200 English Popular Songs, with their Melodies, from the 16th Century to the Middle of the 18th Century. Edited and arranged by ALFRED MOFFATT. (Pianoforte accompaniment.) Supplemented with Historical Notes by FRANK KIDSON. Bayley & Ferguson. 1902. Folio, pp. 322; swd. 3s.; 4s. 6d. 74

SPECULUM AMANTIS: Love Poems from Rare Song Books and Miscellanies of the 17th Century. Edited by A. H. BULLEN. Bullen. 1901. Cr. 8vo, pp. ; 21s. 75

TUDOR AND STUART LOVE SONGS. Collected and edited by J. POTTER BRISCOE. Gay & Bird. 1901. Post 8vo, pp. 150; 5s. net. 76

OLD SONGS FOR YOUNG ENGLAND. Harmonised by CLARENCE FORSYTHE. Dent. 1901. Oblong royal 4to, pp. 46; 6s. net. 77

ONE HUNDRED SONNETS. Prefaced by an Essay on the Sonnet's History and Place in English Verse. By W. N. BURGESS. Sherrat and H. 1902. Cr. 8vo, pp. 146; 2s. 6d. net. 78

ENGLISH SONNETS. Edited by E. H. BLAKENEY. (*Blackie's Smaller English Classics.*) Blackie. 1902. Fcap. 8vo, pp. 40; paper, 2d.; cloth, 3d. 79

ENGLISH TALES IN VERSE. With an Introduction by C. H. HERFORD. Blackie. 1902. Cr. 8vo, pp. lvii+291; 3s. 6d. 80

IOLÄUS: an Anthology of Friendship. Edited by EDWARD CARPENTER. 1902. Cr. 8vo, pp. 200; 5s. net. 81

POEMS OF ENGLISH COUNTRY LIFE. Selected and edited with Introduction and Notes by HEREFORD G. GEORGE and W. H. HADOW. Frowde. 1902. Cr. 8vo, pp. 124; 2s. 82

SONGS of NATURE: An Anthology of English Nature Verse. Edited by JOHN BURROUGHS. 1901. 12mo, pp. ; 7s. 6d. 83

BOOK OF VERSES FOR CHILDREN. Compiled by E. V. LUCAS. Richards. 1902. Ch. ed. Cr. 8vo, pp. 362; 2s. 6d. 84

LEGENDS AND LYRICS: a Book of Verses. Second Series. By ADELAIDE A. PROCTER. Bell. 1901. 12mo, pp. 206; 1s. net. 85

SPINDLE SIDE OF SCOTTISH SONG. By JESSIE P. FINDLAY. Dent. 1902. Cr. 8vo, pp. 208; 3s. 6d. net. 86

ANTHOLOGY OF HUMOROUS VERSE. Edited by THEODORE A. COOK. Virtue. 1901. 12mo, pp. 355; 2s. net. 87

THE UNIVERSITY SONG BOOK. G. Richards. 1902. Royal 8vo, pp. 394; 3s. net. 88

PROSE.

OLD DIARIES, 1881-1901. By LORD RONALD SUTHERLAND GOWER. With portraits and Illustrations. Murray. 1902. Demy 8vo, pp. 426; 15s. net. 89

LITTLE MEMOIRS OF THE NINETEENTH CENTURY. By G. PASTON. Portraits in Photogravure. Richards. 1902. 8vo, pp. 386; 10s. 6d. 90

OLD BALLADS IN PROSE. Arranged for Children by EVA M. TAPPAN. Illustrated by F. Y. CORY. Longmans. 1901. Cr. 8vo, pp. xvi+228; 4s. 6d. net. 91

TALES OF THE BIRDS. By W. WARDE FOWLER. School edition. Macmillan. 1901. 6¼×4⅜ in., pp. 239; illustrated. 1s. 6d. 92

TRANSLATIONS.

WILLIAM MORRIS. Neues aus Nirgendland. Ein Zukunftsroman. Aus dem Englischen von PAUL SELIGER. Leipzig, Seemann. 1901. 8vo, pp. 302; 6m. 93

GABRIELE ROSSETTI. A VERSIFIED AUTOBIOGRAPHY, translated and supplemented by W. M. ROSSETTI. . 1901. 8vo, pp. ; 7s. 6d. net. 94

JOHN RUSKIN. Die Königin der Luft, Studien über die griechische Sturm- und Wolkensage. Aus dem Englischen übersetzt von GERT. P. WOLFF. Strassburg, Heitz. 1901. 8vo, pp. viii+190; 3m. 95

—— Ausgewählte Werke: Bd. iv. VORTRÄGE ÜBER KUNST. Aus dem Englisch von W. SCHÖLERMANN. Leipzig, Dieterich. 1901. Lge. 8vo, pp. iv+240; 3m.; 4m. 96

—— —— Bd. V. Diesem Letzten. 4 Abhandlungen über die ersten Grundsätze der Volkswirtschaft. Aus dem Englischen von ANNA VON PRYZCHOWSKI. Leipzig, Diederichs. 1902. Lge. 8vo, pp. 197; 2m. 50; 3m.50. 97

II. LITERARY HISTORY, &c.

HISTORY OF LITERATURE, &c.

A HISTORY OF ENGLISH LITERATURE (600-1900). Translated from the German of E. ENGEL. Methuen. 1902. 8vo, 9×6 in., pp. 502; 7s. 6d. net. 98

INTRODUCTION TO THE STUDY OF ENGLISH LITERATURE. By VIDA D. SCUDDER. New York, Globe School Book Co. 1900. 99

VICTORIAN PROSE MASTERS: Thackeray, George Eliot, Carlyle, Matthew Arnold, Ruskin, and George Meredith. By W. C. BROWNELL. Nutt. 1902. 8vo, pp. 298; 6s. net. 100

A HISTORY OF ENGLISH ROMANTICISM IN THE NINETEENTH CENTURY. By H. A. BEERS. Paul. 1902. Cr. 8vo, pp. 434; 9s. net. 101

SCOTTISH MEN OF LETTERS IN THE EIGHTEENTH CENTURY. By HENRY G. GRAHAM. Black. 1902. Demy 8vo, pp. 454; cloth, 18s. 102

GESCHICHTE DES ENGLISCHEN MASKENSPIELS UND VERWANDTER GATTUNGEN. Von RUDOLF BROTANEK. (*Wiener Beiträge, XV.*) Wien, Braumüller. 1901. Lge. 8vo, pp. xv+371; 12m. 103

ENGLISH CHRONICLE PLAYS. By F. E. SCHELLING. Macmillan. 1902. Cr. 8vo, pp. xii+310; 8s. 6d. net. 104

EINFLUSS DER DEUTSCHEN LITTERATUR AUF DIE ENGLISCHE AM ENDE DES XVIII. UND IM ERSTEN DRITTEL DES XIX. JAHRHUNDERTS. Diss. von E. MARGRAF. Leipzig, Seele. 1901. Lge. 8vo, pp. 83; 1m.50. 105

STUDIEN ÜBER DIE STOFFLICHEN BEZIEHUNGEN DER ENGLISCHEN KOMÖDIE ZUR ITALIENISCHEN BIS LILLY. Von L. L. SCHÜCKING. Halle a/S., Niemeyer. 1901. Lge. 8vo, pp. 109; 3m. 106

THE INFLUENCE OF OLD NORSE LITERATURE UPON ENGLISH LITERATURE. By CONR. HJALMAR NORDBY. New York, Macmillan. 1902. pp. xi+78; . 107

THE POETS OF IRELAND. A Biographical and Bibliographical Dictionary of Irish Writers of English Verse. New, enlarged, and thoroughly revised edition. By D. J. O'DONOGHUE. Part I. (To be completed in 5 parts.) Dublin, O'Donoghue & Co. 1901. 8vo, pp. 64; 2s. 108

HEROINES OF FICTION: A Narrative of the best-known Heroines of Fiction, with a critical Estimate of Works of many of the World's Greatest Novelists. By W. D. HOWELLS. Harper. 1901. 70 Illus. 2 vols. 8vo, pp. 530; cloth, gilt, in box, 15s. net. 109

DIE EPISTOLAE HO-ELIANAE. Ein Beitrag zur englischen Litteraturgeschichte von GEORG JÜRGENS. Marburg, Elwert. 1901. Lge. 8vo, pp. 87; 2m. 110

EVOLUTION OF THE ENGLISH BIBLE: An Historical Sketch of Successive Versions from 1382 to 1885. By H. W. HOARE. Murray. 1902. 2nd ed. rev. throughout, and including Bibliography, Portraits, and Specimen Pages. 8vo, pp. 368; 7s. 6d. net. 111

AMERICAN LITERATURE. By A. G. NEWCOMER. 1901. 8vo, 16mo, pp. 364; 5s. 112

A HISTORY OF AMERICAN VERSE. By J. L. ONDERDONK. . 1901. 12mo, pp. ; 6s. 113

AMERICAN AUTHORS AND THEIR HOMES: Personal Descriptions and Interviews. Edited with Introduction and Additions by FRANCIS W. HALSEY. New York, . 1901. 12mo, pp. ; 6s. net. 114

WHO'S WHO IN AMERICA: A Biographical Dictionary of Notable Living Men and Women of the United States, 1901-1902. By J. W. LEONARD. 1901. 12mo, pp. ; 14s. 115

VARIOUS WRITERS.

JANE AUSTEN: Her Homes and Her Friends. By CONSTANCE HILL. Lane. 1901. Illustrated by ELLEN G. HILL. 8vo, pp. 294; 21s. net. 116

SIR FRANCIS BACON, TRAGEDY OF: Appeal for further Investigation and Research. By H. BAYLEY. Richards. 1901. Ex. cr. 8vo, pp. 292; 6s. net. 117

SIR WALTER BESANT: Autobiography. With a Prefatory Note by S. SQUIRE SPRIGGE. Hutchinson. 1902. 8vo, pp. 320; 16s. net. 118

WILLIAM BLACK, Novelist: A Biography. By W. REID. Cassell. 1902. Cr. 8vo, pp. 416; 10s. 6d. net. 119

BYRON UND WORDSWORTH: Ihre Stellung zu einander und ihre Bedeutung als Dichter und Denker. Von F. H. PUGHE. (*Anglistische Forschungen*, 7.) Heidelberg, Winter. 1901. Lge. 8vo, pp. ; 4m. 80. 120

CHARLES DICKENS, THE LIFE OF. By JOHN FORSTER. With Portraits and Illustrations. Chapman & Hall. 1902. Cr. 8vo, pp. ; 2s. 6d. 121

—— LIFE OF. By F. G. KITTON. Edinburgh. T. C. & E. C. Jack. 1902. 8vo, pp. 504; 5s. net. 122

GEORGE ELIOT. Life, as related in her Letters and Journals. Arranged and Edited by her husband, J. W. CROSS. Blackwood. 1902. 2 vols. 12mo, pp. 638, 586; 2s. net; 1thr. 3s. per vol. net. 123

—— By LESLIE STEPHEN. Macmillan. 1902. Cr. 8vo, pp. 220; cloth, 2s. net. 124

SIR GEORGE ETHEREDGE: Sein Leben, seine Zeit und seine Dramen. Von V. MEINDL. (*Bonner Beiträge zur Anglistik. XIV.*) Bonn, Hanstein. 1901. Lge. 8vo, pp. vii+278; 7m. 125

THOMAS HENRY HUXLEY. By EDWARD CLODD. Blackwood. 1902. Cr. 8vo, pp. 240; 2s. 6d. 126

A. W. KINGLAKE: A Biographical and Literary Study. By W. TUCKWELL. Bell. 1902. Cr. 8vo, pp. 166; 4s. 6d. net. 127

JAMES RUSSELL LOWELL. A Biography, by HORACE E. SCUDDER. Macmillan. 1901. 2 vols. cr. 8vo. pp. 958; illustrated with several Portraits; 15s. net. 128

ALEXANDER MONTGOMERIES, UNTERSUCHUNGEN ÜBER DAS LEBEN UND DIE DICHTUNGEN. Von RUDOLF BROŤANEK. (*Wiener Beiträge, etc.* Heft III.) Wien. 1896. 8vo, pp. viii+161; . 129

POE, NEW GLIMPSES OF. By J. A. HARRISON. New York, Mansfield. 1902. 8vo, pp. 69; 3s. 6d. net. 130

DANTE G. ROSSETTI: An Illustrated Memorial of his Art and Life. By H. C. MARILLIER. Second edition, abridged, revised. Bell. 1901. Folio, pp. 186; 42s. net. 131

JOHN RUSKIN. His Life and Teaching. With Bibliography and Portrait by J. MARSHALL MATHER. Warne. 1901. Cr. 8vo, pp. 184; 1s. net; or cloth, gilt top, 3s. 6d. 132

THE SCOTT COUNTRY. By W. S. CROCKETT. Black. 1902. Cr. 8vo, pp. 526; 6s. 133

NELLE LETTERATURE STRANIERE (Quarta serie) 'Pessimisti.' Von A. LOFORTE RANDI. Swift, La Rochefoucauld, Schopenhauer. Palermo, Reder. 1902. Lge. 8vo, pp. 338; 2 l.50. 134

TENNYSON: An Inaugural Lecture given in the Arts Theatre of University College, Liverpool, Nov. 1, 1901. By OLIVER ELTON. Nutt. 1902. 4to, pp. 25; swd. 1s. net. 135

WALT WHITMAN'S POETRY: a Study and a Selection. By E. HOLMES. Lane. 1901. Roy. 16mo, pp. 138; 3s. 6d. net. 136

LE POÈTE EDWARD YOUNG (1683-1765). N. THOMAS. Hachette. 1902. 8vo, pp. ; 10f. 137

SHAKESPEARE.

SHAKESPEARE. By W. C. HAZLITT. Quaritch. 1902. 8vo, pp. 320; 7s. 6d. 138

THE MYSTERY OF WILLIAM SHAKESPEARE: A Summary of Evidence. By His Honour JUDGE T. WEBB. Longmans. 1902. 8vo, pp. 308; 10s. 6d. net. 139

WHAT IS SHAKESPEARE? An Introduction to the Great Plays. By L. A. SHERMAN. Macmillan. 1902. 8vo, pp. 428; 6s. net. 140

THE PROBLEM OF THE SHAKESPEARE PLAYS. By GEORGE C. BOMPAS. Low. 1902. Demy 8vo, pp. 128; 3s. 6d. net. 141

Contents: The Problem. W. Shakespeare's Life and Works. Francis Bacon's Life and Education. Comparison of the Plays with Bacon's Prose Works. The 'Promus.' Comparison of the Plays with Bacon's Life. Hamlet. 'Twelfth Night,' 'Love's Labour's Lost,' 'Two Gentlemen of Verona,' and 'Midsummer Night's Dream.' Historical Plays, 1591. 'Venus and Adonis' and 'Lucrece,' 1593-1594. The 'Comedy of Errors' and other Plays, 1594-1600. The Dark Period, 1601-1606. Bacon's Late Prosperity, 1606-1620. Bacon's Fall, 1621. Contemporary Allusions. The Folio of 1623. Rifts in the Clouds. Conclusion. Index.

BACON AND SHAKESPEARE. By A. F. CALVERT. Dean. 1902. Roy. 8vo, pp. 146; 5s. net. 142

SHAKESPEARE STUDIES IN BACONIAN LIGHT. By R. M. THEOBALD. Low. 1901. 8vo, pp. 512; 10s. 6d. net. 143

SHAKESPEARE AS A DRAMATIC ARTIST: With an Account of his Reputation at various periods. By T. R. LOUNSBURY. (*Yale Bicentennial Publications.*) Arnold. 1902. Lge. 8vo, pp. xx+449; 12s. 6d. net. 144

SHAKESPEARE AS A DRAMATIC ARTIST: A Popular Illustration of the Principles of Scientific Criticism. By R. G. MOULTON. Oxford, University Press. 1902. 3rd ed. enl. Cr. 8vo, pp. xvi+444; 7s. 6d. 145

SHAKESPEARE'S PLOTS. A Study in Dramatic Construction. By WILLIAM H. FLEMING. Putnam's Sons. 1902. Cr. 8vo, pp. ; cloth, 7s. 6d. net. 146

SHAKESPEARE-VORTRÄGE. Von F. T. VISCHER. IV. König Johann; Richard II.; Heinrich IV.; Heinrich V. Stuttgart, Cotta. 1901. 8vo, pp. x+405; 8m. 147

WILLIAM SHAKESPEARE ALS CHARAKTER-DICHTER. I. Hamlet, Prinz von Dänemark. II. König Lear. III. Othello, d. Mohr v. Venedig. Von H. OPITZ. Dresden, Böhmert. 1902. Lge. 8vo, pp. 74; 1m. 50. 148

ÄSTHETISCHE ERKLÄRUNG SHAKESPEARESCHER DRAMEN. Von M. WOHLRAB. 2. Bd. Coriolan. Dresden, Ehlermann. 1902. 8vo, pp. vi+96; 1m. 50. 149

RICHARD THE THIRD UP TO SHAKESPEARE. By GEORGE B. CHURCHILL. Berlin, Mayer & Müller. 1900. Lge. 8vo, pp. xiii+548; 16m. 150

ZUR QUELLENFRAGE VON SHAKESPEARES LUSTSPIEL, 'Much Ado about Nothing.' Von F. HODLECK-WEITHMANN. Heidelberg, Winter. 1901. Lge. 8vo, pp. iii+92; 2m. 40. 151

DYCE'S GLOSSARY TO SHAKESPEARE. Edited by H. LITTLEDALE. Sonnenschein. 1902. , pp. xii+570; 7s. 6d. net. 152

SHAKESPEARE'S TOWN AND TIMES. By H. S. WARD (Catherine Weed). 2nd ed. enl. Dawbarn. 1901. Roy. 8vo, pp. 184; 10s. 6d. net. 153

SHAKESPEARE IN TALE AND VERSE. By L. G. HUFFORD. Macmillan. 1902. Cr. 8vo, pp. x+446; 4s. 6d. net. 154

MISCELLANEOUS.

WHO'S WHO 1902. Black. 1902. Cr. 8vo, pp. 1424; 5s. net. 155

LITERARY YEAR BOOK AND BOOKMAN'S DIRECTORY. 1902. Edited by HERBERT MORRAH. G. Allen. 1902. Cr. 8vo, pp. ; 5s. net. 156

WHAT GREAT MEN HAVE SAID ABOUT GREAT MEN. A Dictionary of Quotations. By WILLIAM WALE. Sonnenschein. 1902. Ex. cr. 8vo, pp. 490; 7s. 6d. 157

III. LIFE AND WAYS, &c.

THE ILLUSTRATED EDITION OF SOCIAL ENGLAND. A record of the Progress of the People in Religion, Laws, Learning, Arts, Industry, Commerce, Literature, and Manners, from the Earliest Times to the Present Day. By VARIOUS WRITERS. Edited by H. D. TRAILL and J. S. MANN. Vol. I. Cassell. 1902. Cr. 4to, pp. 800; 12s. net. 158

—— Vol. II. pp. 850; 400 illustrations; 14s. net. 159

LIVING LONDON: its Work and its Play, its Humour and its Pathos, its Sights and its Scenes. By G. R. SIMS. Vol. I. Cassell. 1902. Imp. 8vo, pp. 384; 12s. 160

LONDON AFTERNOONS: Chapters on the Social Life, Architecture and Record of its Neighbourhood. By the Rev. W. J. LOFTIE. Cassell. 1901. Cr. 8vo, pp. 288, with 60 full-page illustrations; 10s. 6d. net. 161

CHILDREN'S LONDON. By CHARLOTTE THORPE. Illustrated by WILLIAM LUKER, Jnr. Leadenhall Press. 1901. Imp. 8vo, pp. 238; 10s. 6d. 162

IMPERIAL LONDON. By A. H. BEAVAN. With 60 Illustrations by H. FLETCHER. Dent. 1901. Lge. med. 8vo, pp. 520; cloth, gilt, 12s. 6d. net. 163

SURVAY OF LONDON: contayning the Originall, Antiquity, Increase, Moderne Estate, and Description of that Citie, written in the year 1598. By J. STOW. Edited by HENRY MORLEY. Routledge. 1902. Cr. 8vo, pp. 446; 2s. 164

MEDIAEVAL LONDON. By W. BENSON, D.D. and CHARLES WELCH. Seeley. 1901. Imp. 8vo, pp. 88; 5s. net; cloth, 7s. net. 165

ROMANCE OF OLD LONDON. By E. OLIVER. Illustrated by W. AMOR FENN and HARRY EVANS. Dicks. 1901. Roy. 8vo, pp. 82; 2s. 6d. 166

ENGLISH VILLAGES. By P. DITCHFIELD. Methuen. 1902. Cr. 8vo, illustrated, pp. 320; 6s. 167

OLD ENGLISH CUSTOMS EXTANT AT PRESENT TIME: Account of Local Observance, Festival Customs, and Ancient Ceremonies yet surviving in Great Britain. By P. H. DITCHFIELD. Methuen. 1901. Cr. 8vo, pp. 360; 6s. 168

ENGLISH PUBLIC OPINION AFTER THE RESTORATION. By G. B. HERTZ. Unwin. 1902. Cr. 8vo, pp. 160; 3s. 6d. net. 169

ALFRED THE GREAT: His Life and Times. By GEORGE F. BOSWORTH. Introduction by F. S. MARVIN. Macmillan. 1902. 8vo, pp. xvi+200; and illustrations; 1s. 6d. 170

THE LIFE AND TIMES OF ALFRED THE GREAT. (Being the Ford Lectures for 1901.) By CHARLES PLUMMER. With an Appendix. Oxford University Press. 1902. Cr. 8vo, pp. ; cloth, 5s. net, [*Immediately.* 171

A HISTORY OF POLITICAL PARTIES IN THE UNITED STATES, being an Account of the Political Parties since the Foundation of the Government. 1901. 8vo, pp. 477; 12s. 6d. 172

AMERICA: THE LAND OF CONTRASTS. A Briton's View of his American Kin. By J. F. MUIRHEAD. Lane. 1902. New and cheaper edition. Cr. 8vo, pp. 290; 5s. net. 173

TROIS MOIS EN ANGLETERRE. E. BELMANN. Paris, Charles. 1902. , pp. ; 1f. 174

P. BOURGET. Some Impressions of Oxford. English Version, by M. C. WARRILOW. H. W. Bell. 1902. 12mo, pp. 94; swd. 3s. net. 175

HAPPY-GO-LUCKY-LAND. England through German Glasses. By M. SCHMIDT. Unwin. 1902. 8vo, pp. 144; bds. 1s. 176

AUS ENGLANDS FLEGELJAHREN. Von ALEXANDER TILLE. Dresden, Reissner. 1901. Lge. 8vo, pp. xi+408; 6m. 177

QUESTIONS AMÉRICAINES. Par TH. BENTZON. Hachette. 1901. Cr. 8vo, pp. iv+310; 3f. 50. 178

AMERICAN TRAITS FROM THE POINT OF VIEW OF A GERMAN. By H. MÜNSTERBERG. Boston, 1901. 8vo, pp. x+235; $1.60. 179

A VOCABULARY WITH EXPLANATIONS IN SIMPLE ENGLISH OF WORDS IN THE TEXT OF THE LITTLE LONDONER and ENGLISH DAILY LIFE. By R. KRON. Karlsruhe, Bielefeld. 1902. 12mo, pp. 77; 1m. 180

B.—LANGUAGE.—I. COMPOSITION, &c.

COMPOSITION AND RHETORIC FOR HIGHER SCHOOLS. By SARA E. H. LOCKWOOD and MARY A. EMERSON. Ginn. 1902. 12mo, pp. vii+470; 4s. 6d. 181

TEACHER'S MANUAL OF COMPOSITION. Vol. I.: Junior Course. By R. S. WOOD. For Infants and Standards 1, 2. Macmillan. 1901. Cr. 8vo, pp. 154; 1s. 6d. 182

ESSAY WRITING FOR HIGHER FORMS. Chapters on Outline and Specimen Essays, Common Errors, Paraphrasing, Correspondence, and Précis Writing. Schofield. 1902. Cr. 8vo, pp. 146; 2s. 6d. 183

SIMPLE ESSAYS, WITH THEIR OUTLINES. By M. MACMILLAN. Simpkin. 1902. Cr. 8vo, pp. 262; swd. 2s net. 184

THE NORMAL SKELETON ESSAYS. By ISABEL F. YOUNG. Simpkin. 1902. Cr. 8vo, pp. 90; limp, 1s. net. 185

A FIRST COURSE OF ESSAY-WRITING. By J. H. FOWLER. Black. 1902. Cr. 8vo, pp. 36; 6d. 186

A CLASS-BOOK OF EASY DICTATION AND SPELLING. By W. WILLIAMSON. Methuen. 1902. Fcap. 8vo, pp. viii+96; 1s. 187

SKERRY'S PRACTICAL SPELLING AND GRADUATED EXERCISES IN DICTATION. Simpkin. 1902. Cr. 8vo. pp. 178; 1s. 6d. net. 188

ADVANCED DICTATION, SENTENCES AND SPELLING. Relfe. 1902. Cr. 8vo, pp. 63; 8d. 189

PRACTICAL INDEXING AND PRÉCIS WRITING. By G. E. SKERRY. Simpkin. 1902. Cr. 8vo, pp. 284; 2s. 6d. 190

'STOPS': or How to Punctuate. By PAUL ALLARDYCE. Unwin. 1902. Fcap. 8vo, pp. 96; 1s. 191

LETTER-WRITING, COMMERCIAL CORRESPONDENCE, &c.

HOW SHALL I WORD IT? A Letter-writer by 'one of the Aristocracy.' C. A. Pearson. 1901. pp. ; . 192

READERS.

(See also *Selections*, Nos. 71-88.)

DALE READERS. In Continuation of Walter Crane Readers. Book I. G. Philip. 1902. 12mo, pp. 93; 1s. 193

THE FIRST BOOK: Song and Story for Little Ones. Edited by E. E. SPEIGHT and C. L. THOMSON, Shaldon, The Norland Press. 1902. Ex. cr. 8vo, pp. 224; 2s. net. 194

TWENTIETH CENTURY READERS. Chambers. 1902. Book III. Post 8vo, pp. 208; 1s. 195

THE WONDERFUL CENTURY READER. By ALFRED R. WALLACE. Sonnenschein. 1902. Cr. 8vo, pp. viii+234; 127 illustrations; 2s. 196

MEN OF RENOWN: KING ALFRED TO LORD ROBERTS. A Concentric Historical Reader by J. FINNEMORE. Black. 1902. Cr. 8vo, pp. 312; 1s. 6d. 197

THE BRITANNIA HISTORY READERS. Introductory Book, and Books I.-IV. Arnold. 1902. Cr. 8vo, pp. 158; 1s.: pp. 208; 1s. 3d.: pp. 255; 224; 255; 1s. 6d. each. 198

NATURE STUDY READER: Being Walks, Talks, Travels, and Exploits of Two Schoolboys. By the Rev. J. C. ATKINSON. In two parts. Macmillan. 1902. , pp. ; 1s. 6d each. 199

A COUNTRY READER. For use in Village Schools. By H. B. M. BUCHANAN. Macmillan. 1901. Illus. Cr. 8vo, 7×4⅝ in., pp. 256; 1s. 6d. 200

RURAL READERS. For Senior Classes. By V. T. MURCHÉ. Macmillan. 1902. Globe. 8vo, pp. 292; 1s. 9d. 201

THE TEACHER'S MANUAL OF OBJECT LESSONS FOR RURAL SCHOOLS. By VINCENT T. MURCHÉ. For Senior Classes. Macmillan. 1902. Globe 8vo, pp. xxiv+306; 2s. 6d. 202

HARMONY OF THE EMPIRE: Series of Sketches in Pictorial Geography of British Possessions and Spheres of Influence. For Schools and General Reading. By Author of 'The Making of Europe.' Simpkin. 1901. Crown 8vo, pp. 324; 5s. 203

BRITISH ISLES: 44 Reading Lessons, 49 Physical, Political, and Relief Maps and Diagrams. Summary of Lessons giving a year's work in Geography of British Isles. Longmans. 1901. Cr. 8vo, pp. ; 1s. 6d. 204

BLACKIE'S ILLUSTRATED CONTINENTAL READERS. Europe. Blackie. 1902. 12mo, pp. xvi+176; 1s. 6d. Asia. 12mo, pp. xv+160; 1s. 6d. Africa. 12mo, pp. xii+166; 1s. 6d. America. 12mo, pp. xvi+176; 1s. 6d. Australasia. 12mo, pp. viii+176; 1s. 6d. 205

EXAMINATION PAPERS.

UNIVERSITY OF LONDON: MATRICULATION ENGLISH LANGUAGE PAPERS. Last 42 Papers set at the, with Model Answers to Paper of June 1901. Clive. 1901. Cr. 8vo, pp. 96; swd. 1s. 6d. 207

MATRICULATION MODEL ANSWERS: ENGLISH LANGUAGE. From June 1895 to January 1902. Clive. 1902. Cr. 8vo, pp. 142; swd. 2s. 208

JUNIOR ENGLISH GRAMMAR EXAMINATION PAPERS. By W. WILLIAMSON. Methuen. 1902. Fcap. 8vo, pp ; . [*Shortly*. 209

GRAMMAR, &c.

(*See also Phonetics, Nos.* 784-792.)

ENGLISH LANGUAGE, ITS HISTORY AND STRUCTURE. By W. H. LOW. Sixth ed. revised. Clive. 1901. Cr. 8vo, pp. 255; 3s. 6d. 210

WORDS AND THEIR WAYS IN ENGLISH SPEECH. By J. B. GREENOUGH and G. L. KITTREDGE. Macmillan. 1902. Cr. 8vo, pp. xxx+400; 5s. net. 211

BEITRÄGE ZUR GESCHICHTE DER ENGLISCHEN GUTTURALLAUTE. Von W. HORN. Dissertation. Berlin, Gronau. 1901. Lge. 8vo, pp. viii+98; 2m.80. 212

RHYTHM AND WORD ORDER IN ANGLO-SAXON AND SEMI-SAXON with their special Reference to their Development in modern English. By A. DAHLSTEDT. Lund, . 1901. 8vo, pp. viii+248; 4kr. 213

ZUR SEMASIOLOGIE DES ENGLISCHEN. Von EMIL KOEPPEL. Strassburg, Trübner. 1901. Lge. 8vo, pp. 49-67; 80pfg. 214

THE ASPIRATE: or The Use of the letter 'H' in English, Latin, Greek, and Gaelic. By GEOFFRY HILL. Unwin. 1902. Cr. 8vo, pp. 160; 3s. 6d. 215

LESSONS IN ELEMENTARY GRAMMAR. By G. A. MIRICK. Macmillan. 1901. 7½×5 in., pp. 155; 2s. 6d. 216

A JUNIOR ENGLISH GRAMMAR. By W. WILLIAMSON. Methuen. 1902. Cr. 8vo, pp. 240; 2s. 217

A TEXT BOOK OF APPLIED ENGLISH GRAMMAR. By E. H. LEWIS. Macmillan. 1902. Globe 8vo, pp. xiv+164; 2s. 218

PRINCIPLES OF PARSING. By J. DUCKWORTH. Simpkin. 1902. Cr. 8vo, pp. 338; swd. 1s. 219

ONE HOUR EXERCISES IN ENGLISH GRAMMAR. By R. HARRIS. Relfe. 1902. Cr. 8vo, pp. 30; 6d. 220

KEY TO OUTLINE OF ENGLISH GRAMMAR. By J. C. NESFIELD. Macmillan. 1902. Globe 8vo, pp. iv +138; 2s. 6d. net. 221

LESSONS IN THE USE OF ENGLISH. By MARY F. HYDE. Heath. 1902. Three years' work. In Three Parts. Cr. 8vo, 9d. each; or complete in one volume, pp. 220; 2s. 222

DICTIONARIES.

A NEW ENGLISH DICTIONARY ON HISTORICAL PRINCIPLES. Edited by Dr. J. A. H. MURRAY and H. BRADLEY. Vol. V. L-Leisurely, 12s. 6d.; Lap-Leisurely, 5s.; Leisureness-Lief, 2s. 6d. Vol. VII. O-Onomastic, 5s. Oxford, Clarendon Press. 1902. Imperial 4to. 223

WEBSTER'S INTERNATIONAL DICTIONARY OF ENGLISH LANGUAGE, to which is now added a Supplement of 25,000 Words, Definitions, and Phrases. Bell. 1902. 4to, pp. 2348; 30s. net; sheep, 40s. net; half-calf, 42s. net; half-russia and half-morocco, each 45s. net; calf 48s. net. Ditto 2 vols. 32s. 6d. net; 50s. net; 55s. net. Supplement only, 10s. net. 224

THESAURUS OF ENGLISH WORDS AND PHRASES. Classified and arranged so as to facilitate the expression of ideas and assist in literary composition. By PETER M. ROGET. Recomposed throughout, enlarged and improved by J. P. ROGET. New edition. Longmans. 1901. Cr. 8vo, pp. ; 9s. net. 225

THE FRENCH AND ENGLISH WORD-BOOK: A New Dictionary. With Indications of Pronunciation, Etymologies, and Dates of earliest Appearance of French Words in the Language. By H. EDGREN and P. B. BURNET. With an Explanatory Preface by R. J. LLOYD. Part I., French-English. Part II., English-French. Heinemann. 1901. 8vo, pp. xxx +1252; cloth, 10s.; or half-morocco, 16s. 226

DICTIONARY OF THE ENGLISH AND FRENCH LANGUAGES. By W. JAMES and A. MOLE. 16th, entirely new and modern edition, completely re-written and greatly enlarged by LOUIS TOLHAUSEN and GEORGE PAYN, assisted by E. HEYMANN. Low. 1902. Cr. 8vo, pp. 1250; 6s. 227

C. F. GRIEB'S DICTIONARY. Vol. I. English-German. Tenth edition. Revised by A. SCHRÖER. Frowde. 1902. Imp. 8vo, pp. 1390; 14s. 228

FRENCH.

A.—LITERATURE.—I. TEXTS.

R. D'ALISSAS (M. & K. ROGET). Les Histoires de Tante. Edited by F. K. ROGET. Macmillan. 1902. Globe 8vo, pp. 131; 1s. 6d. 229

BOSSUET. Oraisons Funèbres. Edited by H. J. CHAYTOR. Blackie. 1902. Fcap. 8vo, pp. 32; 4d. 230

—— Les Empires. Edited by LOUIS BRANDIN. Black. 1902. Cr. 8vo, pp. 64; 9d. 231

BRUEYS and PALAPRAT. L'Avocat Patelin. Edited by É. B. LE FRANÇOIS. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 232

CHATEAUBRIAND. Selections from Les Martyrs. Edited by E. T. SCHOEDELIN. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 233

CORNEILLE. Scenes from Le Cid. Edited by LOUIS A. BARBÉ. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 234

A. DUMAS. Les Aventures de Chicot (1580). Edited by A. R. FLORIAN. Black. 1902. Sm. 8vo, pp. x+100+xxxii; with vocabulary and English Notes, 1s. 6d.; without vocabulary and English Notes, 1s. 3d. 235

DUMAS. Napoléon. Edited and adapted by W. W. VAUGHAN. Macmillan. 1902. Globe 8vo, pp. lxii+156; 2s. 236

—— Word and Phrase Book for above. pp. iv+14; 6d. 237

—— Key to Appendices of above. 2s. 6d. net. 238

ERCKMANN-CHATRIAN. Madame Thérèse. Edited, with Introduction and Notes, by A. R. ROPES. Cambridge University Press. 1902. Fcap. 8vo, pp. 244; 3s. 239

LA FONTAINE. Longer Fables. Edited by A. H. WALL. Blackie. 1902. Fcap. 8vo, pp. 32; 4d. 240

T. GAUTIER. Le Pavillon sur l'eau. Edited by W. G. HARTOG. Blackie. 1902. Fcap. 8vo, pp. 32; 4d. 241

J. DE GLOUVET. France de Montorel: Roman de la Guerre de Cent Ans (1418-27). Abrégé et annoté par F. B. KIRKMAN. Black. 1902. Cr. 8vo, pp. 132; 1s. 6d. 242

H. A. GUERBER. Marie-Louise et Le Duc de Reichstadt. Edited with Notes by the Author. Heath. 1902. 12mo, pp. iv+101; 1s. 3d. 243

V. HUGO. Notre Dame de Paris. Abridged and edited by JOHN R. WIGHTMAN. Ginn. 1902. 8vo, pp. xxvi+419; 4s. 244

—— Waterloo. Edited by G. H. CLARKE. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 245

XAVIER DE MAISTRE. LA JEUNE SIBÉRIENNE. Edited by W. G. ETHERIDGE. Blackie. 1901. Sm. cr. 8vo, pp. viii+128; 1s. 246

MARIVAUX, A SELECTION FROM THE COMEDIES OF. Edited by E. W. OLMSTED. Macmillan. 1901. 8vo, pp. xc+316; 5s. 247

DE MAUPASSANT: Huit Contes Choisis. Par E. M. WHITE. Heath. 1900. 12mo, pp. 101; 25cts. 248

MÉRIMÉE. Mateo Falcone. Edited by J. E. MICHELL. Blackie. 1902. Fcap. 8vo, pp. 32; 4d. 249

JULES MICHELET, Extraits de l'Histoire de France de. Edited by C. H. C. WRIGHT. Heath. 1901. 12mo, pp. viii+130; 30cts. 250

—— Selections from L'Insecte. Edited by M. GERSTHUODEL. Blackie. 1902. Fcap. 8vo, pp. 32; 4d. 251

MOLIÈRE. Les Fâcheux. Edited by E. J. TRECHMANN. Oxford, Clarendon Press. 1902. Fcap. 8vo, pp. 86; 2s. 252

—— Les Fourberies de Scapin: a Comedy. With Preface, Glossary, etc. by FREDERIC SPENCER. Dent. 1902. 16mo, pp. 126; 1s. 6d. net; leather, 2s. net. 253

—— Le Misanthrope. A Comedy. Edited by FREDERIC SPENCER. Dent. 1902. 16mo, pp. 142; 1s. 6d. net; lthr. 2s. net. 254

A. DE MUSSET. Trois Comédies: Fantasio; On ne badine pas avec l'amour; Il faut qu'une porte soit ouverte ou fermée. Edited by KENNETH M'KENZIE. Heath. 1901. 12mo, pp. xiv+144; 1s. 6d. 256

RACINE. Les Plaideurs. Edited by D. LOWE TURNBULL. Blackie. 1902. Fcap. 8vo, pp. 48; 4d. 257

J. J. ROUSSEAU. Lettre à M. d'Alembert sur les spectacles. Publiée avec une introduction, un sommaire, des appendices et des notes historiques et grammaticales par L. BRUNEL. 2e édition, revue. Hachette. 1901. Small 16mo, pp. xxxi+223; 1f.50. 258

MME. DE SÉVIGNÉ: Select Letters. Edited by M. F. VERNON HARCOURT. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 259

STENDHAL. Un Épisode de Guerre. Edited by J. E. MICHELL. Blackie. 1902. Fcap. 8vo, pp. 40; 4d. 260

J. VERNE. Une Ville flottante. Abridged and edited by B. FONTAINE. New York, Holt. 1901. 12mo, pp. iv+181; . 261

VOLTAIRE. Mélanges. Edited by F. B. KIRKMAN. Black. 1902. Cr. 8vo, pp. 44; 6d. 262

LE LOYAL SERVITEUR. La Très Joyeuse, Plaisante et Récréative Histoire des Faits, Gestes et Prouesses du bon Chevalier sans Peur et sans Reproche, Le Gentil Seigneur de Bayard. Abrégée et modernisée par W. G. HARTOG. Black. 1901. Sm. cr. 8vo, pp. xii+73+xxiii; 1s. 6d. 263

SELECTIONS.

CHRESTOMATHIE FRANÇAISE. Deuxième édition, revue et corrigée. Par JEAN PASSY et ADOLPHE RAMBEAU. New York, Holt. 1901. 8vo, pp. 304; . 264

ANTHOLOGIE DES POÈTES FRANÇAIS MODERNES. Blütenlese französischer Lyrik des neunzehnten Jahrhunderts. Herausgegeben von A. ENGLERT. 2te verb. Aufl. München, Beck. 1902. , pp. xiv+246; . 265

GRANDS PROSATEURS DU DIX-SEPTIÈME SIÈCLE. Edited by M. LOUIS BRANDIN. With Illustrations. Black. 1902. 8vo, pp. xx+162+1; 2s. 6d. 266

LETTRES, MAXIMES, ET CARACTÈRES DU XVII^e SIÈCLE. Edited by LOUIS BRANDIN. Black. 1902. Cr. 8vo, pp. 64; 9d. 267

EXTRAIT DES MORALISTES ET DES ECRIVAINS FRANÇAIS. Par A. PIERRE et A. MARTIN. Paris, Nathan. 1902. 12mo, pp. ; 2f.25. 268

RECUEIL DE MORCEAUX CHOISIS. Par MARTIN ET HUBINEAU BAILLEUX. Tricon. 1901. 12mo, pp. ; 3f. 269

LA CLASSE DE RÉCITATION. Par E. GOURIO. Marseille, Ferran. 1901. 12mo, pp. ; 2f. 270

FRENCH SONGS AND VERSES, CHANSONS ET POÉSIES. Words for Elementary Classes, with original music by A. L. MIDDLETON. Sonnenschein. 1902. 4to, pp. 32; 1s. 271

FRANKREICHS JUGENDDICHTUNGEN. Eine Auswahl französischer Kinderlieder und Gedichte für den Schulgebrauch stufenmässig geordnet von HEINRICH LANGE. Dritte Auflage. Frankfurt a/M., Voigt u. Gleiber. 1901. 8vo, pp. xvi+136; 1m.20. 272

SAMMLUNG FRANZÖSISCHER GEDICHTE für deutsche Schulen. II. Teil: Biographien. Anmerkungen. Wörterbuch. Von ERNST WASSERZIEHER. Leipzig, Gerhard. 1902. Sm. 8vo, pp. vi+65; 1m. 273

FRANZÖSISCHE UND ENGLISCHE LIEDER, sowie Übersetzungen deutscher Lieder nach bekannten Melodien zu singen. Von L. HASBERG. Für die Schule und alle Freunde der fremden Sprachen gesammelt und mit Singnoten und Wörterbuch herausgegeben. 2 Tle. Leipzig, Renger. 1902. 8vo, pp. 80 each; 1m. each. 274

TRANSLATIONS.

H. F. AMIEL. Pensées from the Journal Intime. Arranged by D. K. PETANO. H. W. Bell. 1902. Cr. 8vo, pp. 194; 3s. net. 275

H. DE BALZAC. Père Goriot. New Translation. By 'ANONYMOUS.' Virtue. 1901. 12mo, pp. 414; 2s. net. 276

CARDINAL DE BERNIS. Memoirs and Letters. Introduction by C. A. SAINTE-BEUVE. Translated by KATHARINE P. WORMELEY. Heinemann. 1902. 2 vols. Roy. 8vo, pp. 674; 42s. net. 277

N. DE CHAMFORT, Maxims and Anecdotes from. Selected and translated by W. G. HUTCHISON. Mathews. 1902. 278

R. DESCARTES. Discourse on Method and Metaphysical Meditations. Translated by GERTRUDE B. RAWLINGS. Scott. 1901. 12mo, pp. 250; 1s. 6d. 279

A. DUMAS (père). The Black Tulip. Critical Introduction by RICHARD GARNETT. Heinemann. 1902. 8vo, pp. 394; 7s. 6d. 280

—— (fils). The Lady of the Camellias. Critical Introduction by EDMUND GOSSE. Heinemann. 1902. Demy 8vo, pp. 376; 7s. 6d. 281

FLAUBERT. Madame Bovary. Critical Introduction by HENRY JAMES. Heinemann. 1902. Demy 8vo, pp. 486; 7s. 6d. 282

SALAMMBÔ. By G. FLAUBERT. Translated by J. W MATTHEWS. Introduction by ARTHUR SYMONS. Richards. 1901. Cr. 8vo, pp. 446; 3s. 6d. net. 283

T. GAUTIER. Captain Fracasse. Translated by E. M. BEAM. Illustrated with 18 etchings by A. MOAGIN from the Paintings of C. DELORT. Edition de Luxe. Macqueen. 1901. 2 vols. Demy 8vo, pp. ; 21s. net. 284

VICTOR HUGO, Poems from. By Sir GEORGE YOUNG. Macmillan. 1902. Demy 8vo, pp. xxii+390; 6s. 6d. net. 285

P. LOTI. The Story of a Child. Translated by CAROLINE F. SMITH. Introduction by E. H. GRIGGS. American School Book Agency. 1902. 12mo, pp. ; 6s. net. 286

MOLIÈRE. Plays. In French. New Translation and Notes by A. R. WALLER. Vol. I. Richards. 1902. Cr. 8vo, pp. 344; 3s. 6d. net. 287

MOLIÈRES MEISTERWERKE. In deutscher Übertragung von LUDWIG FULDA. Stuttgart, Cotta. 1901. Lge. 8vo, pp. 531; 6m.50. 288

MONTAIGNE. Ausgewählte Essays. Aus dem Französischen übersetzt von EMIL KÜHN. V. Band. Inhalt: Apologie des Raimundus Sebundus oder Demutsphilosophie und Hochmutsphilosophie. Strassburg, Heitz. 1901. Lge. 8vo, pp. viii+362; 5m. 289

H. MURGER. Latin Quarter ('Scènes de la Vie de Bohème'). Translated by ELLEN MARRIAGE and JOHN SELWYN. Introduction by ARTHUR SYMONS. Richards. 1901. Cr. 8vo, pp. 434; 3s. 6d. net. 290

PASCAL. Thoughts. Translated and edited by CHAS. S. JERRAM. Methuen. 1901. Pott 8vo, 6×3¾ in. pp. 264; 2s.; 1thr. 2s. 6d. net. 291

LA ROCHEFOUCAULD. Maxims. A new translation by WALTER SCOTT. With a biographical and critical Notice. J. Finch. 1902. Fcap. 8vo, pp. 120; 1s. 6d. net. limp lambskin, gilt top, 2s. 6d. net. 292

SAND. Mauprat. Critical Introduction by JOHN OLIVER HOBBES. Heinemann. 1902. Demy 8vo, pp. 425; 7s. 6d. 293

DE STENDHAL. The Chartreuse of Parma. Translated by LADY MARY LOYD. Critical Introduction by M. HEWLETT. Heinemann. 1901. Demy 8vo, pp. 574; 7s. 6d. 294

II. LITERARY HISTORY.

HISTORY OF LITERATURE, &c.

GESCHICHTE DER FRANZÖSISCHEN LITTERATUR VON IHREN ANFÄNGEN BIS AUF DIE NEUESTE ZEIT. 5. Aufl. Von E. ENGEL. Leipzig, Baedeker. 1901. Lge. 8vo, pp. xiv+246; 5m.; 6m. 295

MANUEL DE LITTÉRATURE FRANÇAISE. Par A. DAXHELET. Bruxelles, Lebègue. 1901. 8vo, pp. 380; 4f. 296

PRÉCIS DE LA LITTÉRATURE FRANÇAISE. Par BERTHA SCHMIDT. Karlsruhe, Bielefeld. 1902. Lge. 8vo, pp. 165; 2m. 297

WAS MUSS MAN VON DER FRANZÖSISCHEN LITTERATUR WISSEN? Allgemeinverständlich bearbeitet von A. SCHMIDT. 2. Ausg. v. demselben Verf.: 'Grundriss der französ. Litteratur.' Berlin, Steinitz. 1902. Lge. 8vo, pp. xii+154; 2m. 298

DIE ENTWICKLUNGSGESCHICHTE DER FRANZÖSISCHEN LITTERATUR (bis 1901) gemeinverständlich dargestellt. Von ERNST DANNHEISSER. 1. Band. Zweibrücken, Lehmann. 1901. 16mo, pp. 216; 80pfg. 299

LES MEILLEURS AUTEURS FRANÇAIS DU XVI^e^ AU XIX^e^ SIÈCLE. Par J. BOITEL. Paris, Delagrave. 1901. 12mo, pp. ; 3f.90. 300

LA LITTÉRATURE FRANÇAISE D'AUJOURD'HUI. J. ERNEST CHARLES. Paris, Perrin. 1902. 16mo, pp. ; 3f.50. 301

G. BRANDÈS. Les Grands Courants Littéraires au XIX^e^ Siècle. L'ECOLE ROMANTIQUE EN FRANCE. Traduit par Prof. A. TOPIN. Berlin, Barsdorf. 1901. Lge. 8vo, pp. xxiv+394; 5m. 302

SYMBOLISTES ET DÉCADENTS. Par G. KAHN. Paris. Vanier. 1902. 18mo, pp. ; 3f.50. 303

L'INFLUENCE DE LA SCIENCE SUR LA LITTÉRATURE FRANÇAISE DANS LA SECONDE MOITIÉ DU XIX^e^ SIÈCLE. Par R. FATH. Paris, Fischbacher. 1901. 8vo, pp. 118; 3f.50. 304

(Le roman, la poésie, le théâtre, la critique.)

LE SONNET EN ITALIE ET EN FRANCE AU XVI^e^ SIÈCLE. Essai de bibliographie comparée par HUGUES VAGANAY. L'Auteur, rue du Plat 25, Lyon. 1901. 8vo, pp. ; 10f. 305

I. Liste chronologique des ouvrages de 1501 à 1600 renfermant des sonnets.—II. Liste chronologique des réimpressions aux XVII^e^, XVIII^e^ et XIX^e^ siècles.—III. Liste alphabétique par noms d'auteurs des études littéraires et travaux bibliographiques consultés et à consulter.—IV. Index des sonnettistes du XVI^e^ siècle avec renvois aux listes I.-III.—V. Index des personnages cités dans les sonnets *vus*.—VI. Index des imprimeurs et libraires du XVI^e^ siècle avec renvois à la liste I.

DES RÉPUTATIONS LITTÉRAIRES. Essais de morale et d'histoire par P. STAPFER. Paris, Fischbacher. 1901. 2 vols. 16mo, pp. ; 3f.50c. each. 306

ÉTUDES DE LITTÉRATURE ET D'HISTOIRE. A. SOREL. Paris, Plon. 1901. 16mo, pp. ; 3f.50. 307

DEVANT LE RIDEAU. Conférences par N. M. BERNARDIN. Paris, Soc. franç. d'imprimerie et de librairie. 1902. 18mo, pp. ; 3f.50. 308

Contents: Le demi-monde dans l'antique Athènes. Le luxe des femmes dans la République Romaine. La vie de collège et les programmes scolaires sous l'ancien régime. La déclaration d'amour dans la littérature française. La Mariamne (1636) de Tristan L'Hermite et le décor à compartiments. Le théâtre de Rotrou. Saint Genest. Le Don Juan de Molière. La Psyché de Molière et Corneille. Le théâtre de Racine. Mithridate. Le théâtre de Racine: Phèdre. Le théâtre de Régnard. Les Folies amoureuses. La vie littéraire à Paris en 1798. Bulwer-Lytton et son Richelieu. Le théâtre de Casimir Delavigne. Le Conseiller Rapporteur. La soubrette dans le théâtre français. L'Aiglon, de M. E. Rostand. Le théâtre de M. H. de Bornier. France . . . d'abord!

G. FRÉDÉRIC. Trente ans de critique. Avec une préface de M. Emile Deschanel. I. Études littéraires. II. Chroniques dramatiques. Williams & Norgate. 1900. 2 vols. 12mo, pp. 408, 428; 5s. 309

VARIOUS WRITERS.

ANDRÉ CHENIER. A. GLACHANT. Paris, Lemerre. 1902. 18mo, pp. ; 3f.50. 310

FRANÇOIS COPPÉE. Un poète français. Par G. DRUILHET. Paris, . 1902. 18mo, pp. ; 3f.50. 311

PIERRE CORNEILLES, Die Dramatischen Theorien. Von JOHANNES BÖHM. Berlin, Mayer & Müller. 1901. Lge. 8vo, pp. viii+152; 4m. 312

DESCARTES. (Collection 'Les Philosophes.') P. LANDORMY. Paris, Delaplane. 1902. 18mo, pp. ; 90cts. 313

ALEXANDRE DUMAS PÈRE. H. PARIGOT. Hachette. 1902. 16mo, pp. 187; 2f. 314

A. LOFORTE-RANDI. Nelle letterature straniere. 4a serie: I Pessimisti. Swift, La Rochefoucauld, Schopenhauer. 315

See No. 134.

LECONTE DE LISLE ET SES AMIS. Par F. CALMETTES. Libr. impr. Réunies. 1902. 18mo, pp. ; 3f.50. 316

MOLIÈRE. By HEINRICH SCHNEEGANS. (*Geisteshelden*. Bd. 42.) Berlin, Hofmann. 1902. 8vo, pp. ix+261; 2m.40; 3m.20; 3m.80. 317

MOLIÈRE'S STEGREIFKOMÖDIEN, im besonderen LE MÉDECIN VOLANT. Von MARY VANCE YOUNG. Sonderabdruck aus der *Zeitschrift für franz. Sprache und Litteratur*. XXII. Heft 5 und 7. 318

LA POLITIQUE COMPARÉE DE MONTESQUIEU, ROUSSEAU, ET VOLTAIRE. Par É. FAGUET. Paris. 1902. 8vo, pp. ; 3f.50. 319

LE THÉÂTRE D'ALFRED DE MUSSET. Par —— LA FOSCADE. Hachette. 1902. 16mo, pp. viii+428; 3f.50. 320

LES ÉPOQUES DE LA PENSÉE DE PASCAL. G. MICHAUT. 2^e^ édition. Paris, Fontemoing. 1902. 16mo, pp. ; 3f.50. 321

JEAN JACQUES ROUSSEAU. Sein Leben und seine Schriften. 3. Bd. Rousseaus pädagogische Schriften. 'Emil.' Von H. GEHRING. Halle, Schroedel. 1901. 8vo, pp. v+142; 1m.25. 322

JEAN JACQUES ROUSSEAU. Sein Leben und pädagogische Bedeutung. Ein Beitrag zur Geschichte der Pädagogik. 2. billige Aufl. Von H. GEHRING. Halle, Schroedel. 1901. Lge. 8vo, pp. 192; 1m.25. 323

JEAN FRANÇOIS SARASINS LEBEN UND WERKE, SEINE ZEIT UND GESELLSCHAFT. Kritischer Beitrag zur französischen Litteratur- und Kulturgeschichte des XVII. Jahrhunderts. Von ALB. MENNUNG. 1. Bd. Halle, Niemeyer. 1901. Lge. 8vo. pp. xxxi+435; 12m. 324

STENDHAL-BEYLE. ARTHUR CHUQUET. Paris, Plon. 1902. 8vo, pp. ; 8f. 325

DIE KUNSTPHILOSOPHIE VON HIPP. AD. TAINE. Von JUL. ZEITLER. Leipzig, Seemann. 1901. 8vo, pp. viii+206; 6m. 326

ALFRED DE VIGNY ET SON TEMPS. Par L. SCHMITZ. Paris, Juven. 1902. 8vo, pp. 400; 7f.50. 327

VOLTAIRE. Par M. BOUCHOR. Hachette. 1er vol. 1901. 16mo, pp. ; 1f. 328

VICTOR HUGO.

VICTOR HUGO. Par F. BRUNETIÈRE. Hachette. 1902. 2 vols. 18mo, pp. xii+270 and iv+394; 3f.50 each vol. 329

VICTOR HUGO. Par T. GAUTIER. Paris, Fasquelle. 1902. 8vo. pp. ; 3f.50. 330

VICTOR HUGO JUGÉ PAR SON SIÈCLE. Par T. LEGAY. Paris, La Plume. 1902. 16mo, pp. ; 3f. 331

VICTOR HUGO: Souvenirs Intimes. Par J. CLARETIE. Paris Libr. Molière. 1902. 18mo, pp. ; 3f.50. 332

VICTOR HUGO, LA JEUNESSE DE. Par E. DUPUY. Paris, Soc. franç. d'Imprimerie et de Librairie. 1902. 18mo, pp. ; 1f.50. 333

VICTOR HUGO, LES AMOURS DE. Par T. LEGAY. Paris, La Plume. 1901. 8vo, pp. ; 2f.50. 334

VICTOR HUGO PAR LE BIBELOT, LA POPULARITÉ, L'ANNONCE ET LA CHANSON. P. BEUVE et H. DARAGON. Paris, Daragon. 1902. 18mo, pp. ; 5f. 335

VICTOR HUGO EN IMAGES. Par . Paris, Hollier-Larousse. 1902. 8vo, pp. ; 60cts. 336

VICTOR HUGO, POST-SCRIPTUM DE MA VIE. Paris, Lévy. 1901. 8vo, pp. ; 6f. 337

V. HUGO. Dernière Gerbe. Paris, Lévy. 1902. 338

BEITRÄGE ZUR BEURTEILUNG DES VERHÄLTNISSES VON VICTOR HUGO ZU CHATEAUBRIAND. By FRIEDRICH GAUSER. Heidelberg Dissertation. 1900. 8vo, pp. 119; . 339

VICTOR HUGO ET LA POÉSIE SATIRIQUE EN FRANCE. Par P. STAPFER. Paris. . 1902. 18mo, pp. ; 3f.50. 340

III. HISTORY, LIFE AND WAYS, &c.

HISTOIRE DES FRANÇAIS. Par TH. LAVALLÉE. 7 vols. Paris, . 1901. 18mo, pp. ; à 3f.50. 341

LES SOURCES DE L'HISTOIRE DE FRANCE. A. MOLINIER. Paris, Picard. 1902. 8vo, pp. ; 5f. 342

HISTOIRE DE FRANCE. Par E. DRIAULT et J. FÈVRE. Paris, Alcan. 1901. 12mo, pp. ; 2f.50. 343

EASY FRENCH HISTORY. By ERNEST SICARD. Chicago, Scott, Foresman. 1901. 12mo, pp. 211; . 344

HISTOIRE DE FRANCE ESSENTIELLE DES ÉCOLES PRIMAIRES. LACLEF et BERGERON. Paris, Delalain. 1902. 16mo, pp. ; 1f.50. 345

A BRIEF SKETCH OF FRENCH HISTORY, 1789-1815. By L. GUILGAULT. Blackie. 1902. 12mo, pp. viii+144; 1s. 6d. 346

A BRIEF SKETCH OF FRENCH HISTORY, 1815-1873. By H. HIRSCH. Blackie. 1902. 12mo, pp. viii+155; 1s. 6d. 347

THE GROWTH AND DECLINE OF THE FRENCH MONARCHY. By JAMES MACKINNON. Longmans. 1902. Roy. 8vo, pp. 860; 21s. net. 348

LAST DAYS OF THE FRENCH MONARCHY. By S. H. MACLEHOSE. Glasgow, Maclehose. 1901. Cr. 8vo, pp. 408; 6s. net. 349

LA FRANCE AU MILIEU DU XVIIe SIÈCLE (1648-1661), d'après la correspondance de GUI PATIN. Extraits, publiés avec une notice bibliographique par ARMAND BRETTE, et une introduction par EDMÉ CHAMPION. Paris, Colin. 1901. 16mo, pp. xxxi+384; 4f. 350

LE DIX-SEPTIÈME SIÈCLE EN FRANCE. Lectures historiques. Edited by DELPHINE DUVAL and H. ISABELLA WILLIAMS. New York, Holt. 1901. 8vo, pp. 106; . 351

LES ORIGINES DU PARLEMENT DE PARIS ET LA JUSTICE AUX XIIIe ET XIVe SIÈCLES. Par G. DUCOUDRAY. . 1902. , pp. ; 15f. 352

ESSAI SUR L'ORIGINE DE LA NOBLESSE EN FRANCE AU MOYEN AGE. P. GUILHIERMOZ. Paris, Picard. 1901. 8vo, pp. 502; 8f. 353

LA FRANCE ET SES COLONIES. By H. CONRAD. Paris, Cornély. 1901. 8vo, pp. ; 4f. 354

GÉOGRAPHIE DE LA FRANCE ET DES COLONIES. Par G. DODU. Nathan. 1901. 8vo, pp. ; 2f.50. 355

THE FRENCH PEOPLE. By A. HASSALL. Heinemann. 1902. 8vo, pp. 412; 6s. 356

WANDERUNGEN DURCH FRANKREICH. Beobachtungen und Schilderungen von Land und Leuten in Mittel- und Süd-Frankreich sowie den Pyrenäen. Von Dr. RICHARD PAPPRITZ. Berlin, Fussinger. 1902. 8vo, pp. 335; 3m.; 4m.50. 357

PARIS IN ITS SPLENDOUR. By E. A. R. BALL. 2 vols. Illustrated. Gay & Bird. 1901. Ex. cr. 8vo, pp. 780; 21s. net. 358

PARIS-PARISIEN. I. Ce qu'il faut savoir. II. Ce qu'il faut voir. III. Paris-Usages. IV. Paris-Pratique. Paris, Ollendorf. 1901. Small 8vo, pp. 707; 6f. 359

EVERYBODY'S PARIS. A Practical Guide, containing Information as to Means of Locomotion, Hotels, Restaurants, Cafés, Theatres, Shops, Museums, Buildings, and Monuments, Daily Life and Habits, the Curiosities of Paris, etc. Heinemann. 1902. Cr. 8vo, pp. 308, illustrated; 1s. 6d. net; cloth, 2s. 6d. net. 360

EAST OF PARIS: Sketches in the Gatinais, the Bourbonnais, and Champagne. By M. BETHAM-EDWARDS. Coloured illustrations. Hurst & Blackett. 1902. Demy 8vo, pp. ; 7s. 6d. net. (*In the Press.*) 361

SUMMER HOLIDAYS AMONG THE 'GLORIES' OF FRANCE. By T. F. BUMPUS. Bumpus. 1901. 8vo, pp. 280; 7s. 6d. net. 362

CHARTRES. By CECIL HEADLAM. Illustrated by HERBERT RAILTON. Dent. 1902. Fcap. 8vo, pp. 374; 4s. 6d. net; limp leather, 5s. 6d. net. 363

ESSAI SUR LE MOUVEMENT SOCIAL ET INTELLECTUEL EN FRANCE DEPUIS 1789. Par T. CERFBERR. Paris, Plon. 1902. Lge. 8vo, pp. ; 3f.50. 364

B.—LANGUAGE.

READERS, WRITERS, &c.

(See also *Selections*, Nos. 264-274.)

LITTLE FRENCH FOLK. A First French Book for little children written in the everyday speech of little French Children. By C. T. ONIONS. Illustrated by J. WILLIAMSON. Shaldon, Norland Press. 1902. 4to, pp. 101; 2s. net. 365

FRANÇAIS POUR LES TOUT PETITS. Scenes from Child-life in France. By JETTA S. WOLFF. Arnold. 1902. Illustrated. 8vo, pp. viii+96; 1s. 3d. 366

FRENCH IN PICTURE AND TALK. By MARGUERITE NINET. Blackie. 1902. Cr. 8vo, pp. xii+100; 2s. 6d. 367

FRENCH IN PICTURE AND TALK. 8 Pictorial Sheets. Blackie. 1902. 18 in. × 24 in.; 6s. 368

EASY FRENCH STORIES. H. P. WILLIAMSON and B. PAPOT. Chicago, Scott Foresman. 1901. 12mo, pp. 196; . 369

EASY FRENCH PLAYS. By C. W. BENTON. Chicago, Scott Foresman. 1901. 12mo, pp. 236; . 370

MATERIALS FOR FRENCH COMPOSITION. Exercises based on H. Malot's 'Sans Famille' for pupils in their second year's study of French. By SARAH BRIGHAM. Heath. 1901. 12mo, pp. iv+24; 12cts. 371

FRENCH PROSE COMPOSITION. By R. R. N. BARON. With Vocabularies and Notes. Methuen. 1902. Cr. 8vo, pp. 134; 2s. 6d. 372

—— Key to above, 3s. net. 373

LES COMPOSITIONS ÉCRITES. Par J. DAVID. Paris, Delalain. 1902. 8vo, pp. ; 1f. 374

COMMERCIAL CORRESPONDENCE, &c.

COMMERCIAL FRENCH. Part II. By W. M. POOLE and M. BECKER. Murray. 1901. Cr. 8vo, pp. 294; 2s. 6d. 375

FRENCH COMMERCIAL CORRESPONDENCE. By CHARLES GLAUSER and W. M. POOLE. Murray. 1902. 2 Parts. Cr. 8vo, pp. 530; 2s. 6d. each. 376

PRIMERS, FIRST FRENCH BOOKS, ELEMENTARY GRAMMARS, &c.

Grammatical and Translation Method.

KEY TO MATRICULATION FRENCH COURSE. By ERNEST WEEKLEY and LOUIS DEDET. Clive. 1901. Cr. 8vo, pp. 48; sewed, 2s. 6d. net. 377

PUBLIC ELEMENTARY SCHOOL FRENCH COURSE. By A. ROQUES. Simpkin. 1902. 1st Year, 12mo, pp. 64, sewed, 6d.; 2nd Year, 12mo, pp. 64, sewed, 8d.; 3rd Year, 12mo, pp. 64, sewed, 8d. Complete in 1 vol. 12mo, pp. 192; 1s. 6d. 378

FRENCH CONVERSATIONAL SENTENCES. By G. E. AVERY. Blackie. 1902. Fcap. 8vo, pp. 56; 6d. 379

ELEMENTARY LESSONS AND EXERCISES IN COLLOQUIAL FRENCH. Pronunciation, Conversation, Reading Exercises, Dictation, Rhymes, Home Work, and Recapitulation. Compiled and edited by H. D'A. HOFFMANN and C. TOBIE. Hachette. 1902. Cr. 8vo, pp. 34; 9d. 380

INTERMEDIATE AND ADVANCED GRAMMARS.

HEATH'S PRACTICAL FRENCH GRAMMAR. By H. W. FRASER and J. SQUAIR. With an Introduction by W. ROBERTSON, M.A. Heath. 1901. Cr. 8vo, pp. iv+551; 3s. 6d. Part I. 2s.; Part II. 2s. 6d. 381

A COMPLETE FRENCH VERB DRILL. By J. LAZARE and H. MARSHALL. Hachette. 1902. 8vo, pp. 68; 9d. 382

MATIÈRE GRAMMATICALE POUR SERVIR À L'ENSEIGNEMENT DES CLASSES SUPÉRIEURES. Par G. SCHMEDING. Dresden, Koch. 1902. Lge. 8vo, pp. 48; 1m.20. 383

EISERNER BESTAND. Von ERNST REGEL. Das Notwendigste aus der französischen Syntax in Beispielen zur Repetition an höheren Schulen und militärischen Vorbereitungs-Anstalten. Zweite, verbesserte Auflage. Leipzig, Langkammer. 1901. , pp. ; 80pfg. 384

GRAMMAIRE INTUITIVE: Pour l'étude simultanée de deux langues, à l'usage de tous les pays. Par CHARLIN. Hachette. 1901. Cr. 8vo, First part, English-French text, pp. 64; 6d. German text, pp. 32; 3d. Second part, English-French text, pp. 128; 1s. German text, pp. 64; 6d. 385

New or Reform Method.

MÉTHODE NATURELLE POUR L'ENSEIGNEMENT DES LANGUES ÉTRANGÈRES D'APRÈS LES THÉORIES DE G. HENESS. Français. Par A. ZAPP. 1. livre, Berlin, H. Steinitz. 1901. Lge. 8vo, pp. viii+132; 2m.50. 386

GRAMMAIRE DE LA LANGUE FRANÇAISE À L'USAGE DES ALLEMANDS ET DES FRANÇAIS D'APRÈS UN NOUVEAU SYSTÈME EN 28 ENTRETIENS. Par Comte V. DE SÉGUR CABANAC. Würzburg, Ballhorn & Cramer, 1901. 2 Tle. Lge. 8vo, pp. 152+98; 3m.75. 387

HUGO D'ALESI'S CONVERSATIONAL WALL PICTURES for Elementary Schools and Modern Language Classes. Printed in colours. Le Printemps, L'Eté, L'Automne, L'Hiver, La Ville, La Ferme, La Montagne. Hachette. 1901. Approx. height 28 ins.; width 40 ins. Each picture printed on strong linen paper, 3s. net. The complete set of 7 pictures 24s. net (carriage paid). 388

DIE EINFÜHRUNG DES FRANZÖSISCHEN GENREBILDES IN DEN NEUSPRACHLICHEN UNTERRICHT. Von —— RAHN. Dresden, Schönfeld. 1902. , pp. 25 und 2 Bilder; . 389

FRENCH COURSE SECOND YEAR. A. C. POIRÉ. Macmillan. 1901. Cr. 8vo, pp. ix+133; 1s. 6d. 390

CONVERSATIONAL FRENCH FOR SCHOOLS, and How to Teach it by Natural Method. By J. GRAYSON. For Junior Classes, with Pronunciation of every word, Grammar Notes, Reading Exercises, and Recitation. Simpkin. 1901. 12mo. pp. 70; 1s. 391

LA CLASSE EN FRANÇAIS. Ein Hilfsbuch für den Gebrauch des Französischen als Unterrichts- und Schulverkehrssprache. 2. verb. Auflage. Von K. ENGELKE. Gotha, Perthes. 1902. Lge. 8vo, pp. vi+58; 80pfg. 392

LA CLEF DE LA CONVERSATION FRANÇAISE. Par LOUIS LAGARDE. Berlin, Gaertner. 1901. 8vo, pp. viii+120; 1m.20. 393

FRANZÖSISCHE SPRACHSCHULE FÜR DIE UNTERSTUFE. Mit 1 Kärtchen und 7 Bildern. Von J. BECHTLE. Stuttgart, Neff. 1901. Lge. 8vo, pp. viii+240; 2m.40. 394

HILFSBÜCHLEIN FÜR DEN GEBRAUCH DES FRANZÖSISCHEN ALS UNTERRICHTSSPRACHE. Von A. KANZLER. Französische Wörter und Redensarten, für die Hand des Schülers zusammengestellt. Karlsruhe, Lang. 1902. 8vo, pp. vi+41; 60pfg. 395

ANLEITUNG ZUM FRANZÖSISCHEN UND ENGLISCHEN UNTERRICHT NACH DEM FRANZÖSISCHEN LEHRBUCHE von PH. ROSSMANN und F. SCHMIDT, und dem englischen Lehrbuche von F. SCHMIDT. Von LUISE SPIES. 2. Schulj. Bielefeld, Velhagen & Klasing. 1901. Lge. 8vo, pp. iv+47; 50pfg. 396

STOFFE ZU FRANZÖSISCHEN SPRECHÜBUNGEN. Im Sinne der amtlichen Lehrpläne von 1901. Von R. KRON. Karlsruhe, Bielefeld. 1901. 12mo, pp. 95; 1m.20. 397

FRAGESCHULE. Anleitung zur Verarbeitung des Inhalts von Kron, le Petit Parisien, Kron, en France, Hecker, il Piccolo Italiano, Kron, Little Londoner, Kron, English Daily Life. Karlsruhe, Bielefeld. 1901. 2mo, pp. 14; 10pfg. 398

PARLEZ-VOUS FRANÇAIS? Praktische Anleitung zur Konversation in der französischen Sprache. Von R. ANTON. Leipzig, Verlag für Kunst und Wissenschaft. 1901. 32mo, pp. 48; 10pfg. 399

COURS PRIMAIRE DE GRAMMAIRE FRANÇAISE. Cours élémentaire. Par J. DUSSOUCHET. Hachette. 1901. 16mo, pp. iv+96; 75cts. 400

EXAMINATION PAPERS.

FRENCH MATRICULATION PAPERS. Jan. 1889 to Jan. 1902. Clive. 1902. Cr. 8vo, pp. 140; 1s. 6d. 401

FRENCH MATRICULATION MODEL ANSWERS. London University Papers from June 1893 to Jan. 1902. With Answers. Clive. 1902. Cr. 8vo, pp. 192; 2s. 402

HISTORICAL GRAMMAR, &c.

GRAMMATIK DER ROMANISCHEN SPRACHEN: Vol IV. Register zur romanischen Grammatik. Von W. MEYER-LÜBKE. Leipzig, Reisland. 1902. Lge. 8vo, pp. vi+340; 10m. 403

VERMISCHTE BEITRÄGE ZUR FRANZÖSISCHEN GRAMMATIK. Gesammelt, durchgesehen und vermehrt von ADOLF TOBLER. Ertse Reihe. Zweite verm. Auflage. Leipzig, Hirzel. 1902. Lge. 8vo, pp. xii+306; 8m. 404

ANLEITUNG ZUM STUDIUM DER FRANZÖSISCHEN PHILOLOGIE, für Studierende, Lehrer und Lehrerinnen. Von EDUARD KOSCHWITZ. 2. vermehrte und verbesserte Auflage. Marburg, Elwert. 1900. Lge. 8vo, pp. viii+181; 3m. 405

MÉLANGES D'ÉTYMOLOGIE FRANÇAISE. Par A. THOMAS. Paris, Alcan. 1902. 8vo, pp. iii+217; 7f. 406

ESSAIS DE PHILOLOGIE MODERNE. I. Les Grammairiens et le français parlé. Par Emile Rodhe. Lund, Gleerup. 1901. 8vo, pp. 183; 3m.25. 407

—— —— —— II. La Méthode mécanique en grammaire. Par EMILE RODHE. Lund, Gleerup. 1902. 8vo, pp. 66; 1m.65. 408

DIE KONKORDANZGESETZE DER FRANZÖSISCHEN SPRECHSPRACHE UND IHRE ENTWICKLUNG. Von EBERHARD FELDPAUSCH. Marburg, Elwert. 1902. Lge. 8vo, pp. 79; 1m.50. 409

ÉTUDES DE LANGUE FRANÇAISE. Par MARTY LAVEAUX. Paris, Lemerre. 1901. 8vo, pp. 7f.50. 410

FRANZÖSISCHER ANTIBARBARUS MIT BERÜCKSICHTIGUNG DER STILISTIK, SYNONYMIK, UND PHRASEOLOGIE. R. SCHERFFIG. Leipzig, . 1902. 8vo, pp. iv+190; 3m.50. 411

DICTIONARIES.

A FRENCH AND ENGLISH WORD BOOK. By H. EDGREN and P.B. BURNET. 412

See No. 226.

DICTIONARY OF THE ENGLISH AND FRENCH LANGUAGES. By W. JAMES and A. MOLE. 413

See No. 227.

DICTIONNAIRE FRANÇAIS-ARGOT ET DES LOCUTIONS COMIQUES. Par R. DE NOTER. Paris, Méricaut. 1901. Small 16mo, pp. 119 à 2 cols. 50cts. 414

DICTIONNAIRE POÉTIQUE. Par S. PORCHÈRE. Tome III. Saint Etienne, S. Porchère. 1900. 8vo, pp. ; 7f.50. 415

VOCABULARIES, IDIOMS, &c.

DICTIONNAIRE DE CONVERSATION MILITAIRE. 1re partie: Français et allemand. Par M. CHARLES. Paris, Eichler. 1901. , pp. ; 5f. 416

VOCABULAIRE MATHÉMATIQUE-FRANÇAIS-ALLEMAND ET ALLEMAND-FRANÇAIS, contenant les termes techniques employés dans les mathématiques pures et appliquées. Tome II: allemand-français. F. MÜLLER. Paris, Gauthier-Villars. 1901. 8m. 4to, pp. ; 13f.75. 417

PETIT VOCABULAIRE EXPLICATIF DES MOTS ET LOCUTIONS CONTENUS DANS LE PETIT PARISIEN ET DANS EN FRANCE. Von R. KRON. Karlsruhe, Bielefeld. 1901. 12mo, pp. 78; 1m. 418

FRANZÖSISCH-DEUTSCHES VOKABULAR. Von G. STIER. Zum Gebrauch für die mittleren Klassen der höheren Lehranstalten. Nach den neuen Lehrplänen von 1901 bearbeitet. Mit 1 Plan von Paris. Bielefeld, Velhagen & Klasing. 1902, 12mo, pp. xvi+120; 1m.20. 419

GERMAN.

A.—LITERATURE.—I. TEXTS.

