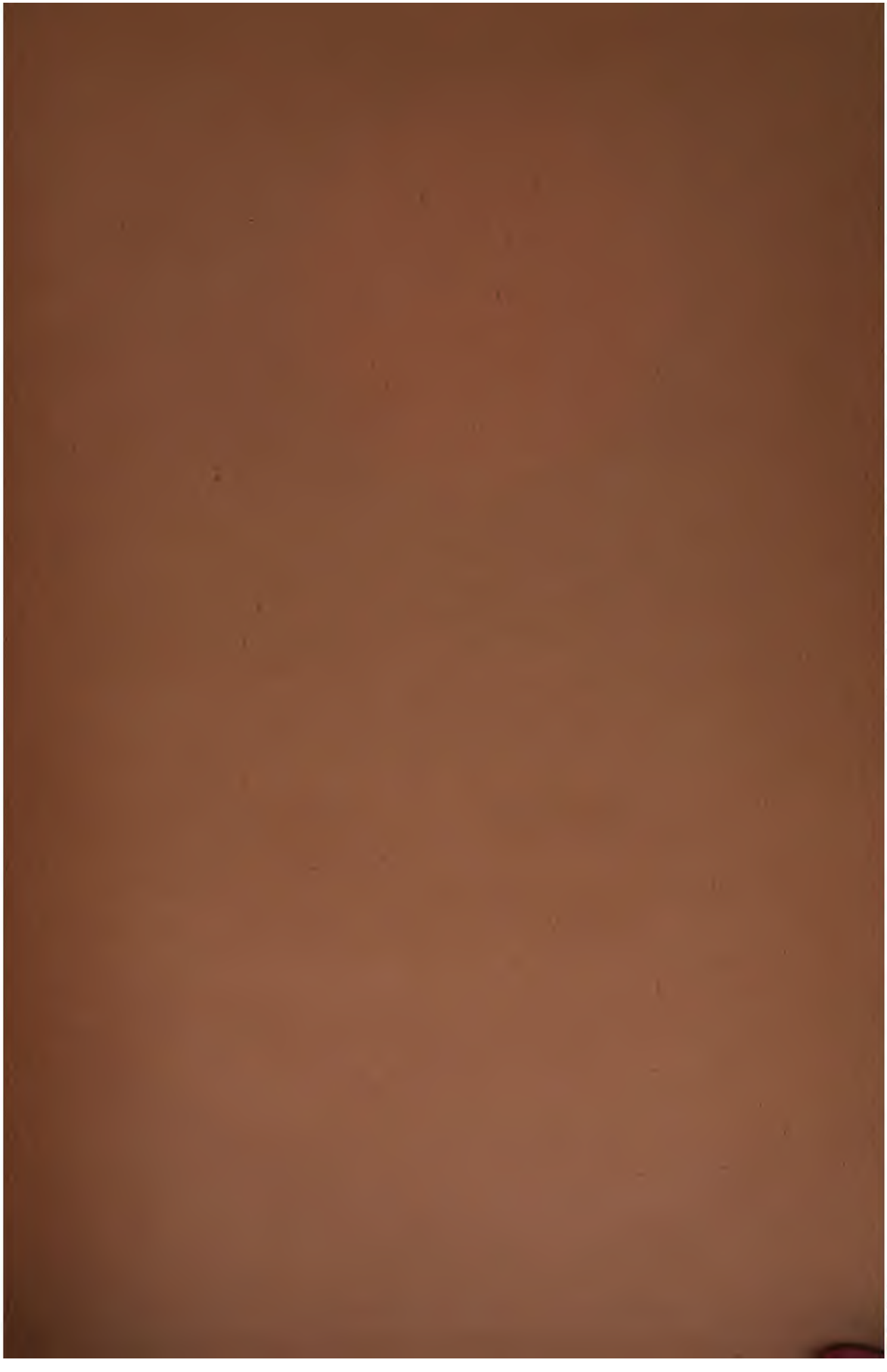

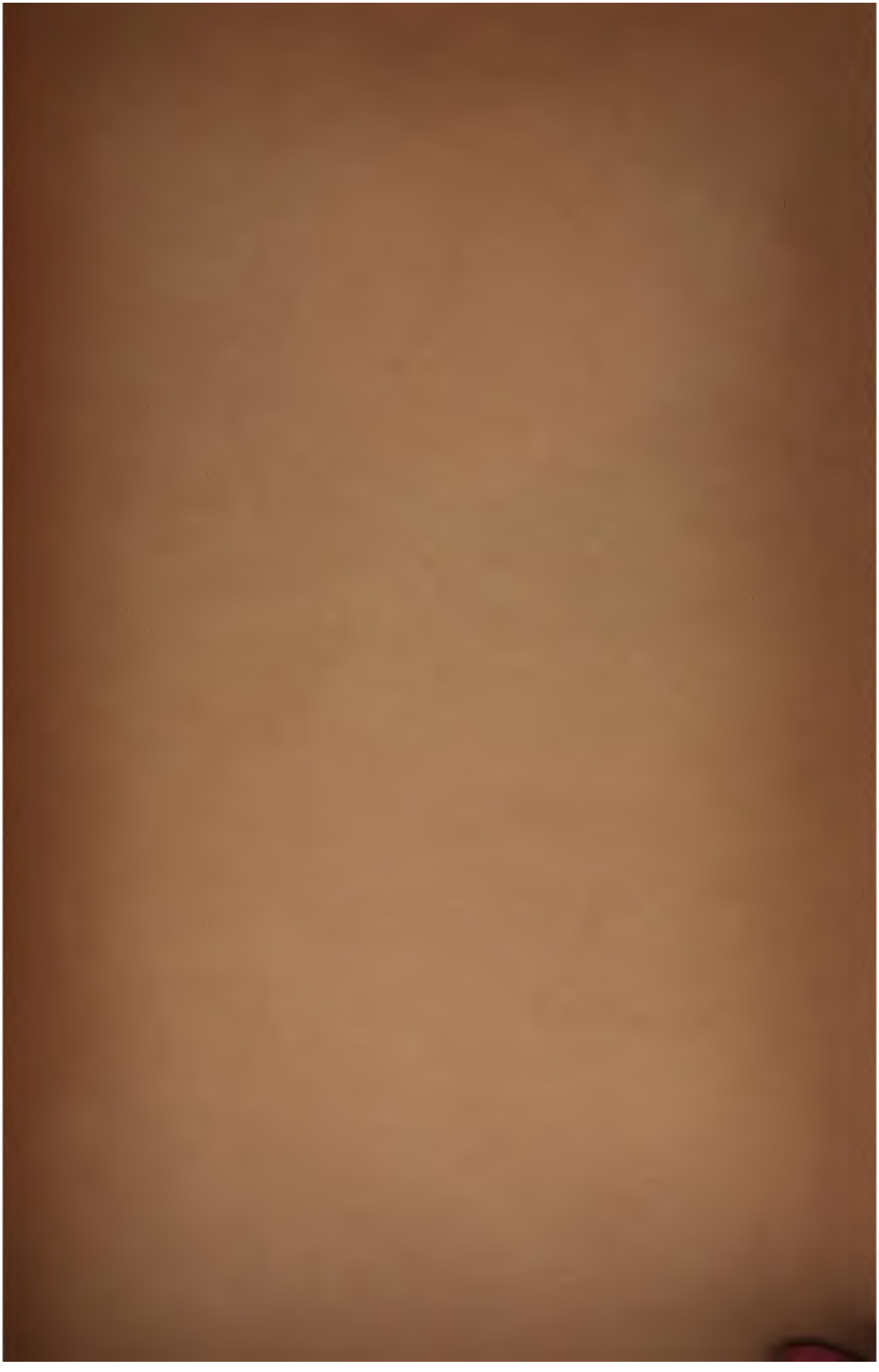

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Vol. VI. April 1903 No. 1.

THE REV. JOHN EARLE, M.A.

Rawlinsonian Professor of Anglo-Saxon at Oxford.

PROFESSOR EARLE belonged to the old tradition of Anglo-Saxon scholarship in England, which took up the language as part of history, in the larger sense of the word; his little book on Anglo-Saxon literature (1884) brings out his motives and views very freshly and clearly. His chief work was the edition of *Two of the Saxon Chronicles Parallel* (1865) so admirably completed in the new edition by his pupil and friend, Mr. Charles Plummer. Mr. Plummer's description of the English Chronicles and his theory of their composition have superseded Mr. Earle's work, but in no derogatory manner. The older book still keeps its interest; it has a personal character of its own, from the very beginning where Mr. Earle sums up the whole business in his delightful quotation from *Robinson Crusoe*: 'And now it was that I began to keep a journal of every day's employment; for indeed at first I was in too much hurry.' It is not easy to describe the attractive quality in his writing; that it came from his keen interest was plain enough; his style expressed him. There were paradoxes, and what seemed to be aberrations of literary judgment, as in the translation of *Beowulf*. Why should Mr. Earle, with his gift of lucid exposition, and his sound taste in English prose, have gone out of his way to mix up archaic and colloquial terms in such a reckless vocabulary as he used in this version? Fortunately these excesses did not impair his own faculty of good writing. But they showed, like some of his theories, a certain recklessness, 'humorous,' in the old meaning of the term, which in a puzzling way accompanied and sometimes thwarted his strong common sense. And with all his power of explanation he found it difficult to arrange his material; the large book on *English Prose* (1890) suffers on this account, though it is never dull. The little book on Anglo-Saxon literature perhaps gained something from the limits imposed by the series (S.P.C.K.) to which it belongs. In any case it is probably what best represents the author's mind, especially in the opening chapter, where Anglo-Saxon literature is put in the proper historical light in relation to the Latin culture of the early Middle Ages. Mr. Earle gave much attention to the study of Dante, with perhaps an overfondness for allegory. A specimen of his

work in this subject is included in Mr. Shadwell's *Purgatorio*.

Mr. Earle had many friends, whose regard for him has been expressed in fitting words by Mr. Plummer, writing in the *Oxford Magazine* (Feb. 11, 1903). A single phrase, 'his generous and candid nature,' may be repeated here.

W. P. KER.

JAMES BOÏELLE.

BY the death of James Boïelle, French scholarship in England has lost one of its most distinguished representatives and the Modern Language Association one of its original members. He was born in 1841, of a Huguenot family that had fled from Rouen at the Revocation of the Edict of Nantes and had settled in the island of Jersey, that refuge of Normans from very early days, where the late Queen was still toasted as the Duchess of Normandy within the writer's memory. Mr. Boïelle's family was connected with those of the two famous Rouennais, Corneille and Boïeldieu. He was educated in his native island and at the University of Rennes, where he passed his baccalauréat in 1860. He returned to Jersey to become an assistant master at Victoria College. During this time he devoted himself heart and soul to the encouragement of the Société Jersiaise, which interested itself in the archæological and historical associations in which Jersey is so rich. In 1880 he became chief Modern Language Master at Dulwich College, where he continued until 1898, when he retired with a pension. In 1896 he had joined the staff of Mr. Scoones at Garrick Chambers, where his powers of comparing the two idioms were much appreciated. Among Mr. Boïelle's countless pupils may be mentioned the present Lord Chief-Justice, Lord Alverstone, whom he assisted during the Venezuelan Arbitration in Paris, the Earl of Selborne, and Sir Robert Reid. In 1893 the honour of Officier d'Académie was conferred upon him, and he was also a corresponding member of the 'Société des Gens de Lettres.' When the Modern Language Association was formed by the late Mr. Beuzemaker, Dr. Macgowan, Dr. Heath, and Mr. Storr, in 1892, Mr. Boïelle was one of the first to join its ranks, and for many years before his death he had been a member of the Committee. Many members will no doubt recollect his recitations after the annual dinners, when he would give the company pieces of Tennyson and Victor Hugo, and mystify them by his perfect pronunciation of both languages as to whether he was a Frenchman or an Englishman. For many years he was an Examiner to the University of London and to the Irish Intermediate Board.

Mr. Boïelle did a great deal of literary work, and edited a great number of French classics, especially those of Victor Hugo, of whom he was a great admirer, which admiration had its rise in Hugo's long sojourn in the Channel Isles during the Third Empire. His *French Composition through Lord Macaulay's English* is a most valuable work, which has hardly received the recognition it deserves. The texts of Victor Hugo he edited were *Notre Dame*, *Les Misérables*, *Les Travailleurs de la Mer*, *Quatre-vingt treize*, and *Bug Jargal*. Other texts he annotated were Balzac's *Une ténébreuse affaire* and *Ursule Mirouet*; Gréville's *Perdue* and *Le Moulin Frappier*; Daudet's *La Belle Nivernaise*; Claretie's *Pierrille*; Toudouze's *Madame Lambelle*; Pierre Maël's *Fleur de Mer*; and Biart's *Quand j'étais petit*.. He compiled a little *French Poetry for Schools*, and did not escape the drudgery of *A First French Book*. His last work was an entire revision of *Cassell's French Dictionary*, which may be described as the greatest work he accomplished. The enormous labour he bestowed upon it may be seen from the pages of proof which the publishers have had photographed; and yet in spite of the labour he was as keen to make it perfect at the end of his task as at the beginning. It is indeed sad that his death should have taken place—January 10, 1903—just a few days before the book was published.

DE V. PAYEN-PAYNE.

THE FRENCH SYMBOLISTS.

'Tis some twenty years since a certain group of enthusiastic young French poets began to sing in unwonted accents on the hills of Montmartre and Sainte Geneviève. So strange and defiant were their strains that there was immediately a flutter in the ranks of the official and academic critics, indignant at these youths who wished to allure the Muse into Bohemian pastures new, and who showed so little respect for the traditional canons of French poetry. The critics had good reason for their indignation, for it cannot be denied that there existed then a marked disparity between the performance and presumption of these ardent young revolutionists. But years have passed since, and reason has come with years. Instead of flinging back insults at the taunts of their adversaries, the pioneers of the Symbolist school—it is to them we are alluding—have settled down to work, comparatively quietly, and gradually amassed a body of evidence that has long ago assured them victory and an honourable place in the history of French literature. Vicaire's amusing literary skit, *Les Déliquescences d'Adoré Floupette*, has lost its sting; the raillery of the journalists has not only ceased but turned into mild benevolence, and in many cases even to enthusiastic admiration; Anatole France has been won over; the canny Jeffrey of the *Revue des Deux Mondes* has since deputed one of his most obedient lieutenants to receive the whilom offenders into the temple of the French Muse, and happily has M. René Doumic carried out his orders by linking the new school on to the Lamartinian tradition; the *Mercure de France*, the accredited review of the Symbolists, is recognised as an organ of independent French thought in matters literary and artistic, and is fast becoming a serious rival to the *Revue des Deux Mondes* —in fine, the Symbolists can be said without any exaggeration to have triumphed. The best of them, Verlaine, Verhaeren, Rodenbach, Albert Samain, Henri de Régnier, and others, stand shoulder to shoulder with the leading Parnassians, and among the younger members of the group such poets as Francis Jammes and Fernand Gregh have already shown more than ordinary promise. This being so, it is not easy at first sight to understand why the bulk of people who take an interest in literature in this country are so unfamiliar with these poets. This is all the more remarkable when one recalls that of all French poets the Symbolists alone realise the Germanic conception of true lyric poetry, as I hope to show presently. The real reason seems to me to be, that in the unpoetic age in which we live, literary reputations based on poetic achievement alone are very slow to travel from one country to another; indeed, not a few, like the fairies, are unable to cross running water. A proof of this is that more than one English literary critic still takes his cue from Brunetière's article in the *Revue des Deux Mondes* (November 1, 1888), written at a time when the new poetry was still feeling its way, and such remarkable productions as Rodenbach's *Le Règne du Silence*, Samain's *Au Jardin de l'Infante*, Verhaeren's *Villages Illusoires*, and De Régnier's *Les Médailles d'Argile* had not yet seen the day. Neither can it be said that those who speak with more authority on the subject have succeeded in giving the average English reader a clear insight into the aims and aspirations of the French Symbolist school. George Moore, Gosse, and a few others, it is true, have devoted a few pages to this topic, but only as a pastime apparently or from a love of the curious, and Arthur Symons' more elaborate excursion in the same field,[1] except for one brilliant chapter on Mallarmé, lost much of its value from too great an abundance of biographical detail.

The unfamiliarity of the English public with these writers is also accounted for by the fact that, save Verlaine, none of them are—or were a short time ago—represented in the large libraries, not excepting the collection of the British Museum. Moreover, the obscurity of Mallarmé, claimed as a leader in the earlier days, and the antics of a few *fumistes* like René Ghil, who poses as the inventor of 'poetic orchestration,' though they have long since been accurately weighed up in France, are still used in this country as pegs for ridicule by those who consider that a laugh is an easy way of hiding one's ignorance.

In the present essay I propose to discuss

[1] *The Symbolist Movement in Literature.* London, W. Heinemann, 1899.

and explain the essential characteristics of the Symbolist or new French school, which it is now time to cease to call new. Before passing on to any detailed explanation it should be made quite clear that the terms 'Symbolist' and 'Symbolist school' are applied in a general way to poets who, in spite of certain common aims and tendencies, differ widely in temperament and talent, but who were all agreed on this one point, that they must proceed in a manner diametrically opposed to that of their predecessors, so that one way, the negative way, of characterising the poetry of the Symbolists is to say that it is the opposite of that of the Parnassians. It has always been so in the constitution of poetic 'schools,' and it is in this sense only that the word has any meaning. Each poet keeps his own individuality. Ronsard and his associates were all aiming at the same goal, yet how different, for example, is the note and general atmosphere of Ronsard's *Odes* and Du Bellay's *Regrets*; and if we pass on to the nineteenth century, the same remark holds good of Victor Hugo's *Orientales* and Lamartine's *Méditations*, or again, if we take the Parnassians, of Leconte De Lisle's *Poèmes Barbares* and the *poésie intime* of Sully-Prudhomme.

I would recommend the reader who wishes to verify this point for himself as regards the French Symbolists, to turn over the leaves of the little anthology of the work of the French poets during the last twenty years edited by A. Van Bever and P. Léautaud,[1] an indispensable book for those who are interested in the new movement.

But the differences observable in the works of the various members of these several poetic schools are merely relative and insignificant as compared to the more general and comprehensive aims of each group.

It may be said that the object of the Symbolists is to manifest physically, by means of symbols, what is spiritually accessible only to the few, and more generally by rivalling music instead of the plastic arts as their predecessors the Parnassians had done, to replace the rhetoric and exteriority of French poetry, which the Romanticists, in spite of their innovations, had not succeeded in destroying, by the dreamy suggestiveness which the best English or German lyric poetry so admirably conveys.

It will be objected that the use of the symbol in poetry is as old as the hills, that the myths of primitive man are merely so many symbols. But this remark did not apply to French poetry twenty years ago, and moreover, never before had the symbol been consciously made the centre and the essential condition of art. In this connection the example of Wagner in music and of the English Pre-Raphaelites in painting might be alleged, and their influence on the new literary movement determined if space permitted.

The best, and strange to say, the most lucid definition of 'symbolism' I know, is that given by Mallarmé. It runs as follows: —*La contemplation des objets, l'image s'envolant de rêveries suscitées par eux, sont le chant: les Parnassiens, eux, prennent la chose entièrement et la montrent; par là, ils manquent de mystère; ils retirent aux esprits cette joie délicieuse de croire qu'ils créent. Nommer un objet, c'est supprimer les trois-quarts de la jouissance du poème qui est faite du bonheur de deviner peu à peu, le suggérer, voilà le rêve. C'est le parfait usage de ce mystère qui constitue le symbole; évoquer petit à petit un objet pour montrer un état d'âme, ou, inversement, choisir un objet et en dégager un état d'âme par une série de déchiffrements.*[2]

The symbol disengages from the mystic signs of nature a hidden soul, or rather *états d'âme*, to use Amiel's expression, which are very similar to ours, and which at least belong to the same category of sensibilities. Baudelaire had already been struck by these *correspondances*:

> La Nature est un temple où de vivants piliers
> Laissent parfois sortir de confuses paroles;
> L'homme y passe à travers des forêts de symboles
> Qui l'observent avec des regards familiers.
> (*Fleurs du Mal.*)

Nature must yield her secrets, and the universal life blend with the life of him who questions her. It matters little whether the emotions of the reader differ from those of the poet. There is room for all interpretations, and the poet attains his object if he succeeds in evoking emotions, which, though they may differ in detail from his, will invariably flow from the same state of sensibility. Not only does the reader 'think' that he is creating life, as Mallarmé puts it, but he does so in reality from the moment that the symbol suggests and evokes emotion. It is this endless,

[1] *Poètes d'aujourd'hui*, 1880-1900. *Morceaux Choisis, Accompagnés de Notices Biographiques et d'un Essai de Bibliographie.* Published by the Société du Mercure de France. Paris, 1900.

[2] See Jules Huret, *Enquête sur l'Évolution Littéraire*, p. 60. Paris, 1894.

inexhaustible, creative power which lends all its charm to the new art, and distinguishes symbolism from allegory, which is merely the figured representation of the abstract, and which, decking out a preconceived idea, gives it artificially a sensible form by means of a few analogies. In order to make my meaning clearer, I cannot do better than quote a few instances from the Symbolist poets themselves.

Let us take as an example the following poem of Verhaeren, which I borrow from Vigié-Lecocq's *La Poésie Contemporaine* (Paris, 1896), the only really helpful and comprehensive book I know on the subject:

Parmi l'étang d'or sombre
Et les nénuphars blancs,
Un vol passant de hérons lents
Laisse tomber des ombres.

Elles s'ouvrent et se ferment sur l'eau
Toutes grandes, comme des mantes;
Et le passage des oiseaux, là-haut,
S'indéfinise, ailes ramantes.

Un pêcheur grave et théorique
Tend vers elles son filet clair,
Ne voyant pas qu'elles battent dans l'air
Les larges ailes chimériques,

Ni que ce qu'il guette, le jour, la nuit,
Pour le serrer en des mailles d'ennui,
En bas, dans les vases, au fond d'un trou,
Passe dans la lumière, insaisissable et fou.

(Verhaeren, *Poèmes*, i. pp. 244-5.)

Every one is free to interpret this parable in his own way according to his emotions, but the different interpretations, being called forth by a certain state of sensibility, will all be related.

Here are a few of the interpretations which may suggest themselves, and which I reproduce as closely as possible in M. Vigié-Lecocq's own words.

We are all this poor man: with lowered eyes, we all cast our nets into the mud and shame which are hidden by the sham gold of pharisaic life, and we hope to lift out, in the meshes, honours, fortune or love. But the chimerical ideal hovers above our heads, and we shall never see it, since our eyes are obstinately fixed to the ground, and we shall never be able to grasp it, for it does not belong to this world. The 'slow herons' still pass on and their shadows continue to glide over the mirror wherein each soul is reflected, and man continues to cherish illusions and to await a day that will never come, and that he shall never grasp.

But it might also be an individual case, the heart-felt lament of a lover deceived, something like the everlasting and unsatiated longing of some symbolic Don Juan, who still hopes to clasp his dream of ideal beauty, and seeks it in what is only its shadow; he possesses the body but cannot reach the soul, and continues to pursue the impossible through the deceiving but seductive appearances of things.

It would likewise be legitimate to find other interpretations, and especially to apply to oneself, to any of one's illusions or hopes, the profound and mysterious meaning of the parable.

If space permitted, it would be easy to cite other good examples of well-sustained symbols, such as Henri de Régnier's *l'Exergue*, or *la Couronne*, also of De Régnier, in which he feigns to see again in the evening twilight his thoughts returning from life's journey:

Lasses du long chemin, et la tête baissée,
Silencieusement, dans l'ombre mes Pensées,
Une à une, vers moi reviennent de la vie
Où toutes, à l'aurore, elles étaient parties,
Les voici, elles sont debout, au crépuscule.

The poet questions them, and asks what they have brought back from their long voyage into the land of pride, desire, and action. They have all been equally deceived, but the poet is still left with his ideal and can still live in the past:

Mais Toi qui partais chaste, ô Toi qui partais nue
Et seule de tes sœurs ne m'es pas revenue,
C'est vers Toi à travers moi-même que j'irai.
Tu es restée au fond de quelque bois sacré
Assise solitaire aux pieds nus de l'Amour
Et taciturne, vous échangez, tour à tour,
Toi te haussant vers lui et lui penché vers Toi,
Une à une, les fleurs divines dont vos doigts,
Qui d'un geste alterné les prennent et les donnent,
Tressent pour vos deux fronts une seule couronne.

(*Les Médailles d'Argile*, pp. 32-3.)

Unfortunately a few of the Symbolists, in their desire to materialise the workings of their most subtle emotions, have lapsed into obscurity. This fault is especially observable in the later sonnets of Mallarmé, who not infrequently makes use of words purely for their musical value, and regardless of their accepted meaning, in order that the music of his verse should be in perfect harmony with his state of sensibility. Thereby he withdraws the key from a symbol perceptible to him, as it exists from the first in his mind united to the idea it materialises, but which becomes a mere enigma to the bewildered reader who comes to it only in its final stage.

Here is one of these opaque sonnets the music of which, whether it be the *Leitmotiv* or its variations, is just as unintelligible

to the ordinary mortal as the sibylline language in which it is written :

Quelle soie aux baumes de temps
Où la Chimère s'exténue
Vaut la torse et native nue
Que, hors de ton miroir, tu tends !

Les trous de drapeaux méditants
S'exaltent dans notre avenue :
Moi, j'ai la chevelure nue
Pour enfouir mes yeux contents.

Non ! La bouche ne sera sûre
De rien goûter à sa morsure,
S'il ne fait, ton princier amant,

Dans la considérable touffe
Expirer, comme un diamant,
Le cri des gloires qu'il étouffe.

(*Poésies*, p. 96.)

In this connection it is interesting to note that Mallarmé had a rival in the sixteenth century in the person of Maurice Scève, the leader of the *École de Lyon*, and in more than one sense a precursor of the modern Symbolists. The following *dizain* from his *Délie, objet de plus haute vertu* (1544) will afford good scope for mental gymnastics :

Et l'influence, et l'aspect de tes yeux
Durent toujours sans révolution
Plus fixement, que les Pôles des Cieux,
Car eux tendans à dissolution
Ne veulent voir que ma confusion,
Afin qu'en moi mon bien tu n'accomplisses,
Mais que par mort, malheur, et leurs complices
Je suive enfin à mon extrême mal,
Ce roi d'Écosse avec ces trois Eclipses
Spirans encor cet An embolismal.

(*Dizain*, ccccxvi.)

No wonder that the good Pasquier, while acknowledging the merits of Scève, wrote that *Délie* was written *avec un sens si ténébreux et obscur, que, le lisant, je disois estre très-content de ne l'entendre, puisqu'il ne vouloit estre entendu.*[1]

However, it is only fair to say that in the early days before he was a slave to his theories, Mallarmé composed a few admirable verses of which I do not know the like in French :

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts, dans le calme des fleurs
Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant sur l'azur des corolles.
—C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillaison d'un Rêve au cœur qui l'a cueilli.
J'errais donc, l'œil rivé sur le pavé vieilli,
Quand, avec du soleil aux cheveux, dans la rue
Et dans le soir, tu m'es en riant apparue.
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant gâté
Passait, laissant toujours de ses mains mal fermées
Neiger de blancs bouquets d'étoiles parfumées.

(*Vers et Prose*, p. 69.)

I have said that the Symbolists make the symbol the essential condition of their art, but for all that they have not abandoned the old poetic themes, or invariably interpreted their theories as strictly and consequentially as in the examples discussed above. The symbol is not always worked out so thoroughly as by Henri de Régnier for example ; once the *motif* is given and the emotion is awakened the poet frequently gives no further clue, but leaves us to create life out of our own reverie, for in dream there is action. All we have is a picture impregnated with emotion, so to speak ; as in this piece, entitled *Nuptiae* of Fernand Gregh :

Pareils aux grands Amants des légendes antiques,
Nous avions fiancé nos âmes près des vagues,
Et ses yeux aggrandis et l'éclair de ses bagues
Luisaient dans l'ombre avec des clartés magnétiques.

Et nos baisers, parmi les choses éternelles,
Se changeaient en serments sur nos lèvres unies . . .
Et le vent et la mer, profondes harmonies,
Faisaient tonner pour nous leurs orgues solennelles . . .

Parfois, à nos serments attendris et pieux
Nous montrions du doigt l'éternité des cieux,
Dont les flots noirs berçaient le lumineux prestige ;

Quand soudain une étoile aux voûtes de l'éther,
Ivre d'espace et d'ombre, et prise de vertige,
Se détacha du ciel et tomba dans la mer . . .

(*La Maison de l'Enfance*, p. 178.)

Landscapes as well as love-scenes are not eschewed, but here too description in the ordinary sense is replaced by a representation which does not aim at being a reproduction, and the time and locality are left undetermined on the same principle that the accidental circumstances of the sentimental episode were hushed. Remember the words of Mallarmé's definition : *Nommer un objet, c'est supprimer les trois-quarts de la jouissance du poème qui est faite du bonheur de deviner peu à peu, le suggérer, voilà le rêve.*

Le Séraphin des soirs passe le long des fleurs . . .
La Dame-aux-Songes chante à l'orgue de l'église ;
Et le ciel, où la fin du jour se subtilise,
Prolonge une agonie exquise de couleurs.

Le Séraphin des soirs passe le long des cœurs . . .
Les vierges au balcon boivent l'amour des brises ;
Et sur les fleurs et sur les vierges indécises
Il neige lentement d'adorables pâleurs.

Toute rose au jardin s'incline, lente et lasse,
Et l'âme de Schumann errante par l'espace
Semble dire une peine impossible à guérir . . .

[1] Cf. *Recherches de la France* (1560-65). Paris, ii. p. 79.

Quelque part une enfance très douce doit mourir . . .
O mon âme, mets un signet au livre d'heures,
L'Ange va recueillir le rêve que tu pleures.
(Samain, *Au Jardin de l'Infante, Soir*, p. 117.)

Such pieces are not symbolical in the full sense, but there is no denying their suggestiveness — the suggestiveness of a song of Collins or Shelley.

The same may be said with still more truth of such simple exquisite melodies as Verlaine's *Il pleut dans mon cœur*, which renders so faithfully the 'endless drip, drip of melancholia,' or of that other magical lyric of the vagrant of the prisons and hospitals:

Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.

Tout suffocant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure.

Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà delà
Pareil à la
Feuille morte.
(*Choix de Poésies*, p. 27.)

It would be in vain to look for any symbolical intention in this simple little poem, as indeed in the bulk of Verlaine's verse, who never troubled himself much about theories and schools, save as regards the technique of poetry, as I hope to show in the second part of this paper. It is simply an exquisitely melodious little song, recalling the German *Lieder*.

Before concluding this part of my essay, may I be allowed to express the hope that my explanations, and more particularly the quotations I have given, may convince those who have not studied the poetry of the French Symbolist school that all French verse is not cold and rhetorical, that it no longer lacks soul, 'the haunting, elusive magic of wistful words set to the music of their rhythm, the finer light in light, that are the essence of poetry.'

Technique and Language.

As the poetry of the Symbolists was from the first diametrically opposed to that of the Parnassians, their predecessors, a natural consequence of this opposition was a change in the technique of poetry; their object being to evoke what cannot be seen or minutely analysed, and not to transcribe the visible world, they were inevitably led to abandon the methods of the plastic arts and to replace them by those of music. Verlaine exclaims in his *Art Poétique*, a short poem of some forty lines composed somewhat late in the day:

De la musique encore et toujours !
Que ton vers soit la chose envolée
Qu'on sent qui fuit d'une âme en allée
Vers d'autres cieux à d'autres amours.
(*Choix de Poésies*, p. 251.)

This conception of verse was perfectly reasonable in the eyes of men whose ideal was a poetry of dreams and shadows:

Car nous voulons la Nuance encor,
Pas la Couleur, rien que la nuance !
Oh ! la nuance seule fiance
Le rêve au rêve et la flûte au cor !
(*Ibid.*, p. 251.)

We will now examine separately and in detail the technical modifications introduced by the Symbolists.

They seem to pride themselves especially on having made a liberal use of measures containing an odd number of syllables greater than seven, and claim that these lines (of 9, 11, or 13 syllables) have an inherent vagueness that makes them particularly adaptable to the kind of verse which they write:

De la musique avant toute chose,
Et pour cela préfère l'Impair
Plus vague et plus soluble dans l'air,
Sans rien en lui qui pèse ou qui pose.
(*Ibid.*, p. 250.)

We fear that on this point the new poets have been carried away by their imagination, and we fail to see why the stanzas quoted above (in lines of nine syllables), or the following lines of thirteen syllables from Verlaine's *Amour*, should be more 'vague' and 'soluble' than if he had made use of the decasyllabic or of the Alexandrine:

Simplement, comme on verse un parfum sur une flamme
Et comme un soldat répand son sang pour la patrie,
Je voudrais pouvoir mettre mon cœur avec mon âme
Dans un beau cantique à la sainte Vierge Marie.
Mais je suis, hélas ! un pauvre pécheur trop indigne,
Ma voix hurlerait parmi le chœur des voix des justes;
Ivre encor du vin amer de la terrestre vigne,
Elle pourrait offenser des oreilles augustes.
(*Ibid.*, p. 276.)

Moreover, these *Impairs* are not peculiar to the Symbolists, as they seem too often

to forget, and have been employed by Mme. Desbordes-Valmore, Théodore de Banville, Maurice Rollinat, and largely by Richepin. Instances even occur in Ronsard and Malherbe, not to mention the old French poets, with whom these measures are by no means uncommon.[1]

Much more legitimate and in keeping with their aspirations was the refusal of the Symbolists to follow blindly the so-called *règle de l'alternance des rimes*, which enjoins that a masculine rime must not be followed immediately by a different masculine rime, and in the same way that two different feminine rimes must not succeed each other immediately. Although this rule has long since become absurd, it has been faithfully observed by all poetic schools since Ronsard's day who was the first to formulate it,[2] and even the Romanticists, ardent revolutionists and reformers as they were in more than one respect, failed to see what fine effects could be attained by the use of rimes exclusively masculine or feminine, according as the poet wished to express precise or vague ideas. It follows naturally from the character of the new poetry that when the rimes are not mixed, feminine rimes are used exclusively, as in the well-known song of Verlaine:

> Écoutez la chanson bien douce
> Qui ne pleure que pour vous plaire,
> Elle est discrète, elle est légère :
> Un frisson d'eau sur de la mousse ! etc.
> (*Ibid.*, p. 161.)

Or in this less hackneyed piece by Fernand Gregh, one of the most promising of the younger poets, to whom the Academy awarded the *Prix Archon-Despérouses* some few years ago:

> En hiver, près de l'âtre où le vent gronde et pleure,
> Ayant derrière nous nos ombres colossales,
> Nous écoutions craquer le parquet vieux des salles,
> Et parfois une horloge au loin chevroter l'heure . . .
>
> Puis, tous les miroirs gris qu'un reflet vert effleure,
> Le long des corridors pavés de grandes dalles,
> Frissonnants au seul bruit fourré de nos sandales,
> Nous allions dans le froid de l'antique demeure.
>
> Dehors, tourbillonnait la neige des tourmentes,
> Et, frileux, nous serrions nos doigts joints sous nos mantes,
> Et le vent éternel emportait les journées ;
>
> Aux vitres pâlissaient de grandes fleurs de givre,
> Et le temps s'arrêtait, tout semblait las de vivre,
> Et dans l'ombre sonnaient des heures étonnées.
> (*La Maison de l'Enfance*, p. 30.)

[1] See Bartsch's article in the *Zts. f. rom. Phil.*, ii. 195.

[2] See *Abrégé de l'Art Poétique* in *Œuvres* (éd. Blanchemain), vii. p. 324.

By the same opportunity the old epic feminine cæsura, which died out with Marot, might have been revived with advantage, the hypermetrical feminine syllable that could be placed at the end of the first hemistich, as now at the end of the line, tending considerably to reduce the already too marked monotony of French verse:

> En plusors leus | avez sovant oi
> Que la ligné *-e* | de nul home n'issi
> Ne tant preudo *-me*, | ce sachiez bien de fi,
> Com de cest con *-te*, | seignor, que ge vos di.
> Bien ait la da *-me* | quel porta et norri,
> Car tuit en fu *-rent* | li pais repleni
> Et tuit li leu, | ce set en bien de fi
> Ou Damedeu | et si saint sont servi.
> (*Aymeri de Narbonne*, ll. 23-32.)

I am aware that a few isolated examples of this kind of cæsura are found in the works of Verlaine, but they are rather accidental than intentional:

> Comme ceux des aimé *-es* | que la Vie exila.
> (*Choix de Poésies*, p. 11.)

Verlaine and a few of the other Symbolists have tried the experiment of coupling masculine and feminine rimes, which of course is forbidden by the traditional rules of French prosody. This practice is legitimate enough in cases where the feminine endings (*-e, -es, -ent*) are preceded by a vowel, for in that case there is perfect homophony according to modern pronunciation; but it cannot be defended whenever the feminine ending is preceded by a consonant, more particularly a double consonant, for then, although the feminine ending has no syllabic value in pronunciation, it brings about a lengthening of the preceding syllable which differentiates clearly such rimes as *Nivelle*: *Michel*; *public*: *Angélique*, etc., which occur in the following quotation:

> C'est le chien de Jean de Nivelle
> Qui mord sous l'œil même du guet
> Le chat de la mère Michel ;
> François-les-bas-bleus s'en égare.
>
> La lune à l'écrivain public
> Dispense sa lumière obscure
> Où Médor avec Angélique
> Verdissent sur le pauvre mur, etc.
> (*Choix de Poésies*, p. 120.)

It may be noted that as far back as 1844 Théodore de Banville had experimented on this same point:

> Chante ta chanson, ô doux rossignol !
> Ta chanson qui nous console,
>
> Et que pour toi seul, à côté du lys,
> La rose ouvre son calice ! etc.
> (*Stalactites*, éd. Lemerre, p. 72.)

Logical likewise from their standpoint was the revolt of the Symbolists against

the exigences of 'rich' rime, which, gaining ground rapidly from the beginning of the Romantic movement, had become positively tyrannical:

Prends l'éloquence et tords-lui le cou !
Tu feras bien, en train d'énergie,
De rendre un peu la Rime assagie,
Si l'on n'y veille, elle ira jusqu'où ?

Oh ! qui dira les torts de la Rime ?
Quel enfant sourd ou quel nègre fou
Nous a forgé ce bijou d'un sou
Qui sonne creux et faux sous la lime ?
(Verlaine, *Art Poétique*, *Choix*, p. 250.)

Long before Verlaine, Alfred de Musset had poked fun at the apostles of the *consonne d'appui* at all costs. In a passage of *La Coupe et les lèvres* he exclaims:

Gloire aux auteurs nouveaux, qui veulent à la rime
Une lettre de plus qu'il n'en fallait jadis !
Bravo ! c'est un bon clou de plus à la pensée.
La vieille liberté par Voltaire laissée
Était bonne autrefois pour les petits esprits.
(*Premières Poésies*, éd. Charpenter, p. 211.)

The Symbolists not only claim absolute freedom in the use of 'rich' or 'sufficient' rime, but are occasionally satisfied with rimes that are only approximatively homophonous and even with mere assonances, if the character of the subject in hand demands it. Such, for example, are the rimes, *douce*: *bouche*; *onde*: *sombre*; *plaine*: *fraternelle*; *tristesse*: *baise*, in *la Brise en Larmes* of Fernand Gregh:

Ciel gris au-dessus des charmes
Pluie invisible et si douce
Que sa caresse à ma bouche
Est comme un baiser en larmes;

Vent qui flotte sur la plaine
Avec les remous d'une onde
Doux vent qui sous le ciel sombre
Erre comme une âme en peine.

Ame en peine, âme des choses
Qui frissonne sur la plaine,
Ame éparse et fraternelle
Des cieux, de l'ombre et des roses;

Ciel, forêt bleue, aube grise,
Doux amis de ma tristesse,
Ma bouche au hasard vous baise
Sur les lèvres de la brise . . .
(*La Maison de l'Enfance*, pp. 65-6.)

The poetic credo of the Symbolists as regards form is well expressed in Samain's lines:

Je rêve de vers doux et d'intimes ramages,
De vers à frôler l'âme ainsi que des plumages,

De vers blonds où le sens fluide se délie,
Comme sous l'eau la chevelure d'Ophélie,

De vers silencieux et sans rythme et sans trame,
Où la rime sans bruit glisse comme une rame,

De vers d'une ancienne étoffe, exténuée,
Impalpable comme le son et la nuée,

De vers de soirs d'automne ensorcelant les heures
Au rite féminin des syllabes mineures, etc.
(*Au Jardin de l'Infante*, p. 67.)

The remaining technical innovations of the group of poets in question are not the inevitable result of any special conception of poetry, but due merely to a reasoned examination of the traditional tenets of French verse, many of which failing to keep pace with the evolution of French pronunciation have become positively absurd, while others had been applied till then with a rigour that was quite unnecessary and even detrimental to poetic conception. Thus they have systematically disregarded the ridiculous rule—reasonable enough as long as all final consonants were audible before any pause—which forbids rimes between words, though they be perfectly homophonous, unless those rimes are equally true in *liaison*. It is only fair to add, however, that the Romanticists and Parnassians, and much before them La Fontaine, had already shown a measure of independence on that score, especially as regards those words in which the final consonant is preceded by a nasal, such rimes as *témoin*: *poing*; *commun*: *emprunt*; *sang*: *finissant*: *blanc*: *méchant*, etc., being found quite commonly; but the real precursor in this one point is Alfred de Musset, who for the sheer fun of the thing loved to upset any petty rule or restriction.[1]

Little heed is also paid to the avoidance of hiatus, the same attitude in this respect being assumed as by Ronsard and his school:[2]

J'ai *bu en* sa fraîcheur le vin inespéré.
(De Régnier, *Premiers Poèmes*, p. 12.)

Parce qu'il n'est plus rien de ce qu'il *a été*.
(*Ibid.*, *Tel qu'en songe*, p. 60.)

J'ai *bu au* tuyau de fer de la source douce.
(Francis Jammes, *L'Angélus*, p. 24.)

Les membres délicats où *tu es* enfermée.
(Moréas, *Poésies*, p. 141.)

Qui au bout du jardin se couvre de feuillage.
(*Ibid.*, p. 153.)

Some of the bolder innovators likewise follow in the footsteps of the leader of the Pléiade[3] when they propose the syncope of

[1] The following rimes, for example, are found in De Musset:—*tapis*: *tapi*; *nom*: *moribond*; *plomb*: *sillon*; *haut*: *Jung-Frau*; *où*: *loup*; *d'or*: *dort*; *autrui*: *nuit*—all in the *Premières Poésies*.

[2] *Œuvres*, éd. Blanchemain, vii. p. 327.