ANGELUS SILESIUS. Heilige Seelenlust oder geistliche Hirtenlieder der in ihren Jesum verliebten Psyche. Hrsg. von G. ELLINGER. Halle, Niemeyer. 1901. 8vo, pp. xxxvii+312; 60pfg. 420

CLEMENS BRENTANO. Valeria oder Vaterlist. Herausgegeben von REINHOLD STEIG. Berlin, Behr. 1901. , pp. 86; 1m.80. 421

MATTHIAS CLAUDIUS, DER WANDSBECKER BOTE. Aus seinem Leben und aus seinen Werken. Für die Jugend und das Volk dargestellt und ausgewählt. Von HEINRICH MÖHN. Gütersloh, Bertelsmann. 1901. 8vo, pp. 112; 1m. 422

JOH. FISCHART. Das Glückhafte Schiff von Zürich. Hrsg. von G. BAESECKE. Halle, Niemeyer. 1901. 8vo, pp. xxv+60; 60pfg. 423

G. FREYTAG. Vermischte Aufsätze aus den J. 1848 bis 1894. Herausgegeben von ERNST ELSTER. Bd. I. Leipzig, Hirzel. 1901. Lge. 8vo, pp. xxiii+480; 6m.; 8m. 424

L. FULDA. Der Talisman. Dramatisches Märchen in vier Aufzügen. Edited, with Introduction and Notes, by C. W. PRETTYMAN. Heath. 1902. Sm. cr. 8vo, pp. 213; 1s. 6d. 425

LESEBUCH AUS GUSTAV FREYTAGS WERKEN. Ein Hilfsbuch für den deutschen und geschichtlichen Unterricht an höheren Lehranstalten. Ausgewählt und eingeleitet von Dr. W. SCHEEL. Berlin, Weidmann. 1901. Lge. 8vo, pp. x+215; 3m. 426

GOEBEL. Hermann der Cherusker und die Schlacht im Teutoburger Walde. Edited by J. ESSER. Macmillan. 1902. Globe 8vo, pp. xvi+164; 2s. 427

—— —— Word and Phrase Book to above. pp. iv+14; sewed, 6d. 428

—— —— Key to Appendices of same. pp. iv+46; 2s. 6d. net. 429

GOETHE'S ACHILLEIS. Von Dr. A. FRIES. Berlin, Ebering. 1901. Lge. 8vo, pp. viii+64 und xviii; 2m.80. 430

GOETHE. Faust. 2 Teile. Für den Schulgebrauch herausgegeben von U. BUURMANN. Leipzig, Renger. 1901. 8vo, pp. 136 und 156; 2m. 431

ERLÄUTERUNGEN UND AUFSÄTZE ZUR EINFÜHRUNG IN GOETHES FAUST FÜR LEHRER UND DEN GEBILDETEN. Von ULR. BUURMANN. Leipzig, Renger. 1901. Sm. 8vo, pp. xi+115; 1m.50. 432

—— FAUST I. Herausgegeben von O. PNIOWER. Berlin, Fischer. 1901. 16mo, pp. xiv+214; 2m. 433

—— Hermann und Dorothea. Für den Schulgebrauch herausgegeben von HERMANN LEPPERMANN. Münster, Aschendorff. 1901. 8vo, pp. 128 mit 6 Abbildungen; 85pfg. 434

—— POEMS SELECTED AND EDITED WITH INTRODUCTION AND NOTES. By JULIUS GOEBEL. New York, Holt. 1901. Lge. 8vo, pp. xix+244; 435

—— Gedichte. Mit biographischer Einleitung von S. M. PREM. Leipzig, Hesse. 1902. 2 Teile in 1 Bd. 12mo, pp. xv+208 und 232; 80pfg. 436

GRIMMELSHAUSEN. Simplicius-Simplicissimus. Von Dr. F. BOBERTAG. Leipzig, Göschen. 1901. 12mo, pp. 157; 80pfg. 437

F. HEBBEL. Sämtliche Werke. Historisch-kritisch Ausgabe besorgt von R. M. WERNER. 4 Bd. Dramen, 1862; Die Nibelungen. Berlin, Behr. 1901. Large 8vo, pp. xlviii+397; 2m.50; bound, 3m.50. 438

HEBEL'S Schatzkästlein, Selections from. Adapted and edited by R. J. MORICH. (Beginners' Texts.) Rivingtons. 1902. Sm. fcap. 8vo, pp. 46; 9d. net. 439

J. G. VON HERDER. Der Cid. Nach spanischen Romanzen. Mit ausführl. Erläuterungen für den Schulgebrauch u. das Privatstudium von Dr. V. SCHWARZ. 3. Aufl. Paderborn, Schöningh. 1901. 8vo, pp. 188; 1m.20. 440

P. HEYSE. L'Arrabbiata. Edited by Dr. WILHELM BERNHARDT. Heath. 1902. 8vo, pp. iv+76; 1s. 3d. 441

—— Hochzeit auf Capri. Edited by Dr. W. BERNHARDT. Heath. 1902. 8vo, pp. xii+128; 1s. 3d. 442

HILLERN. Höher als die Kirche. Edited, with Notes and Vocabulary, by S. WILLARD CLARY. Heath. 1902. Sm. cr. 8vo, pp. 106; 1s. 3d. 443

G. KELLER. Romeo und Julia auf dem Dorfe. Edited by W. A. ADAMS. Heath. 1900. Sm. cr. 8vo, pp. 128; 30cts. 444

KLEIST. Michael Kohlhaas. Text besorgt von O. PNIOWER. Band II. Einleitung von ERICH SCHMIDT. Berlin, Fischer. 1901. 16mo, pp. xvi+180; 2m. 445

KLOPSTOCK'S ODEN UND EPIGRAMMEN IN AUSWAHL, Erläuterungen zu. Von Dr. FERD. HOFFMANN. Leipzig, Beyer. 1902. 12mo, pp. 215; 40pfg. 446

T. KÖRNER. Zriny. Ein Trauerspiel in fünf Aufzügen. Edited, with Introduction and Notes, by F. J. HOLZWARTH. Heath. 1902. Sm. cr. 8vo, pp. 134; 1s. 6d. 447

KOTZEBUE: Der Gerade Weg der Beste. (*Blackie's Little German Classics.*) Edited by J. H. D. MATTHEWS. Blackie. 1901. Fcap. 8vo, pp. 47; 6d. 448

LESSINGS WERKE. Mit einer biographischen Einleitung von LUDWIG HOLTHOF, dem Bildnis des Dichters und 3 Tafeln Abbildungen. Stuttgart, Deutsche Verlagsanstalt. 1901. Lge. 8vo, pp. xxiv+877; 3m. 449

—— Hamburgische Dramaturgie. Für den Schulgebrauch eingerichtet und mit Erläuterungen versehen von Dr. J. BUSCHMANN. 4 Aufl. Paderborn, Schöningh. 1901. 8vo, pp. 272; 1m.60. 450

LESSINGS WERKE. Laokoon oder über die Grenzen der Malerei und Poesie. Mit beiläuf. Erläuterungen verschiedener Punkte der alten Kunstgeschichte. Für den Schulgebrauch hrsg. von L. SCHUNCK. Münster, Aschendorff. 1901. 8vo, pp. 198; 1m.10. 451

—— Wie die Alten den Tod gebildet. Eine Untersuchung. Für den Schulgebrauch hrsg. von E. CLAUSNITZER und B. WEHNERT. Halle, Schroedel. 1902. Lge. 8vo, pp. ii+67 mit 2 Tafeln; 1m. 452

SCHILLER. Gedichte. Mit einer biographischen Einleitung von G. KARPELES. Leipzig, Hesse. 1902. 12mo, pp. xxiv+224; 60pfg. 453

—— Select Ballads. Edited by MRS. WEEKLEY. Blackie. 1902. Fcap. 8vo, pp. 44; 6d. 454

F. SCHRADER. Friedrich der Grosse. Adapted and edited by R. H. ALLPRESS. Macmillan. 1902. Globe 8vo, pp. xvi+161; 2s. 455

—— —— Word and Phrase Book for above. pp. 15; sewed, 6d. 456

—— —— Key to Appendices. pp. 45; 2s. 6d. net. 457

T. STORM. Immensee. Edited by R. A. VON MINCKWITZ and A. C. WILDER. Ginn. 1901. 8vo, pp. xi+89; 2s. 458

T. STORM. In St. Jürgen. Edited by A. S. WRIGHT. Heath. 1902. Sm. cr. 8vo, pp. ix+129; 1s. 6d. 459

H. VON SYBEL. Prinz Eugen von Savoien. Edited by E. C. QUIGGIN. Cambridge University Press. 1902. Fcap 8vo, pp. xxvi+180; 2s. 6d. 460

L. UHLAND. Herzog von Schwaben. Trauerspiel. Für den Schulgebrauch herausgegeben von J. LÖHRER. Münster, Aschendorff. 1901. 8vo, pp. 104; 1m.40. 461

K. ZASTROW. Wilhelm der Siegreiche. Edited by E. P. ASH. Macmillan. 1902. Globe 8vo, pp. xv+192; 2s. 6d. 462

—— Word and Phrase Book for above. pp. iv+16; 6d. 463

—— Key to Appendices. pp. iv+46; 2s. 6d. net. 464

SELECTIONS.

DEUTSCHER DICHTERHAIN. Eine Auslese deutscher Gedichte für Schule und Haus. Mit e. Nachtrage auf Grund des Seminar-Lehrplanes vom I. VII. Von P. PRINZ. Habelschwerdt, Franke. 1901. Lge. 8vo, pp. xvi+805; 8m.; 8m.75. 465

DICHTERGOLD, KERNSPRÜCHE, UND KERNSTELLEN AUS DEUTSCHEN KLASSIKERN ALLER ZEITEN. Für Schule und Haus gesammelt und herausgegeben von HEINRICH LEINEWEBER. Paderborn, Schöningh. 1902. 8vo, pp. vii+200; 1m.80. 466

DIE MEISTER DES DEUTSCHEN BRIEFES. Von TH. KLAIBER und O. LYON. Bielefeld, Velhagen & Klasing. 1901. Lge. 8vo, pp. viii+529; 5m. 467

F. GEIBLER. Deutsche Sagen. A Course of German Reading, with Vocabulary. Longmans. 1901. 8vo, pp. x+86; 2s. 468

DEUTSCHES ALLERLEI. Prepared and selected by R. J. MORICH. (Beginners' Texts.) Rivingtons. 1902. Sm. fcap 8vo, pp. 54; 9d. net. 469

NAVAL AND MILITARY EPISODES. Selected for translation into German, and edited, with an English-German Vocabulary and Notes, by ALOYS WEISS. Bell. 1902. [*In the Press.* 470

TRANSLATIONS.

GOETHE, Pages Choisies de. Avec Notes et Annotations par P. LASSERRE et P. BARET. Paris, Colin. 1902. 18mo, pp. ; 3f.50; 4f. 471

P. ROSEGGER. The God Seeker. Translated by FRANCES E. SKINNER. Putnam's. 1902. , pp. ; . 472

SCHILLER. The Nephew as Uncle. Translated from the German by G. SHIRLEY HARRIS. 2nd edit. Revised by Dr. PH. HANGEN. Dresden, Ehlermann. 1900. 8vo, pp. 62; 80pfg. 473

II. LITERARY HISTORY, &c.

HISTORY OF LITERATURE, &c.

A HISTORY OF GERMAN LITERATURE. By J. G. ROBERTSON. Blackwood. 1902. 8vo, pp. 672; 9s. net. 474

ABRISS DER DEUTSCHEN LITTERATURGESCHICHTE VON DEN ÄLTESTEN ZEITEN BIS ZU GOETHE'S TODE. Ein Leitfaden für den Unterricht in den oberen Klassen höherer Lehranstalten und eine Einführung für das Privatstudium. Von VIKTOR KIY. Hannover, Meyer. 1901. Lge. 8vo, pp. 183; 1m.50; 2m. 475

GRUNDRISS DER NEUEREN DEUTSCHEN LITTERATURGESCHICHTE. Von R. M. MEYER. Berlin, Bondi. 1902. Lge. 8vo, pp. xv+258; 6m. 476

GESCHICHTE DER DEUTSCHEN DICHTUNG IM 19. JAHRHUNDERT. Von Dr. CARL BUSSE. Berlin, Schneider. 1902. Lge. 8vo, pp. vii+162; 3m. 477

ZWÖLF JAHRE IM LITTERARISCHEN KAMPF. Studien und Kritiken zur Litteratur der Gegenwart. Von EUG. WOLFF. Oldenburg, . 1901. 8vo, pp. xii+552; 6m. 478

MAIN CURRENTS IN NINETEENTH CENTURY LITERATURE. Vol. II. The Romantic School in Germany, 1873. Edited by G. BRANDES. Heinemann. 1902. Roy. 8vo, pp. 336; 9s. net. 479

EINFLUSS DER DEUTSCHEN LITTERATUR AUF DIE ENGLISCHE AM ENDE DES 18. UND IM ERSTEN DRITTEL DES 19. JAHRHUNDERTS. Dissertation von ERNST MARGRAF. Leipzig, Seele. 1901. Lge. 8vo, pp. 83; 1m.50. 480

THE INFLUENCE OF INDIA AND PERSIA ON THE POETRY OF GERMANY. By ARTHUR F. J. REMY. New York, Macmillan. 1902. Lge. 8vo, pp. xi+81; . 481

VON PERCY ZUM WUNDERHORN. Von HEINRICH LOHRE. (*Palaestra, XXII.*) Berlin, Mayer & Müller. 1902. Lge. 8vo, pp. xii+136; 4m. 482

OSSIAN IN GERMANY. Bibliography, General Survey, Influence upon Klopstock and the Bards by RUD. TOMBO. New York, Macmillan. 1901. , pp. vi+157; . 483

LES COMÉDIENS FRANÇAIS À LA COUR D'ALLEMAGNE AU XVIII^e SIÈCLE. 1re série. La Cour électorale palatine. J. J. OLIVIER. Paris, Soc. franç. d'impr. et de libr. 1901. , pp. ; 25f. 484

THE DEVELOPMENT OF THE NATURE SENSE IN THE GERMAN LYRICS. A Comparison of the Two Great Lyric Periods. By ARTHUR B. COOKE. (*University of Virginia Studies in Teutonic Languages.* No. 3.) Spartansburg, S.C., W. F. Barnes. 1901. 8vo, pp. 119; . 485

WEGWEISER DURCH DIE KLASSISCHEN SCHULDRAMEN. Friedrich Schillers Dramen. I. Von O. FRICK. Leipzig, Hofmann. 1901. pp. iv.+367; 4m. 486

DIE KLASSISCHEN SCHULDRAMEN NACH INHALT UND AUFBAU. Von A. WOHLTHAT. Leipzig, Freytag. 1902. Lge. 8vo, pp. x+192; 2m. 487

POETIK. Eine Vorschule für die Geschichte der deutschen Litteratur und die Lektüre der Dichter. Für höhere Lehranstalten, Lehrerseminarien, Töchterschulen und zum Selbstunterricht. Von Dr. W. REUTER. 3 Aufl. umgearb. u. erweitert von L. LÜCKEN. Freiburg i/B., Herder. 1902. Lge. 8vo, pp. x+169; 1m.50. 488

DEUTSCHE METRIK UND POETIK, nebst e. Abriss der Litteraturgeschichte und e. Sammlung von Beispielen. Von FEL. HOLCZABEL. Wien, Graeser. 1901. Lge. 8vo, pp. xvi+198; 2m.60. 489

GESCHICHTE DES DEUTSCHEN ZEITUNGSWESENS VON DEN ERSTEN ANFÄNGEN BIS ZUR WIEDERAUFRICHTUNG DES DEUTSCHEN REICHES. Von L. SALOMON. Bd. I. Das 16. 17. und 18. Jh. Leipzig, Schulz. 1900. , pp. x+258; 3m. 490

VARIOUS WRITERS.

LUDWIG ANZENGRUBER. By S. FRIEDMANN. Leipzig, Seemann. 1901. Lge. 8vo, pp. viii+196; 5m.; 6m.50. 491

BISMARCK ALS KÜNSTLER NACH DEN BRIEFEN AN SEINE BRAUT UND GATTIN. Von THEODOR MATTHIAS. Leipzig, Brandstetter. 1902. Lge. 8vo, pp. ; 3m. 492

WILHELM BUSCH. Von G. HERMANN. Berlin, Gose & Tesslaff. 1902. Lge. 8vo, pp. 47 mit 1 Bildnis; 50pfg. 493

FREDERICK THE GREAT ON KINGCRAFT. From the Original MS. With Reminiscences and Turkish Stories by Sir J. W. WHITTALL. Longmans. 1901. 8vo, 9×5¾ in., pp. 244; 7s. 6d. net. 494

JOSEPH GÖRRES ALS HERAUSGEBER, LITTERARHISTORIKER, KRITIKER IM ZUSAMMENHANGE MIT DER JÜNGEREN ROMANTIK DARGESTELLT. Mit einem Briefanhang. Von FR. SCHULTZ. (*Palaestra*, XII.) Berlin, Mayer & Müller. 1902. 8vo, pp. x+248; 7m. 495

CHRISTIAN D. GRABBE. Von RUDOLF VON GOTTSCHALL. Mit Grabbes Bildnis. Leipzig, Reclam. 1901. Lge. 16mo, pp. 82; 20pfg. 496

—— (Essays, moderne, zur Kunst und Litteratur, 13.) Von Dr. H. LANDSBERG. Berlin, Gose & Tesslaff. 1902. Lge. 8vo, pp. 37; 50pfg. 497

FRANZ GRILLPARZER. Sein Leben und seine Werke. Von A. EHRHARD. Deutsche Ausgabe von MORITZ NECKER. Mit Portraits und Faksm. München, Beck. 1902. 8vo, pp. 544; 6m.50. 498

ESSAI SUR GRILLPARZER. Par H. DUCHOSAL. Paris, Delagrave. 1901. 8vo, pp. 63; . 499

BILDER AUS GRILLPARZER. Von F. SCHILLER. Wien, Eisenstein & Co. 1902. Small 8vo, pp. 37; 1m. 500

JAHRBUCH DER GRILLPARZER-GESELLSCHAFT. Hrsg. von CARL GLOSSY. 10 Jahrg. Wien, Konegen. 1900. Lge. 8vo, pp. 356; 10m. 501

GUTZKOW-FUNDE. Beiträge zur Litteratur und Kulturgeschichte des 19. Jahrhunderts. Von H. H. HOUBON. Berlin, Wolff. 1901. Lge. 8vo, pp. x+568; 10m. 502

HAMERLING. Von M. M. RABENLECHNER. (*Litteraturbilder der Gegenwart* I.) Dresden, Pierson. 1902. 12mo, pp. viii+160; 2m.; 3m. 503

HEINES CHARAKTER UND DIE MODERNE SEELE. Eine Studie, mit neuen Briefen und dem bisher verschollenen Jugendgedicht 'Deutschland 1815.' Von MAX KAUFMANN. Zürich, Müller. 1901. Lge. 8vo, pp. viii+110; 2m. 504

HEINE, DOSTOJEWSKI, GORKIJ. Essays. Von J. E. PORITZKY. Leipzig, Wöpke. 1901. Lge. 8vo. pp. viii+130; 1m.50.; 2m.50. 505

IMMANUEL KANT. His Life and Doctrine. By F. PAULSEN. Translated from revised German edition by J. E. CREIGHTON and ALBERT LEFEVRE. J. C. Nimmo. 1902. Port. 8vo, pp. 440; 10s. 6d. net. 506

HEINRICH VON KLEIST. Von HUBERT BADSTÜBER. Wien, Pichlers. 1902. Lge. 8vo, pp. x+58; 1kr.60. 507

NIKOLAUS LENAU. Von EDUARD CASTLE. Leipzig, Hesse. 1902. 8vo, pp. viii+120; 1m.50. 508

LENAUS FRAUENGESTALTEN. Von A. W. ERNST. Stuttgart, Krabbe. 1902. Lge. 8vo, pp. vii+410; 5m.; 6m.; 7m. 509

MOLTKE IN SEINEN BRIEFEN. Mit e. Lebens- und Charakterbilde des Verewigten. 2. Tle in 1 Bde. Mit Bildnissen, Abbildungen, Kartenskizze und Stammbaum. Berlin, Mittler & Sohn. 1901. Lge. 8vo, pp. vii+293 und 277; 5m.; 6m. 510

NIETZSCHE'S AESTHETIK. Von JUL. ZEITLER. Leipzig, Seemann. 1901. 8vo, pp. iv+308; 3m. 511

J. P. RICHTER. Jean Pauls Altersdichtung 'Fibel und Komet.' Ein Beitrag zur litterarhistorischen Würdigung des Dichters. Von F. J. SCHNEIDER. Berlin, Behr. 1901. Lge. 8vo, pp. xii+258; 6m. 512

WILHELM H. RIEHL. (Bilder aus der neueren Litteratur IV.) Von AUG. OTTO. Minden, Marowsky. 1901. Lge. 8vo, pp. 72; 1m.20. 513

HANS SACHS UND SEINE ZEIT. Ein Lebens- und Kulturbild aus des Zeit der Reformation. 2. Aufl. Von R. GENÉE. Leipzig, Weber. 1902. Lge. 8vo, pp. xvi+524; 10m. 514

FRIEDRICH SCHILLER, LIFE AND WORKS OF. By C. THOMAS. New York. 1901. 8vo, pp. xvi+481; $3.25. 515

LA POÉTIQUE DE SCHILLER. Par V. BASCH. Collection historique des grands philosophes. Paris, Alcan. 1901. 8vo, pp. ; 4f. 516

SCHOPENHAUER, HAMLET, MEPHISTOPHELES. Drei Aufsätze zur Naturgeschichte des Pessimismus. Von F. PAULSEN. 2te. Auflage. Berlin, Cotta. 1901. Lge. 8vo, pp. xi+261; 3m. 517

SCHOPENHAUER. Nelle Letterature Straniere (Quarta serie) 'Pessimisti.' Von A. LOFORTE RANDI. Swift, La Rochefoucauld, Schopenhauer. 518
See No. 134.

LUDWIG TIECKS GENOVEVA. Als romantische Dichtung betrachtet von Dr. JOHANN RANFTL. (*Grazer Studien zur deutschen Philologie*; Heft VI.) Graz, Styria. 1899. 8vo, pp. xii+258; 5m. 519

JOHANN LUDWIG UHLAND. Mit Uhlands Bildnis. Von MAX MENDHEIM. Leipzig, Reclam. 1901. Sm. 8vo. pp. 107; 20pfg. 520

RICHARD WAGNER: His Life and His Dramas. Biographical Study of the man and Explanation of his work by W. J. HENDERSON. Putnam. 1902. Cr. 8vo, pp. 514; 6s. net. 521

GOETHE.

GOETHE. Von S. M. PREM. 3. Auflage. Mit 116 Abb. und 4 Kunstblättern. Leipzig, Wartig. 1900. Lge. 8vo, pp. 547; 5m.; 6m. 522

GOETHE UND SCHILLER. Im Werden der Kraft. Von J. BURGGRAF. Stuttgart, Krabbe. 1902. Lge. 8vo, pp. viii+468; 4m.; 6m.; 7m. 523

GOETHES LEBENKSKUNST von Dr. WILHELM BODE. Berlin, Mittler. 1901. 8vo, pp. vi+229; 2m.50, 3m.50. 524

GOETHES PERSÖNLICHKEIT. Von FRIEDRICH VON MÜLLER. 3 Reden herausgegeben und eingeleitet von Wilh. Bode. Berlin, Mittler. 1901. 8vo, pp. iii+91; 1m.25. 525

GOETHES AESTHETIK. Von Dr. WILHELM BODE. Berlin, Mittler. 1901. 8vo, pp. iii+341; 3m.50; 4m.50. 526

DIE RELIGIÖSEN PROBLEME IN GOETHES FAUST. Ernste Antworten auf ernste Fragen. A. KALTHOFF. Berlin, Schwetschke. 1901. Lge. 8vo, pp. iii+137; 2m. 527

GOETHE. VEIT VALENTIN. Die Klassische Walpurgisnacht. Eine litterarhistorisch-ästhetische Untersuchung. Mit einer Einleitung über des Verfassers Leben von J. ZIEHEN. Leipzig, Durr. 1901. , pp. xxxii+172; 5m.40. 528

GOETHES FAUST. Indledning og Forklaring. C. KOCH. Kjöbenhavn. 1902. 8vo, pp. 212; 3kr.25c. 529

GOETHES BRIEFE. Ausgewählt und in chronologischer Folge mit Anmerkungen herausgegeben von EDUARD VON DER HELLEN. I. Bd: 1764-1779. Stuttgart, Cotta. 1901. , pp. vi+314; 1m. 530

GOETHE-BRIEFE mit Einleitungen und Erläuterungen herausgegeben von PHILIPP STEIN. Bd. I. Der junge Goethe 1764-1775. Berlin, Elsner. 1902. Lge. 8vo, pp. xvi+304; 3m. 531

—— Band II. Weimarer Sturm und Drang 1775-1788. Mit Goethes Bildnis aus dem Jahre 1776, nach dem Gemälde von G. W. Kraus gestochen von Chodowiecki. Berlin, Elsner. 1902. Lge. 8vo, pp. xvi+312; 3m.; 4m. 532

GOETHE, RAMEAUS NEFFE. Studien und Untersuchungen zur Einführung in Goethes Übersetzung des diderotschen Dialogs. Von Dr. RUDOLF SCHLÖSSER. Berlin, Duncker. 1900. 8vo, pp. xi+292; 7m.20. 533

WORT UND BEDEUTUNG IN GOETHES SPRACHE. Von E. A. BOUCKE. (*Litterarhistorische Forschungen.* XX.) Berlin, Felber. 1901. Lge. 8vo, pp. xv+338; 5m. 534

III. HISTORY, LIFE AND WAYS. &c.

A SHORT HISTORY OF GERMANY, 9 A.D. to 1871 A.D. By E. F. HENDERSON. Macmillan. 1902. 2 vols. 8vo, pp. 530; 480; 17s. net. 535

GESCHICHTE DEUTSCHLANDS IM 19. JAHRHUNDERT. Von Dr. RICHARD SCHMIDT. Berlin, Schneider. 1902. Lge. 8vo, pp. 545-667; 2m.50. 536

THE GERMAN EMPIRE OF TO-DAY. By 'Veritas.' Longmans. 1902. Cr. 8vo, pp. 348; 6s. net. 537

L'IMPÉRIALISME ALLEMAND. By M. MAURICE LAIR. Hachette. 1902. Cr. 8vo, pp. ; 3f.50. 537*a*

L'ALLEMAGNE CONTEMPORAINE ILLUSTRÉE. Paris, Larousse. 1901. 4to, pp. ; 15f., 20f. 538

IM NEUEN DEUTSCHEN REICHE. Kulturgeschichtliche Erzählung aus den Jahren 1871-90. Von R. BAHMANN. Dresden, Köhler. 1902. 8vo, pp. 124; 80pfg.; 1m. 539

GERMANY. (Harper's International Commerce Series.) Harper. 1902. Cr. 8vo, pp. with map; cloth, 3s. 6d. [*In the Press.* 540

CITÉS D'ALLEMAGNE. Par GEORGES SERVIÈRES. Paris. FASQUELLE. 1902. Lge. 8vo, pp. ; 3f.50. 541

PRAGUE. By COUNT LÜTZOW. Illustrated by NELLY ERICHSEN. [*In the Press.* 542

FRIEDRICH DER GROSSE. Von W. WIEGAND. Bielefeld, Velhagen & Klasing. 1902. 8vo, pp. 169; 4m. 543

DEUTSCHE GESCHICHTE IM ZEITALTER DER GEGENREFORMATION UND DES 30-JÄHRIGEN KRIEGES (1555-1648). III. Bd. 1. Hälfte: Geschichte des 30-jährigen Krieges. 1. Tl. Von M. RITTER. Stuttgart, Cotta. 1901. Lex. 8vo, pp. 320; 4m. 544

MAXIMILIAN I.: Stanhope Historical Essay, 1901. With numerous illustrations. By R. W. SETON WATSON. Constable. 1902. Cr. 8vo, pp. viii+136; 5s. net. 545

DEUTSCHE PRIVATBRIEFE DES MITTELALTERS. Von Dr. G. STEINHAUSEN. Erster Band: Fürsten und Magnaten, Edle und Ritter. Berlin, Gaertner. 1899. , pp. xiii+454; 15m. 546

GERMANISCHE VORZEIT. Von E. RADEMACHER und T. SCHEVE. Köln, Roemke. 1902. Lge. 8vo, pp. 72; 80pfg. 547

TACITUS' GERMANIA. Erläutert von Dr. H. SCHWEIZER-SIDLER. 6. Auflage vollständig neu bearbeitet von Dr. E. SCHWYZER. Halle, Waisenhaus. 1902. Lge. 8vo, pp. xii+104; 2m. 548

SOZIALE STUDIEN AUS DEUTSCHER VERGANGENHEIT. Von G. LIEBE. Jena, H. Costenoble. 1901. 8vo, pp. vii+119; 2m. 549

B.—LANGUAGE.

I.

READERS, WRITERS, ETC.

(See also *Selections*, Nos. 465-470.)

GLÜCK AUF. A First German Reader by MARGARETHE MÜLLER and CLARA WENCKEBACH. Ginn. 1902. 8vo, pp. xxiii+235; 3s. 550

A GERMAN METHOD FOR BEGINNERS. By F. J. LANGE. Boston, Allyn and Bacon. 1901. 8vo, pp. 53; . 551

HOUSEHOLD GERMAN. By HERMANN LANGE. Containing graduated reading lessons and conversations, with grammar and exercises. In two parts. Part I. Hachette. 1902. Cr. 8vo, pp. ; 2s. 6d. 552

A GUIDE TO ADVANCED GERMAN PROSE COMPOSITION. By E. EHRKE. Oxford, University Press. 1902. Fcap. 8vo, pp. xii+184; 3s. 553

STOFFE ZU AUFSÄTZEN AUS DEM ERFAHRUNGSKREISE DES SCHÜLERS, nach den Jahreszeiten geordnet, nebst e. Anhang erzähl. Abschnitte für Lehrer und Lernende. Von F. HUMMELL. Stuttgart, Bonz. 1902. Lge. 8vo, pp. xii+211; 1m.80. 554

STILMUSTER FÜR DEN ERSTEN AUFSATZUNTERRICHT. Gesammelt und herausgegeben von ERNST LÜTTGE. Leipzig, Wunderlich. 1901. Lge. 8vo, pp. iv+33; 40pfg. 555

LETTER WRITING, COMMERCIAL CORRESPONDENCE, &c.

DIKTATSTOFFE II. Diktatstoffe zur Einübung und Befestigung der deutschen Satzlehre. Im Anschlusse an die einzelnen Unterrichtsfächer als Sprachganze bearbeitet. 3. Auflage. Von PAUL T. HERMANN. Leipzig, Wunderlich. 1901. Lge. 8vo, pp. xii+168; 1m.60. 556

44 INTERPUNKTIONS-DIKTATE. Zusammenhängende Übungsstücke und einzelne Musterbeispiele. 3. Bearbeitung. Von A. KLINGE. Leipzig, Hofmann. 1901. Lge. 8vo, pp. 46; 50pfg. 557

PRIMERS, GRAMMARS, &c.

Grammatical and Translation Methods.

A SKELETON GERMAN GRAMMAR. By H. G. ATKINS. Blackie. 1902. Cr. 8vo, pp. viii+55; 1s. 6d. 558

SMALLER GERMAN GRAMMAR for Elementary and Middle Schools and Private Students, containing Essentials of Grammar, Exercises, Reading Lessons, Conversations, Vocabularies. By A. L. BECKER. Hirschfeld. 1902. 12mo, pp. 116; 1s. 559

INTERLINEAR GERMAN READING BOOK with the Literal English translation on the Hamiltonian System. Arranged by F. HAHN. Edited by C. A. THIMM. Marlborough. 1901. 8vo, pp. ii+101; wrapper, 1s.; cloth, 1s. 6d. 560

New or Reform Method, &c.

DEUTSCHES SPRACHBÜCHLEIN, Nach den Grundzügen der Anschauungsmethode für die Primar-Schulen bearbeitet. Von Prof. Dr. H. SCHACHT. Lausanne, Payot. 1901. Lge. 8vo, pp. 80; 1m. 561

HILFSBUCH FÜR DEN UNTERRICHT IN DER DEUTSCHEN GRAMMATIK. Für höhere Lehranstalten. Von JOHANNES BOOCK. Berlin, R. Gaertner. 1901. Lge. 8vo, pp. viii+128; 1m.40. 562

METHODIK DES DEUTSCHEN UNTERRICHTS IN DEN UNTEREN UND MITTLEREN KLASSEN HÖHERER LEHRANSTALTEN. Von JOHANNES BOOCK. Berlin, R. Gaertner. 1901. Lge. 8vo, pp. viii+266; 5m.; 6m.60. 563

SPRACHÄSTHETIK. Grundlegung, Methodik und Technik für die Behandlung der Formenschönheit im deutschen Unterricht. Von J. BOOCK. Berlin, Gaertner. 1902. Lge. 8vo, pp. viii+228; 4m.; 4m.50. 564

II.—GRAMMAR, &c.

HISTORICAL GRAMMAR, RHETORIC, &c.

DIE DEUTSCHE SPRACHE. Von OTTO BEHAGHEL. 2. neu bearbeitete Auflage. Wien, Freytag & Tempsky. 1902. Small 8vo, pp. viii+370; 3m.60. 565

DEUTSCHE LAUTLEHRE UND SPRACHGESCHICHTE. (Für Lehrerbildungsanstalten.) Von R. GÜNTHER. Leipzig, Dürr'sche Buchh. 1902. Lge. 8vo, pp. 96; 1m.30. 566

UNSERE MUTTERSPRACHE, IHR WERDEN UND IHR WESEN. Von C. WEIGAND. 4. verb. Auflage. Leipzig, Teubner. 1902. 8vo, pp. viii+263; 2m.60. 567

DEUTSCHER SPRACHSCHATZ für Lehrer und Freunde unserer Muttersprache von A. BRAUN. Leipzig, Brandstetter. 190 . , pp. vi+212; 2m.50. 568

DIE SÜNDER AN UNSERER SPRACHE. Zur Warnung und Belehrung geschrieben. Von G. HERMANN. Berlin, Vita. 1902. 8vo, pp. 106; 1m. 569

DEUTSCHE WORTE AUS ZWEI JAHRTAUSENDEN. Von W. AGJAHARDUS. Prag, Neugebauer. 1902. Lge. 8vo, pp. 95; 1m.80. 570

DIE JÜDISCH-DEUTSCHE SPRACHE. Eine grammatisch-lexikal. Untersuchung ihres deutschen Grundbestandes. Von Dr. J. GERZON. Frankfurt a/M., Kauffmann. 1902. Lge. 8vo, pp. 138; 2m.50. 571

UNSERE GRIECHISCHEN FREMDWÖRTER. Für den Schulunterricht und zum Selbststudium zusammengestellt und erläutert Von Dr. H. FLASCHEL. Leipzig, Teubner. 1901. Lge. 8vo, pp. 79; 1m.60. 572

KLEINES VERZEICHNIS GRIECHISCH-DEUTSCHER FREMD- UND LEHNWÖRTER. Von AD. HEMME. Leipzig, Avenarius. 1901. 8vo, pp. iv+45; 1m. 573

III.—DICTIONARIES.

ORTHOGRAPHISCHES WÖRTERVERZEICHNIS DER DEUTSCHEN SPRACHE. Von K. DUDEN. Nach den für Deutschland, Österreich und die Schweiz gült. amtl. Regeln. Leipzig, Bibl. Institut. 1902. Lge. 16mo, pp. 129; 50pfg. 574

REGEL- UND WÖRTERBUCH FÜR DIE DEUTSCHE RECHTSCHREIBUNG MIT BESONDERER RÜCKSICHT AUF DIE FREMDWÖRTER. Auf Grund der amtlichen Bestimmungen herausgegeben. Von E. H. KRAUTMANN. Wien, Pichlers. 1902. Lge. 8vo, pp. iv+155; 1m.75; 2m. 575

DEUTSCHES WÖRTERBUCH. Wörterbuch der deutschen Schrift- und Umgangs-Sprache sowie der wichtigsten Fremdwörter. Von J. H. KALTSCHMIDT. Neu bearbeitet und vielfach ergänzt von Dr. GEORG LEHNERT. Leipzig, J. J. Weber. Ohne Jahr. Sm. 8vo, 2 parts, pp. 440, 391; 7m.50. 576

C. F. GRIEB'S DICTIONARY. Vol. I. English-German *See No.* 228. 577

NEUES TASCHEN-WÖRTERBUCH DER DEUTSCHEN UND ENGLISCHEN SPRACHE. Von J. B. CLOSE. Nilsson. 1901. 24mo, pp. viii+565; 1s. 6d. 578

DICTIONNAIRE ETYMOLOGIQUE DE LA LANGUE ALLEMANDE. Par PAUL RÉGNAUD. Sur le plan de celui de M. KLUGE mais d'après les principes nouveaux de la méthode évolutionniste. 1ère livr.: A.-Böse. Paris, . 1902. , pp. ; 2f. 579

(L'ouvrage sera publié par fascicules de 48 pages à prix de 2f. l'un. Le nombre des fascicules sera de 10 à 12.)

VOCABULARIES, IDIOMS, &c.

SPIERS' VOCABULARIES FOR REPETITION. Containing 3000 most important words and Phrases logically grouped in tens, and divided into Categories (Elem. and Advanced) turned into German. By R. H. DEMPSTER. Simpkin. 1901. Cr. 8vo, 7¼×4⅞ in., pp. 158; 1s. 6d. 580

ITALIAN.

A.—LITERATURE.—I. TEXTS.

DANTE.

DANTE STUDIES AND RESEARCHES. By Dr. PAGET TOYNBEE. Methuen. 1902. 8vo, pp. 368; 10s. 6d. net. 581

STUDI E DIPORTI DANTESCHI. GIOVANNI FEDERZONI. Bologna, . 1902. 8vo, pp. 505; 5 l. 582

DANTE CON DANTE. COST. CIPOLLA. 1. Politica e religione. 2. Marco Porcio Catone Uticense. 3. Il sorriso di Beatrice. Montecassino, Tip. de Montecassino. 1901. 8vo, pp. 55; 1 l.10. 583

SULLA VITA GIOVANILE DI DANTE: SAGGIO. G. SALVATORI. Rome, soc., edit. Dante Alighieri. 1901. 4to, pp. 125; . 584

LA BÉATRICE DE DANTE. Par T. DE LA RIVE. Paris, Fischbacher. 1902. 16mo, pp. ; 2f. 585

ABOUT DANTE AND HIS BELOVED FLORENCE. By F. F. SANBORN. San Francisco, Witaker. 1901. pp. ; . 586

THE TEACHINGS OF DANTE. By CHARLES A. DINSMORE. Constable. 1902. 8vo, pp. 236; 5s. net. 587

DANTE AND THE DIVINE COMEDY: Studies and Notes by W. J. PAYLING WRIGHT. Lane. 1902. Cr. 8vo, pp. 144; 3s. 6d. net. 588

DANTE. La Divina Commedia novamente annotata da G. L. PASSERINI. IV. Rimario. Firenze, Sansoni. 1901. 24mo, pp. 210; 80cts. 589

A STUDY IN THE SYMBOLISM OF THE DIVINA COMMEDIA. By ELEANOR F. JOURDAIN. Shaldon, Norland Press. 1902. Royal 8vo, pp. 77; paper cover, 2s. net. 590

OMBRE E CORPI. IL SECONDO CERCHIO DELL' INFERNO DI DANTE. LA FIGURA, I MOVIMENTI E GLI ATTEGIAMENTI UMANI NELLA DIVINA COMMEDIA E NEI PROMESSI SPOSI. F. ROMANI. Città di Castello, . 1901. 16mo, pp. 144; 1 l.60. 591

LES SOURCES ORIENTALES DE LA DIVINE COMÉDIE. Par E. BLOCHET. Paris, Maisonneuve. 1901. 8vo, pp. ; 5f. 592

DANTE. THE PURGATORIO. (Italian and English.) Dent. 1901. (Temple Classics.) Pott 8vo, pp. 422; 1s. 6d. net; 1thr. 2s. net. 593

THE DIVINE COMEDY OF DANTE ALIGHIERI. Translated by C. E. NORTON. Macmillan. 1902. 3 vols. New and revised edition. Cr. 8vo, pp. ; 18s. net. 594

DANTE. The Vision. Translated by H. F. CARY. Part III. Paradise. Rev. with Introduction by P. TOYNBEE. Methuen. 1902. Pott 8vo, 6×3⅞ in., pp. 252; 1s. 6d. net; 1thr. 2s. 6d. net. 595

LA CRITICA DI DANTE NEL SECOLO XVIII. FR. SARAPPA. Nola, S. Felice. 1901. 8vo, pp. 196; 2 l. 596

OTHER WRITERS.

BENVENUTO CELLINI. La Vita, ad uso delle scuole, con note storiche di lingua e di stile per cura di ORAZIO BACCI. Firenze, . 1902. 16mo, pp. 213; 1 l.10. 597

C. GOLDONI. La Locandiera. With Introduction, Notes, and Vocabulary by J. GEDDES and F. M. JOSSELYN. Heath. 1902. 12mo, pp. vii+114; 1s. 6d. 598

F. PETRARCA. Die Triumphe. In kritischem Texte herausgegeben von C. APPEL. Halle, Niemeyer. 1901. 8vo, pp. xliv+476; 14m. 599

TRANSLATIONS.

PETRARCH, THOUGHTS FROM THE LETTERS OF. By J. LOHSE. Dent. 1901. Pott 8vo, pp. 148; 2s. 6d. net; leather, 3s. 6d. net. 600

II. LITERARY HISTORY, &c.

LETTERATURA ITALIANA DALLE ORIGINI AL 1748. Quinta edizione completamente corrigata. Vol. I. C. FERRINI. Milano, Hoepli. 1901. 8vo, pp. xii+292; 1 l.50. 601

LA NOSTRA LETTERATURA PER USE DEI GIOVANI STUDENTI. Vol. II. A. MONTI. Milano, 1901. 16mo, pp. 538; 3 l.50. 602

COMPENDIO DI STORIA DELLA LETTERATURA ITALIANA ad uso delle scuole secondarie, seconda edizione rifatta e arrichita di una notizia bibliografica. FRANCESCO FLAMINI. Livorno, Giusti. 1901. 8vo, pp. x+384; 2 l. 603

COMPENDIO STORICO DELLA LETTERATURA ITALIANA. Vol. III. E. MESTICA. Livorno, . 1901. 16mo, pp. 800; 3 l. 604

MANUALE DI LETTERATURA ITALIANA COMPILATO AD USE DELLE SCUOLE SECONDARIE e specialmente delle tecniche, secondo i programmi ministeriali. G. PERA. Casalmaggior, . 1901. 8vo, pp. 187; 2 l. 605

LA TRAGEDIA CLASSICA DEL SECOLO XVIII, ANTERIORE ALL' ALFIERI. A. PARDUCCI. Rocca, S. Casciano. 1902. 16mo, pp. 402; 5 l. 606

LA COMMEDIA DEL SECOLO XVI E LA NOVELLISTICA ANTERIORE E CONTEMPORANEA IN ITALIA: ALCUNE RELAZIONI. G. B. PELLIZZARO. Vicenza. 1901. 8vo, pp. 201; 1 l.60. 607

STUDIEN ÜBER DIE STOFFLICHEN BEZIEHUNGEN DER ENGLISCHEN KOMÖDIE ZUR ITALIENISCHEN BIS LILLY. L. L. SCHÜCKING. 608

See No. 106.

LA TRAGEDIA ITALIANA NEL CINQUECENTO: Studi letterari, con una lettera all' autore del ANG. DE GUBERNATIS. MICH. BIANCALE. Roma, Capitolina D. Battarelli. 1901. 8vo, pp. xij+229; . 609

1. I drammi spirituali e le farse di Gian Maria Cecchi; 2. La Sofonisba, di G. G. Trissino; 3. La Rosmunda e l'Oreste, del Rucellai; 4. La Didone, d'Alessandro de' Pazzi Medici; 5. La Didone, di G. B. Giraldi; 6. La Didone, di Ludovico Dolce; 7. La Tullia, di Ludov. Martelli; 8. La Tullia Feroce, di Pietro Cresci; 9. G. B. Giraldi, La sua teoria in sul dramma, il suo teatro; 10. La Canace, di Sperone Speroni; 11. L'Orazia, di Pietro Aretino; 12. I Rifacimenti e la Marianna, di Ludovico Dolce; 13. La Dalida e l'Hadriana, di L. Groto; 14. Il Conte di Modena, di Antonio Cavallerino; 15. Il Galealto e il Ré Torrismondo, di Torquato Tasso; 16. La Merope, di Pomponio Torelli; 17. Perchè alla tragedia del 500 mancò lo sviluppo.

THE MEDICI AND THE ITALIAN RENAISSANCE. By O. SMEATON. T. & T. Clark. 1902. Cr. 8vo, pp. 296; 3s. 610

VARIOUS WRITERS.

GIACOMO LEOPARDI; LORD BYRON EN SUISSE, EN ITALIE ET EN GRÈCE; BOCCACE; L'ARIOSTE. R. LE BOURDELLÈS. (Études littéraires sur les grands classiques italiens et étrangers. 2e série.) Paris, Fontemoing. 1901. 18mo, pp. 196; 3f. 611

G. GOLDONI E V. ALFIERI. LUOGHI SCELTI ED ANNOTATI DAL DOTT. ALESSANDRO FABRE. , . 1902. 8vo, pp. 224; 1 l.25. 612

LE COMEDIE DI PIETRO ARETINO. By U. FRESCO. Camerino, tip. Savini. 1901. 8vo, pp. 153; . 613

BOCCACCIO-FUNDE. Stücke aus der bislang verschollenen Bibliothek des Dichters. Von OSKAR HECKER. Braunschweig, Westermann. 1901. Lex. 8vo, pp. xv+320 mit 22 Taf.; 20m. 614

IL DECALOGO DEL MANZONI. ALBERTO BOCCARDI. Milano, . 1902. 8vo, pp. 424; 5 l. 615

PÉTRARQUE. Ses études d'art, son influence sur les artistes, ses portraits et ceux de Laure. Illustration de ses écrits. Par PRINCE D'ESSLING et EUGÈNE MÜNTZ. Paris, Gazette des Beaux Arts. 1901. 4to, pp. , with 21 Plates and 191 Illustrations in the Text; 100f. 616

III. LIFE AND WAYS.

STORIA D'ITALIA DALLA CADUTA DELL' IMPERO ROMANO D'OCCIDENTE FINO AI GIORNI NOSTRI (476-1900). L. CAPPELLETTI. Genova, . 1901. 2 vols. 8vo, pp. 872; 7 l. 617

L'ITALIA NEI CENTO ANNI DEL SECOLO XIX (1801-1900) giorno per giorno illustrata. Vol. I. (1801-1825). ALFREDO COMMANDINI. Milano, 1902. 16mo, pp. 1407; 12 l. 618

THE BARBARIAN INVASION OF ITALY. By Prof. VILLARI. Unwin. 1902. 2 vols. Demy 8vo, pp. 508; cloth, 32s. 619

THE ETERNAL CITY: Rome, its Religious Monuments, Literature, and Art. By CLEMENTS. Gay & Bird. 1902. 2 vols. Ex. cr. 8vo, pp. 800, illustrated; 25s. net. 620

FLORENZ UND DIE MEDICEER. Von ED. HEYCK. Bielefeld, . 1902. 8vo, pp. 185; 4m. 621

EARLY HISTORY OF VENICE. From Foundation to Conquest of Constantinople. By F. C. HODGSON. Allen. 1902. Cr. 8vo, pp. 496; 7s. 6d. net. 622

IN TUSCANY. Tuscan Towns, Tuscan Types, The Tuscan Tongue, etc. By MONTGOMERY CARMICHAEL. Murray. 1902. Lge. cr. 8vo, pp. 372; 6s. net. 623

B.—LANGUAGE.

SCELTA DI RACCONTI E BOZZETTI. Von ENRICO CASTELNUOVO. Mit Anmerkungen zum Schulgebrauch hrsg. von Dr. H. UNGEMACH. Bamberg, Buchner. 1901. 12mo, pp. viii+124; 1m. 624

LE ISTORIE FIORENTINE, adattate ad use della scuole, con note filologiche del Prof. CARLO CAGNACCI. N. MACHIAVELLI. Livorno, . 1901. 16mo, pp. 372; 2 l. 625

POESIA MODERNA: raccolta ad use delle scuole secondarie a cura di GIOVANNI M. VITELLESCHI. Torino, . 1902. 8vo, pp. 542; 3 l. 626

NUOVO LIBRO DI LETTURE ITALIANE PER LE CLASSI INFERIORI DELLE SCUOLE MEDIE. Parte III. Triest, Schimpff. 1901. Lge. 8vo, pp. lxvi+328; 3m.60. 627

AN ILLUSTRATED ENGLISH-ITALIAN LANGUAGE BOOK AND READER. By SARAH W. MOORE. Heath. 1902. Sm. cr. 8vo, pp. 128; 1s. 6d. 628

SELBSTUNTERRICHTSBRIEFE ZUR ERLERNUNG DER SPRACHE. Von E. HAEUSSER. Bearbeitet unter Mitwirkung von C. V. GIUSTI. 3te Auflage. Karlsruhe, Bielefeld. 24 Briefe. 1901. Lge. 8vo, pp. 392; 18m. 629

PROF. EUG. CAMERINI. L'Eco italiana (!) fiore del parlar famigliare e della conversazione civile in Italia. Praktische Einleitung zum Italienisch-Sprechen. Mit einem vollständ. Wörterbuche von G. Stier. 10te Aufl. Dresden, W. Violet. 1900. 8vo, pp. viii+128+98; 2m. 630

PRAKTISCHES LEHR- UND ÜBUNGSBUCH DER ITALIENISCHEN SPRACHE. SCHLÜSSEL. Von ANNETTA CAMPOSTRINI. Innsbruck, Vereins-Buchh. u. Buchdr. 1902. Lge. 8vo, pp. iv+141; 2m. 631

STUDI GLOTTOLOGICI ITALIANI DIRETTI DA GIACOMO DE GREGORIO. Deuxième Volume. Turin, E. Loescher. 1901. Lge. 8vo, pp. 308; 12f. 632

SPANISH.

A.—LITERATURE.

F. CABALLERO. La Familia de Alvareda. With explanatory Notes by PERCY B. BURNET. New York, . 1901. 12mo, pp. 196; . 633

M. DE CERVANTES. El ingenioso hidalgo Don Quijote de la Mancha. 1 Parte. 1 Bdchn. Mit Erklärungen herausgegeben von Dr. A. KRESSNER. 2 Auflage. Leipzig, Renger. 1902. Lge. 8vo, pp. xi+98; 1m.60. 634

E. ECHEGARAY. O locura ó santidad. With Introduction and Notes by J. GEDDES, Jr. and F. M. JOSSELYN, Jr. Boston, Heath. 1901. 12mo, pp. iv+162; 40cts. 635

José. Novela de Costumbres Maritimas. Edited by F. J. A. Davidson. Heath. 1900. Sm. cr. 8vo, pp. 216; 3s. 6d. 636

Tirso de Molina. Don Gil de las calzas verdes. Edited with Introduction, Notes, and Vocabulary, by J. Benjamin Parsons Bourland. New York, . 1901. 16mo, pp. xxvii+198; . 637

M. Ramos Carrion y Vital Aza. Zaragüeta, comedia en dos actos. Edited with Notes and Vocabulary by George C. Howland. New York, . 1901. 12mo, pp. 115; . 638

Juán Valera. El Pájaro verde. Edited by G. G. Brownell. Ginn. 1902. 8vo, pp. 69; 2s. 639

Historia de Gil Blas de Santillana por Lesage, traducida por el Padre Isla, abbreviated and edited with Introduction, Notes, Map, and Vocabulary by J. Geddes, Jr. and Freeman M. Josselyn, Jr. Heath. 1901. 12mo, pp. xiv+244; 2s. 640

A Spanish Anthology. By J. D. M. Ford. A Collection of lyrics from the thirteenth century down to the present time. Edited with Introduction and Notes. New York, . 1901. 12mo, pp. xlvii+390; $1.25. 641

E. C. Hills. Bardos Cubanos. Antologia de las mejores poesias liricas de Heredia, Placido, Avellaneda, Milanés, Mendive, Luaces y Zenea. Boston, . 1901. 12mo, pp. iv+162; . 642

R. Diez de Cortina. Fortuna y otros cuentos. Expresamento arreglado para que sirvan de texto en Universidades y Colegios, y anotados extensamente in ingles, con datos historicos y biográficos. New York, . 1900. 12mo, pp. 77; 35cts. 643

—— Temprano y con sol, y tres otros cuentos de Dona Emilia Pardo Bazan. Arreglados para os estudiantes del espanol y extensamente anotados en ingles. New York, . 1900. 12mo, pp. 77; 35cts. 644

Amigos y Auxiliares del Hombre. By S. J. Eddy. Ginn. 1902. 8vo, pp. vi+161; 3s. 645

TRANSLATIONS.

Cervantes: Don Quixote de la Mancha. Translation from Spanish by Charles Jarvis. 100 Illus. Houghton ed. Warne. 1901. 8vo, pp. 724; 4s. 6d. net. 646

—— Works: Vol. VI. Don Quixote, vol. 4. R. B. Johnson. 1901. Cr. 8vo, pp. 242; 1s. net; 1thr. 2s. net. 647

—— Life and Achievements of Don Quixote de la Mancha. Translation by Motteux. Newnes. 1902. 12mo, pp. 806; 3s. net. 648

R. Pallacio Valdes. The Fourth Estate. Translated from the Spanish by Rachel Challice. G. Richards. 1902. Cr. 8vo, pp. 461; 6s. 649

Spanische Gedichte. Auswahl aus Ramon Campoamor's 'Doloras.' Dem spanischen nachgedichtet. Von J. Mager. Mit einem Vorworte von Henriette Keller-Jordan. München, Poessl. 1902. 8vo, pp. 128; 1m.75; 3m. 650

LIFE AND WAYS.

Historia de España y de la Civilización Española. Tomo II. R. Altamira y Crevea. Barcelona, . 1902. 8vo, pp. 570; 6pes. 651

Die Brüder Alfonso und Juan de Valdés. Zwei Lebensbilder aus der Geschichte der Reformation in Spanien und Italien. Von W. Schlatter. . 1901. , pp. ; 4m. 652

Spanish Life in Town and Country. By L. Higgin. Newnes. 1902. Cr. 8vo, pp. 302; 3s. 6d. net. 653

Le Mouvement Social en Espagne. (1899-1900.) Par Ad. Posada. V. Giard et E. Briere. 1901. Lge. 8vo, pp. ; 1f. 654

B.—LANGUAGE.

Spanish and English Conversation: First Book. By A. E. Pinney. Ginn. 1902. 8vo, pp. xv+111; 3s. 655

Lo Esencial del Lenguaje Castellano. Obra brasada en el nuevo método para el inglés de Albert le Roy Bartlett. Por M. Montrose Ramsey. New York, Silver Burdett. 1901. 8vo, pp. 404; . 656

Grammaire Espagnole, Nouvelle édition, entièrement refondue Par Mareca et Dubois. Toulouse, E. Privat. 1901. 12mo, pp. ; 2f.25. 657

Practical Spanish. With exercises, vocabularies, and materials for conversation. Part. I. Nouns, Adjectives, Pronouns, etc. Part II. Verbs, etc. with copious Vocabularies. By C. F. de Arteaga. Murray. 1902. 2 vols. Cr. 8vo, pp. 638; 7s. 6d. 658

The Spanish Verb, with an Introduction on Spanish Pronunciation. By E. E. Wood. New York, American Book Co. 1900. 8vo, pp. 216; . 659

Spanish and English Commercial Correspondence, By D. Salvo. Marlborough. 1899. Demy 8vo, pp. 110; 1s.; cloth, 1s. 6d. 660

A New English and Spanish Vocabulary. Alphabetical and Analogical. By F. de Arteaga. Hirschfeld. 1902. Post 8vo, pp. xvi+724; 2s. 6d. net. 661

OTHER MODERN LANGUAGES.

(Arabic.) Geschichte der arabischen Litteratur. Von C. Brocklemann. Leipzig, Amelang. 1901. Lge. 8vo, pp. vi+255; 8m.50. 662

—— Arabic Manual: a Colloquial Handbook in the Syrian Dialect for the use of Visitors to Syria and Palestine, containing a simplified Grammar, a comprehensive English and Arabic Vocabulary, and Dialogues. By F. E. Crow. 1902. , pp. ; . 663

—— Practical Arabic Grammar. By A. O. Green. Part I. Frowde. 1902. 4th ed. enl. and rev. Cr. 8vo, pp. 246; 7s. 6d. 664

(Bohemian.) Unterrichtsbriefe zur vollständigen Erlernung der böhmischen Sprache in Wort und Schrift. 2. Kursus. Von F. Schulz. Prag. 1901. 8vo, pp. 272; 15m. 665

(Cape Dutch.) Guide to speedy and easy Acquirement of Cape Dutch. Grammar, Useful information, Conversation. For use of Travellers, Settlers, Military Men. 2nd edition. By H. Elffers. Nutt. 1902. Cr. 8vo, pp. 100; limp, 2s. 666

(Chinese.) Blüthen chinesischer Dichtung. Mit 21 reproduzierten chinesischen Originalzeichnungen. Aus der Zeit der Han- und Sechs-Dynastie. II. Jahr. von Chr. bis VI. Jahr. n. Chr. Aus dem Chinesischen übersetzt von A. Forke. Magdeburg, Fabersche Buchdruckerei in Comm. 1899. Lge. 8vo, pp. xvi+148; 14m. 667

—— Praktische Grammatik der chinesischen Sprache für den Selbstunterricht. Von E. Kainz. Mit Lesestücken, einem chinesisch-deutschen und deutsch-chinesischen Wörterbuche und 10 commentirten Schrifttafeln. Zweite Aufl. Wien, Hartleben. 1901. 8vo, pp. 208; 2m. 668

(CHINESE.) SYSTEMATISCHES WÖRTERBUCH DER NORDCHINESISCHEN UMGANGSSPRACHE (Peking-Dialekt). Von C. A. SEIDEL. Oldenburg, Schulze. 1901. 8vo, pp. xvi+208; 2m.50. 669

(DUTCH.) HOW TO SPEAK DUTCH. Simple method of learning to speak, read, and understand the language. By W. S. LOGEMANN. 3rd ed. carefully rev. and much enl. with translations into Cape Dutch of all sentences and conversations by J. F. VAN OORDT. Paul. 1902. Cr. 8vo, pp. 426; 4s. 670

—— GESCHICHTE DER NIEDERLÄNDISCHEN LITTERATUR. Von JAN TE WINKEL. Aus 'Pauls Grundriss der germ. Philologie.' Strassburg, Trübner. 1902. Lge. 8vo, pp. iv+102; 2m.50. 671

(GAELIC.) A NEW GAELIC PRIMER: containing elements of Pronunciation, Abridged Grammar, Formation of Words, List of Gaelic and Welsh Vocabularies of like Signification, Copious Vocabulary. By J. MUNRO. Grant. 1902. 7th ed. imp. enl. 12mo, pp. 88; 1s. 6d. 672

(GREEK, MODERN.) NEUGRIECHISCHE CHRESTOMATHIE, ausgewählt und mit einem Wörterbuche, sowie erklärenden Anmerkungen versehen von A. SEIDEL. Wien, Hartleben, 1901. 8vo, pp. 208; 2m. 673

(HAUSA.) DIE SPRACHE DER HAUSA. Von ERNST C. MARRÉ. Wien, Hartleben. 1901. Lge. 8vo, pp. ; 2m. 674

(HINDUSTANI.) HINDUSTANI SELF-TAUGHT. By C. A. THIMM. Marlborough. 1902. Cr. 8vo, pp. 112; wrapper, 2s.; cloth, 2s. 6d. 675

—— HELPS TO THE ATTAINMENT OF HINDUSTANI IDIOM. By the Rev. W. HOOPER. Christian Literature Society for India. 1902. 676

(INNUIT.) GRAMMAR OF THE INNUIT LANGUAGE. As spoken by the Eskimos of the Western Coast of Alaska. By the Rev. F. BARNUM, S.J. Ginn. 1901. Royal 8vo, pp. xxv+384; 20s. net. 677

The edition is limited to five hundred copies.

(MAGYAR.) LEHR- UND LESEBUCH DER MAGYARISCHEN SPRACHE FÜR MITTELSCHULEN. 1. Tl. (für die I. Klasse der Mittelschulen). Von JULIUS JACOBI. Hermannstadt, W. Krafft. 1901. Large 8vo, pp. 87+xvi; 1m.20. 678

(NORWEGIAN.) ETYMOLOGISK ORDBOG OVER DEN NORSKE OG DANSKE SPROG. H. FALK og A. TORP. 1. Heft. Christiania, Aschehoug. 1901. 8vo, pp. ; 2kr.40. 679

(PERSIAN.) A LITERARY HISTORY OF PERSIA. By E. G. BROWNE. Vol. I. From the Earliest Times down to the Mongol Invasion. Unwin. 1902. Demy 8vo, pp. ; 16s. 680

—— GESCHICHTE DER PERSISCHEN LITTERATUR. Von P. HORN. Leipzig, Amelang. 1901. Lge. 8vo, pp. xi+228; 8m.50. 681

—— MODERN PERSIAN CONVERSATION GRAMMAR. By the Rev. W. ST. CLAIR-TISDALL. Method Gaspey-Otto-Sauer. Low. 1902. Lge. 8vo, pp. ix+318; 10s. 682

—— Key to above. pp. 90; 2m. 683

(POLISH.) GESCHICHTE DER POLNISCHEN LITTERATUR. Von A. BRÜCKNER. Leipzig, Amelang. 1901. Lge. 8vo, pp. vii+628; 8m.50. 684

(PORTUGUESE.) PORTUGUESE CONVERSATION GRAMMAR. By C. KUNOW and G. C. KORDIGEN. (Method Gaspey-Otto-Sauer.) Heidelberg, Groos. 1902. Lge. 8vo, pp. viii+350; 5m. 685

—— Key. pp. 44; 1m.60. 686

—— PORTUGUESE GRAMMAR AND COMMERCIAL HANDBOOK. By the late PROF. C. MASCARENHAS. Revised and adapted by J. C. MASCARENHAS. Hirschfeld. 1901. Cr. 8vo, pp. ii+204; 5s. net. 687

(PROVENÇAL.) THEODOR AUBANEL, ein provenzalischer Sänger der Schönheit. Von N. WELTER. Mit Aubanels Bildnis. Marburg, Elwert. 1901. 8vo, pp. iii+295; 3m.30. 688

—— LOU PICHOT TRESOR OU DICTIONNAIRE PROVENÇAL-FRANÇAIS ET FRANÇAIS-PROVENÇAL. R. P. X. DE FOURVIÈRES. Avignon, Roumanille. 190 . 18mo, pp. ; 5f. 689

THE TROUBADOURS OF DANTE: Being Selections from Works of the Provençal Poets quoted by Dante. By H. J. CHAYTOR. 690

See No. 734.

(ROUMANIAN.) HISTOIRE DE LA LANGUE ROUMAINE. Tome Premier: Les Origines. Par OVIDE DENSUSIAM. Paris, E. Leroux. 1901. 8vo, pp. xxxii+128; . 691

(RUSSIAN.) RUSSISCHE CHRESTOMATHIE. Auswahl mustergültiger Lesestücke aus der russischen Litteratur unter besonderer Berücksichtigung der in den Lehrplänen des kaiserlichen russischen Ministeriums der Volksaufklärung empfohlenen Schriftsteller. Accentuierte Texte mit Wörterbuch. Von G. WERKHAUPT. Leipzig, Amelang. 1901. 8vo, pp. v+163; 2m. 692

—— SPRECHEN SIE RUSSISCH? Ein praktisches Hilfsbuch um richtig schnell und leicht die russische Sprache zu erlernen für den Verkehr, Reisegebrauch und Korrespondenz. Von CHARLAMPI MEIEROWITSCH. Müllheim a/R., J. Bagel. 1901. 12mo, pp. vii+241; 1m.40. 693

—— HOW TO LEARN RUSSIAN. A Manual for Students of Russian. New and revised edition by HENRY RIOLA. Preface by W. R. S. RALSTON. 6th ed. Paul. 1901. Cr. 8vo, pp. 567; 12s. 694

—— DAS RUSSISCHE ZEITWORT (Konjugation, Betonung und Rektion). Von A. GARBELL, unter Mitwirkung von W. KÖRNER und P. PERWOW. Berlin, Langenscheidt. 1901. Lex. 8vo, pp. xi+205; 4m.50. 695

—— RUSSISCH-DEUTSCHES und DEUTSCH-RUSSISCHES TASCHENWÖRTERBUCH. Nach den besten Quellen völlig neu verfasst von Dr. S. MANDELKERN. 2 Tle. in 1 Bd. 2. Aufl. Leipzig, Holtze. 1901. Lge. 16mo, pp. xiv+416; pp. 482; 4m.50. 696

(SWAHILI.) ENGLISH-SWAHILI DICTIONARY. By A. C. MADAN. 2nd ed. revised. Oxford, University Press. 1902. Extra fcap. 8vo, pp. xvi+464; 7s. 6d. net. 697

THE MIDDLE AGES.

OLD AND MIDDLE ENGLISH, GOTHIC, &c.

CHAUCER, THE WORKS OF. Edited by W. W. SKEAT. Oxford, Clarendon Press. 1901. Cr. 8vo, pp. 906; 3s. 6d.; on Oxford India paper, 8s. 698

—— CANTERBURY TALES. Reprinted from Globe edition. Edited by ALFRED W. POLLARD. Macmillan. 1902. India paper. Cr. 8vo, pp. 314; 2s. 6d. net; 1thr. 3s. 6d. net. 699

—— FRANKLIN'S TALE. By WILLIAM H. SCHOFIELD. Baltimore, . 1901. Lge. 8vo, pp. 405-449; . 700

—— THE SOURCES OF THE PARSON'S TALE. By KATE O. PETERSON. Ginn. 1901. Lge. 8vo, pp. 81; 3s. 6d. net. 701

THE LANGUAGE AND METRE OF CHAUCER. Set forth by BERNHARD TEN BRINK. Revised by F. KLUGE and translated by M. BENTINCK SMITH. Macmillan. 1902. Cr. 8vo, pp. xxxvi+280; 6s. net. 702

DIE MITTELENGLISCHEN FASSUNGEN DER SAGE VON GUY OF WARWICK UND IHRE ALTFRANZÖSISCHE VORLAGE. Von MAX WEYRAUCH. Breslau, Marcus. 1901. Lge. 8vo, pp. v+96; 3m.20. 703

THE GESTE OF KYNG HORN. A Middle-English Romance. Edited from the Manuscripts by JOSEPH HALL. Oxford, University Press. 1901. Demy 8vo, pp. lvi+240; cloth 12s. 6d. 704

STUDIEN ZUR HORNSAGE. Mit besonderer Berücksichtigung der anglo-normannischen Dichtung vom wackern Ritter Horn und mit einer Hornbibliographie versehen. Ein Beitrag zur Litteraturgeschichte des Mittelalters. Von OTTO HARTENSTEIN. Heidelberg, Winter. 1902. Lge. 8vo, pp. iv+152; 4m. 705

DIE STABENDE LANGZEILE IN DEN WERKEN DES GAWAINDICHTERS. Von Dr. J. FISCHER. — ZUR QUELLEN- UND VERFASSERFRAGE von ANDREAS, CRIST UND FATA. Von Dr. J. BOURAUEL. ZUR MITTELENGLISCHEN STABZEILE. Von J. FISCHER und F. MENNICKEN. (*Bonner Beiträge*, XI.) Bonn, Hanstein. 1901. Lge. 8vo, pp. 154; 5m. 706

HUCHOWN OF THE AWLE RYALE: Alliterative Poet; Historical Criticism of 14th Century Poems ascribed to Sir HEW OF EGLINTOUN. By G. NEILSON. Maclehose. 1902. 4to, pp. 164; 6s. net. 707

HUCHOWN OF THE AWLE RYALE AND HIS POEMS. Examined in the light of Recent Criticism. By J. T. T. BROWN. Glasgow, Lorimer & Chalmers. (Omnia Explorate.) 1902. Lge. 8vo, pp. 27; . 708

TROY BOOK. Edited from the unique Laud MS. by ERNST WÜLFING. Early English Text Society. Paul. 1902. 709

TYPISCHE MOTIVE IN DEM WELTLICHEN EPOS DER ANGELSACHSEN. Von Dr. ERNST OTTO. Berlin, Mayer & Müller. 1902. Lge. 8vo, pp. viii+99; 2m.40. 710

THE COMPARISON OF ADJECTIVES IN ENGLISH IN THE XV. AND THE XVI. CENTURY. By L. POUND. (*Inglistische Forschungen* 7.) Heidelberg, Winter. 1902. Lge. 8vo, pp. x+82; 2m.40. 711

AN OUTLINE OF ANGLO-SAXON GRAMMAR. By J. W. BRIGHT. Published as an Appendix to an Anglo-Saxon Reader. Sonnenschein. 1902. Cr. 8vo, $7\frac{3}{4} \times 4\frac{3}{4}$ in., pp. 80; 1s. 6d. 712

ALT- UND MITTELENGLISCHES ÜBUNGSBUCH ZUM GEBRAUCHE BEI UNIVERSITÄTSVORLESUNGEN UND SEMINAR-ÜBUNGEN MIT EINEM WÖRTERBUCHE. Von JULIUS ZUPITZA. 6. Aufl. bearbeitet von J. SCHIPPER. Wien, Braumüller. 1902. Lge. 8vo, pp. 337; 6m.80. 713

ALTENGLISCHES ELEMENTARBUCH: Part I. Lautlehre. By K. D. BÜLBRING. Heidelberg, Winter. 1902. Lge. 8vo, pp. xviii+260; 4m.80. 714

RHYTHM AND WORD ORDER IN ANGLO-SAXON AND SEMI-SAXON, with special reference to their development in Modern English. By AUG. DAHLSTEDT. Lund, Malmström. 1902. Lge. 8vo, pp. viii+248; und 22 Tafeln. 715

THE DIALOGUES OF GREGORY THE GREAT translated into ANGLO-NORMAN French by ANGIER. By TIMOTHY CLORAN. Strassburg, HEITZ. 1901. pp. 84; . 716

OLD FRENCH.

A. HORNING. CHRESTOMATHIE DE L'ANCIEN FRANÇAIS (VIII^e-XV^e SIÈCLES). Accompagnés d'une grammaire et d'un glossaire. Septième édition revue et corrigée par K. BARTSCH. Leipzig, Vogel. 1901. 8vo, pp. iv and cols. 754; . 717

ALTFRANZÖSISCHES ÜBUNGSBUCH. Zum Gebrauch bei Vorlesungen und Seminarübungen. I. Die ältesten Sprachdenkmäler. Mit zwei Steindrucktafeln. Von W. FOERSTER und E. KOSCHWITZ. 2te. verm. Auflage. Leipzig, Reisland. 1902. Lge. 8vo, pp. iv+248; . 718

MÉMOIRES DE PHILIPPE DE COMMYNES. Nouvelle édition, publiée avec une introduction et des notes, d'après un manuscrit inédit et complet ayant appartenu à Anne de Polignac, comtesse de la Rochefoucauld, nièce de l'auteur, par B. DE MANDROT. T. 1er 1464-1477. Paris, Picard. 1901. 8vo, pp, 479; . 719

DAS FABLEAU VON DEN TROIS BOSSUS MÉNESTRELS UND VERWANDTE ERZÄHLUNGEN FRÜHER UND SPÄTER ZEIT. Von A. PILLET. Halle, Niemeyer. 1901. Lge. 8vo, pp. 100; 2m.80. 720

RUTEBEUF (XIII^e Siècle). LE MIRACLE DE THÉOPHILE. Texte modernisé par R. DE FOURMONT. Paris. Edition du Mercure de France. 1902. 4to, pp. ; 2f. 721

CRESTIEN VON TROIES. LI ROMANS DOU CHEVELIER AU LYON V. Herausgegeben von W. L. HOLLAND. 3te Auflage. Neue durch ein Glossar von A. SCHULZE vermehrte Ausgabe. Berlin, Mayer & Müller. 1902. Lge. 8vo, pp. xiii+280+63; 3m. 60; Glossar apart 2m. 722

KRISTIAN VON TROYES' CLIGÉS. Textausgabe mit Einleitung, Anmerkungen und Glossar herausgegeben von W. FOERSTER. 2. Auflage. Halle, Niemeyer. 1901. pp. xlvii+231; 6m. 723

AUCASSIN ET NICOLETTE, chante-fable du XII^e siècle, mise en français moderne par GUSTAVE MICHAUT, avec une préface de JOSEPH BÉDIER. Paris, Fontemoing, 4 rue le Goff. 1901. Small 8vo, pp. xlvii+135; . 724

LA CHANSON DE GESTE DE GARIN DE LOHERAIN. Mise en prose par PHILIPPE DE VIGNEUILLES (de Metz). Table des chapitres, avec des reproductions des miniatures d'après le manuscrit de la Chanson appartenant à M. le comte d'Hunolstein. Paris, Leclerc. 1901. 4to, pp. xvi+93; . 725

DIE ALTFRANZÖSISCHE PROSAÜBERSETZUNG VON BRENDANS MEERFAHRT, nach der Pariser Hs. Nat.-Bibl. fr. 1553 von neuem mit Einleitung, lat. und altfranz. Parallel-Texten, Anmerkungen und Glossar herausgegeben von Dr. CARL WAHLUND. Upsala, Almquist & Wiksell. 1902. 8vo, pp. xc+335; 8m.50. 726

LA CHANSON DE ROLAND. Par J. FABRE. Paris, Belin frères. 1902. 18mo, pp. ; 4f., 6f. 727

DAS VERHÄLTNIS VON STRICKERS KARL ZUM ROLANDSLIED DES PFAFFEN KONRAD MIT BERÜCKSICHTIGUNG DER CHANSON DE ROLAND. Von J. J. AMMANN. Wien, Pichler. 1901. Lex. 8vo, pp. iii+382; 15m. 728

LES SERMENTS CAROLINGIENS DE 842 À STRASBOURG EN ROMAN ET TUDESQUE. Par AD. KRAFFT. Avec nouvelles interprétations linguistiques et considérations ethnographiques. Paris, Leroux. 1902. 8vo, pp. viii+150; . 729

L'ANCIEN THÉÂTRE DU POITOU. H. CLOUZOT. Niort. L. Clouzot. 1901. 8vo, pp. xv+398; 7f.50. 730

BEITRÄGE ZUR KENNTNIS DES ALTFRANZÖSISCHEN VOLKSLEBENS, meist auf Grund der Fabliaux. Progr. 3 Tl. Von P. PFEFFER. Leipzig, Bock. 1901. 4to, pp. 45; 1m.20. 731

DIE FRAU IN DEN ALTFRANZÖSISCHEN SCHWÄNKEN. Ein Beitrag zur Sittengeschichte des Mittelalters. Von Dr. AUG. PREIME. Cassel, Fischer. 1901. Lge. 8vo, pp. iii+171; 2m. 732

LA SATIRE DES FEMMES DANS LA POÉSIE LYRIQUE FRANÇAISE DU MOYEN AGE. By THÉODORE L. NEFF. Paris. 1900. Chicago Dissertation. , pp. x+118; . 733

THE TROUBADOURS OF DANTE. Being Selections from Works of the Provençal Poets quoted by Dante. Introduction by H. J. CHAYTOR. Oxford, Clarendon Press. 1902. Cr. 8vo, pp. xxxvii+242; 5s. 6d. net. 734

OLD GERMAN.

GESCHICHTE DER MHD. LITTERATUR. Von F. VOGT. (Aus 'Pauls Grundriss der germanischen Philologie.') Strassburg, Trübner. 1902. Lex. 8vo, pp. iv+202; 4m.50. 735

MITTELHOCHDEUTSCHE DICHTUNGEN. Nebst Einleitung und Erläuterungen von M. GEORGES. Paderborn, Schöningh. 1901. 8vo, pp. v+224; 2m. 736

BURKART VON HOHENFELS UND SEINE LIEDER. Eine litterarhistorische Untersuchung von M. SYDOW. Berlin, Mayer & Müller. 1901. Lge. 8vo, pp. 70; 2m.40. 737

KUDRUN. Von ERNST MARTIN. 2. verb. Auflage. Halle a./S., Waisenhaus. 1902. , pp. lx+372; . 738

G. F. BENECKE. Wörterbuch zu Hartmanns Iwein. 3. Ausgabe besorgt von C. BORCHLING. Leipzig, Dieterich. 1901. 8vo, pp. ix+313; 10m.; 12m. 739

WERNHER DER GARTENAERE, MEIER HELMBRECHT. Herausgegeben von FRDR. PANZER. Halle, Niemeyer. 1901. 8vo, pp. xvii+64; 80pfg. 740

GESCHICHTE DER MITTELNIEDERDEUTSCHEN LITTERATUR. Von HERM. JELLINGHAUS. (Aus 'Pauls Grundriss der germ. Philologie.') Strassburg, Trübner. 1901. Lex. 8vo, pp. iv+56; 1m.50. 741

DER HELIAND UND DIE ALTSÄCHSISCHE GENESIS. Von OTTO BEHAGHEL. Giessen, Ricker. 1902. Lge. 8vo, pp. 48; 1m.50. 742

HELIAND NEBST EINEM ANHANGE ÜBER OTFRIEDS EVANGELIENBUCH. Ausgewählt, übersetzt und erläutert von J. SEILER. Halle, Böttticher und Kinzel. 1900. 8vo, pp. viii+83; 80pfg. 743

MEDIEVAL LITERATURE, &c.

ARTHURIAN CYCLE.

(See also Old English and Old French.)

STORIES FROM LA MORTE D'ARTHUR and MABINOGION. By BEATRICE CLAY. Illustrated by C. E. HUGHES. Dent. 1901. (*Temple Classics for Young People.*) Pott 8vo, pp. 194; 1s. 6d. net; leather, 2s. net. 744

LEGENDS OF KING ARTHUR AND HIS COURT. By FRANCES N. GREENE. Ginn. 1902. Cr. 8vo, pp. xxii+126; 2s. 6d. 745

NORSE.

DIE LIEDER DER EDDA. Herausgegeben von B. SIMONS und H. GERING. 1. Bd. Text. 2. Tl. Heldenlieder. Halle, Waisenhaus. 1901. Lge. 8vo, pp. 223-497; 5m.60. 746

LES VIEUX CHANTS POPULAIRES SCANDINAVES. L. PINEAU. Paris, Bouillon. 1902. Tome II. 8vo, pp. ; 15f. 747

VOLLSTÄNDIGES WÖRTERBUCH ZU DEN LIEDERN DER EDDA. Von H. GERING. 1. Abtlg. Halle, Waisenhaus. 1901. Lge. 8vo, pp. 592; 9m. 748

DEN OLDNORSKE OG OLDISLANDSKE LITTERATURS HISTORIE. III. F. JONSSON. Kjöbenhavn. 1902. 8vo, pp. 142; 2kr.75; complete I.-III.; 29kr.25. 749

ALTNORDISCHE GRAMMATIK. II. ALTSCHWEDISCHE GRAMMATIK mit Einschluss des Altgutnischen. 3. Lieferung. Von ADF. NOREEN. Halle, Niemeyer. 1901. Lge. 8vo, pp. 280-387; 2m. 750

CELTIC.

LIADAIN AND CUIRITHIR. An Irish Love Story of the Ninth Century. Edited and translated by KUNO MEYER. Nutt. 1902. 8vo, pp. 30; . 751

CUCHULAIN OF MUIRTHEMNE. Arranged and put into English by LADY GREGORY. With a Preface and Notes by W. B. YEATS. Murray. 1902. Lge. cr. 8vo, pp. 330; 6s. net. 752

MABINOGION: Medieval Welsh Romances translated by LADY C. GUEST. Notes by A. NUTT. Nutt. 1902. 16mo, pp. xvi+364; 2s. 6d. net; 1thr. 3s. 6d. net. 753

SAGEN AUS DEM ALTEN IRLAND. Übersetzt von RUD. THURNEYSEN. Berlin, Wiegandt & Grieben. 1901. 8vo, pp. xii+152; 6m. 754

COMPARATIVE LITERATURE, HISTORY OF CULTURE, &c.

ÉTUDES DE LITTÉRATURE ÉTRANGÈRE. Par V. FÉLIX JEANROY. Écrivains célèbres de l'Europe contemporaine (Carmen Silva, Ibsen, Léon Tolstoï, Rudyard Kipling, Frédéric Nietzsche, Théodore Mommsen; Paraschos, Typaldos, etc., et la poésie grecque au XIX^e^ siècle; J. M. de Pereda, Gabriel d'Annunzio). Paris, Bloud et Barral. 1901. 8vo, pp. 425; . 755

VON EMILE ZOLA BIS GERHART HAUPTMANN. Erinnerungen zur Geschichte der Modernen. Von M. G. CONRAD. Leipzig, Seemann. 1902. Lge. 8vo, pp. 154; 2m.50. 756

THE MID-EIGHTEENTH CENTURY. By J. H. MILLAR. (*Periods of European Literature.*) Blackwood. 1902. Cr. 8vo, pp. 387; 5s. 757

GESCHICHTE DES NEUEREN DRAMAS. Vol. II. Part I. Renaissance und Reformation. Von W. CREIZENACH. Halle, Niemeyer. 1901. Lge. 8vo, pp. xiv+532; 14m. 758

THE THEATRE: Its Development in France and England, and a History of its Greek and Latin Origin. By CHARLES HASTINGS. Translated by FRANCES A. WELBY. Duckworth. 1901. Demy 8vo, pp. 384; 8s. net. 759

SOHRAB AND RUSTEM: the Epic Theme of a Combat between Father and Son; a Study of its Genesis and Use in Literature and Popular Tradition. By MURRAY A. POTTER. Nutt. 1901. (*Grimm Library, XIV.*) Cr. 8vo, pp. xii+224; 6s. net. 760

KÖNIG EDUARD III. VON ENGLAND IM LICHTE EUROPÄISCHER POESIE. Von G. LIEBAU. Heidelberg, Winter. 1902. Lge. 8vo, pp. viii+100; 2m.80. 761

STILISMUS. Von A. MOELLER-BRUCK. (*Die moderne Litteratur in Gruppen und Einzeldarstellungen.* IX.) Berlin, Schuster & Loeffler. 1902. 8vo, pp. 74; 50pfg. 762

DIE KUNST DES PSEUDONYMS. 12 Litterarhistorisch-bibliographische Essays. Von EDWIN BORMANN. Mit 83 authent. Illustrationen. Leipzig, Bormann. 1901. Lge. 8vo, pp. xi+135; 12m. 763

PRINCIPLES OF WESTERN CIVILISATION. By B. KIDD. Macmillan. 1902. Roy. 8vo, pp. 524; 15s. net. 764

HISTORY OF INTELLECTUAL DEVELOPMENT ON LINES OF MODERN EVOLUTION. By J. B. CROZIER. Vol. I. 2nd ed. rev. and with New Introduction. Longmans. 1902. 8vo, pp. 582; 14s. 765

DIE RELIGIÖSE ENTWICKLUNG DER MENSCHHEIT im Spiegel der Weltlitteratur. Herausgegeben von L. WEBER. Gütersloh, Bertelsmann. 1901. Lge. 8vo, pp. x+355; 6m. 766

Contents: A. Stein, Die alte deutsche Litteratur; E. Vowinckel, Die romanische Litteratur des Mittelalters; P. Paulsen, Hans Sachs; Rosin, Das evangelische Kirchenlied; K. Saftien, Joh. Fischart; G. Samtleben, Der Protestantismus in der englischen Litteratur (Baco von Verulam, Shakespeare); Sachsse, Die deutsche Dichtung zur Zeit der Orthodoxie und des Pietismus 1624 bis 1724; Weber, Die Litteratur der Aufklärung; Ders., Klopstock; Krücke, Winckelmann, Lessing, Herder; H. Mosapp, Fr. Schiller; H. Rocholl, Goethe; Weber, Die Romantik; Ders., Das junge Deutschland; Ders., Die deutsche Litteratur von 1849-1870 u.s.w.