[3] *Ibid.*, pp. 327-8.

the feminine *e* in order to avoid the exclusion from the body of the line before an initial consonant of all words the accented vowel of which is immediately followed by *-e*, *-es*, or *-ent*:

Qui a le cœur couard, *né* d'une faible mère.
(Moréas, *Poésies*, p. 152.)

Ni la rive *abordé* de la Troyenne proue.
(*Ibid.*, p. 178.)

At other times the feminine *e* in the same position is written but not counted in the measure, a practice also borrowed from the poets of the sixteenth century.[1]

Les moineaux des vieux toits pépi-(ent) à ma fenêtre.
(Jules Laforgue, *Poésies Complètes*, p. 35.)

Entends-tu la Foli-(e) qui plane?
(*Ibid.*, p. 112.)

All these reforms and extensions of liberties that already existed in germ were well enough, but we come to much more debatable ground with the theory of 'free verse,' probably deduced from Walt Whitman, which has become the battle-cry of a few of the noisiest and less gifted members of the group.

The *vers-libristes*, as they are pleased to call themselves, claim absolute freedom in art; the only criterion they say is beauty, and the poet should be left unhampered to choose his own rhythms according to the impulse of emotional necessity: *Le vers est libre;—ce qui ne veut nullement dire que le vieil Alexandrin . . . soit aboli ou instauré; mais—plus largement—que nulle forme fixe n'est plus considérée comme le moule nécessaire à l'expression de toute pensée poétique; que désormais comme toujours, mais consciemment libre cette fois, le poète obéira au rythme personnel, auquel il doit être, sans que M. de Banville ou tout autre législateur du Parnasse aient à intervenir* (Francis Vielé-Griffin: *Joies*, Preface, 1889). But M. Vielé-Griffin and the other advocates of *vers libres* overlook several important principles, which, if they had considered them for a moment, would have convinced them that they were aiming at the impossible. First of all they seem to ignore the fact that all the greatest French poets have found the Alexandrine—the standard French line—capable of adapting itself to the most varied emotions, not to speak of the shorter measures which are at the disposal of him who wishes to write French verse. Secondly, they forget the still more important fact that all arts obey certain rules, more or less subtle it is true, and that one of the fundamental principles of French prosody is number, without which no French verse is possible. I do not deny that the following '*laisse*' of M. Vielé-Griffin is rhythmical. It may even be rhythmical prose, but it is certainly not French poetry:

Il fait bon s'en aller au bois l'avril
Cueillir l'épine blanche aux haies sans feuilles,
Les sombres violettes, les pâles aubépines,
—Tristesse et joie en guirlandes futiles,
Deuils blancs, deuils violets
Qu'aux bois d'avril tu cueilles,
Espoir seulet,
De ta main fine.
(*Poèmes et Poésies*, p. 161.)

The best way of proving this assertion is to take a few lines of one of the *Ballades* of Paul Fort who only claims to write rhythmical prose, and to interchange the typographical arrangement. It will first of all be necessary to quote Paul Fort's lines as they stand in the original:—

Laisse nager le ciel entier dans tes yeux sombres, et mêle ton silence à l'ombre de la terre: si ta vie ne fait pas une ombre sur une ombre, tes yeux et sa rosée sont les miroirs des sphères.

Sens ton âme monter sur sa tige éternelle: l'émotion divine, et parvenir aux cieux, suis des yeux ton étoile, ou ton âme éternelle, entr'ouvrant sa corolle et parfumant les cieux. (*Ballades Françaises.*)

Now if the above lines are printed as *vers libres*:

Laisse nager le ciel entier dans tes yeux sombres,
Et mêle ton silence à l'ombre de la terre:
Si ta vie ne fait pas une ombre sur une ombre,
Tes yeux et sa rosée sont les miroirs des sphères.

Or rather thus, for otherwise I notice they would be very much like Alexandrines, and consequently superior to the free verses of Vielé-Griffin:

Laisse nager le ciel entier
Dans tes yeux sombres,
Et mêle ton silence à l'ombre de la terre:
Si ta vie ne fait pas
Une ombre sur une ombre,
Tes yeux et sa rosée
Sont les miroirs des sphères, etc.

On the other hand, if the stanza from Vielé-Griffin is written like prose, I venture to think that the demonstration will be complete:

Il fait bon s'en aller au bois d'avril cueillir l'épine blanche aux haies sans feuilles, les sombres violettes, les pâles aubépines: tristesse et joie en guirlandes futiles, deuils blancs, deuils violets qu'aux bois d'avril tu cueilles, espoir seulet, de ta main fine.

Moreover, supposing these objections did

[1] Cf. *Poésies Choisies de Baïf*, éd. Becq de Fouquières, p. 314, l. 18:

Toy qui levant la veu(e) trop haute.
(*Les Mimes.*)

not hold good, it is impossible to grant that such outpourings as the following are dictated by emotional necessity:

Je leur dirai,
Que rien ne pleure, ici,
Et que le vent d'automne, aussi,
Lui qu'on croit triste, est un hymne d'espoir;
Je leur dirai
Que rien n'est triste ici, matin et soir,
Si non, au loin,
Lorsque novembre bruit aux branches
Poussant les feuilles au long des sentes blanches
—Elles fuient, il les relance
Jusqu'à ce qu'elles tombent lasses,
Alors il passe et rit—
Que rien n'est triste ici,
Si non, au loin, sur l'autre côte,
Monotone comme un sonnant la même note,
Le heurt des haches brandit tout un jour,
Pesant et lourd.
(Vielé-Griffin, *Poèmes et Poésies*, p. 196.)

These lines, it is urged, would not lose by running thus; on the contrary they would gain, for then the rimes—another essential condition of French verse—would not be so scattered:

Je leur dirai, que rien ne pleure, ici,
Et que le vent d'automne, aussi,
Lui qu'on croit triste, est un hymne d'espoir;
Je leur dirai que rien n'est triste ici, matin et soir,
etc.

Neither can the *vers libres* of La Fontaine, Molière, or Corneille be alleged in self-defence by these bold experimenters; with the classicists the blending of the different measures was never arbitrary; they were careful not to make a very short line follow immediately on a very long line and *vice versâ*, and also avoided the close combination of measures which differed only by one syllable more or less. By so doing they showed that they were solicitous of number, and that they recognised it as one of the fundamental and indispensable principles of French versification.

It is also worth noticing that Verlaine, who probably had as fine a sense of rhythm as any modern poet, persistently refused to lend his sanction to the innovations of the *vers-libristes*, and subsequently disowned the few verses of this kind composed in his youth.

The desire to appropriate the qualities peculiar to music was also responsible for many changes in the syntax and vocabulary of the language. It cannot be said in a general way that the Symbolists have been happily inspired in this respect; the purpose and aim of many of their innovations are far from obvious, and their endeavour to increase the suggestive value of the sounds of words not infrequently leads them to upset the accepted meaning of words and jumble together the logical syntactical elements of the sentence.

Naturally the full force of these remarks only applies to those of the Symbolists who sought to make up for lack of inspiration by elaborating a kind of aristocratic poetic language only intelligible to the initiated:

Un art bien élaboré
Et du vulgaire abhorré!
(Moréas, *Poésies*, p. 64.)

As far as the syntax is concerned the most striking peculiarities are perhaps the following:—

The use of intransitive verbs as transitive verbs:

N'ai-je pas *sangloté* ton angoisse suprême?
(Verlaine, *Choix*, p. 180.)
Tu ne veux que *sourire* un regret.
(Vielé-Griffin, *Poèmes*, p. 89.)
Vos yeux *mentent* l'azur de leur limpidité.
(De Régnier, *Prem. Poèmes*, p. 263.)

A marked prepossession for the reflexive form of verbs as in Middle French:

Vers le soleil qui *s'agonise*.
(Laforgue, *Poés. Compl.*, p. 96.)
Où j'étais ce mauvais sans plus qui *s' édulcore*.
(Verlaine, *Choix*, p. 274.)
Le son du cor *s'afflige* vers le bois.
(*Ibid.*, p. 201).
Dans ce halo de linge où le front *s'angélise*.
(*V. B.* and *L.*, p. 302.)

Aller used as a semi-auxiliary, as in Old and Middle French, is especially affected by Verlaine, even when all idea of motion is absent:

Vont contrastant parmi l'or somptueux d'un soir.
(*Choix*, p. 59.)

Prepositions are used very loosely: *à=par*, *à=jusqu'à*, *à=de*, *de=par*, *jusque=jusqu'à*, and *en le*, *en la=dans le*, *dans la*—all occur commonly.

The vocabulary was likewise considerably hustled and increased, the idea being much the same as that of the Pléiade in the sixteenth century, that it was legitimate to draw from all sources in order to enrich poetic diction.

The desire to appear new and original often leads to forced images and comparisons, Laforgue particularly being an offender in this respect:

Moi, je suis *laminé* d'esthétiques loyales.
(*Poés. Compl.*, p. 176.)
Ils disent d'un œil *faisandé*.
(*Ibid.*, p. 171.)
Qui *grignotent* des lieues.
(*Ibid.*, p. 45.)

I hardly think, however, that such turns as the following, in the same poet, should be taken seriously:

C'était un *très-au-vent-d'octobre paysage.*
(*Poésies Complètes*, p. 37.)
Feu-d'artificeront envers vous mes sens encensoirs. (*Ibid.*, p. 64.)

Rare technical terms seem to have a particular attraction: [1]

Mais aux poignets *sertis* des Belles souriantes.
(De Régnier, *Prem. Poèm.*, p. 175.)
Dont la griffe au pli raye un ancien *lampas.*
(*Ibid.*, p. 265.)
Et prostré aux coussins où son mal·la *taraude.*
(A. Samain, *Au Jard. de l'Inf.*, p. 159.)
Au gouffre *lamé* de passé qui souffre.
(*V. B. and L.*, p. 105.)

The Symbolists, more particularly De Régnier, are also very fond of using all figures of speech in which abstractions enter:

Où blanchira *le vol des colombes* fidèles.
(De Régnier, *Prem. Poèm.*, p. 29.)
La multiplicité verticule des troncs.
(*Ibid.*, p. 38.)
Les cristaux incrustés aux *rondeurs des colonnes.*
(*Ibid.*, p. 134.)
Où la flûte s'essouffle en *saccades de rires.*
(*Ibid.*, p. 153.)

They have also continued the derivation of substantives from the accented stem of verbs:

Mes orgueils, écumants du haut frein de mon *veuil.* (Vielé-Griffin, *Poèmes*, p. 81.)
Va, globe au studieux *pourchas.*
(Laforgue, *Poés. Compl.*, p. 101.)

Derivation by means of suffixes is responsible for a large number of the new words invented. (*a*) Verbs: *Pèleriner* (Verhaeren, *Poèm.*, i. p. 99), *vacarmer* (*ibid.*, p. 66), *ceinturer* (*ibid.*, p. 92), *larmer* (*ibid.*, p. 114), *fronder* = 'to put on leaves' (Moréas, *Poés.*, p. 51), *roser* (Vielé-Griffin, *Poèm.*, p. 114), *salter* (De Régnier, *Prem. Poèm.*, p. 308), *ombrer* (*ibid.*, p. 103), *hallaliser* (Laforgue, *Poés. Compl.*, p. 53), *auber* (*ibid.*, p. 88), *ubiquiter* (*ibid.*, p. 90), *aubader* (*ibid.*, p. 108), etc.

(*b*) Adjectives: *hosannahlle* (Laforgue, *Poés. Compl.*, p. 100), *don quichottesque* (*ibid.*, p. 237), *aurorale* (De Régnier, *Prem. Poèm.*, p. 192, *étesien* (*ibid.*, p. 133), *ramé* (De la Tailhède, *Métamorphose*, p. 15), *feuillèrent* (*V. B.* and *L.*, p. 324).

(*c*) Substantives are very common: *aper-cevance, badauderie, errance, fragrance, lissage, ouatement, verslibriste, voyance*, etc., etc.

Composition by means of particles is rarer:

Tout le passé *s'enlinceule* de givre.
(Vielé-Griffin, *Poèmes*, p. 152.)
Bat toujours d'un grand bruit incessant, *inlassé.*
(Gregh, *Maison de l'Enf.*, p. 44.)
Prends garde d'*enrubanner* ta douceur.
(*Ibid.*, p. 87.)

A large number of *mots savants* are borrowed from Latin, or those of the same kind which were abandoned after the first exuberance of the Renaissance, are revived: *Inébrié* (De Régnier, *Prem. Poèm.*, p. 105), *viride* (*ibid.*, p. 126), *quiète* (*ibid.*, p. 143), *incurvé* (*ibid.*, p. 174), *florescent* (*ibid.*, p. 174), *décliver* (*ibid.*, p. 180), *gracile* (*ibid.*, p. 192), *squame* (*ibid.*, p. 249), *ultime* (*ibid.*, p. 319), *immarcessible* (Vielé-Griffin, *Poèmes*, p. 74), *hilare* (*ibid.*, p. 26), *ululer* (*ibid.*, p. 30), *alacre* (*ibid.*, p. 82), *fluer* (Verlaine, *Choix*, p. 285), *igné* (*ibid.*, p. 262), *facond* (Moréas, *Poèmes*, p. 223), *fulve* (*ibid.*, p. 51), *albe* (Laforgue, *Poés. Compl.*, p. 162), *alme* (F. Gregh, *Maison de l'Enf.*, p. 18), *élucider* (*V. B.* and *L.*, p. 306), *sylve* (*ibid.*, p. 247).

Occasionally the *mot savant* receives its original Latin meaning:

Je t'apparus parmi la *candeur* du ciel bleu.
(De Régnier, *Prem. Poèm.*, p. 182.)
Parmi les matelots endormis ou *prolixes.*
(F. Gregh, *Maison de l'Enf.*, p. 208.)

A striking peculiarity is the liberal borrowing of words from O.F. and from sixteenth-century French:

ardre (Vielé-Griffin, *Poèmes*, p. 16), *emmi* (*ibid.*, p. 69), *gone* (*ibid.*, p. 80), *aigue* (*ibid.*, p. 121), *orée* (*ibid.*, p. 122), *s'éperdre* (*ibid.*, p. 208), *prée* (*ibid.*, p. 238), *issir* (*ibid.*, p. 305), *ire* (De Régnier, *Prem. Poèm.*, p. 128), *hoir* (*ibid.*, p. 138), *rai* (*ibid.*, p. 141), *gemmé* (*ibid.*, p. 173), *clamer* (Verlaine, *Choix*, p. 74), *fiance* (*ibid.*, p. 251), *soulas* (*ibid.*, p. 317), *ahanner* (Laforgue, *Poès. Compl.*, p. 179), *attraire* (*V. B.* and *L.*, p. 247).

No one has gone so far in this respect as Jean Moréas, who has gradually drifted from symbolism, and by a curious evolution, which his Hellenic origin explains in part, became the leader of the so-called *école romane*, whose ambition it is to rival the school of Ronsard [1]:

Moi que la noble Athène a nourri,
Moi l'élu des Nymphes de la Seine,
Je ne suis pas un ignorant dont les Muses ont ri.

[1] Compare Ronsard's words: 'Tu practiqueras bien souvent les artisans de tous mestiers, comme de Marine, Venerie, Fauconnerie, et principalement les artisans de feu, Orfèvres, Fondeurs, Mareschaux, Minerailliers; et de là tireras maintes belles et vives comparaisons avecques les noms propres des mestiers, pour enrichir ton œuvre et le rendre plus agréable et parfait' (*Art Poétique*, *Œuvres*, éd. Blanchemain, vii. p. 320-321).

[1] The literary manifesto of the *école romane* will be found in the preface of Moréas' *Pèlerin Passionné.*

L'intègre élément de ma voix
Suscite le harpeur, honneur du Vendômois :
Et le comte Thibaut n'eut pas de plainte plus douce
Que les lays amoureux qui naissent sous mon pouce.
L'Hymne et la Parthénie, en mon âme sereine,
Seront les chars vainqueurs qui courent dans l'arène ;
Et je ferai que la Chanson
Soupire d'un tant ! courtois son,
Et pareille au ramier quand la saison le presse.
Car par le rite que je sais,
Sur de nouvelles fleurs, les abeilles de Grèce
Butineront un miel français.
(Jean Moréas, *Poésies*, p. 131-2.)

I quote a few examples of these old words from the *Poésies* (1886-1896) of Moréas, which show that he cannot possibly be read without an Old French dictionary by those who have no knowledge of the older language :

mire (*médecin*, p. 13), *bouhour* (*joute*, p. 17), *barat* (*tromperie*, p. 63), *trop plus* (*beaucoup plus*, p. 70), *ord* (*sale*, still seen in *ordure*, p. 71), *cuide* (*crois*, p. 71), *gorgias* (*élégant, coquet*, p. 75—the same word as the English 'gorgeous'), *coint* (*gentil*, p. 90—the English 'quaint'), *sade* (*doux, gentil*, p. 99), *nice* (*simple, innocent, sot*, p. 99—the English 'nice'), *guerdon* (*récompense*, p. 100), etc.

Moréas even resuscitated the Homeric compounds dear to the Pléiade, and to Du Bartas especially :

Fila quenouillette *aime-laine*.
(*Poésies*, p. 70.)
Poussent parmi les champs le bœuf *creuse-sillons*.
(*Ibid.*, p. 145.)

The idea of borrowing from O.F. was probably suggested by the example of Ronsard and his associates, and by his words in the *Art Poétique*,[1] or those of Du Bellay, in the *Deffence et Illustration de la Langue Francoyse* (1549) :

Quand au reste, use de motz purement Francoys, non toutefois trop communs, non point aussi trop inusitez, si tu ne voulois quelquefois usurper, et quasi comme enchasser ainsi qu'une Pierre precieuse, et rare, quelques motz antiques en ton Poëme, à l'exemple de Virgile, qui a usé de ce mot 'olli' pour 'illi,' 'aulaï' pour 'aulæ,' et autres. Pour ce faire, te faudroit voir tous ces vieux Romans, et Poëtes Francoys, ou tu trouveras un 'ajourner,' pour 'faire jour' (que les Praticiens se sont fait propre), 'anuyter,' pour 'faire nuyt,' 'assener,' pour 'frapper' . . . 'isnel,' pour 'leger,' et mil autres bons motz, que nous avons perdu par notre negligence (éd. Person, p. 129-130).

But though this method was defensible at a time when the Pléiade were striving to create a poetic vocabulary capable of sustaining higher themes and equalling that of Greek and Latin, it is absurd to repeat the same experiment after a lapse of three hundred and fifty years. Moreover, it should not be forgotten that a good proportion of the old words found in the works of the poets of the second half of the sixteenth century were merely 'archaic'[2] to them, whereas two-thirds at least of those used by Moréas and his disciples are sheer Hebrew to the average Frenchman. Fortunately, in spite of his undoubted talent, Moréas has found comparatively few followers, and the Symbolist school as a whole cannot with any justice be held responsible for his eccentricities.

L. E. KASTNER.

[1] Cf. *Œuvres*, éd Blanchemain, vii. p. 320. *Cf.* also Preface to the *Franciade*, Œuvres, iii. p. 32.

[2] I allude to such words as : *aherdre* (s'attacher à), *bienveignier* (accueillir avec bienveillance), *brehaing* (stérile), *eschever* (esquiver, éviter), *esmayer* (émouvoir), *iré* (irrité), *souef* (doux), *souloir* (avoir coutume), etc.

THE MODERN LANGUAGE LIBRARY AT UNIVERSITY COLLEGE.

THOUGH the Library of University College, London, contains over 110,000 books, and thus ranks among the half-dozen largest in London, the higher teaching of the Modern Languages has hitherto been seriously hampered at the College by the way in which modern literature has been scattered through a number of different minor collections, which possessed no effective system of co-ordination, and to which access could be had only on application to the librarian or his assistant.

On the principle that a library should be to the student of philology what a laboratory is to the student of science, an effort has been made during the past year to concentrate these books into a Modern Language Library, serving the purpose of a German 'Seminar' as a training school for literary research.[1] In all such 'Seminars' it is an essential condition that students

[1] See article by Dr. K. Breul in *Educational Times*, May 1895, where the need for such 'Seminar' libraries is urged. An account of a library of this type at Birmingham will be found in the *Modern Language Quarterly*, April 1902.

should be allowed to take down the books from the shelves: finding out for themselves from personal inspection, and not from the recommendations of any text-book or any professor that 'some books are to be tasted, others to be swallowed, and some few chewed and digested.'

Professor Priebsch had for some time been urging that such a library was indispensable for the efficient teaching of German, and at length a beginning was made, thanks to a gift from Sir John Rotton and two other donations, one given anonymously through Professor Ker, the other procured by the kind offices of Dr. Furnivall. The library so formed numbered at first only about 1000 volumes, and embraced only German literature and Germanic philology in its broader sense. The experiment, however, was so successful as to justify the 'Library of Germanic Philology' being enlarged into the 'Modern Language Library.' One of the largest of the College reading-rooms has accordingly been allotted to the department of Modern Languages, and the shelves on the ground-floor have been cleared, making room for 10,000 volumes.

In the course of the next vacation it is hoped to clear the gallery shelves and thus find space for 10,000 volumes of Modern History. For it has been found impossible to separate these two subjects, or to classify the Anglo-Saxon Chronicle, Froissart, Clarendon, Burke, Ranke, Saint Simon, as exclusively either literature or history. The College possesses several long and valuable sets of historical reference collections: the Commons' and Lords' Journals, Hansard, the Calendar of State Papers, and the 'Rolls' Chronicles. Among such collections as these the student is apt to find himself in the dilemma of the man who, as Dante assures us, would starve if placed equidistant from two plates of food equally enticing. He never has a sufficient desire for any one volume to demand it from a Library assistant, and wait whilst it is fetched from a bookstore: if he is to use such collections at all, he must be allowed to 'browse' amongst them at will.