COMPARATIVE PHILOLOGY, &c.

KURZE VERGLEICHENDE GRAMMATIK DER INDOGERMANISCHEN SPRACHEN. Von K. BRUGMANN. Auf Grund des 5 bänd. 'Grundriss der vergleichenden Grammatik der indogermanischen Sprachen' von K. BRUGMANN und B. DELBRÜCK verfasst. 1. Lfg.: Einleitung und Lautlehre. Strassburg, Trübner. 1902. 8vo, pp. v+280; 7m. 767

SPRACHGESCHICHTE UND SPRACHPSYCHOLOGIE mit Rücksicht auf B. DELBRÜCK's Grundfragen der Sprachforschung. Von WILHELM WUNDT. Leipzig, Engelmann. 1901. Lge. 8vo, pp. 110; 2m. 768

BEITRÄGE ZU EINER KRITIK DER SPRACHE. II. Band. Zur Sprachwissenschaft. Von F. MAUTHNER. Stuttgart, Cotta. 1901. 8vo, pp. x+735; 14m. 769

DIE KLASSIFICATION DER SPRACHEN. Von F. N. FINCK. Marburg, Elwert. 1901. Lge. 8vo, pp. 26; 60pfg. 770

ÜBER SPRACH- UND SACHVORSTELLUNGEN. Von O. GANZMANN. Berlin, Reuter und Reichard. 1901. Lge. 8vo, pp. ; 1m.80. 771

EXPERIMENTELLE UNTERSUCHUNGEN über die psychologischen Grundlagen der sprachlichen Analogiebildung. Von A. THUMB und K. MARBE. Leipzig, Engelmann. 1901. Lge. 8vo, pp. 87; 2m. 772

PSYCHOLOGISCHE UNTERSUCHUNGEN ZUR BEDEUTUNGSLEHRE. Von E. MARTINAK. Leipzig, Barth. 1902. Lge. 8vo, pp. vii+98; 3m. 773

LECTURES ON THE STUDY OF LANGUAGE. By HANS OERTEL. (*Yale Bicentennial Publications.*) Arnold. 1902. Demy 8vo, pp. xviii+346; 12s. 6d. net. 774

THEORY OF POETRY, METRIC, &c.

BEGINNINGS OF POETRY. By F. B. GUMMERS. Macmillan. 1901. 8vo, pp. x+483; 12s. 6d. net. 775

INTRODUCTION TO POETRY. (Poetic Expression, Poetic Truth, the Progress of Poetry.) By LAURIE MAGNUS. Murray. 1902. Fcap. 8vo, pp. 186; 2s. 776

THE MUSICAL BASIS OF VERSE: A Scientific Study of the Principles of Poetic Composition. By J. P. DABNEY. Longmans. 1901. 8vo, pp. ; 6s. 6d. net. 777

ZUR LATEINISCHEN UND ROMANISCHEN METRIK. Von F. HAUSSEN. Valparaiso, G. Helfmann. 1901. 8vo, pp. 80; . 778

DER REFRAIN IN DER FRANZÖSISCHEN CHANSON. Par GUSTAV THURAU. Berlin, Felber. Lge. 8vo, pp. xxv+494; 12m. 779

NEUHOCHDEUTSCHE METRIK. Ein Handbuch von Dr. J. MINOR. Strassburg, Trübner. 1902. 2te. umgearbeitete Auflage. 8vo, pp. xiv+537; 10m. 780

STUDIER OVER ELDRE DANSK VERSBYGNING som Bidrag til den danske Litteraturs Historie för Arrebo. KARL MORTENSEN. I. Stavrim og episke Rimvers. Kopenhagen, Nordischer Verlag. 1901. Lge. 8vo, pp. 207; 3kr.50. 781

METRISCHE STUDIEN. I. STUDIEN ZUR HEBR. METRIK. 2. Tl.; Textproben. Von E. SIEVERS. Leipzig, Teubner. 1901. 8vo, pp. iv+401-599; 6m. 782

LA MÉTRIQUE GALLOISE. Tome II. Par J. LOTH. Paris, Fontemoing. 1902. 8vo, pp. ; 8f. 783

PHONETICS, &c.

GENERAL.

ENGLISH, FRENCH, AND GERMAN.

GRUNDZÜGE DER PHONETIK ZUR EINFÜHRUNG IN DAS STUDIUM DER LAUTLEHRE DER INDOGERMANISCHEN SPRACHEN. Von EDUARD SIEVERS. 5. verb. Aufl. Leipzig, Breitkopf & Härtel. 1901. , pp. xvi+328; 5m. 784

PRINCIPES DE PHONÉTIQUE EXPÉRIMENTALE: Deuxième partie. Analyse physiologique de la parole. I. Par L'ABBÉ ROUSSELOT. Paris, Welter. 1902. 8vo, pp. 321-640; 15f. 785

ENGLISH.

LA PRONONCIATION ET L'ACCENTUATION ANGLAISES. Par P. LESTANG. Marseilles, Ruat. 1901. 8vo, pp. ; 1f. 786

DIE SPRACHLAUTE DES ENGLISCHEN, nebst Anhang: ENGLISCHE EIGENNAMEN MIT AUSSPRACHEBEZEICHNUNG. Ein Hilfsbuch für den Schul- und Privatunterricht von PH. WAGNER. Zweite Aufl. Stuttgart, P. Neff. 1899. 8vo, pp. xi+156; 2m.50; 2m.80. 787

VOWEL SOUNDS OF EAST YORKSHIRE FOLK SPEECH. By M. C. F. MORRIS. Frowde. 1901. Cr. 8vo, pp. 32; 1s. net. 788

FRENCH.

DICTIONNAIRE DE LA PRONONCIATION MODERNE. By V. DELAHAYE. Paris, Delagrave. 1902. 18mo, pp. ; 3f.50. 789

PRAKTISCHE PHONETIK IM KLASSENUNTERRICHT, mit besonderer Berücksichtigung des Französischen. Kurze Anleitung zur Erzielung einer reinen französischen Aussprache. Von Dr. LUDWIG HASBERG. Leipzig, Renger. 1901. , pp. ; 1m.25. 790

GERMAN.

EINFÜHRUNG IN DIE PHONETIK UND IHRE ANWENDUNG AUF DEN ERSTEN SPRACHUNTERRICHT. Von W. TRAUSEL. Für Lehrer und Lehramtskandidaten. Wien, Pichlers. 1902. Lge. 8vo, pp. viii+94; 1m.50. 791

DER ERSTE LESEUNTERRICHT NACH PHONETISCHEN GRUNDSÄTZEN. Von G. A. BRÜGGEMANN. Leipzig, Wunderlich. 1900. 8vo, pp. 39; 40pfg. 792

PUBLIC SPEAKING, ELOCUTION, &c.

HEALTH, SPEECH, AND SONG: a Practical Guide to Voice Production. By JUTTA BELL-RANSKE. Sonnenschein. 1902. 8vo, pp. 160; 4s. 6d. net. 793

DIE GYMNASTIK DER STIMME, GESTÜTZT AUF PHYSIOLOGISCHE GESETZE. Eine Anweisung zum Selbstunterricht in der Übung und dem richtigen Gebrauche der Sprach- und Gesangsorgane. Von O. GUTTMANN. Leipzig, Weber. 1900. 12mo, pp. x+213; 3m.50. 794

DAS SÄNGER-ALPHABET ODER DIE SPRACHELEMENTE ALS STIMMBILDUNGSMITTEL. Von JUL. STOCKHAUSEN. Leipzig, Senff. 1901. Lge. 8vo, pp. 29; 1m.50. 795

L'ARTE DI PARLARE ATTRAVERSO I SECOLI NELLE ASSEMBLEE, NEI TRIBUNALI, SUI PULPITI. G. GOZZOLI. Mailan, Carraro. 1900. 8vo. pp. 136, con ritratto; 2 l. 796

ARNOLD ON THE EDUCATION OF THE DEAF: A Manual for Teachers. Revised and re-written by A. FARRAR. Simpkin. 1901. Cr. 8vo, pp. 392; 5s. net. 797

METODO PER INSEGNARE LA LINGUA AI SORDOMUTI COLLA PAROLA. C. PERINI. Milano, . 2a ediz. migliorata. 1902. 8vo, pp. 287; 6 l. 798

STAMMERING. By E. GRIERSON. Simpkin. 1902. Cr. 8vo, pp. 36; 1s. 799

FOR THE TEACHER.

GENERAL.

NATIONAL EDUCATION. Essays towards a Constructive Policy. By H. E. ARMSTRONG and Others, and the Editor, LAURIE MAGNUS. Murray. 1901. 8vo, pp. 312; 7s. 6d. net. 800

PUBLIC SCHOOLS AND THE PUBLIC NEEDS: Suggestions for Reform of our Teaching Methods in Light of Modern Improvements. By G. C. COULTON. Simpkin. 1901. Cr. 8vo, 7½×4¾ in., pp. 204; 2s. 6d. net. 801

SCHOOLS AT HOME AND ABROAD. By A. E. HUGHES. Sonnenschein. 1901. Cr. 8vo, pp. 346; 4s. 6d. 802

The Half-way House—The English School and its German Rival—Two County Schools—Curriculum of the Primary School—Teaching of Geography—Our Boys—A German Commercial School, etc.

THE DECENTRALISING POLICY OF THE BOARD OF EDUCATION IN ENGLAND. By S. S. LAURIE. An Address delivered to the Association of the Principals and Lecturers of Training Colleges, in the National Society's Hall, Westminster. Cambridge University Press. 1901. Demy 8vo, pp. 24; paper cover, 1s. 803

THOUGHTS ON EDUCATION: Speeches and Sermons by the Rt. Rev. M. CREIGHTON. Edited by LOUISE CREIGHTON. Longmans. 1902. Cr. 8vo, pp. 230; 5s. net. 804

E. E. HALE. Addresses and Essays on Subjects of History, Education, and Government. With Portrait. New ed. Boston, . 1900. 12mo, pp. ; 6s. 6d. 805

EDUCATION AND EMPIRE; Addresses on certain Topics of the Day. By R. B. HALDANE. Murray. 1902. Cr. 8vo, pp. 214; 5s. net. 806

MEMORIES GRAVE AND GAY: Forty Years of School Inspection. By JOHN KERR. Blackwood. 1902. Cr. 8vo, pp. 370; 6s. 807

PASTOR AGNORUM: a Schoolmaster's Afterthoughts. By J. H. SKRINE. Longmans. 1902. , pp. ; 5s. net. 808

PASSAGES FROM THE LIFE OF AN EDUCATIONAL FREELANCE. By Dr. E. HAUFE. Translated from the German by W. H. HERFORD. Isbister. 1902. Cr. 8vo, pp. 212; 3s. net. 809

EIN KNABENLEBEN VOR SECHZIG JAHREN. Von FRANZ PFALZ. Leipzig, Wöpke. 1901. Lge. 8vo, pp. 2m.50. 810

ESTUDIOS PEDAGÓGICOS. R. RIVAS HERRANS. Zaragosa, 1902. 8vo, pp. viii+165; 2 pes. 811

THE SCHOOLMASTER. A Commentary upon the Aims and Methods of an Assistant Master in a Public School. By A. C. BENSON. Murray. 1902. Cr. 8vo, pp. 182; 5s. net. 812

L'ENSEIGNEMENT SECONDAIRE ET LA DÉMOCRATIE. Par F. VIAL. Paris, Colin. 1902. 18mo, pp. ; 3f.50. 813

L'UNIVERSITÉ ET LA SOCIÉTÉ MODERNE. Par G. LANSON. Paris, Colin. 1902. 8vo, pp. xi+122; 1f.50. 814

L'ÉDUCATION LAÏQUE. G. LÉGER. Paris, Cornely. 1902. 16mo, pp. ; 1f.50. 815

DIE ERZIEHUNG DES DEUTSCHEN VOLKSSCHÜLERS VON SEINEM 14-20. Lebensjahr. Eine brennende Frage der Gegenwart. Im Interesse einer besseren Zukunft beantwortet. Von J. F. G. KÖZLE. Mit Vorwort von L. FROHNMEYER. Stuttgart, Kohlhammer. 1902. Lge. 8vo, pp. viii+92; 1m.20. 816

DIE SOZIALE STELLUNG DES LEHRERS UND SEINE STANDESEHRE. Von L. M. WISCHER. (*Pädagogische Abhandlungen*, 64.) Bielefeld, A. Helmich. 1902. 8vo, pp. 33; 50pfg. 817

PÄDAGOGISCHE TAGESFRAGEN. Von MX. BANNER. Frankfort a/M. 1902. 8vo, pp. 72; 1m.50. 818

DER FÜHRER IM LEHRAMTE. Ein Ratgeber für Lehrer. Von K. O. BEETZ. Osterwieck, Zickfeldt. 1901. Lge. 8vo, pp. xii+378 mit Abbildungen und 3 Tab.; 3m. 819

BILDUNGSNÖTE DER VOLKSSCHULLEHRER. Ein Programm der Lehrerbildung, aus den Bedürfnissen des erziehlichen Unterrichts abgeleitet. Von HERMANN ITSCHNER. Leipzig, Hofmann. 1901. Lge. 8vo, pp. vi+79; 1m.60. 820

DIE LEHRERBILDUNG IN WÜRTTEMBERG. Ein Überblick über Erziehung, Unterricht und Prüfungen der Kandidaten und Kandidatinnen des Volksschulamtes. Von PAUL FRICK. Stuttgart, Muth. 1902. 8vo, pp. 216; 2m.40. 821

BERUFSWAHL FÜR KNABEN. Ein kurzer Führer durch die gebildeten und besseren Männerberufe. Von T. P. VOIGT. Berlin, Ullstein. 1902. 8vo, pp. 158; 1m. 822

AN IDEAL SCHOOL: or, Looking Forward. By P. W. SEARCH. Arnold. 1902. Cr. 8vo, pp. xxv+357; 5s. net. 823

L'ÉCOLE DE DEMAIN. E. PETIT. Paris, Picard et Kaan. 1902. 12mo, pp. ; 4f. 824

L'UNIVERSITÉ DE DEMAIN. J. DELVAILLE. Paris. Cornely. 1902. 16mo, pp. ; 1f. 825

DIE REFORMSCHULEN. Vortrag von Dr. HUBATSCH. Köln, Schmitz. 1901. Lge. 8vo, pp. 22; 30pfg. 826

NOTES OF LESSONS ON THE HERBARTIAN METHOD. Based on Herbart's Plan. By M. FENNELL and Others. Longmans. 1902. Cr. 8vo, pp. 282; 3s. 6d. 827

DIE DIDAKTISCHEN NORMALFORMEN. Von Dr. E. VON SALLWÜRK. Frankfurt a/M, M. Diesterwerg. 1901. Lge. 8vo, pp. 160; 2s. net. 828

SCIENCE ET ÉDUCATION. Par M. BERTHELOT. Soc. franç. d'Impr. et de Libr. 1901. 18mo, pp. ; 3f.50. 829

PSYCHOLOGY, &c.

AN INTRODUCTION TO PSYCHOLOGY. By MARY W. CALKINS. Macmillan. 1901. Ex. cr. 8vo, pp. 8⅛×5¼ in., pp. 526; 8s. 6d. net. 830

LEHRBUCH DER PÄDAGOGISCHEN PSYCHOLOGIE. Von PAUL BERGEMANN. Leipzig, Hofmann. 1901. Lge. 8vo, pp. viii+484; 9m. 831

GRUNDZÜGE DER PÄDAGOGIK UND IHRER HILFSWISSENSCHAFTEN IN ELEMENTARER DARSTELLUNG. Von P. CONRAD. 1.Tl. Psychologie mit Anwendungen auf den Unterricht und die Erziehung überhaupt. Davos, Richter. 1902. Lge. 8vo, pp. ix+395+vii; 4m.; 4m.75. 832

PÄDAGOGISCHE PSYCHOLOGIE. Die wichtigsten Kapitel der Seelenlehre unter durchgängiger Anwendung auf Unterricht und Erziehung vom Standpunkte christlicher Philosophie anschaulich dargestellt für Lehrer und Erzieher. I. Teil: Das Erkenntnisvermögen. Von L. HABRICH. Kempten, . 1901. 8vo, pp. xl+224; 3m. 833

LEÇONS DE PSYCHOLOGIE APPLIQUÉE À L'ÉDUCATION. Par E. BOIRAC ET A. MAGENDIE. Paris, Alcan. 1901. 8vo, pp. ; 4f. 834

STUDIES IN AUDITORY AND VISUAL SPACE PERCEPTION. By ARTHUR H. PIERCE. Longmans. 1902. 7½×5 in., pp. vii+361, with diagrams; 6s. 6d. net. 835

GRUNDRISS DER ETHIK. Von W. REIN. Osterwieck, Zickfeldt. 1902. Large 8vo, pp. vi+292; 2m.50. 836

FORMATION OF CHARACTER. Contribution to Individual Christian Ethics. By W. S. BRUCE. T. Clark. 1902. Cr. 8vo, pp. 386; 5s. 837

PHILOSOPHISCHE PROPÄDEUTIK FÜR DEN GYMNASIALUNTERRICHT UND DAS SELBSTSTUDIUM. I. Tl. Logik. Von O. WILLMANN. Freiburg i/B. 1901. 8vo, pp. iv+132; 1m.80. 838

LA LOGIQUE CHEZ L'ENFANT ET SA CULTURE. F. QUEYRAT. Paris, . 1902. 12mo, pp. ; 2f.50. 839

MENTAL GROWTH AND CONTROL. By NATHAN OPPENHEIM. Macmillan. 1902. Globe 8vo, pp. xii+296; 4s. 6d. net. 840

ÜBER DIE ALLGEMEINEN BEZIEHUNGEN ZWISCHEN GEHIRN UND SEELENLEBEN. Von TH. ZIEHEN. Leipzig, Barth. 1901. Lge. 8vo, pp. ; 1m.80. 841

HAVE YOU A STRONG WILL? Or, How to develop and strengthen Will-power, Memory, or any other faculty or attribute of the mind, by the easy process of self-hypnotism. By C. G. LELAND. Welby. 1902. 2nd edition enlarged. Cr. 8vo, pp. 316; 3s. 6d. net. 842

SYSTEMATIC MEMORY; or, How to make a Bad Memory Good and a Good Memory Better. By T. MACLAREN. 3rd ed. enl. and improved. Pitman. 1902. 12mo, pp. 90; 1s. 843

PHYSIOLOGY, HYGIENE, ETC.

HYGIENE FOR STUDENTS. By E. F. WILLOUGHBY. Macmillan. 1901. Cr. 8vo, pp. 584; 4s. 6d. 844

ELEMENTARY PRACTICAL HYGIENE. By WILLIAM S. FURNEAUX. Longmans. 1901. Cr. 8vo, pp. viii +240; 2s. 6d. 845

FIRST STAGE HYGIENE. By R. A. LYSTER. 2nd ed. Clive. 1901. Cr. 8vo, pp. 208; 2s. 846

EXPERIMENTAL HYGIENE: An Introductory Course of Work in the Principles of Domestic Science. By A. T. SIMONS and E. STENHOUSE. Macmillan. 1901. 6¾×4¾ in., pp. viii+222; 2s. 6d. 847

A HANDBOOK OF HYGIENE. By A. M. DAVIES. Second edition, thoroughly revised and partly rewritten. C. Griffin. 1902. , pp. 600; 8s. 6d. net. 848

SCHOOL HYGIENE. By A. NEWSHOLME and W. C. C. PAKES. Sonnenschein. 1902. New ed. Cr. 8vo, pp. 152; 2s. 6d. 849

LA SANTÉ DE L'ÉCOLIER. Par DELVAILLE et BREVECQ. Paris, Nathan. 1902. 12mo, pp. ; 3f. 850

HANDBUCH DER SCHULHYGIENE. Von L. BURGERSTEIN und A. NETOLITZKY. 2. umgearbeitete Auflage. Jena, Fischer. 1902. Lge. 8vo, pp. xvi+997; mit 350 Abbildungen; 20m.; 22m. 851

SCHULGESUNDHEITSPFLEGE. Ein Handbuch für Lehrer, Ärzte und Verwaltungs-Beamte. Von R. SCHMIT und C. SCHMID-MONNARD. Leipzig, Voigtländer. 1902. Lge. 8vo, pp. 184; 2m.40; 3m. 852

DIE HYGIENE DER SCHULBANK. Von H. SUCK. Berlin, . 1902. 8vo, pp. 74; 2m. 853

GESCHICHTE DER HYGIENE IM 19. JAHRHUNDERT. Von Dr. A. GOTTSTEIN. Berlin, F. Schneider. 1902. Lge. 8vo, pp. 225-331; 3m. 854

DIE HYGIENISCHE KULTUR IM 19. JAHRHUNDERT. Von Dr. A. GROTJAHN. Berlin, Verlag Aufklärung. 1902. 8vo, pp. 57; 30pfg. 855

CONFÉRENCES POPULAIRES DE HYGIÈNE PRATIQUE. D. R. HYVERT. Paris, Delagrave. 1901. 12mo, pp. ; 1f.75. 856

DIET IN RELATION TO HEALTH AND ACTIVITY. With Hints concerning Habits conducive to Longevity. Rev. and enl. ed. by Sir H. THOMPSON. Warne. 1901. Cr. 8vo, pp. 128; 2s. 6d. 857

FOOD AND FEEDING. By Sir HENRY THOMPSON. Eleventh revised edition. Warne. 1902. Cr. 8vo, pp. 312; 5s. 858

BETTER FOOD FOR BOYS. By EUSTACE MILES. Bell. 1902. 8vo, pp. viii+86; 1s. net. 859

BEITRÄGE ZUR ERNÄHRUNG IM KNABENALTER MIT BESONDERER BERÜCKSICHTIGUNG DER FETTSUCHT, nach gemeinsam mit Wolpert und Kuschel vorgenommenen Untersuchungen. Von MAX RUBNER. Berlin, Hirschwald. 1902. Lge. 8vo, pp. 80; . 860

IDEAL HEALTH AND HOW TO ATTAIN IT: a Guide to Health and Strength. By ALEX. BRYCE. With illustrations from Life by R. J. WILLIAMS. Bristol, J. Wright & Co. 1902. Cr. 8vo, pp. 102; 1s. 6d. 861

FOUR EPOCHS OF WOMAN'S LIFE: Study in Hygiene. By ANNA M. GALBRAITH. Introductory Note by JOHN H. MUSSER. Saunders. 1902. 8vo, pp. 200; 5s. net. 862

MANUAL OF DISEASES OF CHILDREN. By W. H. WELLS and J. M. TAYLOR. 2nd ed. rev. and enl. Kimpton. 1901. Illus. Roy. 8vo, pp. 860; 21s. net. 863

REPORTS FROM THE SOCIETY FOR STUDY OF DISEASES IN CHILDREN. Vol. I. Session 1900-01. Churchill. 1902. 8vo, pp. 238; 12s. 6d. 864

THE HYGIENE OF THE MOUTH. A Guide to the Prevention and Control of Dental Diseases. By R. DENISON PEDLEY. Segg. 1901. , pp. ; 7s. 6d. 865

DISEASES OF NOSE AND THROAT. By J. P. BROWN. 159 Illustrations, including some coloured. Kimpton. 1901. Roy. 8vo, 9⅝×6 in., pp. 492; 16s. 866

DIE GEISTESKRANKHEITEN DES KINDESALTERS MIT BESONDERER BERÜCKSICHTIGUNG DES SCHULPFLICHTIGEN ALTERS. Von TH. ZIEHEN. Berlin, Reuther und Reichard. Lge. 8vo, pp. 79; 1m.80. 867

EDUCATION OF WOMEN, &c.

L'ÉDUCATION DES JEUNES FILLES. Par H. MARION. Paris, Colin. 1902. 8vo, pp. ; 3f. 50. 868

ENTSTEHUNG UND ENTWICKELUNG DER NEUEN MÄDCHENSCHULE IN BERN. Denkschrift zu ihrem 50 jähr. Jubiläum 1851-1901. Von V. D. M. DUMERMUTH. Bern, Baumgart in Komm. 1901. Lge. 8vo, pp. viii+195; 3m. 869

DIE FRAUEN-FRAGE, ihre geschichtliche Entwicklung und wirtschaftliche Seite. Von L. BRAUN. Leipzig, Hirzel. 1901. 8vo, pp. xii+557; 10m. 870

HANDBUCH DER FRAUENBEWEGUNG. Hrsg. von HELENE LANGE und GERTRUD BÄUMER. 1. Teil. Die Geschichte der Frauenbewegung in den Kulturländern. 2. Teil. Frauenbewegung und sociale Frauenthätigkeit in Deutschland nach Einzelgebieten. Berlin, Moeser. 1901. Lge. 8vo, pp. xiv+499 u. 267; 9m. und 5m. 871

LE FÉMINISME FRANÇAIS. Par C. TURGEON. Paris, Larose. 1901. 2 vols. 8vo, pp. ; 8f. 872

MODERNE MÄDCHEN UND FRAUENBERUFE. Ein Wegweiser bei der Berufswahl unserer Mädchen und ein Ratgeber für die Erwerbung suchende Frau. Von T. P. VOIGT. Berlin, Ullstein. 1901. 8vo, pp. vii+147; 1m. 873

ENGLISHWOMAN'S YEAR-BOOK AND DIRECTORY, 1902. Black. 1902. Cr. 8vo, pp. 414; 2s. 6d. net. 874

EDUCATED WORKING WOMEN. By CLARA COLLET. King. 1902. Cr. 8vo, pp. 156; swd. 2s. net; cloth, 2s. 6d. net. 875

CHILD STUDY, &c.

FROM CRADLE TO SCHOOL. By Mrs. ADA S. BALLIN. Constable. 1902. Cr. 8vo, pp. 352; 3s. 6d. 876

DIE BILDUNG DES EHRGEFÜHLS BEI DEN KINDERN DER VOLKS- UND MITTELSCHULEN. Von LEHR. KÜLZER. Neuwied, Heuser. 1901. Lge. 8vo, pp. 22; 50pfg. 877

THE CARE OF DESTITUTE, NEGLECTED, AND DELINQUENT CHILDREN. By HOMER FOLKS. Macmillan. 1902. Globe 8vo, pp. x+251; 4s. 6d. net. 878

DIE ANORMALEN KINDER UND IHRE ERZIEHLICHE BEHANDLUNG IN HAUS UND SCHULE. Von J. DEMOOR. Altenburg, Bonde. 1901. Lge. 8vo, pp. ix+292; 6m. 879

DIE HEILERZIEHUNGS- UND PFLEGEANSTALTEN FÜR SCHWACHBEFÄHIGTE KINDER, IDIOTEN UND EPILEPTIKER IN DEUTSCHLAND UND DEN ÜBRIGEN EUROPÄISCHEN STAATEN. Eine statistische Zusammenstellung, unter Mitwirkung von J. P. GERHARDT herausgegeben. Von P. STRITTER. Hamburg, . 1902. 8vo, pp. iv+138; 2m.50. 880

HISTORY OF TEACHING, &c.

GESCHICHTE DER ERZIEHUNG vom Anfang an bis auf unsere Zeit. Bearbeitet in Gemeinschaft mit einer Anzahl von Gelehrten und Schulmännern von Dr. K. A. SCHMID. V. Band. 2te. Abteilung. Stuttgart, Cotta. 1901. , pp. ; 10m. 881

HISTORIA DE LA PEDAGOGIA. E. GARCIA Y BARBARIN. Madrid, . 1902. 8vo, pp. 264; 1pes. 882

LE CONGRÈS INTERNATIONAL DE L'ENSEIGNEMENT SECONDAIRE À L'EXPOSITION UNIVERSELLE DE 1900. Procès-verbaux et comptes-rendus officiels. Paris, Colin. 1901. Sq. 8vo, pp. ; 2f.50. 883

SOURCE BOOK OF THE HISTORY OF EDUCATION FOR GREEK AND ROMAN PERIOD. By PAUL MONROE. Macmillan. 1902. Ex. cr. 8vo, pp. 530; 10s. net. 884

STATE INTERVENTION IN ENGLISH EDUCATION. Short History from Earliest Times to 1833. By J. E. G. DE MONTMORENCY. Clay. 1902. Cr. 8vo, pp. 398; 5s. net. 885

WESTMINSTER. By REGINALD AIRY. (*Handbooks to Great Public Schools.*) Bell. 1902. Cr. 8vo, pp. 182, 51 illustrations; 3s. 6d. 886

EIGHT CENTURIES OF A SCOTTISH SCHOOL: A History of the Grammar and High School of Stirling from the Twelfth to the Twentieth Century. By A. F. HUTCHISON. Stirling, E. Mackay. 1902. 4to, pp. abt. 600; 15s.; on publication, 21s. 887

THE RUIN OF EDUCATION IN IRELAND AND THE IRISH FANAR. By F. H. O'DONNELL. Nutt. 1902. 8vo, pp. xxx+202; 5s. net. 888

THE EDUCATION OF THE AMERICAN CITIZEN. By A. T. HADLEY. (*Yale Bicentennial Publications.*) Arnold. 1902. 12mo, pp. x+231; 6s. 6d. net. 889

STUDENT LIFE AND CUSTOMS. By H. D. SHELDON. Arnold. 1902. Cr, 8vo, pp. xxii+366; 5s. net. 890

THE COLLEGE STUDENT AND HIS PROBLEMS. By JAMES H. CANFIELD. Macmillan. 1902. Globe 8vo, pp. x+198; 4s. 6d. net. 891

FOR THE BLUE AND GOLD: A Tale of Life in the University of California. By J. LICHTENSTEIN. Illustrated. San Francisco. 1901. , pp. ; 7s. 6d. 892

L'UNIVERSITÉ DE PARIS, 1224-1244. R. DELÈGUE. Paris, Chevalier-Maresq. 1902. 8vo, pp. ; 2f. 893

LES CAHIERS DE L'INSTRUCTION PUBLIQUE EN 1789. Par R. BOURRILLY. Paris, Delagrave. 1901. 12mo, pp. ; 3f.50. 894

ESSAI D'HISTOIRE CRITIQUE DE L'INSTRUCTION PRIMAIRE EN FRANCE DE 1789 JUSQU'A NOS JOURS. Par E. BROUARD. Hachette. 1901. 8vo, pp. viii+360; 5f. 895

HISTOIRE DES MAISONS D'ÉDUCATION DE LA LÉGION D'HONNEUR. Par L. BRASIER. Paris, Laurens. 1901. 8vo, pp. ; 8f. 896

DIE DEUTSCHEN UNIVERSITÄTEN UND DAS UNIVERSITÄTSSTUDIUM. Von F. PAULSEN. 1902. , pp. ; 6m. 897

DIE REFORMBEWEGUNG AUF DEM GEBIETE DES PREUSSISCHEN GYMNASIALWESENS VON 1882 bis 1901. Von A. MESSER. Leipzig, Teubner. 1901. Lge. 8vo, pp. vi+173; 3m.20. 898

LEHRER UND UNTERRICHTSWESEN IN DER DEUTSCHEN VERGANGENHEIT. Von E. REICKE. Leipzig, Diederichs. 1901. Lex. 8vo, pp.136; 4m. 899

DAS SCHULWESEN DER DEUTSCHEN REFORMATION IM 16. JAHRH. Von Dr. G. MERTZ. Heidelberg, Winter. 1902. Lge. 8vo, pp. vii+681; 16m; 18m. 900

LE SCUOLE PRIMARIE IN EUROPA. Vol. I. ANGELO DE ANGELI. (Spagna, Portogallo, Francia, Inghilterra, Scozia, Irlanda, Belgio, Svezia, Norvegia.) Casale, , 1902. 8vo, pp. 182; 2l. 901

LIFE OF THOMAS ARNOLD, D.D., Headmaster of Rugby. Teachers' edition. By DEAN STANLEY. Preface by Sir JOSHUA FITCH. Murray. 1901. Photogravure Portrait, 16 illustrations. 8vo, 8⅛×5¼ in., pp. 818; 6s. 902

J. G. HERDER. Pädagogische Schriften und Äusserungen. Mit Einleitung und Anmerkungen herausgegeben von Dr. HORST KEFERSTEIN. Langensalza, Beyer. 1902. Lge. 8vo, pp. xii+xlviii+171; 2m.; 3m. 903

J. LOCKE. HOW TO BRING UP YOUR CHILDREN: being some Thoughts on Education. Low. 1902. 12mo, pp. 116; 1s. net. 904

H. PESTALOZZIS SÄMTLICHE WERKE. Herausgegeben von Dr. L. W. SEYFFARTH. Vols. VI., VII. Liegnitz, L. Seyffarth. Lge. 8vo, pp. viii+449; 4m.20. Pp. vii+519; 5m.; 6m.50. 905

PESTALOZZI AND THE FOUNDATION OF THE MODERN ELEMENTARY SCHOOL. By A. PINLOCHE. Heinemann. 1902. Cr. 8vo, pp. 320; 5s. 906

PESTALOZZI ET L'ÉDUCATION POPULAIRE MODERNE. A. PINLOCHE. Paris, . 1902. 12mo, pp. 2f. 50. 907

—— ET L'ÉDUCATION ÉLÉMENTAIRE. Par G. COMPAYRÉ. Paris, Delaplane. 1902. 18mo, pp. ; 90cts. 908

ERCOLE NARDELLI. Un Umanista: Enea Silvio Piccolomini (Papa Pio II) precursore in parte di alcuni pedagogisti moderni (Rousseau, Diderot, Kant, ecc.) col tratto 'De liberorum educatione' Torino, Paravia. 1901. 16mo, pp. 29; 1l. 909

ROUSSEAU. 910

See No. 322.

HERBERT SPENCER (Collection des grands éducateurs.) Par G. COMPAYRÉ. Paris, Delaplane. 1901. 18mo, pp. ; 90cts. 911

GLI SCRITTORI PEDAGOGICI ITALIANI DEL SECOLO DECIMOTTAVO. By G. B. GERINI. Torino. . 1901. 16mo, pp. viii+448; 5l. 912

LEARNING AND TEACHING OF LANGUAGES.

SPROGUNDERVISNING. OTTO JESPERSEN. Kobenhavn, Det Schubotheske Forlag. 1901. 8vo, pp. vi+186; 3k.25. 913

L'ENSEIGNEMENT DES LANGUES MODERNES. Par H. LOGEMANN. Paris, Boyveau & Chevillet 1902. Lge. 8vo, pp. 32; . 914

DENKEN, SPRECHEN UND LEHREN. Von WALTER NAUSESTER. 1. Die Grammatik. Berlin, Weidmann. 1901. Lge. 8vo, pp. 195; 4m. 915

LEBENDIGE GRAMMATIK. Schulmethode für die leb. Sprachen. Von E. HÄUSSER. (Aus '*Der Unterricht.*') Potsdam, A. Stein. 1902. Lge. 8vo, pp. 35; 80pfg. 916

PSYCHOPHYSISCHE METHODIK FÜR DEN UNTERRICHT FREMDER SPRACHEN. By G. FAMBRI. Hermannstadt, 1901. 8vo, pp. iii+54; 1m.50. 917

DER ERSTE LESEUNTERRICHT MUSS UMKEHREN. Von KARL HESSEL. Mit einem Vorworte von WILHELM VIËTOR. Bonn, Marcus & Webber. 1901. Lge. 8vo, pp. 31; 60pfg. 918

BILINGUAL TEACHING IN BELGIAN SCHOOLS. By T. R. DAWES. (Gilchrist Travelling Student's Report.) Cambridge University Press. 1902. Fcap. 8vo, pp. 60; 2s. 919

WELCHE FÖRDERUNG KANN DER LATEINISCHE UNTERRICHT AN REFORMSCHULEN DURCH DAS FRANZÖSISCHE ERFAHREN? Ein Beitrag zur Methodik des Lateinischen an Reformschulen von G. MICHAELIS. Marburg, Elwert. 1902. Lge. 8vo, pp. iii+52; 1m.20. 920

COMMERCIAL EDUCATION.

AN INTRODUCTION TO MODERN BUSINESS METHODS. By F. HOOPER and J. GRAHAM. (1) Import and Export Trade. (2) The Home Trade. Macmillan. 1901. 8vo, pp. ; 3s. 6d.; 2s. 6d. 921

MACMILLAN'S FACSIMILE MODERN BUSINESS FORMS. For use in connection with the text-book entitled 'Modern Business Methods: Import and Export Trade.' By F. HOOPER and J. GRAHAM. No. 1. The Home Trade, 6d.; No. 2. Export Trade, 1s.; No. 3. Imports and Ships, 9d. Macmillan. 1901. Folio. 922

A DICTIONARY OF ABBREVIATIONS AND CONTRACTIONS COMMONLY USED IN GENERAL MERCANTILE TRANSACTIONS. By W. G. CORDINGLEY. E. Wilson. 1902. 12mo, pp. 68; limp 1s. net. 923

PARLIAMENTARY PAPERS, ETC.

THE ELEMENTARY EDUCATION ACTS, 1870-1901. By Sir H. OWEN. Knight. 1902. 8vo, pp. 922; 21s. net. 924

BOARD OF EDUCATION SPECIAL REPORTS. Vol. VII. Rural Education in France. Eyre and Spottiswoode. 1902. 8vo, pp. 318; 1s. 4d. 925

BOARD OF EDUCATION SPECIAL REPORTS. Vol. VIII. Education in Scandinavia, Switzerland, Holland, Hungary, etc. Eyre and Spottiswoode. 1902. 8vo, pp. 704; 3s. 2d. 926

—— —— —— Vol. IX. Germany. Eyre and Spottiswoode. 1902. 8vo, pp. 622; 2s. 7d. 927

BOARD OF EDUCATION: Reports from University Colleges. Eyre and Spottiswoode. 1901. 8vo, pp. 532; 2s. 2d. 928

SCHOOL CHILDREN'S EMPLOYMENT. Minutes of Evidence before Committee, with Appendices and Index. Eyre and Spottiswoode. 1902. Folio, pp. 486; 4s. 2d. 929

A MANUAL OF THE ACTS RELATING TO EDUCATION IN SCOTLAND. By J. E. GRAHAM. . 1902. Cr. 8vo, pp. ; 18s. 930

MISCELLANEOUS.

WHAT'S WHAT: Guide for To-Day to Life as it is and Things as they are. By H. QUILTER. Sonnenschein. 1902. Cr. 8vo. $7\frac{5}{8} \times 4\frac{7}{8}$ in., pp. 1194; 6s. net. 931

PROS AND CONS: Newspaper Reader's and Debater's Guide to Leading Controversies of the Day. By J. R. ASKEW. Sonnenschein. 1902. Cr. 8vo, pp. 228; 1s. 6d. net. 932

TEST PAPERS IN GENERAL KNOWLEDGE. By H. S. COOKE. Macmillan. 1902. Cr. 8vo, pp. 104; 1s. 6d. 933

HOW TO ENTER THE CIVIL SERVICE. By ERNEST A. CARR. Richards. 1902. Cr. 8vo, pp. 272; 2s. 6d. 934

SCHOOL CALENDAR: Year Book of Scholarships and Examinations at Schools, Colleges and Universities. Whittaker. 1902. 12mo, pp. 216; bds. 1s. net. 935

PUBLIC SCHOOLS YEAR BOOK. 1902. Sonnenschien. Cr. 8vo, pp. ; 2s. 6d. 936

SOME NOTES ON BOOKS AND PRINTING: a Guide for Authors, Publishers, and Others. By C. T. JACOBI. Chiswick Press. 1902. Enl. ed. 8vo, pp. 174; 6s. net. 937

CULTURE AND RESTRAINT. By H. BLACK. Hodder and Stoughton. 1901. 8vo, pp. 396; 6s. 938

The Modern Language Quarterly

NOTICE TO CONTRIBUTORS.—*The Modern Language Quarterly* is open for the discussion of all questions connected with the study and teaching of Medieval and Modern Languages and Literatures. Contributions dealing with Germanic should be sent to Dr. BREUL, 10 Cranmer Road, Cambridge; with Romance, to Dr. BRAUNHOLTZ, 37 Chesterton Road, Cambridge; with Teaching, to Mr. E. L. MILNER-BARRY, M.A., Mill Hill School, N.W., or to Prof. WALTER RIPPMANN, 72 Ladbroke Grove, Notting Hill, London, W.; with the Bibliographical List, to Prof. WALTER RIPPMANN, to whom review copies should be sent; and contributions dealing with all other subjects, to Mr. W. W. GREG, Park Lodge, Wimbledon Park, London, S.W. All contributions should be clearly written, and should bear the name and address of the author on the last page.

NOTICE TO SUBSCRIBERS.—*The Modern Language Quarterly* will be sent post free to all members of the Modern Language Association who have paid their subscription for the current year. Applications for membership should be sent to the Hon. Sec., Mr. W. MANSFIELD POOLE, H.M.S. *Prince George*, Channel Squadron, and subscriptions (10s. 6d. per ann.) to the Hon. Treasurer, Mr. DE V. PAYEN-PAYNE, 9 Stonor Road, West Kensington, London, W.

The
Modern Language Quarterly

Edited by
H. FRANK HEATH

With the assistance of
E. G. W. BRAUNHOLTZ, K. H. BREUL, E. L. MILNER-BARRY, W. RIPPMANN, and W. W. GREG (Sub-Editor)

Vol. V. December 1902 No. 3.

AUGIER'S 'L'AVENTURIÈRE' OF 1848 AND 1860.

[A Paper read before the *Modern Language Association of America*, at Harvard University, Cambridge, Mass., December 26, 1901.]

EVERY student of Émile Augier's dramatic works knows that his *L'Aventurière* exists in two different versions, that of 1848 and that of 1860. The comedy, in its original form, consisted of five acts, and was performed, for the first time, on the 23rd of March 1848, on the stage of the *Théâtre-Français* or *Comédie-Française*, called at that time *Théâtre de la République*. The second version has only four acts. The comedy, in this new and definitive form, was played for the first time on the same stage, on the 10th of April 1860. These facts are clearly indicated in the customary theatrical notice placed at the head of every edition of *L'Aventurière* since 1860.

Professor Stuart Symington, speaking of the text of *Le Gendre de Monsieur Poirier*, in a prefatory note of his college edition of that comedy (Holt, New York, 1899), says that the Calmann Lévy separate edition of 1883 differs widely from the complete editions of 1880 and 1897 by the same publisher, and that the last two also differ *inter se*, though in a lesser degree. This remark can be applied, of course *mutatis mutandis*, probably to the texts of all the other plays of Augier, and certainly to that of the second version of his *L'Aventurière* in its successive editions since 1860. Augier apparently was a very conscientious worker and a painstaking artist: he thought it necessary to watch carefully the effect of his plays on the public in the theatre, and was always disposed to improve their texts in accordance with the experience gained from such observation, and with his changing personal conception of art and standard of perfection. I took the trouble to compare the text of *L'Aventurière* in the Calmann Lévy complete edition of 1897 (*Théâtre Complet*, vol. i. p. 159, ff.) with that of the separate edition of 1880, and was not astonished to discover several variants, one of which indeed is rather extensive (Act IV. Scene v.). But there is no doubt that the editions of *L'Aventurière* posterior to 1860, how much soever they may differ *inter se*, are all derived from the text of 1860, just as all the editions anterior to 1860 are all based upon that of 1848; and it seems to be self-evident that those two versions of 1848 and 1860, the former being a play of five acts, the latter having only four acts,

necessarily differ from each other in a much higher degree and in more essential points than any two editions, either published since 1860 or prior to this year, would differ *inter se.*

The author himself speaks, in his preface or *avertissement* of May 2, 1860, of the work of recasting or remodelling which resulted in the version of 1860, but which he already undertook and finished in the year 1857. This *avertissement* has been reprinted wholly or partly in the later editions of *L'Aventurière.*

'Voilà trois ans que j'ai fait,' says Augier, 'pour ma satisfaction personnelle, le travail que je livre aujourd'hui au public.

C'est une tentative presque sans précédents dans l'histoire des lettres, que la refonte, après dix ans, d'un ouvrage qui avait réussi à son apparition. Inutile de dire que je ne me suis pas imposé de léger cette tâche de patience; c'est après avoir attentivement étudié le fort et le faible de la pièce, après m'être bien convaincu *qu'elle péchait foncièrement par certaines inexpériences faciles à réparer*, que j'ai entrepris, non pas d'en faire un chef-d'œuvre, mais de la mettre sur ses pieds. Après quoi j'ai serré le tout au fond d'un tiroir, attendant le moment d'éprouver par la représentation si je m'étais ou non trompé. Le moment est venu, et le public semble m'avoir donné raison. Je souhaite que le lecteur ne casse pas l'arrêt du spectateur.

Si on m'objecte que l'ouvrage ne valait pas la peine que je me suis donnée, je répondrai tout simplement que j'avais une prédilection pour cette œuvre de jeunesse et que j'étais de loisir.'[1]

The *littérateurs* or critics who mention the existence of the two different versions of *L'Aventurière* in special essays upon Augier or in compendious works upon French literature, generally state the mere fact, without any comment. Most of them, if they belong to the younger generation of *littérateurs*, seem to have derived their knowledge of the first version only from Augier's *avertissement* and the brief notice quoted above. At all events, as a rule, they refrain from expressing any opinion about the difference of the two versions, about their mutual relation.

Of course, Francisque Sarcey (1828-1899), the old *habitué* of the *Comédie-Française*, whose experience extended over forty years of theatrical performances at Paris, knew both texts very well indeed. No doubt, he had seen Augier's comedy played on the stage before and after 1860, and was well prepared to compare the two versions, when he wrote his short article upon *L'Aventurière.* This essay originally appeared as a *feuilleton* in 1869, April 16, and was republished, after Sarcey's death, in his *Quarante Ans de Théâtre, feuilletons dramatiques*, volume v. (1901), pp. 7-15. This distinguished critic gives his unreserved preference to the older text, because it is, he says, the spontaneous work of a very gifted young man and exhibits, together with all the shortcomings and faults of an unskilled dramatic author, a certain, indefinable charm of youthful naturalness. This charm, he thinks, has been lost in the second version, which was the result of chilly reflection, and made, when Augier was no longer a young, inexperienced writer, but a master of his art, nearly ten years after the first conception of the comedy. However, what Sarcey says about the different features of the two versions, really does not amount to much; his critical remarks refer only to a few details, and to some passages and verses left out or changed in the new version. When he composed his essay, more than thirty years ago, he evidently was entitled to suppose that most of his readers were still pretty well acquainted with the text of 1848. Sarcey's statements are not exact in every point, but are on the whole correct; and the opinion he expresses about the relative value of the two versions, is plausible enough, and shows a great deal of common sense.

The only critic, belonging to the younger generation of *littérateurs*, so far as I know, who, speaking of Augier's *L'Aventurière*, insists upon the difference of the two texts, comments upon it, and draws from it conclusions regarding the author's literary character, habits, disposition and talent, is René Doumic.

I find in Mr. Doumic's essay upon *Émile Augier, Portraits d'écrivains* (published, if I am not mistaken, in the year 1894), the following passage, pp. 66-67:—

'Il faut dire qu'il n'a trouvé ni du premier coup, ni le premier la forme de cette comédie [c'est-à-dire de la comédie qui serait l'étude de la "charpente intérieure" d'une société]. Augier ne procède pas par coups d'audace. Il s'accuse d'être paresseux, et, en fait, il y a une sorte d'audace et de goût pour l'initiative qui lui manque. C'est un esprit réfléchi. Il travaille posément, lentement. Cette lenteur chez lui est caractéristique. Pendant les deux années qu'il lui faut pour mettre à la scène cette réponse : le *Mariage d'Olympe*, l'auteur de la *Dame aux Camélias* avait eu le temps de répondre à sa propre pièce par le *Demi-monde.* Il est lent à débrouiller ses idées. *Il lui arrive, une pièce étant achevée, et ayant paru sur la scène, de la retravailler; et il la gâte. L'histoire des deux textes de* l'Aventurière *en est un mémorable exemple. Celui qui a prévalu est fait des disparates les plus choquantes, mi-parti de*

[1] The last words have been omitted in the edition of 1897.

comédie picaresque et de drame bourgeois, et porte la trace de deux conceptions de l'art très différentes. On ne refait pas une comédie, on en fait une autre. Augier a aussi eu recours à ce second procédé, et avec succès. Il reprend une idée qu'il s'était essayé une première fois à traduire, et il en trouve une forme nouvelle qui est la vraie. Voulant montrer les dessous de la conscience d'un homme qui est en possession de l'estime publique, il avait tracé cette timide et pâle et vague esquisse: *l'Homme de bien.* Il en fit *Maître Guérin.* Il avait voulu, au dernier acte de *Gabrielle*, montrer la misère des unions illégitimes: et de cette idée il n'avait tiré qu'un discours très éloquent et très froid. C'est cette idée qui, trouvant sa forme dramatique, deviendra l'admirable épisode de la liaison de Sergine et de la marquise d'Auberive dans les *Effrontés.* Augier a besoin de porter longuement ses idées. Cela même est l'un des secrets de sa force. Cette lenteur est une lenteur puissante. Mais on comprend par là qu'il ait mis du temps à voir clair dans son propre talent. L'histoire de ses premières pièces n'est en effet que l'histoire de ses premiers tâtonnements.'

Only a few lines of this passage, which I have marked, refer *directly* to Augier's *L'Aventurière.* But I have quoted the whole passage, in order to bring out clearly Mr. Doumic's intentions, or the conclusions at which he arrives or wishes to arrive, in mentioning what he calls the history of the two texts.

Mr. Doumic speaks again, and this time with more precision and at greater length, of the difference and unequal value of the two versions of *L'Aventurière*, in his article upon the comedy of manners in the nineteenth century, p. 117, *Histoire de la Langue et de la Littérature française . . . publiée sous la direction de* L. Petit de Julleville, volume viii. (1899):—

'. . . *L'Aventurière* (1848) est très supérieure; c'est à vrai dire la première œuvre importante d'Augier. La pièce était, lors de son apparition, fort différente de celle que nous lisons aujourd'hui; et je crains qu'elle ne fût meilleure. Elle avait l'unité de ton, de couleur, de conception. C'était une comédie picaresque, d'un tour vif, plaisant, pleine d'entrain, de verve; les figures d'Annibal et de dona Clorinde étaient en accord avec le cadre où elles étaient placées. En remaniant sa comédie, Augier l'a assagie et il l'a gâtée. Il s'est efforcé de rapprocher les mœurs de nos mœurs contemporaines, et l'intrigue des situations de notre vie journalière; la pièce n'a ainsi rien gagné en vraisemblance, elle a perdu en cohésion et l'impression d'art en est gâtée. C'est à ce premier texte de *l'Aventurière* qu'il faut se référer pour apprécier les qualités de verve prime-sautière et d'exubérante belle humeur qui étaient naturelles à Augier. . . .'

What is the meaning of this fine piece of rhetoric, of this pleasant and elegant talk, of this *causerie spirituelle*?

(1) In Mr. Doumic's opinion, *L'Aventurière* of 1848 is a pure *comédie picaresque*, or, which means about the same thing, a pure *drame héroï-comique*, based upon a single conception of dramatic art, and free from discrepancies or disparities, all the characters of the play being consistent with themselves, and in full accord with the surroundings, or *milieu*, in which they are placed.

(2) *L'Aventurière* of 1860, being founded upon two extremely different conceptions of dramatic art, being a strange compound of *comédie picaresque* and *drame bourgeois*, or contemporary comedy of manners, lacking unity of tone, colour, and conception, and containing most shocking discrepancies or disparities, is therefore inferior to the first version.

(3) Augier was a slow worker, a slow, although very powerful thinker. He was liable to spoil a dramatic work by remodelling or recasting it after a certain number of years (*L'Aventurière* of 1848 and 1860). On the other hand, he was able to improve a drama by taking up the same theme again after many years of thinking, giving it a new dramatic shape, and treating it in an entirely new comedy (cp. *Un Homme de bien*, 1845, and *Maître Guérin*, 1864).

The first of these statements, made by Mr. Doumic with all the resources of a brilliant rhetoric, is wrong: he gives no facts, and there are none, I think, that would prove or corroborate the truth of his assertions; and it appears to be a creation of his fertile imagination. Consequently, the conclusion which Mr. Doumic reaches in the second statement is unfounded and gratuitous. Moreover, the conclusion contained in the third statement is, at the least, unwarrantable, so far as it refers to *L'Aventurière*; and there is nothing that would tend to prove that Augier's intellect worked differently from that of other authors in recasting a literary work, and that he was predisposed by a wonderful mental fatality to spoil it by changing a great number of details.

Mr. Doumic is still too young a man to have seen the comedy *L'Aventurière* performed on the stage before 1860; and I venture to say that, although he is exceedingly positive in his assertions about the peculiar features of the first version, he has never read it himself, or he has read only the beginning, which differs considerably from the corresponding part of the new version, and is comical, or rather burlesque, in its character. Perhaps he has never had a copy in his hands.

In fact, copies of the first version are very rare nowadays. It took me a long

time to find one, when I desired to verify Mr. Doumic's statements, which seemed to me highly interesting, although rather doubtful. I looked in vain, last summer, during my sojourn at Paris, for editions published before 1860, in large and small bookstores, and on *bouquinistes'* stalls within and without the Latin Quarter. I finally resorted to the *Bibliothèque Nationale*, which seldom forsakes the bibliophile or philologist in his researches; and there I discovered besides a complete edition of Augier's dramatic works, in six volumes, published 1856-1857 (Paris, Collection Hetzel et Lévy), and two separate editions of 1856 (Paris, Michel Lévy frères), and 1850 (Bruxelles, Jonker frères), a copy which I valued more than all the rest, since it gives the authentic text of the oldest version:—

> *L'Aventurière, comédie en cinq actes et en vers*, par Émile Augier, *représentée pour la première fois, sur le Théâtre de la République, le* 23 *mars* 1848. Paris, Hetzel, libraire-éditeur, 1848.

The employés of the National Library apparently disliked those old, musty-looking books, and, for some time, they persisted in bringing me, in their stead, the nicely bound copies of later editions. The oldest, in particular, had a very uncomely appearance and seemed to be more despised than the others; it was not even bound.

Once in possession of the text of 1848, and thus enabled to compare it with that of 1860, one has no difficulty whatever in proving that *L'Aventurière*, in its original form, was already a compound of *drame bourgeois* and *comédie picaresque*, and had already all the discrepancies, or what Mr. Doumic calls disparities, resulting from such double conception of dramatic art, and that the play, after it was re-modelled, remained essentially the same work in spite of very numerous and even very extensive changes in details. We are at liberty to object, with Sarcey, to those changes, which, it is true, Augier himself did not consider very great, since he speaks in his *avertissement* only of *certaines inexpériences faciles à réparer*, and to blame, with Mr. Doumic, the discrepancies contained in the play, not introduced, however, into the new version, as he thinks, but handed down from the older one. Nevertheless it is certain, and every habitual visitor of the *Théâtre-Français* can convince himself of the truth of this assertion, that the opinion of the public in that theatre does not agree with that of the two critics, and that the people find fault neither with the changes nor with the discrepancies caused by the double conception of art, since they have continued, until the present day, to applaud and enjoy the comedy provided it is well played by the actors.

Comparison of the two Versions.

There is neither place nor time here, nor is there any real necessity, for comparing the two texts through the whole play. I might as well reprint, in parallel columns, the old and the new text of every scene and act. It will be sufficient to state here the principal and most interesting points of such a comparison with a view to clearing up the question raised by Mr. Doumic's remarks, and to point out all the passages of importance that may have been added or suppressed, or which owe their significance to their remaining intact in the later version. It will be impossible to give here the full text of every one of those passages; and in most cases it will be quite sufficient for the needs and aims of my paper to quote the first verse or verses of such a passage, to note its contents, and to mark act, scene, and page where it is to be found.[1]

I. Place and Local Colour.

The PLACE where the scene of *L'Aventurière* is laid by Augier, is Padua in Italy, about 1640 (*en* 164 . . .), in *A*, and in the sixteenth century (*en* 15 . . .) in *B*. The century does not make any difference, although the indication of *A* would perhaps seem to be more proper. It is practically the same place, country, and time in the two versions. Historical truth in regard to manners and customs is not aimed at by the poet; and the LOCAL COLOUR of the play is rather artificial and conventional, though by no means displeasing or disagreeably strange and false. The country Augier has in view is the Italy of a picturesque past either forgotten or but dimly remembered by the average spectator; it is, indeed, a vague and romantic sort of Italy of the sixteenth or seventeenth century, with an addition of something Spanish (Don Annibal), of some-

[1] For the sake of brevity, I shall designate by *A* the version of 1848, and by *B* that of 1860. It seems to me convenient to quote the text of the new version in accordance with the separate edition of *L'Aventurière* of 1880, Paris, Calmann Lévy, which I was obliged to use as a basis of my collation. Variants of the complete Calmann Lévy edition of 1897 (*Théâtre Complet*, vol. i.) will be mentioned occasionally. The Roman number indicates the *act*; the Arabic number (noted without *p*), the *scene*.

thing traditionally French (Horace and Célie), and of something very modern and very Parisian (Dona Clorinde).

II. Dramatis Personæ. Their Names.

The DRAMATIS PERSONÆ of the two versions are the same, or easily recognised the same, if they have changed names: the Spanish adventuress Dona Clorinde; her brother, Don Annibal; the patrician or wealthy burgher (*bourgeois*) of Padua, a vigorous sexagenarian, called Monte-Prade in *B*, Mucarade in *A*; his daughter Célie; his eldest son Fabrice; his brother Dario in *B*, or Piquendaire in *A*; the latter's son Horace, betrothed to his cousin Célie. The two new names have been introduced to be in closer conformity with the Italian environment in which the *dramatis personæ* are supposed to move: Monte-Prade and Dario are more sonorous names, and have a more Italian appearance than Mucarade and Piquendaire.

III. Plot, Situation, Dramatic Action, Dénouement.

The PLOT, in its general outline and conception, and in its leading and most important features, has not been altered. Many details, relative to events and actions of secondary import, are, it is true, more or less different in *A*; and the text, accordingly, has been changed, in the new version, in many places and, sometimes, very considerably; particularly after the sixth and last scene of the third act in *B* (III. 7 in *A*). But the situation which forms the basis and starting-point of the whole, the principal events that make up the dramatic action of the play, and prepare, and lead to, the *dénouement*, the motives that underlie those events, and, finally, the DÉNOUEMENT itself—all that has remained the same.

The young and fair adventuress Dona Clorinde, of a very stormy and highly unsavoury past, formerly actress at Madrid, has arrived at Padua with her brother and companion Don Annibal, who serves her as protector, and is paid for his services by taking advantage of her successes in life; both of them have been received in the respectable home of the wealthy patrician Mucarade or Monte-Prade, a widower, already advanced in years. One does not know why, how, and under what particular circumstances this happened, and one does not understand how it could have happened in the seventeenth or in the sixteenth century, or in any other century, in Italy, or in any other country. One only learns that the venerable old gentleman met that interesting couple at Padua in poverty and great distress (I. 1, p. 4, *B*=*A*). But what appears unlikely in reading, is often scarcely noticed, or entirely lost sight of, on the stage.

Mucarade (Monte-Prade) still feels young, and naturally falls in love with the fascinating stranger. She has become his permanent guest, and is assiduously guarded by her brother, who remains with her. She has told him that she is the offspring of a poor but noble Spanish family, that her brother is a distinguished soldier, and intends to offer his sword to the house of Habsburg, that he fell ill when they were on the way to Austria, and that they were prevented by lack of money from continuing their journey. The old man readily believes this marvellous story, and has resolved to marry Dona Clorinde. This resolution and the very presence of the cunning intruder in his house seriously disturbs the peace of his family, causing dispute, discontent, sorrow, and unhappiness. Mucarade (Monte-Prade) quarrels with his brother Piquendiare (Dario), who upbraids him for his foolish conduct, and is strongly opposed to his marriage as being a disgrace to the whole family. Both are obstinate and excited; they part in great anger (*A*, I. 2; *B*, I. 1). The engagement of their children, Horace and Célie, is to be broken off. Horace is forbidden to visit his fair cousin; his father will never allow him to become the son-in-law of a notorious adventuress.

This is the situation, common to *A* and *B*, in the first act, before the real dramatic action of the play sets in.

The following events, alike or identical in the two versions, save details in a few cases, mark or determine the progress of the dramatic action leading up to the *dénouement*. They will be noted or described as briefly as possible; episodes and events of minor importance will be left out.

A, I. 6; *B*, I. 5.—The unexpected return of Fabrice, the prodigal son, unknown to his family, after ten years' absence. He surprises the two lovers in a secret *tête-à-tête*, tender and gay in spite of their troubles, makes himself known to his sister and cousin, who do not recognise him, and learns from them the cause of their misfortune. He is ready to help them and to save his father and family from dishonour and ruin. His experience won in his own Bohemian life, among people of the same class as Dona Clorinde and Don Annibal,

enables him to deal successfully with the two adventurers, and beat them with their own arms of cunning and falsehood.

A and *B*, II. 4.—The first meeting of father and son, and transmission of the first letter. Fabrice, disguised and somewhat disfigured by his life of dissipation, is not recognised by his father. He feigns being his friend Ulric of Munich. [In *A* nothing is said about the wonderful resemblance of Ulric and Fabrice, which, in *B*, renders the situation more probable.] Mucarade(Monte-Prade), after reading the letter of introduction from Fabrice, written by himself, welcomes with joy the best friend of his son, whom he still loves with a father's tender heart in spite of his escapade and long silence. He immediately invites him to be the guest of his house. The stranger is watched by Dona Clorinde with diffidence and suspicion.

A and *B*, II. 5.—The *en-cas* (collation) prepared for the new guest and Don Annibal, who, keeping him company, is to find out by all means the truth concerning his person and intentions; the drinking-match. The issue of this contest is contrary to Dona Clorinde's expectation; the wary Fabrice has the advantage over Don Annibal, who gets very drunk, and discloses the secret of his sister's infamous past. In the following scene, Mucarade (Monte-Prade) gets knowledge of it, in *B*, through Fabrice-Ulric, while the *matamore* is asleep; in *A*, through Don Annibal himself, who is still awake and, in his drunkenness, continues to talk, without being aware that Mucarade and Dona Clorinde have entered the room.

A and *B*, II. 6-8 (Text and details are very different, but the principal facts are the same).—Mucarade's (Monte-Prade's) anger, and reproaches; his credulousness, and readiness to forgive the guilty woman; their reconciliation. He is sure of being loved by Dona Clorinde, who knows how to excuse her conduct, and appeals to his mercy (*A*, II. 7, p. 44; *B*, II. 8, p. 53); he loves her more than ever, and is determined to marry her on the very same day (*A*, II. 7; *B*, II. 8).

A stronger remedy is necessary to undeceive Mucarade (Monte-Prade) and to cure him of his passion. Fabrice hopes to convince his father of Dona Clorinde's perversity and utter worthlessness by persuading her to elope with him (Act IV.). The preparations for carrying out this plan make up, in *A* and *B*, a large portion of the third act and part of the fourth.

A, III. 4; *B*, III. 3.—The second letter from Fabrice, informing Mucarade (Monte-Prade) that his son's friend Ulric is not a plain burgher of Munich, but a rich German prince, that he is of a romantic turn of mind, and travels incognito, looking for a bride that would love him for his own sake, and that the prince would be a splendid match for fair Célie, since he does not regard wealth and high birth as essential requirements.

Fabrice-Ulric hands over the letter to his father in the presence of Dona Clorinde (*A*, III. 3; *B*, III. 2). He is about to go out, and foresees that after he has left the room, she will be allowed to read it (*A*, III. 4; *B*, III. 3).

The adventuress, knowing that young Ulric is a rich prince, hesitates between two impulses. She is sure that she has made an impression on him (*A*, *B*, III. 2),[1] and that she could marry him if she wished (*A*, III. 5; *B*, III. 4, p. 67). However, she prefers to be magnanimous and disinterested, and to redeem her past by a sacrifice; she wishes to prove, by yielding the prince to Célie, that she has become *une femme honnête*, a worthy member of an honorable family (*A*, III. 4 and 5; *B*, III. 3 and 4).

A, III. 6; *B*, III. 5.—Dona Clorinde's offer of friendship is rejected by Célie; the impure *courtisane*, the sinful woman, who does not expiate her guilt by eternal repentance, is repulsed by the pure maiden with merciless contempt, and uncompromising hatred.

A, III. 7; *B*, III. 6.—Dona Clorinde's wrath and revenge.

> . . . puisque j'ai le châtiment du vice,
> Je veux aussi, j'en veux avoir le bénéfice !
> Je monterai si haut l'objet de leur mépris
> Que l'envie à leur cœur en apprendra le prix !
>
> (*B*, p. 73; =*A*.)

She is resolved to marry the prince. She feels that she can love him, and she believes that he loves her.

> . . . . . .
> Et son regard tranquille a certaine façon
> De s'appuyer sur vous, qui donne le frisson.
>
> . . . . . .
> L'incendie est tout prêt, que son âme recèle;
> Pour le faire éclater il faut une étincelle.
>
> (*B*, p. 74; =*A*.)

After this scene, the old text differs from the new version to a much greater

[1] CLORINDE, *à part*. Quel étrange regard ! (*A*, III. 2, p. 54). Quel regard étrange ! (*B*, III. 2, edition 1897, p. 226; different in edition 1880, p. 60).

degree than during the previous acts and scenes. It has been changed and, above all, shortened in a notable measure, in the revision of 1860, apparently, with a view to quickening the progress of the dramatic action, which, in *A*, drags on rather slowly and somewhat wearily through two acts, until the *dénouement* of the drama. These two acts, IV. and V., have been blended into one in *B*. There are four more scenes in the third act of the old version (*A*, III. 8-11). They describe the meeting of Dona Clorinde and Fabrice, before the elopement, their contest in skill and cunning (*lutte d'adresse et de ruse*), and their attempt to get the better of one another. They contain some remarkably fine passages, but plainly retard the *dénouement*, which the spectator is likely to await with impatience. Augier has left out those four scenes in his revision.

A and *B*, IV. 3.—The prince's declaration of love, rather sudden in *B*, and perhaps better prepared in *A*; Dona Clorinde's assent. They are about to elope, and are surprised by Mucarade (Monte-Prade).

A and *B*, IV. 4.—His anger; the recognition of his son; his fatherly love; his persistent credulousness and infatuation.

Mucarade (Monte-Prade) is going to strike his faithless guest, who refuses a duel; and Fabrice is forced to confess that he is his son.

The scene, in *A*, contains many details that are different, or do not exist in *B*. Some pretty verses, omitted in the latter version, are justly praised and admired by Sarcey, because they express very well in a naïve manner the feelings of an old father seeing again, after a long separation, the beloved prodigal son, whom he thought lost, and recalling, at the sight of a scar, with touching simplicity some long-forgotten accident in his son's early childhood. But, on the whole, the old text of this scene seems to me inferior to the new one. It is rather diffuse and somewhat obscure: Fabrice's conduct towards Dona Clorinde, in *A*, changes too much and too abruptly.

At the end of the scene, in *A*, Fabrice is willing to swear that Dona Clorinde is guilty, though he had affirmed as strongly her innocence, accusing himself alone, at the beginning (not in *B*). Mucarade refuses to listen to him.

Laisse-moi m'en aller si tu ne peux te taire . . .
Ne fais pas parjurer un fils devant son père.
Il sort. (*A*, IV. 4, p. 84.)

Compare *B*, IV. 4, p. 89:

FABRICE, *à Monte-Prade.*

Vous ne répondez rien? Son astuce l'emporte?
Voyons! d'elle ou de moi, qui voulez-vous qui sorte!

MONTE-PRADE, *après un silence.*

Tous deux. *Il sort lentement.*

Monte-Prade hesitates between his son and Dona Clorinde. But we conclude, and she, as well as Fabrice, thinks that he still loves her, and will be feeble enough to forgive her a second time.

The fifth scene of the fourth act (*A* and *B*) marks the climax of the dramatic action, and announces already the approaching *dénouement* of the drama, the peaceful and voluntary departure of the adventuress, her resignation and retreat brought about neither by means of stratagems and tricks nor by force and by threats, but by a moral change in her own inmost heart.

Dona Clorinde, left alone with Fabrice, is at first overbearing and more triumphant than ever. She is even so insolent as to defy her adversary by scornfully invoking the memory of his mother, whose place she is sure of obtaining soon. This arouses Fabrice's anger; and the sincerity of his anger, together with his utmost contempt and hatred for herself and all the dangerous and worthless beings of her class, expressed in a very eloquent speech, terrifies and humbles her.

Non! . . . Et puisque du ciel la justice est si lente,
Moi, je t'écraserai, vipère en ton chemin! . . .
(*B*,[1] IV. 5, p. 92; =*A*.)

He raises his hand against her, but refrains from striking her. She falls on her knees, overawed by the man, whom she is forced to love and to respect.

A, IV. 6, and V. 1.—*B*, IV. 6.—The lively dialogue between Clorinde and Annibal, who has entered the room, and found his sister alone and kneeling, serves, on one hand, to advise Annibal of what has happened, and, on the other, to inform the spectator of Clorinde's state of mind after her last encounter with Fabrice, of her new resolution, and of her brother's opposition to her plan. This dialogue, which naturally forms only one scene in *B*, is strangely split in two in *A*. The first and shorter part, where Clorinde

[1] The text of 1897 slightly differs, here as well as in many other places, from that of 1880. See note, page 132.

curses her brother and passionately accuses him of having led her astray by his pernicious example and advice, is contained in the sixth scene, which ends, in *A*, the fourth act; Clorinde, excited and angry, leaves the room, and Annibal, trying in vain to calm her, follows her. At the beginning of the fifth act, in *A*, both reappear, and simply continue their conversation (*A*, v. 1; =*B*, the second and larger part of iv. 6).

The dramatic action, languishing and slackening, in *A*, after v. 1, especially as Mucarade shows himself again before the final *dénouement*, is accelerated, in *B*, by four scenes being left out entirely (*A*, v. 2-5). The last two scenes in *A*, v. 6 and 7, correspond to the long seventh scene and four other very short scenes (8-11), which finish the fourth and last act of *B*.

Considering those extensive changes, one can imagine that only very few verses of 1848 have remained intact in the new version between the climax and the *dénouement* of the drama. These verses, however, are, as a rule, very significant ones, and, if examined in connection with the contents of the various scenes, they indicate sufficiently that the plot, also in the last part of *L'Aventurière*, in its general outline, with its motives and *dénouement*, is exactly the same in both texts.

With the love and respect of man, which Clorinde has never felt before,[1] the sentiments of shame, despair, and repentance of her past[2] enter the heart of the sinful woman. She therefore resolves to give up her intrigues, to leave the house whose peace she has disturbed by her presence, and to show by her conduct that she does not deserve the contempt of the man she loves.[3]

There is only one serious obstacle to Clorinde carrying out her resolution. This obstacle is her brother's greed. Annibal threatens to kill Fabrice, if she should not submit to his will and consent to his way of arranging matters (*A*, v. 1; *B*, iv. 6; end of the scene).

In *A*, Clorinde is to marry Mucarade against her will (v. 1), and Annibal excites him against Fabrice, whom he accuses of having struck his sister (v. 2). Fabrice is to leave the house (v. 3 and 4). Clorinde avows to Fabrice that she loves him; and, being afraid lest Annibal should kill him in a duel, if she refuses to marry his father, she warns him of the treacherous thrust that her brother uses in fighting his duels (v. 5). Fabrice remains, awaiting the return of Annibal, who is going to challenge him in case he has not yet departed (v. 6).

In *B*, Annibal contents himself with demanding of Fabrice a rich dowry for his sister, as a compensation, and some presents and some money for himself, if he would expect them to 'disappear' (iv. 7, p. 97). Fabrice consents. The shameful contract is drawn up, but Clorinde, instead of signing it, tears it to pieces (iv. 7, p. 100).

In *A* (v. 6) as well as in *B* (iv. 7, p. 101, ff.), a duel is to be fought. Annibal boasts of being the pupil of the celebrated duellist Matapan and having learned from him his famous secret thrust, *le coup de Matapan* (*B*, p. 102; =*A*). But Fabrice, an expert in the duel on account of his former Bohemian life, knows all about this secret thrust: he has killed Matapan himself (*B*, p. 103; =*A*). The *matamore* is terrified, and refuses in a cowardly manner to fight (*B*, p. 104; =*A*).

In *B* (iv. 7, pp. 104-105), Fabrice ejects Annibal, who is glad to escape safely, and ignominiously forsakes his sister.

In *A*, Annibal, in spite of his comical and shameful defeat, remains in the room until his sister's departure (v, 6 and 7). But we do not doubt that Clorinde will renounce his degrading companionship for ever.

In *A* and *B*, she declares frankly that she is willing to leave the house, feeling sure that she now deserves Fabrice's respect. Compare *B*, iv. 8, p. 105:

Vous m'estimez un peu . . . Voilà ma récompense.
Au milieu des hasards qui pourront m'outrager,

[1] Compare *B*, iv. 6, p. 93 (*A*, v. 1):

Pour la première fois devant lui j'ai tremblé . . .
Quelle ardeur dans ses yeux, et comme il m'a parlé !

B, iv. 6, 94 (*A*, v. 1):

. . . Je ne sais où j'en suis,
Ni quel trouble m'émeut, ni quel instinct je suis.
. . . . . .
C'est la première fois que je rencontre un homme,
Un cœur impétueux sur qui je ne peux rien,
Un courage en un mot supérieur au mien !
Je me sens la plus faible et suis fière de l'être . . .
Étrange volupté de fléchir sous un maître !

[2] Compare *B*, iv. 6, pp. 92-93 (*A*, iv. 6, p. 87):

. . . C'est toi, toi qui m'as dégradée ;
C'est toi des dons du ciel qui m'as dépossédée ;
Qui m'a séché le cœur, qui m'as mise si bas,
Que je veux remonter et que je ne peux pas !
L'injure et le mépris où je me vois sujette,
O conseiller du mal, sur toi je les rejette !
Je te hais, te maudis, et je voudrais pouvoir
Te remplir de ma honte et de mon désespoir !

[3] Compare *B*, iv. 6, p. 93 (*A*, v. 1):
Je vais tout rompre. . . .
. . . . . .
Je veux me relever du mépris de Fabrice.

J'emporte au fond de moi la douceur de songer
Qu'il est un cœur au monde où je ne suis pas vile,
Et dans mes souvenirs j'ai du moins cet asile.[1]

In *B*, IV. 11, Monte-Prade meets his family again only after the departure of the adventuress. He has overcome his passion, but he looks pale and care-worn. He opens his arms to Fabrice:

. . . 'Mon fils!
—Où sont ces intrigants?' (p. 106).

The question is addressed to all his children, and answered by Horace:

'Cher oncle, ils sont partis' (p. 107).

Then Horace and Célie, obeying a sign made by Fabrice, surround and embrace Monte-Prade.

In *A*, v. 7, Mucarade is present when Clorinde is taking her leave. He still loves her; and when he knows that she will go, he exclaims with sincere regret:

'Elle ne m'aimait pas!'

There is nothing burlesque in this exclamation. For apart from Annibal, who, in *A*, has not had the good fortune to disappear before his sister's farewell, the *dénouement* in *A* is as serious and dignified as in *B*.

Mucarade's heart is sore with grief when Clorinde at last has left him for ever; nevertheless he is glad to be reconciled with his children, and cannot but thank Fabrice for his efforts to save the honor of his family.

The whole passage in *A*, v. 7, corresponding to the very short last scene of the new version, is much longer—rather too long. Most verses are quite different, and have nothing strictly analogous in *B*; some of them are rather stiff and prosy, and not well built.[2] However, the meaning of the passage, the situation and the sentiments expressed by the various members of the family, or but indirectly hinted at by scenic representation, are the same.[3]

The comedy ends, in *B* as well as in *A*, like a real *drame bourgeois* having a moral tendency or conveying a moral lesson, with a glorification of pure and peaceful family life.

'Que de petits-enfants notre maison fourmille!
Mon père, nous serons les vieux de la famille.'

These are the last verses of the drama in both texts (*A*, v. 7, p. 104; *B*, IV. 11, p. 107).[4] They are pronounced by Fabrice. Resignation is his father's lot, and his own.[5] Their happiness will consist in seeing others happy. The family is united again, peace is restored, and the happiness of the young couple, Horace and Célie, is ensured.

Surely this is not the end of a *comédie picaresque!*

RESULT.—The first conception of *L'Aventurière*, in the poet's mind, seems to have been, indeed, that of a *comédie picaresque* or *drame héroï-comique*. This conception doubtless prevails, in *B* as well as in *A*, through the first two acts and part of the third; and perhaps in a higher degree in *A*, on account of Mucarade's character being somewhat, but inconsistently, different from that of Monte-Prade, and on account of the beginning of the play, which, in the old version, is burlesque in conformity with Mucarade's

---

[1] Compare *A*, v. 7, p. 103:

. . . je ne pars pas tout à fait oubliée;
Car parmi les hasards qui pourront m'outrager . . .

(The following three verses are the same as in *B*.)

[2] Generally speaking, the style and versification of *L'Aventurière* have been greatly improved by the revision of 1860. See p. 144, note 1.

[3] Compare the text in *A*, v. 7:

CÉLIE, *à Mucarade.*
Il vous reste Célie et Fabrice.
MUCARADE.
Fabrice!
FABRICE, *s'agenouillant.*
Oui, je vous rends, mon père, un douloureux service;
Croyez que je sens là toute votre douleur,
Et la rachèterais de mon sang le meilleur.
MUCARADE.
Non, fût-elle mortelle et jamais adoucie,
L'honneur est sauf du moins, et je vous remercie.
(*Entre Horace.*)
FABRICE.
Horace, mets ta main dans celle de ma sœur.
HORACE.
Ah! cher oncle!
MUCARADE.
Soyez heureux.
HORACE.
Quelle douceur!
FABRICE.
Que de petits-enfants . . . (The rest as in *B*.)

[4] The pages in *A*, edition 1848, are much larger than in *B*, edition 1880.

[5] Compare *A*, v. 7:

(After Clorinde's farewell verses quoted above.)

ANNIBAL, *à part.*
Cherchons fortune ailleurs.
CLORINDE.
Adieu, seigneur.
FABRICE.
Adieu!
(*À part.*)
Son cœur n'est pas sorti méchant des mains de Dieu!

B, IV. 10, p. 106:

HORACE, *à Fabrice.*
À quoi penses-tu donc?
FABRICE.
Au seul amour sincère
Qu'il m'ait été donné de rencontrer sur terre. . . .

character (see below). However, the second conception, that of a modern *comédie de mœurs* or *drame bourgeois*, makes itself felt very soon, in *A* as well as in *B*, at least after the first act; it replaces gradually, and effaces more and more the old conception, which is entirely lost sight of in a very important scene of the third act (*A*, III. 6; *B*, III. 5), the encounter namely of Clorinde and Célie. The play, in its last part beginning with the fifth scene of the fourth act (*A* and *B*: Encounter of Clorinde and Fabrice), would be, no less in *A* than in *B*, a real *drame bourgeois* or modern *comédie de mœurs*—but for the *matamore* rôle of Don Annibal. His fate is interwoven too intimately with that of his sister to bear being neglected after Clorinde's final resolution; and his part is too conspicuous in the whole drama, and pleases the theatre-going public too much to admit of being curtailed or even omitted before the *dénouement* by a dramatic author who cares for the success of his work on the stage. In fact, the last picaresque scene between Annibal and Fabrice (*A*, v. 6; *B*, IV. 7) is as sure of being applauded by an appreciative audience as their burlesque drinking-bout in the second act (*A* and *B*, II. 5).

We have already seen that the *dénouement* itself is that of a *drame bourgeois*, pure and simple.

IV. Characters and Rôles.

This result is fully confirmed by a close study of the different CHARACTERS of the play. All the *dramatis personæ* of the original drama have preserved their characters in the new version, with one single exception.