For the present, however, History has to wait, and the actual contents of the Library fall into six groups—

A. Germanic Philology generally.
B. The Daulby-Roscoe collection of Scandinavian (especially Icelandic) literature.
C. German Literature.
D. English Literature.
E. The Romance Languages, especially French.
F. The Barlow Dante Library.

The books in sections A, C, D, E are in unlocked cases, accessible to all students attending advanced lectures. It should be noticed that, as these advanced classes are inter-collegiate, such students may belong to any school of the University, or to any institution in which there are recognised teachers. The Daulby-Roscoe and Barlow collections are kept under lock and key, as they contain many rare, and some probably unique, works.

The Daulby-Roscoe collection was formed at the beginning of the last century—the period of the revival of Teutonic studies—by a resident in Iceland. It includes a copy of the first edition of Beowulf—*De Danorum rebus gestis*—with the autograph of the editor, Thorkelin: and the first edition of the *Landnama Bók*, also with Thorkelin's notes and autograph.

The Dante Library is a collection of about 1200 volumes, made by Henry Clark Barlow between the years 1850 and 1876, consisting largely of editions and translations of Dante, or of commentaries upon the Divine Comedy, but including also the works of most of the great Italian writers of the classical period.

Some early editions of the English books are also kept under lock and key, as the College library contains a number of early printed works, including a Coverdale (1535), and a copy of Chertsey's *Art or Craft to live well and to die well*, printed by Wynkyn de Worde. Of this only one other copy is known, that in the Rylands Library at Manchester.

Altogether over 12,000 books are available for students, but of these only half as yet are placed on *open* shelves. The catalogue is on the card system, in two divisions of author and subject. The more important articles in the periodicals are being indexed, and sorted into the subject-catalogue, so that an extensive bibliography of certain branches of Philology will be the result.

Unfortunately, as almost every available inch of wall space is covered with shelves, there is little room for the display of prints and facsimiles. Place, however, has been found for a life-sized three-quarter-length portrait of Dr. Furnivall.

The University of London has made an extensive contribution to the German Section, on no other condition than that the books so added shall be accessible to all graduates and undergraduates of the Uni-

versity on the same terms as books in the University Library at South Kensington. It is obvious that such opening of a section only of a library to a wider public is liable to objection, and it is to be hoped that the authorities of University College will see their way clear towards taking the only logical course of placing the whole of the Modern Language Library at the disposal of University students generally.

LIST OF PERIODICAL PUBLICATIONS IN THE MODERN LANGUAGE LIBRARY.

I.—CONTRIBUTED BY THE COLLEGE.

General Philology—
Bezzenbergers *Beiträge.*
Proceedings of the *Philological Society.*

General History of Literature—
Herrigs *Archiv f. d. neueren Sprachen.*
Seufferts *Vierteljahrschrift für Litteraturgeschichte.*
von Carolsfelds *Zeitschr. für Litteraturgeschichte.*

Germanic Philology—
Haupts *Zeitschrift f. deutsches Altertum.*
Ten Brinks *Quellen u. Forschungen.*
Weinholds *Germanistische Abhandlungen.*

English Literature and Philology—
Anglia.
Englische Studien.
Academy.
Athenæum.
Publications of the
Old Shakspere Society.
New Shakspere Society.
Browning Society.
Shelley Society.
Early English Text Society.
English Dialect Society.
Scottish Text Society.
Chaucer Society.
Surtees Society.
Camden Society.
Chetham Society.
Percy Society.
Palæographical Society.

Romance Philology—
Romania.
Archiv für Latein. Lexicographie.
Körtings *Zeitschr. f. neufranzösische Sprache.*
Gröbers *Zeitschr. f. roman. Philologie.*
Publications of the American Dante Society.

Celtic—
Revue Celtique.

II.—LENT BY THE UNIVERSITY—
Kuhns *Zeitschrift f. vergleichende Sprachforschung.*
Zachers *Zeitschrift f. deutsche Philologie.*
Paul und Braunes *Beiträge.*
Monumenta Germaniæ Historica.

Purchased out of money granted by the University for expenditure on German books—
Jahresbericht f. Germ. Phil.
Braunes *Neudrucke.*
Goethe *Jahrbuch.*
Anzeiger f. Kunde der teutschen Vorzeit.
Kluges *Zeitschrift für deutsche Wortforschung.*
Jahrbuch des Vereins f. niederdeutsche Sprachforschung.

Under consideration of the Library Committee—
American Journal of Philology.

The above sets are complete, except in the case of certain of the publications of Societies, now out of print, of the twelve first volumes of Haupts *Zeitschrift* (prior to 1866), and the seventeen first volumes of *Romania* (prior to 1889).

R. W. CHAMBERS.

STUDIES IN TRANSLATION.—I.

Goethes Italienische Reise. Goethe's Travels in Italy. George Bell & Sons (Bohn's Standard Library). 1885. Pp. 1-15.[1]

[1] The following specimens of translation are taken from the standard, indeed we believe the only, English rendering of the *Italienische Reise.* It is by the Rev. A. J. W. Morrison, M.A., and first appeared in Bohn's 'Standard Library' in 1849. Two subsequent translations of the 'Works' have appeared in America (6 vols. 1885, and 10 vols. 1895), but since the British Museum does not possess either, we cannot say whether the *Reise* is included: possibly not, for this is not in the 5 vol. American translation of the 'Works.'—ED.

'Den Regenfluss herauf hatte in uralten Zeiten Ebbe und Flut aus dem Donauthal in alle die Thäler gewirkt, die gegenwärtig ihre Wässer dorthin ergiessen' . . .

'The inundation by which it was deposited must have been caused by the ebb and flood from the basin of the Danube into all the valleys which at present drain their water into it' . . .

Note.—Regenfluss is the river Regen, and is correctly translated in a subsequent passage 'im Thale des Regenflusses': 'in the basin of the Regen.'

. . . 'reiste ich von Regensburg ab' . . . 'I set off for Regensburg.'
'Mittenwald, den 7 September.' 'Mittelwald,' etc.

Note.—Names are constantly misspelt: thus Schwandorf figures as Schwondorf, Walchensee as Wallensee, Wilten as Wilden.

'Wo man unten die Isar fliessen sieht' . . . 'While below one sees the Isar flowing slowly' . . .

Note.—A singularly unfortunate addition of an adverb; every child knows the line 'Of Isar rolling rapidly.'

'Nun muss man wieder an die Isar, und sieht einen Durchschnitt und Abhang der Kieshügel, wohl hundert und funfzig Fuss hoch.'

'Now one comes again upon the Isar, and observe, in its channel, a precipitous section of the gravel hills, at least a hundred and fifty feet high.'

Note.—Possibly 'observe' is a mere slip for 'observes,' but in any case the sight of gravel hills a hundred and fifty feet high in the channel of the river is remarkable.

. . . 'des vergehenden Jahres' . . . . . 'of the past year' . . .
. . . die ersten beschneiten Gipfel' . . . . . 'the first snow-capt summit' . . .
. . . St. Jago von Compostell' . . . . . 'S. Jago of Compostella' . . .

Note.—St. James of Compostella is the usual English rendering of this saint.

. . . 'sie war überall zu Hause und merkte gut auf die Gegenstände' . . .

. . . 'She was at home with all of them and made most pertinent remarks' . . .

Note.—'Gegenstände' must be rendered by 'natural objects,' as the context shows.

. . . 'wenn sich der Discant hinaufstimme' . . . . . when the treble-string twanged' . . .

Note.—'Sich hinaufstimmen' 'to reach a higher pitch.'

. . . 'die beschneiten höchsten Gipfel' . . . . . 'the highest summit of the mountain covered with snow' . . .

. . . 'ich musste meine Kleidung erleichtern' . . . . . 'I was obliged to throw off some of my coats' . . .

'Nun rasselte es immer an dem Inn hinab, an der Martinswand vorbei, einer steilabgehenden, ungeheuern Kalkwand. Zu dem Platze, wohin Kaiser Maximilian sich verstiegen haben soll, getraute ich mir wohl ohne Engel hin und her zu kommen, ob es gleich immer ein frevelhaftes Unternehmen wäre.'

'Accordingly we rattled along the banks of the Inn, hurrying by Martinswand, a vast, precipitous wall-like rock of limestone. To the spot where the Emperor Maximilian is said to have lost himself, I ventured to descend and came up again without a guide, although it is, in any case, a rash undertaking.'

Note.—In spite of 'hurrying by Martinswand' the translator credits Goethe with the scaling of the wall of rock—a feat which was not performed till about a century later. The translator seems to have been unaware of the legend that the Emperor, when hunting, reached a spot half-way up the Martinswand, and was rescued by the appearance of a chamois-hunter who indicated the way.

'Innsbruck liegt herrlich in einem breiten reichen Thale, zwischen hohen Felsen und Gebirgen. Erst wollte ich da bleiben, aber es liess mir keine Ruhe. Kurze Zeit ergötzte ich mich an dem Sohne des Wirts, einem leibhaftigen Söller. So begegnen mir nach

'Innspruck is gloriously situated in a rich, broad, valley, between high rocks and mountains. Everybody and everything was decked out in honour of the Virgin's Nativity. At first I had some wish to stop there, but it promised neither rest

und nach meine Menschen. Das Fest Mariä Geburt zu feiern, ist alles geputzt. Gesund und wohlthätig zu Scharen, wallfahrten sie nach Wilten, einem Andachtsorte, eine Viertelstunde von der Stadt gegen das Gebirge zu.'

nor peace. For a little while I amused myself with the son of my host. At last the people who were to attend me came in one by one. For the sake of health and prosperity to the flocks, they had all gone on a pilgrimage to Wilden, a place of worship on the mountains, about three miles and a half from the city.

Note.—'Einem leibhaftigen Söller' is not represented in the translation: the reference is to Söller, a character in Goethe's play 'Die Mitschuldigen.' This alone makes the following words, 'So begegnen mir nach und nach meine Menschen,' intelligible. The extract abounds in mistranslations.

'Auf den gebahntesten Wegen steigt man eine Schlucht herauf,' . . .

'The most *frequented* road, ascending a gorge' . . .

. . . 'Von stürmenden Wolken umsaust' . . .

. . . 'Swept round with strong clouds' . . .

. . . 'Pfirschen und Trauben hingegen bringen sie aus Welschland, oder vielmehr aus dem mittägigen Tyrol' . . .

. . . 'which the peaches and grapes are brought from the Welsh districts, or, in other words, the southern Tyrol' . . .

Note.—Welschland denotes Italy as distinguished from the southern Tyrol.

. . . 'betrachte ich dagegen mit einem Schauer manche Pakete, von denen ich ein kurz und gutes Bekenntnis ablegen muss: sind es doch meine Begleiter! werden sie nicht viel Einfluss auf meine nächsten Tage haben?' . . .

'Darunter zeichnete sich ein Gedicht im Namen der Vögel aus, wo eine an Treufreund gesendete Deputation dieser muntern Geschöpfe inständig bat,' . . .

. . . 'I have, on the other hand, cast many a trembling look on some packets of which I must give a good but brief account. They are to be my fellow-travellers; may they not exercise too great an influence on my next few days!' . . .

'Among these, one was distinguished above the rest. It was called the *Birds*. A deputation of these happy creatures being sent to a true friend,' . . .

Note.—Treufreund is a character in Goethe's satirical farce 'Die Vögel.'

'Einige Mühlen zwischen uralten Fichten über dem schäumenden Strom waren völlige Everdingen.'

'Some mills which stood between primeval pine-trees over the foaming stream seemed really everlasting.'

Note.—This may be considered the pearl of the collection. Everdingen, 'things that last for ever,' 'everlastings,' hence 'everlasting.' Unfortunately for this masterpiece, Everdingen was a Dutch painter of the seventeenth century.

Space forbids us to follow the 'Northern Wanderer' any further on his adventurous journey to the 'Eternal City.'

'N. W.'

REVIEWS

The Complete Works of John Lyly, now for the first time collected and edited by R. WARWICK BOND, M.A. 3 vols. Oxford: Clarendon Press. 1902. [42s. net.]

WHEN a man has devoted four years of his life to the study of an author of the calibre of John Lyly, he is probably not far wrong in claiming to know more of his subject than any one else is likely to do, and he may not unreasonably feel somewhat impatient of the criticism of a reviewer who, in the nature of the case, can boast no such intimate knowledge. I do not in the least know whether this is Mr. Bond's view or not; I only know what would most probably be my own feelings in a similar case. Nevertheless, whatever attitude an editor may adopt in the matter, it cannot be held to exempt him from criticism; nor does the want of four

years' preparatory study necessarily invalidate the criticisms of the reviewer. There is, for instance, such a thing as not seeing the wood for the trees, also the possibility of mistaking a molehill for a mountain through lack of due perspective.

The present volumes, issued uniform with Mr. Boas' 'Kyd,' constitute the second venture of the Oxford Press towards a series of Elizabethan dramatists.[1] The first feature that must have struck any one taking them up even for the most casual perusal is the extraordinarily awkward arrangement of the material, both as regards text and editorial matter. The various portions of the works appear to be scattered about almost anyhow, and hopelessly jumbled up with various essays and notes. *Euphues*, Pt. i., interposes between the Life and the Biographical Appendix, the Entertainments are inserted between the two parts of the romance. The plays are divided between two volumes, and the prefatory matter from Blount's collection foisted into the middle of them.[2] Moreover, statements concerning various works are apt to turn up anywhere but in the particular introductions where one would look for them, while the chaotic state of the material involves tedious duplication. All this is left to the student or reviewer to unravel and piece together as best he may, a task which neither tends to put him in a good temper with the editor, nor facilitates his doing justice to the merits of the work.

Of Lyly's life little is known with certainty. A few definite facts and dates, and several pieces of evidence interesting in themselves but of doubtful bearing, form the material, which, eked out with many ingenious inferences and more or less plausible conjectures, has to do duty for a biography. His birth may be fixed with reasonable certainty between October 9, 1553 and October 8, 1554. The place is doubtful, for the unsupported statement by Wood more than a hundred years later that he was a Kentishman cannot bear much weight, and is rather invalidated than strengthened by the possibility of taking the details of Fidus' youth in *Euphues* in an autobiographical sense. Considerable use is made of the passage in question, but since Lyly elsewhere appears to identify himself with his hero, no legitimate inference can be made from other characters in the romance. Mr. Bond argues that what is said of Fidus 'entirely tallies with what we know of Lyly'; but then we know practically nothing at all of Lyly, while the dates implied in the account of Fidus, though they approach, do not coincide with those most probably to be assigned to Lyly's early career. Of course the inferences are only put forward tentatively, but here as elsewhere Mr. Bond, as he proceeds, tends to forget upon how slight a basis his assumptions rest. Thus on p. 12 Lyly is already 'the Kentish yeoman's son,' while a few pages further he is, on equally nebulous grounds, 'a college scapegrace.' He went to Oxford probably in 1569, matriculated at Magdalen College on October 8, 1571, graduated B.A. April 27, 1573, and M.A. June 1, 1575, having on May 16, 1574, made an application to Burleigh for his support in his unsuccessful candidature for a fellowship. In 1578 we find him living in the Savoy, where the first part of *Euphues* appears to have been written. In 1579 he was incorporated M.A. at Cambridge. He married and had children, and sat in Parliament several times from 1588 onward. The register of St. Bartholomew the Less fixes the date of his burial, November 30, 1606.

But it is in his connection with the stage alone that Lyly's outward life is of interest in the history of literature. There have always been known two undated petitions from Lyly to the queen, concerning some promise, apparently of the reversion of the Mastership of the Revells, given in the one case ten, in the other thirteen years previously. Mr. Bond's discovery of a letter from Lyly to Cecil, dated December 22, 1597, referring to promises made twelve years before, appeared to have set the matter to rest, when after the bulk of the volumes had been printed a copy of the second petition turned up bearing the

[1] There are two points in which they differ from their predecessor. In the first place, they are issued in considerably thicker boards, which, as previously pointed out, was eminently desirable. In the second place, they appear to have been printed on considerably 'taller' paper and to have been reduced to size by cutting down the head margin. The result is that in some cases the headline comes within three-eighths of an inch of the top of the page, producing a most unpleasing effect to the eye, and making the volumes very difficult to bind. In some instances, moreover, the folding has been careless.

[2] Each volume has a collotype frontispiece. That to vol. iii. is a facsimile of a letter of Lyly's. I think I am right in saying that an attempt has been made to obliterate the stamp of the Hatfield Library. This is a most reprehensible practice. Once begin tampering with a photographic block and its authority, and therewith its value, vanishes.

date 1601, a date borne out by another letter to Cecil which has been unearthed among the Hatfield papers. It is therefore probable that the petitions were made in 1598 and 1601 respectively, and that the queen's promise, whatever it was, dated from 1588.

It has usually been assumed that during the years Lyly lived in hope of the reversion, he had some connection, in a subordinate capacity, both with the Paul's boys and the Revells Office. In his second petition Lyly writes, 'After many yeares servyce, It pleased yo^{r} Ma^{tie} to except against Tentes and Toyles'; Harvey, in an ironic vein, speaks of him as 'the Vicemaster of Paules, and the Foolemaster of the Theatre.' This expression has been taken not unnaturally to mean that Lyly was assistant master of the Paul's boys under Thomas Giles. The parallel with 'Foolemaster,' however, Harvey's Puritanic leanings, and the technical use of 'Vice,' which practically came to mean no more than a buffoon, should have raised some doubt as to whether the allusion ought to be taken in a literal sense. Perhaps, on the whole, the most probable explanation is that Harvey was punning on Lyly's official title, for he most certainly did not write the passage in question merely for the sake of giving future generations biographical details concerning his opponent; but either way the matter is very far from being as certain as Mr. Bond throughout assumes.[1] 'Tents and Toils' was an office having some close but not very clearly ascertainable connection with that of the Revells. The allusion in the petition is obscure, and offers a singularly insecure basis on which to build;[2] but Mr. Bond decides that with this office Lyly must have been connected. He shows that the only post which the author can have held was that of Clerk-Controller from 1584 to 1604, and this he therefore assigns him. This is a very pretty and ingenious conjecture, and had Mr. Bond been content to treat it as such, no harm would have been done. Unfortunately it immediately becomes for him an ascertained fact, and the foundation of a large superstructure. In the present instance the fairy fabric was destined to swift and sudden collapse. The able scholar who reviewed the work in the *Athenæum* has pointed out that a patent is extant proving that the office in question was held from 1584 to 1596 by one William Hunning. Herewith Lyly's connection with the Revells, together with all that it was supposed to involve, vanishes into moonshine.

The first to claim our attention among the several essays devoted to particular portions of Lyly's work is that on Euphuism. The subject is too familiar to need discussion here, but there are one or two points in the editor's treatment of it that call for remark. In the first place is to be noted, in the list of works dealing with the subject, that no mention is made of Professor Raleigh's monograph on *The English Novel*, a work which contains quite the most brilliant and scholarly characterisation both of Euphuism and Arcadianism with which I am acquainted. Much of the discussion is, of course, linguistic, and in spite of the conscientious labours of the editor, his treatment of the subject betrays a certain want alike of philological training and of familiarity with the language of the time, which is unfortunate. Thus, when he condemns 'blubbering' as 'ungainly or inappropriate,' he forgets that like many other words ('fry,' 'belly,' etc.) it was once in common use, without any of the unpoetical connotation now attaching to it. It is sufficient to quote Greene's *Never too Late*: 'The teares trickled down the vermilion of her cheeks, and shee blubbred out this passion.' So, again, when, on the expression 'Old men should be at their beads,' he remarks, '"beads" is sad for so fervent a Protestant,' he overlooks the fact that the strict meaning of the word is merely 'prayers.' Again, he appears to have quite misunderstood the sense of at least one passage, in which he accuses Lyly of loose syntax. He has 'Their fields (*i.e.* those of the English) have been sowne with corne, straungers [have

[1] The above was written before the appearance of the review of Mr. Bond's work in the *Athenæum*, but I have let it stand. The vicemastership of the Paul's children would be very different from a mere assistant mastership of a grammar-school; *if it existed*, its duties may well have been confined to music and the drama, and have practically meant a minor part about Court by no means incompatible with a seat in Parliament. 'Theatre' was a word of wide and loose application, and need not, I think, be taken to mean the house in Shoreditch, but merely the stage generally.

[2] It may perfectly well mean that the queen had refused Lyly the office. The only other document remotely connecting Lyly with the Revells was long ago shown to be a forgery. Of this fact Mr. Bond was ignorant when the volumes were published, but an erratum correcting the mistake has since been circulated. Oversights of this kind, though unfortunate, will sometimes occur, and since the error might very likely have passed unnoticed, the editor and publisher deserve all possible credit for their candour in calling attention to the same.

had] theirs pytched with Camps'; but surely 'theirs' is in apposition to 'straungers'—'straungers, theirs [have been] pytched with Camps'—in which case the ellipsis is neither irregular nor careless.

One of the most elaborate portions of Mr. Bond's work is the essay on Lyly as a playwright, which it will be necessary to consider in some detail. Unfortunately, the editor everywhere appears to approach literary history through his particular author, instead of looking at the individual from the standpoint of the whole. This does not tend to true perspective, while his remarks concerning the authors with whom Lyly stands in conjunction are not invariably of a nature to inspire implicit confidence in his general knowledge and judgment.