1. Dona Clorinde, in spite of her old Spanish costume, in spite of the adventurous life she is supposed to have led as an actress in the capital of Spain, in spite of her constant association with a rather genuine Spanish *matamore*, or *spadassin*, of the seventeenth, or even sixteenth century, is a French and very modern woman, a Parisian *courtisane* of the poet's own times, about the middle of the nineteenth century. She belongs to the same class and lineage of dangerous beings as her contemporaries, Olympe Taverny in Augier's *Le Mariage d'Olympe* (1855) and Marguerite Gautier in *La Dame aux Camélias*, by Alexandre Dumas Fils (1852). She is, before her inner rehabilitation, as bold and insolent as Olympe, but less vulgar and less brutally immoral; she is as sentimental (sentimental, it is true, in a different manner, but with a similar tinge of romanticism), as Marguerite Gautier—perhaps, less poetical, less touching, but more worthy of our esteem, more moral, that is, more capable of a really moral exertion than the frail and consumptive heroine of Dumas' sickly and exciting drama.

There is no essential difference between the Clorinde of 1848 and the Clorinde of 1860. Augier has not modernized her character in the new version. She feels and thinks like a French and modern woman also in the old version.

Compare the following passages:

II. 1, *B*=*A* (Clorinde and Annibal's first appearance in the play, before they know of Fabrice's arrival; their frank and unrestrained talk *en petit comité*).

Pp. 24-25, *B*=*A* (The *courtisane*, proud, ambitious, disdainful, *blasée*, despising riches, sick of luxury and pleasure)[1]:

> Ne seras-tu jamais qu'un intrigant vulgaire?
> [16 lines,—] . . . . . .
> . . . J'ai goûté de tout, . . .

P. 25, *B*=*A* (Weary of her Bohemian life, longing for 'the happy shore' of an honest and regular life):

> Je ressemble au marin fatigué de la mer;
> Et comme il porte envie à la tranquille joie
> Des rivages heureux que son vaisseau côtoie,
> Ainsi je porte envie au monde régulier
> [13 lines,—] . . . . . .
> Le respect que font voir nos amants à leur nom.

P. 26, *B*=*A* (Longing to be respected and to respect herself, disliking to be treated as a *bohémienne*, envying the modest pride of the *bourgeoise en gants noirs*):

> Ah! je n'ai jamais vu de femme mariée,
> De bourgeoise en gants noirs que je n'aie enviée;
> [8 lines,—] . . . . . .
> Et de se pavaner dans l'estime de soi.

Pp. 26-27, *B*=*A* (The haughty *courtisane*, incapable of love, and unable to respect man):

> Je n'ai jamais aimé personne de ma vie! . . .
> . . . . . .
> [11 lines,—] . . . ce faux roi de la création.—
> . . . . . .
> Peut-être vaut-il mieux n'avoir aimé jamais
> [8 lines,—] . . . . . .
> C'est ainsi que sans chaîne et sans entrave aucune,
> Dans son cours merveilleux j'ai suivi ma fortune.

II. 6, *B*=*A* (Quarrel between Clorinde

[1] There is nothing particularly Spanish or picaresque, at least, old-picaresque, in Clorinde's superstitious fear caused by a broken looking-glass. Compare *B* (=*A*), II. 1, p. 23, and 3, p. 32. Augier insists upon the superstition of the modern *courtisane* also in *Le Mariage d'Olympe*, II. 15.

and her aged lover, after the discovery of her secret, text very different). The tenor of the quarrel is perhaps coarser in *A*, but appears to be even more modern than in *B*. Clorinde, like a genuine Parisian *bohémienne*, speaks of dull *bourgeois*:

. . . Je vois
Que l'on ne peut rien faire entendre à des bourgeois.
(Only in *A*.)

II. 8, p. 53, in *B*, = II. 7, p. 44, in *A* (Clorinde, about to be reconciled with Mucarade-Monte-Prade, appealing to his mercy):

Ce que je convoitais, seigneur, c'est le pardon !
C'est la douceur de vivre en épouse pudique,
C'est la sérénité du foyer domestique,
Un sort de modestie et de paix revêtu ;
Ce que je convoitais enfin, c'est la vertu !

III. 4 in *B*; 5 in *A* (Clorinde again *en petit comité* with Annibal, after having learned the contents of the second letter concerning Ulric-Fabrice, the prince).

Pp. 66-67, *B* (Different text in *A*, but of similar purport: the magnanimous *courtisane*, sacrificing a prince to her ambition of being an honest woman).

Pp. 67-68, *B*=*A* (The *courtisane* hoping to have her place as an honest woman in the society which despised her before):

N'est-ce pas que c'est bien et d'une femme honnête ?
[11 lines,—] . . . . . .
C'est moi-même, c'est moi, c'est ma réalité,
Qui respire à son aise en pleine honnêteté !

P. 68, *B*=*A* (Wishing to be reconciled with herself and with society before it be too late, and calling Annibal her evil spirit):

Non, l'heure m'en serait à tout jamais ravie,
[10 lines,—] . . . . . .
Laisse-moi désormais, si je puis oublier,
Avec le monde et moi me réconcilier.

III. 5 in *B*; 6 in *A* (Clorinde meeting Célie. The text of the whole scene is nearly the same. Significant passages, famous and often quoted, containing entirely modern ideas and sentiments).

P. 69, B^1=*A* (Clorinde speaking low, and admiring the proud innocence of pure maidenhood):

Voici Célie. Admire un peu cet œil limpide,
Cette fière innocence, et comme la fraîcheur
Qui brille sur sa joue y monte bien du cœur.
Depuis que je n'ai plus à lui porter envie,
Je l'aime, cette enfant de pureté suivie !

P. 70, *B*=*A* (The *courtisane* trying to excuse or justify her previous life of shame):

Vous me jugez pourtant et d'un sévère blâme !
Oui, ma vie est coupable, oui, mon cœur a failli . . .
[11 lines,—] . . . . . .
Qu'on renonce à l'honneur pour un morceau de pain.

P. 71, *B*=*A* (Protesting against Célie's severe and inclement judgment, and boasting of proving the sincerity of her repentance by a noble and generous action):

Voilà votre clémence ! . . . Ainsi, rien dans ce monde,
Ni repentir amer, ni souffrance profonde,
Ni résolution ferme pour l'avenir,
Demandant mon pardon, ne pourra l'obtenir ?—
. . . . . .
Je ne la souille plus et n'en dois pas sortir !
[6 lines,—] . . . . . .
J'ai toutes les vertus du rang que j'usurpais :
Ma conscience peut le retenir en paix !

P. 72, *B*=*A* (Accusing the happy of being ruthless and cruel in repelling and banishing from their closed ranks for ever the woman who has sinned):

Comme ils se tiennent tous, et comme les parents
Dressent les premiers-nés à n'ouvrir pas les rangs !
O race des heureux, ...
[8 lines,—] . . . . . .
Vous répondrez à Dieu des âmes fourvoyées,
Que vos rigueurs auront au vice renvoyées !

III. 6 in *B*; 7 in *A* (Clorinde alone with Annibal. Her wounded pride, her anger, and her resolution of taking revenge by marrying Fabrice-Ulric, the prince).

P. 73, *B*=*A*:

Je ne me repens plus . . . que de mon repentir !
. . . Ah ! voilà comme on sait compatir ? . . .
C'est bien. Mais puisque j'ai le châtiment du vice,
. . . . . [6 lines.][2]

The expression of Clorinde's feelings and passions, in the following verses, is somewhat different in *A*, but by no means less modern, and very French indeed. The family who reject her, are *bourgeois*, whom she ought to despise.[3]

[1] Text changed and abridged, wrongly, I think, in the edition of 1897.

[2] Partly quoted above, p. 134.

[3] Compare *B*, III. 6, p. 73:

ANNIBAL, *se levant.*
Princesse !
CLORINDE.
Je veux l'être, et de cette puissance
8 lines,—] . . . . . .
Qui peut tomber du ciel sans devenir démon !—

A, III. 7:

ANNIBAL, *saluant.*
Princesse !
CLORINDE.
Oui, je le suis !—Certes, j'étais bien bonne
De faire à ces bourgeois l'honneur de ma personne !
Qu'importe à des esprits vraiment intelligents
L'estime ou le dédain de ces petites gens !

IV. 5, *B* and *A* (The proud *courtisane* overawed and humbled by the man whom she loves, and is forced to respect).

P. 91, *B*=*A*:

> Songez, en me parlant, que je suis une femme, Seigneur.

(After Fabrice's long tirade manifesting anger and utmost contempt at the same time. *B*=*A*):

> CLORINDE, *à part.*
> Oh! j'ai peur![1]

The *dénouement*, the peaceful departure of the adventuress, and the events that follow the καταστροφή in IV. 5, and prepare the *dénouement*, depend entirely on her own will, conscience, and character. The passages, common to *A* and *B*, which I quoted above,[2] when I was examining the plot in the last part of the drama, in order to illustrate the motives of her voluntary action, prove sufficiently, for both versions, the modern character of Clorinde and her modern sentiments derived from it under the influence of the καταστροφή. It is unnecessary to quote those verses here again.

There can be no doubt that Clorinde's character has been, from the very beginning, in the poet's mind, that of the heroine of a modern *comédie de mœurs*, in perfect conformity with the *dénouement* of the play. Of course, her rôle necessarily implies some features of the *comédie picaresque*. But these features are nothing but mere additional ornament. They do not affect her real character, and only serve to bring her rôle, to a certain extent, into harmony with that of her brother and companion, with her imaginary *milieu*, and with the strange story of her intrusion.

2. DON ANNIBAL'S character stands in clear contrast to that of Dona Clorinde. It is not a complex character, as hers, and agrees entirely with his rôle and the place and time in which the scene of the play is laid. He is, throughout the drama, and in both versions, the genuine hero of a *comédie picaresque*: braggart and coward, rogue, greedy, glutton, drunkard, libertine, cynical, grotesque and full of grim humour, 'sans foi ni loi, sans feu ni lieu, au demeurant le meilleur fils du monde.'[3] Modern ideas and sentiments do not trouble him. His sister's repentance seems to him foolish, and her sorrowful yearning for a better life sheer madness. No wonder that Don Annibal does not understand, and does not sympathise with, the state of mind of a sentimental nineteenth-century *courtisane* 'sur le retour,' who is about to reform. For he is a being of bygone ages; he really existed, in life as well as on the stage, about the time in which he is supposed to live in accordance with the plot of the drama. No doubt, Augier's original humour and talent has transformed this very old rôle[4] in a great measure; and it is very likely that the young poet fashioned it, in some details, under the inspiration of Victor Hugo's conception of a similar character in one of his romantic dramas.[5] But if we consider only the essential traits of his character, it is certain that Don Annibal is still the grotesque *matamore* or *spadassin* of the old *comédie picaresque*; and this holds true of both versions of the drama.

Many jokes of the original drama, in Don Annibal's part, among them, some very good ones, have been left out in the new version.[6] However, other jokes, not inferior, I think, in most cases, have been

[1] Compare, besides, what I have said above about the climax of dramatic action and the καταστροφή in IV. 5, *B*=*A*.

[2] *B*, IV. 6, p. 93 (*A*, v. 1) and p. 94 (*A*, v. 1); *B*, IV. 6, pp. 92-93 (*A*, IV. 6, p. 87); *B*, IV. 6, p. 93 (*A*, v. 1) and *B*, IV. 8, p. 105 (*A*, v. 7, p. 103).

[3] Cp. Sarcey, *Quarante ans de théâtre*, v. p. 9.

[4] Compare this old rôle in the comedy of Molière's contemporary Cyrano de Bergerac, *Le Pédant joué* (*le capitan Châteaufort*), in several comedies of the French and Italian Renaissance literature (for instance, *le capitaine Rodomont* in Odet de Tournebu's *Les Contents*, and in Belleau's *La Reconnue*, and *le capitaine Fierabras* in Larivey's *Les Jaloux*), and its prototype, the *miles gloriosus* in the Latin comedy. About the bragging soldier or bully in the comical drama of Italy in the sixteenth century, who frequently is, or pretends to be, a Spaniard, see Creizenach, *Geschichte des neueren Dramas*, volume ii. (1901), p. 275.

[5] Don César de Bazan in *Ruy Blas* (1838).

[6] This omission of jokes has already been remarked, with much regret, by Sarcey in his *Quarante ans de théâtre*, v. p. 14: 'Il n'y a pas jusqu'à ce pauvre Annibal qui n'ait, lui aussi, payé son tribut. On lui a retranché des plaisanteries, et la plus drôle de toutes: Doucement, lui disait Fabrice, doucement, prenez garde à votre pauvre nez.—Oui, répondait Annibal, je n'en ai pas d'autres.'

In the old version the *matamore* had two names, Don Annibal for the show and the outside world, and Franca-Trippa for his *tête-à-tête* meetings with Dona Clorinde. This grotesque name of endearment, or *petit nom*, occasions some very vigorous jokes of the picaresque style, which, with the name itself, have been left out in the new version.

A, II. 1, p. 21 (cp. *B*, II. 1, p. 23):

> Rien: c'est Franca-Trippa
> Qui s'échappe . . . Rentrez dans votre peau, marouſle;
> Faites le mort, coquin, retenez votre souffle!
> . . . . . Oui dà; franc animal!
> N'élevez plus la voix devant don Annibal.

added, or have replaced the old ones. At all events, this has not changed to any notable degree the general impression of the dramatic picture of Don Annibal's character as it appears in a series of very effective scenes:[1] it is not more modern in *B* than in *A*.

3. The character of FABRICE is rather complex, even more complex than that of Clorinde. He represents two different rôles, a burlesque one and a serious one, which, it is true, have been fused very skilfully into one by the poet. On one hand, he is a *bohémien* like the two adventurers whom he is fighting, or, at least, makes use of the experience gained in his previous Bohemian life; he fights them with their own arms, and knows how to trick and intrigue as well as they, and even better. On the other hand, he is the champion and protector of his family, and saves its honour and happiness compromised by the weakness of his father and the cunning of the intruders. Indeed, Fabrice combines in his own person the two conceptions of *L'Aventurière*, the *comédie picaresque*, and the modern *drame bourgeois*.

His picaresque character, answering to his first rôle, is simple enough, and is clearly indicated in both versions. Compare especially: *B*, I. 5, pp. 15-16 [*A*, I. 6], and *B*, II. 4, pp. 35-36 [*A*, II. 4] (some information about Fabrice's Bohemian life); II. 5, *B* and *A* (the drinking-bout); *B*, IV. 7 [*A*, V. 6] (Don Annibal's burlesque defeat).

The modern character of Fabrice, corresponding to his second rôle, which evidently is the prominent one of the two in both versions, is intricate, and requires more illustration than his picaresque character. It manifests itself very clearly in the following passages common to *A* and *B*:

I., 5 in *B*, 6 in *A* (Fabrice, the prodigal son, returning home after ten years' absence in foreign lands; repentant, and longing for peace and rest, after having squandered his youth in extravagance and dissoluteness).

Pp. 15 and 16, $B^2=A$ (Notice, in opposition to, and beside, his picaresque joviality and grotesque manner of speaking, his melancholy tenderness, his sad weariness, his disenchantment and discontent with life, a very modern state of mind resembling the *mal du siècle* of heroes and heroines in the dramas and novels of the romantic school):

Longue absence, en effet! ces lieux de mon enfance
Doivent être étonnés du triste voyageur
[11 lines,—] . . . . . .
Tu les as vus alors par les larmes battus,
O miroir! ces yeux creux et qui ne pleurent plus!—
. . . . . .
Ah! que ces souvenirs sont loin et me vieillissent!
[6 lines,—] . . . . . .
Je ressemble beaucoup à ce piteux objet.—
. . . . . .
Non, diable! ce n'est pas matière à bréviaire!
J'ai fait un peu de tout, hors de ce qu'il faut faire;
J'ai perdu dans mon cours de vie aventureux
Beaucoup d'illusions, encor plus de cheveux,
Et de cette bagarre en hâte je me sauve,
Heureux de n'en sortir qu'à moitié triste et chauve.—
. . . . . je voi
Que le bonheur était entre mon père et toi.
J'ai sottement gâché ma vie à le poursuivre,
Mais je la recommence en te regardant vivre;
J'ai fatigué mon cœur à tous les carrefours,
Je veux le reposer en aimant tes amours,
Et vieillirai gaîment pourvu que je te voie,
Jeune de ta jeunesse, et joyeux de ta joie!

P. 19, $B=A$ (His sense of duty is awakened by the dangerous situation of his family, and his moral strength is restored by a great and noble task).

FABRICE.

. . . Pourquoi suis-je venu, morbleu!

CÉLIE.

Pour nous sauver:
Vous seul de ce malheur pouvez nous préserver.
Vous êtes maintenant le chef de la famille.

FABRICE.

Ah! ce mot me rappelle! Oui, te voilà ma fille!
Le ciel, que j'accusais, surpasse mon espoir:
Je ne cherchais que l'ordre et trouve le devoir!

(The following verses differ, but have about the same meaning.)

IV. 2, *B* and *A* (Fabrice, enjoying the sight of Horace and Célie's young and innocent love, laments his own life of dissipation, and curses, in a famous passage, *cette impudique et venimeuse engeance* that has robbed him of his innocence, and rendered him incapable of love).

A, II. 1, p. 26 (cp. *B*, II. 1, p. 28):

Pauvre Franca-Trippa, tu ne bois plus du tout
De crainte que le noble Annibal ne soit saoul!

A, III. 7 (cp. *B*, III. 6, p. 75; text and joke has been altered):

Allons, Franca-Trippa, faites votre paquet;
Séparons-nous! Je suis membre de la noblesse,
Chambellan, maréchal! . . . J'épouse une duchesse . . .

[1] II. 1, 2, 5 (*A* and *B*); III. 4 (*B*=5, *A*), 6 (*B*=7, *A*); IV. 6 (*B*=IV. 6 and V. 1, *A*); IV. 7 (*B*, corresponding to V. 6 and 7, *A*; *B* seems to me superior to *A*).

[2] Several verses have been omitted here in the edition of 1897.

P. 80, $B=A$:

Ah ! maudite à jamais soit la première femme
Qui de ce droit chemin a détourné mon âme !
Maudit soit le premier baiser qui m'a séduit,
Maudit tout ce qui m'a loin du bonheur conduit !

P. 81, $B=A$:

. . . Ma blessure ancienne s'est rouverte
Plus profonde en voyant la grandeur de ma perte,
. . . . . .
[16 lines,—] . . . . . .
Ce bonheur, je ne peux en jouir que par vous,
Enfants, mais le spectacle encor m'en sera doux !

IV. 5, B and A (The encounter of Fabrice and Clorinde: the whole scene is very modern).

Pp. 90-91, $B^1=A$ (The holy memory of his mother, and the abjectness of the *courtisane*, who dares attempt to take her place):

. . . . FABRICE. . . . .
Ma mère ! Osez-vous
Parler de cette sainte autrement qu'à genoux,
Vous courtisane, vous menteuse, vous infâme !

CLORINDE.

Songez, en me parlant, que je suis une femme,
Seigneur.

FABRICE.

N'espérez pas vous couvrir de ce nom.
Vous une femme ? Un lâche est-il un homme ?
Non . . .
Eh bien ! je vous le dis : on doit le même outrage
Aux femmes sans pudeur qu'aux hommes sans courage,
[18 more lines,—] . . . . . .
Et comme notre amour nous voler nos respects ! . . .

B, IV. 8-11; *A*, V. 7 (After Clorinde's voluntary departure: Fabrice's very modern sentimentality, his pity, regret, and, almost, love; his resignation for the sake of his family).[2]

4. The pretty scenes[3] in which HORACE and CÉLIE appear together, either alone or with Fabrice, form an idyllic love episode, which has been cleverly inserted into the drama without disturbing or altering its character. They do not wholly agree with the two conceptions of the play, the *comédie picaresque* and the modern *drame bourgeois*, nor are they necessarily contrary to either of them. In reality, they represent a third conception of dramatic art, which is almost as old as that of the *comédie picaresque*. The two lovers, faithful and true, unhappy and still very gay in their adversity, have scarcely any individual character, and no attempt has been made to give them any local colour or bring them into harmony with the Italian or Spanish and seventeenth-century or even sixteenth-century *milieu*. They are principally rôles, French rôles, and favorite rôles with actors as well as the public, pleasant variations of two typical rôles, the youthful lover and the *ingénue*, in the repertory of the French comedy since Molière. Horace and Célie continue, under different names, in a different situation, and with suitable changes, the tradition of Éraste and Lucile,[4] Valère and Mariane,[5] Valère and Élise,[6] Cléonte and Lucile,[7] Clitandre and Henriette,[8] Cléante and Angélique,[9] and whatever the names of youthful and naïve loving couples may be in the long series of French comedies from the seventeenth to the nineteenth century.

Those scenes are, doubtless, not very original, but do not lack a certain particular charm, which is irresistible on the stage, and seems to be owing to the poet's personal talent. The text has been left nearly intact in the revision; and the two rôles are the same in both versions.

5. CÉLIE, the traditional *ingénue*, in the love episode, must be separated from CÉLIE FACING CLORINDE in the fifth scene (B=sixth A) of the third act. She is, in this scene, an entirely different being, an original creation of the poet's mind, a modern woman, and in perfect accordance with the second conception of the play, the modern comedy of manners. She has, here, even less individuality than in the other scenes: Célie, facing Clorinde, is almost an abstraction, a symbol, representing French maidenhood in opposition to the *courtisane*, and a merciless social principle, the only safeguard of the modern *bourgeois* society, the purity of family life menaced by dangerous intruders. It is extremely significant (and this fact alone is sufficient to disprove Mr. Doumic's theory) that the very text of this important scene is nearly identical in the two versions.

Pp. 70-71, $B=A$:

J'ignore ce que peut conseiller la misère ;
Mais suivre ses conseils n'est pas si nécessaire
Qu'on ne voie, en dépit de la faim et du froid,
Plus d'une pauvre fille honnête et marchant droit.

[1] The greatest part of the long and famous tirade against *les femmes sans pudeur* has been left out in the edition of 1897.

[2] The text is very different in the two versions. But compare the verses that I have quoted above, to illustrate the *dénouement* of the *drame bourgeois*, especially the last two verses common to *A* and *B*.

[3] Compare I. 4 and 5, in *B* [5 and 6, in *A*]; IV. 1 and 2, in *A* and *B*; and end of I. 3, in *B* [4, in *A*].

[4] *Le Dépit amoureux.*

[5] *Tartuffe.*

[6] *L'Avare.*

[7] *Le Bourgeois gentilhomme.*

[8] *Les Femmes savantes.*

[9] *Le Malade imaginaire.*

P. 71, *B*=*A*:

Oui, d'avoir préféré par un honteux effort
L'infamie au travail, à la faim, à la mort;
Oui, de s'être à jamais de l'estime bannie
En troquant le malheur contre l'ignominie;
Oui, si le mot peut être en ce sens employé,
Je la plains de ne plus mériter de pitié.—
. . . . . .
Qui déteste sa faute en doit haïr le fruit.
Vos remords sont douteux, s'ils vous laissent l'audace,
Madame, d'usurper plus longtemps cette place.

P. 72, *B*=*A*:

La vertu me paraît comme un temple sacré:
Si la porte par où l'on sort n'a qu'un degré,
Celle par où l'on rentre en a cent, j'imagine,
Que l'on monte à genoux, en frappant sa poitrine.—
. . . . . .
Dieu, dites-vous? Sachez que les honnêtes gens
Trahiraient sa justice à vous être indulgents!
Car votre arrêt n'est pas seulement leur vengeance,
C'est l'encouragement et c'est la récompense
De ces fières vertus qui, dans un galetas,
Ont froid et faim, madame, et ne se rendent pas.

Compare also the following characteristic passages, indicating the chaste bashfulness of the French maiden, to please the *bourgeois* audience of a French theatre.

P. 70, *B*=*A*:

On m'a dit . . . Ce que j'ai grâce à vous entendu,
Madame, à mon oreille encor n'était pas dû.
Cet entretien me cause une gêne cruelle. . . .
Permettez-moi . . .

P. 72, *B*=*A*:

Je me retire;
Je vous en ai dit plus que je n'en voulais dire . . .
Adieu. C'est la première et la dernière fois
Que sur de tels sujets j'ose élever la voix.

6. DARIO (in *B*) or PIQUENDAIRE (in *A*) is rather a rôle than a character: he is another traditional rôle in the repertory of the French comedy, but by no means confined to the *comédie picaresque*. He is 'the man of common sense,' so frequent in Molière's plays,[1] whose task it is to advise, or to upbraid for some foolish action or conduct, a friend, a brother or some other near relative.

Dario (Piquendaire) appears only in one scene, I. 1 *B*=2, *A*; he calls, after having been away from home from some time, on his brother Monte-Prade (Mucarade). The result of their meeting and the general tenor of their conversation is the same in both versions: the brothers part in great anger. The text of this scene, in many places, has not been altered in the revision of 1860. But where it differs in *A*, Piquendaire's manner of speaking is ruder and coarser and, also, more ludicrous,[2] quite in conformity with Mucarade's temper and character in the old version.

7. The difference between MUCARADE'S character (in *A*) and that of MONTE-PRADE (in *B*) is manifest, at least in a general way. It has been insisted upon, and explained at length, by Sarcey in his article upon *L'Aventurière*. But the picture he there presents, of the two characters, although ingenious and on the whole truthful, is, on the one hand, partly a little overdrawn, and, on the other, incomplete, and, therefore, not quite correct.[3]

In order to understand perfectly the difference of those two characters, and to arrive at the truth in this question, it seems to me preferable to hear the poet himself, and to examine at least two passages of importance and of sufficient length. One of them is only in *B*, and the other only in *A*; both are placed near or at the beginning of the play; they prepare the spectator's mind for the dramatic action that is about to begin, fix his attention upon Mucarade (Monte-Prade), and serve as a clue to his strange behaviour in his relation to the heroine of the drama.

The first passage to be quoted contains an entirely new text and some very fine verses, justly praised by some critics, but not mentioned by Sarcey. It is very likely that Augier himself regarded this passage as significant and the change as important.

B, I. 1, p. 5:

DARIO.

Hélas, mon pauvre frère,
Vous croyez-vous vraiment encore fait pour plaire?
Vos soixante ans passés ont-ils de tels appâts . . .

[1] For instance, Cléante, the brother-in-law of Orgon, in *Tartuffe*, and Ariste, the brother of Chrysale, in *Les Femmes savantes*.

[2] See an example in a passage, quoted below, of *A*, I. 2 (*B*, I. 1).

[3] Sarcey, *Quarante ans de théâtre*, V.:

'Tous deux (Clorinde et Annibal) s'introduisent et s'impatronisent chez le vieux Monte-Prade (?) . . . Est-ce bien Monte-Prade que le bonhomme s'appelle? N'est-ce pas plutôt l'immortel Cassandre, ce type admirable du vieillard amoureux? Il est cassé, il est laid, il est jaloux (?); il fait le beau, il s'adonise, il se parfume, il se teint les cheveux, il se donne des grâces; c'est un vieux fou, mais le cœur est bon: il a des enfants et il les aime; il est capable d'un mouvement généreux; son honneur lui est plus cher encore que son amour, et il est homme à remercier celui qui, ôtant le masque à sa coquine, lui rende le douloureux service de l'en délivrer (p. 10).—. . . M. Émile Augier a rendu sa pièce infiniment plus raisonnable; mais ce qui en faisait pour moi le charme s'est en grande partie évaporé. Monte-Prade n'est plus un vieux fou, un Cassandre dont je pouvais rire à mon aise: c'est un homme mûr (?), sérieusement épris, poursuivi des tourments de la jalousie (?), et qu'on ne peut s'empêcher de plaindre. Cette comédie s'est en quelque sorte rembrunie d'une teinte de tristesse; elle a tourné au drame (p. 12).'

MONTE-PRADE.

J'ai soixante ans passés, je ne l'ignore pas ;
Mais comme j'ai vécu de ma vie économe,
J'ai l'âge d'un vieillard et le sang d'un jeune homme.
Les rides de mon front n'ont pas atteint mon cœur ;
Poudreux est le flacon, mais vive est la liqueur,
Et qu'il passe un rayon à travers la bouteille,
Elle redevient jeune aussitôt et vermeille.
Pour l'homme c'est l'amour, ce pur rayon qui rend
L'intérieur visible et le corps transparent.

DARIO.

L'admirable pathos chez un sexagénaire !

MONTE-PRADE.

Si vous n'y voyez rien, tant pis pour vous, mon frère.[1]

I do not think there is any other passage in the whole version *B* that depicts Monte-Prade's real character, and explains the cause of his illusion and love, better and more vividly than those beautiful verses pronounced by Monte-Prade himself. In a similar manner, the poet presents to the spectator Mucarade as painting his own character himself in a short monologue, in the very first scene of the original drama (*A*, I. 1)[2]:

MUCARADE, *seul, devant une glace.*

Les femmes ont raison : la toilette fait tout.
La mienne me paraît tout à fait de bon goût ;
Et je ne sache pas de galant dans Padoue
Contre qui je voudrais me troquer, je l'avoue.
Comme diable aujourd'hui travaillent les parents,
Qu'on ne rencontre plus de jolis jeunes gens,
Et que pour des gaillards de certaine encolure
Il faille encore chercher parmi la race mûre ?
Clorinde a de bons yeux, qui m'a choisi. . . .

SCÈNE II.

PIQUENDAIRE, *du fond.*

Bonjour.

MUCARADE.

Qui va là ? Quoi ! c'est vous, mon frère ! de retour ?

PIQUENDAIRE.

Oui, j'arrive à l'instant, et j'en apprends de belles.

MUCARADE, *à part.*

Il faut payer d'aplomb. (*Haut.*) Vous savez les nouvelles ?

Monte-Prade, according to *B* I. 1, p. 5, is, above all, an enthusiast ; his heart is youthful, in spite of his old age, and still capable of real love. His love, sincere, enthusiastic and juvenile, is the cause of his illusion in regard to Clorinde. This agrees very well with such traits of his character as appear in his conduct during the progress of the dramatic action, with the serious *dénouement* of the play as a modern *drame bourgeois*, and with the grave social question, regarding modern life, as treated and solved in the drama. The character is consistent throughout the play.

Moreover, there is nothing particularly French in it, nor anything particularly Italian either. The Italian name of Monte-Prado (Monte-Prade) has, in respect to his real character, no more importance than the Spanish-Italian costume of the seventeenth or sixteenth century which he generally wears on the stage. It is a 'human' character of general truth, not specialised, so to say, by national or local colour. But it is essentially a modern one.

Thus, Monte-Prade appears very much like a new dramatic character, a creation of Augier's talent, or, at least, a novel and original conception of a very old rôle, 'the amorous old man,' adapted to modern ways of thinking and feeling, and made suitable to please a modern audience. The old picaresque rôle, which is so strongly marked

[1] The corresponding text of *A* (I. 2), in this place, is very different :

PIQUENDAIRE.

Hélas, mon pauvre frère,
Vous croyez-vous vraiment encore fait pour plaire ?

MUCARADE.

Comme un autre.

PIQUENDAIRE.

Allons donc !

MUCARADE.

Pourquoi pas ?

PIQUENDAIRE.

Vous raillez !
Avec votre nez rouge et vos yeux éraillés ?

MUCARADE, *à part.*

Le butor !

PIQUENDAIRE.

Je ne veux rien dire qui vous fâche ;
Mais vous n'avez jamais été beau que je sache,
Et, pour vous déclarer la chose comme elle est,
Vous êtes aujourd'hui, mon pauvre ami, très laid.

MUCARADE.

Et vous toujours honnête et plein de courtoisie.
Mais que je sois ou non à votre fantaisie,
Clorinde ne me voit ni trop laid ni trop vieux.

PIQUENDAIRE.

Et c'est ce qui devrait vous dessiller les yeux.
Pensez donc. . . .

MUCARADE.

À quoi bon perdre votre éloquence ?
Vous m'importuneriez sans me mettre en balance.

This example sufficiently shows that the tone of the brothers' conversation, in the original drama, is coarser and much more ludicrous. It also serves to confirm our observation that, generally speaking, wherever the original text has been suppressed or replaced by some new text in the revision of 1860, style and versification, in *A*, are inferior. Compare also the text of *A* in III. 1 and in IV. 2, p. 73 (*B*, IV. 2, p. 77), and see p. 137 with note 2.

[2] There is nothing analogous in the new version, which immediately begins with the meeting and quarrel of the brothers.

in Mucarade, is almost wholly effaced in Monte-Prade. He does not even show to any notable degree jealousy,[1] that characteristic vice or passion which used to torment in a grotesque manner the amorous *senex comicus* of the Renaissance comedy and similar dramatic *genres* derived from, or related to, it. He represents in his person in *B*, as Clorinde does in *A* and *B*, principally the second conception of *L'Aventurière*, the modern *drame bourgeois*.

Mucarade, according to *A*, I. 1, is, above all, silly and vain. He is a dotard. Silliness and vanity are the cause of his illusion. Silliness and vanity, together with a violent temper, make up the character of his Cassandre'[2] rôle. They place Mucarade, in some ludicrous situations and sometimes make him act and talk in a grotesque manner,[3] during the progress of the dramatic action, until very near to the *dénouement* of the play.

But this 'Cassandre' rôle of Mucarade is quite contrary to the serious tendency of the drama and to the *dénouement*, where it necessarily disappears altogether; and the picaresque features of his character are not in harmony with other traits, which Mucarade has in common with Monte-Prade, with his kind heart and love of home and family,[4] with his readiness to forgive his prodigal son,[5] with his resignation at the end of the drama, and his resolution of sacrificing his passion to the peace and honour of his family,[6] and with the respect that Fabrice bears for his father, and the reverential tone in which he speaks of him.[7]

Indeed, Mucarade's character is inconsistent and unsatisfactory: it combines two characters too much at variance with each other, answering to the two conceptions of *L'Aventurière* as a *comédie picaresque* and as a *drame bourgeois*; and it seems to have been impossible to Augier's talent to blend those two divergent characters into one with sufficient semblance of truth. The poet overcame this difficulty by eliminating, in his revision, the fanciful picaresque character, and giving to Monte-Prade a thoroughly human and modern character in conformity with the tendency and the *dénouement* of the *drame bourgeois*, which already existed in the old version. He might have done away with the same disparity or discrepancy in Mucarade's character by changing it in the opposite way, that is, by obliterating its modern and purely human traits, and by preserving, strengthening, and increasing its picaresque features. But this proceeding would have been disastrous by causing, or rendering conspicuous, other disparities in the play and more serious ones: it would have entailed the alteration of other characters, and rendered necessary a very different picaresque *dénouement*, and such a change would have de-

[1] Sarcey's picture of Monte-Prade's character is not exact in this respect. See note, p. 143.

[2] The name of Cassandre, which Sarcey uses as a generic name, is generally supposed to designate the rôle of 'the ludicrous old man' in the old farce and comedy of burlesque character. It would be interesting to identify the plays where the rôle, with the name, really appears. So far as my knowledge goes, the amorous *senex comicus* has other names in the French Renaissance comedies. He is called Calandro in Bernardo Bibbiena's famous comedy *Calandria* (1513). Cp. Creizenach, *Geschichte des neueren Dramas*, II. pp. 241 ff., and p. 274.

[3] Compare, besides *A*, I. 1 and 2 [*B*, I. 1, different], *A*, II. 2 and beginning of 3 (Mucarade's insipid love-making: the *chant plein de langueur* and the mandolin) [*B* II. 2 and 3, different].

A, II. 4, p. 33 [*B*, II. 4, p. 36, different]:

> Il se trompe! parbleu, je connais bien mon fils!,
> Il se trompe! J'avais quinze ans quand je le fis,
> J'en ai quarante, ainsi comptez, ne vous déplaise.

A, II. 4, pp. 34, 35 [*B*, II. 4, p. 38, different]:

> . . . O bonheur! c'est elle qui le veut!
> Je m'en vais lui chanter ce doux air qui l'émeut!

A, III. 2, p. 53 [*B*, III. 2, very different]:

> J'étais un imbécile, un butor, un niais:
> Et malgré tout cela, dans sa clémence extrême,
> Elle m'a pardonné . . . hein! faut-il qu'elle m'aime?

A, v. 2 [scene omitted in *B*] (Mucarade's grotesque anger against his son, whom Annibal accuses of having struck Clorinde):

> . . . Si j'avais été là,
> Madame, je l'aurais broyé comme cela . . .
> (*Il cherche quelque chose à broyer et ne trouve rien.*)

Jealousy is not a prominent feature of Mucarade's picaresque character, nor, as I have said above, a vice peculiar to Monte-Prade's modern character. See Sarcey's inexact statement, note, p. 143.

[4] *A*, I. 2 = *B*, I. 1, pp. 6, 7:

> Oh! ne m'alléguez pas mon fils contre ma femme,
> Car de son abandon mon hymen est le fruit,
> Et je prétends par là me consoler de lui.
> . . . . . .
> Mais ces pauvres enfants vont être désolés!
> Laissons-les être heureux malgré nos démêlés.

[5] *A* = *B*, II. 3:

> . . . . O jour deux fois propice!
> Des lettres de mon fils, de mon pauvre Fabrice!
> Il n'avait pas encore écrit . . . le cœur me bat!
> Et je me figurais n'aimer plus cet ingrat!

Compare also II. 4, and, although the text is very different, IV. 4, in *A* and *B*.

[6] Compare the *dénouement*, and the passages quoted above, p. 137.

[7] *A*, I. 6 = *B*, I. 5, p. 15:

> . . . . . Dieu merci!
> Me voilà déchargé de mon plus grand souci!
> Je m'accusais déjà de sa décrépitude
> Comme d'un fruit amer de mon ingratitude.
> Aussi comme je vais lui demander pardon
> De mon libertinage et de mon abandon!
> *A-t-il toujours son air vénérable et sévère?*

stroyed entirely the social tendency of the original drama and the high general interest connected with it.

Sarcey regrets everything, in the rôle of Mucarade (Monte-Prade), that has been given up or altered in the new version. But as to the burlesque passages[1] of this rôle in *A*, which Sarcey thinks extremely amusing, I cannot but say that most of them appear to me rather awkward, strained, and stale, since they have nothing original and spontaneous. Augier's Mucarade seems to me a mediocre and very incomplete imitation of the old, traditional 'Cassandre' character, spoiled as it is by considerations of his second character. The modern poet dared not present to his public a genuine and 'complete' Cassandre, as tormented by the pangs of stupid jealousy, and deceived and mocked at by everybody, and especially by his own children. The cruel and hideous picture of such a wretched being, in a drama like *L'Aventurière*, would be as much opposed to the æsthetic and moral sentiments of a modern audience as that of the unfortunate and always ludicrous *cocu*, imaginary or real, who, as well as the amorous *senex comicus*, still delighted Molière's contemporaries, and excited their boisterous and merciless laughter. The amorous old man, in the new version of Augier's *L'Aventurière*, differs as much from its old type as the deceived and revengeful husband, in the dramas of Alexandre Dumas Fils, does from the *cocu* of the old comedy.

. . . .

RÉSUMÉ and CONCLUSION.

I. The old version (*A*) of *L'Aventurière* is essentially the same play as the new one (*B*)—that is, a combination of two or even three different conceptions of dramatic art; a *comédie picaresque* and a modern *drame bourgeois*, with an idyllic love episode.

II. The changes introduced into the text by the revision of 1860 (1857) concern details, the language, and only one character:

(1) The most important change of details regards the last part of the play, which is much longer in the old version (Act IV., with the last four scenes of Act III., and Act V. having been replaced by one act in *B*). Here the dramatic action, leading up to the *dénouement*, advances, in the original drama, *very* slowly, and, no doubt, according to the poet's opinion, *too* slowly.

(2) A great many verses have been altered, or suppressed, and replaced by another text in the new version. As a rule, style and versification, where the two texts differ, are better and more careful in *B* (mentioned incidentally, p. 137, note 2, and p. 144, note 1).

(3) Mucarade's character, in *A*, is inconsistent; that of Monte-Prade, in *B*, is consistent. This change has affected the general impression of the play in some measure—by no means in the *dénouement* and in regard to the tendency of the drama, but very obviously at the beginning, which is burlesque in *A*. (This fact seems to have caused Mr. Doumic's error.)

The combination of two or even three different conceptions of dramatic art, in the same play, may be objectionable from a critic's point of view; but his judgment is not confirmed by the opinion of the public and the decisive vote of posterity. *L'Aventurière* was already a successful play during the poet's lifetime; and its success seems to be durable and, rather, to increase in the flight of time, whereas Augier's purely realistic dramas, including even *Le Gendre de M. Poirier*, *Maître Guérin*, and *Les Effrontés*, which were most admired by his contemporaries, and which modern critics universally declare to be his masterpieces, have already lost part of their lustre and a great deal of their interest, at least, for a French public.[2] The powerful realism and the extremely exact portraiture of living characters in those dramas, which made them the delight of Augier's contemporaries and remain to-day their principal title to fame, already prevent them from being quickly understood in every point, and from being fully appreciated in every detail at the present day. They have begun to grow old, so to say, and to appear somewhat faded, since the generation to which the poet himself belonged, and which he portrayed so faithfully, has passed away. Indeed, the *bourgeois* society in France has changed considerably since Augier's time. Some of the social questions, raised in his realistic plays, have been settled, or have disappeared entirely. The public no longer recognises as really existing all the characters painted by Augier, and no longer regards as actual and true a great deal of

[1] They are not very numerous. *Cf.* p. 145, note 3.

[2] It is true, not necessarily, and for obvious reasons, for an audience composed of foreigners.

what was the exact picture of real life about the middle of the last century.

However, the peculiar mixture of fancy and realism, with a moral and social question rather generalised by the vague and foreign local colour of the play, together with a good versification, half classical, half romantic, which is not the least of its charms, and with the poetical language, which, in a literary work, is likely to resist time longer than prose, seems to ensure the success of *L'Aventurière* for a long time in the future.

As to the relative or comparative value of the two texts of *L'Aventurière*, I think that Augier himself (see his *avertissement*) and the administration of the Théâtre-Français were right in giving the preference to the new version, and that it is on the whole superior to the original drama. But I am well aware that Sarcey's criticism has some strong points, which I have stated and frankly admitted. In purely æsthetic matters there is, it would seem, no absolute truth; and, in settling such questions, a great deal, and, sometimes, perhaps all, depends on the critic's personal taste and his individual standpoint.

In reality, my first and foremost aim was to correct, in this paper, a serious error of fact, an error which was started by Mr. Doumic in an essay several years ago, and repeated by him, only two years ago, in an important book of reference. I am afraid this error may become eventually one of those 'literature legends,' frequent enough, I think, which, unless destroyed in time, spread and creep into class-books, manuals, compendious works upon literature, and encyclopædias, and are received, on mere authority, and handed down from generation to generation as historical facts.

A. RAMBEAU.

Boston, Mass., U.S.A.

OBSERVATIONS

'OH! DEAR!'

IT must have struck many that the very common phrase 'Oh! dear' is, after all, a very senseless expression. When we come to try to read sense into it, some might think that it may be contracted from some longer expression, such as 'Oh! dear me.' But this is not in accordance with the evidence. The earliest known example of 'Dear me' is no older than 1773, whilst 'Oh dear' occurs as early as 1694, and is the earliest known phrase in which *dear* occurs at all.

Dr. Murray remarks that several phrases occur, such as 'dear save us' in 1719, 'dear knows' in 1876, 'dear help you' in 1880, and the like, which suggest that *dear* represents or implies a fuller *dear Lord*; thus 'dear knows' is equivalent to 'the Lord knows,' and so on. But he adds, very justly, that a derivation from Ital. *Dio*, God, 'resting upon the modern English pronunciation of *dear*, finds no support in the history of the word.'

I wish to draw attention to two ascertained facts. The first is that the particular phrase 'Oh dear!' is the earliest of the set, as has been already remarked; and secondly, that there is no trace whatever, even in dialects, of a fuller form like 'dear Lord.' If we are to go by the evidence, we must recognise that the interpretation of 'dear' by 'dear Lord,' or even by 'Lord' at all, is due to the influence of popular etymology, which could make nothing of 'dear' when it stood alone.

I think it is equally clear that we must dismiss all thoughts of connecting its origin with the Italian *Dio*.

I will now go a step further, and assert that there is no evidence whatever for connecting it with the adjective *dear* at all! It makes no sense, as we may see by a little thought. For *dear* means 'beloved, affectionate, precious,' and the like; but the exclamation 'Oh! *dear*!' is one that denotes something very different, something that is lamentable or calamitous, and very far from being pleasant. Thus, in 1694, Congreve makes one of his characters say—'Oh! dear! you make me blush!' In 1769 we find—'Oh dear! oh dear! how melancholy has been to me this last week!' And again—'Oh dear! I shall die!' And in Goldsmith's *She Stoops to Conquer*, Miss Hardcastle says—'Dear me! Dear me! I'm sure there's nothing in my behaviour to put me on a level with one of *that* stamp.'

If we will only, for a moment, consider this probability, viz. that there is no good reason for associating this interjectional phrase with a well-known adjective, this will leave us free to look around us, and see whether any other source is possible.

And if we do this, we have not to look far. The phrase, for instance, makes no good sense in English; and this affords a presumption that it was borrowed from abroad. And whenever we consider the possibility of borrowing at the end of the seventeenth century, our first thoughts turn, as a matter of course, to France. Let us see what French will do for us.

I now venture to quote some remarkable words from Cotgrave's well-known Dictionary, and from the Old French Dictionary by Godefroy.

Cotgrave has:—'*Deâ*, an interjection, as *Dâ, ouy deâ* [the circumflex over the *a* is not mine, but Cotgrave's], yes, truly, verily, without doubt; also, a tearme of expostulation [note this]; as *deâ, qui vous mouvoit?* why, or good God, what reason had you? or what, a God's name, moved you?'

It should particularly be remarked that the sense coincides exactly with that of the English phrase. We can translate this literally by saying—'Dear, dear! who put you up to it?' It is a note 'of expostulation,' as Cotgrave truly says; and it indicates despair rather than hope.

Godefroy has:—'*Dea, dia, dya, da*, a sort of exclamation of astonishment.' His examples show that it was sometimes preceded by the interjection *he!* as *Hé, dia!* or *Hé! dea*, which is suggestive of the English phrase. It was usually employed, as in English, to imply lamentation or disaster, as, *e.g.* '*Hé, dea!* quand je fus né quelle mauditte estoille presida dessus moy'; *i.e.* 'Oh! dear! what an evil star presided over my birth.' '*Dea!* quel desastre est ce qui regne en France!' *i.e.* 'Dear! what a disaster prevails in France!' It served also, as Cotgrave notes, to enforce an affirmation, as in '*Ouy dea*, dis je'; 'Yes forsooth, say I.'

It is worth while trying to guess whence this expression came. We notice that Cotgrave writes it with a circumflex over the *a*, as if it were a contracted form. It is remarkable that the chief word which in Old French began with *dea-* or *dia-* is the too common word *deable* or *diable*, the use of which in expressions of lamentation is so prevalent both in French and English. It really seems as if the true sense of 'Oh! dear!' were 'Oh! the devil!' The clipping of 'swear-words' is a common phenomenon. If this be so, the exclamation 'Dear knows' may have originated in a phrase which meant 'the devil knows.' But as this interpretation was not at all obvious, or was forgotten, the familiarity of many Englishmen with the Span. *Dios* and the Ital. *Dio* may really have suggested a new interpretation in the eighteenth century; indeed, even Cotgrave seems to have had such a notion. For the earliest example of 'Dear save us' is no earlier than 1719; whilst, on the other hand, the use of *dea* occurs in Rabelais, and Godefroy, in his supplement, quotes the phrase '*Dya, dya*, houoih, *hau dia*,' *i.e.* 'Dear, dear! houoih, Oh dear!' from a book dated 1561.

This O.F. *dea*, later *dia*, seems to be the modern F. *da*. The O.F. *disva, diva, i.e.* 'come along,' is clearly quite a different word.

Finally, we may notice that the double form *dea, dia*, will suit either the old or the modern pronunciation of the English *dear*, so that phonetic requirements are fulfilled either way.

WALTER W. SKEAT.

A NOTE ON SO-CALLED CLASSICAL METRES IN ELIZABETHAN VERSE.

IN a recent number of the *M. L. Q.* (Vol. IV. No. 3), writing on the subject of Elizabethan imitations of classical metres, I pointed out that there was evidence of experiment in this direction many years before Spenser's well-known 'Unhappie Verse' of 1579, but was unable to give any example other than a few single lines and one couplet.

I may therefore perhaps be pardoned for recurring to this somewhat unprofitable subject in order to call attention to a short poem in elegiac verse which appeared three years earlier, and which does not seem to have been noticed hitherto.

It is to be found in James Sandford's *Houres of recreation, or Afterdinners, Which may aptly be called The Garden of Pleasure: Containing most pleasant Tales, worthy deedes and wittie sayings of noble Princes & learned Philosophers, with their Morals* . . . 1576, a book consisting of a series of short stories and anecdotes drawn for the most part from classical sources, and having as an appendix 'Certayne Poemes Dedicated to the Queenes moste excellente Maiestie.' They do not occur in the first edition of the work, which was published in 1573 under the title of *The Garden of Pleasure: Contayninge most pleasante Tales, worthy deeds*, etc. Among these poems is one of eight lines which is given in five languages—Greek, Latin, Italian, French, and English,

in each case in elegiac verse. I give the French as well as the English, as it is somewhat curious:

'England with this verse doth dresse you virgin an altar,
Whom not water, or ayre, Iron or age can anoy,
Age volative eates not such verse as did to the Greekes build
Lasting praise, nor that Rome ever engraved earst.
Then retiring I my steppes, after their glory wil ensue,
Murdring oblivion, your will I glorye to live,
And with this mesured verse your holye name shall abrode spreade,
Sith your holly favour helpeth an holly fury.'

'Vierge, Bretagne te veult par ces vers sacrer un autel,
Auquel nuire le fer, l'onde ne l'age ne peult,
L'age superbe ne mord le vers dont Grece se batit,
Un los enternel, ny ce que Rome grava.
Moy donc qui retirant mes pas leur gloire resuiveray,
Meurdrisant l'oubly vivre ta gloire feray,
Et de ce vers mesuré ton sainct nom bruire lon orra,
Puis que ta saincte faveur aide ma saincte fureur.'

The Italian begins:

'Vuol Bertagna sacrarvi in versi Vergin un altar,
Il cui no 'l ferro, l'onda, ne l'età noce,'

but I do not think we need go further with it.

This is perhaps the first attempt by an Englishman to write verse of this kind in a foreign tongue. Classical metres, however, had before this time been the subject of much discussion and experiment both in France and Italy, and in 1574 Jean-Antoine de Baïf had published his *Étrénes de poézie fransoęze an vęrs mezurés*, a work which, perhaps as much on account of its strange spelling as of its novel versification, had attracted a certain amount of attention. The English movement seems, however, to have been, both in origin and in development entirely independent of the continental one.

As to Sandford himself there is little to be said. Nothing whatever seems to be known about him beyond what may be inferred from his works. That he was a man well read in classical and modern literature is evident from the numerous translations which he published, from Latin, French, and Italian. None are, however, of any great importance. He seems to have been a friend of George Turberville's, to whose translation of D. Mancinus' book *De Quatuor Virtutibus*, published in 1568 under the title of *A plaine Path to perfect Vertue*, he prefixed a set of verses. Neither these, however, nor, so far as I have been able to ascertain, any other of the numerous verses which occur in his translations are in 'classical' metres. More than this I cannot say, as his books are scarce and there are several which I have not seen.

As the subject of classical metres has been raised, it may be not amiss to point out, in illustration of the wide use made of such forms of verse, that hexameters occur even in pamphlets so essentially popular as those of the Martin Marprelate controversy. At the end of the anonymous Protestant tract *Mar-Martine*, printed April-May, 1589, is an 'epitaph' which begins:

'Here hangs knave *Martine*, a traitrous Libeler he was
Enemie pretended but in hart a friend to the Papa.'

These verses were perhaps intended as a hit at Gabriel Harvey, who was by some suspected of being Martin. They are ascribed to John Lyly by Mr. Bond in his recent edition of that writer, where he also prints as Lyly's a set of deplorable hexameters from *Rawlinson MS. Poet.* 85. (*Lyly*, ed. R. W. Bond, iii. 416, 426, 448.)

R. B. McKerrow.

WYATT AND SANNAZARO.

It has hitherto, I believe, been generally supposed that Sir Thomas Wyatt's sonnet 'Like unto these unmeasurable mountains' is a translation of Saint Gelais's 'Voyant ces monts de veue ainsi lointaine,' but Mr. S. Waddington, in the *Athenæum* of July 11, 1891, suggested that both sonnets might be a translation of an Italian original. This is what they turn out to be. Signor Torraca had pointed out in his *Gli imitatori stranieri di Jacopo Sannazaro* (2nd ed. 1882) that Saint Gelais's sonnet was an imitation of one by Sannazaro, and on comparing Wyatt's with the Italian sonnet, one sees that it is an almost exact rendering of it. Now Sannazaro's sonnet, which is the third sonnet in the Third Part of his *Rime*, was not printed till 1531. It follows firstly, that Wyatt's sonnet is not an early one, as Mr. Simmonds conjectured in his book on Wyatt (Boston, 1889); and secondly, that Saint Gelais's sonnet was not written before 1531. It may, however, have been written in that year, and consequently still have priority over Marot's sonnet 'Pour le May,' which cannot be later than May 1, 1532.

Arthur Tilley.

BEN JONSON'S 'SAD SHEPHERD.'

IN my article on the date of the *Sad Shepherd* in the last number of the *Modern Language Quarterly*, I forgot to mention one item of evidence. This is the passage where the witch is described as pushing her nocturnal rambles

'Down to the drowned lands of Lincolnshire.'

This, though no one seems to have noticed it, looks very much like a reference to the great Lincolnshire floods of 1614, in which case the passage must have been written within a few years of that date. The evidence is not, however, conclusive, since Jonson may be merely alluding to the general nature of the fen country. If a specific reference is intended, then, no doubt, the description of the witch's 'dimble' was written before Jonson's conversations at Hawthornden, though the date would not allow of its having formed part of the original composition of the *May Lord*, which, as we saw, must have been written not later than 1613.

W. W. G.

REVIEWS

Materialien zur Kunde des älteren Englischen Dramas, begründet und herausgegeben von W. BANG, o. ö Professor der Englischhen Philologie an der Universität Louvain. **Band I. The Blind Beggar of Bednall Green von Henry Chettle und John Day** nach der Q 1659 in Neudruck herausgegeben von W. BANG. Louvain, Uystpruyst. 1902.

PROFESSOR BANG has inaugurated his series of 'Materialien zur Kunde des älteren Englischen Dramas,' with an edition by himself of the *Blind Beggar of Bednall Green*. The titlepage informs us that future volumes of the series will be contributed by a number of well-known English scholars, including Messrs. Brandl of Berlin, Holthausen of Kiel, Koeppel of Strasburg, Logeman of Ghent, Sarrazin of Breslau, Proescholdt of Friedrichsdorf, Schröer of Cologne, Wagner of Halle, and, as representatives of the Anglo-Saxon peoples, three American scholars and Professor Boas of Belfast. Such names are a guarantee of the high character of the projected series.

Professor Bang's edition of the *Blind Beggar* is most attractively printed, and gives an excellent foretaste of the works that are to follow. It consists of three pages of *Vorbemerkungen*, the text of the play (with a facsimile of the original titlepage), seven and a half pages of explanatory notes, and a Register or Index of the words and phrases treated in the notes.

With regard to the plan followed, as it may serve as a precedent for future works in the series, we think it worth while to touch on two points of a general kind.

(1) Professor Bang states: 'The present edition is an exact reprint of the text of Mr. Quaritch's copy of the book, given *without any alteration*. I believe I may assert of it that—in so far as there can be comparison between the work of man and a purely mechanical process—it compares advantageously with a facsimile: in any case the utmost care has been expended upon it.' The only deviation acknowledged is in the case of broken letters which could not be reproduced.

We hesitate to dispute the wisdom of Professor Bang's decision in thus preserving the most obvious blunders and misprints of the old edition. No doubt he has come to this decision after serious thought. But we may well say that in this edition the utmost limit of conservatism has been reached. With all deference to Professor Bang, we are inclined to think that the claims of scholarship could have been satisfied if in the text, *wash, I'l ltake, towu, tbankful, le t, hsmself*, etc., had been replaced by *Swash, I'll take, town, thankful, left, himself*, etc., and the misprinted forms given in footnotes. The form in which the play is here printed must necessarily restrict its circulation to professed scholars, and we should have liked to think that while these plays served the purposes of scholars they were also read with pleasure by dilettante lovers of our old literature. From the same point of view we should prefer that where the original verse-division is

faulty, the error should be corrected in the text, though indicated in a footnote. We refer to such lines as:

l. 20. Ile write to them: | if with regardless eyes our lines they read.
l. 43. To van Heren Montford | dat is de grave van Callis ant van Guynes.
l. 1462. Is 't possible | that this proud Priest dares offer violence.
l. 1473. Go and seek them | or for your own sake never see my face.

The vertical lines are not found, of course, in Professor Bang's text. It should also be shown that ll. 2468-9 and l. 2479, like other speeches of the king, are in verse. Another difficulty to the ordinary reader is caused by a rigid adherence to the punctuation of the original edition. We need only instance l. 2002, 'Who 's yonder, Swash?' printed 'Whose yonder Swash?' and ll. 1497-8:

'No more I 'le think on 't till my dying day,
I 'le sit upon your skirts, before I will:'

which appears in our text as:

'No more, I 'le think on 't till my dying day,
I 'le sit upon your skirts before, I will.'

In this matter also we should prefer that the interests of the general reader should be studied in the text, and those of the scholar safeguarded by a footnote.

(2) Leaving the question of the presentation of the text as regards misprinted words, ill-divided verses, and faulty punctuation, we would turn to another: the amount of elucidation of the text which is desirable in the notes. It is needless to say that Professor Bang's notes are scholarly and abound in happy illustrations and explanations of difficulties drawn from a great acquaintance with Elizabethan literature. But it is still a question with us whether the edition would not have been more useful if elucidatory notes had been still more abundant than they are. The play contains a number of place-names—Harling, Lynmarte (*i.e.* Lynn mart), Chenford, Ilford, Langton, Windham (*i.e.* Wymondham), Rederiff. Should not these have been identified? Do not words like *cuyle* (2318), *tear Plackets* (1749), *hoyting* (556), *swad* (578), *a tatter* (2500), *feather-eyed* (758), *the Broom field* (2084), the rustic *sen ye* (d'ye see?), need a word of explanation? Might not proverbs such as 'at hand, quoth Pickpurse' (1049), 'the cat would lick her ears and she had 'em' (1238), 'won with an apple and lost again with a nut' (1489), have received some comment or illustration? Again, a reader stumbles at some word, turns to the notes and finds a note indeed, but it merely refers him to some other book. Thus *frompall* (779) is not explained here, but the inquirer is referred to Halliwell, Nares, Schmidt, Dekker, and Colman: on *temes-bread* he finds merely a reference to Halliwell: for *Bankes his horse*, to Nares and Haslitt-Dodsley: on *froyes* (1645), to Halliwell: on *Bayard* (1779), to Nares: on *his priest* (2169), to the *Literaturblatt*, etc. This means that to a large extent a reader is left to hunt up the solutions of his difficulties for himself. If the various books of reference are not within his reach, much of the play will remain obscure to him. Professor Bang, writing for scholars, has evidently gone on the principle of not elucidating words which had been already satisfactorily explained elsewhere. References, however, to periodical literature are hardly fair even to the professed student. Some phrases, moreover, though not requiring elucidation, might advantageously have found notice in the 'Register'—for instance, 'Troth-plight Husband' in the list of *dramatis personæ*.

So far we have pleaded that in future works of the series it will be well if the claims of the dilettante reader can be studied rather more, so far as they do not conflict with the paramount claims of the scholar. As for the positive help given by Professor Bang, we have little but praise. His conjectural emendation of *vesdiness* (1443) into *'uds dines* seems to us a brilliant one. The weakest point appears to be his notes on metre. Thus on l. 663:

'I came from Momford banish'd in Britany,

Professor Bang makes the strange suggestion that the second syllable in 'Britany' is here stressed. The line presents no difficulty.

I came | from Mom | ford, banished | in Brit | any.

We may consider 'ford' an extra syllable, such as occurs frequently in Shakespeare in the same place in the line, or we may consider the second vowel of 'banished' to be syncopated. But anything so violent as a stress on the second syllable of Britany is out of the question. The line which Professor Bang quotes in support of his suggestion—

'And eyther winne Brittayne with the sword'—

seems to us a four-foot line, 'either' being one syllable, as it frequently is. On l. 1759:

'Father, dear father, succour me from shame,'

a beautifully musical line, Professor Bang

strangely says: 'Ich würde den Vers genau wie in Prosa lesen'; and on the next:

'Young Mr. Playnsey is entered our house'

(*i.e.* 'Young Mr. Playnsey's enterèd our house') 'Der Vers wird von einem tüchtigen Schauspieler wohl als Dreiheber vorgetragen worden sein.' If so, so much the worse for the 'tüchtigen Schauspieler.' So on ll. 1848-50:

'Impious temptation! I defy thee, Playnsey,
Setting my weak strength to resist thy lust,
Off with thy poysonous hands, help, help me,
Heaven'

(lines perfectly in accordance with Shakespearian prosody), Professor Bang says: "Wer diese prachtvollen Verse in die Schablone des Blankverses hineinzwängen will—mag's thun!'

We may regret that Professor Bang did not spare the space given to these metrical remarks for some of those valuable explanatory notes on the text, for which we should have been grateful.

In two places where Professor Bang would mend the text, we see no necessity for change: *viz.* l. 2331: 'your Honor'd marriage' (Bang: 'your Honor's marriage'); and l. 2618: 'How is't you will we deal with your Accusers?' (Bang: '*dele* "we,"' and, we suppose, read 'is it').

In lines 626-7:

'Farewell, forsaken Turtle, take thy flight
To some more abject mate while Kate and I joys adore;'

the second is certainly corrupt. The passage is the conclusion of a scene, and is in rime. Unless two lines have dropped out, one would expect l. 627 to end 'while we delight.' But there is probably a lacuna. In l. 657 is 'desper-view' for 'desperate'? The emendation would certainly be a bold one. The obvious obscenity of l. 1633 explains some points which are treated as difficulties in Professor Bang's learned note.

The form *St. Johnses* is an interesting parallel to the disputed *Sir Roberts his* (in *King John*, I. i. 139), and 'frolick' (l. 37) is interesting in the mouth of a German. It is also interesting to see the stage direction, *Musick*, after Acts II. III. IV. We know that dances or jigs were frequently introduced between the acts; in the present case apparently some sort of musical interludes were performed, for the directions have no relation to the text.

In conclusion, we hope Professor Bang will take our criticisms in the friendly spirit in which they are offered, and will accept our congratulations on this useful and attractive edition of the *Blind Beggar*, and our best wishes for the success of the projected series.

G. C. MOORE SMITH.

[It seemed only fair to Professor Bang and his reviewer alike to insert the above criticism without alteration, but Professor Moore Smith had not the opportunity of consulting the original edition, and was therefore unable to speak to the editor's accuracy. We have made some fairly minute comparison with a number of copies of the original with the result of demonstrating the high degree of accuracy attained by Professor Bang, and at the same time the much higher degree which would be required to make work of this nature really satisfactory.

We may say here that, after careful consideration, not of the present case alone, but of the merits of many editions that have appeared of recent years, and of the general principles which should govern editors in their work, we have come to the conclusion that the ultra-conservative system now commonly adopted, and which is pushed to its extremest point in the present edition, is attended by almost fatal drawbacks. It is impossible here to enter in detail into the grounds of our opinion, but we may point out that what students—that is, persons interested in the history of our early literature or language—want are reliable 'critical' editions, and not as near an approach to a photographic facsimile as the imperfect human machine can achieve. With all deference to the judgment of Professor Bang, we submit that what he puts forward as 'Materialien zur Kunde des älteren Englischen Dramas,' is in fact but the 'material' for an edition, and as such is really only calculated to supply the needs of a future editor—who ought to have recourse to the original edition itself.

But it is not necessary to rely on this more or less theoretic argument to show what are the disadvantages of the ultra-conservative method. We had recently to pass some fairly severe strictures upon an edition of the works of Thomas Kyd. If we again allude to the subject, it is out of no sense of spite against the very able editor of that edition—whose name we are glad to see appears in the list of Professor Bang's coadjutors—but because it affords us an invaluable argument in our present contention. In the text of the *Spanish Tragedy*, contained in that edition, there are

at least thirty-four mistakes in the course of the first hundred lines, almost all of which are due to an unsuccessful attempt to adhere to minor typographical peculiarities in the original. In Professor Schick's edition of the same play, published about the same time, we have not noticed any mistakes of the kind, but we should not for a moment dream of asserting that none exist. To attain similar accuracy demands the expenditure of enormous labour, and we can speak from personal knowledge of the time and minute care expended on his edition by Professor Schick.

Turning to the text before us, we find that Professor Bang claims to have retained not only the spelling, italics, and capitals, but likewise the punctuation and misprints of the original, and even the cases in which a single letter has failed to print. Under these circumstances we have some right to expect that the reprint *shall* reproduce the misprints of the original, and, on the other hand, that it *shall not* introduce misprints of its own. We may remark incidentally that since the editor does not take any notice of misprints in his notes the reader is left in doubt as to whether they are intentional or not. Now, with all respect for the great care and labour which must have been expended upon the text by Professor Bang, it is incumbent upon us to point out that *neither* of these expectations is satisfied. In the course of the first seven pages we notice that in the *dramatis personæ* Professor Bang prints 'Offlcers' where the original is correct; in l. 41, 'Yaw, Yaw,' where the original has 'Yaw, yaw'; in l. 96, 'gentle,' where the original misprints 'genrle'; and in l. 112, 'affied,' where the original misprints 'assied.' It is true that we have not had an opportunity of seeing the actual copy from which Professor Bang printed, but he also used a transcript of a copy in the British Museum which we *have* seen, and since he makes no note of any difference in these cases, we must conclude that the divergencies noted were unintentional.

There are one or two points of method that astonish us. Considering the nature of the reprint and the degree of accuracy, or rather of conservatism, aimed at, surely the long *ſ* should have been retained? We may in this connection point out that in l. 60, where 'for-send' is printed obviously for 'for-fend,' there is some reason to believe that the *ſ* is a broken *f*. Again, the editor makes no mention of that he has throughout replaced *vv* by *w*. We have also to complain of the crowding of stage directions into the text for want of sufficient width of the page, thereby creating confusion not found in the old edition.

Different copies of the original edition of 1659 present variations, the sheets having, as was often the case, been corrected during the process of printing off, and corrected and uncorrected sheets being then bound up indiscriminately, though here the confusion is by no means so great as is often the case. Hereanent we have various comments to make in respect of Professor Bang's reprint. In the first place he informs us that he has used a transcript from a copy in the British Museum. There are, however, two copies in our national collection (644. d. 77 and 161. i. 3), and he does not state from which the transcript was made. It is, however, not very material, since the copies appear to agree throughout. What is far more material—very material and very astonishing indeed—is that he asserts, on the authority, we presume, of his transcript, that the British Museum copy, in lines 648, 712, and 873, reads, 'thee,' 'old!' and 'they' respectively, whereas in reality *both* British Museum copies agree with the copy from which he printed (in the possession of Mr. Quaritch) in reading 'the,' 'own,' and 'they they'! We have also examined three copies in the Bodleian Library (i. Douse D. 218; ii. Malone, 58; iii. Malone, 218) and one in the Dyce collection at South Kensington. We append a list of the readings in passages noted by Professor Bang as presenting variations.

l. 340. *this*, Bodl. 1 and 2; *his*, B.M., Bodl. 3, Dyce.
l. 378. *you to walk*, Bodl. 1 and 2; *you walk*, B.M., Bodl. 3, Dyce.
l. 407. *homesome*, Bodl. 1 and 2; *homespun*, B.M., Bodl. 3, Dyce.
l. 411. *bed*, Bodl. 1 and 2; *abed*, B.M., Bodl. 3, Dyce.
l. 2527. *gugle eyes* (Bang), *gingle boys*, B.M., Bodl., Dyce.

A casual perusal has also revealed other differences. Thus in lines 2123-4 the B.M. copies differ from that from which the reprint was made in reading 'was have content,' and 'likewise not taken,' instead of 'was not content,' and 'likewise have taken' respectively. This is a case of the initial words of two lines ('not' and 'have') being transposed, though the fact is obscured in the reprint through the original

division not being retained. In this case Bodl. 3 and Dyce agree with the reprint, while B.M. and Bodl. 1 and 2 differ. The misprints in lines 180, 186, 238, 351, 701, 717, 1283, 1433, 2203, 2299, 2423, 2504, appear in all the copies we have examined. There are probably others which have escaped our notice. On the other hand, the misprint 'Towu' in l. 380 only occurs in Bodl. 1 and 2, being corrected to 'Town' in B.M., Bodl. 3, and Dyce. So again in l. 2138, the *f* in 'left' is just visible in all copies we have seen (while in the B.M. copies the *o* in 'Momf,' two lines above, is invisible), and in line 2263 the *e* in *Playnsey* is visible in all except the Dyce copy.

These minutiæ may, we are afraid, appear pedantic and puerile to our readers —we leave them to draw the obvious deduction.

Finally, in common with Professor Moore Smith, we can only trust that Professor Bang will take our criticism in good part, and hope that such corrections as it has been in our power to offer may prove of service in the future.

W. W. G.]

The Lay of Havelok the Dane, re-edited by the Rev. WALTER W. SKEAT. Clarendon Press. 1902.

STUDENTS, we feel sure, will welcome the appearance of this new edition of *Havelok*, for though its importance has been in a measure discounted by Professor Skeat's own revision of his former edition for the Early English Text Society and by the publication of that by Dr. Holthausen, there was yet plenty of room for such a full critical edition as now appears from the Oxford press. The text has been normalised by the removal of the peculiarities due to the Anglo-French scribe, and of certain obvious blunders. All variations from the unique MS. are, however, carefully recorded at the foot of the page. Thus a readable text is obtained, while the student is at the same time able to check the readings. There are reproductions of the Grimsby seal and of a portion of the MS. The introduction is ample, and deals with all the points on which students can require information—the MS., orthography, dialect, metre, literary history, and critical literature. The notes are on the whole adequate, though we should in some cases have liked to know what the editor had to say in support of his emendations, a subject on which he is strangely silent. Thus, in line 65, he retains his original conjecture *menie* (or *meiné*, as it elsewhere appears in the poem), whereas Dr. Holthausen prefers to supply *lipe*. A full glossary and index of names completes the volume.

In all this there is only one point with which we feel seriously inclined to quarrel. This is the editor's treatment of the metre both in his introduction and in the text itself. We cannot help regretting that he should dwell again on the singular and not very satisfactory system of metrical notation formerly propounded in his edition of Chaucer. We are not ourselves so much in love with trochees and iambs that we can imagine no better system, but, as a matter of fact, Professor Skeat's system of 'monopressures' is every bit as artificial as the classical system of 'feet' when applied to accentual measures. It has a specious appearance indeed, arising from the impression it at first conveys of dividing up a line according to the natural pauses. But this no system of 'monopressures' can possibly effect. If a word contains two accented syllables it becomes necessary to divide it, just as in the classical method. This division corresponds to no natural pause, for if it is possible to pronounce an unaccented syllable both before and after an accented one in one 'monopressure,' it is also possible to pronounce without pause two accented syllables with an unaccented one between. In some of the specimen lines, indeed, the natural pauses are deliberately disregarded. Again Professor Skeat speaks of the word *tone* as being an accented syllable. This is completely misleading, for a monosyllable standing by itself can be neither accented nor unaccented; metrical accent being a question of *relative stress*. Furthermore, Professor Skeat's system entirely fails to recognise the many variations upon the normal sequence of stresses which, no less than the variations in the pauses, give variety to English verse. It disregards the frequent inversion of the accent in the first 'foot,' and equally the possibilities of two accented syllables coming together. Yet both peculiarities are, we believe, frequent in the poem before us. What, for instance, but a preconceived theory could make any one propose to read the line *Bénedicámus Dómino* in such a manner as this: *Bén'.dicámus Dómi-nó*? But, if the editor's views on metre had been confined to his introduction, it would have been ungracious in us to complain. Unfortunately they have led him on almost every page to tamper with

the text. We opened the volume at random and came on the following passage:

'Þou shalt me, louerd, fre [man] maken,
For i shal yemen þe, and waken;
Þoru þe wile i [mi] fredom haue.'
Þo was Haueloc a bliþe knaue;
He sat him up, and crauede bred;
And seide, 'ich am [wel] ney ded,
Hwat for hunger, hwat for bondes
Þat þu leidest on min hondes;
And for [þe] keuel at þe laste,
Þat in mi mouth was þrist [so] faste.
Y was þer-with so harde prangled,
Þat i was þer-with ney [y]-strangled.'
(Page 24.)

Now here are six words foisted into the text in twice so many lines, every one of which (with the possible exception of the fourth) is equally superfluous to the sense and to the metre, if we are content to read it by the ear and not by any mysterious system of 'monopressures.' It is noticeable that of the words thus inserted on every page, the great majority are quite unnecessary to the sense, and it may also be remarked that they were for the most part absent from Professor Skeat's former edition. In many cases, indeed, the verse suffers badly from these attempts to force it into conformity. Thus the lines:

'Wore he yung, [or] wore he old,
He was for a kempe told,' (1035-6)

lose half their vigour from the uncalled-for insertion; and still more is this the case with the very effective lines:

'She answerede, and seyde anon,
Bi [Iesu] Crist, and bi seint Iohan,' (1111)

where the collocation of stressed syllables is obviously intentional. In l. 1674 the text has been altered in a more serious manner. The MS. reads:

'Hwanne he hauede his wille wat,
Þe stede, þat he onne sat, etc.'

Professor Skeat prints:

'Hwanne [þat] he his wille quath,
Þe stede, þat he onne sat, etc.'

There can indeed be no doubt that by *wat* the Anglo-Norman scribe meant to convey the sense of *quath*, but *quath* itself does not rime. It is true that the rimes are somewhat lax (*e.g.* rym: fyn, ll. 21 and 22), but we have nowhere else noticed a confusion of *t* with *th*. The form *quad* occurs, along with *quaþ*, in the *Owl and Nightingale*, and we see no reason to suppose *quat* to be an impossible form when a rime was needed. In any case it considerably shakes our confidence in the editor's method of normalising the orthography to find that it involves the sacrifice of rimes, which must of course be due to the English poet and not the Anglo-Norman scribe. The whole line in the original, however, is suspicious. The past participle of *cweþen* is rare in M.E., and when it occurs it is *queþen*. We suppose this is why Professor Skeat has altered *he hauede* into *þat he*; but the change is not satisfactory, for the sense requires a pluperfect, not a preterit. We should prefer to suppose that the poet, whose command of language was limited, being pressed for a rime, wrote ungramatically, than to resort to these violent remedies and spoil the rime into the bargain. One of the great disadvantages of this sort of tampering with the text, is that it casts doubt upon the validity of any generalisations as to grammar and metric based thereon. It is true that in the present case Professor Skeat had to deal with an admittedly untrustworthy original, but even so we cannot help regretting that he should have adopted identically those methods which led the early editors of Shakespeare, for instance, to play 'cat and banjo' with the text.

The introduction contains much that is interesting concerning the literary history of the tale of *Havelok*. Although the language of the piece points to an earlier date, the present redaction cannot in all probability be earlier than 1301, since it appears to contain allusions to events of that year. Again, some lines of the poem are quoted in the *Handlyng Synne* in 1303, whence Professor Skeat deduces that the date must be 1301-3. But he himself points out in a note to l. 679 that the *Handlyng Synne* probably preserves an original reading which has been corrupted in the MS. of *Havelok*. If this is so, the quotation cannot have been made from the present MS. at any rate, and is most probably from an earlier version. Hence the limit 1303 disappears and the present redaction may be many years later; Professor Skeat himself suggests the date 1310 for the actual MS. we possess.

The list of later versions is an unusually long and interesting one, running to no less than eleven items. The last of these is the Curan and Argentile episode in Warner's *Albion's England*. It is not very accurate to say that 'Warner introduced a ballad into his poem called *Albion's England*, which refers to the story, but in no very direct manner.' The passage in question narrates the outline of the story clearly enough, and forms a regular chapter of the

work, not a casual insertion, as the above remarks would lead one to suppose. William Morris' *Child Christopher* should likewise have been mentioned as founded upon the story of *Havelok the Dane*.

We have not spared to call attention to the points in which we think the editor's work is open to criticism, but we should be sorry that either he or our readers should imagine that we are unappreciative of the merits of which Professor Skeat's name is a sufficient guarantee. We heartily welcome this attractive edition of what is a very pleasing poem and an old friend of ours.

W. W. G.

Specimens of Middle Scots, with Introduction, Notes, and Glossary. By G. GREGORY SMITH. Blackwood & Sons. 1902. [7s. 6d. net.]

As might be expected, Mr. Gregory Smith's Introduction to the study of Middle Scots is a model of what such a book should be. Two years ago we had the pleasure of noticing the author's *Transition Period*, and in its own line the present work appears to us fully worthy of its predecessor. We approach it indeed ourselves rather from the point of view of the general student seeking assistance in a particular branch than from that of the philological expert, but the treatment throughout is such as to inspire confidence. Within the last few years there have appeared a certain number of pieces of work of pre-eminent excellence, of which we will here only mention Professor Herford's introduction to the *Shepherd's Calender* and Professor Raleigh's to Hoby's *Courtier*; and with these we confidently class Mr. Gregory Smith's *Specimens of Middle Scots* as the work of a man thoroughly master of his subject.

The volume consists of a selection from all the chief sources, both manuscript and printed, with critical notes and glossary, and preceded by an elaborate philological introduction. A short section on Historical Relationship defines the position of Middle Scots with regard to other branches of the language. The period covered is roughly from the middle of the fifteenth to the beginning of the seventeenth century, and it follows that no synchronous relation exists between Middle Scots and Middle English. Middle Scots indeed is philologically the descendant of Early Scots, or, as it is more commonly termed, Northern Middle English, the speech, namely, that prevailed from the Humber to the Forth from about 1100 to 1400. It was only after this that the dialect spoken in the south of Scotland began to develop national characteristics of its own. It then rose for about a century and a half to the rank of a literary language, and specialised itself to no small degree, differentiating itself at the same time from the ordinary speech by much borrowing of an 'aureate' nature. After the accession of James to the English throne this literary language may be said to have died without issue; the Scots of the revival in the later eighteenth century being entirely dependent upon popular speech and bearing no relation to its literary predecessor.

The phonology of Middle Scots is far from simple, and is complicated by some very curious peculiarities of orthography. So great indeed is the difficulty of distinguishing between forms which represent real dialectical pronunciations and ones which are in fact mere scribal eccentricities, that we almost wish an attempt had been made to normalise the orthography of the texts throughout, as has been done in a few anomalous cases. Possibly, however, such a course would scarcely be justified by the present state of philological knowledge. There are one or two points that strike us in connection with the Introduction. Page xxi, § 9. The orthographical substitution of *i* for *u* in *thus*, etc., would seem to point to a pronunciation of *ü* or *iu* for *ŭ* similar to that developed in English *ū* under French influence. P. xxiii, § 17, i. The author does not perhaps allow sufficiently for the general confusion of *al* and *au*, both phonetic and orthographic, partly due no doubt to the phonetic change of *al*>*au* in O.F Ditto, note. Is not the loss of *b* after *m* in such a word as *chambre* more accurately described as assimilation than as elision? P. xxvii, § 22, ii. note. It is hardly correct to describe the *t* in *lactit*, a form, anomalous indeed, but necessary for the rime, as a 'scribal superfluity.' At the end of the Introduction is a useful bibliographical account of the early manuscript and printed miscellanies of Middle Scots verse.