Compared with any estimate which has heretofore been advanced, the claims here made for Lyly as a dramatist will undoubtedly appear exaggerated. It is as a master, that is, at once as a pioneer and as a teacher, of dramatic technique that Mr. Bond claims high honours for Lyly, and one or two passages will show how far he is prepared to go. 'In comedy Lyly is Shakespeare's only model . . . and Lyly's influence is of a far more permanent nature than any exercised on the great poet by other writers.' Even without raising the question of Plautine influence in the early comedies, there is sufficient in the statement from which dissent is possible. Again, in his preface, Mr. Bond asks whether there is not 'far more dramatic credit due, and far more influence on Shakespeare attributable, to him [Lyly] than to Marlowe or any other of those with whom he has been customarily classed?' Here he deliberately challenges criticism on the proposition that, apart of course from the question of poetic adornment,[1] Lyly is Marlowe's superior in the art of the stage; that *Campaspe*, for instance, surpasses *Edward II.* in dramatic construction. It would obviously be an easy matter to accept the challenge, and write a whole essay on the subject; but since the danger appears to be rather that Mr. Bond's view should be too lightly dismissed than too unguardedly accepted, it would hardly serve any practical purpose.

I should like, however, to say something on certain other matters less dependent on individual opinion. I believe that in the essay in question Mr. Bond, in his desire to do justice to his author, has taken a wholly erroneous view of the dramatic conditions under which Lyly worked, and consequently of the historical importance of his work. Though of course he would not admit it, his arguments would appear really to reduce themselves to the following syllogism: Lyly's dramatic activity extends from 1580 to 1600; comparing his work with that produced before 1580, a great advance is observable; therefore to Lyly may be ascribed the development in dramatic art which took place between 1580 and 1600. But before any such inference could become in the remotest degree plausible, it would be necessary to compare Lyly's work, with that, not of his predecessors, but of his contemporaries, and furthermore to inquire what indications of artistic development his own works display. We can hardly credit an author with any very powerful or wide-spreading influence, unless he can be shown to have himself participated in the advance which he is held to have initiated. The fact of the matter is that the beginning of Lyly's career as a playwright coincided with a fresh impulse in dramatic creation, an impulse from which was directly to spring the English drama as we know it. Of course this impulse was in part due to Lyly himself. But he was one only among a set of young authors who seem independently to have struck out a new line for themselves; he was but an early indication of the set of the tide, not himself the power that set the waters in motion. On the whole, 1580 is perhaps the most likely date for Lyly's earliest dramatic work, but it should be borne in mind that there is absolutely no definite evidence for any of it being earlier than 1584. Peele's earliest play was most probably written as early as 1581, Kyd may have begun composition in 1582, Munday possibly in 1584. The evidence is far too uncertain to enable us to determine the precedence among the group; and their work appears to be mutually independent. Munday was perhaps most affected by Italian influence; Kyd belongs rather to the domain of tragedy. By far the most important work for comparison with Lyly's play is Peele's *Arraignment of Paris*, a piece barely alluded to by Mr. Bond. The construction is ingenious and successful, displaying a conscious art at least equal to that evinced by any of Lyly's pieces, while the whole is endowed with a delicacy and grace

[1] Mr. Bond considers, however, that Lyly's blank verse in the *Woman in the Moon* shows 'a conscious metrical skill seldom shown by the greater poet for many lines in succession'!

which places it among the choicest productions of the early drama.

But if Lyly held no unique position at the outset of his career, much less can his supreme importance be maintained when we come to consider that career itself. In spite of Mr. Bond's painful endeavours to demonstrate the contrary, Lyly's work shows from first to last but inconsiderable artistic advance. *Love's Metamorphosis*, one of his latest prose plays, is likewise one of the worst. It is impossible to get away from the fact, that if, in matters of dramatic art, Lyly was, at the beginning of his career, slightly ahead of his contemporaries, he was, at its close, immeasurably further behind; and in view of this fact alone it would be utterly impossible to allow him the historical importance claimed by his editor.

It may nevertheless be, and on the whole I am inclined to think that it is, the fact that literary historians have not done full justice to Lyly's merits as a playwright, and I for my part agree with Mr. Bond, that in treating the history of the drama sufficient attention has never been paid to the formal side of dramatic composition. When, however, he proceeds to inveigh against the 'far from impeccable and often confessedly vulgar modern taste' which demands of an author 'rather that he shall be ingeniously pretty and mannered, than that what he says shall be strong and true, wise and beautiful,' because, forsooth, critics decline to rhapsodise concerning the 'fundamental brain work,' as he is pleased to call it, of Lyly's plays, he is merely exposing himself to ridicule. An age possessed of sufficient critical taste to have been touched by the varied music of *Faustus*, and to have grasped the constructive genius that revealed itself in *Edward II.*, which has learned to catch the ever-shifting lights from the thousand facets of Shakespeare's art, and to understand the poetic passion of Ford and the terrible concentration of dramatic effect in Webster—that age can afford to smile at the splenetic abuse of Lyly's advocate.

There are a good many minor points in which Mr. Bond's treatment of Lyly's dramatic work is open to criticism. First and foremost is the question of the authenticity of the songs found in the plays. Mr. Bond does not seem to perceive either the very slight grounds upon which the attribution to Lyly rests, nor the great importance of the question. Admitting that some doubt has been cast upon Lyly's authorship, he waives all further discussion with the truly astounding argument that 'some of them seem too dainty to be written by an unknown hand'! Now the facts concerning the songs are briefly as follows. The original plays must have contained a total of not less than thirty-two. As is very frequently the case in old plays, the quartos omit all these, with the exception of two in the *Woman in the Moon*. These last, it is true, are dainty enough in their way, but they are late and do not rise above mediocrity; while there is nothing in Lyly's authentic work, whether in verse or prose, to suggest that he was capable of writing 'Cupid and my Campaspe played,' a song which, on grounds of style, it is difficult to believe can have been written as early as 1581. Moreover, when the remaining nineteen extant songs make their appearance, they come before us in a most questionable shape. Blount's edition of the *Six Court Comedies* of 1632, in which they were first published, was not printed from any independent source, but merely from the old quartos, and where choice was possible, from the latest and worst. The songs therefore must have been obtained elsewhere, but how, it is difficult to conjecture, for had the original 'score' come into Blount's hands he must almost certainly have mentioned the fact in his introductory matter.[1] On the other hand, the songs must in several cases have been written expressly for the position they occupy in the plays, and it may be argued that Blount is hardly likely to have had them specially written for his collection. There is one further piece of evidence curious in its way, though not very important, which was pointed out some time ago by Mr. A. H. Bullen, though Mr. Bond appears to be unaware of it. One song, namely, 'O for a bowl of fat Canary,' inserted with no particular propriety in *Campaspe*, reappears in the second edition of Middleton's comedy, *A Mad World, my Masters*, in 1640, and is not unlike some other songs of Middleton's in manner. On the whole the balance of probability appears slightly in favour of Lyly's authorship of the songs contained in his plays, but all arguments based on that authorship must necessarily be of a most doubtful kind.

[1] Is it possible that he is alluding to some such discovery when he writes: 'These Papers of his lay like dead Lawrels in a churchyard; but I have gathered the scattered branches vp, and by a Charme (gotten from *Apollo*) made them greene again, and set them vp as Epitaphs to his Memory'?

A note at the end of vol. ii. deals with the question of Italian influence in the plays. Mr. Bond is undoubtedly right in maintaining that this is in no way considerable, and he might have gone further and denied all influence of the pastoral drama. The greater part of the 'Note' is devoted to controverting the views put forward by Herr Schücking in the monograph noticed in these columns last July. He assesses at their true value that gentleman's Lylian 'parallels,' but falls into the same trap of supposing the *Pastor Fido* to have been performed previously to its publication in 1590. Moreover, his acquaintance with Italian literature does not appear to be of a very intimate nature even in the case of those works which he has read up for his special purpose, and some of his remarks are most unfortunate. Such, for instance, is the statement that Lyly substituted forestry for 'the usual allusions to sheep and goats' found in Tasso and Guarini, for the works of these Italian dramatists are singularly free from such allusions (an affectation found chiefly among their imitators), while in both there is a very important 'forest' element, Tasso even styling his play 'favola boschereccia.' Still more astonishing is his remark concerning the river-god's speech in the *Pastor Fido*, 'I cannot find it, but let that pass.' The speech in question is, of course, the prologue by Alpheus.

The most important question which presents itself when we turn to the individual plays is the supposed allegory in *Endimion*. That there is allegory in some of the plays cannot be doubted: the queen is for certain more or less definitely identified with Sapho and Cynthia, Ceres and Diana. We may even venture so far as to say that the characters of Phao and Midas were probably at least suggested or influenced by the Duc d'Alençon and Philip II. Probably, too, there is some general connection between Endimion and Leicester. Can we go further?

The whole question turns, of course, on the probability or possibility of the identification of Tellus with Mary Stuart. Now Mr. Bond lays it down in terms which could scarcely be bettered, that in order to render any interpretation plausible, 'there must be a general correspondence shown between the main facts of the drama and the main facts of history, a general consonance between the characters and situations of the personages with those of their models.' Let us see how his own interpretation fulfils these requirements. In the play Endimion forsakes Tellus and falls in love with Cynthia. Tellus, moved by revenge, charms Endimion into a forty years' slumber, from which he is only aroused by the kiss bestowed on him out of pity by Cynthia. In history Leicester falls into disfavour with Elizabeth owing to his marriage, and has to absent himself from court. Mary's alleged plots are all directed against Elizabeth. In comparing the two we should note that the match proposed between Leicester and Mary in 1563-5 had most probably been completely forgotten by 1584, that the hero's misfortunes are in the one case due to Elizabeth's displeasure, in the other to Tellus' jealousy, and lastly, that the machinations of the latter were solely directed against Endimion and never affected Cynthia, while those of Mary were, if they existed, aimed at Elizabeth, and had not the remotest connection with Leicester. In view of these facts I fail to see how the fundamental and necessary conditions for identifying Tellus with Mary can be said to exist. It will be sufficient to mention one instance of the wild arguments with which Mr. Bond supports his already improbable theory; the identification, namely, of the three ladies of Endimion's dream with Elizabeth, Lady Sheffield, or Lady Shrewsbury, and Lady Essex, whereas it is perfectly clear to any unsophisticated reader that they are merely Tellus, Dypsas, and Floscula. A theory which would make Lyly call Elizabeth to her face 'passing faire, but verie mischeeuous,' is too childish to merit serious attention.

Space forbids discussion of the other plays in any detail. I can only congratulate Mr. Bond on having cleared up the difficulty concerning the date of *Gallathea*, and on lending no countenance to the notion that the *Woman in the Moon* was Lyly's earliest play, though he fails to recognise the full extent to which the verse is dependent upon Marlowe.

'When will the sun go downe? flye *Phœbus* flye!
O, that thy steeds were wingd with my swift thoughts:
Now shouldst thou fall in *Thetis* azure armes;
And now would I fall in *Pandoraes* lap.'

That any one could actually quote these lines and not realise the greatness of the debt I should have thought impossible, were it not for the fact that the resemblance was entirely overlooked by so acute a critic as Symonds. I should even doubt the possibility of their having been written before the appearance of *Faustus* (1588-9). As doubtful is also included the *Maid's*

Metamorphosis, of which Mr. Bond claims two scenes and some songs as possibly by Lyly. I do not agree, either in this or in the ascription of the rest of the play to Day, but if a reviewer claims a right to his own opinion, an editor must certainly be allowed an equal right to his.

To Lyly Mr. Bond ascribes wholly or in part some seven or eight anonymous 'Entertainments.' The collapse of all evidence connecting Lyly with the Revells destroys any *a priori* probability that he was ever concerned in such productions. The ascription must therefore rest solely upon internal evidence. That the style frequently resembles that of Lyly must always have been patent to the least observant reader, but that is only what one would in any case expect. Euphuism was far less a style than a mannerism—it was not *l'homme même*, but a mere trick which was caught by every popular writer of the day. Only a man who has himself gone through the labour of editing can adequately judge of the value of minute points of resemblance between different works, but unfortunately such a man, unless gifted with rare critical equilibrium, is just the most likely to exaggerate their importance. One can only say that while there is no earthly reason why Lyly should not have had a hand in some at least of these Entertainments, there is not the slightest evidence that he had.

It is the same with the 'doubtful' poems. The attributions are made on the ground of supposed parallels and resemblances between these poems and the admitted works of the author. Passing over some preliminary arguments of a very unsatisfactory nature, let us turn to the poems themselves. I do not pretend to have gone through the whole list of parallels with which Mr. Bond's really admirable industry has crowded the margin, but I have selected two poems of some length (Nos. 16 and 59), and have carefully consulted the references there given. The resemblances are, on the whole, less than I should have expected to find in most hack-work of the time. A few of the references yield genuine parallels of thought and expression, arguing that the writer had some fairly close acquaintance with Lyly's works, but for the most part the resemblances are of an exceedingly superficial character, while some of the passages adduced present no points of similarity whatever. In two cases the only resemblance is the mention of an eglantine and a nightshade respectively, while perhaps the most astonishing instance of all is the line:

> 'I work on weeds when Moone is in y^e^ waine,'

against which is a reference to the passage:

> 'For as *Lunaris* hearbe, as long as the Moone waxeth, bringeth forth leaues, and in the waining shaketh them off!'

Surely this is mere fooling. I should not insist on the arguments concerning these poems, headed 'doubtful' (though the qualification soon disappears), and concerning which Mr. Bond begs indulgence, were it not that the similarity between his critical method here and elsewhere cannot but give the reader pause.[1]

Turning over the pages of these three bulky volumes it is impossible not to conceive the greatest respect for the industry and perseverance the editor has shown in his devotion to an arduous task. The amount of miscellaneous information he has unearthed and here put together is enormous. Had his judgment and scholarship been equal to his industry, most of what has been said in the foregoing pages would have been unnecessary. He nowhere, however, shows that familiarity with the wider literary questions involved which can alone inspire confidence in his work. A few instances in which he proves himself unfamiliar with general literary conditions, or inaccurate in particulars, must suffice. In one place he remarks that writing as Lyly did for boys 'would not be favourable to the introduction either of strong passion or subtle characterisation.' So, indeed, one would have thought. But he has forgotten that women's parts were invariably played by boys on the Elizabethan stage, a practice which did not prevent the creation of some of the most notable examples of 'strong passion' and 'subtle characterisation' to be found in the whole of literature—Rosalind, Lady Macbeth, Cleopatra, Evadne, Calantha, Vittoria. Elsewhere he implies that Lyly followed Marlowe in using prose for comic scenes. I need hardly say that there is not the slightest evidence that Marlowe ever wrote a single passage either of comedy or prose. Treating of Lyly's attitude towards the so-called dramatic 'Unities' he falls into the vulgar error of supposing that they are to be found in the works of Aristotle, whereas any one interested in dramatic criticism

[1] I do not here propose to discuss the anti-Martinist tracts. All consideration of this very difficult question will be better postponed until the appearance of the edition of Nashe in preparation by Mr. R. B. McKerrow.

ought to be aware that they were not formulated till the days of Castelvetro. Dealing with the ostensibly historical allusions in *Euphues*, he sets down Titus, Gysippus, and Sempronia as 'invented,' and elsewhere can only suggest the possibility of an Italian source. The source, direct or indirect, is in the *Decameron*, x. viii., Lyly having misread Sempronia for Boccaccio's Sophronia. This is important as an example, for Mr. Bond shows himself throughout far too disposed to credit to Lyly's invention any historical allusion or detail of natural history for which he fails at once to find an obvious source. Again he adduces in support of Day's authorship of the *Maid's Metamorphosis*, with its page Mopso, the name of the girl Mopsa in the *Isle of Gulls*, apparently ignorant of the fact that this latter is taken from the *Arcadia*, of which Day's piece is a dramatisation. Elsewhere he speaks of '"The Theater" at Newington Butts,' but the 'Theatre' was in the liberty of Halliwell or Holywell in Shoreditch, and had no connection whatever with the house at Newington. Possibly we should read '"The Theater" *or* Newington Butts.' Again, the date of Phillips' *Theatrum Poetarum* is twice given as 1665 instead of 1675 as it should be. In one place he mentions a warrant issued to Nathaniel Gyles in 1626, and gives a reference to Symonds' *Shakespeare's* [*sic*, it should unfortunately be *Shakspere's*] *Predecessors*. Now, admirable as Symonds' work is in its own way, it is of no possible authority on such a point as this. The reference should be to Collier's *English Dramatic Poetry* (1831), ii. 16, but for the genuineness of the document in question I cannot speak. Lastly, Mr. Bond is frequently misleading in the titles by which he refers to works. In one passage he speaks of 'Pettie's recent *Pallace of Pleasure*.' The title of the work in question is *A petite Pallace of Pettie his Pleasure*, and the fact that the editor here and elsewhese alludes to it by the title of the *Pallace of Pleasure*, shows that he was either ignorant of Painter's far more important work of that name, or that he was too careless to make his reference distinctive. Other instances of ambiguous titles might be cited. One oversight, moreover, the most serious in the whole work, I have still to mention; the absence, namely, of an index to the notes. Such an index to the language and allusions of *Euphues* would be an invaluable guide to the writings of half a dozen of the most important authors of the close of the sixteenth century. Is there any hope that the Clarendon Press may be induced to issue one separately?

But important as biographical and literary exposition is, it is not the only, nor indeed to my mind the most important, function of an editor. Fresh discoveries or a more thorough correlation of existing knowledge may at any time make an editor's labours in this field more or less worthless. The line in which our knowledge to-day enables us to do work which may itself have some finality is the construction of a reliable and scientific text, and if an editor achieves success in this line we can afford to overlook many shortcomings in the discharge of his other duties. There are points in the editorial methods adopted by the Clarendon Press to which personally I take strong exception, but this is a question on which I have had my say elsewhere, and to which I have no desire to revert at present. To one point alone I feel bound to call attention. This is the utterly illogical practice of disfiguring the text with brackets when anything is inserted, although words may be omitted or altered without any note of the fact appearing in the text. But for this the editor is, I suppose, by no means responsible.[1]

After making a careful comparison between a number of passages taken at random in Mr. Bond's edition and the original quartos, I can speak for the care with which the laborious task of collation has been carried through. There are indeed cases in which Mr. Bond has altered the text where I should have retained the original reading, there are scenes in which he has introduced what appears to me unnecessary and unwarranted stage directions, and I regret that in the first part of *Euphues* he should have adopted a method which necessitated relegating portions of the 'copy-text' to the notes. But these

[1] As a bibliographer, I feel bound to advert to the editor's apparent ignorance on the subject of early typography. He introduces into his reprint of the titlepage of *Euphues*, Pt. i., and elsewhere, a strange symbol to represent what in the original is merely the *E* of the ornamental upper case italic fount, though he takes no notice of the other letters of this fount appearing in the name, *viz.* *U* (it should, of course, be *V*) and *P*. So again we throughout find such absurdities as *LOUES* and *Gvls*. *Loues* and *GVLS* are all right, *LOUES* and *Gvls* all wrong. The rules at the time were: no *U* in upper case at all; in lower case *v* initially, *u* in all other positions. If it is necessary to transliterate upper into lower case or *vice versâ*, either the old or the modern convention must be followed — *LOUES* and *Gvls* violate both! Equally absurd is the spelling *Uestal Uergins* from black-letter. I should like to impress this on those in authority at the Oxford Press.

are largely matters of opinion, and when all is said and done we ought, in the matter of text and textual criticism, to be most grateful to Mr. Bond for what he has given us. As far as accuracy is concerned, it is impossible to feel anything but the most genuine admiration for his work. I do not say that in comparing passages with the originals I have found no errors, but considering the magnitude of the task and the conservatism of the method, they are wonderfully few, and in no single case that I have detected are they of a nature in any way to impair the value of the text for critical and philological purposes. The text of Lyly's works is done, and so far as can be seen, will not require to be done again, and it may with confidence be said that, in this respect, no edition of an Elizabethan dramatist has ever appeared with which the present need fear comparison. This is an achievement upon which both Mr. Bond and the Oxford Press are to be sincerely congratulated.

W. W. GREG.

A History of German Literature. By JOHN G. ROBERTSON, Lecturer in the University of Strassburg. Blackwood and Sons, 1902. Pp. xxviii+635. (10s. 6d. net.)

ONLY a few years ago there was not a single English history of German literature really suited to the needs of English students. Of the various attempts that had been made on both sides of the Atlantic to supply this want, Dr. K. Breul, writing in the *Zeitschrift für den deutschen Unterricht* for 1894 (vol. viii. pp. 162 f.), could recommend one only, Mrs. Conybeare's translation of Wilhelm Scherer's *Geschichte der deutschen Litteratur*. But he pointed out that even this book was by no means all that could be desired; though it has a lasting value owing to Scherer's fine poetic instinct, its author's theories are now to a large extent out of date, and the fact that his work closes with the year 1832 has decreased its popularity and usefulness in proportion as we have learned to recognise the importance of the more recent literature. Lastly, a translation from the German, however good, can never entirely meet the requirements of the English student, for the reason that the standpoint of an Englishman in judging German literature is necessarily different from that of a German.

A decided advance, however, was made in 1897 by the appearance of Kuno Francke's *Social Forces in German Literature*[1] (4th ed., New York, 1901, with the title *German Literature as determined by Social Forces*), though the author's special point of view as a student of civilisation rather than as a literary critic limited the scope of his work and made it necessary to pass over much that should be included in an ordinary history of literature. At the same time, his first-hand acquaintance with his material, his broad outlook, his deep insight, and his attractive style combine to make his work valuable and stimulating. For English students his book gains, too, by the fact that, though Professor Francke is by birth and education a German, his residence in the United States has made it possible for him to take something of the point of view of a foreigner. Unfortunately he, also, fails to give to German literature since Goethe's death the consideration it deserves; nor do his *Glimpses of Modern German Culture* (New York, 1898), being merely reprints of magazine articles, satisfactorily fill the gap.

What we miss in the work just mentioned is fully supplied by J. G. Robertson's *History of German Literature*. The whole course of German literature is followed from the earliest times to the present day; no period is stinted of its proper attention, and not a writer or a work of note has been passed over—indeed, it is doubtful whether the book would not have gained had the author been a little less conscientious and omitted some names and titles interesting to the advanced student of a special period or phase of literature, but otherwise unimportant.

One's first feeling on laying down Dr. Robertson's book is one of amazement at the immense range of his reading; for it is evident that, as he states in his preface, most of his estimates of the works and writers mentioned are based on a personal acquaintance with the literature; not only that: he has read and turned to account everything, or nearly everything, of importance written by other workers in the same field. This has enabled him to provide the student, in the footnotes, with valuable and well-chosen bibliographical references, restricted, very properly, to those likely to be of service to the English or American student. Some, however, are omitted, which would, I think, have added

[1] *Cf.* Dr. K. Breul's review, *M. L. Q.*, iii. (2) p. 145.

to the value of the book, *e.g.* references to the author's edition of *Der arme Heinrich*, to the best translations of the *Nibelungenlied* (those by Lettsom and by Miss Horton), to Miss Nichols's translation of *Gudrun*, Miss Weston's rendering of *Parzival* and *Tristan*, W. Alison Phillip's *Selections from Walther von der Vogelweide*, to the chief translations of modern German classics, and to the writings of Carlyle, Lewes, Seeley, Professor Herford, and others on subjects connected with German literature.

Remarkable as is the extent of Dr. Robertson's reading, his care and accuracy are equally wonderful. In the whole of the book of over 600 closely printed pages I have noticed only five misprints not mentioned in the *errata*[1]; all the references I have verified have proved correct; and I have throughout found no case in which the author shows ignorance of the latest researches. In short, the information he brings is thoroughly reliable, and in not taking any definite stand on such vexed questions as the sources of Wolfram von Eschenbach's *Parzival* or the most authentic manuscript of the *Nibelungenlied* he only increases the value of his history for the ordinary student.

The same conscientious thoroughness is evident in his careful estimates of the writers and works mentioned. In nearly all cases the peculiarities of the writers and the style of their works are at least characterised in a few well-weighed words; of the more important books a brief outline is given (sometimes so brief as hardly to do justice to the original); and a few (many readers will think too few) well-chosen passages are quoted from the most important writers of all. It would seem, indeed, as if Dr. Robertson had had great difficulty in compressing his material into the space at his command; there is not a superfluous sentence, hardly a superfluous word, throughout the whole book. The result is a wonderful completeness, attained, however, in parts, at the expense of readableness.

Dr. Robertson's estimates of the works he discusses will, I think, be generally recognised as just and unbiassed; they are free from undue enthusiasm and reflect a cool and critical, though sympathetic, spirit. Differences of opinion as to the merits of some works will always exist, but the author's criticisms will, as a rule, meet with acceptance. As regards contemporary literature, I am informed by Professor Fiedler that the views expressed are quite in accordance with those of educated Germans. Similarly the various phases through which German literature has passed in the course of its development are well described, though one would have welcomed a more definite picture of the aims and characteristics of the so-called Romanticists than the author gives either in the chapter on the Romantic School (pp. 415 ff.) or later.

The whole material is divided into five parts and dealt with under the headings: 'The Old High German Period' (to 1050; 34 pages), 'Middle High German Literature' (1050-1350; 102 pages), 'Early New High German Literature' (1350-1700; 92 pages), 'The Eighteenth Century' (176 pages), and 'The Nineteenth Century' (218 pages), the chief Low German contributions to the literature, such as the *Heliand*, *Reynke de Vos*, and Groth's and Reuter's writings being, of course, discussed in the periods to which they belong. In an Introduction of 14 pages a bird's-eye view of the whole development of German literature is given, and interesting comparisons are drawn between it and the literatures of other European countries. That there is an index goes without saying.

From what has been said it will be seen that Dr. Robertson's book takes the first place among English histories of German literature. It will be valuable to the independent student, but especially to those who use it in conjunction with courses of lectures in which points are elaborated and details introduced such as the author has been compelled to omit; and it will be found a most useful and reliable guide to reading. Such a guide to contemporary literature is now for the first time included in an English work, and this alone would suffice to make it welcome.

That a new edition will, before long, be called for, I have no doubt; I hope it will be an enlarged edition, sufficiently enlarged to relieve the author from the necessity of compressing his matter as he has had to do, and to enable him to make such additions as he may desire. One suggestion I should myself like to make: I believe that his book would gain considerably in interest to English and American students if their attention were drawn more frequently to the influence of German on English literature, and if comparisons were made

[1] P. 94, l. 6 from bottom, for *learns* read *learn*.
,, 96, ,, 3, for *gebêt* read *gebet*.
,, 118, ,, 12, for *south-east* read *south-west*.
,, 313, ,, 21, insert *it* before *was*.
,, 348, ,, 14 from bottom, for *poety* read *poetry*.

between English and German writers of kindred genius.

FRANCIS E. SANDBACH.
THE UNIVERSITY,
BIRMINGHAM.

Altenglisches Flurnamenbuch. Von Dr. HEINRICH MIDDENDORFF. Halle, Niemeyer, 1902.

ENDLICH hat sich einer gefunden, der mutig den Versuch wagt, das ungeheuere, in den ags. Urkunden aufgespeicherte Material für eine lexikographische Arbeit über die ae. Flurnamen zu verwerten. Es wird sich jeder, der das Buch in die Hand nimmt, leicht überzeugen können, dass hierdurch manches Schöne an den Tag gefördert wird. Wie viel Wichtiges im archaeologischen Sinne das Buch enthält, hat schon ein anderer Rezensent (J. Geer im Beiblatt zur *Anglia*, xiii. s. 353 ffg.) gebührend hervorgehoben. Dass jedoch einem solchen ersten Versuch auf diesem schwierigen Gebiet mancher unumgängliche Fehler anhaften muss, ist selbstverständlich, und weiss niemand besser als der Verfasser selbst. M.'s Standpunkt ist vorwiegend der des Archaeologen, der auf reichliche Kenntnisse des Neuenglischen und der festländischen germanischen Flurnamen gestützt, es unternimmt, die zum grossen Teil sehr dunklen Bezeichnungen von Naturgegenständen, die uns in der Namengebung der Urkunden entgegentreten, im Lichte dieser Kenntnisse zu beleuchten. Das ist ihm auch manchmal in hohem Grade gelungen. Vor allem gebührt M. das Verdienst, dass er die reichen Schätze der ne. Mundarten für diesen Zweck mit Geschick ausgebeutet hat. Dass hierbei der Standpunkt des Grammatikers in vielen Fällen ungenügend berücksichtigt ist, wollen wir dem Verfasser nicht allzusehr zum Vorwurf machen. Trotzdem aber gehört es unzweifelhaft zu den Pflichten des Rezensenten, etwaige ihm aufgefallene Fehler auf diesem Gebiet hervorzuheben, damit sie eventuell in einer zweiten Auflage verbessert werden können.

Es ist so eine eigene Sache mit den angelsächsischen Urkunden. Bekanntlich liegen sie zum allergrössten Teil in Sammelhandschriften aus dem 12., bezw. dem Ausgang des 11. Jahrhunderts vor. Diese Codices enthalten Abschriften älterer Vorlagen, die uns nur in sehr seltenen Fällen noch erhalten sind. Sie teilen daher die Charakteristika aller Mss. aus jener Periode darin, dass sie unverhältnismässig viele Schreibfehler sowie eine Vermengung von älteren und jüngeren Sprachformen aufweisen, was dazu führt, dass eine richtige Beurteilung ihrer Wortformen im einzelnen sehr erschwert wird. Dies hat neben anderen Uebeln Veranlassung gegeben, dass zuweilen Wörter, die nie existiert haben, als echte Bestandteile des ags. Wortschatzes aufgenommen worden sind. Dafür giebt es keine Abhilfe, solange die in Betracht kommenden Handschriften noch nicht grammatisch behandelt worden sind. Dass M. wie seine Vorgänger zuweilen in dieser Hinsicht gesündigt hat, darf uns daher nicht Wunder nehmen; denn niemand wird ihm vorwerfen wollen, dass die Grammatiker ihm nicht vorangegangen sind. Ich will des weiteren nicht mit dem Verfasser darüber rechten, dass er vorwiegend dem Thatbestand der grossen Masse seiner Belege entsprechend die spätws. Formen der Wörter angesetzt hat, obwohl es m. E. zweckmässiger gewesen wäre, vielmehr die frühws. Formen zu wählen. Auch diejenigen, die diese Ansicht nicht in ihrem ganzen Umfange teilen, wird die Ansetzung solcher Formen wie *beorh*, *burh* doch gewiss etwas seltsam anmuten. Schwerer wiegt es hingegen, wenn Verfasser direkt falsche Formen ansetzt, z. B. die als stark bezeichneten Feminina: *plúme*, *rḗwe* (gegenüber *slḗw*), *rīðe*, *rysce*, *stígu* (neben dem M. *stíg*), *swánu*, *swínu*; die Masculina *hāwe*, *brimme*; das Femininum: *Bucga*.

Ich gehe nun zur Besprechung einiger Einzelheiten über. Was ich zu sagen habe, fasse ich in die Form von kleinen Artikeln über einzelne Wörter. [Der Bequemlichkeit halber beziehe ich mich manchmal auf meine Dissertation (*Die Vokale der Tonsilben im Codex Wintoniensis*, Halle, 1902, auch in der *Anglia*, Bd. xiii. (Neue Folge) S. 393 ffg.), wo es sich um die Ergänzung von Belegen für seltene oder weniger bekannte Wörter handelt.]

æfisc.—Die Belege sind nach *Anglia*, xxv. 436, zu ergänzen, wo Formen mit e, welche, wenigstens im Codex Wintoniensis, noch häufiger als die æ-Formen sind, angeführt werden. Da auch eine Form ofisc auftritt, so liegt es nahe zu vermuten, dass das Wort als *efisc* anzusetzen ist, und dass es e<o+i hat. Diese verschiedene Gestaltung des Vokals in der Tonsilbe würde dann, wie in vielen anderen Fällen, durch ursprünglichen Suffix-Ablaut zu erklären sein.

ǽwyll, *ǽwylm.*—Dass hier das *ǽ=éa*,

Wasser, sein soll, möchte M. schwer fallen zu beweisen. Es handelt sich ja um die bekannte Vorsilbe *æ-*, die mit *á-* wechselt.

Basingas.—Wohl nicht hiervon zu trennen ist **Besingas* in *Besingahearh*, vgl. *Anglia*, xxv. 513. M. kennt diesen letzten Beleg, führt ihn aber nur unter *hearh* an.

bacce.—sw. f. (wohl richtiger *bacca* sw. m. Soweit ich ersehe, ist kein Beweis vorhanden, dass wir es mit einem Femininum zu thun haben). Mir ist gar nicht klar, dass dieses Wort mit *bæc* zusammengehört. Es ist zwar nicht ausgeschlossen, dass neben der Form mit einfachem k, wofür ahd. *bahho* spricht, auch eine solche mit kk vorhanden war. Aber woher denn die Formen mit gg, cg (vgl. M's. Belege, sowie andere *Anglia*, xxv. 412)? *bacgingberh* ist wohl=*bacginga beorg*, und beweist vielmehr einen Eigennamen *Bacga* bezw. *Bacca*. Man vergleiche ausserdem Sweet, *Oldest English Texts*, S. 471.

bæc.—Hierzu ist zu bemerken, dass *bacegeate=baccan geate* ist, es hat daher wohl nichts mit *bæc* zu thun.

béce.—Wie denkt sich M. die Entstehung von diesem Wort aus den obliquen Casus von *bóc*?

bern.—Der Zusammenhang dieses Wortes mit artländischem *Bern* ist meiner Ansicht nach sehr fraglich. Vielmehr handelt's sich um das bekannte *bern* (ne. *barn*)<*bere*+*ærn*. Das Wort ist ausserdem kein Masculinum sondern ein Neutrum.

beonet.—Hier wäre ahd. *binuz* zum Vergleich anzuführen.

blac.—Die Form des Nom. Sing. ist natürlich *blæc*, insofern es sich hier nicht um *blác* (nhd. *bleich*) handelt.

bracce.—Hierzu bemerke ich zunächst, dass die Belege unvollständig sind, und ferner, dass sie einen Druckfehler enthalten: *on fearn bracca* muss heissen *on fearn braca*. Da das Wort interessant ist, führe ich hier alle mir bekannten Belegstellen an:

(1) on braccan heal of brachan heale. *Cart. Sax.*, ii. S. 516.
(2) on ðone ealdan brac weg. *Cart. Sax.*, ii. S. 494.
(3) on fearn bracca. *Cart. Sax.*, ii. S. 295.
(4) on crutte bracca. *Cart. Sax.*, i. S. 515.
(5) on crute brace leáge. *Cart. Sax.*, iii. S. 478.
(6) on crúte bréce leáge. *Cart. Sax.*, ii. S. 379.

(4), (5), und (6) sind M. nicht entgangen, er hat sie aber nur s. v. *crutt* verwertet.

Wie bringt man Klarheit in diese Mannigfaltigkeit der Formen hinein? Es scheint mir, wir müssen einen alten n- Stamm etwa **braken* annehmen, der in einigen Casus Consonantenverdoppelung aufzuweisen hatte (vgl. Streitberg, *Urg. Gramm.* S. 151). Auf diese Weise entsteht der Wechsel *bracca* oder *bracce—braca, brace* oder (mit Uebertritt in die starken Feminina, vgl. *Anglia*, xxv. 410?) *bracu*. Durch die erste Form erklärt sich ne. *bracken*, durch die zweite ne. *brake*. *bréce* in (6) ist vielleicht Schreibfehler, könnte aber durch das Vorhandensein eines starken Feminins *brǽc*=ahd. *brâhha* mit ähnlicher Bedeutung zu erklären sein. In letztem Fall wäre somit das e=é<wg. â, eine häufige Vertretung im Cod. Wint., woher dieser Beleg stammt.

bric.—M.E. ist *bricweg=brycgweg*. Zusammenhang mit *bryce* zu *brecan* ist weniger wahrscheinlich.

cogge.—In der *Anglia*, xxv. 515 habe ich die Vermutung ausgesprochen, dass dieses Wort ein Eigenname sei, und mit *cycge* oder *cycga* zusammenhänge. Ich bin noch dieser Ansicht, denn der Wechsel zwischen umgelautetem und nicht-umgelautetem Vokal vor doppelter Consonanz ist eine geradezu bezeichnende Erscheinung auf dem Gebiete der nicht zusammengesetzten Eigennamen (vgl. meine Diss. § 2, Anm. 3), und genügt, wie mir scheint, zum Beweis, dass wir es im zweifelhaften Falle mit einem Eigennamen zu thun haben, solange sich keine zwingenden Gründe dagegen anführen lassen.

dofer.—Die Belege lassen sich ergänzen, vgl. das zu *defer* und zu *doferlan* Bemerkte, *Anglia*, xxv. 513, 516. Statt der Form kelt. *dwfr* wäre dann das altkeltische *dub-ro-n* anzuführen, bei Holder, *Altceltischer Sprachschatz* belegt.

drosn.—Dieses Wort muss natürlich nach Ausweis von ahd. *truosana* mit Länge angesetzt werden.

éan.—Es ist vielmehr hier ein Eigenname anzunehmen, vgl. ahd. *Ona*, und die Belege *Anglia*, xxv. 500.

gabul.—Das b in diesem Wort ist entschieden nicht so unenglisch, wie M. zu denken scheint. b statt f ist im Gegenteil eine bekannte Erscheinung, die in sehr weit auseinander liegenden Perioden der Entwickelung des Ags. auftritt: man vergleiche Dieter, *Ueber Sprache und Mundart der ältesten englischen Denkmäler*, 38, und *Anglia*, xxv. 401. Ausserdem begegnet ja in der Urkunde, woher M.'s einziger Beleg für dieses Wort stammt, auch *beberburnan*, was offenbar den Beweis liefert, dass b hier=f ist. Ich trage daher kein Bedenken, dieses Wort zu *gafol* zu ziehen. Auch gesetzt, wir hätten das Wort mit einem keltischen *gabul* zusammenzubringen, so würde *gafol* mit f die richtige Form sein, wie denn aus altkelt. *dubron* ags. *dofer* entsteht.

gesella.—Zu den Belegen für dieses Wort kommt hinzu *rindgesella*, *Cart. Sax.*, i. S. 515 (vgl. *rindesele*, iii. S. 176), welches M. allerdings nachher unter *rinde* anführt.

hám.—Es ist gewiss unrichtig, wenn M. in *to hámleás sceagan* das Adjektiv *hámleás* erblickt: wir müssten ja in diesem Fall *to hámleásan sceagan* erwarten. Es handelt sich aber um den Gen. Sing. zu *hámleá*, Substantiv. Noch heutzutage bedeutet 'the home meadow' diejenige Wiese, die sich in nächster Nähe der Wohnung des Besitzers einer Länderei befindet.

hele.—Als starkes Femininum ist dies eine unmögliche Form. Das Wort ist bekanntlich ein jā-Stamm, und heisst ags. *hell* mit doppelter Consonanz und ohne Endungs-e. Dass hier wirklich *hell* vorliegen sollte, scheint mir aber sehr bedenklich, und es wäre zu erwägen, ob nicht das e der Tonsilbe= ea sei, und das Wort somit zu *healh*, das später ja sein h verlieren muss, gehöre.

hífet.—Dieses Wort gehört doch wohl zu *híewett*, und als Seitenstück zu dem Wechsel w—f wäre *ofesc—owisc* anzuführen.

hóh.—Die Belege sind durch *hó(h)gebúr* (vgl. *hoge bura mearce*, *Cart. Sax.*, iii. S. 649) zu ergänzen.

holt.—Hier wird nicht zwischen *holt* und *hylte* geschieden, obwohl das Vorhandensein des letzteren sich nicht leugnen lässt, vgl. *Anglia*, xxv. 445, 448.

hrysce.—Es hat, wie ich glaube, nie ein *hrysc* (nicht *hrysce*) gegeben, vgl. *Anglia*, xxv. 400. Das h ist entschieden als blosse Zutat späterer Schreiber anzusehen.

ing.—Ich kann das Vorhandensein dieses Wortes, wenigstens als Simplex, nicht für erwiesen halten. Die Stelle aus dem Codex Wintoniensis (*ðæt be cumbe ing on holan bróc ðæt andlang streames ing on hlos moc*), welche M. anführt, ist sehr verdächtig. In einer früheren Fassung derselben Urkunde, *Cart. Sax.* Nr. 158, heisst es: *ðæt bæ cumbæ ingon holan broc. ðonne andlang streames in on hlosmoc.* Demzufolge wäre *ingon* bloss Schreibfehler für das zusammengesetzte *inon* (man vergleiche *ingto*, *Cart. Sax.*, iii. S. 4, Zeile 30 in einer anderen Winchester Urkunde!). Uebrigens wenn *ing* an der von M. citierten Stelle wirklich Substantiv wäre, so müssten wir erwarten *be cumbes inge*, etc. Ausserdem müsste es wohl weiter heissen *be* (nicht *andlang*) *streames inge*, denn ich bezweifle sehr, ob *andlang* ws. mit andren Wörtern gebraucht wird, als mit solchen, die genau eine Richtung angeben, sowie: *gemære*, *mearc*, *weg*, *herepæð*, *stréam*, *burna*, etc. Der Gegensatz *be cumbe —andlang streames* ist für diesen Gebrauch bezeichnend.

írfurlong.—Ein Beleg für dieses interessante Wort fehlt.

mearc.—In diesem Artikel leugnet Verf., dass es im Ags. ein dem got. *gawi* entsprechendes Wort gegeben hat. Nach den Ausführungen von Chadwick, *Studies in Old English*, S. 55, dürfte aber wohl die tatsächliche Existenz dieses Wortes feststehen.

rysce, risce.—Hierzu lässt sich bemerken, das Sweet *risc* ansetzt, wohl mit Recht, denn dies ist die Form der alten Glossen, vgl. *Oldest English Texts*, S. 503. Hiernach ginge ne. *rush* auf eine Dialektstufe zurück, auf der i nach r in y übergegangen ist.

score.—Zu den Belegen für dieses Wort füge hinzu: *Scoradic* Kemble, *Codex Diplomaticus* [illegible] Bd. iv. S.

90, *landscorehlinc* und *scorehlinces*, *Cart. Sax.*, ii. S. 243.

was(s)e. — In den Belegen zu diesem Artikel sind zwei verschiedene Wörter durcheinander geraten, nämlich *wáse* (ne. *ooze*) und *Wassa*, Eigenname, vgl. ahd. *wasso* und dazu Althof, *Nomen im Waltharius* ZfdPh., xxxiv. S. 373. Schon der Umstand, dass *Uuassanburna*=ne. *Washborne*, beweist, dass hier nicht *wáse* vorliegt. Vgl. auch *Wassingas*.

wrostle.—Dies erkläre ich einfach für einen Schreibfehler statt *ðrostle*. Jeder, der die Urkunden *Cart. Sax.* 959 und 1313 mit einander vergleicht, wird das sofort einsehen. Der vermutete Zusammenhang mit ne. *wrist* u.s.w. fällt damit ohne weiteres weg.