In connection with the texts there are several points which cause us some surprise. In the first place, the grouping of the shorter pieces according to the manuscript source rather than authorship appears to us strange unless it can be defended on the ground of some community of orthographical peculiarities in each collection due to the

scribe. Next we are surprised to find the work of James I. unrepresented. It belongs, indeed, to the earlier fifteenth century; but it is throughout dependent on Chaucer, whose influence was paramount over a large portion at least of regular Middle Scots literature. The *Kingis Quair* is surely one of the most important documents of literary Scots of the Middle period. It is, however, easily accessible in Mr. Eyre-Todd's useful volume of *Mediæval Scottish Poetry*, which may reconcile us to its omission here. Again we miss Dunbar's famous *Lament for the Makaris*, an omission we might have supposed due to the poem being almost too familiar, were it not for the presence of Henrysòn's equally well-known *Robene and Makyne*. Henryson's *Abbay Walk*, less generally familiar, is another poem we should have liked to see included. We do not doubt that Mr. Gregory Smith has his reasons for the particular selection he has made, but we are curious to know what they are. At the end is an appendix of 'Early-Transition Texts.' These, dating roughly from 1480-90, represent rather the transition from the earlier and more popular manner to the 'literary' school of the 'aureate' Makaris than any strict chronological transition from Early to Middle Scots. A note indicating their more exact bearing would have been welcome.

It will be noticed that the editorial matter in this volume is almost entirely philological and not literary. This is, we are inclined to think, an unfortunate omission, for though it is true that the literary history of the period is ably treated in the chapter on 'The Scottish Poets' in the author's *Transition Period*, the present volume is seemingly intended for independent use by students. Some succinct account of the *literary* relation in which the Makaris stand to the earlier northern poets on the one hand, and to the southern Chaucerians on the other, could hardly have been regarded as superfluous.

Finally, we must say that while we offer our sincerest congratulations to the author, we find it impossible to extend them as we should have wished to the publisher. The volume is, it is true, well printed on reasonably good paper, but otherwise the get-up is about as unattractive as could be, suggesting chiefly an overgrown school-book. In a volume published at seven-and-six net, there is no excuse for this.

W. W. G.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

THE MODERN LANGUAGE ASSOCIATION.

THE 28th Meeting of the EXECUTIVE COMMITTEE was held at 40 Mecklenburgh Square on July 31, 1902, at 9 P.M.

Present—Messrs. Storr (Chairman), Allpress, Atkinson, Lipscomb, Rippmann, and the Hon. Treasurer.

The Hon. Treasurer read extracts from the recent Report of the Committee on Army Education in which they acknowledged the value of Modern Languages for the Preliminary Examination for entrance to Sandhurst and Woolwich, and the value of Modern Languages to an officer, but nevertheless proposed to abolish the teaching of Modern Languages at Sandhurst and Woolwich. It was resolved to present a protest to the Secretary of State for War urging that Modern Languages should continue to be taught at these military colleges; that their study should be rewarded by bursaries for studying abroad after their course; that one Modern Language should be compulsory for the leaving Examination, at which a certain minimum of marks should be necessary to pass; that sufficient time (three hours class and three hours preparation) and sufficient staff (maximum class twenty-five) should be provided, and that the cadets should be graduated according to their proficiency.

A letter from Mr. Nutt, the publisher of the *M. L. Q.*, was read, in which he said his loss on the Quarterly had been £200 to £250 during the last three years, and asked if fresh members could not be obtained, so as to increase the sale. The consideration of the whole question was postponed till the next meeting.

The following members were elected :—

1. Miss C. S. Banks, Girls' Grammar School, Bradford.
2. Y. Okakura, Professor of English, Higher Normal School, Tokyo, Japan.
3. Miss P. K. Leveson, Cluny, Anerley, S.E.

The 42nd Meeting of the GENERAL COMMITTEE was held at the College of Preceptors on Saturday, September 27, 1902, at 4.30 P.M.

Present—Messrs. Storr (Chairman), Allpress, Greg, Lipscomb, Milner-Barry, Rippmann, Somerville, Twentyman, Whyte, and the Hon. Treasurer (10).

The Chairman reported that a letter had been sent to the Secretary of State for War protesting against the abolition of Modern Languages at Sandhurst and Woolwich: and its receipt had been acknowledged.

The Hon. Treasurer read a letter from Mr. Nutt in which he said he was prepared to continue the publication of the *Modern Language Quarterly* after the end of the present year for a further period of three years on the understanding

1. That the membership does not fall below 400.
2. That the number of pages do not exceed 240 without bibliography, or 200 with 50 pages bibliography.
3. Corrections above 30 per cent. of cost of composition to be borne by the Association.

The Committee directed that these terms be accepted provisionally for one year, and suggested that the circulation might be improved if Mr. Nutt sent copies to the Common Rooms of our chief public schools and to Reading Rooms. Mr. Greg suggested that the title and contents pages be in excess of the proposed number of pages.

It was resolved to accept Mr. Kirkman's offer to read a paper on 'The Use and Abuse of Translation in Modern Language Teaching' at the Annual General Meeting. Other subjects suggested were:

The Advisability of an Advisory Board in Modern Languages for the Civil Service Commissioners.
Modern Languages at Matriculation and Scholarship Examinations.
Greek *versus* Modern Languages.
Modern Languages at London Matriculation.

The date suggested for the General Meeting was Friday and Saturday, December 19 and 20. The Secretary was directed to correspond with Oxford members with a view to the formation of a strong local Committee; and that a time-table be drawn up for the next meeting of the Committee.

It was proposed that Mr. Edwards be approached with a view to the Hon. Secretaryship.

It was resolved that Mr. Lipscomb's account of the work of the Association be printed and distributed to members.

It was resolved that the Sub-Committee on Foreign Degrees should offer information to the Registration Council.

Sir H. E. H. Jerningham was unanimously elected an additional member of the Committee.

The following new members were elected:

1. Miss J. W. Jamieson, Aberdeen.
2. Capt. G. R. E. Geddes, R.M.A., Eastney Barracks.
3. J. Jones, Esq., St. Servan, près St. Malo, Brittany.

The 29th Meeting of the EXECUTIVE COMMITTEE was held at the College of Preceptors on Saturday, Nov. 1, 1902, at 4.30 P.M.

Present—Messrs. Storr (Chairman), Lipscomb, Twentyman, and the Hon. Treasurer (4). Mr. E. R. Edwards also attended.

The Hon. Treasurer read a letter from Mr. Gerrans, to the effect that the idea of a meeting in Oxford must be abandoned; and letters from Professor Fiedler as to a proposed meeting at Birmingham, in which he stated that there was not time to arrange a meeting in December, but proposing that the meeting of 1903 be held at Birmingham, preferably in September. It was resolved to consider this, and to approach Mr. Chamberlain for the presidency of 1903 or 1904.

It was resolved therefore to hold the annual meeting in London, probably at the College of Preceptors, on December 22nd and 23rd. A provisional Time-table was drawn up.

The names of Sir Arthur Rücker, Mr. Chamberlain, Sir Frederick Pollock, and Sir Michael Foster were suggested as Presidents for next year.

Mr. Lipscomb gave particulars of approaching Mr. Edwards to take over the Hon. Secretaryship, which he had consented to do from January 1st. Mr. Twentyman offered to do some of the work of arranging the General Meeting until Mr. Poole's return.

Post-cards were to be sent out to all members as soon as possible, giving information of the General Meeting. Miss Williams was suggested as a member of Committee for 1903.

The following new members were elected:—

1. Professor F. S. Boas, Queen's College, Belfast.
2. W. H. HODGES, Esq., M.A., Loretto School, Musselburgh.

The 30th Meeting of the EXECUTIVE COMMITTEE was held at the College of Preceptors on Nov. 22nd, at 4.30 P.M. There were present—Messrs. Storr (Chairman), Allpress, Eve, Lipscomb, Longsdon, Pollard, Rippmann, Twentyman, and the Hon. Treasurer (9).

Mr. Twentyman gave particulars of the negotiations he had conducted with regard to the General Meeting; and the Hon. Treasurer read letters that he had received from Messrs. Bridge, Milner-Barry, and Somerville, on the same subject.

Mr. Storr read a letter from Mr. Poole, resigning the Hon. Secretaryship owing to his frequent absence from England, due to his recent appointment as Instructor to the Channel Squadron.

The following Time-table for the General Meeting was drawn up:—

11-11.30 *o'clock.*		Report of Hon. Secretary. Report of Hon. Treasurer. Report of Hon. Editors of the *Modern Language Quarterly.*
11.30-12	,,	Professor Napier's Presidential Address.
12-1.30	,,	'The Training of Modern Language Teachers.'—Papers by Miss Brebner, Dr. W. J. Clark, and Dr. Breul.

1.30-2.45	*o'clock.*	LUNCH.
2.45-4	,,	'The Use and Abuse of Translation': a paper by Mr. F. B. Kirkman, to be followed by a discussion.
4-4.30	,,	TEA.
4.30-6	,,	Resolution: 'Whenever in an Entrance Examination two Foreign Languages are required, a Modern Language should be allowed as one of them.' Proposed by Dr. Gray, seconded by Mr. Somerville, and supported by Mr. L. S. R. Byrne and Mr. G. F. Bridges.
7	,,	DINNER.

It was proposed by Mr. Pollard and seconded by Mr. Eve, that, in the event of Sir Arthur Rücker declining the Presidency for 1903, Mr. Francis Storr be requested to undertake these duties, in addition to those of the Chairmanship of the Committee.

Mr. Milner-Barry having requested to be relieved of his duties as Secretary of the Time-table Sub-Committee, Mr. Storr offered to act as Convener.

On the motion of the Hon. Treasurer, it was resolved to ask Messrs. Allpress and Lamburn to audit the accounts on Dec. 13, and Mr. Eve suggested that a banker's form should be sent out with demands for subscriptions.

The names of Messrs. Atkins, Brandin, Chaytor, Kastner, Ker, and Priebsch were suggested as Members of Committee for 1903.

The next Meeting of the Committee was fixed for December 23, at 10 A.M., and Messrs. Storr, Twentyman, and the Hon. Treasurer were empowered to act as a Sub-Committee to arrange all details of the Annual General Meeting.

The following new members were elected:

1. W. G. S. Thornton, Esq., Merchant Taylors' School, Crosby, Liverpool.
2. E. J. Bullough, Esq., 18 St. John's Road, Cambridge.
3. R. Rodman, Esq., Melville House, Acreman Street, Sherborne, Dorset.

THE NEUPHILOLOGENTAG AT BRESLAU.

THE Tenth General Biennial Meeting of the German Modern Language Association was held on May 21st and the following days in the University of Breslau. The three previous meetings had been held at great centres of traffic, such as Hamburg, Vienna, and Leipzig, the next will be held in 1904 at Cologne; but this year, at Whitsuntide, many Modern Language professors and teachers flocked to the ancient seat of learning in the extreme east of the Empire near the Slavonic frontier. No one, however, regretted the long journey; for not only were the five official meetings in the spacious Aula Leopoldina deeply interesting, but the very cordial hospitality extended by the representatives of the University and of the town of Breslau to the members of the Conference will long be remembered with the greatest pleasure. The ancient town—the second largest of Prussia—with its beautiful Guildhall, its fine churches, the splendid houses of its old patricians, the impressive University building (once a Jesuit College) on the banks of the Oder, and the extensive new laboratories near the Scheitnig Park, were all much appreciated. We wandered about in the streets familiar to readers of Freytag's 'Soll und Haben' and listened to the hearty sounds of the Silesian dialect of Holtei's *Schlesische Gedichte* and Hauptmann's *De Waber*. We remembered that here on the old Market Place the resurrection of Prussia began in March 1813, and several Modern Language teachers who had come over from Warsaw and Kieff to attend the Conference showed how close we were to Slavonic territory, and proved the interest taken across the Eastern frontier in questions of Modern Language study and teaching.

The proceedings were presided over with the greatest skill and tact by Professor Carl Appel, Ph.D., the Professor of Romance Philology in the University and first President of the Conference, and his efforts were admirably seconded by the indefatigable, alert, and courteous first Secretary, Dr. Georg Reichel, and all the other members of the Local Committee.

In more than one respect the Meeting proved a great success. Not only were a

number of important scientific and practical problems connected with Modern Language study and teaching carefully and fruitfully discussed, and several fine manuscripts and valuable instruments shown and explained; not only were there at a Conference of three days' duration many opportunities of exchanging personal views and comparing notes with colleagues from various towns and countries,—but, apart from all this, one of the most important and desirable results achieved was the bridging over of the deplorable gulf that seemed to have opened during the last few years between the representatives of Modern Languages at Schools and at the Universities.[1] The University teachers justly believed they had reason to complain of the scant notice taken by many school teachers of their views as to the right way of studying modern languages. The excessive attention paid by the school teachers to mere practical questions of routine and method, the apparent lack of interest shown by many of them in the important results obtained by recent scientific research and in the underlying principles of the highest Modern Language study had unfortunately discouraged many leading German professors from attending the *Neuphilologentag*. This was to be regretted from every point of view. The proceedings of the Breslau *Neuphilologentag* fortunately made it clear that a very large number of Modern Language teachers are by no means devoid of scientific interests and do not wish the meetings to be exclusively devoted to the discussion of practical questions. They have shown beyond doubt that they would deeply deplore the withdrawal of the University Professors, and are anxious to preserve and to make still closer the intimate connection between Schools and Universities.

It was perhaps only natural that for some time the reaction against a rather one-sided and too strictly philological and archaic tendency in the study and teaching of Modern Languages at the Universities should, in its turn, go too far, and emphasise too strongly the utilitarian point of view. But it seemed to most members attending the Breslau Meeting that the tide had turned, that the storm and stress period of the 'New Method' movement had come to an end, and that the time had at last arrived for a just appreciation and judicious balancing of both the strictly philological and the modern practical claims—a time when we must provide for a good practical training in Modern Languages on a thoroughly scientific basis.

The presence of so experienced, large-minded, and moderate a reformer as Geheimrat Professor Dr. Münch, of the energetic and resourceful Geheimrat Professor Dr. Wätzoldt, the active help rendered by scholars such as Hofrat Professor Dr. Schipper, *Rector Magnificus* of Vienna University, Professors Meyer-Lübke, Schröer, Morf, Stengel, Freymond, in addition to the Breslau Professors Appel, Sarrazin, Koch, Hillebrandt, Hoffmann, helped to bring about the much-needed *rapprochement* between the ardent students of Old French syntax on the one hand, and of Bell's visible speech on the other. It is much to be hoped that this spirit of mutual appreciation and judicious concession will be maintained at the next meeting, which will be presided over by Professor Schröer of the Commercial Academy of Cologne, to whom we owe a scholarly edition of Percy's *Reliques* and the excellent revision of Grieb's Dictionary.

The Meeting was attended by nearly two hundred persons, among whom were representatives of several German and foreign Universities, of a great number of German Modern Language Associations, and delegates from France and England.

A preliminary Committee Meeting was held in the afternoon of Tuesday, May 20th, in the University. From the Secretary's Report it appeared that the number of members of the *Allgemeiner Deutscher Neuphilologen-Verband* amounts at present to 1516 (7 local associations with 460 members, 4 *Landes-verbände* with 1110 members). After several points of business had been settled, Cologne was selected as the place of meeting for the XI. *Neuphilologentag* in 1904.

In the evening the Congress was informally inaugurated by a largely attended social gathering held at the Palast Hotel. Professor Appel took the chair, and, in an excellent speech, bade all the guests welcome to the old Silesian town, promising that they would be received with Silesian geniality and *Gemütlichkeit*. The guests then rose in succession to announce their names and places of residence. Several speeches were made in reply to the President's hearty words of welcome, and the members remained together in animated conversation till a late hour, renewing old, and making new, acquaintances.

'mally opened on

[1] See also W. Viëtor's Preface to his pamphlet *Wissenschaft und Praxis in der neueren Philologie*. Akademische Kaisersgeburtstagsrede. Marburg. 1899.

Wednesday, May 21st, at 9 o'clock, in the beautiful old Aula of the University, which had been kindly placed at the disposal of the Association by the Rector Magnificus.

Professor Appel, after thanking a number of distinguished persons, including the Duke of Trachenberg (Oberpräsident of Silesia), Professor Dr. Hillebrandt (Rector Magnificus of the University of Breslau), and several members of the Boards of Education of the Province of Silesia and the town of Breslau, for having come to attend the meeting, and after welcoming the delegates of the English Modern Language Association and of the French Minister of Education and the other guests, made a stirring speech[1] in which he dwelt on the unexpectedly great success which the advocates of Modern Languages had recently obtained by the decree of the Prussian Minister of Education in virtue of which young men holding a leaving certificate of a first-class *non*-classical secondary school (*Oberrealschule*) will in the future be admitted to any Prussian University. He pointed out that henceforth the foundations of the highest liberal education in Prussia will have to be laid by the teachers of Modern Languages as well as by the teachers of Classics, and that the former have thus a high trust committed to them, and will do well to be fully alive to the very great responsibility which their increased opportunities have now imposed upon them. They must take care not to lower the humanitarian ideal. He concluded his speech with the wish that the future might show that modern languages, not less than the ancient, are able to give to the Universities and to life highly trained and liberally educated men.

The Rector Magnificus and several Schulräte then addressed the meeting in a similar spirit. Professor Charles Schweitzer of Paris spoke (in French) on behalf of the French Minister of Education (M. Leygues), while Dr. Breul delivered the greetings of the members of the English Modern Language Association, and pointed to the great tasks which must be solved alike by the teachers of England and of Germany.

When the Chairman had made a short reply and had read the names of the 14 members of the Association who had died since the last meeting in 1902, the assembly rising in their honour, the actual business of the Meeting was begun. Professor Otto Hoffmann, of Breslau University, delivered a most brilliant lecture on 'The determination of the speech-sounds by means of the ear and by means of experiments.' He clearly showed the immense superiority of exact physiological measurements over the mere vague impressions conveyed by the hearing, and exhibited the new self-registering apparatus by Gallée and Zwaardemaker. Next day Professor Hoffmann supplemented his spirited lecture by a number of successful demonstrations with this sound registering apparatus in the Physiological Institute.

There were in all five long meetings, two on Wednesday, two on Thursday, and one on Friday morning. Most of the time was devoted to the discussion of important practical questions; the lectures on scientific subjects, besides the one by Professor Hoffmann, were the following:—On Wednesday afternoon, Professor K. Sachs, the aged and yet youthful author of the monumental German-French Dictionary, discussed 'The connection of man and beast as reflected in language.' The interesting paper will shortly appear in the *Neuphilologisches Centralblatt*. On Friday Dr. Pillet of Breslau lectured on 'The present state of our information about the old French Fableaux' (likewise to appear in the *Neuphilologisches Centralblatt*); Dr. Vossler of Heidelberg explained the reasons which account for the late beginning of 'Vulgar' *i.e.* national Italian literature in Italy; and Dr. Aronstein of Myslowitz lectured on 'Dante, Gabriel Rossetti, and Pre-Raphaelism' (a full account is given in the *Neuphilologisches Centralblatt*, xvi. 215-18).

The largest share of the time was again allotted to urgent practical questions, and much good work was done in this respect in the animated discussions on Wednesday and Thursday. Two main topics were debated; one was the investigation into the usefulness of the existing school editions of foreign authors and the elaboration of an organically connected and properly graduated scheme of suitable reading material (*Lektürekanon*). It was resolved to intrust the working out of such a Canon to the members of the Modern Language Society of Breslau, who had begun a careful inquiry into this important question.

The other point was the consideration of the best means of promoting the practical training of Modern Language teachers.

[1] For particulars of this and other speeches, see *Die Neueren Sprachen*, vol. x. pp. 208 ff., 275 ff.; *Neuphilologisches Centralblatt*, vol. xvi. 193-219. A full official report of the proceedings [Verhandlungen des X. allgemeinen deutschen Neuphilologentages] will be published before long by K. Meyers Buchhandlung (G. Prior), Hannover.

Mr. Klincksieck, who for many years had been Lektor of French at Halle, treated of the practical preparation of intending teachers *at home* by means of work with a University Lektor, and made a number of very important suggestions as to the desirable qualifications and the social position of the Lektor. Perhaps the most general interest was taken in those discussions which had as their object the best means of promoting the training of Modern Language teachers *abroad*. They had been assigned the place of honour in the proceedings of this year's *Neuphilologentag*, and the debate on the theses of Dr. Breul, Dr. Thiergen, and Dr. Wendt lasted—with but a short interruption—from 9 A.M. till 2 P.M. The question had been brought to the front by Dr. Breul's pamphlet, dedicated to the *Neuphilologentag* at Leipzig (in 1902): 'On the establishment of a German Imperial Institute in London for the training of German-born teachers of English.' The question raised by Dr. Breul had meanwhile been thoroughly discussed by the various German Associations, and by all the leading Modern Language papers, and it was generally hoped that some agreement would be obtained at Breslau and proposals submitted to the various German Governments. Dr. Breul opened the discussion on Thursday morning and urged the acceptance of certain theses embodying his latest views on the subject. He was followed by Dr. Thiergen (of Dresden) and Dr. Wendt (of Hamburg), who recommended different ways towards the same goal. A very lengthy and highly interesting debate ensued in which the two Ministerialräte, Dr. Münch and Dr. Wätzoldt, took part, as well as Professors Appel, Schipper, Meyer-Lübke, Morf, Stengel, Schweitzer, and others. It is impossible to give in this place even the barest outline of the speeches. Still, as it may be of interest to English members of the Modern Language Association—who will in all probability be face to face with similar problems before long—we reprint the exact wording of the theses proposed by Mr. Klincksieck, Dr. Breul, Dr. Thiergen, and Dr. Wendt, and also the text of the resolutions finally accepted by the meeting and forwarded on behalf of the tenth *Neuphilologentag* to the various German Governments and other authorities. The following is the text of the offical document sent out from Breslau in July 1902.[1]

[1] One paragraph (II.) referring to a different matter is intentionally left out in the above reprint.

BRESLAU, *Juli* 1902.

Der Vorstand des Deutschen Neuphilologen-Verbandes gestattet sich aus den Verhandlungen des X. allgemeinen deutschen Neuphilologentages zu Breslau (21—23 Mai 1902) in Auftrage der Versammlung ergebenst das Folgende zu berichten:

In der I. allgemeinen Sitzung (21 Mai 1902 Vormittag) stand zur Beratung: *Die praktische Vorbildung der Lehrer der neueren Sprachen auf den preussischen Universitäten.* Der Referent, Herr *Dr. Klincksieck* Oberlehrer am städt. Gymnasium in Halle a. S., hatte seine Ausführungen in folgende Leitsätze zummengefasst:

1. Der praktische Lehrer einer neueren Sprache an einer preussischen Universität muss in Frankreich oder England erzogen sein und seine akademischen Studien in seinem Heimatland soweit absolviert haben, dass er in seiner Heimat oder in Deutschland die Stellung eines Lehrers an einer höheren Schule bekleiden kann.
2. Er ist nach einer Probezeit von einigen Semestern auf Lebenszeit mit einem Gehalte anzustellen, das dem eines preussischen Oberlehrers, auch in Bezug auf Pensionsverhältnisse, entspricht.
3. Es ist ihm einige Jahre nach seiner Anstellung durch Verleihung des Titels Professor die soziale Stellung einzuräumen, die ihm gebührt.
4. Es ist dringend wünschenswert, dass der praktische Lehrer einer neueren Sprache an einer Universität Mitglied der wissenschaftlichen Prüfungskommission sei.

Die Diskussion führte demgegenüber zur einstimmigen Annahme der von Herrn Geh. Reg.-Rat Prof. *Dr. Münch*, Berlin, eingebrachten zusammenfassenden einen These:

Die veränderten Verhältnisse des neusprachlichen Unterrichts machen eine weitere Ausgestaltung der Institution der Lektoren an den Universitäten erforderlich. Es bedarf zum Teil der Vermehrung der Zahl derselben, vor allem aber einer günstigeren pekuniären und sozialen Stellung für sie, wodurch zugleich die Möglichkeit gegeben wird, wirklich wertvolle Kräfte auf die wünschenswerte Dauer zu gewinnen.

III. allgemeine Sitzung (22 Mai 1902 Vormittag). *Verhandlungen über die praktische Ausbildung der deutschen Neuphilologen im Auslande.*

Die Referenten zu dieser im Mittelpunkte der Beratungen des X. Neuphilologentages stehenden Frage waren die Herren:

1. *Karl Breul*, M.A., Litt.D., Ph.D., Cambridge University Reader in Germanic, Delegierter der 'Modern Language Association': *Mittel und Wege zur Beförderung der praktischen Ausbildung unserer neusprachlichen Lehrer (mit besonderer Berücksichtigung der Bedürfnisse deutscher Lehrer des Englischen).*

Leitsätze:

1. Es ist von grosser Wichtigkeit, dass jeder künftige Lehrer der neueren Sprachen an einer höheren Schule sich mindestens sechs Monate in dem Lande aufhalte, dessen Sprache er in erster Linie zu lehren wünscht.
2. Dieser Auslandsaufenthalt fällt im allgemeinen am besten in die Zeit nach beendetem Universitätsstudium und vor die endgültige Anstellung.
3. Es ist dringend erforderlich, dass angehenden Lehrern der englischen und französischen Sprache von Staaten und Kommunen unter gewissen Bedingungen ausreichende Reisestipendien behufs längeren Verweilens im Auslande gewährt werden. Die bisher zu diesem Zwecke zur Verfügung gestellten Mittel reichen nicht entfernt aus.
4. Es ist wünschenswert, dass in enger Verbindung mit den Reisestipendien je eine Zentrale in London und in einer grossen Stadt französischer Zunge ins Leben gerufen werde, und zwar die in London im grossen und ganzen in der von Breul vorgeschlagenen Gestaltung, jedoch für eine geringere Anzahl von Stipendiaten.
5. Die Zentrale ist in erster Linie für die Förderung solcher jüngerer Lehrer bestimmt, die mit einem Reisestipendium ins Ausland kommen; doch können unter gewissen festzusetzenden Bedingungen auch geeignete andere Personen Zutritt erhalten.
6. Der X. Deutsche Neuphilologentag möge beschliessen:
   (*a*) Es wird ein Ausschuss eingesetzt behufs Ausarbeitung näherer Bestimmungen auf Grund obiger Leitsätze und unter Berücksichtigung neuer sich aus der Diskussion ergebender Gesichtspunkte.
   (*b*) Die Vorschläge des Ausschusses sind in endgültiger Fassung (sowie kurzer Begründung falls wünschenswert) längere Zeit vor dem Zusammentreten des nächsten Neuphilologentages zu veröffentlichen.
   (*c*) Deputationen sind zur näheren Begründung der Wünsche der neuphilologischen Lehrerschaft mit der Bitte um baldige thatkräftige Unterstützung an die Unterrichtsminister von Preussen und von anderen Staaten thunlichst bald zu entsenden.

2. *Dr. Thiergen*, Professor am kgl. Kadettencorps, Dresden: *Ein wichtiger Schritt zur vollkommenen Ausbildung der Neuphilologen.*

Thesen:

1. Der Universität fällt die Hauptaufgabe bei der Vorbildung der Neuphilologen, die philologisch-historische Schulung zu.
2. Das praktische Können, wie es die vermittelnde und die Reformmethode fordern, lässt sich nur durch einen längeren Aufenthalt im Auslande erreichen.
3. Die bisher für staatliche wie städtische Schulen vorhandenen Mittel zur Erreichung des praktischen Zieles (Stipendien für Auslandsreisen) sind durchweg unzureichend.
4. Die Staatsregierungen mögen ersucht werden, neuphilologischen Lehrern Gelegenheit zu längerem nutzbringendem Aufenthalte im Auslande dadurch zu verschaffen, dass alljährlich ein Austausch zwischen ihnen und Lehrern des Deutschen aus den französischen und englischen Sprachgebieten (Frankreich, Schweiz, Belgien, England, Amerika) stattfindet, dergestalt, dass der deutsche Lehrer die deutschen Stunden des französischen bezw. englischen Kollegen, dieser die französischen bezw. englischen Stunden des deutschen Kollegen an den betreffenden Schulen übernimmt. Den abwesenden Lehrern ist das Gehalt und das Reisegeld zu zahlen, sowie das im Auslande verbrachte Semester bei der Pensionierung in Anrechnung zu bringen.
5. Der X. allgemeine deutsche Neuphilologentag stimmt der Einrichtung eines internationalen Lehrerbriefwechsels zu und beschliesst die Einsetzung einer Zentrale, die durch Flugblätter die fremden und einheimischen Kollegen zur Teilnahme auffordert und die Adressen der Korrespondenten vermittelt.

3. *Dr. G. Wendt*, Prof. an der Oberrealschule und Realschule, Hamburg.

Antrag:

(*a*) Der Neuphilologentag erklärt es für wünschenswert, dass die Studentem der neueren Philologie nach Absolvierung von mindestens drei Semestern auf deutschen Universitäten zwei Semester lang ihre Studien auf einer englischen oder französischen Universität fortsetzen.
(*b*) Der Vorstand veranlasst im Falle der Annahme obigen Antrags die Ausarbeitung einer Denkschrift, welche die Vorteile eines so eingerichteten Studiums darlegt und wegen der staatlichen Anerkennung positive Vorschläge macht.
(*c*) Diese Denkschrift ist durch (von der Versammlung bestimmte) Delegierte den Unterrichtsministerien der grösseren deutschen Staaten persönlich zu überreichen.

Als Ergebnis der sehr eingehenden Diskussion über die von den drei Rednern aufgestellten Thesen wurden folgende Sätze angenommen:

1. *Der X. Neuphilologentag hält es für wünschenswert, dass die künftigen Lehrer der neueren Sprachen vor dem Eintritt ins Lehramt 2 Semester lang ihre Ausbildung im Auslande fortsetzen.*
2. *Er stimmt durchaus der in den Thesen der Herren Breul, Thiergen und Wendt sich kundgebenden Tendenz zu, weitere Gelegenheiten zur praktischen Ausbildung der neuphilologischen Lehrer durch möglichst fruchtbaren Aufenthalt im Auslande zu sichern, und hofft von den staatlichen Behörden ein weiteres freundliches Entgegenkommen in dieser Beziehung.*
3. *Ohne die Einrichtung besonderer Übungsinstitute bei inländischen Hochschulen beeinträchtigen zu wollen, erklärt der Neuphilologentag es für besonders wünschenswert, dass in den in Betracht kommenden fremden Ländern selbst je eine Zentralinstanz geschaffen werde, der die zuverlässige Beratung der dorthin kommenden deutschen Neuphilologen und die Vermittelung der Gelegenheiten zur günstigsten Ausnutzung ihres Aufenthaltes obläge.—Die nähere Gestaltung dieser Einrichtung bleibt von praktischen Erwägungen, sowie von der Lage der besonderen Verhältnisse abhängig.*
4. *Die bisher bewilligten Auslandsstipendien be-*

dürfen noch sehr beträchtlicher weiterer Erhöhung.

5. *Es ist wünschenswert, dass Staaten und Kommunen es auch Studenten der neueren Sprachen unter besonderen Umständen ermöglichen,* 1 *oder* 2 *Semester im Auslande zu studieren.*
6. *Eine zeitweilige wechselseitige Zulassung von Lehrern eines Landes in einem anderen zu einer gewissen Mitarbeit an öffentlichen Schulen sowie zu fruchtbarem internationalem und didaktischem Austausche wäre sehr zu begrüssen.*

Die Begründung der angenommenen Leitsätze, sowie der Verlauf der ganzen Diskussion wird aus dem gedruckten Bericht über die Verhandlungen des Neuphilologentages zu ersehen sein.

Der Vorstand des Deutschen Neuphilologen-Verbandes.

It remains to be mentioned that a valuable *Festschrift*, dedicated by the Modern Language professors and teachers of Breslau to the members of the Conference, was distributed on the first day of the Meeting. There was also a very interesting exhibition of books, maps, and all kinds of apparatus, serviceable for Modern Language teaching, which attracted considerable attention. Finally, there was an exhibition of rare and curious old books and manuscripts belonging to the municipal library—the most precious among them being an extremely fine illuminated MS. of Froissart in four large quarto volumes, a treasure of which Breslau may well be proud.

The evenings were spent in delightful social gatherings—all the more pleasant after the animated discussions during the daytime in which some points had been most fiercely debated. After the preliminary meeting in the Palast Hotel on Tuesday night there was, on Wednesday night, a banquet for the members of the Conference, with their ladies. A great number of speeches were made; Professor Appel proposed the loyal toast to the Kaiser, who set the Neoglottists an example in his just appreciation of foreign excellence, coupled with the preservation of German originality; Professor Schipper referred to the close connection between Germany and Austria; Dr. Breul hoped to greet many members of the Conference at no distant date at Cambridge, at the University Extension meeting, where they would all be heartily welcome; Professor Stengel in a humorous toast celebrated the ladies 'als die besten Vermittler zwischen Wissenschaft und Praxis.' A special treat had been provided by Professor Appel, who with the help of two other gentlemen had arranged for three Old Provençal songs to be sung in their original melancholy melodies. The first, an alba by Giraut de Bornelh, began 'Reis glorios, verais lums e clartatz'; the translation was by Professor Appel, the music had been prepared from the MSS. by Professor Dr. E. Bohn, and they were well sung by Mr. Staritz. On Thursday night there was a *Festkommers* which from the beginning was extremely enjoyable, humorous speeches were made, many songs were sung, and by the side of the beautiful old Kommerslieder some that are not yet found in any Kommersbuch. There were two old French songs (Belle Lorotte: *De totes pucelles gentils avenanz me plaist mielz belle Lorotte*—by the late Professor E. Schwan; and an old French 'Schauerballade'—*Cy commence le triste conte de Pernette et de Ragoux*). There were Middle High German songs (*Diu heide blüejet und den lô den zieret nû der sumer*—discovered by Oberlehrer Butsche, and very similar to Scheffel's 'Wohlauf die Luft geht frisch und rein'). Nor were Middle English songs wanting, for Dr. Breul was able to recite from a hitherto unexplored manuscript—the Codex Carolinus Jocosus Cantabrigiensis, written by a scribe called Gowther—some Middle English Romances, *e.g.* one beginning: *The mirie mai is cumen, these meedes waxen grene*; another: *Ofthyrst in the grene garlande I went me for to rest*; and several others. A modern English poem by Dr. Regel, made and printed on the day of the Kommers, gave, in the metre of 'John Barleycorn,' humorous sketches of some of the speakers at the morning's conference. It began: 'There were three modern philologists, who met at Whitsuntide,' the first of whom was characterised as

> The first who studied some time abroad
> He learnt his English full well,
> He heard and saw in his early days
> The 'Visible Speech' of Bell.

Breslau students performed several 'Überbrettl' farces—the first a most amusing performance of the 'Farce Nouvelle du Cuvier' (*Ancien Théâtre Français, par Viollet le Duc*, Paris, 1854); the second a humorous sketch, with many satirical allusions to experimental phonetics, eccentric lady students, the craze for the teaching of Realien, etc.

In short, the Breslau Meeting—whether we look at the valuable results obtained during the sessions and embodied in resolu-

tions, or whether we look at the fruitful social intercourse with many leading fellow-teachers—was one which will not easily be forgotten by any one who had the good fortune to attend it.

K. B.

UNIVERSITY OF BIRMINGHAM: SCHOOL OF MODERN LANGUAGES.

THE following are the Regulations for Degrees in the recently established School of Modern Languages. We warmly appreciate the enlightened spirit which pervades them, and take this opportunity of expressing our hearty good wishes for the prosperity of this important centre of Modern Language teaching.

Candidates may be admitted to the School of Modern Languages after passing the Intermediate Examination in Arts in the First Division, the following subjects being taken:—(i) French, (ii) German, (iii) Latin, (iv) English Language, Literature and History, (v) either Mathematics or Logic.

This examination may be taken either at entrance to the University in lieu of the Matriculation Examination, or at the end of one year's course of study at the University after passing the Matriculation Examination.

After completing a three years' course of study and passing two examinations, students of the school will be admitted to the degree of Bachelor of Arts in the School of Modern Languages; and after completing one year of further study and presenting a dissertation indicative of acquaintance with the methods of research and connected with one of their subjects of study, they may be admitted to the degree of Master of Arts in the School of Modern Languages.[1]

The course for the degree of Bachelor of Arts in the School of Modern Languages embraces the following subjects of study:—

(i) Either French or German, taken as a principal subject.

(ii) Either German or French or English, taken as a subsidiary subject.

(iii) An additional subject during the first two years of the course, viz. either English or Latin.

The First Examination in the School of Modern Languages will be held at the end of the first year of study.

The Final Examination in the School of Modern Languages will be held at the end of the third year of study, and will include papers of the standard of the ordinary M.A. Examination in the following groups, of which Groups I. and II. must be taken in the principal subject, and Group I. in the subsidiary subject:—

French.

GROUP I.

(i) French Essay.
(ii) Unprepared French Translation.
(iii) Selected French Authors.
(iv) History of French Literature.

GROUP II.

(i) French History and Institutions.
(ii) Old and Middle French Texts.
(iii) Romance Philology.
(iv) A selected period of French Literaturo.

German.

GROUP I.

(i) German Essay.
(ii) Unprepared German Translation.
(iii) Selected German Authors.
(iv) History of German Literature.

GROUP II.

(i) German History and Institutions.
(ii) Old and Middle High German Texts.
(iii) Germanic Philology.
(iv) A selected period of German Literature.

English (if taken as a subsidiary subject).

(i) English Essay.
(ii) Shakespeare.
(iii) Selected English Authors.
(iv) History of English Literature.

We welcome the section 'French [German] History and Institutions.' We learn that Professor Fiedler is delivering (in German) a course of ten lectures on Modern Germany, which will doubtless attract not only candidates for the examination, but many residents in Birmingham who take an intelligent interest in the sister nation. The following syllabus of these lectures makes us wish that Birmingham was a station on the Twopenny Tube:—

The Constitution of the German Empire. The

[1] One of these four years of study may be spent at some other (British or Foreign) University on the recommendation of the Faculty.

relation of the various German States to the Empire. The constitutional rights and prerogatives of the Kaiser. The Reichskanzler and the Secretaries of State. The Bundesrat and Reichstag. Parties in the present German Parliament. The constitutions of Prussia and the other German States.

The Making of Modern Germany. The old Empire and the new, a comparison. The Zollverein. The North German Confederation. Bismarck. The Franco-German war. German colonial policy.

The German country. Advantages and dangers of Germany's geographical position. Different character of North and South, East and West. Physical features and natural resources. The principal German towns.

Administration and Institutions. The Reichsgericht and Judicature. Local Government. Posts and Telegraphs. Railways and Canals. Customs.

The German Army and Navy. Conscription, and its influence on national life, character, and education. The Training of the German Officer.

Germany's Educational System. Elementary and Secondary Schools. Technical and Commercial Education. The German Universities. The Training of the Teachers. Student Life.

German agriculture, commerce, and manufacture.

Social problems and social legislation. The German Press.

Church and religious life. Public and social life.

Art culture in Germany. Music and the Drama. Modern German architecture and handicraft. Modern German Painters and Sculptors.

EXAMINATIONS.

EXAMINATIONS FOR APPOINTMENTS IN THE HOME CIVIL SERVICE (FIRST-CLASS CLERKSHIPS) AND THE INDIA CIVIL SERVICE (August 1902).

ENGLISH (157 candidates). The English Literature papers set at the Civil Service Examination in August are very unequal. The general paper begins with a list of passages to be assigned to their respective authors; and all the passages are fair, that is, they are such as might have been expected to strike the attention and cling to the memory of a copious reader. Perhaps (7), (10), and (14) are too familiar.

The second question in this paper is much too encouraging to book-work:

Sketch the development of Chaucer's poetic art, and trace the chief influences which successively moulded it.

But it is possible upon this subject to follow some of the books very exactly and still give a very absurd answer.

The remaining questions seem to us unobjectionable, though we should not be surprised if they were generally considered too easy. In a paper of this kind not to be easy is usually to be recondite, or to require a knowledge of some special, recent book: in either case, fortuitous reading may be undeservedly profitable, and the sphere of the accidental, always large enough in an examination, may be unfairly extended.

The special paper on the eighteenth century is more exceptionable, especially in its treatment of the prose works recommended. One of these was Hume's *Essays, Literary, Moral, and Political*; and the only question having any possible reference to these polished and most original writings is:

Contrast Hume and Johnson as exponents of eighteenth-century views of life.

[By the way, such a colloquialism as 'eighteenth-century views' is very unfit for a paper on literature.] The other prose work recommended was Burke's *Speeches*, except those on Warren Hastings; and upon these treasures of wisdom and magnificence there is not a single question. On the other hand, four questions out of fifteen require a knowledge of Johnson, and three a knowledge of Swift. Is there not some disproportion here? And can the candidates be expected to read the works prescribed, if to neglect two of them costs nothing?

Two or three questions, again, are unsatisfactorily stated. Thus:

10. What effects of the postponement of Cowper's literary production, and of the causes of that postponement, are most noticeable in his work?

This seems to be merely an obscure way of asking for examples of imperfect technique and traces of insanity; but what merit is there in obscurity?

13. How far is the exceptional success of Goldsmith and of Sheridan in Drama due to an adroit imitation of 'Restoration' Comedy?

Probably this is meant for irony: but simplicity is better. The difference between a question and a riddle deserves more study.

FRENCH (114 candidates). The passages for unseen translation were undoubtedly too easy. The second, from Taine, contained a few words which might be unfamiliar to a weak candidate; but not one

of the passages gave a real opportunity to a good one. In an advanced examination of this kind there should be at least one passage in which the vocabulary presents no particular difficulty, but the rendering of which into good English is a true test of a knowledge of both languages. The passages for composition were shorter than usual, and not very hard; and for the first time the examiners required a short essay in French, in accordance with a suggestion made in our columns some years ago.

The 'Language' paper is very unequal. The first question runs as follows:

Trace the history of the *Gallo-Romanic* and *Old French* language, by means of divisions, including the dialects and various forms of literature throughout the following periods:

Ninth to tenth century (inclusive).
Eleventh to twelfth ,, ,,
Thirteenth century.

The wording could hardly be looser and more unsatisfactory. What is the force of 'by means of divisions'? What is the 'ninth to tenth century (inclusive)'? Certainly not English. The commissioners are free to choose a foreign examiner; but it would be well to arrange for an Englishman to look through his questions before they are printed. Apart from the wording, is the question a fair one? What makes the matter worse is that the question is compulsory.

Candidates were free to select any three of the remaining questions; the number of marks assigned to each must therefore have been equal, and they should have been all of very much the same difficulty. We reprint some of them, leaving our readers to form their own opinion on this point, and to notice for themselves the unsatisfactory form of the questions:

Explain the origin and formation of compound words at large (on the ground of determinants and determinates: in *chef-lieu*, for example, *chef* is the determinant, *lieu*, the determinate), and trace the development of juxta-posites of subordination (that is to say, of two substantives in which the one governs the other), throughout the *Latin*, *Old*, *Middle*, and *Modern* French periods, pointing also to the different classes of modern compound words in which the omission of the preposition *de* must be looked upon as a remnant of the ancient usage.

Make general classifications of the principal uses of the prepositions *de* and *à*, including those cases only in which *de* and *à* would be expressed in English by *some other* preposition than *of*, *to*, or *at*, or *omitted* altogether in the translation.

Translate the following sentences into the corresponding English or French proverbs or idioms:

Lorsqu'il plaisante il ferait rire un tas de mouche [*sic*]. Je me tordais de rire. Il s'en donne à cœur joie. Il vit au jour le jour. Il ne se fait jamais de bile ni de mauvais sang.

Queen Anne is dead. He may not be a downright blockhead, but he will not set the Thames on fire. He lectured him sharply. Another man gone wrong. Slow and sure wins the race.

Illustrate the various rules connected with the use of the *subjunctive mood* and of its different *tenses;* and account historically for the odd fact of the agreement of the *imperfect* and *pluperfect* of the *subjunctive* with the *present* and *past conditional*.

This last question will generally be recognised as a little masterpiece.

The sins of omission are as noteworthy as those of commission. There is not a single sentence to be criticised (surely one of the best tests of a serviceable knowledge of grammar); no question on the grammar of the classical period of French; no question on prosody; no question on phonetics. Except for the discrimination shown in the selection of old French passages for translation, the paper is much inferior to that set at the last examination.

The questions on Literature were fair, on the whole. The obligatory series of quotations which disfigured last year's paper has been dropped. Only a few details call for criticism. To what school does Molière belong? Is there any good reason for leaving out the article in Descartes' *Discours de la Méthode*, or for the spelling *Châteaubriant*? Is it fair to expect a knowledge of 'the reception of Shakespeare's plays in France throughout the eighteenth and nineteenth centuries'?

GERMAN (39 candidates). The first and third passages for unseen translation were well chosen. The second was less valuable; a piece of good modern descriptive prose would have been better. The two short passages for composition were also quite suitable. For the first time a short essay was required (as in the case of French; see above). There is little to choose between this and last year's paper.

The questions on Language are very fair. To set two questions on Old High German grammar,[1] and a passage from Otloh for translation, and to give no room at all to Middle High German, is hardly justifiable. Nor do we like such book-work questions as:

Give the principal idiomatic usages of the subjunctive mood in German,

especially as the addition of the word

[1] Why should the *Ablautreihen* be required 'according to Braune's system'? Many a candidate who could have given them in a reasonable classification must have been frightened from this question by this unnecessary requirement.

'idiomatic' renders it doubtful what is required.

Another question on syntax is thoroughly unsatisfactory:

How is the future tense [*sic*] expressed in German? Illustrate, by German examples, with special reference to the idiomatic rendering of English *shall* and *will*.

Here, as in the French, there is no question on phonetics; and there is no question on word-formation.

A question on prosody appears in the section of the paper devoted to Literature. There are no less than fourteen other questions covering the whole of the literature. On the whole they are satisfactory, and not beyond the capacity of the average candidate. Such a question as 'How far is this true, and why?' is not very happily expressed. The following is also of doubtful value:

'—— der grösste Schriftsteller unter den deutschen Philosophen, ein Meister der Sprache' (W. Scherer).

Fill in the missing name, and justify your choice.

MILITARY ENTRANCE EXAMINATION (*June* 1902).

STATISTICS (S=successful, U=unsuccessful candidates):—

	Woolwich.			Sandhurst.		
	S.	U.	Total.	S.	U.	Total.
French only, .	84	169	253	119	206	325
French and German, .	6	38	44	48	60	108
German only, .	—	—	—	—	4	4

In the Woolwich examination only one of the optional subjects in Class II. can be taken, but two in the Sandhurst examination; hence the greater number of candidates who take both French and German in the latter examination.

FRENCH.—The paper set at the last Army Examination is certainly an improvement on those which we have had to criticise somewhat severely in the past. The first piece of translation into English consists of twenty-three lines of prose: the extract is of a military nature, relating to the war of 1870. Two words alone would have presented any difficulty to an average candidate —*Clôtures* and *houblonnières*. We are glad to see that the examiners have preferred a military piece, so evidently suitable to the future reading of the candidates, to the futile pieces of dialogue that have been set at previous examinations. The second piece of translation consists of twenty-three lines of poetry from La Fontaine's fable, *La Mouche du Coche*—a very fair choice. The piece of prose consists of seventeen lines of dialogue, and although the sentences are short, there are several difficult idioms in it, such as 'Jack-of-all-trades,' 'it is all settled,' and 'ten guineas a year.'

How the examiners could continue to set the usual Historical and Literary Questions after what has been said about them in the Report of the Committee on the Education of Officers, we cannot imagine. Such a question as the following we maintain to be a pure incentive to cram:

What do you know of the characters of Louis IX., Louis XI., and Louis XIV.? Give approximately the dates of their reigns.

The only other historical question deals with the wars of Napoleon III. There are three questions on Literature of the usual otiose type, while the only question on Grammar deals with the differences of certain words. In it we note a misprint: *plustôt* is spelt as one word. We trust the examinees were warned of this.

The passages for translation from and into GERMAN are all of a military character, and may be described as quite fair and suitable, if a special knowledge of military German rather than a 'liberal grounding' in the language is the desideratum. The section entitled 'Grammatical Questions, etc.,' we reprint in full:

(*Any four questions, and no more than four questions to be answered.*)

1. Name the infinitives (present tense) of the verbs to which the following forms belong: vernahm, eingetreten, reißt, geſchlagen. Name as many compounds of these verbs, with their English translation, as you can think of, and state with each verb whether it is transitive or intransitive.

2. Translate into English the following phrases, explaining in each case the use of the pronoun 'es': Es iſt ſeine Schweſter; es reden und träumen die Menſchen viel; es ärgert mich; es war Geld in dem Briefe; es ſind die ſchlechtſten Früchte nicht; ich will es gern thun; Sie ſind es?

3. Render the following pairs of sentences into English, and comment on the words spaced out: Wenn er doch käme; wenn er doch käme; er ſelbſt hat mich geſehen; er hat mich ſelbſt geſehen; erſt wäge, dann wage; erſt geſtern erhielt ich die Nachricht.

4. Describe the course of the war between France and Prussia after the capitulation of Metz.

5. What do you know of Brandenburg and its early history.

The first question is good; the second not very satisfactory (it is not easy to explain the use of *es* in each case); nor the third (what form are the 'comments' to

take?). The questions on history would be fair, and the absence of questions on literature would not matter, if the syllabus distinctly indicated the scope of this part of the examination. 'Allusions of obvious and general interest' is a little vague.

As a contribution to the question of Modern Languages for the Army, we quote from an article in the *Educational Times* for September, entitled 'Modern Languages in the Army: A Contrast. By a War Correspondent':

'In my professional capacity I joined the steamer conveying the German Ambassador from Europe to China, and with him I found a very representative staff of officers whose achievements in the matter of French and English contrasted very favourably with those subsequently revealed by our own men. Moreover, from the beginning such as were ignorant of English spent the voyage in studying books for the purpose of familiarising themselves with the intricacies of our tongue, while upon their arrival in Tientsin, and when the position of affairs gave them the time at a later date, there were many German and French officers that were at the pains to study English with the assistance of daily tutors from the English settlement in that treaty port. I do not suppose that there is any single case where a British officer endeavoured by any means in his power to brush up his defective knowledge of French or German. In preparation for the language difficulty, however, the officers of the Italian expedition, as well as those of the German expedition, seem to have been supplied with small dictionaries and elementary treatises upon our language. These they carried with them, and, whether they were the result of private purchase or official distribution, I do not know, but there is no question of the fact that the volumes were very much in evidence.

'The French officers explained their ignorance of English by the remark that everybody spoke French. It was quite true, with the single prominent exception of ourselves, for the British officer was distinguishable by the fact that he was ignorant of French. No special effort had been made by the French, German, or Italian headquarters to secure the services of men especially familiar with the languages spoken by the units of the allied forces. It had been a part of their routine training, and was in no sense extraordinary. In relation to our own men, it would not appear that the advisability of their being familiar with one or other of the half-dozen tongues spoken by the forces of the Allies was taken into account. The military representative of the government of India attached to the staff of Field-Marshal von Waldersee (who spoke French and English) spoke most lamentable French and German; I understood, however, that his knowledge of Russian was quite useful, at least equalling, if not surpassing, that knowledge of French which was possessed by the lady from India who found herself more easily understood by the French when she spoke in Hindustani. However, with the exception of those officers who were acting as interpreters to the chief and brigade headquarters, this ignorance was not in any way remarkable, as, if the united knowledge of French and German possessed by the staffs of the eight or nine British generals in China had been collected, I do not think it would have enabled any one of them to pass the most elementary paper possible to set in French or German. Upon the other hand, the staff-officers attached to the German expedition all spoke at least one language thoroughly (French), and usually two, the second being English.'

UNIVERSITY OF LONDON, MATRICULATION EXAMINATIONS, September 1902.

(*English Language.*)

The paper is not a stiff one, but candidates must have been rather taken aback at being presented with what almost amounts to a small pamphlet; the printed questions filling nine pages. These are divided into three parts, any two of which may be taken, and the time allowed, three hours, is certainly not too much. Part A is on Composition, B on Paraphrasing, Analysis, etc., while C consists of *Précis*-writing. The material for this last fills five and a half pages, and the mere careful reading of it with a view to making an abstract would take some time. Some indication might have been given as to the length to which the *précis* should run. The questions in A and B offer no startling peculiarities; they appear to us on the whole well chosen and sensible. Some of the points of syntax in the passages quoted for comment are perhaps a trifle subtle for a matriculation examinee, but the majority should be clear enough to any one with a fair knowledge of language. The question asking the student to trace the original meaning of a word in certain metaphorical expressions is an interesting one, though it might lend itself to a good deal of misapplied ingenuity. The essay subjects in A are rather exclusively geographical, and in B, historical, but they have been carefully selected to give as wide a range as possible within these limits. The first question of B, in which the candidate is requested to enlarge the statement 'Tyrrell shot Rufus' by the addition of various grammatical adornments, has the disadvantage of resembling a Chinese puzzle, and would consume much more time than it is worth, if the result were to be a sentence of which any candidate ought not to feel ashamed. On the whole, however, any two parts of the paper appear to us a fair test of the general intelligence of the examinee, and of his ability to think and express himself with reasonable clearness. The more academic and

historical aspects of language are purposely excluded.

(*French and German Papers.*)

The new regulations have come into force. Here are the first papers, in which we expected, but fail to see a step forward, at least as far as French is concerned. The reservation made suggests that the French and German papers are not set on the same lines. There is no good reason why they should differ in this way, as we pointed out in our criticism last year.

Why should there not be a verse passage for unseen translation in the French paper, as there is in the German? Why should there be no option between ordinary 'composition' and free composition in French as there is in German? This is an innovation of distinct value.

* * * * *

The reason for this divergence is clear: the University of London, like the Civil Service Commissioners, has not realised the importance of **moderators**, who would be responsible for the general character of the papers. They would remove meaningless discrepancies; they would criticise the form of the questions, not from the expert's point of view, but as it strikes a man of common sense who knows English; they would see that, if a book has been set, there is a question on it [see our criticism of the English Literature paper set at the last Home Civil Service Examination], and that no passage from a set book appears in the unseen translation paper [as happened in the Cambridge Tripos not so long ago].

* * * * *

To return to the Matriculation papers. The FRENCH papers are good papers of the familiar type; there is nothing more to be said about them. There is only one piece of carelessness, which a 'moderator' would have noticed at once, and refused to pass: according to one question the candidate is expected to write 'the second person plural of the present indicative'—of nothing! The GERMAN papers, as has been hinted, are better. The German passages are well chosen; but the lines from Goethe are much harder than those from Gellert, in the parallel paper [owing to the present regulations, the examiners have to set parallel papers in both French and German]. A few details call for criticism. What translation do the examiners expect to get of: 'Come not within these doors'? The direction: 'Translate so as to illustrate the use of the modal verbs' is not clear. The use of long 'rules' is confusing; instead of:

> Wandte—ein, stritt, trat—herein, nahm, strich—aus

it would be better to print:

> Wandte . . ein; stritt; trat . . herein; nahm, strich . . aus;

and instead of:

> [The difference in meaning or function between] als—wenn, sondern—aber, nach—nachdem, wider—wieder,

better:

> Als, wenn; sondern, aber; nach,nachdem; wider, wieder.

* * * * *

Our readers will perhaps forgive us if we turn aside for a moment, and look at the papers set in LATIN and GREEK. How far do the principles of language-teaching which are gaining ground among us affect our classical colleagues? Are they realising that their favourite languages can only be living, and not 'dead' (a term they repudiate) if the teaching is humanised? Not without irreparable harm to their subject will they continue to ignore recent progress in pedagogics, especially in the domain of language-teaching.

* * * * *

When we look at these papers we observe the same divergence in form as was noticed in the case of French and German. The wording in the official syllabus is identical for both classical languages:

> The paper shall contain passages to be translated into English from Latin [Greek] books not previously [*sic*] prescribed, together with questions on Grammar and simple and easy questions of English to be translated into Latin [Greek].

In both papers we have a prose and a verse passage for unseen translation; reference to the place from which they are taken is given in the Greek paper only. There are 'simple and easy' sentences to be 'translated into Latin' and 'put into English' [a gross slip for 'Greek'!]. In the Latin paper there are also Latin sentences to be corrected! We are glad to say that this pedagogical monstrosity no longer appears in Modern Language papers. The grammar questions presuppose only a parrot knowledge of the accidence; there is no appeal to the judgment, no practical application required. Here too our Modern Language papers may claim superiority. The Latin paper (not the Greek) also contains some familiar Latin quotations to be translated, which is to be commended. The questions on prosody, philology, and literature, on the

other hand, are an innovation for which there is no justification, at least so far as the syllabus is concerned. Even supposing that these subjects are 'grammar,' we may still ask: if in the Latin paper, why not in the Greek? The literature question is:

> Name four Latin writers born before the 2nd century A.D., and give their dates and the titles of their chief works.

How will such a question react on the teaching? The answer is obvious: candidates will proceed to cram up a number of names and dates. And the educational value of such cramming?

* * * * *

We have ventured to extend our criticisms to languages with which we are supposed to have little sympathy. We have done so in order to dispel to some extent this false impression. We cannot view with indifference the teaching of classics; it is our earnest hope that the ideas about language-teaching which we hold shall win the acceptance of our classical colleagues, as far as they can be profitable to them. Latin is still in many cases the first foreign language taught; and bad habits acquired by the pupils through faulty methods on the part of their teachers do no little harm when they pass on to the study of their first modern language.

There is a welcome change in the 'Commercial Syllabus' issued by the EXAMINATIONS BOARD of the NATIONAL UNION OF TEACHERS; successful students in the advanced stage of French and German will now have an opportunity of taking an oral examination. We also notice that the course in English has been revised.

PROFESSOR PERRY AND SIR ARTHUR RÜCKER ON MODERN LANGUAGES.

From a report of the proceedings at the distribution of prizes and medals at the Royal School of Science on October 2nd.

PROFESSOR PERRY, in his address to the students, said that in examinations compulsion could not be entirely got rid of, but the list of compulsory subjects ought to be reduced to the smallest number possible. He had been told that German must be made compulsory for chemists and biologists, but that he doubted. With such a large number of publications of translations, no kind of physicist or engineer needed French, German, or any foreign language so much as to make it necessary for him to study it. In his own case, he had given a great deal of time to French and German, but he would give the preference to translations instead of to any production of his own. In that respect, he said, he represented the average man to whom it might be harmful to be compelled to learn a foreign language. He hoped some time to have an opportunity of pricking the compulsory foreign language bubble. In conclusion, he spoke of the immense value of the Science and Art Department.

SIR ARTHUR RÜCKER afterwards spoke in expressed disagreement with Professor Perry with regard to scientific students and foreign languages. The University thought it was advisable that such students should know something of the languages to which the professor had referred. In future questions would be set to test a student's knowledge of such languages, but it would not be compulsory. The student, however, would be given an opportunity of answering questions, if he desired, in foreign languages; at the same time, it would be possible for him to pass without so doing.

From the 'Times,' October 3, 1902.

Professor Perry is, we believe, a member of the Senate of the London University, and as such, no doubt, will have a hand in making or marring the examinations of that body. His position entitles him to be listened to with respect.

We await with interest his threatened onslaught on modern languages—'the compulsory foreign language bubble.' The *Daily Mail*, in its issue of October 4th, gave some hint of the professor's intentions. He has apparently beaten up some recruits among the science masters in public schools, and will no doubt shortly contribute to the press, as the fruits of this alliance, one of those delightful jeremiads which eminent men of science are so fond of inflicting upon the scholastic profession and the general public during the silly season. Bearing in mind the apostolic injunction, we will not at present discuss the matter further, but we will content ourself with one observation. How can a modern man of science be abreast of contemporary research and of contemporary literature bearing upon that research if he is ignorant of modern languages?

X.

FROM HERE AND THERE.

WITH great satisfaction we record an important step taken by the UNIVERSITY OF LONDON towards the organising of Modern Language Teaching in the Metropolis. A programme of work to be done by the Schools of Modern Languages and of History in the ensuing session was issued in August. We must be content to refer our readers to it for all details, and give here merely a list of the lecturers in Modern Languages:—

English Language and Literature.—W. P. Ker, M.A., LL.D., Quain Professor, University College; J. Lawrence, D.Lit., Lecturer, Bedford College; T. Gregory Foster, B.A., Ph.D., Assistant Professor, University College.

German Language and Literature.—Professor: R. Priebsch, Ph.D.; Reader: H. G. Atkins, M.A., Professor, King's College; and a temporary lecturer.

Italian Language and Literature.—A. J. Butler, M.A., Professor, University College; E. Moore, D.D., Barlow Lecturer on Dante; N. Perini.

The appointment of a Professor of German and of two further Readers has yet to be made; and we hope that the University will soon be in a position to organise the teaching of French on similar lines. We believe it is only a question of money; and surely this need only be generally known among the many admirers of France and of French literature, and enough money will be forthcoming to endow the chairs.

* * * * *

To judge from the present syllabus, the requirements of the TEACHER have been neglected; yet it is just here that we look to London for help. It is something to provide for the scholar, and to give opportunities for research; but a modern university cannot ignore the claims of the young, the crying need for better equipment on the part of the teachers.

* * * * *

For some time past the metropolitan sections of the TEACHERS' GUILD have held meetings to discuss certain questions on the ideal curriculum. From the reports received it appears that there is practical unanimity as to the following points (among others):—

The curriculum should include—

English (attention being given to Oral as well as to Written Composition).
French.
Latin (two sections make this optional).

French should be begun before Latin.

The ordinary curriculum for boys and girls leaving school at 16 and 17 should not include Greek.

Specialisation should not be allowed until the general development of the pupil is secured, usually not before 16.

* * * * *

There was a conflict of opinion as to the following points (among others):—

Whether German should be compulsory.

Whether English Grammar should be treated as a separate subject.

Whether language and literature should be taught together or separately (*i.e.* separated on the Time-table).

* * * * *

We comment in another column on the language papers set at the first MATRICULATION Examination under new regulations. We are sanguine enough to believe that before long the 'London Matric.' will be a negligible quantity; and that its place will be taken by a Leaving Certificate Examination, which will be framed in accordance with the special circumstances of different types of schools. This alone can ensure freedom from routine, the abolition of special classes for examinations, and scope for well-considered experiments in education. There will not be the external uniformity due to the cramming of the same set books; but there will be a uniformity of standards, due to the controlling and advisory help of permanently appointed experts ('moderators,' as we have called them in another column). Of 'external uniformity' we have had far too much during the last thirty years; we have come to know the bad as well as the good features of the examination system, and the disadvantages of appointing to examinerships men who have no intimate knowledge of the practice of teaching.

* * * * *

Mr. H. C. COMBER has been elected to a Fellowship at Pembroke College, Cambridge. Mr. Comber graduated in the Medieval

and Modern Languages Tripos, 1893. Pembroke College is to be congratulated on its broad-mindedness—it was not ever thus—and Mr. Comber upon his election.

* * * * *

The CAMBRIDGE SUMMER MEETING for Extension Students was attended by about 950 teachers, who came from all parts of the country and of the Continent. Among the foreigners we were particularly glad to welcome Prof. Jespersen of Copenhagen (who lectured), Prof. Western of Christiania, and Prof. Holthausen of Kiel. The efforts made to bring together the foreign and the English teachers were highly successful.

* * * * *

The afternoon of August 5th was given to Modern Languages. The audience filled the largest lecture-room in the University, and included a large number of foreign teachers and students. Dr. Breul was in the chair; the opening paper was contributed by Mr. Walter Rippmann, as Mr. Milner-Barry was at the last moment prevented from doing so. Among the speakers were Mr. Lyttelton, Miss Steele-Smith, and some distinguished teachers from Vienna. Miss Ainslie's lectures on Modern Language Teaching, with demonstrations, were much appreciated; so was Mr. G. G. Coulton's lecture on 'The humanising influence of Modern Languages.'

* * * * *

The thunder of the storm raised by THE PROPOSAL TO INTRODUCE ALTERNATIVES TO GREEK IN RESPONSIONS AT OXFORD has begun to rumble. Some time ago the *Pall Mall Gazette* published a leading article deprecating any change. An interesting contribution to the subject appeared in the *Oxford Magazine* of October 23rd.

* * * * *

Unfortunately public opinion on this question is difficult to gauge. The Headmasters' Conference declines to discuss the question—at any rate in public—and has therefore made no pronouncement. This in itself may prove an obstacle to the success of the movement. We think a useful work would be accomplished if a poll were taken of the members of the Headmasters' Conference and of the Headmasters' Association on the direct issue whether or not alternatives to Greek are desirable in Responsions and in the Previous Examinations. We should then at any rate have felt the pulse of the accredited leaders of the scholastic profession.

Since the above was written, the question has been settled—for a little while. The resolution moved by Mr. P. C. Matheson, Fellow of New College, was defeated by 23 votes, 166 voting for it, 189 on the other side. A short article on this subject will be found in another column. A full account of the meeting of Congregation on November 11th appeared next day in the *Times*.

* * * * *

The same number of the *Times* contains a letter from Mr. Lyttelton, in which he 'earnestly trusts that the Universities will not be guilty of the blunder of substituting another language, like German, which presents very similar difficulties to the beginner, but holds out a miserably inferior reward in the way of literature.' We have listened to Mr. Lyttelton at various times; we have grown accustomed to his attitude (we do not call it a pose): the rather disillusioned smile, the appropriate anecdote, the studied appeal to common sense, the shrewd affection for the dead-weight of tradition. But does he not go a little too far in assuming that his countrymen are as 'miserably' ignorant of German literature as they used to be?

* * * * *

But the ostrich can only hope that his old manœuvre will succeed—in a land of ostriches; and we are fortunately beginning to rub the sand out of our eyes. We teachers of Modern Languages have come to realise the problems of our science; we are overhauling our methods, humanising the work by studying the pupil. We have influenced some of our classical friends—but there are many whose heads are still deep in the sand. They do not offer a pretty picture; it has elements of pathos, though.

* * * * *

There was once a great public school, and at its head a great classical scholar. And he set himself to improve the tone of that school; and the tone became high. Some of the boys did well in sport; and the British parent said, 'It is a very good school.' About ten boys obtained scholarships at the Universities every year; and the British parent said, 'It is a good school.' About two hundred boys left the school every year; and some British parents said, 'It is not a good school'; but their voices were scattered. And when the yearly gathering came, the great classical scholar and the old boys patted each other on the

back, and said that it was a very good school, and they were jolly good fellows.

* * * * *

Now it befell that certain rumours came to a governor of this same school, and it chanced to be discovered that the school must submit to an inspection. And the great classical scholar was not pleased; nor was there much pleasure among the assistant masters. Being afraid of the Board of Education, they sought for inspectors elsewhere. And these were good men and true. But when they came to the school—they found the masters not in the classrooms, but in the common room; and the masters were rude. And they did indeed find the boys in the classroom, but they were rude also; and what is more, they were ignorant. And the inspectors grew grave; and, being good men and true, they wrote a careful Report. And the great classical scholar was not pleased thereat; for it told him things he little knew—having never made sure that the teaching in any subject was organised, and having hardly ever been present when his assistant masters took a class. For he believed in individuality.

* * * * *

Of course this sort of thing would not be possible nowadays, least of all within a hundred miles of London, that centre of light and learning. . . . We are sorry that we cannot print the Inspectors' Report.

* * * * *

Even one who knows what it is 'to read Plato and Homer with his feet on the fender' may yet sigh for the day when our public schools will succeed in sending out the *average* boy with a taste for what is good in literature and art, with the promise of sound, independent judgment, a reluctance to take things at second-hand, and to talk glibly of one literature as 'miserably inferior' to another, until he has a fair knowledge of both.

* * * * *

This opposition of classics to modern languages is on the face of it foolish. It is likely to do much harm; above all, to the intelligent study of the classics. As soon as our classical leaders in the scholastic world look ahead instead of sighing for the balmy days of the Renascence; when they begin to take note of educational progress (not parliamentary, but pedagogical) during the last thirty years or so; when they see how uneducational their methods are, how their pupils are crammed and not fed, taught to learn, not to think: then we may hope they will value properly the modern side, and not regard as a cause of grave apprehension the prospect of 'a migration from the classical sides, not of the dullards, but of many of the bright boys.'

* * * * *

Those last words are again Mr. Lyttelton's. It would be difficult to comment on them adequately and to remain calm. To relieve the strain, we quote a few lines from an article by Sydney Smith in the *Edinburgh Review* of 1809:

> The picture which a young Englishman, addicted to the pursuit of knowledge, draws—his *beau idéal* of human nature, his top and consummation of man's powers — is a knowledge of the Greek language. His object is not to reason, to imagine, or to invent; but to conjugate, decline, and derive. The situations of imaginary glory which he draws for himself are the detection of an anapæst in the wrong place, or the restoration of a dative case which Cranzius had passed over, and the never-dying Ernesti failed to observe.

* * * * *

Those 'bright boys,' how they dazzle their teachers, until they have no eyes left for the 'dullards,' or even the average boys! Yet before long the nation will wake up, and apply more rigorous tests to these old schools; and the crucial question will be: 'What do you teach your average boy to do for himself?' and another question of some interest will be asked: 'How does your bright boy turn out in after-life?' Put that question now, and many schools will stand condemned; for in these the average boys have at best a kind heart and pluck, but their minds are lumber-rooms with much litter and a few tools, which they have not learnt to use properly; and the brightness of the bright boys is too often a hectic flush.

* * * * *

Our readers have possibly seen Sir Henry Craik's Report on Secondary Education in SCOTLAND for the year 1902. It contains much that is noteworthy and capable of general application. There are many passages on the subject of the teaching of foreign languages; and there is a separate Report on the present condition of modern language study in Scotland by Mr. George Macdonald, Assistant Director of Higher Inspection. From it we quote the following:

> 'I may say at once that, within my own personal recollection, the teaching of French and German in Scotland has made a marked advance. There has been a steadily growing appreciation of the value of modern language study, and the number

of able pupils has consequently increased. With this increase there has become a well-defined rise in the standard of average attainment. A very important step was taken when the Royal Commission appointed under the Universities (Scotland) Act, 1889, decided to admit modern languages to the number of subjects that qualify the student for a degree in Arts. Retrospectively, then, the position may be regarded as satisfactory; the evidence of progress is undoubted. Prospectively, it appears to me to be full of promise. At the same time, those most deeply interested would be the very first to admit that an immense deal remains to be done. It may, therefore, be useful to bring under the notice of your lordships a few considerations which ought, I think, to be kept carefully in view in all efforts that are made to develop this side of Scottish education. Some of the points raised admit of being discussed at considerable length, but it seems best that I should confine myself to simply stating them. It is much to be desired that there should be a clearer understanding as to the object aimed at, and as to the purpose for which the study is undertaken. There is more than one way of "knowing" a modern language. No doubt, the highest type of such knowledge is that which includes all the others. But this knowledge is not to be acquired at school; it demands the devotion of a lifetime. In many cases the utmost that is contemplated is the attainment of a certain fluency in conversation, and of the power of translating and composing letters that deal with a narrow range of subjects and demand only a limited vocabulary. While the beginning should be the same for all, training of the kind I have been describing could best be given in special institutions, or, at least, in special classes. The Circular recently issued regarding a proposed commercial certificate shows clearly that your lordships are prepared to extend every reasonable encouragement to such work. On the other hand, in schools, the proper function of modern languages, as of every other subject, must always be to serve as an instrument of mental discipline, and a means of culture. Neither the practical nor the literary side must be neglected. There must be the amplest opportunities for serious work, and pupils must realise that French and German cannot be "learned" at school, but that all the school can do is to lay a solid foundation, on which they can build by further study at the universities and elsewhere. To your lordships these will probably seem to be obvious truisms. My experience convinces me that there are many who fail to apprehend them, and that the resulting confusion of ideas is responsible for some of the defects of organisation by which the efforts of not a few of our teachers are crippled. In at least the largest of Scottish centres of population, there ought to be a fair proportion of Secondary Schools that make it their main business to supply a thorough education through the medium of modern languages. The so-called "modern side" is a mere *pis aller*.'

* * * * *

ALDERMAN HENRY HARRISON, J.P., President of the Blackburn Chamber of Commerce, has made to the Peel Trustees a gift of £1000 in North-Eastern Debenture Stock for the purpose of establishing a scholarship for Modern Languages.

* * * * *

The Honorary Secretary would be obliged if any member would inform him of the present ADDRESSES of the following members, as he cannot send them notices or their copies of the *Quarterly*:

Mr. J. C. G. Croslegh.
Mr. H. J. Maeder.
Miss Moore.
Dr. C. H. Clarke.
Mr. F. G. Hamilton.

* * * * *

The Honorary Treasurer would be glad if all members, who have not yet paid their SUBSCRIPTIONS for 1902, would do so before the end of the year. The *M. L. Q.* would then reach them without any delay next year. The expenses of the *Quarterly* are so great that it will be impossible to send it in the future to any member whose subscription is more than twelve months in arrear.

AN ECHO FROM THE CAMBRIDGE SUMMER MEETING.

THE Syllabus of the Extension Meeting at Cambridge affords excellent reading. Some of the abstracts of lectures to be delivered are indeed the work of genius rare even among the foremost ranks of the Extension movement. We may contentedly pass over the names of distinguished personages such as the Master of Trinity, the former Slade Professor of Art, the editor of the *Dictionary of National Biography*, and a certain fellow and historical lecturer of King's, as well as of recognised scholars such as Dr. A. W. Ward and Professors J. Westlake, E. G. Browne, Otto Jespersen and H. S. Foxwell—the syllabuses of their lectures, where these are given, contain nothing world-shaking—and confine our attention to those of certain *obscuri viri*, whose qualifications to enlighten the mind of the age are, to judge by the samples here before us, at once far higher and at the same time less widely recognised.

But before calling our readers' attention to these new lights we should like just to wonder over two points in the list of subjects. The scope of the lectures delivered

is stated to be 'Some Aspects of Life and Thought in Europe and America in the Nineteenth Century.' This is carefully defined, and it must be admitted that it is a fairly wide field, but what we fail to see is, in what nook or corner of it there can be found a place for the lecture on 'Cambridge and the Elizabethan Drama.' We understand from the lecturer that without the nourishment drawn from the breasts of *Alma Mater*, the Elizabethan drama and Shakespeare's self could never have existed. This may be so, and is very interesting, but Shakespeare and his fellow-playwrights existed and flourished just three hundred years ago, and not in the nineteenth century at all. The other point is that we notice in the department of Art a lecture bearing the title: 'Wagner and the Oper Drama.' We sincerely trust that this is a misprint, and are encouraged in our hope by seeing that it elsewhere appears as the 'Operatic Drama.' If not, we can only say that the University Extension ought to be heartily ashamed of itself for countenancing the utterly unnecessary outrage done to the language by the introduction of such German barbarisms.

But except for these trivial objections we can only admire—in the Miltonic sense at least—the contents of the pamphlet before us. A characteristic lecture is that on the supernatural characters in the *Tempest* and the *Monastery*—the choice, by the way, appears to be perfectly arbitrary. By an ingenious combination of the power to see a deep meaning where none exists with a smattering of Rosicrucian magic, the lecturer is able to inform his hearers that Ariel is to be identified with upward tending elements of Air and Fire, and therefore typifies forces which act, while Caliban, compacted of the downward tending elements of Earth and Water, typifies matter to be restrained. Further, 'by a *tour de force* of imaginative creation'—on the part of the lecturer—Scott's White Lady is declared to embody all four elements! True, this would reduce her to a more comfortable state of equilibrium, but she would enjoy it equally if unpossessed of any Rosicrucian connection with the Elements at all. The lecture must have been an interesting one.

Most interesting of all, however, must have been the two lectures on 'Some Modern Poets.' We are fortunate in the possession of full abstracts of these, though they serve chiefly to make us regret our loss in not having heard the actual lectures themselves. Kipling and Stephen Phillips (or Phillip as he is here called) are first dealt with together, for the lecturer is fond of contrasts. In connection with the poems of the former, Mr. Atkins' language is politely characterised as 'the inarticulate, half-bestial jargon of brutalised Man,' and is condemned apparently for literary purposes as being 'without household gods.' Phillips' poetry, we are informed, 'expresses what is more characteristic in the desire of modern sensibility for passion, colour, and fragrance,' and the lecturer proceeds apparently to call Marpessa a god and Ulysses a goddess. But it is in dealing with Meredith and Hardy that he really shines. Their work again forms a contrast, 'the one veined with the subtle possibilities of the Intellect, the other graven with the tragic certainties of the Heart.' He further detects in Meredith's poems some strange connection between the Earth and Man; 'she is her beginning and his end,' he says. We should find it hard to dispute the statement: some people have found Meredith himself obscure! Earth, however, we are further informed, 'cares only for 'Beyond-Man'! The account of Hardy's poems must be quoted almost in full. It runs: 'Their Promethean pity for a world that "groaneth and travaileth in pain." Their volcanic outbursts of long-smouldering wrath at the cruelty of Fate. Mr. Hardy's unshrinking insight into the ironic substratum of Things. He sees Incongruity, an impish Goblin, seated on the Throne. His style, bound as with bands of steel about its subject; driving as though with the blade of a ploughshare through the flowering weeds that clothe the Skeleton Truth. Men, trees and houses appear darkly silhouetted against a pale sky. His Titan's grasp upon the rim o' the world trembles sometimes in broken-hearted tenderness. Man is the creature of Chance and a blind Mother who knows not what she bears and wounds where she would cherish.' It is perhaps consoling after this to learn that 'The Muse is justified of all her children.' The eloquence and lucidity of the syllabus speak volumes for the capacity of the lecturer.

But the organisers of the meeting were not content with offering merely isolated lectures of however superlative individual merit. They have provided what is a complete educational philosophy in the 'Introductory Course of Nature Study.' Those who may have any vagueness as to the exact meaning of this are informed

with characteristic clearness that 'Nature Study is not a new "subject" to be squeezed into already crowded programmes, but the symptom, in great part the leaven also, of the progressive transformation of these.' So be it; we must bear in mind that Nature Study, when written with capital letters, is a symptomatic leaven. Much is expected of the study of nature, for Nature, we are informed, is 'the ultimate teacher and examiner no less than the examinee.' Nature is the examinee, we suppose, in the same sense in which the word can be applied to a dissected frog, because it is under examination—the sense is, to say the least, unusual. Further on we learn that 'the living teacher's mind contains much cold and pickled information, and some decayed,' a statement which we should imagine would be resented, however unreasonably, by certain people. Much interesting matter is introduced, such as discussions on the forces of the Renaissance and the attitude of church and state towards science, to which we can only allude in passing. Finally we return to the meaning of Nature Study, and we are told that its place is 'at the centre of the circle of knowledge, or at least at one of the two foci (cosmic and human) of the full orbit of the mind.' Shortly afterwards, however, it appears to be an arcade—an arcade of twenty 'Outlooks.' What is intended by these is not always very clear to the uninitiated—we suspect that some knowledge of Rosicrucian magic may again be required, for we note that the practical side of the 'Chemist's Outlook' is concerned with 'the cosmic elements—earth, water, air, and fire.' We should have thought this statement would have exposed the lecturer to an action for libel by the Pharmaceutical Society. We are also puzzled to know why the construction of a 'school ant-hive' should belong to the Zoologist's, but of 'school aquaria' to the Biologist's department. The work of the Philosopher consists in 'the answering of a child's questions about the origin and meaning of things,' and in 'the reconciliation of two sets of Gifford Lectures'! Whatever 'the Philosopher's Outlook' may be, we fear he has a bad 'look-out.' 'The Pupil's Outlook' consists apparently of the 'realisation and development' of the other people's outlooks 'in regional usefulness,' and his practical work in the 'corresponding "Regional Eutopia" of practical possibilities.' No doubt the pupil will understand what is required of him, and profit by the knowledge—we confess that we do not. Lastly, we have 'the Personal Outlook,' and here we find the real key to the whole: the aim and object of this final crowning 'Outlook' is 'The conducting of an excursion'!—no, we mistake: rather the whole philosophy is comprehended in the commandment of supreme and startling novelty which closes the scheme: γνῶθι σεαυτόν!

The profit must have been great to the eager army of Extension students—'stretchers,' as the resident sons of *Alma Mater* irreverently styled her adopted children.

But to be serious: what are we to think of all this? Many things have been said against the Extension movement, some judicious, some frivolous. We should be sorry to exaggerate the importance of occasional lapses of good sense among the workers in that movement. But is this the sort of learning it becomes us to offer to men and women under the name of academic teaching? Is this the sort of philosophy, for the publishing of which it is fitting our universities should afford hospitable opportunity, thereby giving it, whether they will or not, some kind of adventitious authority? What, lastly, we may wonder, must have been the feelings of the many distinguished scholars who consented to help in the meeting at finding their announcements jostled in the official programme by pretentious rubbish of the sort we have just been quoting. We recommend these considerations to the attention of our readers.

γ.

GREEK AT OXFORD.

To those who have followed the course of the recent movement at Oxford for the substitution of some alternatives to Greek in Responsions the result of the recent vote in Convocation will come as no surprise. It was hardly to be expected that this iron-bound citadel of conservatism would yield at the first onset of the moderns, but it is a

matter of surprise and congratulation that the majority by which the motion was defeated was so small—so small, indeed, that some fifteen votes transferred to the reformers would have turned a minority into a majority. Unless then a great reaction takes place in public feeling—and we ourselves see no trace of it—the cause for which we are contending will triumph ere long, and the system of medieval monasticism will have to tolerate by its side as an equal a more modern training. Neither is the smallness of the majority the only source of congratulation to the moderns. It is well known that the resolution submitted did not make it sufficiently clear that the reformers were only concerned with Honours degrees; it was surmised by some—and no doubt full advantage was made of the supposition—that Pass candidates would reap the benefit of the options, and it is possible that in this way some votes were lost to our side. We can well understand that the ease with which candidates can now procure an ordinary degree at Oxford and Cambridge must give thoughtful men pause when there seems any possibility that these Pass examinations should be made still more lenient, and we are free to confess that were any such step in contemplation, it would be nothing short of a scandal. But we assert with every confidence that such a contingency is in no way contemplated by the reformers. It is with Honours men and with Honours men alone that the movement is concerned. Briefly put, the ideal aimed at is to make it possible for a student to enter the English Universities, possessed of the same type of general education as passes current in Berlin and other great continental Universities. Had it been distinctly understood that Poll men would have no part or lot in the so-called options, the result of the voting might have furnished a still greater surprise. As it is, it only remains to repeat the oft repeated, and to point out on every possible occasion—in season and out of season—what we want, and that our great argument is not the abolition of any one subject or group of subjects, but equal rights and privileges for every form of study forming part of a liberal education. In the constitution of the *Universitas* there is surely room for this.

X.

THE USE OF THE PHONOGRAPH IN ACQUIRING A MODERN LANGUAGE.

THE above title may call up ideas of certain quack systems of teaching and learning which may be brought under the general heading—'French (or German) in three months without a master.'

Let me state at the outset that I do not intend to urge the use of the phonograph as an aid in direct teaching. It is as a help to the teacher himself, in his own preparation for his work, that I wish to recommend it.

Very few Englishmen speak French exactly like a Frenchman. Even the man who has spent a year or two in France is, more often than not, far from possessing all those subtle qualities which would enable him to pass himself off as a Frenchman to an educated native. Of course it is not to be expected that an Englishman will speak with as much ease and fluency as a Frenchman, except when he has spent much time in France.

But, for the purposes of teaching, it is not so much a question of extreme fluency as of *absolute correctness of diction*. The very fluent speaker, as the Frenchman, or the Englishman who has become unconsciously French, is often of little use in teaching the elementary principles of correct diction to an English boy. For, although he himself possesses the qualities required, he has acquired them as a result of practically endless repetition and without any conscious effort, so that being ignorant of the steps by which he has arrived at his power, he is unable to give definite directions to others, beyond the general one—'Imitate me!'

Now it is evident that there are some arts which require for their perfection a certain knack only found in a few. That the proper diction of any language is not of this kind is sufficiently proved by the fact that the majority of the natives among the educated classes possess it in a reasonably high degree.

Why, then, cannot a large number of Englishmen learn to speak French really well? The usual answer is that they cannot all spend several years in France, and even

among those who do, the results are not always satisfactory. Up to within recent years this answer has been final. But I venture to think that it is so no longer.

The development of the true science of phonetics—not the bogus varieties introduced in so many English books on the subject—and the application of phonetic principles to modern language teaching, have made it possible for the earnest student to acquire a good pronunciation in a surprisingly short time. Further, the intelligent student is able, after once acquiring the vowels and consonants of the new language, to work away by himself, with only occasional supervision, and to arrive at a tolerably correct pronunciation without ever visiting the foreign country. Indeed it has been found that average organs, well trained in this way, produce better results than good ones without such definite directions, even when the possessor of the good ear has opportunities of hearing and imitating native teachers.

To those who have a practical acquaintance with the application of phonetics to language-teaching, these remarks are little more than platitudes. To those who have not, and to those also who, with only a superficial and theoretical knowledge of the subject, have objected to giving it a place in the learning of languages, a little practical work at phonetics is recommended. But with the following restrictions: first, the student must put aside his ill-founded prejudices; secondly, he must work at it regularly. The phonetic symbols possess no charm in themselves. It is only by the patient exercising of one's organs of speech that any good result can be produced.

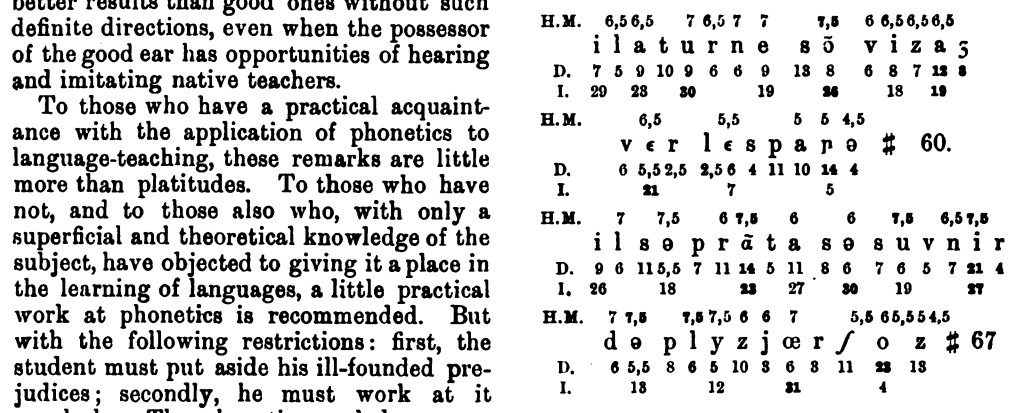
But, by such means as these, the whole question of correct diction is not solved. For this implies not only correct pronunciation, but also adequate *expression*. The phonetic symbols only indicate the former. The latter depends on the distribution of due pauses, on well-placed stress, and on that delicate rising and falling of the voice which is termed intonation.

M. l'Abbé Rousselot, the director of the laboratory of phonetics at the Collège de France, and others, have, by the aid of instruments, made some very interesting researches, not only into the nature of the vowels and consonants themselves, but with the further modifications which have been indicated. It has been found that the variations are extremely numerous and minute. The question of the length of vowels and consonants which we are accustomed to see dismissed very briefly by the classification into *long* and *short*, is in itself a most delicate matter. In both stress and musical pitch it is found, by actual experiment, that there are numerous changes in every single vowel or voiced consonant. M. Rousselot has worked out diagrams illustrating a few spoken phrases, but they are so intricate that they can be said to possess definite value only from a purely theoretical standpoint. He has, however, taken a step towards the practical by reducing these variations to rough approximations, in pitch, stress, and length, for each vowel or consonant. An example of some of his results may be of interest.

The two lines—

'Il a tourné son visage vers l'Espagne.
Il se prend à se souvenir de plusieurs choses'—

are represented thus:[1]



The figures *above* each vowel and voiced consonant show the musical pitch. [H.M.= *hauteur musicale*. Celle-ci est notée en vibrations doubles pour un *demi-dixième* de seconde (4=mi_1; 5 sol_1; 5,5 la_1; 6 si_1; 6,5 ut_2; 7ut♯$_2$; 7,3 $ré_2$; 7,7 ré♯$_2$; 8 mi_2; 9 sol_1; 10 sol_2—en prenant les notes les plus rapprochées). On se souvient que la gamme de ut_2 est celle du médium de la voix d'homme et que la voix de femme est d'une octave au-dessus.]

The figures immediately underneath each vowel and consonant indicate the length in hundredths of a second [D=*durée*].

The figures in the lower line underneath give some idea of the relative intensities [I=*intensite*].

The sign ♯ at the end of each line indicates a pause, the length of which is given,

[1] The only departure from M. Rousselot's statement is the substitution of the symbols of the *Association Phonétique Internationale* for the somewhat different signs used in the *Précis de Prononciation française* of the celebrated French phonetician.

in hundredths of a second, by the number which follows.

Now, although the above is only a rough approximation, it is at once evident that it is of little direct help for the practical teacher. These further questions, then, of stress, length, intonation, and pause seem hopeless. M. Passy has tried to give some indication of these qualities of speech by the use of a few very simple signs. A specially stressed syllable he has indicated by an accent mark (') after the syllable in question. A long vowel is shown by a colon (:) after the vowel symbol. The rising, falling, or a level tone of the voice are shown by lines in various directions (/ \ —), while pauses are indicated by larger spaces between the words. The following is a line from his well-known work, *le Français Parlé*:

Ordinary representation—

Le laboureur m'a dit en songe, Fais ton pain,
Je ne te nourris plus, gratte la terre et sème.

Phonetic representation—

lə laburœ:r' ma dit' ã sõ:ʒ\ fɛ tõ pɛ̃,
ʒœ' n tə nuri ply'/ grat la tɛ:r' e sɛm\.

But M. Passy himself admits that these indications are most inadequate. As things are at present, then, we may say that M. Rousselot's system is too complicated for practical purposes, whereas M. Passy's is too simple to give sufficient information. It is doubtful whether any method will ever be devised to supply the want, and even were one found, the labour of preparing extracts with sufficient annotations would be so great that they would be for years both rare and costly.

What, however, cannot conveniently be represented in writing may be engraved very easily on wax, and the phonograph will be found of great service in this very important matter.

For the purpose of private study an expensive instrument is unnecessary. Two or three pounds is all the outlay necessary. The 'Edison Gem' or the cheaper types of 'Columbia' phonographs are good enough. Having procured the instrument and a number of blank records, the next thing is to find a Frenchman of literary taste (by no means so common as is often supposed). Many English persons, in their anxiety to hear spoken French, seize on the first native they meet and blindly accept all he says, whether on points of pronunciation, or of liaison, or of accent. That this is a great mistake can easily be proved by proposing the same knotty questions to a number of phonetically untrained Frenchmen, when one will be more than ever impressed with the proverb—*quot homines tot sententiæ*. Perhaps the safest guide to obtain is a *professeur*, a master in a secondary or higher grade school. If one is not particular about which extracts are required to be read or recited, it is good to select pieces with which the Frenchman is thoroughly familiar. Every well-educated Frenchman has a number of extracts from classical authors by heart, and he will probably read or recite these better than a comparatively strange piece. Should definite extracts be required which are not well known to your victim, it is well to ask him to read them over beforehand, in spite of any readiness he may show to read *extempore*. For the continued strain of speaking into a noisy instrument, and of attempting to give a model rendering, is likely to be fatal to anything like really natural expression.

Perhaps, when the value of work of this kind is appreciated, a system of co-operation between English and foreign modern language masters may become possible. A friend of mine, *professeur agrégé d'anglais*, in a *lycée*, having been requisitioned for this purpose in England, was so struck with the results of his labours that he has purchased a somewhat expensive phonograph. At his request I recite English extracts and send him the records, while he does the same thing for me in French. In this way we have a sort of *correspondence in records*.

There are many minor difficulties to be overcome. It will be found that some voices are less suited to the phonograph than others. Try as they will, their possessors produce very mediocre results. The noise of the instrument, especially in the cheaper machines, seems at first to obscure the sounds. Some sounds are poorly reproduced, while some vowels (the open ones) are louder in comparison with the others. But, even at the worst, the essentials are obtained. Remember that the object is not an entertainment. It is not even that a person shall understand easily at the first hearing. Nor is it to gain a knowledge of *pronunciation*; we assume that this has been already fairly mastered. What is to be studied is the synthesis of the sounds in ordinary speech, and their relations one to another. After discounting all the attendant disadvantages, this object can be secured. Indeed, it can be obtained better than by hearing people speak. For when one is listening to a

person speaking, the attention is partly directed to the person himself, and partly to the matter. With the instrument, however, the personal element is eliminated.

There is another and very much more valuable advantage. *The instrument will repeat the same extract many hundreds of times.* To suggest that this is unnecessary, that half-a-dozen is sufficient, would be a great mistake. It is thought by many that we can imitate almost exactly the expression in a sentence, after hearing it a few times in this way. Indeed the writer has often seen professors of elocution look surprised and annoyed when their pupils failed to imitate them after several repetitions. When, however, one has practised with the phonograph for some time, and with a critical ear, one finds that even after fifty repetitions it is extremely difficult to reproduce exactly all the elements which go to make 'expression.' Such work is monotonous, it is true, but it must be accomplished by every one who aims at perfection. It may be an extra inducement to remember that every piece treated in this way is unconsciouly learned by heart—and learning by heart is a most valuable exercise. It is, too, less irksome by this method than in the ordinary way.

Now it would be almost impossible to find a French teacher so patient as to be willing to read the same piece over so many times. Even were it possible, the result would not be equally good. For no person reads the same extract several times in *exactly* the same way. The one who wishes to imitate would thus have an ever-changing model to copy. Each example might be good, but it is better to have *one* good model continually repeated. It is then easier to judge very exactly one's degree of approximation to the standard. Further, we may stop the phonograph at any point, and make it repeat the same word or group of words as many times as we please. In this way difficult combinations and peculiar cases of expression which seem at first hopeless to an Englishman may be gradually made familiar. Here again, a human subject would miserably fail. For, the moment he was asked to repeat, his desire to bring out clearly his expression would probably cause him to change it considerably, making it more or less unnatural.

An endless variety of interesting experiments may be made by the keen student. It is impossible, within the limits of an article like the present, to indicate many. Let the following serve as types. If one is fortunate enough to possess several French friends, it will be possible to get each to read the same extract. (It will not be necessary to tell them of the plan.) No two will be even approximately similar, and differences of liaison, of length and even quality of vowel, will soon strike the trained ear. Further, one can make experiments on oneself. After hearing the same extract many times, and when one imagines that the exact expression has been obtained, a second record should be made and compared with the original. Usually very important differences will be noted, proving conclusively that *we do not hear ourselves as well as others hear us.* It is a good plan, when a record has been heard a number of times, to begin the attempts at imitation softly and in conjunction with the reproduction of the machine. If an attempt to imitate is made too soon, one's own peculiar habits are apt to assert themselves and mould the expression in a different way. First attempts to recite with the machine will bring home, among other things, the difficulties of imitating with respect to speed, pause, and length of vowels. The beginner will find himself now running in advance, now lagging behind. Lastly, within certain limits, the speed can be regulated. It is best, perhaps, to begin a record at a rather slow pace. When it is fairly well known, the pace can be increased. This not only breaks the monotony, but at a high pace the pitch of the whole is raised, and differences of intonation are more striking.

It is certain that the foreigner is first betrayed by his pronunciation. When, however, this hill is climbed, there remains another—that of *expression.* Few climb the first, fewer still the second. The science of phonetics will help the traveller over the first; it is hoped that the phonograph will do similar service in the case of the second.

In conclusion, the method here indicated may be recommended on the score of economy. With one good record, it is possible to do more lasting work than with a score of elocution lessons from a *professeur de diction.* An hour's teaching from such a person costs anything from one to ten francs, and its good effect, if not doubtful, is at any rate very transient. *Rules* of elocution can be got from books. The *actual audition* of the spoken language can be obtained, in at once the best and cheapest way, by the phonograph.

B. DUMVILLE.

REFORM METHOD JOTTINGS.

THE 'MORNING POST' has been publishing a series of articles on 'The Nation's Need.' No one will question the editor's judgment in setting aside two articles to the Teaching of Modern Languages, and in asking Dr. Breul to write them. They appeared in the issues of Oct. 31st and Nov. 1st.

* * * * *

The views expressed in these articles are familiar to readers of the *Quarterly*; but it was well that they should be brought to the notice of the British public by an advocate none the less enthusiastic for being reasonable. As an instance of admirable tact we refer to Dr. Breul's treatment of the vexed question whether foreign or native teachers are to be preferred.

* * * * *

We feel justified in touching upon Dr. Breul's articles in this column, because we know him to be in thorough sympathy with the reform movement, so far as it has brought about certain definite improvements in the methods of Modern Language Teaching. We agree with him in rejecting the eccentricities of THE EXTREME REFORMER, who—like his brethren in all ages—makes up in loudness of voice for what he lacks in conviction and culture.

* * * * *

A little book appeared not long ago, which may appeal to such extremists as are still open to reason. It is entitled *Reform und Antireform im neusprachlichen Unterricht.* Its author, Friedrich Baumann, now and then goes too far; but that will do no harm. On the whole he puts the case in a brisk and readable way, and will interest English readers, though much of what he says applies to Germany alone. There a good deal of ink is being splashed over the question, what form the University teaching of Modern Languages should take. We are settling that question for ourselves, fortunately with less bitterness. (In another column we print the well-considered scheme for the Modern Language School at Birmingham.)

* * * * *

Baumann subjects the aims and methods of the reformers to criticism. It must be conceded that he writes trenchantly and fights fairly; but his attack is directed mainly against the extremists, who have indeed become ridiculous—from deficiency of humour, or from excess of consistency. The extreme attention paid by them to conversational speech, and to the *Realien*, the slavish adherence to the rule not to use the mother-tongue, the editing of worthless texts for the sole reason that they are 'modern'—if these were essentials of the reform method, then it would be condemned indeed.

* * * * *

We in England endeavour to bring common sense to bear on the complicated problems of language-teaching; and we discourage all eccentricities. We are coming to see what a child requires to learn in the EARLY STAGES: some guidance as to the foreign pronunciation (comparatively easy if the mother-tongue has been well taught), and a knowledge of the words which express the simple ideas common to all civilised men (relationship, colour, number, divisions of time, etc.), and of the way in which these words are used together in simple language. This knowledge is to be conveyed according to the best methods of the day; methods based on a careful study of psychological processes, with special reference to the child mind.

* * * * *

A little reflection will show that, in the early stages, a very important factor in acquiring a knowledge of words and of their grouping is the frequency of the impressions; and that the impressions will be more frequent if the foreign language is used as much as possible. This will also be a great help towards the formation of habits in the organs of speech, enabling the foreign sounds to be produced with increasing accuracy and ease. No argument has yet been put forward in defence of the practice (universal until recently) of translating from and into the foreign language at the very beginning. This was simply an imitation of the way in which Latin had been taught so long. In such early translating there is no educational value whatever. The effort on the part of the pupil is reduced to a minimum. From the outset he is taught to rely on the vocabulary or the dictionary.

* * * * *

Now the proper use of a DICTIONARY is still misunderstood; and it may be well to

discuss it here. We all turn to the dictionary[1] at times; mainly, to look up the equivalent of an idiomatic phrase, or the name of some bird, plant, etc. When we are rendering into our best English a really difficult piece of French or German, we close it in despair, for it has become useless. We have to rely on the stores of our own mind, on the knowledge we have acquired of both languages. How have we acquired that knowledge? Far less by the translations we have done, than by the unconscious accumulation of ideas and of the words by which they are expressed in our mother-tongue and in the foreign language—the result of our reading.

* * * * *

In our reading we constantly come across words used in a novel sense, in unfamiliar combinations; we even meet with fresh words. Do we always turn to the dictionary? No, we have learnt to guess. This is a power which can be trained, and which is most useful; it implies an alertness of mind, due to the capacity for readily forming mental associations. Nothing retards the development of this power more than the premature use of the dictionary; nothing is more conducive to mental inertia.

* * * * *

Teachers have been heard to make fun of their pupils, when they produced a translation of the *poitrine de caleçons* type. But had they any right to do so? They put into the hands of their pupils little books in execrable type, with a number of French words behind each English one. How is the child to tell which is right? And even supposing that the dictionary is well printed, and gives indications which render gross mistakes impossible, what has the child gained by looking up the word? The process is entirely mechanical.

* * * * *

"But there is no alternative!" That would be very sad, if it were true; but it is not. We are not, of course, referring to the special vocabulary, which is the worst form of indulging the learner. There is quite another way of doing translation work with a class. Be careful to choose a book which is not too far beyond the pupils' present stock of words. If it has a vocabulary, cut it out or run a fastener through it, or (if you can rely on your pupils, as you should) tell them never to use it. If the notes are of the help-you-over-every-pebble kind, treat them in the same way. Then you have the text left; and that is really all you want. The question of the dictionary comes in only when you have to consider how the pupils are to prepare their work at home. Go through the pages to be set, beforehand; if you come across a word they cannot possibly guess (*e.g.* the name of a tree, etc.), mark it, and give it them; but be very careful to give them few words. Then tell them to make out the rest, and to put on a slip of paper the words they could not make out, and in a parallel column what they guess to be the meaning of each.

* * * * *

This is a valuable exercise. There is little possibility of 'cribbing'; the chances against two lists being identical are great. Whether the list represents a genuine attempt to understand the pages set can be easily controlled by demanding a rendering of any part. It will probably appear that many of the words were guessed aright; while others gave difficulty to almost all pupils. These will be the words to dwell on with particular emphasis; by the suggestion of kindred words, or by a discussion of the ideas represented by them, the teacher will endeavour to set up as many associations as possible, in order to fix these unfamiliar words in the minds of his pupils. He will take note of them, and return to them in the next lesson.

* * * * *

The teacher who follows these suggestions will be agreeably surprised to find how quickly the faculty of guessing can be trained, and how the pupils come to rely upon themselves and cease to feel a desire for the dictionary. It is as though they freed themselves from a harmful, benumbing drug.—The process may be aided by occasional unseen translation in class. The pupils soon learn that they must never leave a blank. They *must* guess; and the teacher going about in the classroom (oh the pedagogue on the perch that used to be!) helps where help is needed; but does so sparingly and judiciously, suggesting rather than supplying what is wanted.

* * * * *

This digression on dictionaries has prevented us from considering the form which the teaching of modern languages should take in the higher classes of our schools. We shall return to this important aspect of the question.

[1] In what follows we are referring only to bilingual vocabularies and dictionaries; the use of glossaries or of books like *Larousse* is a very different matter.

REVIEW.

A Skeleton French Grammar. By H. G. ATKINS, M.A. [London], B.A. [Cantab], Professor of German at King's College, London. London, Blackie & Son. 1902. Price 1s. 6d.

THIS appears in my opinion the best attempt that has been made to provide us with the essentials of French grammar in as small a compass as possible. One cannot speak with certainty until the book has been tried for some time. There are so many students who find it impossible to master their Eve and de Baudiss, and to whom it is necessary to say, 'Learn this book by heart, and you will at any rate be safe from committing barbarisms.'

Hitherto such a book has not been known to me, but now Professor Atkins in these fifty-one pages has given us sufficient for the first two or three years of a student's French career. The device of printing in red the important points, such as the endings of verbs, is an enormous advantage, and must strike a student's eye at once, and should remain photographed in his memory.

The book is so good that I venture to suggest a few points that in my opinion would make it even better still.

Page 3. In speaking of the pronunciation of French words, an example might be given of the difference between English and French pronunciation, where the stress comes at the beginning of an English word, but at the end of a French one, as in English GEN-er-al compared with French gé-né-RAL.

Page 6 is entirely devoted to the plural of compound nouns. Considering what was said in the recent edict of the Minister of Public Instruction, that all compound nouns might be written in one word, and the sign of the plural put at the end, it is a question whether this point deserves as much as one page out of fifty-one.

Page 7. In discussing the feminine of adjectives ending in *et*, would it not be better to name those that take a grave accent, rather than to say 'a few'? There is here a bad misprint of 'plural' for 'feminine.' There seems also to be a lack of definiteness about the formation of the feminine of *beau*, *vieux*, etc.

Page 8. The rule given about the feminine of words ending in *teur* does not meet the case of *menteur*, and a list of those that change *eur* into *eresse* might be given in full. The rule of the feminine of comparatives in *eur* might also be given.

Page 9. Among the irregular feminines omitted I note *empereur*, *serviteur*, and *gouverneur*. Would it not be better also to arrange these irregular feminines in sets rather than in alphabetical order?

Page 10. While agreeing with Professor Atkins as to the inutility of elaborate gender rules, I think he might add to those he has given the rules for words ending in *ment*, *age*, and *oir*.

Page 12. In giving the list of adjectives which have a different meaning according as to whether they precede or follow the noun, would it not be better to warn the student that these meanings are used with certain nouns only?

Page 14. In discussing the numerals, notes might be added on 'cent, vingt' and on 'et' before 'un.'

Page 18. An example might here be added showing when 'lequel' *must* be used.

Page 19. The addition of *ci* and *là* to *celui* might be noted.

Page 21. 'Ait' might be printed in red, as being an exceptional form. Also 'soit,' on p. 22.

Page 25. A note under 'recevoir' might be added on the conjugation of 'devoir,' which is a fatal trap for most students.

Page 30. Verbs ending in 'eler,' 'eter,' should be shown to belong to two classes. A note might also be added as to verbs in 'ayer.'

Page 37. I note that *poliment* is given as an irregular adverbial formation. Would it not be better to say that adjectives ending in a vowel add 'ment' to the masculine? To this page might be added 'véhément,' and 'coûter cher.'

Page 39. The rule of the partitive article, after a numeral adverb, has been omitted.

Page 44. The most important verbs requiring *de* and *à* after them might be added.

Page 46. Hardly enough prominence has been given to the rules of the agreement of the past participle, and the question of its agreement with reflexive verbs has been entirely omitted.

DE V. PAYEN-PAYNE.

A CLASSIFIED LIST OF RECENT PUBLICATIONS

(June 15th to November 1st 1902)

COMPILED BY WALTER RIPPMANN.

ENGLISH.

A.—LITERATURE.—I. TEXTS.

MATTHEW ARNOLD'S NOTE-BOOKS. By the Hon. Mrs. WODEHOUSE. Smith, Elder. 1902. Sm. cr. 8vo, pp. xii+140; 4s. 6d. [*Shortly.* 939

ROBERT BROWNING. Selections from the Early Poems of. With Introduction and Notes by W. HALL GRIFFIN. (*Little Library.*) Methuen. 1902. Pott 8vo, pp. xli+xiii+316; 1s. 6d. net; lthr., 2s. 6d. net. 940

JOHN BUNYAN. The Pilgrim's Progress. Edited by E. E. SMITH. With Introduction, Notes, and a short Life of Bunyan, illustrated. Black. 1902. Sm. cr. 8vo, pp. xii+220; 1s. 4d. 941

BURKE. Thoughts on the Cause of the Present Discontents. Edited by F. G. SELBY. Macmillan. 1902. Globe 8vo, pp. 172; 2s. 6d. 942

ROBERT BURNS. Selected Poems of. Edited, with Introduction and Notes, by C. W. KENT. New York, Silver, Burdett. 1901. 943

—— Poems of. Pocket edition, edited by J. A. MANSON. Black. 1901. Fcap. 8vo, pp. xlvi+652; cloth, 2s. 6d.; limp lthr., 3s. net; stiff lthr., 3s. 6d. net. 944

BUTLER. Hudibras. Edited by T. W. H. CROSLAND. With 12 Illustrations after Hogarth. Greening. 1902. Fcap. 8vo, pp. 400, with 12 plates; 3s. net. 945

CAMPBELL. Selections from. Edited, with Introduction and Notes, by W. T. WEBB. Macmillan. 1902. Globe 8vo, pp. 133; 2s. 946

THOMAS CARLYLE. French Revolution. In three parts. New ed. Introduction, Notes, Appendix, by C. R. L. FLETCHER. Methuen. 1902. 3 vols. Cr. 8vo, pp. 1341; 18s. 947

—— —— Edited, with Introduction, Notes, and Appendices, by J. HOLLAND ROSE. Bell. 1902. 3 vols. Post 8vo, pp. (1) xxxii+348; (2) viii+369; (3) xii+435; 21s. net. 948

—— Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh. (*World's Classics.*) Richards. 1902. 12mo, pp. 270; 1s. net; lthr., 2s. net. 949

THOMAS CAMPION. Poems. Edited by A. H. BULLEN. Bullen. 1903. Cr. 8vo, pp. about 320; with 5 facsimile title-pages and one half-tone reproduction; 6s. net. 950

[The Songs and Masques of Campion: also his Prose Treatise The Art of English Poesy.]

[*Ready in February.*

COWPER. The Task. Book V. Edited by W. RAYBOULD. Simpkin. 1902. Cr. 8vo, pp. 92; 1s. net. 951

DRYDEN. Translation of the Æneid. Books I., II., and VI. Edited by A. H. THOMPSON. Cambridge, University Press. 1902. [*In the Press.* 952

JOHN GOWER. The Complete Works of. Vol. IV. The Latin Works. Edited from the Manuscripts, with Introductions, Notes, and Glossaries, by G. C. MACAULAY. Oxford, University Press. 1902. Demy 8vo, pp. lxvii+430, with a facsimile; 16s. 953

ROBERT GREENE. The Plays and Poems of. Vol. I. Edited by J. CHURTON COLLINS. Oxford, Clarendon Press. 1902. [*In Preparation.* 954

WILLIAM HAZLITT. The Collected Works of. Edited by A. R. WALLER and ARNOLD GLOVER. With an Introduction by W. E. HENLEY. Vols. IV. and V. Dent. 1902. Demy 8vo, pp. viii+433; 7s. 6d. net each vol. 955

O. W. HOLMES. The Autocrat of the Breakfast Table. With Introduction and Notes by JOHN DOWNIE. Macmillan. 1902. Globe 8vo, pp. 350, with map; 2s. 6d. 956

JOHN KEATS. Poetical Works. Edited, with Introduction and Memoir, by WALTER S. SCOTT. Text rev., Add. Notes by GEO. SAMPSON. J. Finch. 1902. Hampstead ed. Cr. 8vo, pp. 672; 3s. 6d. net. 957

KEATS AND SHELLEY. Ode to the Nightingale, Ode to a Skylark, etc. Edited by E. H. BLAKENEY. Blackie. 1902. Sm. fcap. 8vo, pp. 32; 2d.; cloth, 3d. 958

KINGSLEY. The Heroes. Edited by ERNEST GARDNER. Cambridge, University Press. 1902. Ex. fcap. 8vo, xvii+178; 2s. 959

T. LODGE. Rosalynde: or, Euphues Golden Legacie. Printed from Edition of 1592. Brown, Langham & Co. 1902. Imp. 8vo, pp. 124; 30s. net. 960

—— —— Illustrated by EDMUND J. SULLIVAN. (*Caxton Series.*) Newnes. 1902. Sm. fcap. 8vo, pp. xvi+188; 2s. 6d. net; 3s. net. 961

LONGFELLOW. Hiawatha and Evangeline. Edited with Notes by R. G. MCKINLAY. Relfe Bros. 1902. Cr. 8vo, pp. 270; cloth bds., 1s. net. 962

JOHN LYLY. The Complete Works of. With Life, Bibliography, Essays, Notes, and Index, by R. WARWICK BOND. Oxford, Clarendon Press. 1902. 3 vols. Demy 8vo, pp. ; £2, 2s. net. 963

MACAULAY. Essay on Chatham. Edited by Rev. H. W. DENNIS. Longmans. 1902. Cr. 8vo, pp. 167; 1s. 6d. 964

MALORY. Morte D'Arthur, Selections from. Edited for the use of Schools by C. L. THOMSON. Fully illustrated by HELEN STRATTON. H. Marshall. 1902. Cr. 8vo, pp. 240; cloth, 2s. 965

JOHN MILTON. Lycidas. Edited by E. H. BLAKENEY. Blackie. 1902. Sm. fcap. 8vo, pp. 32; 2d.; cloth, 3d. 966

—— Minor Poems. Edited, with general Introduction, Special Introduction to the separate Poems, Notes, and Questions on the Literary Art of the Compositions, etc., by A. P. WALKER. Heath. 1902. Sm. cr. 8vo, pp. 190; 1s. 3d. 967

—— English Sonnets. Edited, with Introduction and Notes, by E. H. BLAKENEY, M.A. Blackie. 1902. Sm. fcap. 8vo, pp. 40; 2d.; cloth, 3d. 968

—— Ode on the Morning of Christ's Nativity. Edited by E. H. BLAKENEY, M.A. Blackie. 1902. Sm. fcap. 8vo, pp. 23; 2d.; cloth, 3d. 969

SIR JOHN MORE. Utopia. Edited by J. CHURTON COLLINS. Oxford, Clarendon Press. 1902. 970
[*In Preparation.*

WALTER PATER. Selections from. Edited, with Introduction and Notes, by EDWARD E. HALE, jr. New York, Holt. 1901. 8vo, pp. 344; . 971

JOHN RUSKIN. Sesame and Lilies. Two Lectures. Edited by ROBERT K. ROOT. New York, Holt. 1901. 12mo, pp. 165; . 972

WALTER SCOTT. Fair Maid of Perth. Edited, with Introduction and Notes, by E. W. JACKSON. Black. 1902. 12mo, pp. 490; 1s. 6d. 973

—— Fortunes of Nigel. Edited, with Introduction, Notes, and Index, by E. S. DAVIES. Black. 1902. Fcap. 8vo, pp. xxxii+528; 1s. 6d. 974

—— The Lord of the Isles. Edited by J. H. FLATHER. Cambridge, University Press. 1902. Ex. fcap. 8vo, pp. xxxi+245; 2s. 975

—— Marmion. Edited, with Biographical Introduction, Notes, Glossary, by Rev. R. P. DAVIDSON. Dent. 1902. Cr. 8vo, pp. xxii+246; 1s. 4d. 976

SHAKESPEARE'S COMEDIES, HISTORIES, AND TRAGEDIES. Being a Reproduction in facsimile of the first folio edition (1623), from the Chatsworth copy in the possession of the Duke of Devonshire, K.G., with Introduction and census of copies, by SIDNEY LEE. Oxford, Clarendon Press. 1902. Folio, pp. ; 5 guineas and 6 guineas. 977
[To be published by subscription: the list is closed.]

—— Complete Works of. Edited with Glossary by W. J. CRAIG. *Oxford Edition.* Frowde. 1902. Cr. 8vo, pp. 1272; 3s. 6d. 978

—— Hamlet. 'The Picture Shakespeare.' Blackie. 1902. Cr. 8vo, pp. vi+210; 1s. 979

—— Julius Cæsar. Edited by A. H. TOLMAN. New York, Globe School Book Co. 1902. 980

—— King Lear. Edited by H. N. HUDSON. *Windsor Edition.* Jack. 1902. 8vo, pp. 148; 2s. net. 981

—— Macbeth. Edited, with Notes, Introduction, and Glossary, by GEORGE SMITH, M.A., LL.D. With illustrations by T. H. ROBINSON and from old sources. Dent. 1902. (*Temple Shakespeare for Children.*) Cr. 8vo, pp. xliv + 95 + 1; cloth, 1s. 4d. 982

—— Macbeth. Edited by L. W. LYDE. Black. 1902. Sm. cr. 8vo, pp. xliv+110; 1s. 4d. 983

—— Marina, a Dramatic Romance: being the Shakespearian portion of the Tragedy of 'Pericles.' Edited by S. WELLWOOD. Richards. 1902. 8vo, pp. 48; 3s. net. 984

—— Merry Wives of Windsor. Edited by HENRY N. HUDSON. Jack. 1902. *Windsor Edition.* 8vo, pp. 106; 2s. net. 985

—— A Midsummer Night's Dream, Supplement to. By STANLEY WOOD. Manchester, Heywood. 1902. Fcap. 8vo, pp. 24; 6d. 986

SHAKESPEARE. Much Ado about Nothing. Edited by J. C. SMITH. *The Warwick Shakespeare.* Blackie. 1902. 987

—— Richard III. With Introduction, Notes, and Appendices by J. E. B. M'ALLEN. Simpkin. 1902. Cr. 8vo, pp. 182; limp, 2s. net. 988

—— Richard III. Parsed and analysed by Prof. E. E. DENNEY and P. LYDDON ROBERTS. Normal Corr. College. 1902. Cr. 8vo, pp. ; 1s. 6d. net. 989

—— Tempest. Edited, with Notes, by HENRY N. HUDSON. Jack. 1902. *Windsor Edition.* 8vo, pp. 110; 2s. net. 990

—— The Tempest. With Notes, Introduction, and Glossary by OLIPHANT SMEATON, M.A. 8 Illustrations by W. CRANE. Illustrations in Introduction, and Glossary from Contemporary Prints. Dent. 1902. Cr. 8vo, pp. xxxviii+96; 1s. 4d. 991

SHELLEY. Poems. Illustrated and decorated by ROBERT A. BELL. With an Introduction by WALTER RALEIGH. Bell. 1902. Post 8vo, pp. xxvi+334; 7s. 6d. 992
[Also a Tall-paper edition on Japanese vellum, 125 copies only, 21s. net.]

R. B. SHERIDAN. Dramatic Works of. With a short account of his Life, by G. G. S. Bagster. 1902. 2 vols. Cr. 8vo, pp. 828; 12s. 6d. net. 993

—— Plays. Now printed as he wrote them, and his Mother's unpublished Comedy, 'A Journey to Bath.' Edited by W. FRASER RAE. Nutt. 1902. 8vo, pp. 358; 10s. 6d. 994

JOHN SKELTON. Selections from the Poetical Works of. With Introduction, Notes, and Glossary by Prof. W. H. WILLIAMS. Isbister. 1902. 8vo, pp. 276; 3s. 6d. net. 995

SPENSER. Faerie Queen. Book I. Edited by W. KEITH LEASK. Blackie. 1902. 996

RICHARD STEELE. Essays of. Selected and edited by L. E. STEELE. Macmillan. 1902. Post 8vo, pp. 374; 2s. 6d. net. 997

JONATHAN SWIFT. Prose Works. Vol. X. Historical Writings, with Portrait. Edited by TEMPLE SCOTT. Bell. 1902. Cr. 8vo, pp. xxviii+388; 3s. 6d. 998

TENNYSON. In Memoriam. Bell. 1902. Pott 8vo, pp. iv+22; 1s. 999

—— A Commentary on 'In Memoriam.' By A. C. BRADLEY. Macmillan. 1902. Second edition revised. 8vo, pp. xvi+244; 4s. 6d. net. 1000

—— Œnone. Edited by LAURIE MAGNUS. Murray. 1902. Fcap. 8vo. [*In the Press.* 1001

—— The Princess. Edited, with Introduction, Analysis, and Notes, by C. W. KENT. Richmond, Va. B. F. Johnson. 1901. 1002

GEORGE WITHER, THE POETRY OF. Edited by FRANK SIDGWICK. A. H. Bullen. 1902. 2 vols. Cr. 8vo, pp. 250, 225; with two portraits, one facsimile title-page, and two photographs; 12s. net. 1003
Contains *The Shepherd's Hunting, Fidelia, Epithalamia, Fair Virtue,* and *Miscellaneous Lyrics.*

THE MIRROUR OF VERTUE IN WORLDLY GREATNES; OR, THE LIFE OF SIR THOMAS MORE, KNIGHT. By W. ROPER. De La More Press. 1902. Folio, 12×8½ in., pp. xvi+57; 10s. 6d. net. 1004

SELECTIONS.

VERSE.

THE OXFORD BOOK OF ENGLISH VERSE. 1250-1900. Chosen and edited by A. T. QUILLER COUCH. India Paper Edition. Oxford, Clarendon Press. 1902. Cr. 8vo, pp. xii+1084; 7s. 6d.; on Oxford India paper, 10s. 6d. 1005

LYRA SERIORUM. By J. A. NICKLIN. Black. 1902. Sm. cr. 8vo, pp. xii×42; 1s. 4d. 1006

ELIZABETHAN SONNETS. Edited by SIDNEY LEE. Constable. 1902. (*English Garner*, Vols. VIII.-IX.) 8vo, pp. about 400; 4s. net each vol. 1007
[*In the Press.*

SHORTER ELIZABETHAN POEMS. Edited by A. H. BULLEN. Constable. 1902. (*English Garner*, Vol. X.) 8vo, pp. about 400; 4s. net. 1008
[*In the Press.*

LONGER ELIZABETHAN POEMS. Edited by A. H. BULLEN. Constable. 1902. (*English Garner*, Vol. XI.) 8vo, pp. about 400; 4s. net. 1009
[*In the Press.*

TWELVE ELIZABETHAN SONGS, WITH THE ORIGINAL MUSICAL ACCOMPANIMENTS (1601-1610). Edited by JANET DODGE. A. H. Bullen. 1902. Royal 4to, pp. 32; 3s. 6d. net. 1010
[The Accompaniments, transcribed from the Lute Tablature, have been left almost untouched.]

OLD ENGLISH BALLADS. Edited, with Introduction and Notes, by J. P. KINARD. New York. Silver, Burdett & Co. 1902. 1011

A BOOK OF BRITISH SONG. For Home and School. Edited by CECIL J. SHARP. Murray. 1902. Demy 4to, pp. ; 7s. 6d. net. Also a small cr. 8vo edition, with words and airs only, 2s. cloth; 1s. 6d. paper. 1012

SENIOR SCHOOL POETRY BOOK. Edited by W. PETERSON. Longmans. 1902. Cr. 8vo, pp. 288; 2s. 6d. 1013

JUNIOR SCHOOL POETRY BOOK. Edited by W. PETERSON. Longmans. 1902. Cr. 8vo, pp. viii+144; 1s. 6d. 1014

IRISH LITERATURE CABINET: Selections from Works of Chief Poets, etc., of Ireland. By C. A. REED. New ed. rev. by K. T. HINKSON. Gresham Pub. Co. 1902. 4 vols. Cr. 8vo, pp. 311; each 8s. 6d. net. 1015

PROSE.

CRITICAL ESSAYS AND LITERARY FRAGMENTS. Edited by CHURTON COLLINS. (*English Garner*, Vol. VII.) Constable. 1902. 8vo, pp. about 400; 4s. net. [*In the Press.* 1016

STUART TRACTS. Edited by C. H. FIRTH. (*English Garner*, Vol. II.) Constable. 1902. 8vo, pp. about 400; 4s. net. [*In the Press.* 1017

LATE STUART TRACTS. Edited by GEORGE A. AITKEN. (*English Garner*, Vol. III.) Constable. 1902. 8vo, pp. about 400; 4s. net. [*In the Press.* 1018

TUDOR TRACTS. Edited by A. F. POLLARD. (*English Garner*, Vol. I.) Constable. 1902. 8vo, pp. about 400; 4s. net. [*In the Press.* 1019

ELIZABETHAN CRITICAL ESSAYS (1570-1603). Edited by G. GREGORY SMITH. Oxford, Clarendon Press. 1902. 2 vols. [*In Preparation.* 1020

TALES FROM SPENSER. Chosen from the 'Faerie Queen.' By SOPHIA H. MACLEHOSE. Maclehose. 1902. New edition. 12mo, pp. 208; 1s. 6d. 1021

TRANSLATIONS.

WILLIAM MORRIS. Nouvelles de nulle part (News from Nowhere), extraits traduits par P. LA CHESNAIS. 2 vols. Paris, Société nouvelle de librairie et d'édition. 1902. 8vo, pp. ; 50c. 1022

PHILIP MASSINGER. Ein neuer Weg alte Schulden zu bezahlen. Komödie. Aus dem Altenglischen übersetzt und bearbeitet von M. OTTO. Berlin. Hofmann. 1902. Lge. 8vo, pp. 100; 1m.50. 1023

WALTER PATER. Die Renaissance. Aus dem Englischen übertragen von WILHELM SCHÖLERMANN. Leipzig, Diederichs. 1902. Lge. 8vo, pp. viii+323; 5m. 1024

II. LITERARY HISTORY, &c.

HISTORY OF LITERATURE, &c.

CHAMBERS'S CYCLOPÆDIA OF ENGLISH LITERATURE. Vol. II. Edited by DAVID PATRICK. Chambers. 1902. Imp. 8vo, pp. 846; 10s. 6d. net. 1025

AN ILLUSTRATED HISTORY OF ENGLISH LITERATURE. Vols. I. and III. By Dr. GARNETT and E. GOSSE. Heinemann. 1902. 1026
[*In the Press.*

GESCHICHTE DER ENGLISCHEN LITTERATUR IN DEN GRUNDZÜGEN IHRER ENTWICKLUNG. Von Dr. RICHARD ACKERMANN. Mit Zeittafel und Namen-Register. Stuttgart, Dannheisser. 1902. 12mo, pp. iv+165; 1m. 1027

PERMANENT POWER OF ENGLISH POETRY. By C. H. HERFORD. Sherratt & Hughes. 1902. 4to, pp. 30; swd., 1s. net. 1028

PROF. DOWDEN. New Studies in Literature. A new and cheaper edition. Paul. 1902. Cr. 8vo, pp. ; 6s. 1029

TWELVE TYPES. A Book of Essays. By G. K. CHESTERTON. A. L. Humphreys. 1902. Roy. 16mo, pp. 212; 3s. 6d. net. 1030
Contents:—Charlotte Brontë; William Morris and his School; The Optimism of Byron; Pope and the Art of Satire; Francis; Rostand; Charles II.; Stevenson; Thomas Carlyle; Tolstoy and the Cult of Simplicity; Savonarola; The Position of Sir Walter Scott.

PROGRESS OF LITERATURE IN THE CENTURY. By A. B. DE MILLE. Chambers. 1902. Ex. cr. 8vo, pp. 562; 5s. net. 1031

ON CERTAIN ASPECTS OF RECENT ENGLISH LITERATURE. Six lectures. By H. SHINDLER. (*Neuphil. Vorträge u. Abhandlungen*, II.) Leipzig, Teubner. 1902. 8vo, pp. vi.+112; 1m.80. 1032

OUR LITERARY DELUGE AND SOME OF ITS DEEPER WATERS. By F. W. HALSEY. Richards. 1902. Cr. 8vo, pp. 266; 3s. 6d. 1033

BEITRÄGE ZUR GESCHICHTE DES EINFLUSSES DER NEUEREN DEUTSCHEN LITTERATUR AUF DIE ENGLISCHE. Von THEODOR ZEIGER. Leipziger Diss. 1901. , pp. 71; . 1034

LITTERARISCHE BEZIEHUNGEN ZWISCHEN ENGLAND UND DER SCHWEIZ IM REFORMATIONSZEITALTER. Von THEODOR VETTER. Schweizerische Druckwerke. Gratulationsschrift zum 450-jährigen Jubiläum der Universität Glasgow. Im Auftrag vom Rektor und Senat der Universität Zürich verfasst. Zürich, Zürcher und Furrer. 1901. Lge. 4to, pp. iv+42; . 1035

DRAMATIC CRITICISM. A Record of the London Stage for 1901. By J. T. GREIN. Greening. 1902. Cr. 8vo, pp. 300; 3s. 6d. 1036

DIE LUSTIGE PERSON IM ÄLTEREN ENGLISCHEN DRAMA (bis 1642). Von Dr. EDUARD ECKHARDT. (*Palæstra*, XVII.) Berlin. Mayer & Müller. 1902. Lge. 8vo, pp. xxxii+478; 15m. 1037

INDEX BRITANNIÆ SCRIPTORUM. By J. BALE. Index of British and other Writers. Edited by R. LANE POOLE and MARY BATESON. (*Anecdota Oxoniensia*, XII.) Frowde. 1902. Cr. 4to, pp. xxxvi+580; 37s. 6d.; swd., 35s. 1038
Contents:—Preface; List of some Works Cited; Index Britanniæ Scriptorum; Appendices; Cognomina Auctorum; Tituli Operum; Fontes; Addenda et Corrigenda.

VARIOUS WRITERS.

MATTHEW ARNOLD. By H. W. PAUL. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. 196; 2s. net. 1039

JANE AUSTEN. By Rev. H. C. BEECHING. Macmillan. 1902. Cr. 8vo, pp. ; 2s. net. 1040
[*In the Press.*

BROWNING. By G. K. CHESTERTON. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. ; 2s. net. [*In the Press.* 1041

ROBERT BROWNING. The Poetry of. By STOPFORD A. BROOKE. Isbister. 1902. 8vo, pp. 554; 10s. 6d. 1042

JOHN BUNYAN. His Life, Times and Works. By J. BROWN. Isbister. 1902. 2 vols. New edition. 12mo, pp. 510; 1thr., 5s. net. 1043

BUNYAN. Die Wortstellung bei. Von DR. HANS SNOEK. (*Marburger Studien*, III.) Marburg, Elwert. 1902. Lge. 8vo, pp. xii+88; 2m. 1044

LORD BYRON. Eine Biographie. Von WALTER HEICHEN. Berlin, Weichert. 1902. 8vo, pp. 163; 1m. net. 1045

—— By ALEKSJEI WESSELOWSKY. Berlin, R. L. Prayer. 1902. 8vo, pp. vi+305; 4m. 1046
[Written in Russian.]

THOMAS CARLYLE. By G. K. CHESTERTON and J. E. HODDER WILLIAMS. Hodder & Stoughton. 1902. Sm. 4to, pp. 40, with frontispiece, profusely illustrated; 1s. net. 1047

—— A Brief Account of his Life and his Writings. With 46 portraits, illustrations, and facsimiles of his handwriting. Chapman & Hall. 1902. 8vo, pp. 48; 6d. 1048

MARIE CORELLI: The Writer and the Woman. By T. F. G. COATES and R. S. WARREN BELL. Hutchinson. 1902. Cr. 8vo, pp. ; cloth, gilt, 6s. 1049

CRABBE. By CANON AINGER. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. ; 2s. net. [*In the Press.* 1050

CHARLES DICKENS. By G. K. CHESTERTON. (*Bookman Booklets.*) Hodder & Stoughton. 1902. , pp. ; . [*In the Press.* 1051

—— LIFE OF. By J. FORSTER. Abridged and revised by GEORGE GISSING. Chapman. 1902. 8vo, pp. 344, with portraits, illustrations; 6s. 1052

R. A. GENT. The Valiant Welshman. Nach dem Drucke von 1615 herausgegeben von H. V. KREB. (*Münchener Beiträge*, XXIII.) Erlangen, Deichert. 1902. Lge. 8vo, pp. lxxviii+88; 4m. 1053

WILLIAM HAZLITT. By A. BIRRELL. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. 238; 2s. net. 1054

RUDYARD KIPLING. The Man and his Work. Third and enlarged edition. By G. F. MONKSHOOD and GEO. GAMBLE. Greening. 1902. Cr. 8vo, pp. 296; 3s. 6d. 1056

THOMAS KYD'S SPANISH TRAGEDY, Die Niederländischen und Deutschen Bearbeitungen von. Herausgegeben von R. SCHÖNWERTH. (*Litterarhistorische Forschungen*, 26.) Berlin, Felber. 1902. , pp. ; 8m.; Subscr., 7m.20. 1057

CHARLES LAMB, SIDELIGHTS ON. Edited by BERTRAM DOBELL. Dobell. 1902. [*In the Press.* 1058

GEORGE MEREDITH. A Study by WALTER JERROLD. Greening. 1902. Cr. 8vo, pp. 196; 3s. 6d. 1059

JOHN MILTON. Nova Solyma, the Ideal City; or, Jerusalem Regained. An Anonymous Romance written in the time of Charles I., 1628-1648. Now first drawn from obscurity and attributed, by internal evidence, to the illustrious JOHN MILTON, Author of 'Paradise Lost.' With Introduction, Translation, Literary Essays, and a Bibliography. By the Rev. WALTER BEGLEY. Murray. 1902. 2 vols. Demy 8vo, pp. ; 21s. net. 1060
[*In the Press.*

ARTHUR W. PINERO. A Study by HAMILTON FYFE. Greening. 1902. Cr. 8vo, pp. 250; 3s. 6d. 1061

THOMAS DE QUINCEY. The Prose and Poetry of. Diss. By L. COOPER. Leipzig, Seele. 1902. Lge. 8vo, pp. 85; 1m. 50. 1062

RICHARDSON. By AUSTIN DOBSON. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. 214; 2s. net. 1063

JOHN RUSKIN. By FREDERIC HARRISON. Macmillan. 1902. Cr. 8vo, pp. 224; 2s. net. 1064

R. L. STEVENSON. By G. K. CHESTERTON. Hodder & Stoughton. 1902. Sm. 4to, pp. 40, with frontispiece, profusely illustrated; 1s. net. 1065

JONATHAN SWIFT: A Biographical and Critical Study. By J. C. COLLINS. Chatto. 1902. New ed. Cr. 8vo, pp. 296; 3s. 6d. 1066

JOSHUAH SYLVESTER'S ENGLISCHE ÜBERSETZUNGEN DER RELIGIÖSEN EPEN DES DU BARTAS. Von PHIL. WELLER. Tüb. Diss. Tübingen, G. Schnürlen. 1902. Lge. 8vo, pp. iv+111; 2m.40. 1067

TENNYSON. By Sir ALFRED LYALL, K.C.B. (*English Men of Letters.*) Macmillan. 1902. Cr. 8vo, pp. 206; red cloth, 2s. net. 1068

—— His Life and Work. By ARTHUR WAUGH. Heinemann. 1902. Cheaper edition. Cr. 8vo, pp. 268; 2s. 6d. 1069

—— The Teaching of. By J. OATES. Allenson. 1902. 8vo, pp. 350; 3s. 6d. 1070

—— Illustrations of. By J. C. COLLINS. Chatto. 1902. New ed. Cr. 8vo, pp. 198; 3s. 6d. 1071

SOME EIGHTEENTH CENTURY MEN OF LETTERS. Biographical Essays, by the Rev. WHITWELL ELWIN, with portraits and other illustrations. Murray. 1902. 2 vols. Demy 8vo, pp. 1064; 25s. net. 1072
[Vol. I.—Memoir of Mr. Elwin—Cowper—Lord Thurlow.
Vol. II —Sterne—Fielding—Goldsmith—Gray—Boswell—Johnson.]

SHAKESPEARE.

THE SHAKESPEARE CYCLOPÆDIA AND NEW GLOSSARY. By J. PHIN. With the most important Variorum Readings, intended as Supplement to all ordinary editions of Shakespeare's Works. Introduction by EDWARD DOWDEN. Paul. 1902. Demy 8vo, pp. 456; 6s. net. 1073

SHAKESPEARE LEXICON. A Complete Dictionary of all the English Words, Phrases, and Constructions in the Works of the Poet. By ALEXANDER SCHMIDT, LL.D. Third edition revised and enlarged by GREGORY SARRAZIN. Berlin, Reimer. 1902. 2 vols. Royal 8vo, pp. xxii+1485; half-roan, 30s. net; sewed, 24s. net. 1074

JAHRBUCH DER DEUTSCHEN SHAKESPEARE-GESELLSCHAFT. Im Auftrage des Vorstandes herausgegeben von ALOIS BRANDL und WOLFGANG KELLER. 38. Jahrg. Berlin, Langenscheidt. 1902. Lge. 8vo, pp. xlviii+453; 11m.; 12m. 1075

WILHELM SHAKESPEARE. Eine Biographie. Von WILHELM WAETZOLDT. Berlin, Weichert. 1902. 8vo, pp. 45; 1m. net. 1076

DER WEG ZU SHAKESPEARE. Von THEODOR EICHHOFF. Halle a/S., Niemeyer. 1902. Lge. 8vo, pp. vi+162; 3m.60. 1077

DIE GRUNDZÜGE DER SPRACHE SHAKESPEARES. Von W. FRANZ. Berlin, Felber. 1902. 8vo, pp. viii+227; 3m. 1078

SHAKESPEARE UND DIE BÜHNE. Von JUL. CSERWINKA. Wiesbaden, H. Staadt. 1902. Lge. 8vo, pp. iii+90; 2m. 1079

SHAKESPEARE STUDIES: MACBETH. By CHARLOTTE PORTER and HELEN A. CLARKE. New York, American Book Co. 1902. 1080

NACHDICHTUNGEN UND BÜHNENEINRICHTUNGEN VON SHAKESPEARE'S MERCHANT OF VENICE. Von OTTO BURMEISTER. Rostock, Warkentien. 1902 Lge. 8vo, pp. 142; . 1081

NUOVI PROFILI STORICI E LETTERARI. CARLO SEGRÈ. *See* No. 1520. 1082

SHAKESPEARE AND VOLTAIRE. By PROF. LOUNSBURY. Nutt. 1902. Demy 8vo, pp. xii+465; 7s. 6d. net. 1083

SHAKESPEARE DANS LES PAYS DE LANGUE FRANÇAISE. Quelques désidérata touchant l'étude, la publication, la traduction et la représentation des œuvres de Shakespeare dans les pays de langue française. Par EMILE REDARD. Paris, Fischbacher. 1901. 1084

CHILDREN'S SHAKESPEARE. By ADA B. STIDOLPH. Preface by C. W. BARNETT-CLARKE. Allman. 1902. Cr. 8vo, pp. 128; 2s. 1085

THE SHAKESPEARE STORY BOOK. By MARY MACLEOD. Introduction by SIDNEY LEE. Illustrated by GORDON BROWNE. Wells, Gardner, Darton. 1902. Lge. cr. 8vo, pp. 482; 6s. 1086

STRATFORD-ON-AVON AND THE SHAKESPEARE COUNTRY. By H. CHILD. Richards. 1902. 12mo, pp. 152; 2s. net. 1087

STRATFORD ON AVON. From the Earliest Times to the Death of Shakespeare. By SIDNEY LEE. Seeley. Cr. 8vo, pp. 304; 3s. 6d. 1088

THE AVON OF SHAKESPEARE. Ry J. THORNE. With Illustrations redrawn from old Prints. De La More Press. 1902. 8vo, pp. 80; 3s. 6d. net. 1089

DER MANNHEIMER SHAKESPEARE. Ein Beitrag zur Geschichte der ersten deutschen Shakespeare-Übersetzungen von Dr. HERMANN UHDE-BERNAYS. (*Litterarhistorische Forschungen*, 25.) Berlin, Felber. 1902. Lge. 8vo, pp. x+90; 2m.; Subscr., 1m.70. 1090

FRANCIS BACON OUR SHAKESPEARE. By E. REED. Gay and Bird. 1902. 8vo, pp. 242; bds., 8s. 6d. net. 1091

SHAKESPEARE V. BACON. By the late LORD PENZANCE. Marston. 1902. Demy 8vo, pp. ; with Photogravure of the Author. [*In Preparation.* 1092

BACON AND SHAKESPEARE PARALLELISMS. By E. REED. Gay and Bird. 1902. 8vo, pp. xii+422; 10s. 6d. net. 1093

SHAKESPEARE-BACON CONTROVERSY: A Report of the Trial of an Issue in Westminster Hall, June 20, 1627, read in the Inner Temple Hall, Thursday, May 29, 1902. By W. WILLIS. Low. 1902. 4to, pp. 182; swd., 3s. net. 1094

300 GEISTESBLITZE UND ANDERES VON UND ÜBER BACON-SHAKESPEARE-MARLOWE. Von E. BORMANN. Leipzig, E. Bormann. 1902. Lge. 8vo, pp. vii+464; 12m., 20m. 1095

MISCELLANEOUS.

THE PART OF RHEIMS IN THE MAKING OF THE ENGLISH BIBLE. By J. G. CARLETON. Frowde. 1902. Demy 8vo, pp. 268; 9s. 6d. net. 1096

BEITRÄGE ZUR ROMANISCHEN UND ENGLISCHEN PHILOLOGIE DEM X. DEUTSCHEN NEUPHILOLOGENTAGE ÜBERREICHT VON DEM VEREIN AKADEMISCH GEBILDETER LEHRER DER NEUEREN SPRACHEN IN BRESLAU. Breslau, Preuss & Jünger. 1902. 8vo, pp. iv+211; 5m. 1097

Inhalt: *C. Appel*, Die Danza General nach der Hs. des Escorial neu hrsg.—*Mühlan*, Der Bretonen Leben und Sterben.—*A. Pillet*, Studien zur Pastourelle.—*C. Reichel*, Zur hdschr. Ueberlieferung der chanson de geste Fierabras.—*G. Sarrazin*, Kleine Shakespeare-Studien. I. Falstaff, Pistol, Nym und ihre Urbilder. II. Über Shakespeares Klage der Liebenden.

BEITRÄGE ZUR ROMANISCHEN UND ENGLISCHEN PHILOLOGIE. Festgabe für WENDELIN FOERSTER, zum 26 Oct. 1901. 1098

See No. 1308.

A GUIDE TO THE BEST HISTORICAL NOVELS AND TALES. With Indices to authors and titles added. By J. NIELD. Elkin Mathews. 1902. 4to, pp. 166; 5s. 1099

PROVERBS, MAXIMS, AND PHRASES OF ALL AGES. Classified subjectively and arranged alphabetically. Compiled by ROBERT CHRISTY. Unwin. 1902. Pop. ed. Cr. 8vo, pp. 610; 7s. 6d. 1100

READER'S HANDBOOK OF FAMOUS NAMES IN FICTION, ALLUSIONS, REFERENCES, PROVERBS, PLOTS, STORIES, AND POEMS. By E. C. BREWER. New ed. rev. Chatto. 1902. Cr. 8vo, pp. 1252; 3s. 6d. 1101

ANGLIA. Jahrg. 1898-99. Suppl.-Heft. Übersicht über die im Jahre 1896 auf dem Gebiete der Englischen Philologie erschienenen Bücher, Schriften und Aufsätze. Von ALB. PETRI. Halle, Niemeyer. 1902. Lge. 8vo, pp. iii+175; 4m. 1102

III. LIFE AND WAYS, &c.

HISTORY OF CIVILISATION IN ENGLAND. By HENRY T. BUCKLE. New and cheaper impression. Longmans. 1902. 3 vols. Cr. 8vo, pp. xliii+506; xii+598; xvi+548; 10s. 6d. 1103

THE ENGLISH PEOPLE. A Study of its Political, Social, and Psychological Methods. By ÉMILE BOUTMY. Translated by BERNARD MIALL. Unwin. 1902. Demy 8vo, pp. ; 16s. [*In the Press.* 1104

ENGLANDS WELTMACHTSTELLUNG. Eine geographisch-politische Studie. Von MAX G. SCHMIDT. Halle, Niemeyer. 1902. Lge. 8vo, pp. iv+76; 1m.50. 1105

SOCIAL ENGLAND. Vol. III. By H. D. TRAILL and J. S. MANN. Cassell. 1902. Imp. 8vo, pp. 854; 14s. net. 1106

SOCIAL ENGLAND ILLUSTRATED. Edited by ANDREW LANG. (*English Garner*, Vol. VI.) Constable. 1902. 8vo, pp. about 400; 4s. net. 1107

SOCIAL LIFE IN ENGLAND. Vol. I.: From Saxon Times to 1603. By J. FINNEMORE. Black. 1902. 12mo, pp. xii+258; 1s. 4d. 1108

ENGLAND IN THE NINETEENTH CENTURY. By C. W. OMAN. New edition, thoroughly revised and brought up to date, with an additional chapter on the South African War. Arnold. 1902. Cr. 8vo, pp. viii+367; 3s. 6d. 1109

A NEW ATLAS OF ENGLISH HISTORY. In 55 maps, with Text and complete Index. By EMIL REICH. Macmillan. 1902. , pp. ; . 1110
[*In the Press.*

This work is designed as a companion atlas to Green's 'History of the English People,' and also as a new departure in the study of English history.

CÉSAR DE SAUSSURE. A Foreign View of England in the Reigns of George I. and George II. Translated and edited by MME. VAN MUYDEN; Illustrated. Murray. 1902. Cr. 8vo, pp. 383. 10s. 6d. net. 1111

SIDELIGHTS ON THE GEORGIAN PERIOD. By GEORGE PASTON. Methuen. 1902. Demy 8vo, pp. 312, with many illustrations; 10s. 6d. 1112

A HISTORY OF ENGLISH THOUGHT IN THE EIGHTEENTH CENTURY. By Sir LESLIE STEPHEN, K.C.B. (New and revised edition.) Smith, Elder. 1902. 2 vols. Demy 8vo, pp. 966; 28s. 1113

SUFFOLK IN THE SEVENTEENTH CENTURY: the Breviary of Suffolk, 1618, now published for the first time from MS. in British Museum. By R. BRYCE. Notes by LORD FRANCIS HERVEY. Murray. 1902. 4to, pp. 306; 10s. 6d. net. 1114

BRITAIN AT WORK. A Pictorial Description of our National Industries, written by popular authors, and containing nearly 500 illustrations. Cassell. 1902. , pp. ; 12s. 1115

LONDON IN PICTURES. 110 full-page illustrations. Sands. 1902. Oblong cr. 8vo, pp. 116; 1s. net. 1116

DAGONET. Biographs of Babylon: Life Pictures of London's Moving Scenes. By GEORGE R. SIMS. Chatto & Windus. 1902. Cr. 8vo, pp. 248; cl. gilt top, 6s. 1117

LONDON. By Mrs. E. T. COOK. With illustrations by HUGH THOMSON and FREDERICK L. GRIGGS. (*Highways and Byways Series.*) Macmillan. 1902. Ex. cr. 8vo, pp. xvi+480; 6s. 1118

LONDON BEFORE THE CONQUEST. By W. R. LETHABY Macmillan. 1902. , Ex. cr. 8vo, pp. ; with illustrations by the Author. [*In the Press.* 1119

THE MIDGET LONDON. Wells Gardner, Darton. 1902. 3×2½ in., pp. 224; with 44 illustrations; 1s.; bound in calf, 2s. 6d. 1120

THE FASCINATION OF LONDON: CHELSEA. Edited by Sir W. BESANT. Black. 1902. Fcap. 8vo, pp. xii+100; 1s. 6d. net; lthr., 2s. net. 1121

THE FASCINATION OF LONDON: HAMPSTEAD, AND MARYLEBONE. By G. E. MITTON. Edited by Sir WALTER BESANT. Black. 1902. Fcap. 8vo, pp. xii+112; 1s. 6d. net; limp lthr., 2s. net. 1122

THE FASCINATION OF LONDON: THE STRAND, etc. By Sir WALTER BESANT and G. E. MITTON. Black. 1902. Fcap. 8vo, pp. xli+118; 1s. 6d. net; limp lthr., 2s. net. 1123

THE FASCINATION OF LONDON: WESTMINSTER. Edited by Sir W. Besant. Black. 1902. Fcap. 8vo, pp. xii+96; cloth, 1s. 6d. net; lthr., 2s. net. 1124

EAST LONDON. By Sir W. BESANT. New ed., with Etching by FRANCIS S. WALKER, and 54 illustrations by PHIL MAY and others. Chatto. 1902. Demy 8vo, pp. 374; 7s. 6d. 1125

VISIT TO LONDON. Verses by EDWARD V. LUCAS. Pictures by FRANCIS D. BEDFORD. Methuen. 1902. Roy. 8vo, pp. 128; 6s. 1126

LONDON LIFE SEEN WITH GERMAN EYES. By W. F. BRAND. A. Siegle. 1902. Rev. ed. Cr. 8vo, pp. 220; 2s. net. 1127

LA CARICATURE EN ANGLETERRE. Par A. FILON. Hachette. 1902. 16mo, pp. 290; 3f.50. 1128

SCOTTISH HISTORY AND LIFE. With 437 illustrations, chiefly from the Scottish Historical Loan Collections exhibited in the Glasgow Exhibition, 1901. Maclehose. 1902. Small paper edition: fcap. folio, pp. 344, and 25 full-page plates; 42s. net. Large paper edition: folio, 15½×11½ in., pp. 344, and 25 full-page plates; 108s. net. 1129

STUDIES IN AMERICAN HISTORY. By SARAH M. RIGGS. Ginn. 1902. 7½×5 in., pp. xiii+173; 3s. 1130

ÉLÉMENTS D'UNE PSYCHOLOGIE POLITIQUE DU PEUPLE AMÉRICAIN. Par ÉMILE BOUTMY. (La nation, la patrie, l'état, la religion.) Paris, Colin. 1902. Lge. 8vo, pp. xi+366; 4f. 1131

THE AMERICAN IMMORTALS: The Record of Men who by their Achievements in Statecraft, War, Science, Literature, Art, Law, and Commerce have created the American Republic, and whose names are inscribed in the Hall of Fame. By G. C. EGGLESTON. . 1902. 8vo, pp. ; 50s. 1132

TALKS ABOUT ENGLISH LIFE. By F. RENTSCH. Ein Hilfsmittel zur Erlernung der englischen Umgangssprache. Seitenstück zu *Causeries françaises* von GEO. STIER. Für höhere Lehranstalten, Fortbildungsschulen, Pensionate, sowie zum Selbststudium. Cöthen, Schulze. 1902. 8vo, pp. xvi+301; 3m. 1133

EIN STUDIENAUFENTHALT IN ENGLAND. Von ADOLF REUSCH. Marburg, Elwert. 1902. 8vo, pp. viii. +142; 1m.80. 1134

B.—LANGUAGE.—I. COMPOSITION, &c.

ESSENTIALS OF ENGLISH COMPOSITION. By HORACE S. TARBELL and MARTHA TARBELL. Ginn. 1902. Cr. 8vo, pp. xv+281; 3s. 1135

THE MOTHER TONGUE, Book III. Elements of English Composition. By J. H. GARDINER, G. L. KITTREDGE, and S. L. ARNOLD. Ginn. 1902. 5¼×7½ in., pp. xx+431; 4s. 6d. 1136

ENGLISH STYLE AND COMPOSITION. By JOSEPH JACOBS. Macmillan. 1902. , pp. . 1137
[*In Preparation.*

A COLLEGE MANUAL OF RHETORIC. By C. S. BALDWIN. Longmans. 1902. Cr. 8vo. pp. xvi+452; 4s. 6d. 1138

NORMAL GUIDE TO ENGLISH COMPOSITION. By ISABEL F. YOUNG. Simpkin. 1902. Cr. 8vo, pp. 372; 3s. 6d. net. 1139

HINTS ON ESSAY WRITING FOR SCHOOLS. By C. H. HODGSON. Relfe Bros. 1902. Cr. 8vo, pp. 50; cloth, 8d. 1140

READERS, &c.

(*See also Selections*, Nos. 1005-1015.)

A PRIMER OF WORK AND PLAY. By EDITH G. ALGER. Heath. 1902. 7¾×5¼ in., pp. 128; 1s. 6d. 1141

STEP BY STEP. By S. C. PEABODY. Ginn. 1902. 7½×5½ in., pp. iv+98; 1s. 3d. 1142

THE VOCAL SYSTEM (HOW CHILDREN MAY READ AT THE AGE OF SIX). By G. LIONEL WRIGHT. Clifton, Bristol, The Author. 1902. 4to, pp. 20; 1s. net. 1143

ROSE READER: A New Way of Teaching to Read. By E. ROSE. Illustrated by A. M. SOWERBY. Methuen. 1902. Cr. 8vo, pp. 256; 2s. 6d., and in four parts, 6d., 6d., 8d., 10d. 1144

READING IN A TWELVEMONTH. By A. SONNENSCHEIN. Parts I.-IV. Sonnenschein. 1902. Cr. 8vo, pp. (1) 96; (2) 96; 10d.; 10d. Four parts complete in 1 vol., 2s. 6d. Parts III. and IV. (in 1 vol.), 1s. Teacher's Companion, 1s. Word-Building Sheets (I.) 5s. net; (II.) 5s. net. 1145

ENGLISH WORDS AND SENTENCES. Book I., Book II. Blackwood. 1902. 8vo, pp. 110, 144; 6d.; 8d. 1146

NELSON'S LITERATURE READERS. Compiled and annotated by Dr. R. GARNETT. Book I. Nelson. 1902. , pp. , with 30 full-page illustrations; 1s. 6d. 1147

STORIES OF EARLY BRITISH HEROES, FOUNDED ON GEOFFREY OF MONMOUTH'S CHRONICLE OF THE BRITISH KINGS. By C. G. HARTLEY. Illustrated by PATTEN WILSON. Dent. 1902. Cr. 8vo, pp. 284; 4s. 6d. net. 1148

PRINCESS'S STORY BOOK: Historical Stories out of English Romantic Literature in Illustration of Reigns of English Monarchs from Conquest to Queen Victoria. Edited, with Introduction, Notes, by GEORGE L. GOMME. Illustrated by H. STRATTON. Constable. 1902. Cr. 8vo, pp. 460; 3s. 6d. 1149

THE ROMANCE READERS. Edited by C. L. THOMSON. I. Tales from the Greek. Consisting of Greek Myths and Stories from the 'Iliad' and 'Odyssey' very simply told. With 20 Illustrations by HELEN and JANET STRATTON. H. Marshall. 1902. Cr. 8vo, pp. 168; cloth, 1s. 1150

THE ROMANCE READERS. Edited by C. L. THOMSON. II. The Celtic Wonder World. (Fairy Legends and Hero Tales from the Irish, Welsh, and Armorican.) H. Marshall. 1902. Cr. 8vo, pp. 156; cloth, 1s. 1151

GOLDEN REALMS. English Reading Book for Junior Forms. Arnold. 1902. Cr. 8vo, pp. 224; 1s. 3d. 1152

THE GLOBE READER FOR ADVANCED CLASSES. Macmillan. 1902. 6¾×4¾ in., pp. vii×190; 1s. 4d. 1153

THE ABBEY HISTORY READERS. Book I. To the Norman Conquest. Book II. From the Norman Conquest to 1485. Book III. The Tudor Period, 1485-1603. Book IV. The Stuart Period, 1603-1714. Book V. The Hanoverian Period, 1714-1837. Bell. 1902. Sm. post 8vo, pp. 163, 190, 163, 221, 192; 1s., 1s. 3d., 1s. 3d., 1s. 6d., 1s. 6d. 1154

MACMILLAN'S NEW HISTORY READERS (Senior). Macmillan. 1902. Globe 8vo, pp. v+314; 2s. 1155

WAVERLEY HISTORICAL READER. Book VII. McDougall. 1902. 7¼×5 in., pp. 288; 1s. 6d. 1156

MCDOUGALL'S JUNIOR HISTORICAL READER. Book II. McDougall. 1902. 7¼×5 in., pp. 124; 10d. 1157

FAMOUS ENGLISHMEN. Book II. Cromwell to Roberts. By JOHN FINNEMORE. Black. 1902. Cr. 8vo, 7×4½ in., pp. xii+247, illustrated; 1s. 4d. 1158

THE WORLD AND ITS PEOPLE: A New Series of Geography Readers. England and Wales. T. Nelson. 1902. 8vo, pp. vi+208; 1s. 3d. 1159

ELEMENTARY GEOGRAPHY READER. IVA. British Isles. Edited by L. W. LYDE. Black. 1902. 8vo, pp. 184; 1s. 4d. net. 1160

GEOGRAPHY READERS. No. IVC. British Empire. Edited by L. W. LYDE, M.A. Black. 1902. Sm. cr. 8vo, pp. iv+216; 1s. 4d. 1161

THE PICTORIAL GEOGRAPHICAL READERS—ASIA. Longmans. 1902. Cr. 8vo, pp. xii+254; 2s. 6d. 1162

THE ROYAL PRIMER READERS. Book III. Nelson. 1902. 8vo, pp. 208; 1s. 1163

MCDOUGALL'S ALEXANDRA READERS. (1) Primary, (2) Elementary, (3) Junior, (6) Senior. McDougall. 1902. 7¼×5 in., (1) pp. 128; (2) 152; (3) 204; (6) 311; 9d.; 10d.; 1s.; 1s. 6d. 1164

TWENTIETH CENTURY READERS. Book V. Chambers. 1902. Post 8vo, pp. 256; 1s. 6d. 1165

GRAPHIC STORY READER. Book V. Collins. 1902. Cr. 8vo, pp. ; 1s. 6d. 1166

IN THE WORLD OF BOOKS. For Middle Forms. Arnold. 1902. Cr. 8vo, pp. 256; 1s. 6d. 1167
[Extracts in prose and poetry.]

SCOTT. Fair Maid of Perth. (Continuous Reader.) Edited by E. W. JACKSON. Black. 1902. pp. xvi+216; 1s. 4d. 1168

CONTINUOUS READERS. At Duty's Call. W. & R. Chambers. 1902. 8vo, pp. 32; 2d.; cloth, 3d. 1169

SOURCE READERS IN AMERICAN HISTORY. No. 1: Colonial Children. By A. B. HART. Selected and annotated. Macmillan. 1902. Cr. 8vo, pp. xviii+234; 2s. 6d. 1170

BOYS AND GIRLS OF OTHER DAYS. By J. FINNEMORE. Second Series. Black. 1902. Sm. cr. 8vo, pp. 216; 1s. 4d. 1171

THE RATIONAL SPELLER. By FRANK J. DIAMOND. New York, Macmillan Co. 1901. 12mo, pp. ; . 1172

EXAMINATION PAPERS.

JUNIOR ENGLISH EXAMINATION PAPERS. Questions on English Grammar, Parsing and Analysis, Composition, Paraphrasing. By W. WILLIAMSON. Methuen. 1902. Fcap. 8vo, pp. 72; limp, 1s. 1173

GRAMMAR, &c.

PARTS OF SPEECH: Essays on English. By BRANDER MATHEWS. Scribner's Sons. 1901. 1174

DIE GRADADVERBIEN IM ENGLISCHEN. Von EUG. BORST. (*Anglistische Forschungen*, X.) Heidelberg, Winter. 1902. Lge. 8vo, pp. vii+170; 4m. 40. 1175

MATRICULATION ENGLISH COURSE. By W. H. LOW and J. BRIGGS. Clive. 1902. Cr. 8vo, pp. 336; 3s. 6d. 1176

FOUNDATION LESSONS IN ENGLISH GRAMMAR. By O. I. and M. S. WOODLEY and G. R. CARPENTER. New York, The Macmillan Co. 1902. Extra cr. 8vo, pp. ix+166; 2s. 6d. 1177

A PRACTICAL ENGLISH GRAMMAR. By FRANK RITCHIE. Longmans. 1902. Cr. 8vo, pp. xii+254; 2s. 6d. 1178

FIRST COURSE IN ENGLISH ANALYSIS AND GRAMMAR. By R. WILSON. Arnold. 1902. Cr. 8vo, pp. 144; 1s. 1179

ENGLISH GRAMMAR OF PARSING AND ANALYSIS. By W. BRYANT. Dent. 1902. Fcap. 8vo, pp. 176; 1s. 4d. 1180

DICTIONARIES.

THE OXFORD ENGLISH DICTIONARY. Edited by J. A. H. MURRAY. Single Section Q. (Beginning of Vol. VIII.) Prepared by W. A. CRAIGIE. Oxford, Clarendon Press. 1902. Imp. 4to, pp. 80; 2s. 6d. 1181

THE ENGLISH DIALECT DICTIONARY. Edited by JOSEPH WRIGHT. Parts XI., XII. Ha-Jinketing. Parts XIII., XIV. Jinkie-Lyvon. Frowde. 1902. Imp. 4to, pp. xi+xii+363; xiii+xiv+329; 369-698; 15s. net each; and hand-made paper, 30s. net. 1182
[Completes Vol. III.].

—— —— Parts XV. and XVI. Ma-On. Frowde. 1902. Imp. 4to, pp. 1-344; 15s. net each; and hand-made paper, 30s. net each. 1183

A COMPLETE DICTIONARY OF SYNONYMS AND ANTONYMS, or Synonyms and Words of Opposite Meaning. By the Right Rev. SAMUEL FALLOWS. Fleming H. Revell Co. 1902. Cr. 8vo, pp. 512; 3s. 6d. net. 1184

EXPLANATIONS OF TERMS AND PHRASES IN ENGLISH HISTORY. By W. T. S. HEWETT. Stock. 1902. 12mo, pp. ; 1s. 6d. net. 1185

SCOTCH LANGUAGE DICTIONARY. By CLEISHBOTHAM, the Younger. New edition by JOHN G. INGRAM. D. Bryce. 1902. Nar. 12mo, pp. ; swd., 1s. net; 1s. 6d. net; lthr., 2s. 3d. net. 1186

HOBSON-JOBSON. Being a Glossary of Anglo-Indian colloquial words and phrases and of kindred terms, etymological, historical, geographical, and discursive. By the late Col. Sir HENRY YULE and the late ARTHUR COKE BURNELL. Second edition thoroughly revised by WILLIAM CROOKE. Murray. 1902. Demy 8vo, pp. 928; 28s. net. 1187

TECHNOLOGICAL DICTIONARY IN FRENCH, GERMAN, AND ENGLISH. By Dr. ALEX. TOLHAUSEN. 1188
See No. 1312.