R. A. WILLIAMS.

The Three Days' Tournament: a Study in Romance and Folklore. By JESSIE L. WESTON. (The Grimm Library, No. 15.) London: David Nutt. 1902. 2s. net.

IN this book, which is intended as an appendix to the author's study of the Legend of Sir Lancelot du Lac, Miss Weston discusses the position of Chrestien de Troyes, in the Arthurian cycle, from the standpoint of a minute investigation of the story of the Three Days' Tournament.

This episode, the characteristic feature of which is the appearance of an unknown knight at a tournament lasting for three (or four) days, each day attired in armour of a different colour and mounted on a horse to match, is found in varying forms, and attributed to different knights, in several romances of the cycle. In Chrestien's *Cligés* it is one of the chief adventures of the hero; it is assigned to Lancelot in the prose *Lancelot* and in the *Lanzelet* of Ulrich von Zatzikhoven; and lastly, to Ipomedon, in Hue de Roteland's poem of that name.

To put the matter as shortly as possible, the point in debate is the originality of Chrestien; Professor Foerster having maintained in his edition of the *Charette*, and elsewhere, that Cligés was the primary hero of the adventure, and that Chrestien was the inventor of it, or at least the first to give it definite romantic form, while Miss Weston contends that the story is much older than *Cligés*, that it belonged earlier to *Lancelot*, and that it was taken by Chrestien, not directly from popular tradition, but after it had been already modified and cast into romantic form.

As to the priority in point of time of the several versions as we now have them, there is, of course, no question, *Cligés* being certainly the earliest, as it cannot have been written much after 1160, while the *Lanzelet* is a translation of a French original which was brought to Germany by Hugo de Morville in 1194, and the prose *Lancelot* represents a still later recension of the story. It is from the originals of these that Chrestien must have borrowed, if he borrowed at all.

Miss Weston's argument is therefore directed to showing that this tournament episode is too widespread in popular literature, too primitive in its character to have its origin in a poem of so late a date as the *Cligés*; that in its early forms it contains incidents which are characteristic of the Lancelot story, and that the version which appears in Chrestien's poem is a late and debased one. To this end she has collected a number of folk-tales in which the same incidents occur, though naturally with various modifications, and out of which she has been able to construct an ideal series of seven incidents which form what may be called the perfect skeleton of the story. Of these seven she finds that six occur in early forms of the Lancelot legend, while not more than one or two are to be found in adventures attributed to any other hero.

This is in itself evidence of the early connection of the story with Lancelot, but the case is still further strengthened by a couplet which is found in the Ipomedon:—

> 'Sul ne sai pas de mentir lart,
> Walter Map reset ben sa part.'
> (*Cotton. Vesp.* A. vii. f. 82, ll. 29-30.)

(I am not the only one who knows how to lie, Walter Map can well do his share.)

The passage in which these words occur follows the description of the tournament in which Ipomedon plays the part of the hero, and forms a sort of conclusion to the first of the two parts into which the poem divides. How far the passage has special reference to this particular episode, and how far to the general veracity of the story, is a debatable point, but we may perhaps fairly conclude that it was the tournament which caused Hue to recall the name of Map, and this because Map was identified with some story in which a similar adventure took place.

Now the story which is most persistently attributed to Map by early tradition is of course that of *Lancelot*, though Map's version must have been much earlier than the prose *Lancelot* as we now have it. It is thus at least very probable that there was extant a version of the *Lancelot* containing the tournament story some years earlier than those which have come down to us.

But I can by no means follow Miss Weston in her theory that it was from Map that Chrestien borrowed this story of the tournament. There seems, indeed, to be in her argument some confusion of dates. In urging the greater probability of Chrestien's borrowing from the *Lancelot* legend than of the *Lancelot's* borrowing from *Cligés*, she says: 'If it be objected . . . that Chrétien's position in the literary world of the day was such that it is infinitely more likely that he should be the lender than the borrower, I would ask, but how if the story from which he borrowed was held, rightly or wrongly, to be the work of Walter Map? Map was a much more important personage than Chrétien. Chrétien was a poet, and a good poet, but at the best to the world in general he would be no more than the favoured servant and dependant of a minor French princess. Map was a man of political importance, the trusted companion and emissary of the most prominent monarch of the day' (p. 20). But Miss Weston dates *Cligés* about 1160, in which year Map, some twenty years old, was studying at Paris under Girard la Pucelle, and had not yet joined the court of Henry II., at whose command the *Lancelot* is said to have been composed. And even if we neglect this tradition and say that Map may have been born a year or two earlier and *Cligés* written a year or two later than the dates here supposed, and thus make it possible, and in any case it is only just possible, that Map's version of the *Lancelot* did precede *Cligés*, is it conceivable that he should have instantaneously achieved such celebrity that their relative position in the eyes of their contemporaries was at this date what it no doubt afterwards became? And if not, what becomes of Miss Weston's assertion that Map was a person of so much importance that Chrestien would not have thought it derogatory to his dignity to borrow from him?

But after all, this does not much affect the main argument, for Map's version was, according to tradition, a translation from Latin, and we may surely equally well suppose that Chrestien borrowed from Map's source, whatever it may have been, as that he borrowed from Map himself.

I have left myself no space in which to discuss the further progress of the argument, or to refer to the interesting points of contact which Miss Weston finds with the Percival legend, or to the way in which she shows that the tournament episode as found in the Lancelot stories is more primitive and consistent than in the *Cligés*, which, with its four days instead of three, seems a clumsy attempt to combine the varying versions represented in the *Lancelot* and the *Lanzelet*. But here it seems well to note the very doubtful value of Miss Weston's suggested 'clerical' explanation of the disagreement of these two versions. The *Lancelot* gives the colour of the armour worn on the three several days as black, red, and white, the *Lanzelet* as green, red, and white. She writes: '*Noir* in the manuscript may have been read *vair*, and a copyist writing from oral dictation may thus have substituted *vert*.' But, until at any rate the early years of the thirteenth century, the pronunciation of these words was quite distinct; the one had an open *e*, the other a close *e* and a final *t*. It must have been a very careless or a very deaf scribe who could confuse them, even if *vair* were not a far more common and likely colour for a horse than *vert*.

This is, however, but a small point, and in no way affects the validity of the general reasoning, for Miss Weston herself thinks it more probable that green was the original colour, and that, helped perhaps by the occurrence of black, red, and white together in one of the episodes of the Percival story, black took its place as being more in accord with the possibilities of real life.

In conclusion, I can only say that this book, as all Miss Weston's work, is full of matter which needs to be carefully considered by all students of the subject. As she herself says, the time has not yet come when anything like finality in such investigations can be hoped for, but it may be said, without fear of contradiction, that a study such as this does much towards hastening its approach.

R. B. McKerrow.

La Vie et l'Œuvre du Troubadour Raimon de Miraval: par PAUL ANDRAUD. Paris, 1902. 6fr.

RAIMON DE MIRAVAL is not a troubadour of the first poetical importance. A comparatively large number of his poems, forty-six in all, remains to us; his work is not, however, characterised by the extreme preciosity of style which marks Arnaut Daniel's poems, nor has he the sweetness of Bernard de Ventadorn, or the vigour of Bertran de Born: he is of no great moment in the history of literary criticism, as was Giraut de Bornelh. His true importance is indicated in the sub-title of M. Andraud's book, 'Étude sur la littérature et la société méridionales à la veille de la guerre des Albigeois.' For this period of French history, excellent illustrative matter can be drawn from Raimon's life and works; in this respect, apart from the service done to the personality of the troubadour, M. Andraud's monograph is of real historical value, and no future historian of the Albigeois crusade can afford to neglect his researches. Few, indeed, who have written upon this subject seem to have had any idea of the large amount of evidence available in the works of the contemporary troubadours; evidence throwing valuable light upon those undercurrents of national thought and feeling which form the most vital and the most elusive factor in the course of historical development—valuable also if only as an offset to the partisanship of such writers as Pierre de Vaux-Cernay. Two or three well-worn quotations from Peire Cardenal upon clerical immorality, with a few vague generalisations upon the court life of the period, seem too often to form the sole stock-in-trade of the historical writer who touches upon the striking drama of the Albigeois crusade. Thanks to M. Andraud, historians averse to the labour of learning ancient Provençal have now a body of evidence ready to hand, not indeed exhaustive as regards the whole subject, but highly typical and well chosen.

M. Andraud's monograph falls into two parts: an account of Raimon's origin and early life, his travels and the various patrons at whose courts he resided, and the different ladies to whom he sang. M. Andraud leaves no point of importance unnoticed, and his accuracy, as far as we have been able to test it, is unimpeachable. In the task of identifying the various pseudonyms employed by the troubadour, he shows high ingenuity and acumen. One of these pseudonyms will be of some interest to those Dante scholars who support the view that Dante's use of the '*schermo*' in the beginning of the Vita Nuova was derived from Provençal sources. Raimon employs the word '*mantelh*' (cloak), and plays upon it as in the following:

> Mantelh, plus qu'enperials
> es, qu'en vos non a[i] ren fals,
> or ni tesselh, ni fonda ni peno:
> ni mais ni meyns no y cove per razo.

'Cloak, thou art more than imperial, for in thee there is nothing false, neither gold, nor buckle, nor lining, nor collar: and more or less (ornamentation) is unsuitable on consideration (is in bad taste, as is plain to those who know).'

M. Andraud (p. 94) translates the last line: 'et c'en est assez pour fournir un sujet de chanson,' and observes 'le sens du dernier vers est douteux.' His renderings as a rule are elegant and accurate; but in this case we doubt his judgment.

The second part of the monograph is concerned with the general examination of Raimon's poems and their versification, and with the reputation he enjoyed among his contemporaries. Appendices are given containing the Provençal biographies of the troubadour, his genealogy, and a metrical table of his poems. The whole of this excellent work thus forms a general introduction to that critical edition of Raimon's *Poems*, which the author hopes to produce at a future date, and which we shall await with much interest.

H. J. C.

Friðþjófs saga ins frœkna herausgegeben von Ludvig Larsson. Niemeyer's Altnordische Saga-Bibliothek, Heft 9. xxiv+56 8°. Halle a. S. 1901.

THIS post-classical saga has come down to us in two recensions, the older and shorter of which is preserved in the Arna-Magn. vellum 510 4°, end of fifteenth century, and, in a slightly extended form, in the A. M. chart. 568 4°, from the first half of the seventeenth century, the later and very considerably the longer, on which the present edition is based, being contained in cod. chart. 17 4° among the Icelandic MSS. of the Royal Library of Stockholm.

In an instructive introduction Dr. Larsson provides all needful information in respect of (1) the subject-matter of the saga, (2) its trustworthiness, (3) the manuscripts containing it and their relation to the Friðþjófsrímur, (4) the approximate date at

which the saga was first written down, (5) the structure of it in relation to Tegner's famous epic, and finally (6) an account of previous editions of it and translations into foreign languages.

The text is accompanied by a valuable commentary in the shape of footnotes, leaving nothing of importance unexplained, and supplying references to the latest and best authorities where the enforced brevity of the footnote precluded fuller treatment.

Friðþjófssaga can lay claim to no historical character. Beli, a tribal king, rules over the folkland of Sogn, obviously prior to the age of Fairhair, yet the Orkneys, first subdued by this monarch, are here represented as a tributary dependency of the kings of Sogn. But it does not follow that the saga in every particular is a pure invention. If the place-names with which Dean Sverdrup has supplied the editor as existing within the locality of the story could be proved to be of ancient date, the conclusion would seem warranted that some elements at least of an old Sogn tradition relating to events which had actually taken place had harboured in Friðþjófssaga. This conditional assumption is not necessarily inconsistent with the palpable fact, that the main aim of the story is to glorify the time-honoured class of the 'hersirs,' at the expense of the pretentious *homines novi*, who vaingloriously arrogated to themselves the title of 'king,' a comparatively late innovation in the North. In carrying out his purpose the author is almost something more than successful, for with the exception of one single blemish—Friðþjófs delivery of the Orkney tribute (suggested by Vigdíss' treatment of Ingjald in Laxdæla saga, ch. 15)—the hero of the saga is about as perfect a type of a viking gentleman (Gunnarr excepted) as can be pointed out in northern saga.—Many of the verses attributed to him are old and really very good, and always to the point. In one of these, No. 30, p. 43, an older reading has been replaced by a later in defiance of the metric law of alliteration. Our hero says he was called Friðþjófr=Peace-thief, when he went about with vikings:

en Herþjófr	=but Thief of warriors
er ek ekkjur grætta	when I widows grieved.

The word that bears the rhythmic stress in l. 2, 'ekkjur,' should begin with an *h*, in order to alliterate with *H* in *H*erþjófr. We take it, that the original reading for 'ekkjur,' widows, was 'hæla,' acc. pl. of 'hæll,' a 'widow whose husband has been slain (abroad),' S. E. i. 536 21, 558, ii. 347 19. As 'hæll' also meant heel, the considerate scribe supplied the ignorant reader with the true sense of the obsolete term, which he expunged at the same time. Originally the couplet probably ran:

en Herþjófr
er hæla grættak.

Various expressions in the saga remind one of known sources; thus p. 2 1-2: 'þar skyldi engu grand gera, hvártki fé né mǫnnum,' *cf.* Eyrbyggja saga (1864), 6 29-7 1: 'engu skyldi tortíma í fjallinu, hvarki fé né mönnum'; p. 4 16: 'er okkr þá allhægt at kallast á fyrir tíðindum,' *cf.* Laxdæla, 1891 (Gest Oddleifsson prophesying that he and Osvífr would be buried within hearing distance of each other), p. 113 17-18: 'ok mun okkr þá hægt um tal, ef okkr er þá leyft at talast við.'—P. 14 15-16 (of the witches creating a magic storm at sea): 'færðust á hjallinn með gǫldrum ok gerningum,' *cf.* Laxdæla, 124 3-5: 'lét Kotkell gera seiðhjall mikinn. Þau færðust þar upp á ǫll. Þau kváðu þar harðsnúin fræði, þat váru galdrar' (also for creating storm at sea).—P. 42 21-22 (King Ring, seeing that Friðþjófr has just entered his hall, says to Ingibjǫrg: 'Ek sé, hann hugsar fleira en hann talar ok skygniz víða um,' which recalls

Hávamál 7:	Hinn vari gestr . . .
	þunno hljóði þegir;
	eyrom hlýðir
	enn augom skoðar.
Cf. Hm. 1.	Gáttir allar . . .
	um skygnaz skyli.

Instances of this kind might be considerably extended.—In common with all the sagas edited in Niemeyer's 'Bibliothek,' the present one has been done with such care and accuracy as leaves but little to be desired.

EIRÍKR MAGNÚSSON.

The King and Queenes Entertainement at Richmond, 1636, herausgegeben von W. BANG und R. BROTANEK. (Materialien zur Kunde des älteren Englischen Dramas, Band II.) Louvain, Uystpruyst, and Leipzig, Harrassowitz. 1903.

THE 'Entertainment,' which forms the second volume of Prof. Bang's 'Materialien,' while of no particular literary merit, is interesting in its way on account of its rustic prelude in Wiltshire dialect, which, though works presenting points of resemblance will readily occur, does not, so far

as I can recall, find any real parallel in English dramatic literature. The piece is anonymous, and must remain so, and with regard to its position among English masques the editors have nothing to add to the succinct account previously given in Dr. Brotanek's exhaustive work on the *Englischen Maskenspiele.*

For the text, we are informed in the introduction, 'die im I. Bd. der *Materialien* dargelegten Gesichtspunkte masgebend gewesen sind,' that is, it is intended as an exact facsimile reprint (*see* review of Vol. I. in *M. L. Q.*, V. iii. p. 150). It differs, however, from its predecessor in some respects. Thus the prose portions follow the original line for line, which is an improvement, and *vv* for *w* is retained, which is a more doubtful blessing. The misprints of the original have, as before, been preserved, but a list of the whole number (only five in all) is given on page ix., which meets the objection we previously raised. As to the general principles of this sort of editing, it is unnecessary to repeat what has been said before, but we are glad to learn from Prof. Bang that his series is equally open to 'critical editions,' which at the present, we confess, appear to us the greater desideratum. The accuracy of the reprint, made from a copy in the possession of Mr. Bernard Quaritch, is quite admirable. In the course of the first fourteen pages, which we have carefully compared with the copy of the original in the British Museum, we have only noticed three errors, all in minute typographical points. It will therefore be apparent how nearly the reprint comes to fulfilling the intention of the editors.

Something might have been said in the introduction or notes concerning the performers. Charles, Prince of Wales, was born May 29, 1630, and was therefore only six years old. The Duke of Buckingham was born January 30, 1627-8; Mr. Francis Villiers, his younger brother, April 2, 1629. 'My Lord of Buckhurst' was Richard Sackville, eldest son of Edward, fourth Earl of Dorset and Baron Buckhurst: he succeeded his father in 1652, and was in his turn succeeded by his son Charles, the Eugenius of Dryden's *Dramatic Poesy*. Mr. Edward Sackville was his younger brother. 'My L. Carr,' recalling as it does the ill-fated favourite of James, presents difficulties, for the Earl of Somerset only left female issue. On the other hand, William Ker was already Earl of Lothian at this date. Possibly the performer may have been Charles Ker, son of Robert, Earl of Ancrum, by a second marriage, and consequently half-brother of William.

W. W. G.

The Tragedy of Macbeth, edited for the use of Students by A. W. VERITY, M.A. **Macbeth**, edited by A. W. VERITY, M.A. (Pitt Press Shakespeare for Schools.) Cambridge: University Press. 1902. [2s. 6d. and 1s. 6d.]

THE larger of these works is not, we gather, a new publication, but having been previously issued in the 'School' series, proved unnecessarily elaborate for its purpose, with the result that it now appears as an independent publication, while an abridged edition takes its place in the series. Each seems well adapted to its purpose. The 'School' edition contains all that is necessary to a proper understanding of the play, and is adapted to junior examinations. The 'Student's' edition, which is very nicely got up, is calculated for the 'Higher' examinations and for degree work, and will, we fancy, be found quite adequate to the needs of the independent student. It differs from the other chiefly in including exegetical matter of a less essential and more specialist nature —extracts from Holinshed and the like. Such editions as these are necessarily compilations and make no pretence at original contribution to the subject, but the compilation is judicious and well calculated for the end in view.

W. W. G.

Carmina Mariana. Second series. An English Anthology in Verse in honour of and in relation to the Blessed Virgin Mary. Collected and arranged by ORBY SHIPLEY, M.A. Second edition, London and New York, sold for the editor by Burns and Oates, Ltd. 1902.

THIS is not quite a recent book, but its appeal being primarily to a section of the religious community, and its method of publication, though no doubt well suited to its main purpose, not calculated to ensure it a wider circulation, are sufficient explanation of a belated notice in these columns. Its interest to readers of the *Modern Language Quarterly* is rather as one of the *Realien* than as a literary anthology. No collection of poems with any other test

GASTON PARIS.

August 9, 1839—March 5, 1903.

"Je professe absolument et sans réserve cette doctrine, que la science n'a d'autre objet que la vérité, et la vérité pour elle-même, sans aucun souci des conséquences bonnes ou mauvaises, regrettables ou heureuses, que cette vérité pourrait avoir dans la pratique. Celui qui, par un motif patriotique, religieux et même moral, se permet dans les faits qu'il étudie, dans les conclusions qu'il tire, la plus petite dissimulation, l'altération la plus légère, n'est pas digne d'avoir sa place dans le grand laboratoire où la probité est un titre d'admission plus indispensable que l'habileté. Ainsi comprises, les études communes, poursuivies avec le même esprit dans tous les pays civilisés, forment au-dessus des nationalités restreintes, diverses et trop souvent hostiles, une grande patrie qu'aucune guerre ne souille, qu'aucun conquérant ne menace, et où les âmes trouvent le refuge et l'unité que la cité de Dieu leur a donnés en d'autres temps."—*La poésie du moyen âge*, p. 90.

than a literary one as the principle of selection can have more than an accidental literary value, but it may be, as these two series are, a means of estimating the extent to which a powerful idea has found expression in the woof of our literature. If a student approaches these songs of the Virgin in such a spirit, it may well be that he will place a higher value on just those for the presence of which the editor in his anxiety is most concerned to apologise. From our point of view an English version of the 'Hymn, Laud and Colloquy' of Gonzalo de Berceo, a thirteenth-century monk, is of far less interest than the Marian *milieu* in which Keats places the opening of his 'Eve of St. Agnes,' while such obvious elements of a hymnology as Father Faber's 'Queen of Purgatory' or 'Mary, our Mother, reigns on High' are less instructive than the passages quoted by the editor from Mr. Gollancz's rendering of 'Pearl' or the extracts from Mr. Woodward's modern version of the Ballade 'A Commendation of our Lady' ascribed to Lydgate. I have chosen these two medieval poems as contrasts to the Oratory hymns, though more violent ones might easily have been found, because they are as Catholic as the hymns of Father Faber, yet the inspiration they draw from the legend of the Virgin is unconscious. It is this unconscious quality which from the present point of view is interesting and valuable.

Enough has been said to show that the book must be used with caution by those who read it as throwing light upon one aspect of our national life. For those who read it as literature, there is many a page of dulness to wade through or turn over between the extracts of real value, and when these are reached they are often annoyingly curtailed by the conscientious and unsparing hand of their zealous editor.