POCKET DICTIONARY OF FRENCH AND ENGLISH LANGUAGE. By L. CONSTANSEAU. Longmans. 1902. 18mo, pp. ; 3s. 6d. net. 1189

NUEVO DICCIONARIO DE PRONUNCIACION DE LAS LENGUAS INGLESA Y ESPAÑOLA. Part II. English-Spanish. By M. VELAZQUES. Hirschfeld. 1902. Imp. 8vo, pp. 794; 12s. net. 1190

LONDONISMEN ODER SLANG UND CANT. Ein Wörterbuch der Londoner Volkssprache sowie der üblichsten englischer Gauner-, Matrosen-, Juden-, Sport- und Zunft-Ausdrücke, u.s.w. Von H. BAUMANN. Berlin, Langenscheidt. 1902. 8vo, pp. cxx+295; 5m., 5m.60. 1191

FRENCH.

A.—LITERATURE.—I. TEXTS.

BOSSUET. Les Empires. With Notes by L. BRANDIN. Black. 1902. 8vo, pp. 50+xi; 9d. 1192

JEAN DE LA BRÈTE. Mon Oncle et Mon Curé. Abridged for Class use and edited with Notes by T. F. COLIN. Heath. 1901. Sm. cr. 8vo, pp. 164; 30cts. 1193

JEAN DE LA BRÈTE. Mon Oncle et Mon Curé. Edited by E. M. WHITE. New York, Holt. 1902. 12mo, pp. 222; . 1194

MME. CHARLEVILLE. Contes et Préceptes. Edited by F. B. KIRKMAN, Black. 1902. Sm. cr. 8vo, pp. 30+xvi, illustrated; 6d. 1195

F. COPPÉE. Le Morceau de Pain. Edited by G. CASTEGNIER. New York, W. R. Jenkins. 1902. 12mo, pp. 95; . 1196

A. DUMAS. Les Aventures de Chicot. Edited by A. H. FLORIAN. Black. 1902. 8vo, pp. vii+102+xxxii; 1s. 6d.; without Vocabulary and English Notes, 1s. 3d. 1197

A. DAUDET. Le Petit Chose. Abridged and edited with Introduction and Notes by O. B. SUPER. Heath. 1901. 12mo, pp. vi+136; 35cts. 1198

—— Selected Stories, including 'La Belle Nivernaise.' Edited by T. A. JENKINS. New York, American Book Co. 1901. 12mo, pp. 185; . 1199

—— Tartarin de Tarascon. Edited by C. FONTAINE. New York, American Book Co. 1901. 12mo, pp. 145; . 1200

DIDEROT. Paradoxe sur le Comédien. Édition critique avec introduction, notes, facsimile par E. DUPUY. Paris, Soc. fr. d'impr. et de libr. 1902. 8vo, pp. ; 6f. 1201

ERCKMANN-CHATRIAN. Histoire d'un Conscrit de 1813. Edited, with Introduction and Notes, by Arthur R. ROPES. Cambridge, University Press. 1902. Ex. fcap. 8vo, pp. xvii+276; 3s. 1202

ANATOLE FRANCE. Monsieur Bergeret. Edited by F. H. DIKE. New York, Silver, Burdett & Co. 1902. 12mo, pp. 299; . 1203

MRS. J. G. FRAZER. Berthe aux grands pieds, a modernised rendering of a medieval French legend. Edited by F. B. KIRKMAN. Black. 1902. 8vo, pp. xii+31; 6d. 1204

—— Chevaliers de Charlemagne, modernised renderings of the Chanson de Roland, Fiançailles de Roland, Girart de Vienne and Ogier le Danois. Edited by F. B. KIRKMAN. Black. 1902. Sm. cr. 8vo, pp. ; 6d. [*In the Press.* 1205

—— Petites Comédies. Edited by F. B. KIRKMAN. Black. 1902. Sm. cr. 8vo, pp. ; 6d., or without English Notes and Vocabulary, 4d. [*In Preparation.*] 1206

T. GAUTIER. Le Voyage en Italie. Selections edited by DE V. PAYEN-PAYNE. Cambridge, University Press. 1902. , pp. ; . [*In the Press.*] 1207

LABICHE ET MARTIN. Le Voyage de Monsieur Perrichon. Edited by G. CASTEGNIER. New York, American Book Co. 1901. 12mo, pp. 120; . 1208

JEANNE MAIRET. La Tâche du Petit Pierre. Edited by O. B. SUPER. Heath. 1902. 12mo, pp. 134; 1s. 3d. 1209

—— L'Enfant et la Lune. Edited by E. HEALY. Chicago, American Book Co. 1901. 12mo, pp. 126; . 1210

P. MÉRIMÉE. Chronique du Règne de Charles IX. Adapted and edited for the use of Schools by ERNEST WEEKLEY. With Historical and Brief Grammatical Notes, and a Critical Essay. Murray. 1902. Cr. 8vo, pp. 186; 2s. 6d. 1211

MUSSET. Pierre et Camille. Edited by W. G. ETHERIDGE. Blackie. 1902. Cr. 8vo, pp. 103; 1s. 1212

VIOLET PARTINGTON. Les Deux Fées, and other French Plays for Children. H. MARSHALL. 1902. 8vo, pp. 64; 9d. . 1213

RACINE. Athalie. Edited by F. C. DE SUMICHRAST. Macmillan. 1902. Globe 8vo, pp. lii+198; 3s. 6d. 1214

RENAN. Souvenirs d'Enfance et de Jeunesse. Edited by IRVING BABBITT. Heath. 1902. 12mo, pp. 295; 75cts. 1215

E. ROSTAND. Cyrano de Bergerac. With Notes and Introduction by REED PAIGE CLARK. New York, W. R. Jenkins. 1902. 8vo, pp. 187; . 1216

SANDEAU. Mademoiselle de la Seiglière. Edited by A. R. ROPES. Cambridge, University Press. 1902. Ex. fcap. 8vo, pp. viii+174; 2s. 1217

A. VESSIOT. Rires et Larmes; Stories of Everyday Life. Edited by F. B. KIRKMAN. Black. 1902. Sm. cr. 8vo, pp. xvi+32; 6d. 1218

VOLTAIRE. Zaïre and Épîtres. Edited by C. A. EGGERT. Chicago, Scott, Foresman & Co. 1902. 12mo, pp. 183; . 1219

MAÎTRE PATELIN, a modern rendering of the famous farce, based upon the editions of the fifteenth century. By MLLE. NINET. Black. 1902. 8vo, iv+43; 6d. 1220

SELECTIONS.

MORCEAUX CHOISIS DE PROSE ET DE POÉSIE DU XVI^e^ au XIX^e^ SIÈCLE. Par F. BRUNETIÈRE et M. PELLISSON. Paris, Delagrave. 1902. 12mo, pp. 384; 3f.25. 1221

LA LIGNÉE DES POÈTES FRANÇAIS AU XIX^e^ SIÈCLE. Par CHARLES BONNIER. Oxford, University Press. 1902. Demy 12mo, pp. 72; cloth, 3s. net. 1222

NOUVEAU CHOIX DE CONTES ET NOUVELLES MODERNES À L'USAGE DES CLASSES SUPÉRIEURES. Par D. BESSÉ. (*Neusprachliche Reformbibliothek*, VI.). Leipzig, Rossberg. 1902. Lge. 8vo, pp. vii+91+100; 1m.80. 1223

QUATRE NOUVELLES MODERNES. Annotées par R. HUBERT. (*Neusprachliche Reformbibliothek*, II.). Leipzig, Rossberg. 1902. Lge. 8vo, pp. vi+76+81; 1m.80. 1224

L'ENFANT ESPION AND OTHER STORIES. Edited with Notes and Vocabulary by REGINALD R. GOODELL, M.A. New York, American Book Co. 1901. 1225

CHANTS POPULAIRES POUR LES ÉCOLES. Par BOUCHER et TIERSOT. Hachette. 1902. 2^e^ serie. 16mo. pp. 21; 75cts. 1226

TRANSLATIONS.

H. DE BALZAC. The Two Young Brides. Translated from the French, with a Critical Introduction by HENRY JAMES. Heinemann. 1902. Demy 8vo, pp. 365; 7s. 6d. 1227

A. DAUDET. The Nabob. Translated from the French, with a Critical Introduction by Professor TRENT. Heinemann. 1902. Demy 8vo, pp. ; 7s. 6d. 1228

O. FEUILLET. The Romance of a Poor Young Man. Translated from the French, with a Critical Introduction by HENRY HARLAND. Heinemann. 1902. Demy 8vo, pp. 255; 7s. 6d. 1229

J. and E. DE GONCOURT. Renée Mauperin. Translated from the French, with a Critical Introduction by JAMES FITZMAURICE KELLY. Heinemann. 1902. Demy 8vo, pp. 400; 7s. 6d. 1230

V. HUGO. Notre Dame De Paris. Translated, with a Critical Introduction, by ANDREW LANG. Heinemann. 1902. Demy 8vo, pp. 556; 7s. 6d. 1231

LA BRUYÈRE AND VAUVENARGUES. Characters, Reflections and Maxims, selected and translated by ELIZABETH LEE. Constable. 1902. Fcap. 8vo, pp. ; . [*In the Press.* 1232

GUY DE MAUPASSANT. Pierre et Jean. Translated from the French, with a Critical Introduction by the EARL OF CREWE. Heinemann. 1902. Demy 8vo, pp. ; 7s. 6d. 1233

MOLIÈRE'S PLAYS. French and English Texts. Vol. I. 1664-1665. Tartuffe, Don Juan, Love 's the best Doctor. New translation by A. R. WALLER. G. Richards. 1902. 8vo, pp. 336; 3s. 6d. net. 1234

MONTAIGNE. ESSAYS. Translated by CHARLES COTTON. Entirely new edition, formed from a Collation of Foreign Quotations, fresh English Rendering, and careful Revision of Text throughout; to which are added some Account of Life of Montaigne, Notes, Translation of all Letters known to be extant and enlarged Index. Portraits and illustrations. Edited by W. CAREW HAZLITT. Reeves & Turner. 1902. 4 vols. Demy 8vo, pp. 1546; 42s. 1235

II. LITERARY HISTORY.

HISTORY OF LITERATURE, &c.

DIE GRUNDZÜGE DER FRANZÖSISCHEN LITTERATUR- UND SPRACHGESCHICHTE. Von H. BREITINGER. 8e Auflage von E. LEITSMANN. Zürich, Schulthess. 1902. Lge. 8vo, pp. ; 2m.40. 1236

LA LITTÉRATURE FRANÇAISE D'AUJOURD'HUI. Par J. ERNEST CHARLES. Paris, Perrin. 1902. 16mo, pp. ; 3f.50. 1237

LA POÉSIE NOUVELLE. Par A. BEAUNIER. Paris, Mercure de France. 1902. 16mo, pp. ; 3f.50. 1238

DE HUGO A MISTRAL. Leçons sur la poésie française contemporaine. Par Prof. MICH. JOUFFRET. (*Neuphil. Vorträge und Abhandlungen*, I.) Leipzig, Teubner. 1902. 8vo, pp. vi+103; 1m.80. 1239

LE SERMON AU DIX-HUITIÈME SIÈCLE. Étude Historique et Critique sur la Prédication en France de 1715 à 1789. Par A. BERNARD. Paris, Diss. Paris, Fontemoing. 1901. 8vo, pp. iv+609. 1240

LE PRÊTRE DANS LE ROMAN FRANÇAIS. P. FRANCHE. Paris, Perrin. 1902. 16mo, pp. ; 3f.50. 1241

ÉVOLUTION HISTORIQUE DU THÉÂTRE FRANÇAIS. DIEGO GERMANO. Caltanissette, Ospizio prov. di beneficenza Umberto I. 1902. 16mo, pp. x+224; 2 l. 1242

BEITRÄGE ZUR KENNTNIS DES EINFLUSSES SENECA'S AUF DIE IN DER ZEIT VON 1552 BIS 1562 ERSCHIENENEN FRANZÖSISCHEN TRAGÖDIEN. Von Dr. KARL BÖHM. (*Münchener Beiträge*, 24.) Leipzig, Deichert. 1902. Lge. 8vo, pp. xvi+163; 4m. 1243

LA COMÉDIE ITALIENNE EN FRANCE ET LES THÉÂTRES DE LA FOIRE ET DU BOULEVARD (1570-1791). By N. M. BERNARDIN. Paris, éditions de la Revue bleue. 1902. 18mo, pp. 241, avec grav.; 2f.50. 1244

DIE COMÉDIE ITALIENNE IN PARIS NACH DER SAMMLUNG VON GHERARDI. Diss. Von OSC. KLINGLER. Strassburg, Trübner. 1902. Lge. 8vo, pp. vi+232; 4m. 1245

ORIGINES CATHOLIQUES DU THÉÂTRE MODERNE. Les Drames Liturgiques et les Jeux Scolaires. Les Mystères. Les Origines de la Comédie au Moyen Age. La Renaissance. Par MARIUS SEPET. Paris, P. Lethielleux. 1901. 1246

L'ÉGLISE ET LES ORIGINES DE LA RENAISSANCE. J. GUIRAUD. Paris, Lecoffre. 1902. 18mo, pp. 351; 3f.50. 1247

LE SONNET EN ITALIE ET EN FRANCE AU XVIe SIÈCLE. Essai de bibliographie comparée. HUGUES VAGANAY. Lyon, Bibliothèque des facultés catholiques. 1901. 8vo, pp. ; 10f. 1248

1. List of works containing sonnets of sixteenth century. 2. Chronological list of publications in seventeenth, eighteenth, and nineteenth centuries. 3. List of works, critical and bibliographical, in connection with subject. 4. Index of authors of sonnets in sixteenth century, with reference to foregoing lists. 5. Index of booksellers and printers in sixteenth century, with reference to List 1.

VARIOUS WRITERS.

UN FAUX CLASSIQUE. NICOLAS BOILEAU. Par E. DREYFUS-BRISAC. Paris, Calman-Lévy. 1902. 18mo, pp. 367; 3f.50. 1249

BOURDALOUE: HISTOIRE CRITIQUE DE SA PRÉDICATION D'APRÈS LES NOTES DE SES AUDITEURS ET LES TÉMOIGNAGES CONTEMPORAINS. Par EUGÈNE GRISELLE. Lille, Lefebvre-Ducrocq. 1901. (Caen Diss.) 8vo, pp. vi, xxxvi+1054; . 1250

LES DERNIÈRES ANNÉES DE CHATEAUBRIAND, 1830-48. Par E. BIRÉ. Paris, Garnier Frères. 1902. 8vo. pp. ; 6f. 1251

MARIE-JOSEPH CHÉNIER, DRAMATISCHE UND LYRISCHE DICHTUNG. Von W. W. KÜCHLER. Leipzig, Diss. 1902. , pp. 121; . 1252

ÉTUDE SUR LE THÉÂTRE DE MARIE-JOSEPH CHÉNIER. Par A. LIEBY. Paris, Oudin & Co. 1902. 8vo, pp. ; 7f.50. 1253

FRANÇOIS COPPÉE. Par G. DRUILHET. Paris, Lemerre. 1902. 16mo, pp. ; 3f.50. 1254

CORNEILLE AND THE SPANISH DRAMA. By Dr. J. B. SEGALL. Columbia Univ.-Diss. New York, Macmillan Co. 1902. 12mo, pp. x+147; 6s. net. 1255

ALEXANDRE DUMAS (PÈRE): His Life and Works. By ARTHUR F. DAVIDSON. Constable. 1902. Demy 8vo, pp. xvi +426, illustrated; 12s. 6d. net. 1256

THE LIFE AND WRITINGS OF ALEXANDRE DUMAS (1802-1870). By HARRY A. SPURR. Dent. 1902. Demy 8vo, pp. xvi+382+xcii, with 16 lithographed illustrations; 12s. 6d. net. 1257

FÉNELON. Étude critique. Par FRANTZ FUNCK-BRENTANO. Paris, Libr. des Saints-Pères. 1902. 8vo, pp. ; 1f. 1258

Le Gentilhomme. La Conversion des protestants. L'éducation des demoiselles. Le Duc de Bourgogne. Fénelon, précurseur du socialisme. La doctrine du pur amour. Le Cygne de Cambrai et l'Aigle de Meaux.

—— Lettres de direction. Par L'ABBÉ CAGNAC. Préface de RENÉ DOUMIC. Paris, Ch. Poussielgue. 1902. 16mo, pp. ; 3f.50. 1259

OCTAVE FEUILLET. Par L. DÉRIES. Letrequilly, Saint-Lô. 1902. 16mo, pp. ; 3f.50. 1260

VICTOR HUGO. P. LEVIN. Copenhagen, Gyldendal. 1902. 2 vols. 8vo, pp. ; 9kr. 1261

LA POÉTIQUE DE VICTOR HUGO. Par —— COURONNE. Paris, Fasquelle. 1902. 18mo, pp. ; 3f.50. 1262

PASCAL AND THE PORT ROYALISTS. By Prof. WILLIAM CLARK. T. & T. Clark. 1902. Cr. 8vo, pp. 246; 3s. 1263

PASCAL, LES ÉPOQUES DE LA PENSÉE DE. Par G. MICHAUD. 2 éd. revue et augmentée. Paris, Fontemoing. 1902. 8vo, pp. viii+286; . 1264

JEAN JACQUES ROUSSEAU. Von Dr. JUL. REINER. (*Bedeutende Männer aus der Vergangenheit*, XIII.) Berlin, Schildberger. 1902. Lge. 8vo, pp. 20; 50pfg. 1265

MADAME DE STAËL. Par F. HÉMON. (Cours de littérature.) Paris, Delagrave. 1902. 18mo, pp. 108; . 1266

H. TAINE. Life and Letters of, 1829-1852. Translated from French by Mrs. R. L. DEVONSHIRE. Constable. 1902. Cr. 8vo, pp. xxi+313; 7s. 6d. net. 1267

—— Par V. GIRAUD. Paris, Picard. 1902. Lge. 8vo, pp. 378; 5f. 1268

VOLTAIRE. Von Dr. JUL. REINER. (*Bedeutende Männer aus der Vergangenheit*, XII.) Berlin, Schildberger. 1902. Lge. 8vo, pp. 19; 50pfg. 1269

CHOISEUL ET VOLTAIRE. Par P. CALMETTES. Paris, Plon. 1902. 16mo, pp. ; 3f.50. 1270

SHAKESPEARE AND VOLTAIRE. By PROF. LOUNSBURY. *See* No. 1083. 1271

EMILIO ZOLA E IL ROMANZO SPERIMENTALE. V. RICCA. Catania, . 1902. 16mo, pp. 320; 2 l.50. 1272

III. HISTORY, LIFE AND WAYS, &c.

HISTOIRE DE FRANCE. Par ERNEST LAVISSE. Tome Premier. II. Les Origines: La Gaule Indépendante et la Gaule Romaine. Par G. BLOCH. Tome Deuxième. II. Les Premiers Capétiens (987-1137). Par ACHILLE LUCHAIRE. Hachette. 1900-1902. Lge. sq. 8vo, pp. 456; 6f. 1273

HISTOIRE DE FRANCE DE 1789 A NOS JOURS. By STEURIN ET CHABERT. Paris, Masson. 1902. 12mo, pp. ; 1f.75. 1274

ESSAI SUR LE MOUVEMENT SOCIAL ET INTELLECTUEL EN FRANCE DEPUIS 1789. Par T. CERFBERR. Paris, Plon. 1902. 16mo, pp. ; 3f.50. 1275

CONTEMPORARY FRANCE, 1870-1900. By G. HANOTAUX. Constable. 1902. 3 vols. [*In the Press.* 1276

HISTOIRE CONTEMPORAINE. De 1815 à nos jours. Par C. PELLETAN. Paris, Société française d'éditions d'art. 1902. 4to, pp. 312; 6f. 1277

JEANNE D'ARC, MAID OF ORLEANS, DELIVERER OF FRANCE. Being the story of her life, her achievements, and her death, as attested on oath, and set forth in the original documents. Edited by T. DOUGLAS MURRAY. Heinemann. 1902. Demy 8vo, pp. 396, with illustrations and maps; 15s. net. 1278

LA SOCIÉTÉ FRANÇAISE DU XVI^e^ AU XX^e^ SIÈCLE. Par V. DU BLED. Paris, Perrin. 1902. 3^e^ série. 16mo, pp. ; 3f.50. 1279

L'ÉNERGIE FRANÇAISE. Par G. HANOTAUX. Paris, Flammarion. 1902. 18mo, pp. 369; 3f.50. 1280

PARIS DE 1800 A 1900. Par CH. SIMOND. 3 vols. Paris, Plon. 1902. 8vo, pp. ; à 15f. 1281

EAST OF PARIS: Sketches in the Gâtinais, Bourbonnais, and Champagne. With coloured illustrations from Original Paintings by HENRY E. DETMOLD. By Miss BETHAM EDWARDS. Hurst. 1902. 8vo, pp. 288; 7s. 6d. net. 1282

LES ANIMAUX DANS LES PROVERBES. Par C. ROZAN. Paris, Ducrocq. 1902. , pp. ; 3f.50. 1283

B.—LANGUAGE.

READERS, WRITERS, &c.

(*See also Selections*, Nos. 1221-1226.)

PREMIÈRES LECTURES FRANÇAISES. Prepared and adapted by R. J. MORICH. Rivingtons. 1902. Sm. fcap. 8vo, pp. xii+44; 7d. 1284

RECUEIL DE PIÈCES FACILES. Prepared and adapted by R. J. MORICH. (Beginners' Texts.) Rivingtons. 1902. Sm. fcap. 8vo, pp. xii+44; 7d. 1285

ADVANCED FRENCH PROSE COMPOSITION. By V. E. FRANÇOIS. New York, American Book Co. 1902. 12mo, pp. 292; . 1286

ELEMENTS OF FRENCH COMPOSITION. By J. H. CAMERON. New York, Holt. 1901. 12mo, pp. 208; . 1287

PROGRESSIVE FRENCH COMPOSITION. Partie Anglaise. By C. H. SCHNEIDER. Oliver and Boyd. 1902. New edition. Cr. 8vo, pp. 274; 2s. 1288

ENGLISH PASSAGES FOR FRENCH TRANSLATION. By R. E. PRIOR. Rivingtons. 1902. , pp. ; . [*In Preparation.* 1289

ELEMENTARY FRENCH COMPOSITION, with Practical Rules and Directions, Analytical Notes, and a comprehensive English-French Vocabulary. Compiled by JULES LAZARE. Hachette. 1902. Cr. 8vo, pp. viii+134; 1s. 6d. 1290

INTERMEDIATE AND ADVANCED GRAMMARS, &c.

COURS COMPLET DE LA LANGUE FRANÇAISE. Par MAXIME INGRES. Chicago, University Press. 1901. 8vo, pp. 367; . 1291

FRENCH ACCIDENCE, Exercises on the Tutorial. Clive. 1902. Cr. 8vo, pp. 104; swd., 1s. 6d. 1292

FRENCH SYNTAX, Exercises on the Tutorial. Clive. 1902. Cr. 8vo, pp. 44; swd., 1s. 1293

INTERMEDIATE FRENCH GRAMMAR, WITH OUTLINES OF HISTORICAL ACCIDENCE. By G. H. CLARKE and L. R. TANQUERAY. Murray. 1902. Cr. 8vo, pp. 302; 3s. 6d. 1294

TEACHER'S COMPANION TO FRENCH LESSON FOR MIDDLE FORMS. By G. E. FASNACHT. Macmillan. 1902. 12mo, pp. 178; 5s. net. 1295

SOUND AND SENTENCE PRACTICE IN FRENCH. Part II. By H. MACDONALD. Relfe Bros. 1902. Cr. 8vo, pp. 40; 6d. 1296

—— —— Part III. By C. W. MATTHEWS. Relfe Bros. 1902. Cr. 8vo, pp. 40; 6d. 1297

LEHRGANG DER FRANZÖSISCHEN SPRACHE. Von Dr. KARL WIMMER. 2. Tl: Die Syntax. Nach den neuesten Lehrplänen und der neuesten französischen Sprachreform. Stuttgart, Lehmann. 1902. Lge. 8vo, pp. vi+283; 3m. 1298

DIE SCHWIERIGKEITEN DER FRANZÖSISCHEN SPRACHE. Gebrauchsanweisung von *en*, *ne*, *y* und *Subjonctif*. Bearbeitet und mit vielen Beispielen versehen von GRATIEN CHARTON. München, Martin. 1902. Lge. 8vo, pp. 64; 1m. 1299

COUILLAULT: MÉTHODE PHILOGLOTTE. Première Partie: Grammaire et Conversations françaises en vingt-quatre leçons, comprenant (*a*) Conversation ou Méthode orale; (*b*) la Grammaire ou Méthode écrite; (*c*) la Lecture ou Méthode de Récitation by G. COUILLAULT. Hachette. 1902. Cr. 8vo, pp. 240; cloth, 2s. 6d. 1300

New or Reform Method.

LA CLASSE EN FRANÇAIS. Par FRIEDRICH MARHEINEKE. Hannover, Meyer. 1902. Lge. 8vo, pp. xii+364; 5m. 1301

A FIRST BOOK OF 'FREE COMPOSITION' IN FRENCH. By J. E. MANSION. Blackwood. 1902. 8vo, pp. xiii+64; 1s. 1302

CONVERSATIONS FRANÇAISES. Par J. WERSHOVEN. Cöthen, Schulze. 1902. 12mo, pp. iii+92; 1m.10. 1303

FIRST BOOK FOR CHILDREN. French Series on the Gouin Method. By F. THÉMOIN. Lamley. 1902. 12mo, pp. 116; 1s. 6d. net. 1304

FRENCH COMMERCIAL CORRESPONDENCE. By CHARLES GLAUSER. Adapted and arranged by W. MANSFIELD POOLE. Murray. 1902. Fcap. 8vo, pp. 302; 4s. 6d. 1305

[This volume concludes the course of 'Commercial French' by Poole and Becker.]

HISTORICAL GRAMMAR, &c.

GRUNDRISS DER ROMANISCHEN PHILOLOGIE. Unter Mitwirkung von G. BAIST, Th. BRAGA und Anderen. Herausgegeben von G. GRÖBER. II., 1, 5 Lief. (Schluss des ganzen Werkes.) Strassburg, Trübner. 1902. , pp. vii+945-1286; 5m.20. 1306

DIE NEUGERMANISCHEN BESTANDTEILE DER FRANZÖSISCHEN SPRACHE. Von GUSTAV PFEIFFER. Stuttgart, Greiner & Pfeiffer. 1902. Lge. 8vo, pp. viii+108; 2m. 1307

BEITRÄGE ZUR ROMANISCHEN UND ENGLISCHEN PHILOLOGIE. Festgabe für WENDELIN FOERSTER zum 26 Oct. 1901. Halle a/S., Niemeyer. 1902. Lge. 8vo, pp. 499; 15m. 1308

BEITRÄGE ZUR ROMANISCHEN UND ENGLISCHEN PHILOLOGIE DEM X. DEUTSCHEN NEUPHILOLOGENTAGE überreicht von dem Verein akademisch gebildeter Lehrer der neueren Sprachen in Breslau. 1309

See No. 1097.

DICTIONARIES.

CASSELL'S NEW FRENCH DICTIONARY: French-English, English-French. Edited by JAMES BOIELLE. Cassell. 1902. 1310

DICTIONNAIRE DE POCHE FRANÇAIS-ALLEMAND-ANGLAIS. Par W. ISENDAHL. Paris, Eichler. 1902. 16mo, pp ; 2f.50. 1311

TECHNOLOGICAL DICTIONARY IN FRENCH, GERMAN, AND ENGLISH. By Dr. ALEX. TOLHAUSEN. Revised by LOUIS TOLHAUSEN. 4 ed. Grand supplement, including all modern terms and expressions in Electricity, Telegraphy, and Telephony. English-German-French. Leipzig, Tauchnitz. 8vo, pp. 189; 2m. 1312

DICTIONNAIRE FRANÇAIS-ARGOT ET DES LOCUTIONS COMIQUES. By R. DE NOTER. Paris, Méricaut. 1901. 16mo, pp. 119; . 1313

VOCABULARIES, IDIOMS, &c.

NEW ENGLISH AND FRENCH VOCABULARY. By A. LUDWIG and H. LALLEMAND. Revised edition. Hirschfeld. 1902. 18mo, pp. 686; 2s. 6d. net. 1314

IDIOMATIC PHRASES: French and English. By EDWARD LATHAM. Sonnenschein. 1902. Cr. 8vo, pp. 96; 1s. 1315

FRANZÖSISCHES VOKABULARIUM AUF ETYMOLOGISCHER GRUNDLAGE. Mit einem Anhang für Mittelschulen und zum Privatgebrauch. Von Dr. A. RAUSCHMEIER. 3 durchgesehene und verm. Aufl. Besorgt von Dr. G. BUCHNER. München, Oldenburg. 1902. Lge. 8vo, pp. v+110; 1m.60. 1316

SÄCHLICH GEORDNETES FRANZÖSISCHES VOKABULARIUM MIT PHRASEOLOGIE UND SPRECHÜBUNGEN ÜBER VORKOMMNISSE DES TÄGLICHEN LEBENS. Anleitung zum französisch sprechen. Von Dr. KARL MEURER. 3 verb. Aufl. Berlin, Herbig. 1902. 8vo, pp. xii+180; 1m.50; 1m.80. 1317

VOKABULAR ZU DEN HÖLZELSCHEN JAHRESZEITENBILDERN. 2 Teile. Von E. GOERLICH. Französisch. Leipzig, Renger. 1902. Lge. 8vo, pp. 55; 60pfg. 1318-1319

GERMAN.

A.—LITERATURE.—I. TEXTS.

ANDERSEN IN GERMAN. Edited by WALTER RIPPMANN. With many illustrations by THOMAS, CHARLES, and WILLIAM ROBINSON. (*Dent's Modern Language Series.*) Dent. 1902. Cr. 8vo, pp. xi+219; 2s. 6d. net. 1320

With Exercises on the text and a complete Glossary (all in German).

LUDWIG BECHSTEIN. Ausgewählte Märchen. Edited by P. SHAW JEFFREY. Whittaker. 1902. Lge. 8vo, pp. x+83; 1s. 6d. 1321

R. BENEDIX und A. WILHELMI. Der Prozess und Einer muss Heiraten. Edited by M. B. LAMBERT. New York, American Book Co. 1902. 12mo, pp. 112; 1322

GOETHE. Egmont. Ein Trauerspiel. Herausgegeben von J. STOFFEL. Langensalza, Beyer. 1902. Lge. 8vo, pp. iii+80; 80pfg. 1323

—— Faust. Edited by C. KOCH. Kopenhagen, Schönberg. 1902. 8vo, pp. ; 3kr.25. 1324

—— Faust I. Im Auszuge herausgegeben von C. NOBLE. (*Sammlung deutscher Schulausgaben*, 83.) Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. ; 75pfg. 1325

—— Götz von Berlichingen mit der eisernen Hand. Für den Schulgebrauch herausgegeben von M. SCHMITZ-MANCY. Münster, Aschendorff. 1902. 8vo, pp. 176; 1m. 1326

—— Hermann und Dorothea, Aufgaben aus. Zusammengestellt von H. HEINZE. 3. durchgesehene Auflage. Leipzig, Engelmann. 1902. Lge. 8vo, pp. viii+165; 1m. 1327

—— Prosa, Aufgaben aus. Zusammengestellt von J. WAHNER. Leipzig, Engelmann. 1902. Lge. 8vo, pp. viii+76; 1m. 1328

—— Reineke Fuchs: The first five Cantos edited with Notes by L. A. HOLMAN. With eight Illustrations from designs of Wilhelm von Kaulbach. New York, Holt. 1901. 12mo, pp. xx+71; . 1329

—— —— Erläuterungen zu. Von KARL TRENKNER. Leipzig, Beyer. 1902. 12mo, pp. 78; 80pfg. 1330

—— Torquato Tasso. Ein Schauspiel. Für den Schulgebrauch herausgegeben von Dr. S. WIDMANN. Münster, Aschendorff. 1902. 8vo, pp. 180; 1m.05. 1331

GRILLPARZER. Der Traum, ein Leben. Edited by E. S. MEYER. Heath. 1902. 8vo, pp. 128; 1s. 6d. 1332

—— Medea: Erläuterungen zu. (*Goldenes Vliess.* Tl. III.) Von PAUL PACHALY. Leipzig, Beyer. 1902. 12mo, pp. 75; 40pfg. 1333

WILHELM HAUFF. Lichtenstein. Abridged and edited with Introduction and Notes by FRANK VOGEL. Heath. 1901. 12mo, pp. x+274; 75cts. 1334

FR. HEBBEL. Die Nibelungen. Edited by Dr. H. GAUDIG. Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 160; 75pfg. 1335

J. G. HERDER. Der Cid: Nach spanischen Romanzen besungen. Für den Schulgebrauch herausgegeben von Dr. ERNST WASSERZIEHER. Münster, Aschendorff. 1902. 8vo, pp. 173 mit Bildnis; 1m.05. 1336

—— Kleinere Prosaschriften. III. Herausgegeben von TH. MATTHIAS. (*Sammlung deutscher Schulausgaben*, 88.) Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 99; 75 pfg. 1337

PAUL HEYSE. Unter Brüdern. Edited by E. KEPPLER, New York, Silver, Burdett & Co. 1902. 8vo, pp. 68; . 1338

IMMERMANN. Der Oberhof. Herausgegeben von Dr. HERMANN MUCHAU. Leipzig, Freytag. 1901. , pp. 255; 1m.20. 1339

GOTTFRIED KELLER, Legenden von. Edited by MARG. MUELLER and CARLA WENCKEBACH. New York, Holt. 1902. 12mo, pp. 145; . 1340

HEINRICH VON KLEIST. Meisterwerke mit Erläuterungen von Dr. EUG. WOLFF. III. MICHAEL KOHLHAAS. Kritische Ausgabe. Minden, Brun. 1902. 8vo, pp. 150; 1m.20; 1m.30. 1341

KLOPSTOCK. Messias und Oden. Für den Schulgebrauch ausgewählt und erklärt von Dr. PAUL VERRES. Münster, Aschendorff. 1902. 8vo, pp. 216; 1m.10. 1342

KÖRNER. Zriny. Edited by FRANKLIN J. HOLZWARTH, Ph.D. Heath. 1902. 8vo, pp. viii+126; 1s. 6d. 1343

NIKOLAUS LENAU. Ausgewählte Dichtungen. Halle, Gesenius. 1902. Lge. 8vo, pp. xi+322; 3m.50. 1344

LESSING. Briefe und Abhandlungen. Ausgewählt und bearbeitet von P. TESCH. Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 170; 1m. 1345

—— Hamburgische Dramaturgie. Edited by CHARLES HARRIS. New York, Holt. 1901. 8vo, pp. xl +356; . 1346

—— Hilfsbuch zu. Ausgewählt und herausgegeben von R. FRANZ. Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 160; 1m. 1347

—— Nathan der Weise. Edited, with Introduction, Notes, and an Appendix of parallel passages, by TOBIAS J. C. DICKHOFF. New York, American Book Co. 1902. Lge. 8vo, pp. ; 80cts. 1348

LICHTENBERGS APHORISMEN. Herausgegeben von LEITZMANN. I. Heft: 1764-1771. (*Deutsche Litteraturdenkmale des* 18 *und* 19 *Jahrhunderts*, 123.) Berlin, Behr. 1902. 8vo, pp. x+276; 6m. 1349

G. VON MOSER. Der Bibliothekar. Edited by WILL. A. COOPER. New York, American Book Co. 1902. 12mo, pp. 187; . 1350

W. H. RIEHL. Land und Leute. Schulausgabe mit einer Einleitung und Anmerkungen von TH. MATTHIAS. 2 verb. Aufl. Stuttgart, Cotta. 1902. 8vo, pp. 180; 1m.20. 1351

—— Das Spielmannskind und der Stumme Ratsherr. Edited by GEO. M. PRIEST. New York, American Book Co. 1901. 12mo, pp. 134; . 1352

—— Sechs Novellen. Schulausgabe mit einer Einleitung und Anmerkungen von Dr. T. MATTHIAS. Stuttgart, Cotta. 1902. 8vo, pp. 239; 1m.20. 1353

HANS SACHS. Auswahl. Herausgegeben von U. ZERNIAL. Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 139; 80pfg. 1354

SCHILLER. Die Braut von Messina oder Die feindlichen Brüder. Ein Trauerspiel mit Chören. Für den Schulgebrauch herausgegeben von A. KLEFFNER. Münster, Aschendorff. 1902. 8vo, pp. xvi +146; 95pfg. 1355

SCHILLER. Die Braut von Messina oder die feindlichen Brüder: Ein Trauerspiel mit Chören von Schiller. Edited, with Introduction and Notes, by ARTHUR H. PALMER and JAY G. ELDRIDGE. New York, Holt. 1901. 12mo, pp. lvi+193; . 1356

—— Die Jungfrau von Orleans. Eine romantische Tragödie. Für den Schulgebrauch herausgegeben von Dr. KARL MENGE. Münster, Aschendorff. 1902. 8vo, pp. 189 mit 1 farbigen Karte; 1m.10. 1357

—— Maria Stuart. Ein Trauerspiel. Für den Schulgebrauch herausgegeben von Dr. JOSEHH ARNS. Münster, Aschendorff. 1902. 8vo, pp. 184; 1m. 1358

—— Wallenstein. Ein dramatisches Gedicht. With an Introduction and Notes by W. H. CARRUTH, Ph.D. Second edition, revised. New York. 1901. , pp. lxxxvi+456; . 1359

L. UHLAND. Ernst, Herzog von Schwaben. Edited by H. CROHN. Paderborn, E. Schöningh. 4 Aufl. 1902. 8vo, pp. 106; cl., 1m. 1360

WICHERT. Als Verlobte empfehlen sich. Edited by G. T. FLOM. 1902. 12mo, pp. 64; 1s. 3d. 1361

SELECTIONS.

VOM GOLDNEN ÜBERFLUSS. Eine Auswahl aus neuern deutschen Dichtern für Schule und Haus. Von Dr. J. LOEWENBERG. Leipzig, Voigtländer. 1902. Cr. 8vo, pp. 272; 1m.60. 1362

DER SCHWÄBISCHE DICHTERKREIS. Eine Gedichtsammlung für Schule und Haus herausgegeben von ERNST MÜLLER. Leipzig, Freytag. 1902. Sm. 8vo, pp. 142; 80pfg. 1363

REDNERISCHE PROSA. Für den Schulgebrauch gesammelt und erläutert von A. VOLKMER. Paderborn, Schöningh. 1902. 8vo, pp. vi+179; 1m.30. 1364

DIE LITTERATUR DES SIEBENZEHNTEN JAHRHUNDERTS. Ausgewählt und erläutert von G. BÖTTICHER. 2. verbesserte Auflage. Halle, Waisenhaus. 1902. 8vo, pp. x+130; 1m.; 1m.15. 1365

DEUTSCHE HELDENSAGEN. Von GUSTAV SCHALK. Für Jugend und Volk erzählt. Illustriert von HERMANN VOGEL. Bonn, E. Strauss. 1902. 5 Auflage. Lge. 8vo, pp. viii+483; 5m. 1366

DEUTSCHE DICHTER UND DICHTUNGEN. Von A. J. ENDRIS. Zum Gebrauch für den Unterricht im Deutschen in niederen und mittleren Schulen und für das Haus bearbeitet. Wiesbaden, Bechtold. 1902. Lge. 8vo, pp. viii+222; 1m.50. 1367

TRANSLATIONS.

BRENTANO. New Fairy Tales. Told in English by KATE FREILIGARTH KROEKER. Pictured by F. CARRUTHERS GOULD. New edition. Unwin. 1902. 4to, pp. 262; 3s. 6d. 1368

THE WORKS OF GOETHE. With Life of the Author. Edited by NATHAN H. DOLE. J. C. Nimmo. 1902. 14 vols., illustrated with 73 photogravure plates. Demy 8vo, pp. ; cloth, gilt tops, £6, 6s. net. [*In the Press.* 1369

THE WORKS OF FRIEDRICH NIETZSCHE. Vol. IV. The Dawn of Day. Unwin. 1902. Demy 8vo, pp. ; 8s. 6d. [*In the Press.* 1370

THE WORKS OF SCHILLER. With Life of the Author. Edited by NATHAN H. DOLE. J. C. Nimmo. 1902. 10 vols., illustrated with 50 photogravure plates. Demy 8vo, pp. ; £4, 10s. net. [*In the Press.* 1371

II. LITERARY HISTORY, &c.

HISTORY OF LITERATURE, &c.

A History of German Literature. By John G. Robertson. Blackwood. 1902. Post 8vo, pp. xxviii+635; 10s. 6d. net. 1372

Geschichte der Deutschen Litteratur. Von Adolf Bartels. Bd. II. Das neunzehnte Jahrhundert. Leipzig, Avenarius. 1902. Large 8vo, pp. vii+850; 5m.; 6m. 1373

Übersicht der Deutschen Litteraturgeschichte. Von Karl Haehnel. Als Hilfsbuch für Wiederholungen bearbeitet. 3 verbesserte und vermehrte Auflage. Wien, Manz. 1902. Lge. 8vo, pp. vi+99; 1m.50. 1374

Tabellen zur Geschichte der Deutschen Litteratur. Bearbeitet von Dr. Erich Urban. Berlin. Schuster und Loeffler. 1902. 4to, pp. ; 2m.: 2m.50. 1375

Deutsche Litteraturkunde in Charakterbildern und Abrissen. Von Karl A. Krüger. Für den Unterricht bearbeitet. 7. vermehrte un2 verbesserte Auflage. Danzig, F. Axt. 190d. Lge. 8vo, pp. iv+115; 80pfg. 1376

Arno Holz und die jüngstdeutsche Bewegung. Von Dr. Karl H. Strobl. (*Moderne Essays zur Kunst u. Litt.*, XIX.) Berlin, Gose und Tesslaff. 1902. Lge. 8vo, pp. 38, mit 1 Bildnis; 50pfg. 1377

Die Blütezeit der deutschen politischen Lyrik von 1840-1850. Von Christian Petzet. Lfg. I. München, Lehmann. 1902. Lge. 8vo, pp. 1-98; 1m.80. 1378

Die romantische Schule. Ein Beitrag zur Geschichte des deutschen Geistes. Von R. Haym. Berlin, Gärtner. 1902. Lge. 8vo, pp. xii+951; 2m.50. 1379

Études de Littérature Allemande. Série 2. Par A. Chuquet. Paris, Plon. 1902. 16mo, pp. 237; 3f.50. 1380

Beiträge zur Geschichte des Einflusses der neueren deutschen Litteratur auf die Englische. Von Theodor Zeiger. 1381

See No. 1034.

Die Vampyrsagen und ihre Verwendung in der deutschen Litteratur. Von Stefan Hock. (*Forschungen zur neueren Litteraturgeschichte*, XVII.) Berlin, Düncker. 1900. 8vo, pp. xii+133; 3m.40. 1382

Die Gudrunsage in der neueren deutschen Litteratur. Von S. Benedict. Rostock, Warkentien. 1902. Lge. 8vo, pp. 119; 2m.50. 1383

The Treatment of Nature in German Literature from Günther to the Appearance of Goethe's Werther. Diss. Von Max Batt. Chicago, University Press. 1902. , pp. 112; . 1384

Weimar. Ein Gedenkbuch. Wanderungen durch Vergangenheit und Gegenwart. Von E. J. L. Müller. Weimar, H. Grosse. 1902. 8vo, pp. vii+223; 2m.; 2m.40. 1385

Germanistische Abhandlungen. Herm. Paul zum 17 März 1902 dargebracht. Strassburg, Trübner. 1902. Lge. 8vo, pp. iii+322; 8m. 1386

Andreas Heusler, Die Lieder der Lücke im Codex Regius der Edda; *Emil Sulger-Gebing*, August Wilhelm Schlegel und Dante; *E. Koeppel*, Matthew Gregory Lewis's Gedicht 'The Tailor's Wife' and Bulwer's 'Wife of Miletus'; *F. v. der Leyen*, Kleine Studien zur deutschen Mythologie; *Joh. Hoops*, Hunnen und Hünen; *F. Muncker*, Eine Hauptquelle für Lessings Tagebuch seiner italienischen Reise; *L. Sütterlin*, Die Vorstellungswelt der niederen Volkskreise in Heidelberg; *P. Zimmermann*, Englische Komödianten in Wolfenbüttel; *Alb. Thumb*, Die germanischen Elemente des Neugriechischen; *B. Woerner*, Die älteste Maria Stuart Tragödie; *F. Panzer*, Erzbischof Albero von Trier und die deutschen Spielmannsepen.

Dictionary of Foreign Quotations. (Spanish and German.) By Col. P. H. Dalbiac and T. B. Harbottle. Sonnenschein. 1902. 8vo, pp. ; 7s. 6d. [*In the Press.* 1387

VARIOUS WRITERS.

G. E. Bürgers Werke. Von Eduard Grisebach. Mit einer biographischen Einleitung und bibliographischem Anhang. Fünfte vermehrte und verbesserte Auflage. Berlin, Grote. 1894. 8vo, pp. lxxviii+504; 4m. 1388

Chamissos. Studien zur Lyrik. Von Hermann Tardel. Bremen, Winter in Comm. 1902. Lge. 8vo, pp. 64; 1m. 1389

Marie Eugenie delle Grazie als Dichterin und Denkerin. Bernh. Münz. Wien, Braumüller. 1902. Sm. 8vo, pp. xiv+117; 2m.40. 1390

Joseph Freiherr von Eichendorff. Von Kurt Jahn. Berlin, Weichert. 1902. 8vo, pp. 36; 1m. 1391

Friedrich der Grosse: de la Littérature Allemande (1780). 2. vermehrte Auflage nebst Chr. W. v. Dohms deutscher Übersetzung. Herausegegeben von Ludwig Geiger. Berlin, Behr. 1902. 8vo, pp. lx+84; 1m.50.; 2m.10. 1392

Franz von Gaudy. Eine Biographie von A. von Auerswald. Berlin, Weichert. 1902. 8vo, pp. 34; 1m. 1393

The Life and Times of George Joachim Goschen, publisher and printer of Leipzig, 1752-1829, with Extracts from his Correspondence with Goethe, Schiller, Klopstock, Wieland, Körner, and many other leading Authors and Men of Letters of the Time. By his Grandson, Viscount Goschen. Murray. 1902. 2 vols. Demy 8vo, pp. , with portraits and illustrations; 36s. net. 1394

[*In the Press.*

Gottsched-Wörterbuch, Kleines. Von Eugen Reichel. Berlin, Gottsched Verlag. 1902. 8vo, pp. xiii+94; cart. 5m. 1395

Grabbes Werke. Herausgegeben von E. Grisebach. I. Band: Dramatische Dichtungen. Berlin, Behr. 1902. Lge. 8vo, pp. xvi+483; 4m.; in Subscr., 3m. 1396

—— —— II. Band: Don Juan und Faust; Die Hohenstaufen. I. Kaiser Friedrich Barbarossa. II. Kaiser Heinrich VI.; Aschenbrödel. Berlin, Behr. 1902. Lge. 8vo, pp. iii+480; 5m. 1397

—— —— III. Band: Napoleon; Barbarossa im Kyffhäuser; Kosciuszko; Hannibal; Der Cid; Die Hermannsschlacht. Fragmente: Alexander der Grosse; Christus. Berlin, Behr. 1902. Lge. 8vo, pp. 431; 4m. 1398

Christian D. Grabbe. Eine Einführung. Von Dr. O. Nieten. Berlin, Behr. 1902. 8vo, pp. 43; 60pfg. 1399

Franz Grillparzer. Hans lif och verk. Gst. Collijn. Stockholm, . 1902. 8vo, pp. 287, och 12 plancher; 4 kr. 1400

Gerhart Hauptmann. Études sur le Théâtre Contemporain en Allemagne. Par Paul Besson. Paris, A. Laisnet. 1900. , pp. 73; . 1401

Friedrich Hebbel. Eine Biographie. Von Wilhelm Waetzoldt. Berlin, Weichert. 1902. 8vo, pp. 42; 1m. net. 1402

—— Epigramme. Von Dr. Bernh. Patzak. (*Forschungen zur neueren Litteraturgeschichte*, XIX.) Berlin, Düncker. 1902. Lge. 8vo, pp. viii+110; 2m.50. 1403

—— Sämtliche Werke. Bd. VI. Historisch-kritische Ausgabe besorgt von Richard M. Werner. Berlin, Behr. 1902. Lge. 8vo, pp. ; 2m.50. 1404

HEINRICH HEINE. By L. SIMON. Manchester, Sherratt & Hughes. 1902. 4to, pp. 29; swd., 1s. net. 1405

WILHELM HERTZ. Zu seinem Andenken. Zwei litteraturgeschichtliche und ästhetisch-kritische Abhandlungen von RICHARD WELTRICH. Stuttgart, Cotta. 1902. Lge. 8vo, pp. 92; 1m.50. 1406

IMMERMANN. Kaiser Friedrich der Zweite. Ein Beitrag zur Geschichte der Hohenstaufendramen. Von WR. DEETJEN. (*Litt. Forschungen*, XXI.) Berlin, Felber. 1902. 8vo, pp. viii+216; Subscr., 3m.50; 4m. 1407

HEINRICH VON KLEIST. Sein Leben und seine Werke. Ein Beitrag zur Kleist-Litteratur. Von HUB. BADSTÜBER. Wien, Pichler. 1902. Lge. 8vo, pp. 58; 1m.60. 1408

—— Eine Biographie. Von Dr. RUD. GENÉE. Berlin, Weichert. 1902. 8vo, pp. lix; 1m. net. 1409

—— SCHILLER'SCHE EINFLUSSE BEI. Von W. HOLZGRAEFE. Cuxhaven, . 1902. 4to, pp. 32; 6s. 1410

THEODOR KÖRNER. Eine Biographie von A. VON AUERSWALD. Berlin, Weichert. 1902. 8vo, pp. 35; 1m. net. 1411

—— Sämtliche Werke. Mit einer biographischen Einleitung von OTTO FRANZ GENSICHEN und 1 Bildnis des Dichters. Stuttgart, Deutsche Verlagsanstalt. 1902. Lex. 8vo, pp. xxxiii+431; 2m.; 4m.; 6m. 1412

NIKOLAUS LENAU. Eine Gedächtnisschrift zu seinem 100. Geburtstage. Von FRIEDRICH LAMPADIUS. Leipzig, Ch. Steffen. 1902. Lge. 8vo, pp. 16; 20pfg. 1413

—— Eine Biographie. Von Dr. R. PREUSS. Berlin, Weichert. 1902. 8vo, pp. lxxxvi; 1m. net. 1414

—— Von RUD. VON GOTTSCHALL. Leipzig, Reclam. 1902. Lge. 16mo, pp. 100 mit Lenau-Bildnis; 60pfg. 1415

—— als Naturdichter. Von THEODOR GESKY. Leipzig, Gracklauer. 1902. Lge. 8vo, pp. iii+58; 1m.50. 1416

—— Sämtliche Werke. Mit einer biographischen Einleitung von OTTO F. GENSICHEN und dem Bildnis des Dichters. Stuttgart, Deutsche Verlags-Anstalt. 1902. Lex. 8vo, pp. xxiv+373; 2m.; 4m.; 6m. 1417

—— La vie d'un Poète: Essai sur. Par J. S. STERN. Paris, Calman-Lévy. 1902. Lge. 8vo, pp. ; 3f.50. 1418

GOTTHOLD E. LESSING. Eine Biographie. Von Dr. ERNST CONSENTIUS. Berlin, Weichert. 1902. 8vo, pp. 27; 1m. net. 1419

OTTO LUDWIG. Eine Biographie. Von WALTER EICHNER. Berlin, Weichert. 1902. 8vo, pp. 48; 1m. net. 1420

—— Ausgewählte Werke in 7 Büchern. Mit Ludwigs Portr. und Abbildung des Ludwig Denkmals in Meiningen, sowie der Lebensschilderung und einer Charakteristik der Werke Ludwigs von WALTER EICHNER. 2 Bde. Berlin, Weichert. 1902. 12mo, pp. 48, 67, 392, 320, u. 250, 293, 183, u. 215; 4m. net. 1421

FRÉDÉRIC NIETZSCHE. Par EUGÈNE DE ROBERTY. Paris, Alcan. 1902. Lge. 8vo, pp. ; 2f.50. 1422

M. OPITZ. Teutsche Poemata. Herausgegeben von G. WITKOWSKI. Halle, Niemeyer. 1902. 8vo, pp. xlvi+248; 2m.40. 1423

JEAN PAULS BRIEFWECHSEL MIT SEINER FRAU UND CHRISTIAN OTTO. Herausgegeben von PAUL NERRLICH. Berlin, Weidmann. 1902. Lge. 8vo, pp. xvi+350; 7m. 1424

—— Briefe von und an. Herausgegeben von P. NERRLICH. Berlin, Weidmann. 1902. 8vo, pp. ; 3m. 1425

FRIEDRICH RÜCKERT. Eine Biographie von Dr. R. BÖHME. Berlin, Weichert. 1902. 8vo, pp. xiv-xlii; 1m. net. 1426

HANS SACHS UND SEINE ZEIT. Von R. GENÉE. 2 Aufl. Leipzig, J. J. Weber. 1902. 8vo, pp. xvi+524; 10m. 1427

JOSEPH VICTOR VON SCHEFFEL. Ein Dichterleben. Von J. PROELSS. Volksausgabe. Stuttgart, Bonz. 1902. 12mo, pp. vii+400; 2m.40. 1428

—— und seine Familie. Von LUISE VON KOBELL. Wien, Scheffelbund. 1901. 8vo, pp. 99; 3m.; cl., 4m. 1429

SCHILLERS LEBEN UND WERKE. Eine Biographie. Von HEINRICH STIEHLER. Berlin, Weichert. 1902. 8vo, pp. 66; 1m. net. 1430

—— Demetrius. Von MARTIN GREIF. Leipzig, Amelang. 1902. Lge. 8vo, pp. ; 1m. 1431

SCHILLER-IBSEN: Studi di psicologia penale (I Masnadieri di Schiller; Spedizione nordica, Hedda Gabler di Ibsen). M. LONGO. Torino, Frat. Bocca. 1902. 8vo, pp. 91; 2 l. 1432

ADALBERT STIFTER. Eine Biographie. Von OTTO STOEHL. Berlin, Weichert. 1902. 8vo, pp. vii+xxiii; 1m. net. 1433

MORITZ VON STRACHWITZ, DIE DICHTUNG DES GRAFEN. Von A. K. T. TIELO. (*Forschungen zur neueren Litteraturgeschichte*, XX.) Berlin, Düncker. 1902. Lge. 8vo, pp. xx+254; 7m.50; Subskr., 6m.25. 1434

HERMANN SUDERMANN. Von HARRY JUNG. Minden, Marowsky. 1902. Lge. 8vo, pp. 32; 60pfg. 1435

LUDWIG TIECKS LYRIK. Eine Untersuchung von WILHELM MIESSNER. (*Litterarhistorische Forschungen*, 24.) Berlin, Felber. 1902. Lge. 8vo, pp. xi+106; 2m.40. 1436

JAKOB WIMPFELING. Sein Leben und seine Werke. Dr. JOSEPH KNEPPER. Freiburg i. Br., Herder. 1902. , pp. 375; 5m.50. 1437

GOETHE.

GOETHE: SEIN LEBEN UND SEINE WERKE. A. BIELSCHOWSKY. 3 Aufl. München, Beck. 1902. 8vo, pp. ix+522; 5m.; cl., 6m. 1438

GOETHES LEBEN UND WERKE. Einzeldruck aus 'Goethes sämtliche Werke' mit Einleitung von LUDWIG GEIGER. Leipzig, M. Hesse. 1902. 8vo, pp. 200; 3m. 1439

GOETHES LEBEN UND WERKE. Von G. H. LEWES. Neu übersetzt und mit litterarischen und kritischen Anmerkungen versehen von Dr. PAUL LIPPERT. 7 Aufl. Zwei Teile in einem Bd. Berlin, Neufeld und Henius. 1902. 8vo, pp. xviii+550 and xv+621; 7m.50. 1440

GOETHES LEBEN UND WIRKEN. Eine Biographie. Von HEINRICH STIEHLER. Berlin, Weichert. 1902. 8vo, pp. 57; 1m. net. 1441

GOETHE-BRIEFE. Mit Einleitungen und Erläuterungen herausgegeben von PHILIPP STEIN. Bd. II. Weimarer Sturm und Drang. 1775-1783. Mit Goethes Bildnis aus dem Jahre 1776, nach dem Gemälde von G. M. Kraus gestochen von Chodowiecki. Berlin, Felber. 1902. Lge. 8vo, pp. xvi+312; 3m. 1442

GOETHES BRIEFE. Ausgewählt und in chronologischer Folge mit Anmerkungen herausgegeben von EDUARD VON DER HELLEN. II. Bd: 1780-1788. Stuttgart, Cotta. 1902. Lge. 8vo, pp. 332; 1m. 1443

GOETHE ALS DENKER. (Bd. XV. *der Klassiker der Philosophie.*) Von HERMANN SIEBECK. Stuttgart, Frohmann. 1902. 8vo, pp. 244; 2m.50. 1444

(FAUST.) GOETHE. Faust. Von KUNO FISCHER. 2 Bd.: Entstehung, Idee und Composition des Goethe'schen Faust. 4 Aufl. Heidelberg, Winter. 1901. 8vo, pp. 272; 4m. 1445

—— 'Mehr Licht.' Die Klarstellung des Grundgedankens in Goethes Faust. II. Teil. Von RICHARD GORTER. Leipzig, Wartig. 1902. Lge. 8vo, pp. viii+147; 2m. 1446

—— Der dramatische Inhalt von Goethes 'Faust.' Von KARL WILLEN. Wien, Konegen. 1902. 8vo, pp. v+183; 3m. 1447

—— Fausts Ende. Von R. WOERNER. Antrittsrede, gehalten den 18 November 1901 an der Universität Freiburg i. Br. Freiburg, C. Troemer. 1902. 8vo, pp. 28; . 1448

—— Die Klassische Walpurgisnacht. Von VEIT VALENTIN. Eine litterarhistorisch-ästhetische Untersuchung. Mit einer Einleitung über des Verfassers Leben von J. ZIEHEN. Leipzig, Dürr. 1901. Lge. 8vo, pp. xxxii+172; 5m.40. 1449

—— Die Sage von Doctor Heinrich Faust. Von OTTO BERTHOLD. Leipzig, Scheffer. 1902. Lge. 8vo, pp. ; 4m. 1450

DIE FRANZÖSISCHEN ÜBERTRAGUNGEN VON GOETHES FAUST. Ein Beitrag zur Geschichte der französischen Übersetzungskunst. Von M. LANGKAVEL. Strassburg, Trübner. 1902. Lge. 8vo, pp. iv+156; 4m. 1451

—— Wie spiegelt sich die menschliche Seele in Goethes Faust? Von Dr. MAX HEYNACHER. Berlin, Weidmann. 1902. Lge. 8vo, pp. 67; 1m.40. 1452

GOETHE. Die Leiden des Jungen Werther. (Pantheon-Ausgabe: Textrevision und Einleitung von OTTO PNIOWER.) Berlin, S. Fischer. 1902. Lge. 16mo, pp. xxviii+207; 2m.50. 1453

GOETHE STUDIEN. Von MAX MORRIS. 2. vermehrte Auflage. Berlin, C. Skopnik. 1902. 2 vols. , pp. 340 and 297; each vol. 3m. 1454

GOETHE UND SCHILLER. Im Werden der Kraft. Von J. BURGGRAF. Stuttgart, . 1902. 8vo, pp. viii+468; 5m. 1455

GOETHE-JAHRBUCH. Herausgegeben von LUDWIG GEIGER. 23 Bd. Mit dem 17. Jahresbericht der Goethe-Gesellschaft. Frankfurt a/M., Litterarische Anstalt. 1902. Lge. 8vo, pp. vi+327+32 u. 71 mit 2 Bildnissen; 10m.; 12m.50. 1456

III. HISTORY, LIFE AND WAYS, &c.

INSTITUTIONS POLITIQUES DE L'EUROPE CONTEMPORAINE. Par E. FLANDIN. Tome II. Allemagne. Paris, Le Soudier. 1902. 18m, pp. ; 3f.50. 1457

GEORG BRANDES, GESAMMELTE SCHRIFTEN. Erster Band: Deutsche Persönlichkeiten. München, A. Langen. 1902. , pp. ; 8m.50. 1458

Feldmarschall Moltke—Henrik Ibsen und seine Schule in Deutschland—Martin Luther—Arthur Schopenhauer—Berthold Auerbach—Ferdinand Lasalle—Wilhelm Scherer—Arthur Fitger—Fanny Lewald—Bebel und v. Vollmar.

THE GERMAN REVOLUTION OF 1849, being an Account of the final struggle in Baden for the maintenance of Germany's First National Representative Government. By CHARLES W. DAHLINGER. Putnam. 1902. , pp. ; . 1459

[*In Preparation.*

THE EMPEROR CHARLES V. By E. Armstrong. Macmillan. 1902. 2 vols. Royal 8vo, pp. 798; 21s. net. 1460

L'EMPIRE CAROLINGIEN, SES ORIGINES ET SES TRANSFORMATIONS. Par KLEINCLAUSZ. Hachette. 1902. 8vo, pp. 636; 8f. 1461

DEUTSCHE KULTURGESCHICHTE VON DEN ÄLTESTEN ZEITEN BIS ZUR GEGENWART. Von F. DREYER. Als Grundlage für den Unterricht in der deutschen Geschichte. Nach dem Tode des Verfassers fortgeführt und herausgegeben von J. MEYER-WIMMER. 4. Tl.: Das Zeitalter Friedrichs des Grossen. Deutschland in der ersten Hälfte des 19. Jahrhunderts—Das Zeitalter Kaiser Wilhelms I. Langensalza, Schulbuchhandlung. 1902. Lge. 8vo, pp. viii+440; 4m.50. 1462

DEUTSCHE KULTURGESCHICHTE IN TABELLEN. Von A. KNOKE. Eine Übersicht über die gesamte Entwicklung des deutschen Volkes. Wiesbaden, Kunze. 1902. Folio, pp. ; 1m.80. 1463

KINDERLEBEN IN DER DEUTSCHEN VERGANGENHEIT. Von HANS BOESCH. Mit 149 Abbildungen und Beilagen nach den Originalen aus dem 15. bis 18. Jahrhundert. Leipzig, Diederichs. 1900. 4to, pp. 132; 4m.; 5m.50. 1464

THE RELIGION OF THE TEUTONS. By P. D. CHANTEPIE DE LA SAUSSAYE. Translated from the Dutch by BERT J. VOS. Ginn. 1902. 8½×6 in., pp. viii+504; 10s. 6d. 1465

TACITUS' GERMANIA. Erläutert von H. SCHWEIZER-SIDLER. 6 Aufl., vollständig neu bearbeitet von EDUARD SCHWYZER. Halle a/S., Waisenhaus. 1902. Lge. 8vo, pp. xii+104; 2m. 1466

GERMANY AND THE GERMANS. By A. LODEMAN. New York, Silver, Burdett & Co. 1901. 12mo, pp. 139; . 1467

SEEN IN GERMANY. By R. S. BAKER. Original Drawings by GEORGE VIVIAN. Harper. 1902. 8vo, pp. 330; 5s. 1468

KULTURBILDER AUS DEM RHEINLANDE. Von J. JOESTEN. Beiträge zur Geschichte der geistigen und socialen Bewegungen des 18. und 19. Jahrhunderts am Rhein. Berlin, Georgi. 1902. Lge. 8vo, pp. ; 5m. 1469

SOCIAL GERMANY IN LUTHER'S TIME. The Journal of BARTHOLOMEW SASTROW, a German Burgomaster in the Sixteenth Century. Translated by A. VANDAM, with an Introduction by HERBERT FISHER, M.A. Constable. 1902. Illustrated. Ex. cr. 8vo, pp. xxx+349; cloth, gilt, 7s. 6d. net. 1470

GESCHICHTEN VON DEUTSCHEN STÄDTEN. Von MENCO STERN. New York, American Book Co. 1901. 12mo, pp. 420; . 1471

HAMBOURG ET L'ALLEMAGNE CONTEMPORAINE. Par P. DE ROUSIERS. Paris, . 1902. 18mo, pp. xx+324; 3f.50. 1472

STORY OF PRAGUE. By COUNT LÜTZOW. Illustrated by NELLIE ERICHSEN. Dent. 1902. Fcap. 8vo, pp. 232; 3s. 6d. net; 1thr., 4s. 6d. net. 1473

B.—LANGUAGE.

I.

READERS, WRITERS, &c.

(*See also Selections*, Nos. 1362-1367.)

A GERMAN READER. By C. THOMAS and W. A. HERVEY. New York, Holt. 1901. 8vo, pp. 447; . 1474

PRIMERS, GRAMMARS, &c.

Grammatical and Translation Methods.

A FIRST GERMAN GRAMMAR. By W. SCHOLLE, Ph.D., and G. SMITH, M.A. Blackie. 1902. 8vo, pp. xiv+60; 1s. 6d. 1475

GERMAN ACCIDENCE. By KUNO MEYER. Sonnenschein. 1902. Imp. 16mo, pp. 72; 1s. 6d. 1476

GERMAN SYNTAX. By KUNO MEYER. Sonnenschein. 1902. Imp. 16mo, pp. 78; 1s. 6d. 1477

GERMAN COURSE (PICTORIAL), with Pictures, Descriptions, Conversations, and Grammar. Edited by HENRY BAUMANN. Modern Language Press. 1902. Cr. 8vo, pp. 134; 2s. 1478

LESSONS IN GERMAN. A graduated German course, with Exercises and Vocabulary. By L. INNES LUMSDEN. Arnold. 1902. New edition revised. Cr. 8vo, pp. xvi+280; 3s. 1479

New or Reform Method, &c.

DEUTSCHE GRAMMATIK FÜR AUSLÄNDER. Von Dr. KARL KRAUSE. Auszug für Schüler bearbeitet von Dr. KARL NERGER. 2. verbesserte Auflage. Breslau, J. C. Kern. 1902. Lge. 8vo, pp. viii+200; 2m.50. 1480

GRAMMATIK DER NEUHOCHDEUTSCHEN SPRACHE. Von A. ENGELIEN. 5 Aufl., herausgegeben von HERMAN JANTZEN. Berlin, W. Schultze. 1902. , pp. viii+619; 8m. 1481

FIRST STEPS IN GERMAN: Speaking, Reading, Grammar, Songs. By W. SCHOLLE and G. SMITH. Blackie. 1902. 8vo, pp. xvi+93; 1s. 6d. 1482

DER AUFSATZ IN DER MUTTERSPRACHE. Eine pädagogisch-psychologische Studie. Von D. H. SCHILLER. II. Der Aufsatz im 4. bis 8. Schulj. (Alter 9. bis 14. Jahre.) Berlin, Reuther und Reichard. 1902. Lge. 8vo, pp. 61; 1m.60. 1483

PRAKTISCHER LEHRGANG DES DEUTSCHEN AUFSATZES FÜR DIE OBEREN KLASSEN DER GYMNASIEN. Von Dr. B. WERNEKE. 5. verbesserte Auflage. Paderborn, Schöningh. 1902. , pp. 382; . 1484

II.—GRAMMAR, &c.

HISTORICAL GRAMMAR, RHETORIC, &c.

DIE LAUTLICHEN UND GESCHICHTLICHEN GRUNDLAGEN UNSERER RECHTSCHREIBUNG. Von OSCAR BRENNER. Leipzig, Teubner. 1902. 8vo, pp. iv+68; 1m. 1485

III.—DICTIONARIES, &c.

AUSFÜHRLICHES GRAMMATISCH-ORTHOGRAPHISCHES NACHSCHLAGEBUCH DER DEUTSCHEN SPRACHE, etc. Von AUGUST VOGEL. Berlin, Langenscheidt. 1902. Lge. 8vo, pp. viii+508; 2m.80. 1486

AUSFÜHRLICHES ORTHOGRAPHISCHES WÖRTERBUCH DER DEUTSCHEN SPRACHE. Von PH. BRUNNER und JUL. HUTH. 3. umgearbeitete Auflage. Wien, Pertes. 1902. 8vo, pp. xxxiv+203; 1m.40; cl., 1m.70. 1487

WÖRTERBUCH FÜR DIE NEUE DEUTSCHE RECHTSCHREIBUNG. Von JOH. WEYDE. Mit kurzen Wort- und Sacherklärungen, etc. Enthaltend 35,000 Schlagwörter. Wien, Tempsky. 1902. 8vo, pp. 271; cl., 1m.50. 1488

GRIEB-SCHRÖER. Dictionary of the English and German Languages. Tenth edition rearranged, revised, and enlarged, with special regard to Pronunciation and Etymology, by ARNOLD SCHRÖER. Vol. II. German-English. Frowde. 1902. Imp. 8vo, pp. 1216; 12s. net. 1489

GERMAN IDIOMS AND PROVERBS. Compiled by ALFRED OSWALD. Blackie. 1902. Cr. 8vo, pp. 127; 1s. 6d. 1490

[(1) Prepositions and adverbs used idiomatically. (2) Idioms with other parts of speech. (3) Particles used idiomatically. (4) German proverbs with English equivalents. (5) English proverbs with German equivalents.]

SYSTEMATIC GERMAN VOCABULARY. No. I. Relfe Bros. 1902. Cr. 16mo, pp. 26; 3d. 1491

TECHNOLOGICAL DICTIONARY IN FRENCH, GERMAN, AND ENGLISH. By Dr. ALEX. TOLHAUSEN. 1492

See No. 1312.

KLEINES TASCHENWÖRTERBUCH DER DEUTSCH-DÄNISCHEN UND DÄNISCH-DEUTSCHEN SPRACHE. Von K. ROBOLSKY und KNUD HASTING. Mit einem Anh.: Gespräche u. norweg. Wörter. Berlin, Steinitz. 1902. 16mo, pp. 287; 2m. 1493

RUMÄNISCH-DEUTSCHES WÖRTERBUCH. Von Dr. H. TITKIN. 1494

See No. 1597.

ITALIAN.

A.—LITERATURE.—I. TEXTS.

DANTE.

DANTE AND HIS TIME. By Dr. KARL FEDERN. With an Introduction by A. J. BUTLER. Heinemann. 1902. 8vo, pp. 328; illustrated; 6s. 1495

LA VITA NUOVA, con le illustrazioni di D. G. ROSSETTI e con Prefazione di A. AGRESTI. Torino, . 1902. 8vo, pp. 168; 4 l. 1496

STUDI E DIPORTI DANTESCHI. GIOVANNI FEDERZONI. Bologna, N. Zanichelli. 1902. 8vo, pp. viii+496; 5 l. 1497

1. Una nuova canzone di Dante. 2. Quando fu composta la Vita Nuova? 3. La poesia degli occhi da Guido Guinizelli a Dante Alighieri. 4. I primi germi della Divina Commedia nella Vita Nuova. 5. Gli angeli dell' Inferno. 6. Il canto XIII dell' Inferno. 7. Sopra Celestino V e Rodolfo d'Absburgo nella Divina Commedia. 8. Breve trattato del Paradiso. 9. La Vita Nuova. 10. Filippo Argenti. 11 L'entrata di Dante nel Paradiso terrestre. 12. Postille.

QUESTIONI DANTESCHE. E. LAMMA. Bologna, Zanichelli. 1902. 16mo, pp. ; 3 l. 1498

LES FEMMES DANS L'ŒUVRE DE DANTE. Par L. F. FAURE. Paris, Perrin. 1902. 16mo, pp. ; 3f.50. 1499

BEATRICE: SAGGIO DANTESCO. NIC. SCARANO. Siena, Carlo Nava. 1902. 8vo, pp. 92; 3 l. 1500

STRENNA DANTESCA: Compilata da ORAZIA BACCI e G. L. PASSERINI. Firenze, . 1902. 1501

A KEY TO THE TIME ALLUSIONS IN THE DIVINE COMEDY. By G. PRADEAU. With a Dial. Methuen. 1902. Sm. 4to, pp. viii+32; 3s. 6d. 1502

DANTE AND THE ANIMAL KINGDOM. By RICHARD T. HOLBROOK. Macmillan. 1902. Ex. cr. 8vo, pp. 396; 8s. 6d. net. 1503

DI UNA IMITAZIONE INGLESE DELLA DIVINA COMMEDIA: La Casa della Fama di Chaucer. C. CHIARINI. Bari, . 1902. 16mo, pp. 111 e ritr.; 1 l. 1504

OTHER WRITERS.

POESIE DI GIOSUÈ CARDUCCI, MDCCCL-MCM. Bologna, Zanichelli. 1901. 8vo, pp. xvi+1060; 10 l. 1505

CARLO GOLDONI. Commedie scelte, annotate da A. PADOVAN con un proemio di GIUS. GIACOSA. Milano, Hoepli. 1902. 8vo, pp. 500; 1f.50. 1506

La moglie saggia—Il burbero benefico—I rusteghi—Le baruffe chiozzotte—La casa nova—Le donne curiose—La locandiera.

—— La Locandiera. Con Introduzione e commento di GIUSEPPE TAMBARA. Torino, Paravia. 1901. 16mo, pp. 140; 1 l.20. 1507

NIC. MACHIAVELLI. Commedie (Clizia; Andria; Commedia in versi; Mandragola; Commedia in prosa), con prefazione di DANTE BICCHI. Milano, Sonzogno. 1902. 16mo, pp. 322; 1 l. 1508

MANZONI. I Promessi Sposi. Edited by MORITZ LEVI. New York, Silver, Burdett & Co. 1901. 8vo, pp. 358; . 1509

FRANCESCO PETRARCA. I Trionfi. Testo critico per cura di CARL APPEL. Halle, Niemeyer. 1902. 8vo, pp. vi+132; 1m. 1510

MARCO POLO. El Libro de. Aus dem Vermächtnis des Dr. H. KNUST nach der Madrider Handschrift herausgegeben von R. STRUEBE. Leipzig, Seele. 1902. Lge. 8vo, pp. xxvi+114; 6m. 1511

TORQUATO TASSO. La Gerusalemme Liberata, illustrata da EDOARDO MATANIA, con note di EUGENIO CAMERINI e prefazioni di CARLO ROMUSSI. Milano, . 1902. 4to, pp. 320; 5 l. 1512

FIOR DA FIORE: Prose e poesie scelte per le scuole secondarie a cura di GIOVANNI PASCOLI. 2a ed. accresciuta. Palermo, . 1902. 16mo, pp. 573; 3 l. 1513

POESIA MODERNA: Raccolta ad use delle scuole secondarie per cura di GIOVANNI M. VITELLESCHI. Torino, . 1902. 8vo, pp. 512; 3 l. 1514

ITALIENISCHE VOLKSROMANZEN. Ausgewählt und mit Anmerkungen versehen von JAK. ULRICH. Leipzig, Renger. 1902. 8vo, pp. vi+204; 4m.; 5m. 1515

TRANSLATIONS.

THE VITA NUOVA, or NEW LIFE, of DANTE ALIGHIERI. Translated by FRANCES DE MEY. Bell. 1902. Roy. 16mo, pp. 132; 2s. 6d. net. 1516

II. LITERARY HISTORY, &c.

COMPENDIO DI LETTERATURA ITALIANA. B. M. BERLITZ. Con saggi d'autori ed esercizi compilato colla collaborazione d'ALLESSANDRO MOLTENI. Berlin, Cronbach. 1901. Lge. 8vo, pp. 304; 4m. 1517

STORIA DELLA LETTERATURA ITALIANA per uso dei licei. VITTORIA ROSSI. Vol. III. L'età moderna. Milano, . 1902. 16mo, pp. 331; 2 l. 1518

PRIMI RUDIMENTI DI LETTERATURA. F. C. PELLEGRINI. Livorno. 1902. 16mo, pp. 458; 2 l. 20. 1519

NUOVI PROFILI STORICI E LETTERARI. C. SEGRÉ. Firenze, Le Monnier. 1902. 16mo, pp. 339; 3 l. 1520

Guicciardini. Shakespeare autore e attore. Goethe e Carlotta di Stein. Il cattivo genio di Nelson. Sheridan. Carlotta Brontë.

DONNE E POETI. E. PANZACCHI. Catania, N. Giannotta. 1902. 16mo, pp. 199, con retratto; 1 l. 1521

1. Giosuè Carducci. 2. A. Sünge. 3. Desdemona. 4. Nicolò Tommaseo. 5. Attala. 6. Mignon. 7. Silvio Pellico.

LA TRAGEDIA CLASSICA ITALIANA DEL SECOLO XVIII, ANTERIORE ALL'ALFIERI. AMOS PARDUCCI. Rocca, S. Casciano. 1902. 8vo, pp. 390; 5 l. 1522

LA COMÉDIE ITALIENNE EN FRANCE ET LES THÉÂTRES DE LA FOIRE ET DU BOULEVARD (1570-1791). 1523
See No. 1244.

DIE COMÉDIE ITALIENNE IN PARIS. NACH DER SAMMLUNG VON GHERARDI. 1524
See No. 1245.

LE SONNET EN ITALIE ET EN FRANCE AU XVI^e SIÈCLE. Essai de bibliographie comparée. 1525
See No. 1248.

STUDI SULLA LIRICA ITALIANA DEL DUECENTO. FR. TORRACA. Bologna, Zanichelli. 1902. 16mo, pp. ; 5 l. 1526

VARIOUS WRITERS.

VITTORIO ALFIERI STUDIATO NELLA VITA, NEL PENSIERO E NELL' ARTE. Con lettere e documenti inediti, ritratti e fac-simile. EM. BERTANA. Torino, E. Löscher. 1902. 8vo, pp. vii+547; 9 l. 1527

PIETRO ARETINO, E LE SUE OPERE SECONDO NUOVE INDAGINI DI CARLO BERTANI. Roma, Libr. Loescher di Bretschneider e Regenberg. 1901. , pp. 424; 6 l. 1528

UGO FOSCOLO. L'Amore in Ugo Foscolo. Ugo Foscolo e il pensiero contemporaneo. ART. FOA. Turin, C. Clausen. 1902. 16mo, pp. 286; 3 l. 1529

STUDI SUL LEOPARDI. Vol. I. Studi giovanili di erudizione e di letteratura. B. ZUMBINI. Firenze, Barbéra. 1902. 16mo, pp. 350; 3 l. 50. 1530

LA VITA DI G. LEOPARDI. G. A. CESAREO. Palermo, R. Sandron. 1902. 16mo, pp. 212; 1 l. 50. 1531

GIUSEPPE MAZZINI UOMO E LETTERATO. G. U. OXILIA. Firenze, Seeber. 1902. 8vo, pp. ; 25 l. 1532

PÉTRARQUE. Ses études d'art; son influence sur les artistes, ses portraits et ceux de Laure; l'illustration de ses écrits. Par D'ESSLING et E. MÜNTZ. Paris, Gazette des Beaux Arts. 1902. 4to, pp. 291 avec 191 grav. et 21 planches; . 1533

DIFESA DI FRANCESCO PETRARCA. GIOVANNI MELODIA. Nuova edizione. Firenze. . 1902. 16mo, pp. 172; 3 l. 1534

LUIGI PULCI AND THE MORGANT MAGGIORE. By LEWIS EINSTEIN. (*Litterarhistorische Forschungen*, 22.) Berlin, Felber. 1902. Lge. 8vo, pp. vii+68; 2m. 1535

TASSO. La Gerusalemme liberata studiata nelle sue fonti: azione principale del poema. V. VIVALDI. Trani, Vecchi. 1902. 8vo, pp. viii+351; 3 l. 50. 1536

III. LIFE AND WAYS.

THE EXPANSION OF ITALY, 1494-1792. By Mrs. VERNON. Cambridge, University Press. 1902. 1537
[*In the Press.*

COMPENDIO DI STORIA D'ITALIA. GI. CUOMO. Napoli. 1902. 8vo, pp. 271; 3 l. 1538

ITALIAN LIFE IN TOWN AND COUNTRY. By L. VILLAR. Newnes. 1902. Cr. 8vo, pp. 274 and 23 illustrations; 3s. 6d. net. 1539

STORY OF FLORENCE. By E. G. GARDNER. Dent. 1902. (Mediæval Town Series.) Fcap. 8vo, pp. 450, with 40 illustrations; 10s. 6d. 1540

LA PROVINCIA E LA CITTÀ DI NAPOLI. F. P. RISPOLI. Napoli, . 1902. 8vo, pp. viii+262; 8 l. 1541

MEDIÆVAL ROME, 1073-1600. By WILLIAM MILLER. Illustrated, and with a map. Unwin. 1902. Cr. 8vo, pp. 373; 5s. 1542

SIENA, ITS ART AND ARCHITECTURE. By GILBERT HASTINGS. De La More Press. 1902. Fcap. 4to, pp. 60, with 13 plates; 3s. 6d. net. 1543

VENETIAN REPUBLIC. By H. BROWN. (*Temple Primers.*) Dent. 1902. 12mo, pp. 218; 1s. net. 1544

THE STORY OF VERONA. By ALETHEA WIEL. Illustrated by NELLY ERICHSEN and HELEN M. JAMES. (*Mediæval Town Series.*) Dent. 1902. Fcap. 8vo, pp. xvi+314; 4s. net; 1thr., 5s. 6d. net. 1545

LATIAN SUMMERS AND AN EXCURSION IN UMBRIA. By F. GREGOROVIUS. Translated by DOROTHEA ROBERTS. Junior Army & Navy Stores. 1902. Cr. 8vo, pp. 376; 6s. 1546

THROUGH THE CASENTINO, with Hints for Travellers. By LINA ECKENSTEIN. Illustrated by LUCY BOIS-REYMOND. Dent. 1902. Fcap. 8vo, pp. 152; 2s. 6d. net; 1thr., 3s. 6d. net. 1547

B.—LANGUAGE.

CORSO PRATICO DI LINGUA ITALIANA. L. DONATI. Zürich, Orell Füssli. 1902. 8vo, pp. vi+336; 4m. 1548

NUOVO DIZIONARIO INGLESE-ITALIANO E ITALIANO-INGLESE, con la pronuncia segnata per ambe le lingue. F. BRACCIFORTI. Parte I. e II. Milano, . 1902. 16mo, pp. 958; 3 l.20. 1549

SPANISH.

A.—LITERATURE.

CERVANTES Y SUS OBRAS. J. M. ASENSIO. Madrid, M. MURILLO. 1902. 4to, pp. 563; 5pes. 1550

B. PÉREZ GALDÓS. Doña Perfecta. Edited by A. R. MARSH. Ginn. 1902. 5×7½ in., pp. xiii+271; 4s. 6d. 1551

LUIS VELEZ DE GUEVARA. El Diablo Cojuelo. [Unveränderter Abdruck der edicion principe (1641)] Mit Einleitung herausgegeben von AD. BONILLA Y SAN MARTIN. Leipzig, Koehler. 1902. 8vo, pp. xxxviii+277; 4m. 1552

LOPE DE VEGA. Arte Nuevo de hazer Comedias en este tiempo. Publié et annoté par ALFRED MOREL FATIO. Extrait du Bulletin Hispanique, Oct.-Dec. 1901. Paris, Fontemoing. 1902. 8vo, pp. 43. 1553

MARQUES DE SANTILLANA. El Centiloquio. With eighty proverbs selected from the folklore of the Spanish. Edited by F. STAUD Y XIMENEZ and H. M. SKINNER. Souvenir edition, with English Notes and Vocabulary. Chicago, . 1901. 12mo, pp. xix+206; $1. 1554

FLORELEGIO DE POESIAS CASTELLANAS DEL SIGLO XIX. con introducción y notas biográficas y criticas. J. VALERA. Tomo I., II., III. Madrid, . 1902. 8vo, pp. 386, 384, 384; 15pes. 1555

CANCIONEIRO GALLEGO-CASTELHANO. The extant Galician Poems of the Gallego-Castilian Lyric School (1350-1450) collected and edited with a literary study, notes and glossary by H. R. LANG. I. Text, Notes, and Glossary. New York, Scribner's Sons. 1902. 8vo, pp. xix + 284; . 1556

COLLECCION DE AUTOS, FARSAS Y COLOQUIOS DEL SIGLO XVI. Publiée par LEO ROUANET. Tome IV. Madrid, Murillo. 1902. Lge. 8vo, pp. 512; 15pes. 1557

THE POEM OF THE CID, a Critical text, literal translation, and notes and variants. Edited by ARCHER M. HUNTINGTON. Putnam. 1902. 3 vols. , pp. ; . [*In the Press.* 1558

AMIGOS Y AUXILIARES DEL HOMBRE. Cuentos compilados por S. J. EDDY. Ginn. 1901. 8vo, pp. vi+161; 3s. 1559

TRANSLATIONS.

CERVANTES: Adventures of Don Quixote. (Condensed for Young People.) Illustrated by W. H. ROBINSON. Dent. 1902. Lge. cr. 8vo, pp. 554; 5s. net. 1560

THE CID CAMPEADOR: An Historical Romance. By D'ANTONIO DE TRUEBA Y LA QUINTANA. Translation by HENRY J. GILL. M. H. Gill. 1902. Cheap reissue. Cr. 8vo, pp. 396; 2s. 1561

LITERARY HISTORY, &c.

HISTORIA DE LA LITERATURA ESPAÑOLA DESDE LOS ORIGINES HASTA EL AÑO 1900. Por JAIME FITZMAURICE KELLY. Traducida del inglés y anotada por ADOLFO BONILLA Y SAN MARTIN, con un estudio preliminar por MARCELINO MENENDEZ Y PELAYO. Madrid, La España Moderna. 1901. 8vo. pp. xliii+608; . 1562

COMPENDIO DE LA HISTORIA GENERAL DE LA LITERATURA Y ESPECIALMENTO DE LA ESPAÑOLA. P. MUÑOZ PEÑA. Valladolid. 1902. 8vo, pp. 408; 6pes. 1563

HISTORIA DE LAS IDEAS ESTÉTICAS EN ESPAÑA. M. MENDEZ Y PELAYO. Segunda edición, corregida y aumentada. Tomo IV. (Siglos xvi, xvii, y xviii.) Madrid, . 1901. 8vo, pp. 362; 5pes. 1564

ATTRAVERSO LA SPAGNA LETTERARIA (I CATALANI): Colloqui con Angel Guimerà, Pompeyo Gener, Johan Maragali, Giacinto Verdaguer, Narciso Oller, Apeles Mestres, Ignacio Iglesias, Francesch Matheu, Santiago Rusinol, Alexandre de Riquer. JOSÈ L. PAGANO. Roma, . 1902. 16mo, pp. 260 e 10 ritr.; 3 l.50. 1565

I PRIMI INFLUSSI DI DANTE, DEL PETRARCHA, E DEL BOCCACCIO SULLA LETTERATURA SPAGNUOLA, con appendici di documenti inediti. BERNARDO SANVISENTI. Milano, Hoepli. 1902. Lge. 8vo, pp. xvi+464; 7 l.50. 1566

CORNEILLE AND THE SPANISH DRAMA. By Dr. J. B. SEGALL. 1567

See No. 1255.

DICTIONARY OF FOREIGN QUOTATIONS (Spanish and German). By Col. P. H. DALBIAC and T. B. HARBOTTLE. 1568

See No. 1387.

LIFE AND WAYS.

GESCHICHTE VON SPANIEN. Von F. W. SCHIRRMACHER. (*Geschichte der europäischen Staaten, VII.*) Gotha, F. A. Perthes. 1902. 8vo, pp. xiii+697; 16m. 1569

THE LAND OF THE DONS. By LEONARD WILLIAMS. Cassell. 1902. , pp. , with about 40 illustrations; . 1570

B.—LANGUAGE.

GRAMMATICA PRACTICA CASTELLANA. By LUCIO C. SMITH. Ginn. 1900. 5×7½ in., pp. xii+265; 2s. 6d. 1571

SPANISH GRAMMAR. With Exercises. By M. M. RAMSEY. Bell. 1902. Cr. 8vo, pp. 618; 7s. 6d. 1572

LECTURA Y CONVERSACIÓN. A new and progressive Spanish method. T. SALVA and F. FOURCAUT. New York, American Book Co. 1902. 12mo, pp. 142; 60cts. 1573

SPANISH AND ENGLISH CONVERSATION. First Book. By AIDA E. PINNEY. Ginn. 1902. 8vo, pp. xv+111; 3s. Second Book. 8vo, pp. xiii+107; 3s. 1574

DICCIONARIO POPULAR ENCICLOPÉDICO DE LA LENGUA ESPAÑOLA, con subjeción rigurosa á la última edición publicada por la Real Academia Española, y aumentada con nuevas voces y definiciones, términos importantes de literatura, historia, biografia, agricultura, etc. Tomo I. A.-B. F. DEL PINO, J. LOZANO y G. BARRAGAN. Madrid, . 1901. Folio, pp. 1034; 20pes. 1575

OTHER MODERN LANGUAGES.

(ARABIC.) A HISTORY OF ARABIC LITERATURE. By Prof. CLEMENT HUART. (*Literatures of the World.*) Heinemann. 1902. 8vo, pp. ; 6s. 1576 [*In the Press.*

(ARMENIAN.) LEHRBUCH DER NEUOSTARMENISCHEN LITTERATURSPRACHE. Von F. N. FINCK. Unter Mitwirkung von S. KANAJEANZ bearbeitet. Marburg. 1902. 8vo, pp. x+141; 4m.50. 1577

—— ELEMENTARY MODERN ARMENIAN GRAMMAR. By K. H. GULLIAN. (Method Gaspey-Otto-Sauer.) Heidelberg, Groos. 1902. Lge. 8vo, pp. viii+196; 3m. 1578

(CANADIAN FRENCH.) CANADIAN FRENCH. The language and literature of the past decade (1800-1900), with a retrospect of the causes that have produced them. J. GEDDES, jr. Erlangen, F. Junge. 1902. Lge. 8vo, pp. 66; 1m.60. 1579

(CHINESE.) PROGRESSIVE EXERCISES IN THE CHINESE WRITTEN LANGUAGE. By T. L. BULLOCK. Low. 1902. Roy. 8vo, 10×6 in., pp. 264; 10s. 6d. net. 1580

(DANISH.) KLEINES TASCHENWÖRTERBUCH DER DEUTSCH-DÄNISCHEN UND DÄNISCH-DEUTSCHEN SPRACHE. Von K. ROBOLSKY und KNUD HASTING. *See* No. 1493. 1581

(DUTCH.) HOSSFELD'S NEW PRACTICAL METHOD OF LEARNING THE DUTCH LANGUAGE. By J. M. SCHNITZLER. Hirschfeld. 1902. Cr. 8vo, pp. 332; 4s. 1582

—— A DUTCH GRAMMAR. By Prof. W. L. LOGEMAN. (*Parallel Grammar Series.*) Sonnenschein. 1902. [*In Preparation.* 1583

—— NEDERLAND'SCHE LETTERKUNDE. H. C. MULLER. Utrecht, . 1902. 8vo, pp. 47; 40cts. 1584

(JAPANESE.) GRAMMATIK DER JAPANISCHEN UMGANGSSPRACHE mit Übungsstücken und Wörterverzeichnissen. Von A. SEIDEL. 2. Auflage. Wien, Hartleben. 1901. Lge. 8vo, pp. xi.+176; 2m. 1585

—— JAPANESE STORY TELLERS. By J. ADAM. Translated by OSMAN EDWARDS. Simpkin. 1902. Royal 16mo, pp. ; sewed, 2s. net. 1586 [*In the Press.*

—— POETICAL GREETINGS FROM THE FAR EAST, JAPANESE POEMS. By K. FLORENZ and A. LLOYD. Simpkin. 1902. Imp. 8vo, pp. ; in case, 6s. net. 1587

(HAUSA.) DIE SPRACHE DER HAUSA. Von ERNST C. MARRÉ. Grammatik, Übungen und Chrestomathie, sowie hausanisch-deutsches und deutsch-hausanisches Wörterbuch-Verzeichnis. (*Bibliothek der Sprachenkunde. 70 Teil.*) Wien, Hartleben. 1902. , pp. ; 2m. 1588

(HUNGARIAN.) DIE EINFACHSTE METHODE IN KURZER ZEIT UNGARISCH ZU ERLERNEN: mit oder ohne Hilfe eines Lehrers und Landesführers von Ungarn. Beschreibung sämtlicher Städte Ungarns, Lebensgewohnheiten der Ungarn, Sehenswürdigkeiten, Vergnügen und Localkunde. Allez kurz und praktisch. Berlin, Polyglott Kuntze's Kosmos. 1902. Nar. lge. 8vo, pp. 37; 50pfg. 1589

—— UNGARISCHE VOLKSMÄRCHEN. Ausgewählt und übersetzt von ELISABETH SKLAREK. Mit einer Einleitung von A. SCHULLERUS. Leipzig, Dieterich. 1902. Lge. 8vo, pp. xxi+300; 5m.; 6m. 1590

(NORWEGIAN.) NORWEGISCHES LESEBUCH. Lesestücke in der norwegischen Reichssprache. Von J. C. POESTION. Mit einem Anhang von Lesestücken in 'Landsmaal' nebst grammatikalischen Vorbemerkungen über das 'Landsmaal' und zwei Glossaren. Wien, Hartleben. 1902. 12mo, pp. viii+184; 2m. 1591

(PERSIAN.) A LITERARY HISTORY OF PERSIA. From the Earliest Times until Firdawsi. By EDWARD G. BROWNE. Unwin. 1902. Demy 8vo, pp. 536; 16s. 1592

(POLISH.) DIE EINFACHSTE METHODE, IN KURZER ZEIT POLNISCH ZU ERLERNEN; mit oder ohne Hilfe eines Lehrers und Landesführers von Polen. Beschreibung sämtlicher Städte Polens, Lebensgewohnheiten der Polen, Sehenswürdigkeiten, Vergnügen und Localkunde. Alles kurz und praktisch. Berlin, Polyglott Kuntze's Kosmos. 1902. Nar. lge. 8vo, pp. 32; 50pfg. 1593

(PORTUGUESE.) LEHRBUCH DER PORTUGIESISCHEN SPRACHE. Von RUD. DAMM. Blumenau, Probst und Filho. 1901. Lge. 8vo, pp. iii+182; 3m.50. 1594

—— O PERFEITO PORTUGUEZ. G. SOUZA DE CASTRO. Der perfekte Portugiese. Eine Anleitung ohne Lehrer Portugiesisch richtig lesen, schreiben und sprechen zu lernen. Mit beigefügter vollständiger Aussprache-Bezeichnung. 2. Auflage revidiert und verbessert von B. CASAGRANDE. Schweidnitz, C. Lerch. 1902. Lge. 16mo, pp. 223; 1m.; 1m.30. 1595

—— LUIS DE CAMÕES. LUISADA DI LUIS DE CAMÕES: Estratti del canto III. con un sunto di tutto il poema, dalla edizione di T. J. de AQUINO. (Testi romanzi per uso delle scuole a cura di A. MONACI.) Lisboa, na officina de S. TH. Ferreira, anno 1782. Roma, Loescher. 1902. 16mo, pp. 32; 1 l. 1596

(ROUMANIAN.) RUMÄNISCH-DEUTSCHES WÖRTERBUCH. Von Dr. H. TIKTIN. 3 Lfg.: Leipzig, Harrassowitz. 1902. Lex. 8vo, pp. 385-448; 1m.60. 1597

—— THE BARD OF THE DIMBOVITZA: Roumanian Folk-Songs. Collected from the Peasants by HELENE VACARESCO. Translated by CARMEN SYLVA and ALMA STRETTELL. With an Introduction by CARMEN SYLVA. Harper. 1902. Cr. 8vo, pp. 274; cloth, extra gilt, 5s. net. 1598

(RUSSIAN.) DIE RUSSISCHE LITTERATUR DER GEGENWART. Von A. L. WOLYNSKI. Übersetzt von JOS. MELNIK. (*Moderne Essays zur Kunst u. Litt.*, XX.) Berlin, Gose und Tesslaff. 1902. 8vo, pp. 43; 50pfg. 1599

—— ANTHOLOGY OF RUSSIAN LITERATURE FROM THE EARLIEST TIMES TO THE PRESENT DAY. By LEO WIENER. Putnam. 1902. Vol. I., 8vo, pp. i-xvii +447; 12s. 6d. net. 1600

(SLAVONIC.) SLAVISCHE CHRESTOMATHIE MIT GLOSSAREN. Von E. BERNEKER. Strassburg, Trübner. 1902. Lge. 8vo, pp. ix+488; 12m. 1601

(TURKISH.) GIBB'S OTTOMAN POETRY. Vol. II. Edited by E. G. BROWNE. Luzac. 1902. , pp. ; . [*In Preparation.* 1602

(WELSH.) HISTORICAL MANUSCRIPTS COMMISSION. Report on MSS. in Welsh Language. Vol. II. Part I.: Jesus College, Oxford; Free Library, Cardiff; Havod; Wrexham; Llanwrin; Merthyr; Aberdâr. Eyre & Spottiswoode. 1902. 8vo, pp. 418; 1s. 9d. 1603

THE MIDDLE AGES.

OLD AND MIDDLE ENGLISH, GOTHIC, &c.

FIFTEENTH CENTURY PROSE AND VERSE. Edited by ALFRED W. POLLARD. Constable. 1902. (*English Garner*, Vol. XII.) 8vo, pp. about 400; 4s. net. [*In the Press.* 1604

NOVA LEGENDA ANGLIE: As collected by JOHN OF TYNEMOUTH, JOHN CAPGRAVE, and others, and first printed, with new lives, by WYNKYN DE WORDE, A.D. MDXVI. Now re-edited with fresh material from MS. and printed sources by CARL HORSTMANN. Oxford, Clarendon Press. 2 vols. 1901. Lge. 8vo, pp. lxviii+506+731; 36s. 1605

EVERYMAN: a Morality Play. With Introduction and Notes. Bullen. 1902. Seventh edition. 8vo, pp. 48; swd., 1s. net. 1606

CHAUCER. Knight's Tale and Prologue. Edited by A. W. POLLARD. Macmillan. 1902. 1607 [*In Preparation.*

—— Pardoner's Tale. A Critical Edition. Herausgegeben von JOHN KOCH. (*Englische Textbibliothek.* Heft 7.) Berlin, Felber. 1902. 8vo, pp. lxxii+164; 3m. 1608

CHAUCER. The Prologue and the Nun's Priest's Tale. By A. J. WYATT. With a Glossary. Clive. 1902. pp. ; . [*In the Press.* 1609

SELECT CHAUCER. Edited and elucidated by J. L. ROBERTSON. Blackwood. 1902. Cr. 8vo, pp. 158; 3s. 1610

DIE ÄLTESTE MITTELENGLISCHE FASSUNG DER ASSUMPTIO MARIAE. Herausgegeben von E. HACKAUF. (*Englische Textbibliothek*, 8.) Berlin, Felber. 1902. 8vo, pp. iii+xxxiii+100; 3m. 1611

SIR CLIGES. LE BEAUS DESCONUS. Two Middle-English romances retold in modern prose, by JESSIE L. WESTON. With Introduction and Notes. Frontispiece, and designed title-page by CAROLINE WATTS. (*Arthurian Romances Unrepresented in Malory*, No. 5.) Nutt. 1902. Min. 4to, pp. 90; 2s. net. 1612

DAS HERBARIUM APULEII NACH EINER FRÜH-MITTELENGLISCHEN FASSUNG. Herausgegeben von HUGO BERBERICH. (*Anglistische Forschungen*, V.) Heidleberg, Winter. 1902. 8vo, pp. 140; 3m.60. 1613

DIE ANGEBLICHE ORIGINALITÄT DES FRÜHMITTELENGLISCHEN 'KING HORN,' nebst einem Anhang über anglofranzösische Konsonantendehnung. Von LORENZ MORSBACH. (Aus: Festschrift für W. FOERSTER.) Halle a/S., Niemeyer. 1902. Lge. 8vo, pp. 84; 1m.20. 1614

AN OLD ENGLISH ANTHOLOGY. By A. J. WYATT. Cambridge, University Press. 1902. 1615
[*In the Press.*

THE LAY OF HAVELOK THE DANE. Re-edited from the MS. Laud Misc. 108 in the Bodleian Library, Oxford. By the Rev. W. W. SKEAT. Oxford, Clarendon Press. 1902. 12mo, pp. lx+171; 4s. 6d. 1616

JUDITH, PHŒNIX, AND OTHER ANGLO-SAXON POEMS. Translated from the Grein-Wülker Text by LESLIE HALL. New York, Silver, Burdett & Co. 1902. Lge. 8vo, pp. ; 75cts. 1617

HE PRAYER BOOK OF AEDELUALD THE BISHOP: Commonly called the Book of Cerne. Edited from the MS. in the University Library, Cambridge, with Introduction and Notes by DOM A. B. KUPERS. Cambridge, University Press. 1902. Demy 4to, pp. xxxvi+286; with 2 facsimile Plates; 21s. net. 1618

ASSER'S LIFE OF KING ALFRED. With the Annals of Saint Neot. Edited by W. H. STEVENSON. Oxford, Clarendon Press. 1902. , pp. ; . [*In Preparation.* 1619

A GLOSSARY OF THE OLD ENGLISH GOSPELS, LATIN-OLD ENGLISH: OLD ENGLISH-LATIN. By ANSTICE HARRIS. Leipzig, Fock. 1902. Lge. 8vo, pp. iii+111; 6m. 1620

ALTENGLISCHES FLURNAMENBUCH. Von Dr. HEINRICH MIDDENDORFF. Halle, Niemeyer. 1902. Lge. 8vo, pp. 156; 3m. 1621

DI UNA IMITAZIONE INGLESE DELLA DIVINA COMMEDIA: la Casa della Fama di Chaucer. C. CHIARINA. 1622
See No. 1504.

OLD ENGLISH GRAMMAR. By Dr. K. D. BULBRING. Sonnenschein. 1902. [*In Preparation.* 1623

SPECIMENS OF MIDDLE SCOTS. With Introduction, Notes, and Glossary by G. GREGORY SMITH. Blackwood. 1902. Post 8vo, pp. 451; 7s. 6d. net. 1624

OLD FRENCH.

LE VRAY MISTÈRE DE LA PASSION COMPOSÉ PAR ARNOULD GREBAN (1452). Nouvellement adapté par GULLY DE TAURINES et L. DE LA TOURRASSE. Préface de ÉMILE FAGUET. Paris, Belin. 1902. 8vo, pp. ; 2f.50. 1625

ÉTUDES SUR LE THÉÂTRE FRANÇAIS DU XIV^e^ ET DU XV^e^ SIÈCLE. Par. E. ROY. La Comédie sans titre, publiée pour la première fois d'après le manuscrit latin 8163 de la Bibliothèque nationale et les miracles de Notre Dame par personnages. Paris, Bouillon. 1902. 8vo, pp. ; 10f. 1626

ÉTUDES SUR LE THÉÂTRE COMIQUE FRANÇAIS DU MOYEN AGE ET SUR LE RÔLE DE LA NOUVELLE DANS LES FARCES ET DANS LES COMÉDIES. PIETRO TOLDO. Turin, Loescher. 1902. 8vo, pp. 189; . 1627

OLIVIER DE LA MARCHE. Le Triomphe des Dames. Ausgabe nach den Handschriften von JULIA KALBFLEISCH-BENAS. Rostock, Warkentien in Comm. 1901. Lge. 8vo, pp. xxviii+119; 4m. 1628

THE CHRONYCLE OF FROISSART. Vol. V. Translated by LORD BERNERS, with an Introduction by W. P. KER. (*Tudor Translations*, Vols. XXVII.-XXXI.) Nutt. 1902. , pp. ; . 1629

L'HISTOIRE DE GUILLAUME LE MARÉCHAL, COMTE DE STRIGUIL ET DE PEMBROKE, RÉGENT D'ANGLETERRE de 1216 à 1219. Poème français, publié pour la Société de l'Histoire de France, par PAUL MEYER. T. III. Paris, Laurens. 1901. 8vo, pp. clx+310; . 1630

KRISTIAN VON TROYES, YWAIN (DER LÖWENRITTER). Textausgabe mit Einleitung, Anmerkungen und vollständigem Glossar, herausgegeben von W. FÖRSTER. 2. Aufl. (*Romanische Bibliothek*, V.) Halle a/S., Niemeyer. 1902. 8vo, pp. lxvi+249; 6m. 1631

OF AUCASSIN AND NICOLETTE. A Translation in Prose and Verse from the Old French, together with AMABEL and AMORIS. By LAURENCE HOUSMAN. Illustrations by PAUL WOODROFFE. Murray. 1902. Cr. 8vo, pp. 112; 5s. net. 1632

AUCASSIN AND NICOLETTE: An Old French Song Tale. Translated by M. S. HENRY and Versified by EDWARD W. THOMSON. Printed on hand-made paper with decorative initials. Brown, Langham & Co. 1902. Roy. 4to, 11¾×9¼ in., pp. 61; 12s. 6d. net. 1633

LA PREMIÈRE PARTIE DU CHANSONNIER DE BERNART AMOROS CONSERVÉE PAR LES MSS. a C^a^ F^a^ publiée par EDMOND STENGEL. Leipzig, Dieterich. 1902. Lge. 8vo, pp. 328; 12m. 1634

ÜBER DEN URSPRUNG UND DIE GESCHICHTE DER FRANZÖSISCHEN BALLADE. Von FREDERIC J. A. DAVIDSON. Halle, Erhardt Karras. 1902. , pp. 89; . 1635

MIRACLES DE NOSTRE DAME. Herausgegeben von FRIEDRICH M. FORKHERT. Bonn, Carl Georgi. 1901. 8vo, pp. 147; . 1636

STORIES OF CHARLEMAGNE AND THE TWELVE PEERS OF FRANCE FROM THE OLD ROMANCES. By A. CHURCH. Seeley. 1902. Cr. 8vo, pp. 386; 5s. 1637

LES PLUS ANCIENS MONUMENTS DE LA LANGUE FRANÇAISE, publiés pour les cours universitaires. I. and II. Par ED. KOSCHWITZ. I. Textes diplomatiques, notices bibliographiques et corrections. 6. édition revue et augmentée. Avec 2 fac-simile. II. Textes critiques et glossaire. Leipzig, Reisland. 1902. 8vo, pp. v+53; pp. viii+93; 1m.20; 1m.50. 1638

PETITE PHONÉTIQUE DU FRANÇAIS PRÉLITTÉRAIRE (VI.-X. Siècles). Par PAUL MARCHOT. Première partie: Les voyelles. Second partie: Les consonnes. Freiburg (Suisse), Universitätsbuchhandlung. 1902. Lge. 8vo, pp. 1-41, 41-98; . 1639

A PRIMER OF OLD FRENCH. By G. H. CLARKE and C. J. MURRAY. Blackie. 1902. 1640
[*In Preparation.*

PROVENZALISCHE CHRESTOMATHIE MIT ABRISS DER FORMENLEHRE UND GLOSSAR. Von C. APPEL. 2. verbesserte Auflage. I. Abteilung. Leipzig, Reisland. 1902. Lge. 8vo, pp. xli+344; 9m. (for the two parts). 1641

LA PROVENCE. (Usages, coutumes, idiomes, depuis les temps les plus reculés jusqu'à nos jours.) Le Félibrige et son action sur la langue provençale, avec une grammaire provençale abrégée, par HENRI ODDO. Paris, H. le Soudier. 1902. 4to, pp. ; illustré de nombreuses gravures; broché, 7f.50. 1642

LE TROUBADOUR BERTRAN D'ALAMANON. Par SALVERDA DE GRAVE. Toulouse, Edouard Privat. 1902. Sm. 8vo, pp. ; 5f. 1643

LA VIE ET L'ŒUVRE DU TROUBADOUR RAIMON DE MIRAVAL. Étude sur la littérature et la société méridionales à la veille de la guerre des Albigeois. Par P. ANDRAUD. Paris, Bouillon. 1902. 8vo, pp. vii+270; 6f. 1644

OLD GERMAN.

OSWALD VON WOLKENSTEIN, Geistliche und weltliche Lieder, ein- und mehrstimmig. Bearbeitung der Texte von Dr. F. SCHATZ, die Musik von Osw. KOLLER. Mit Einleitung, Revisionsbericht, Bildnissen des Komponisten und 7 Reproductionen. I. Halbband. Wien, Artaria und Co. 1902. 4to, pp. xxxii+233; 20m. 1645

DIE JENAER LIEDERHANDSCHRIFT. Herausgegeben von G. HOLZ, F. SARAN, und E. BERNOULLI. 1. Bd.: Getreuer Abdruck des Textes. 2. Bd.: Übertragung, Rhythmik und Melodik. Leipzig, C. L. Hirschfeld. 1902. 4to, pp. viii+240 and 200; in vellum (2 vols.), 36m. 1646

DAS NIBELUNGENLIED. Zweite neu bearbeitete und erweiterte Auflage von HANS VOLLMER. Leipzig, H. Bredt. 1902. 8vo, pp. 153; 1m.25.; 1m.55. 1647

H. VON DER AUE. Der Arme Heinrich. Edited by J. G. ROBERTSON. Sonnenschein. 1902. Cr. 8vo, pp. xiii+122; *reduced* to 2s. 6d. net. 1648

MEIER HELMBRECHT. Herausgegeben von J. SEILER. (*Sammlung deutscher Schulausgaben*, 80.) Bielefeld, Velhagen und Klasing. 1902. 8vo, pp. 74; 60pfg. 1649

DAS DEUTSCHE GÖTTER- UND HELDENBUCH. Von RICHARD VON KRALIK. II. Die Wilzen- und Welsungensage. Wilze. Oserich. Etzel. Gudrun. Wieland. Orwendel. Amlet. Beowulf. Helge Herwardsohn. Welsung. Helge Hundingstödter. Siegmund. Siegfrieds Jugend. Stuttgart, J. Roth. 1902. 8vo, pp. iv+388; 2m.50.; 3m.60. 1650

ALTDEUTSCHER HUMOR. Beiträge zur Kenntnis der älteren deutschen Litteratur. Von A. OHORN. Berlin, Hofmann. 1902. Lge. 8vo, pp. iv+191; 3m. 1651

DEUTSCHE GRAMMATIK. Kurzgefasste Laut- und Formenlehre des Gotischen, Alt-, Mittel- und Neuhochdeutschen. Von F. KAUFFMANN. Marburg, Elwert. 1902. , pp. viii+111; . 1652

MEDIEVAL LITERATURE, &c.

NORSE.

DEN OLDNORSKE OG OLDISLANDSKE LITTERATURE HISTORIE. Af J. JÓNSSON. Bd. II. Haefte 3-5. Copenhagen, Carlsborgfond. 1902. 1653

THE EDDA. I. The Divine Mythology of the North. By WINIFRED FARADAY. (*Popular Studies*, etc., XII.) Nutt. 1902. 16mo, pp. 51; swd., 6d. 1654

—— II. The Heroic Mythology of the North. By WINIFRED FARADAY. (*Popular Studies in Mythology*, XIII.) Nutt. 1902. 16mo, pp. 60; swd., 6d. 1655

NORTHERN HERO LEGENDS. By O. L. JIRICZEK. Translated by M. BENTINCK SMITH. (*Temple Primers.*) Dent. 1902. 18mo, pp. 154; 1s. net. 1656

NORSE STORIES: Retold from the Eddas. By HAMILTON W. MABIE. G. Richards. 1902. Cr. 8vo, pp. 260, illustrated; 6s. 1657

MEDIÆVAL STORIES. Translated from the Swedish by W. F. HARVEY. Very fully illustrated by W. H. ROBINSON. Sands. 1902. Cr. 8vo, pp. 321; 5s. 1658

NORDISCHE MYTHOLOGIE AUF HÖHEREN SCHULEN. Dr. EWALD FREY. Berlin, Gaertner. 1902. 4to, pp. 26; 1m. 1659

DENMARK'S HEROIC LITERATURE. A Study of Antiquities. By AXEL OLRIK. Part I. Hrolf Kraki and the early Skjoldings. (*Grimm Library*, No. 16.) Nutt. 1903. Cr. 8vo, pp. ; probable Subscription price 10s. 6d. net. 1660

[*In Preparation.*

GESCHICHTE DER ISLÄNDISCHEN DICHTUNG DER NEUZEIT (1800-1900). Von C. KÜCHLER. 2 Heft: Dramatik. Leipzig, H. Haacke. 1902. 8vo, pp. vii+79; 4m. 1661

DER ISLÄNDISCHE BAUERNHOF UND SEIN BETRIEB ZUR SAGAZEIT. Nach den Quellen dargestellt von Dr. E. D. SCHÖNFELD. Strassburg, Trübner. 1902. Lge. 8vo, pp. xvi+286; 8m. 1662

DIE SAGA VOM HÜHNER THOR. Eine altisländische Bauernnovelle des X. Jahrhunderts. Aus dem Altisländischen übersetzt von ALWIN WODE. Diessen, Huber. 1902. Lge. 8vo, pp. 77; 2m.50. 1663

DET NORRÖNE SPROG PA SHETLAND, af JAKOB JAKOBSEN. Köbenhavn. 1897. , pp. x+196. 1664

CELTIC.

THE LITERATURE OF THE CELTS. Its History and Romance. By MAGNUS MACLEAN. Blackie. 1902. Demy 8vo, pp. 416; 7s. 6d. net. 1665

IRISCHE TEXTE. Mit Übersetzungen und Wörterbuch herausgegeben von WH. STOKES und E. WINDISCH. 4 Serie. 1 Heft. Leipzig, Hirzel. 1900. Lge. 8vo, pp. xiv+438; 12m. 1666

THE COURTSHIP OF FERB. An old Irish Romance translated in the Twelfth Century into the Book of Leinster. Translated into English Prose and Verse by A. H. LEARY. With Preface, Notes, and Literal Translations. Frontispiece, etc., by CAROLINE WATTS. (*Irish Saga Library*, I.) Nutt. 1902. Sq. 18mo, pp. xxxii+101; 2s. net. 1667

THE MABINOGION. Translated from the Red Book of Hergest. By LADY CHARLOTTE GUEST. Vols. I. and II. Unwin. 1902. Each: 12mo, pp. 128; swd., 1s.; 2s. 1668

TOGAIL BRUIDNE DÀ DERGA. The Destruction of Da Derga's Hostel. Edited, with translation and Glossarial Index, by WHITLEY STOKES. Paris, Bouillon. 1902. Lge. 8vo, pp. ix+199; 8f. 1669

FORAS FEASA AR EIRINN. The History of Ireland. By GEOFFREY KEATING. Edited and translated by David Comyn. Vol. I. (*Irish Texts Society*, Vol. IV.) Nutt. 1902. Demy 8vo, pp. xx+237; cloth, 10s. 6d. net. 1670

THESAURUS PALÆOHIBERNICUS: COLLECTION OF OLD IRISH GLOSSES, SCHOLIA PROSE AND VERSE. Edited by WHITLEY STOKES and JOHN STRACHAN. Vol. I.: Biblical glosses and scholia. Clay. 1901. Royal 8vo, pp. xxviii+727; 30s. 1671

COMPARATIVE LITERATURE, HISTORY OF CULTURE, &c.

A HISTORY OF CRITICISM AND LITERARY TASTE IN EUROPE, from the Earliest Texts to the Present Day. Vol. II.: From the Renaissance to the Decline of the Eighteenth Century Orthodoxy. By GEORGE SAINTSBURY. Blackwood. 1902. (3 vols.) Demy 8vo, pp. 612; 21s. net. 1672

THE MEDIÆVAL STAGE. By E. K. CHAMBERS. Oxford, Clarendon Press. 1902. 2 vols. 1673
[*In Preparation.*

DAS VOLKSTÜMLICHE PARADIESSPIEL UND SEINE MITTELALTERLICHEN GRUNDLAGEN. Von CARL KLIMKE. (*Germanistische Abhandlungen*, XIX.) Breslau, Marcus. 1902. Lge. 8vo, pp. viii+96; 3m. 1674

STUDIEN ZUR ERZÄHLUNGSLITTERATUR DES MITTELALTERS. 3 Tl. Von A. E. SCHÖNBACH. Wien, Gerold. 1901. Lge. 8vo, pp. 77; . 1675

STUDIEN ZUR ERZÄHLUNGSLITTERATUR DES MITTELALTERS. 4. Tl. Über Caesarius von Heisterbach, 1. Von A. E. SCHÖNBACH. Wien, Gerold. 1902. Lge. 8vo, pp. 93; 2m.20. 1676

MORGAIN LA FÉE. A Study in the Fairy Mythology of the Middle Ages. By LUCY A. PATON. Ginn. 1902. 8vo, pp. ; . 1677

LA LÉGENDE CHEVALERESQUE DE TRISTAN ET ISEULT. Essai de littérature comparée. Par A. BOSSERT. Hachette. 1902. 16mo, pp. 286; 3f.50. 1678

THE LEGENDS OF THE HOLY GRAIL. By A. NUTT. (*Popular Studies in Romance Mythology.*) Nutt. 1902. 16mo, pp. 80; 6d. 1679

THE THREE DAYS' TOURNAMENT. By JESSIE L. WESTON. (*Grimm Library*, No. 15.) Nutt. 1902. Cr. 8vo, pp. 76; 2s. net. 1680

HISTOIRE UNIVERSELLE. Par M. FONTANE. T. XII. L'Europe. Paris, Lemerre. 1902. 8vo, pp. ; 7f.50. 1681

THE MIDDLE AGES. By P. V. N. MYERS. Ginn. 1902. Cr. 8vo, pp. ix+454; 5s. 1682

MEDIÆVAL AND MODERN EUROPEAN HISTORY. Part I. The Middle Ages. By JAMES H. ROBINSON. Ginn. 1902. 7¼ × 5½ in., pp. viii + 273; 4s. 6d. 1683

THE MID-EIGHTEENTH CENTURY. By J. H. MILLAR. (*Periods of European History.*) Blackwood. 1902. Cr. 8vo, pp. 400; 5s. net. 1684

HEROES OF THE WEST. A Biographical Sketch of Modern History. By A. J. CARLYLE, R. M. CARLYLE, and F. S. MARTIN. Murray. 1902. Fcap. 8vo, pp. 170; 2s. 1685

[Traces the course of European history and thought from the end of the Roman Empire, through Charlemagne, Hildebrand, Godfrey of Bouillon, St. Louis, Wycliffe, Joan of Arc, Columbus, Raphael, Luther, and William of Orange, to the end of the sixteenth century, and will be followed by a second volume continuing the narrative from Henry IV. of France to the nineteenth century.]

COMPARATIVE PHILOLOGY, &c.

VÖLKERPSYCHOLOGIE. Von WILHELM WUNDT. Eine Untersuchung der Entwicklungsgesetze von Sprache, Mythus und Sitte. 1. Band. 2. Teil. Leipzig, Engelmann. 1900. Lge. 8vo, pp. x+644; 15m. 1686

ANREGUNGEN ZUR PSYCHOLOGISCHEN BETRACHTUNG DER SPRACHE. Von ARNO SCHMIEDER. (*Päd. Magazin*, 179.) Langensalza, Beyer. 1902. Lge. 8vo, pp. 37; 20pfg. 1687

SPROGVIDENSKABENS HISTORIE. VILH. THOMSON. Kopenhagen, Gad. 1902. Lge. 8vo, pp. 87; . 1688

DAS WESEN DER SPRACHLICHEN GEBILDE. Von LUDWIG SUTTERLIN. Heidelberg, Winter. 1902. Lge. 8vo, pp. vii+192; 4m. 1689

THEORY OF POETRY, METRIC, &c.

THE PRINCIPLES OF CRITICISM. By W. BASIL WORSFOLD. An Introduction to the Study of Literature. A new cheap edition. Allen. 1902. Cr. 8vo, pp. 264; cloth, 3s. 6d. net. 1690

[Library edition. Demy 8vo, 10s. 6d. net.]

ESTETICA COME SCIENZA DELL' ESPRESSIONE E LINGUISTICA GENERALE. I. Teoria. II. Storia. BENEDETTO CROCE. Milano, Nemo Sandron. 1902. Lge. 8vo, pp. 570; 5l. 1691

ÜBER ÄSTHETISCHES SEHEN. Von W. PEPER. Langensalza, H. Beyer. 1901. Lge. 8vo, pp. 56; 70pfg. 1692

POETIK: I. Teil. Vorbemerkungen. Allgemeine Analyse der psychischen Vorgänge beim Genuss einer Dichtung. Von HUBERT ROETTEKEN. München, Beck. 1902. 8vo, pp. xiii+315; 7m. 1693

DRAMATISCHE HANDWERKSLEHRE. 2. umgearbeitete und vermehrte Auflage. Von —— AVONIANUS. Berlin, Walther. 1902. , pp. vii+292; 5m. . 1694

INTRODUCTION TO SCIENTIFIC STUDY OF ENGLISH POETRY: Prolegomena to Science of English Prosody. By M. H. LIDDELL. Richards. 1902. Cr. 8vo, pp. 328; 6s. 1695

CHAPTERS ON ENGLISH METRE. By J. B. MAYOR. Second edition revised and enlarged. New York, Macmillan Co. 1901. Demy 8vo, pp. ; 7s. 6d. net. 1696

PHONETICS, &c.

GENERAL.

A PRIMER OF PHONETICS. By HENRY SWEET. Oxford, University Press. 1902. Second ed. revised. Ex. fcap. 8vo, pp. viii+119; cloth, 3s. 6d. 1697

THE ELEMENTS OF EXPERIMENTAL PHONETICS. By E. W. SCRIPTURE. New York. 1902. 8vo, pp. iv+262; 1 dollar. 1698

ÜBER TON, RHYTHMIK UND STIMMENFÜHRUNG. Von A. J. POLAK. Leipzig, Breitkopf und Härtel. 1902. Lge. 8vo, pp. ; 8m. 1699

THE MOTION OF THE VOICE IN CONNECTION WITH ACCENT AND ACCENTUAL ARSIS AND THESIS. By C. W. L. JOHNSON. Baltimore. 1902. Lge. 8vo, 57-76. 1700

ENGLISH.

CHAPTERS ON ENGLISH PRINTING, PROSODY AND PRONUNCIATION (1550-1700). Von BASTIAN A. P. VAN DAM and CORNELIS STOFFEL. (*Anglistische Forschungen*, IX.) Heidelberg, Winter. 1902. Lge. 8vo, pp. iii+206; 5m. 1701

PETER PIPER'S PRACTICAL PRINCIPLES OF PLAIN AND PERFECT PRONUNCIATION. (*Dumpy Books.*) Richards. 1902. 32mo, pp. 96; 1s. 6d. 1702

(A nonsense book.)

FRENCH.

PRINCIPES DE PHONÉTIQUE EXPÉRIMENTALE: Ie et IIe partie. Par L'ABBÉ ROUSSELOT. Paris, 1897 et 1901, H. Welter. Lge. 8vo, pp. 640; 30f. 1703

DICTIONNAIRE DE LA PRONONCIATION MODERNE. Par V. DELAHAYE. Paris, Delagrave. 1901. 16mo. pp. ; 3f.50. 1704

GERMAN.

ÜBER SPRACHMELODISCHES IN DER DEUTSCHEN DICHTUNG. By E. SIEVERS. Programm. Leipzig, Edelmann. 1902. 4to, pp. 17-30; 1m.50. 1705

KURZES LEHRBUCH DER LAUTSCHRIFT (zugleich ein Hilfsbuch für den deutschen Schulschreibung als Hilfsbuch zur Erwerbung einer mustergültigen Aussprache. Herausgegeben von WILHELM VIËTOR. Zweiter Teil. zweites Lesebuch. Neue. 1902. 8vo. pp. vi-172; 2m. 1706

PUBLIC SPEAKING, ELOCUTION, &c.

POPULAR ELOCUTIONIST AND READER. Comprising Practical Hints on Public Reading and Reciting. With Original Hints on Elocution by J. E. CARPENTER. New and extended edition. Warne. 1902. Ex. cr. 8vo, pp. 640; 3s. 6d. 1707

EFFECTIVE SPEAKING AND WRITING. By J. DARLINGTON. Allenson. 1902. Cr. 8vo, pp. 120; 1s. 6d. 1708

THE ART OF SPEAKING. By ERNEST PERTWEE. Sonnenschein. 1902. Cr. 8vo, pp. 96; 2s. 6d. 1709

THE SCIENCE AND THE ART OF ELOCUTION, and A STANDARD READER. By ERNEST PERTWEE. Sonnenschein. 1902. [*In Preparation.* 1710

DICKENS, RECITATIONS FROM. Compiled and adapted by Mr. and Mrs. S. L. HASLUCK. (*Hasluck's Recitations.*) Simpkin. 1902. 12mo, pp. 226; 2s. 1711

MRS. GASKELL. Cranford, Scenes from, Arranged for Dramatic Performance. By BEATRICE HATCH. Preface by EDWARD COMPTON. Richards. 1902. Cr. 8vo, pp. 134; 2s. 6d. 1712

NATIONAL READER. Edited by ALFRED H. MILES. Bousfield. 1902. 8vo, pp. 192; 2s.; swd., 1s. 1713

PRACTICAL LIP-READING FOR THE USE OF THE DEAF. By E. F. BOULTBEE. L. U. Gill. 1902. Cr. 8vo, pp. 120; 2s. net. 1713*a*

DAS TAUBSTUMMENBILDUNGSWESEN IM 19. JAHRH. IN DEN WICHTIGSTEN STAATEN EUROPAS. Ein Überblick über seine Entwicklung. Von I. KARTH. Im Verein mit ausländischen Vertretern des Taubstummenfaches herausegegeben. Braunschweig, W. G. Korn. 1902. Lge. 8vo, pp. viii+428; 7m.50. 1714

CHARLTON H. BASTIAN. Über Aphasie und andere Sprachstörungen. Mit Genehmigung des Verfassers aus dem Englischen übersetzt von MORITZ URSTEIN. Leipzig, Engelmann. 1902. Lge. 8vo, pp. x.+511; 11m. 1715

FOR THE TEACHER.

GENERAL.

HANDBUCH DER PADAGOGIK. 1. Bd. Psychologie und Logik. Unterrichtslehre (allgemeine, und Didaktik. Erziehungslehre, Erziehungsstätten und Erzieher (Schulkunde). Von Dr. KARL HEILMANN. 5 und 6. Auflage. Leipzig, Durr. 1902. Lge. 8vo, pp. 295; 3m.50; 4m. 1716

— — 3. Bd. Geschichte der Pädagogik. Von Dr. KARL HEILMANN. Mit Abbildungen und Kartenskizzen. 2., nach den neuen Lehrplänen bearbeitete und vermehrte Auflage. Leipzig, Durr. 1902. Lge. 8vo, pp. 256; 3m.20. 1717

ALLGEMEINE PÄDAGOGIK, AUS DEM ZWECK DER ERZIEHUNG ABGELEITET. Von J. F. HERBART. Mit Einleitung und Anmerkungen von T. FRITSCH. Leipzig, Reclam. 1902. Lge. 16mo, pp. 240; 80pfg. 1718

DIE LEHRE VON BILDUNGSWERTEN. Von WILHELM REIN. *Pädagogik in systematischer Darstellung.* I. Bd.) Langensalza, Beyer. 1902. Lex. 8vo, pp. xii-650; 14m.; 12m. 1719

GRUNDZÜGE DER PÄDAGOGIK UND IHRER HILFSWISSENSCHAFTEN IN ELEMENTARER DARSTELLUNG. Von P. CONRAD. 2. Teil: Elemente der Ethik und allgemeine Padagogik. Davos, Richter. 1902. Lge. 8vo. pp. iv-403; 4m. 1720

GESCHICHTE DER PÄDAGOGIK MIT BESONDERER BERÜCKSICHTIGUNG DES VOLKSSCHULWESENS. Von HEINRICH BAUMGARTNER. Für Lehrerseminarien und zur Fortbildung der Lehrer. Freiburg i. B., Herder. 1902. 8vo, pp. xvi+283; 2m.40. 1721

GESCHICHTE DER PÄDAGOGIK. Von H. WERNER. Leipzig, Goschen. 1902. Sm. 8vo, pp. 168; 80pfg. 1722

NUOVO CORSO DI PEDAGOGIA ELEMENTARE AD USO DELLE SCUOLE NORMALI IN CONFORMITA DEI PROGRAMMI E DELLE ISTRUZIONI MINISTERIALI. Vol. I. (Nozioni generali: psicologie, educatione) e Vol. III., Parte I. (Storia della pedagogia). SANTE GIUFFRIDA. Torino, . 1902. 16mo, pp. 228+585; 7 l. 1723

LÄROBOK I PEDAGOGIK FÖR FOLKSKOLELÄRARE OCH FOLKSKOLELÄRARE-SEMINARIER. S. LUNDQVIST. Stockholm. 1902. 4to. pp. 107; 1kr.100. 1724

POUR LA PÉDAGOGIE. Par G. DUMESNIL. Paris, . 1902. 18mo, pp. xvii+264; 3f.50. 1725

PRINCIPLES OF CLASS-TEACHING. By J. J. FINDLAY. Macmillan. 1902. Cr. 8vo, pp. xxxvi+442; 5s. 1726

THE STUDENT'S HERBART. By F. H. HAYWARD. Sonnenschein. 1902. Cr. 8vo, pp. 96; 1s. 6d. net. 1727

ANWEISUNG ZUM ZWECKMÄSSIGEN SCHULUNTERRICHT. Von BERN. OVERBERG. Für den Schul- und Selbstgebrauch bearbeitet und mit einer Einleitung versehen von Dr. J. GAUSEN. 3. Auflage. Paderborn, Schöningh. 1902. 8vo, pp. xxviii+329; 1m.80. 1728

THE ART OF TEACHING. By EMERSON E. WHITE. American Book Co. 1902. 1729

DIE PRINZIPIEN DER NATÜRLICHEN ERZIEHUNG. Von EW. HAUFE. Stuttgart, . 1902. 8vo, pp. iv+110; 1m.50. 1730

THE TEACHER AND THE CHILD: Elements of Moral and Religious Teaching in Day-School, Home, and Sunday-School. By H. THISELTON MARK. Unwin. 1902. Cr. 8vo, pp. 166; 1s. 6d. 1731

ALLGEMEINE GRUNDSÄTZE DER ERZIEHUNG UND DES UNTERRICHTS. Zur Vorbereitung auf Fachlehrer-Prüfungen, insbesondere für Nadelarbeits- und Sprach-Lehrerinnen zusammengestellt. Von GUSTAV BERGER. Dresden, . 1902. 8vo, pp. 94; 2m.25. 1732

REINMENSCHLICHE KINDERERZIEHUNG. Grundzüge einer Gesundheitspflege der Kindesseele. Von J. GUTTZEIT. Leipzig, Besser. 1902. Lge. 8vo, pp. iv+99; 80pfg. 1733

LA FAMILIA Y LA ESCUELA. Part I. R. RIVAS HERRANZ. Zaragoza, . 1901. 8vo, pp. 164; 2pes. 1734

DIE NEUE ERZIEHUNG. Essays über die Erziehung zur Kunst und zum Leben. Von H. PUDOR. Leipzig, H. Seemann. 1902. 8vo, pp. iv+339; 4m. 1735

THE MAKING OF CITIZENS: Study in Comparative Education. By R. E. HUGHES. W. Scott Publishing Co., Ltd. 1902. Cr. 8vo, pp. 414; 6s. 1736

EDUCATIONAL STUDIES AND ADDRESSES. By T. G. ROOPER. Blackie. 1902. Cr. 8vo, pp. 214; 2s. 6d. net. 1737

ERZIEHUNG UND UNTERRICHT. Ein Freundeswort an die Eltern. Von V. THUMSER. Wien, 1901. 8vo, pp. vii+68; 1m. 1738

QUESTIONS D'HISTOIRE ET D'ENSEIGNEMENT. By CH. V. LANGLOIS. Hachette. 1902. Lge. 8vo, pp. ii+317; 3f.50. 1739

L'ENSEIGNEMENT SECONDAIRE ET LA DÉMOCRATIE. Par F. VIAL. Paris, Colin. 1902. pp. ; 3f.50. 1740

LES ÉCOLES URBAINES. Par CH. DROUARD. Paris, Belin. 1902. 12mo, pp. 436; 3f.50. 1741

RELIGION, AGNOSTICISM, AND EDUCATION. By J. L. SPALDING. Chicago, M'Clurg & Co. 1902. , pp. . 1742

DIE BILDUNGSWIRREN DER GEGENWART. Von OSKAR WEISSENFELS. Berlin, Dümmler. 1901. Lge. 8vo, pp. xx+384; 5m.; 6m. 1743

SCHLUSS! Eine Studie zur Schulreform. Von E. STEINWEG. Halle a/S., Niemeyer. 1902. Lge. 8vo, pp. 48; 80pfg. 1744

COMMENT ÉLEVER NOS FILS. Par JOSEPH DUHAMEL. Paris, Charpentier. 1901. , pp. ; 3f.50. 1745

WIE ERZIEHT UND BILDET DAS GYMNASIUM UNSERE SÖHNE? Berlin, Reuther und Reichard. 1902. Lge. 8vo, pp. ; 1m.50. 1746

METHODIK DES VOLKSSCHULUNTERRICHTS IN ÜBERSICHTLICHER DARSTELLUNG. Von H. SCHWOCHOW. Ein Lern- und Wiederholungsbuch zur Vorbereitung auf pädagogische Prüfungen. Unter Mitwirkung des Pfr. A. SEYDEL hersg. 6. vermehrte und verbesserte Auflage. Mit 92 Abbildungen der wichtigsten Lehr- und Veranschaulichungsmittel. Leipzig, Hofmann. 1902. Lge. 8vo, pp. xvi+496; 4m. 1747

SCUOLA PRATICA, O LA SCUOLA POPOLARE E LE RIFORME DEGLI STUDI DETOTTE DALLA SCUOLA TEORICO-PRATICA GRATUITA MEDIOEVALE. F. BONGIOANNINI. Torino, . 1902. 16mo, pp. vii+161; 2 l. 1748

DIE UNGETEILTE UNTERRICHTSZEIT AN VOLKSSCHULEN. (Der Vormittagsunterricht.) Von C. MÜLLER. Berlin, Gerdes und Hödel. 1902. Lge. 8vo, pp. iii+72; 1m.20. 1749

WERT, MASS UND BEHANDLUNG DER HAUSAUFGABEN DER SCHULE. Von E. NEUMANN. Neuwied, Heuser. 1902. Lge. 8vo, pp. 18; 50pfg. 1750

VON DEUTSCHER BILDUNG INSBESONDERE VON DEUTSCHER BILDUNG UND ERZIEHUNG DER ERWERBSARBEITENDEN MÄNNLICHEN JUGEND. Ein Beitrag zur Frage der Fortbildungsschule von OTTO SCHULZE. Mit einem Geleitswort von Dr. ANDREAS. Berlin, Gerdes und Hödel. 1902. Lge. 8vo, pp. iv+76; 1m.40. 1751

DE LA FORMATION DES MAÎTRES DE L'ENSEIGNEMENT SECONDAIRE À L'ÉTRANGER ET EN FRANCE. Par M. DUGARD. Paris, Colin. 1902. 18mo, pp. ; 3f. 1752

PSYCHOLOGY, &c.

GRUNDRISS DER PSYCHOLOGIE. Von WILHELM WUNDT. 5. verbesserte Auflage. Leipzig, Engelmann. 1902. Lge. 8vo, pp. xvi+410; 7m. 1753

OUTLINES OF PSYCHOLOGY. Von WILHELM WUNDT. Translated with the co-operation of the Author by CHARLES H. JUDD. Second English edition revised from the fourth German revised edition. Williams & Norgate. 1902. Lge. 8vo, pp. xxii+390; 8s. net. 1754

THE MIND OF MAN: Text-Book of Psychology. By G. SPILLER. Sonnenschein. 1902. Roy. 8vo, pp. 568; 7s. 6d. 1755

LEHRBUCH DER PÄDAGOGISCHEN PSYCHOLOGIE. Von PAUL BERGEMANN. Leipzig, Hofmann. 1901. Lge. 8vo, pp. vii+483; 9m. 1756

GRUNDZÜGE DER PSYCHOLOGIE. Bd. I. Von HERMANN EBBINGHAUS. Leipzig, Veit. 1902. Lge. 8vo, pp. ; 14m. 1757

ANALYTICAL PSYCHOLOGY. A Practical Manual for Normal Schools. By LIGHTMER WITMER. Ginn. 1902. 8¼×5¾ in., pp. xxvi+251; 7s. 1758

PSYCHOLOGIE DE L'ÉDUCATION. Par Dr. G. LE BON. Paris, Flammarion. 1902. 18mo, pp. ; 3f.50. 1759

IMPROVEMENT OF THE MORAL QUALITIES. By S. S. WISE. Macmillan. 1902. 8vo, pp. xii+168; 5s. net. 1760

AN INTRODUCTORY TEXT-BOOK OF LOGIC. By S. H. MELLONE. Blackwood. 1902. Cr. 8vo, pp. 376; 5s. 1761

ELEMENTARY LOGIC. By the Rev. JOHN LIGHTFOOT. Ralph, Holland. 1902. Cr. 8vo, pp. 124; 1s. 6d. 1762

THE PRINCIPLES OF LOGIC. By H. A. ATKINS. New York. 1902. 12mo, pp. ; 7s. 6d. net. 1763

OUTLINES OF LOGIC. By St. G. STOCK. Simpkin. 1902. Cr. 8vo, pp. 64; 2s. 6d. net. 1764

HOW TO REASON. By Rev. RICHARD C. BODKIN. Dublin, Browne & Nolan. 1902. Cr. 8vo, pp. 200; 1s. net; cloth, 1s. 6d. net. 1765

PHYSIOLOGY, HYGIENE, &c.

PHYSIOLOGY FOR BEGINNERS. By L. HILL. Arnold. 1902. Cr. 8vo, pp. viii+124; 1s. 1766

LIFE AND HEALTH; A Text-Book of Physiology. By ALBERT F. BLAISDELL. Ginn. 1902. 7¼×4½ in., pp. vi+346, illustrated; 4s. 6d. 1767

DOMESTIC SCIENCE AND GENERAL HYGIENE. By T. W. GARDNER and ISABEL F. YOUNG. Simpkin. 1902. Cr. 8vo, pp. 196; 2s. net. 1768

HYGIENE: A Manual of Personal and Public Health. By ARTHUR NEWSHOLME. New edition. G. Gill, Ltd. 1902. 8¼×5½ in., pp. viii+350, illustrated; 4s. 6d. 1769

ADVANCED HYGIENE, for the Advanced Examination of Board of Education. By A. E. IKIN and R. A. LYSTER. Clive. 1902. Cr. 8vo, pp. 308; 3s. 6d. 1770

A HANDBOOK OF HYGIENE. By Lieut.-Col. A. M. DAVIES. Griffin. 1902. 2nd ed., thoroughly revised. Fcap. 8vo, pp. 620, illustrated; 1thr., 8s. 6d. net. 1771

MANUAL OF HYGIENE. By W. H. HAMER. Churchill. 1902. 8vo, pp. 634; 12s. 6d. net. 1772

THE HYGIENE OF SCHOOLS AND SCHOLARS. By H. BEALE COLLINS. Ralph, Holland & Co. 1902. Cr. 8vo, pp. 154; 2s. 1773

THE HUMAN BODY: ITS PERSONAL HYGIENE AND PRACTICAL PHYSIOLOGY. By B. P. COLTON. Scientific Press. 1902. Cr. 8vo, pp. 442; 5s. 1774

PEOPLE'S A B C GUIDE TO HEALTH. By W. G. STABLES. Bousfield. 1902. New edition. 12mo, pp. 144; 1s. 6d. 1775

BRAIN AND BODY. By A. WILSON. Allenson. 1902. Long. 8vo, pp. 142; 1s. 6d. 1776

ARS VIVENDI; or, Art of acquiring Mental and Bodily Vigour. By A. LOVELL. A. Lovell. 1902. 4th edition enlarged. Cr. 8vo, pp. 162; 2s. net. 1777

AVENUES TO HEALTH. By E. H. MILES. Sonnenschein. 1902. Cr. 8vo, pp. 438; 4s. 6d. 1778

THE IMPERIAL HEALTH MANUAL, Edited by ANTONY ROCHE. 2nd edition. Baillière, Tindall & Co. 1902. Cr. 8vo, pp. xv+304; 3s. net. 1779

HEALTH AT SCHOOL, CONSIDERED IN ITS MENTAL, MORAL, AND PHYSICAL ASPECTS. By CLEMENT DUKES, M.D. Rivingtons. 1902. 3rd edition revised and enlarged. Cr. 8vo, pp. xxiv+498; 9s. net. 1780

THE NORMAL SCHOOL HYGIENE. By S. SIEFRIG. Simpkin. 1902. Cr. 8vo. pp. 500; 3s. 6d. net. 1781

GESUNDHEIT UND SCHULE. Von H. GRIESBACH. Leipzig, Teubner. 1902. Lge. 8vo, pp. 32; 80pfg. 1782

THE ESSENTIALS OF SCHOOL DIET; or, The Diet suitable for the Growth and Development of Youth. By CLEMENT DUKES, M.D. With a Prefatory Note by Sir WILLIAM BROADBENT. Rivingtons. 1902. 2nd edition revised and enlarged. Cr. 8vo, pp. ; 6s. net. 1783

THE HOME DOCTOR: Medical Guide for Family, School, and General Use. By F. R. WALTERS. Sonnenschein. 1902. 8vo, pp. 384; 2s. 6d. net. 1784

HEREDITY. By J. ARTHUR THOMPSON. With numerous Diagrams and Illustrations. Murray. 1902. Short demy 8vo, pp. ; 6s. [*In the Press.* 1785

DAS KRANKE SCHULKIND. Von Dr. A. BAUR. Anleitung zu physiologisch-psychologischen Beobachtungen in der Schule. Mit Beiträgen von D. J. L. KOCH, Prof. EVERSBUSCH, HOFR. KÖBEL, SCHMID-MONNARD. Für Schulamtsvorstände, Schulärzte, Lehrer und Schulbibliotheken bearbeitet. Stuttgart, E. Enke. 1902. Lge. 8vo, pp. vi+306 mit 138 Abbildungen und 1 farbigen Tafel; 6m.; 7m. 1786

GOLDEN RULES FOR DISEASES OF CHILDREN. By G. CARPENTER. Simpkin. 1902. 32mo, pp. 102; limp, 1s. 1787

DISEASES OF ORGANS OF RESPIRATION: Treatise on Etiology, Pathology, Symptoms, Diagnosis, Prognosis, and Treatment of Diseases of Lungs and Air Passages. By S. WEST. Griffin. 1902. 2 vols. Roy. 8vo, pp. 934; cloth, 36s. net. 1788

EDUCATION OF WOMEN, &c.

THE SOCIAL POSITION OF WOMEN. By C. FELL SMITH. Sonnenschein. 1902. [*In Preparation.* 1789

DER BERUF UND DIE STELLUNG DER FRAU. By JOHANNES MÜLLER. Leipzig, Verlag der Grünen Blätter. 1902. Lge. 8vo, pp. ; 2m. 1790

MÄNNLICHES UND WEIBLICHES DENKEN. Ein Beitrag zur Frauen und Erziehungsfrage. Von Dr. KLUGE. Halle, C. Marhold. 1902. Lge. 8vo, pp. 35; 1m. 1791

LA FEMME À TRAVERS L'HISTOIRE. M. LEFÈVRE. Paris. 1902. 16mo, pp. iii+341; 3f.50. 1792

VINCENZO STELLUTI SCALA. La Donna: conferenze religiose-sociali. Fabriano, . 1902. 2 vols. 16mo, pp. 277; 249; 3l. 1793

PESTALOZZIS GERTRUD ALS MUSTER EINER MUTTER UND ERZIEHERIN. Von H. WEITKAMPF. (*Pädagogische Abhandlungen*, VII.) Bielefeld, Helmich. 1902. Lge. 8vo, pp. 15; 40pfg. 1794

UNSERER RUTH LERNJAHRE. Beitrag zur Erziehung der weiblichen Jugend. Von Dr. HUGO GRUBER. München, R. Oldenburg. 1902. 8vo, pp. ix+297; 4m. 1795

FÉNELON. Le Traité de l'Éducation des Filles. Herausgegeben von R. WENIGER. (*Prosateurs français*, 133.) Leipzig, Velhagen und Klasing. 1902. , pp. ; 1m. 1796

SHORT TALKS WITH YOUNG MOTHERS ON THE MANAGEMENT OF INFANTS AND YOUNG CHILDREN. By CHARLES G. KERLEY. Putnam's Sons. 1902. Illustrated. Cr. 8vo, pp. xii+262; 5s. 1797

WOMAN'S MANUAL: A Handbook of Progress and Events in all that pertains to Woman's Realm, and a Directory of the Various Organisations in every Line of Woman's Activity, also how to form and conduct the same. New York, . 1902. 12mo, pp. ; 5s. 1798

THE ENGLISHWOMAN'S YEAR BOOK AND DIRECTORY FOR 1903. Black. 1902. Cr. 8vo, pp. ; 2s. 6d. net. [*In the Press.* 1799

CHILD STUDY, &c.

THE CHILD MIND. By R. H. BRETHERTON. Lane. 1902. Cr. 8vo, pp. 238; 3s. 6d. net. 1800

BEGRIFF UND BEGRIFFE DER KINDERSPRACHE. Von Dr. W. AMENT. Berlin, Reuther und Reichard. 1902. Lge. 8vo, pp. vi+85; 2m. 1801

DAS JAHRHUNDERT DES KINDES. E. KEY. Studien übertragen von FRANCIS MARC. Berlin, Fischer. 1902. 8vo, pp. ; 4m.; 5m. 1802

HISTORY OF TEACHING, &c.

HISTORY OF EDUCATION. By Dr. J. C. G. SCHUMANN and Prof. G. VOIGT. Translated by F. LEVINSTEIN. Sonnenschein. 1902. , pp. ; . 1803 [*In Preparation.*

A HISTORY OF EDUCATION FROM THE BEGINNINGS OF THE RENAISSANCE. By WILLIAM H. WOODWARD. Cambridge, University Press. 1902. , pp. ; . [*In the Press.* 1804

CONTRIBUTIONS TO THE HISTORY OF EDUCATIONAL OPINION SINCE THE RENAISSANCE. By S. S. LAURIE. Cambridge, University Press. 1902. , pp. ; . [*In the Press.* 1805

DIE WANDLUNGEN DER PÄDAGOGIK IM 19TEN JAHRHUNDERT. Von THOMAS ACHELIS. Berlin, Cronbach. 1901. 8vo, pp. 204; 2m.50. 1806

CAMBRIDGE, HISTORICAL AND PICTURESQUE NOTES. By. J. W. CLARK. Seeley. 1902. Cheaper edition. Cr. 8vo, pp. 325, with many illustrations; 3s. 6d. 1807

THE STUDENT'S HANDBOOK TO THE UNIVERSITY AND COLLEGES OF CAMBRIDGE. First edition corrected to June 30, 1902. A New Handbook compiled from authentic sources. Cambridge University Press. 1902. Cr. 8vo, pp. 468; 3s. net. 1808

UNIVERSITY OF CAMBRIDGE COLLEGE HISTORIES: Caius College. By JOHN VENN. Robinson & Co. 1902. Cr. 8vo, pp. 268; 5s. net. 1809

TRINITY HALL, OR THE COLLEGE OF SCHOLARS OF THE HOLY TRINITY OF NORWICH IN THE UNIVERSITY OF CAMBRIDGE. By H. E. MALDEN. Robinson & Co. 1902. Cr. 8vo, pp. 298; 5s. net. 1810

OXFORD, HISTORICAL AND PICTURESQUE NOTES. By ANDREW LANG. Seeley. 1902. Cheaper edition. Cr. 8vo, pp. 282, with many illustrations; 3s. 6d. 1811

UNIVERSITY COLLEGE, OXFORD. By W. CARR. 1902. Cr. 8vo, pp. ; 5s. net. 1812

THE OWENS COLLEGE JUBILEE: being a Special Issue of 'The Owens College Union Magazine' to commemorate the recently accomplished Jubilee of the College. Manchester, Sherratt & Hughes. 1902. 4to, pp. 181; 4s. 6d. 1813

ANNALS OF SANDHURST: Chronicles of the Royal Military College from its Foundation to Present Day, with Sketch of History of Staff College. By A. F. M. FERRYMAN. Heinemann. 1902. Illus. Roy. 8vo, pp. 328; red. to 5s. 1814

THE HISTORY OF DOWNSIDE SCHOOL. By Father H. N. BIRT, O.S.B. Paul. 1902. , pp. , profusely illustrated from photographs and old engravings; 10s. 6d. 1815

ILLUSTRATED HISTORY OF THE UNIVERSITY OF CALIFORNIA (1868-1901.) By W. C. JONES. 1902. Folio, pp. ; 25s. 1816

DEUTSCHE SCHULWELT DES 19. JAHRHUNDERTS IN WORT UND BILD. (In etwa 12 Lieferungen.) Von OTTO W. BEYER. 1. Lfg. Wien, Pichler. 1902. Lge. 8vo, pp. 1-32; 60pfg. 1817

DIE DEUTSCHEN UNIVERSITÄTEN UND DAS UNIVERSITÄTSSTUDIUM. Von F. PAULSEN. Berlin, Asher. 1902. Lge. 8vo, pp. xii+574; 6m. 1818

GESCHICHTE DER KÖNIGLICHEN PREUSSISCHEN AKADEMIE DER WISSENSCHAFTEN ZU BERLIN. Im Auftrage der Akademie bearbeitet. Ausgabe in einem Bande. Von ADOLF HARNACK. Berlin, G. Stilke. 1901. , pp. viii+790; 10m. 1819

PÄDAGOGISCHES AUS ALTEN DEUTSCHEN RECHTSDENKMÄLERN. Von R. GALLE. Gotha, Thienemann. 1902. Lge. 8vo, pp. ; 60pfg. 1820

LA VIE UNIVERSITAIRE DANS L'ANCIENNE ESPAGNE. Par GUSTAVE REYNIER. Paris, Picard. 1902. Lge. 8vo, pp. vii+222; 3f.50. 1821

ROMAN EDUCATION. By A. S. WILKINS. Cambridge, University Press. 1902. , pp. ; . 1822
[*In the Press.*

CANON BARNETT, WARDEN OF TOYNBEE HALL: His Mission and its relation to Social Movements. By W. F. AITKEN. (*New Century Leaders.*) Partridge. 1902. Cr. 8vo, pp. 170; 1s. 6d. net. 1823

EDWARD BOWEN: A Memoir. By the Rev. the Hon. W. E. BOWEN. With Appendices, 3 photogravure portraits, and 2 other illustrations. Longmans. 1902. 8vo, pp. x+418; 12s. 6d. net. 1824

A MAKER OF THE ORIENT: SAMUEL ROBBINS BROWN. Pioneer Educator in China, America, and Japan. The Story of his Life and Work. By W. E. GRIFFIS. Oliphant. 1902. Cr. 8vo, pp. 332; 3s. 6d. net. 1825

ERASMUS OF ROTTERDAM RESPECTING THE AIM AND METHOD OF EDUCATION. A Study of Educational Doctrine in the Period of the Renaissance. By W. H. WOODWARD. Cambridge, University Press. 1902. , pp. ; . [*In the Press.* 1826

VINCENZ EDUARD MILDE ALS PÄDAGOGE UND SEIN VERHÄLTNIS ZU DEN GEISTIGEN STRÖMUNGEN SEINER ZEIT. Von KARL WOTKE. Eine cultur- und quellengeschichtliche Einleitung in seine 'Erziehungskunde.' Wien, Braumüller. 1902. Lge. 8vo, pp. xii+264; 5m. 1827

THE THEORY OF EDUCATION IN PLATO'S REPUBLIC. By J. E. ADAMSON. Sonnenschein. 1902. 8vo, pp. 264; 4s. 6d. 1828

ROLLIN. SA VIE, SES ŒUVRES ET L'UNIVERSITÉ DE SON TEMPS. Par H. FERTÉ. Hachette. 1902. 8vo, pp. xii+514; 7f.50. 1829

J. J. ROUSSEAU ET L'ÉDUCATION D'APRÈS LA NATURE. (Les Grands Éducateurs.) Par J. COMPAYRÉ. Paris, Delaplane. 1901. , pp. 112; . 1830

LEARNING AND TEACHING OF LANGUAGES.

DIE METHODIK DES NEUSPRACHLICHEN UNTERRICHTS. Ein geschichtlicher Überblick in 4 Vorträgen. Von WILHELM VIËTOR. (*Neuphil. Vorträge u. Abhandlungen*, III.) Leipzig, Teubner. 1902. 8vo, pp. vi+56; 1m. 1831

REFORM UND ANTIREFORM IM NEUSPRACHLICHEN UNTERRICHT. Von FRDR. BAUMANN. Berlin, Weidmann. 1902. Lge. 8vo, pp. 44; 1m. 1832

PÄDAGOGISCHE BETRACHTUNGEN EINES NEUPHILOLOGEN. Ein Beitrag zur Schulreform. Von Dr. JUL. RIEGEL. Cöthen, O. Schulze. 1902. Lge. 8vo, pp. vii+52; 80pfg. 1833

DIDAKTIK UND METHODIK DES FRANZÖSISCHEN UNTERRICHTS. Von WILHELM MÜNCH. 2te umgearbeitete Auflage. München, Beck. 1902. Lge. 8vo, pp. v+179; 4m.; 5m. 1834

ÜBER DIE VERBINDUNG DER SPRACHLICHEN MIT DER SACHLICHEN BELEHRUNG. Betrachtungen zur Methodik des fremdsprachlichen Unterrichts. Von Dr. JUL. ZIEHEN. Frankfurt a/M., Kesselring. 1902. Lge. 8vo, pp. 81; 1m. 1835

WIE SOLLEN WIR FREMDE SPRACHEN ERLERNEN? Von I. J. KOHOUT. Berlin, Fussinger. 1902. Lge. 8vo, pp. 23; 50pfg. 1836

L'ENSEIGNEMENT DES LANGUES VIVANTES DANS LES COLLÈGES. Par R. HORNER. 2. édition revue. Paris, Fischbacher. 1901. 8vo, pp. ; . 1837

DER LITTERATURBETRIEB IN DER SCHULE, mit besonderer Rücksicht auf die gegenseitigen Beziehungen der englischen und deutschen Litteratur. Von A. R. HOHLFELD. (Separatabdruck aus den *Pädagogischen Monatsheften*, Januar-Feb. 1902.) 1838

PARLIAMENTARY PAPERS, &c.

BOARD OF EDUCATION: CODE OF REGULATIONS FOR DAY-SCHOOLS, 1902. With Schedules and Appendices. Eyre & Spottiswoode. 1902. 8vo, pp. 66; 4d. 1839

SPECIAL REPORTS ON EDUCATIONAL SUBJECTS. Supplement to Vol. VIII. Education in the Netherlands. By J. C. MEDD, M.A. Eyre & Spottiswoode. 1902. 8vo, pp. 84; 5d. 1840

SPECIAL REPORTS ON EDUCATIONAL SUBJECTS (BOARD OF EDUCATION). Vols. X. Education in the United States of America, and XI. Edited by M. E. SADLER. Eyre & Spottiswoode. 1902. 8vo, (x.) pp. 525; 2s. 3d. (xi.) pp. 612; 2s. 6d. 1841

REPORT OF THE COMMITTEE OF COUNCIL ON EDUCATION IN SCOTLAND, with Appendix. 1901-1902. Eyre & Spottiswoode. 1902. 8vo, pp. 914; 3s. 8d. 1842

MISCELLANEOUS.

MINERVA: JAHRBUCH DER GELEHRTEN WELT. 1903. Von K. TRÜBNER. Williams & Norgate. 1902. 12mo, pp. 1347; 14s. net. 1843

THE SCHOOLMASTERS' DIRECTORY AND YEAR BOOK. Sonnenschein. 1902. (About pp. 1000; 5s. net.)
[*In Preparation.* 1844

LIST OF SCHOOLS AND TUTORS. (Aid to Parents in Selection of Schools.) 5th Annual edition. 1902-1903. Paton. 1902. Cr. 8vo, pp. 720; 1s. 1845

CODE OF DAY-SCHOOLS, 1902-1903. *School Board Chronicle* Edition and Manual. Edited by HERBERT CORNISH. Office. 1902. 8vo, pp. ; swd., 1s. 1846

HINTS TO YOUNG AUTHORS. By E. H. LACON WATSON. G. Richards. 1902. 8m. cr. 8vo, pp. 172; 2s. 6d. 1847

WORDS TO CHILDREN: Twenty-one Five Minute Addresses. By B. J. SNELL. Allenson. 1902. Cr. 8vo, pp. 174; 2s. 6d. 1848

NOTES ON [illegible] AND HOW TO WRITE THEM. By [illegible] 20.

ÜBER ERZIEHENDEN UNTERRICHT. Von A. PH. LARGIADER. Zürich. 1902. 8vo, pp. 71; 1m. 1850

KEY TO TEST PAPERS ON GENERAL KNOWLEDGE. By H. S. COOKE. Macmillan. 1902. Cr. 8vo, pp. 226; 4s. 6d. net. 1851

ENTRANCE SCHOLARSHIP QUESTIONS OF THE CHIEF PUBLIC SCHOOLS and H.M.S. 'BRITANNIA.' With Solutions and Notes. Sonnenschein. 1902. pp. ; . [*In Preparation.* 1852

HISTOIRES EN IMAGES SANS PAROLES. Par J. PERROT et F. FAU. Nathan. 1902. 8vo, pp. ; 40cts. 1853

NATURE STUDY AND LIFE. By CLIFTON F. HODGE, Ph.D. Ginn. 1902. 7¼×5 in., pp. xvi+514, illustrated; 7s. 1854

BILDERSCHMUCK FÜR UNSERE SCHULZIMMER. ERNST VON SALLWÜRK. Leipzig, Klinkhardt. 1902. Lge, 8vo, pp. ; 30pfg. 1855

KÜNSTLERISCHER BILDERSCHMUCK FÜR SCHULEN. Von Dr. M. SPANIER. Herausgegeben von der Lehrervereinigung für die Pflege der künstlerischen Bildung, Hamburg. Leipzig, Voigtländer. 1902. 8vo, pp. 117; 1m. 40. 1856

A TREATISE UPON THE LAW OF COPYRIGHT, in the United Kingdom and the Dominions of the Crown, and in the United States of America. Containing a full Appendix of all Acts of Parliament, International Conventions, Orders in Council, Treasury, Minutes, and Acts of Congress now in force. By J. E. MACGILLIVRAY. Murray. 1902. Medium 8vo, pp. 442; 25s. net. 1857

HOW TO MAKE AN INDEX. By B. H. WHEATLEY, F.S.A. Elliot Stock. 1902. Fcap. 8vo, pp. 240; 4s. 6d. 1858

The Modern Language Quarterly

NOTICE TO CONTRIBUTORS.—*The Modern Language Quarterly* is open for the discussion of all questions connected with the study and teaching of Medieval and Modern Languages and Literatures. Contributions dealing with Germanic should be sent to Dr. BREUL, 10 Cranmer Road, Cambridge; with Romance, to Dr. BRAUNHOLTZ, 37 Chesterton Road, Cambridge; with Teaching, to Mr. E. L. MILNER-BARRY, M.A., Mill Hill School, N.W., or to Prof. WALTER RIPPMANN, 72 Ladbroke Grove, Notting Hill, London, W.; with the Bibliographical List, to Prof. WALTER RIPPMANN, to whom review copies should be sent; and contributions dealing with all other subjects, to Mr. W. W. GREG, Park Lodge, Wimbledon Park, London, S.W. All contributions should be clearly written, and should bear the name and address of the author on the last page.

NOTICE TO SUBSCRIBERS.—*The Modern Language Quarterly* will be sent post free to all members of the Modern Language Association who have paid their subscription for the current year. Applications for membership should be sent to the Hon. Sec., care of the Hon. Treasurer; and subscriptions (10s. 6d. per ann.) to the Hon. Treasurer, Mr. DE V. PAYEN-PAYNE, 9 Stonor Road, West Kensington, London, W.

Edinburgh: Printed by T. and A. CONSTABLE

Index of Authors appearing in Bibliographical Lists for 1902.