H. F. H.

ANNOUNCEMENTS.

A RE-ISSUE of W. H. Widgery's valuable pamphlet on the *Teaching of Modern Languages* is in preparation, and will shortly be published by Mr. Nutt.

Mr. Frowde announces the following works, in preparation at the Clarendon Press: *Elizabethan Critical Essays* (1570-1603), edited by G. Gregory Smith, 2 vols. —*The Mediæval Stage*, by E. K. Chambers, 2 vols.—*Studies in Dante*, Third Series, by Edward Moore, D.D.—*Selections from Gower's Confessio Amantis*, edited by E. C. Macaulay. —*French Versification*, by L. E. Kastner.

Mr. Kastner's work will deal with French prosody from the Old French period to modern times, including the Symbolists. He is also preparing an edition of Sibilet's *Art Poétique*, which first appeared in 1548, and has never been reprinted since the Lyons edition of 1576.

Mr. R. B. McKerrow is preparing a critical edition of the Works of Thomas Nashe, which will be published by Mr. Bullen. It will be in four volumes, of which the first two will probably appear in the early autumn.

A new edition of Henslowe's Diary from the Dulwich MS. is in preparation by Mr. W. W. Greg. It will also be published by Mr. Bullen, and will appear in two parts. Part I., containing the text, will be ready in the autumn.

IT is with the deepest regret that we record the death of M. Gaston Paris, by which modern language scholarship loses one of its most distinguished representatives. We hope to publish an account of the work of the great French scholar in our next issue.

WE learn with great pleasure, on the point of going to press, of the determination to institute an Honours School in Modern Languages at Oxford. All comment, however, must necessarily be held over for the present.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

THE MODERN LANGUAGE ASSOCIATION.

THE 31st Meeting of the EXECUTIVE COMMITTEE was held on December 31st, at Mr. Storr's house, 40 Mecklenburg Square.

There were present—Messrs. Storr, Allpress, Breul, Greg, Somerville, Twentyman, the Hon. Treasurer, and the Hon. Secretary (8).

At the request of the Committee, the Hon. Secretary withdrew his resignation.

The final arrangements for the General Annual Meeting were made.

The following new members were elected:—

T. R. N. Crofts, Merchant Taylors' School, London, E.C.
F. B. Shaw, The College, Bishop's Stortford.
Miss M. Carr, Girls' High School, Sydenham, S.E.

The 42nd Meeting of the GENERAL COMMITTEE of the MODERN LANGUAGE ASSOCIATION was held at the College of Preceptors on Saturday, January 24th, at 4 P.M.

Present—Messrs. Storr, Allpress, Edwards, Eve, Greg, Heath, Lipscomb, Longsdon, Milner-Barry, Rippmann, Somerville, Twentyman, the Hon. Treasurer, and the Hon. Secretary (14).

On the motion of Mr. Milner-Barry, seconded by Dr. Heath, Mr. Storr was unanimously re-elected Chairman of Committee.

The Hon. Treasurer then read a letter from Mr. Nutt, stating that the loss during the year on the *Modern Language Quarterly* was £14, 4s. 8d. This, it was explained, was not really a loss on last year, because he had counted 'postage' of two previous years. The letter was referred to the Editorial Committee.

Dr. Heath moved, and the Hon. Treasurer seconded, that the Hon. Secretary be directed to write the following letter to Mrs. Boïelle:—

'That the General Committee of the Modern Language Association desire to express their deep sense of the loss sustained by the Association and generally by Modern Language teaching in England by the death of Mr. James Boïelle, one of the original members of the Association, and to convey their sincere and respectful condolences to his widow and family.'

The Hon. Secretary proposed, Mr. Lipscomb seconded, and it was carried unanimously that Mr. Edwards, Prof. Priebsch, and Miss Williams be co-opted on the General Committee.

The following were elected by ballot to serve on the Executive Committee:—

Messrs. Allpress, Atkins, Breul, Bridge, Edwards, Eve, Kirkman, Lipscomb, Longsdon, Milner-Barry, Moriarty, Pollard, Rippmann, Somerville, Twentyman.

The following were elected as Local Secretaries:—

Dr. F. E. Sandbach, for Birmingham;
Mr. J. L. Bearder, for Cheltenham;
Miss Williams, for France;
Dr. Macgowan, for Cape Colony.

The Hon. Secretary was directed to supply Local Secretaries with circulars and stationery at his discretion.

After some discussion it was agreed to continue the topographical division in the list of members.

A letter, which had been drawn up at an informal Sub-Committee meeting, con-

cerning a deputation to the Admiralty with regard to the new Naval Education Scheme, was read by the Hon. Secretary and ratified by the Committee.

A Sub-Committee, consisting of Messrs. Storr, E. P. Arnold, Edwards, Heath, Milner-Barry, Paton, Rippmann, and Somerville, was elected to make the final arrangements; four of these were to go on the deputation when the date was fixed by the Admiralty. The Hon. Secretary was directed to write and ask the President if he would kindly introduce the deputation.

The Hon. Treasurer proposed, Dr. Heath seconded, and it was carried unanimously:

'That the subscription to the Authors' Society be discontinued.'

Mr. E. R. Edwards was elected to act as Joint Hon. Secretary with Mr. Poole.

The following new members were elected:—

C. S. H. Brereton, M.A., L. ès L., Birmingham House, Norfolk.
R. S. Paget, 50 Old Bailey, E.C.
A. Ludwig, 69 Arthur Street, Huddersfield.
F. T. Miller, M.A., Townsville Grammar School, Queensland.
H. G. Le Bas (Lecturer under Middlesex C. C.), 22 Mount Ararat Road, Richmond, Surrey.
Miss Chocqueel, 56 Culmington Road, Ealing.
J. Laffitte, B. ès L., City of London School, E.C.

The next meeting of the Executive Committee was fixed for Saturday, March 7th.

THE TRAINING OF THE MODERN LANGUAGE TEACHER.[1]

It is at once a pleasure and a privilege to speak to an audience like the present on a subject of such far-reaching importance as the training of the modern language teacher. No question, indeed, of greater consequence could possibly be brought up for discussion in a society like ours. Once this problem is satisfactorily solved, all the other problems connected with our profession will surely settle themselves in due course. Of late it has become almost the fashion to spur each other on by glowing accounts of what has already been done in other countries. It is a good and healthy habit, far better than the comfortable old British way of assuming that our methods must be inevitably the best possible because they are British. But international emulation may be overdone; now and then we are apt to strike a false note of exaggeration, which goes far to weaken the force of the example set up. It is notorious that the British boy at least hates the model paragon, and that a good hard 'drubbing,' administered in virtue of his own defects alone, is not only infinitely preferable in his eyes, but is also a far more effectual manner of dealing with him.

I will, therefore, to-day start from the simple assumption that the great mass of modern language teachers in Britain have, until quite recently, been about as badly equipped and trained as they could possibly be for the work they have taken in hand, and, although there has been considerable improvement of late years, there is still but a small percentage of really well-qualified teachers among us, and the best are very deeply conscious of their own deficiencies. What would not some of us give to be able to go back ten, twenty, thirty years, as the case may be, and have the chance of taking our own training in hand. And setting aside the few well-qualified or moderately well-qualified teachers, how many of those, for example, who are teaching French in our schools at the present day have spent years or even months in France? How many have had much intercourse with French people? How many can speak and write French with ease and fluency? How many can produce the French sounds correctly themselves, to say nothing of being able to give their pupils systematic drill? Even a very little phonetic knowledge, if accurate as far as it goes, and applied on sound principles, goes a very long way indeed. All teachers who have had some years' experience in teaching French (1) without the help of phonetic drill, and (2) afterwards, with such help, know well what a difference it makes.

I have touched on only a few of our deficiencies. I might enlarge with equal truth on our grammatical inaccuracy, our slipshod composition, our neglect of diction

[1] Paper read at the Annual General Meeting of the Modern Language Association on Tuesday, December 23, 1902.

and prosody, our ignorance of the literature and history, the manners and customs of the nation whose language we profess to teach, so that sometimes we are incapable even of exciting a rational interest in our subject and inspiring our pupils to go on and learn for themselves. That power of exciting interest is, however, the saving grace of very many at the present day; it is one of the most hopeful signs in the midst of chaos, and it will infallibly lead to something far better in the near future. For, although we are very badly equipped and very badly trained, we are not, as many think, necessarily and constitutionally bad teachers of modern languages. Only, until quite recently, we ourselves lacked interest, and, except among women, very little of the best teaching power was devoted to modern languages. Now it is different; there is almost too much interest astir, considering the general ignorance of the main points at issue. But that is an excess which will right itself in due time, *when the teachers are properly trained.*

Here let me explain that I take the word 'training' in its very widest sense, covering the whole preparation of the modern language teacher. As a rule, it is considered unwise to specialise too early, and in most cases we think it better to begin one's regular training as a teacher after one has enjoyed the privilege of a liberal university education. But in the matter of modern languages we must bear in mind the fact that he who has not mastered the foreign sounds correctly at an early age, while the organs of speech were still flexible, can never be quite the best possible teacher of the foreign language. I should therefore say that the first definite step in the training of a modern language teacher is an early and thorough mastering of every sound in the foreign language, as well as the acquirement of good phrasing and intonation. Now, can this be adequately accomplished without the aid of a foreign teacher or at least a teacher who has had good phonetic training? I think not.

This is perhaps the best place to discuss one of the most important points of modern language teaching, whether it is the Englishman or the foreigner who ought to undertake the teaching of the foreign language to English boys and girls. It seems a rather delicate topic to enter upon in an assembly like this, including some of our most excellent teachers, both English and foreign, but I believe the solution to be a simpler one than most of us are quite prepared to admit. There is a general consensus of opinion that the Englishman is the better teacher of English boys, just as the Frenchman is the better teacher of French boys, the German of German boys, and so forth, were it only for the inevitable reason that he understands their character better and understands their difficulties better. On the other hand, how are we to give the pupils a pure pronunciation to start with, how are we to keep up the purity of their pronunciation once acquired, or even of our own, without constantly calling in the aid of the foreigner? Or, again, how are we to settle those thousand-and-one little difficulties about niceties of pronunciation, phraseology, and the like, that are constantly turning up and make us wish we had always some Frenchman or Frenchwoman at our elbow for our own sake as well as for our pupils? The answer is, simply by having a Frenchman or Frenchwoman always at our elbow—a regular adjunct of the teaching staff. There are undoubtedly cases where such a valuable addition to our schools can be safely dispensed with, as, for instance, when the Englishman has been so long abroad that he knows the foreign language and nation almost as well as his own, or, again, when the foreigner has been so long in touch with English people that he really understands them. But, setting aside those comparatively rare cases, it seems very desirable that every school and every college which professes to teach a modern foreign language, should have, in addition to the regular staff, a well-educated young foreigner, not necessarily a teacher, but one whose pronunciation is perfectly pure, and who can read, recite, and talk well. This young foreigner would be entirely at the disposal of the older, more highly educated and more experienced English teacher, for reference on all those points that the foreigner knows so very much better, about his own language, literature, and people, than the most highly trained of us can ever hope to do. He would be constantly employed in all the classes for purposes of dictation, conversation, reading, declamation, and the like.

You will say that is a counsel of perfection. It may be so, but I think it is not nearly so difficult of fulfilment or so expensive as at first sight it appears. It could so often be done by interchange; and a year or two's residence in the foreign country, on similar terms, might be made a reward for special proficiency in the

modern language. The position is an attractive one. Pupils of all ages take a deep interest in these foreign importations, and look up to them, too, in a way they would not look up to them *as teachers*; nor on this system can discipline in any way suffer. Good breeding on the one side, and tactful consideration on the other, are almost the only indispensable requisites. With such foreign assistance it would be a comparatively easy matter to give the future teacher of modern languages a very effectual training in sounds, speech, reading and declamation, and to instil into his mind at the most impressionable period of his life an interest in, and sympathy with, the foreign nation itself, its life, customs, and way of looking at things. Given this indispensable early training, the rest of the more special training of the modern language teacher may safely be left to a subsequent period.

Throughout his career, however, his studies must deal largely with language and literature. I do not mean that he should not also study science, history, etc.—everything indeed that makes him more of a man, more wide-awake, more human. Nevertheless, it is most desirable that the teacher of language and literature should all his life long be directly occupied with language and literature. In the first place—and this is a point of capital importance—he should make a very special study of his own language. A certain knowledge of the classics is also indispensable for all the higher branches of modern language teaching; the teacher of French, indeed, should have a very good working knowledge of Latin, and should make a fairly thorough study of both Greek and Latin literature. I think, on the whole, that we should train our modern language teachers with a view to their teaching one language only, or, if they must take two, it would be better for the same person to teach two allied languages like French and Latin, rather than two languages so unlike as French and German. But while many of us would deprecate the *teaching* of two unlike languages by the same teacher, a good *knowledge* of at least one other modern language is very desirable, and if there were time for only one other, it would be better for the teacher himself that the second language should be unlike the first, although for direct teaching purposes the knowledge of a cognate language might be found more useful. For university teaching of French, acquaintance with all the Romance languages and dialects would be strongly advocated by many university men; but we need not go into that question at present, as we have mainly in view the teachers of modern languages in schools. Suffice it to say in passing, that the more of these sidelights we can have the better, if they do not throw the main purpose of our teaching into the shade.

And now, suppose the student to have had the indispensable early training in sound and speech, and to have acquired at the university a thorough knowledge of the language he is to teach, his own language, the classics, and one or two other modern languages, there are still two important points to be considered, namely, (1) how is he to get a living knowledge of the foreign language itself and of the foreign nation? (2) how is he to learn to apply all his varied acquirements—in other words, how is he to learn to teach?

With a good pronunciation, early acquired, a certain facility in reading and speaking, and a good knowledge of phonetics, even a comparatively short residence abroad, say six or twelve months, will he almost enough to give an intelligent man the necessary 'soaking' in the foreign life and thought. Two years is generally considered the requisite length of time. But with the preparatory training and one or two previous 'holiday courses' abroad during student-life, a year, or even six months, will do more to fit a clever man for modern language teaching than two or three years in the ordinary way.

Thus equipped, is the student now to be turned loose upon the boys and learn to become a smith by hammering on the anvil? Emphatically, no. He must be trained to teach. This special training could be combined with the last stage of the general training. He could spend a year at a training college abroad, or he could visit good schools, watching skilful teachers, and trying his own hand occasionally, under supervision, if the foreigners would let him. Or, again, the system of having young foreign assistants in our schools and colleges, if made reciprocal and slightly modified, could be so adapted as to meet this requirement also. But what we should like best to see is the establishment in England itself of Modern Language Training Colleges. It is true that an ordinary training as a teacher would put the well-qualified student in a position to find his own methods without too great a sacrifice to the pupils. But my experience of training colleges has made me realise that such

a course would involve considerable waste of time, force, and talent. Besides, an ideal modern language training college would include or supplement much of the general training I have described, as well as ensuring the practical efficiency of the general training. Without attempting to draw up in detail the time-table of such a college, I should like to indicate briefly its constitution and the lines along which it would work.

First of all, it must be absolutely free from the slightest suspicion of being a commercial venture. It must, therefore, be well endowed, whether by the State or otherwise. It would be best managed by a board of modern language experts, representing all stages of modern language teaching, from the university professor to the infant schoolmistress. They would choose the principal of the college solely on the ground of general ability and culture, all-round knowledge of modern languages, and long successful experience as teacher, trainer, and manager. The college would be fully equipped with professors, lecturers, and teachers of both sexes, both English and foreign, for all subjects bearing on the teaching of languages—phonetics, elocution, declamation; grammar, composition, philology; literature, history, and *Realien* generally. A few well-educated young foreigners would be available for purposes of illustration. The occasional services of foreign actors and singers would be found most useful, as well as of foreign lecturers on all sorts of subjects. There would, of course, be a master and a mistress of method on the staff. It does not seem altogether advisable to suggest that there should be a practising school in connection with the college, for the teaching of modern languages only. A better plan would be that certain of the lecturers, experts in the teaching profession, should be actually engaged as modern language teachers in some of the neighbouring schools and should take the students with them (in small groups) to see their ordinary teaching, occasionally letting one or another give the lesson in their stead. Watching a good, experienced teacher at work is far the best training a future teacher can have, especially if the good teacher explains the purpose and plan of his lessons, acting as his own candid critic, and guiding the student in his first efforts. The ordinary criticism lesson with its formality and publicity is often a very mixed good, liable to cause some of the very defects it aims at curing. But the *private* criticism lesson, in the hands of an able and sympathetic teacher, is the very best form of training in the world.

It is almost unnecessary to add that the Modern Language College must be kept in close touch with the foreign countries, through similar institutions abroad, where these exist, but also in various other ways, such as frequent visits of staff and students to the foreign countries, visits from foreigners to the college, the reading of newspapers and periodicals, the discussion of political and social events, of the newest plays, novels and the like, occasional entertainments given by the best foreign artistes, and also an extensive correspondence carried on with the foreign countries, arising out of the needs of the college, in co-operation with the regularly organised international correspondence agencies.

I should like, in conclusion, to add a word of warning against *over-training*, in its ordinary, technical sense of the study and application of methods. England has been much criticised for want of method in education generally, and in modern language teaching in particular. Yet we must remember that this apparent weakness often proves a source of strength. It fosters individuality. Hence it generally happens that when an English teacher of modern languages is good at all, he is excellent; he is interesting and inspiring. Too much study of method tends to take the life and spirit out of our instruction. We need to have something in our way of teaching that is our very own, something that we have thought out for ourselves and can teach as nobody else can. What we most require, as a nation, therefore, is not so much the detailed study of other people's methods as the firm grasp of broad principles, on a foundation of thorough knowledge, and the training of the practical faculty to apply both in such a way as to make our teaching at once correct and interesting, to give our pupils and students a good practical knowledge of the foreign language, an enlightened taste for its literature, and, above all, a fair-minded and sympathetic appreciation of the foreign nation itself.

MARY BREBNER.

THE USE AND ABUSE OF TRANSLATION IN MODERN LANGUAGE INSTRUCTION.[1]

THERE are great differences of opinion among the reformers themselves, as to the right use of translation. On this and every other problem of modern language instruction there appears to be at present less unanimity than in the early days of the reform movement. In Germany a reaction is even noticeable, and it is probably due to the fact that, in the heat of their assault upon the futilities of the old methods, the early reformers were tempted to exaggerate their main tenets. Subsequent experience has made it necessary to revise many of their conclusions. It is due, however, to their efforts that, theoretically at least, the reform is now well established, and that we are able to pass out of the period of polemics into what I hope I may call the period of scientific inquiry, the period of careful and unbiassed observation and experiment. We are still, as the late Bishop Creighton expressed it, 'in a region of half-knowledge.' To dwellers in this region the Bishop gave two pieces of advice: the first was that they should cultivate the habit of asking questions and of accepting no statement without question, however emphatically it might be made; the second, that they should not fear to say 'I don't know.' I intend to follow this advice, and to ask questions, which I do not in all cases promise to answer.

My first question is: *How far is translation a legitimate means of making clear the meaning of words?*

Extreme reformers regard translation even at this stage as an offence, and in order to avoid it are said to indulge in the most marvellous acrobatic performances. They object to its use, because it hinders the direct association of the foreign word with its meaning. It is generally agreed that, if any facility in speaking, writing, or reading a language is to be acquired, the direct association must be formed. But is the use of translation at this stage a serious obstacle to its formation? Whatever the answer, the fact has to be recognised, that there is a strong tendency on the part of a learner to translate mentally, if not aloud, when he has any difficulty in understanding, and often when he has not. And competent psychologists have assured me, that, as far as it is possible to know, there is little or no difference between the effects of mental and spoken translation. When mental translation takes place, the mischief, if any, is done. But as it may safely be assumed that many new words are learnt without translation, the question remains, as to whether its use is a bar to direct association. Repeated experiments both in the case of adults and classes of children have convinced me that the connection set up by translation between the English and foreign word cannot only easily be broken, but that it can be broken in the course of a few minutes. When used as a means to an end, translation drops away of itself as soon as it has discharged its purpose. It is true that adults are still to be found who persistently translate, but this is probably due to the fact that in their case the habit has been deliberately fostered by the old method.

Granting, then, that the use of translation at this stage is not a serious bar to direct association, are there other objections to its use? The first is that the English words give an incorrect idea of the meaning of the corresponding foreign words. This argument has been grossly exaggerated. No doubt many words are untranslatable, e.g. *maire, déjeuner*; but a mistake has been made in trying to fix *one* English word on to each foreign word, whereas there is no earthly reason why they should not be explained by two or more, e.g. *sentier*, by 'path' and 'country-lane.' Further, many of the stock blunders quoted, e.g. *poitrine de caleçons* for 'chest of drawers,' and *Buvez l'eau de vie, mes frères*, for 'Drink the water of life,' were obviously due not to translation as such, but to wrong translation. No one would have perpetrated the first who had learnt *caleçons* = 'drawers, an undergarment,' and no one the second who had learnt the first elements of syntax.

The second, and far more serious objection is that translation, to use a hackneyed expression, disturbs the foreign atmosphere

[1] Summary of paper read at the Annual General Meeting of the Modern Language Association on Tuesday, December 23, 1902.

it is sought to create in the class-room; and as it is obvious that every moment given to unnecessary English is so much lost to the foreign language, the objection is one that cannot be ignored.

So much for the objections to using translation as a means of making clear the meaning of words. Are there any objections to not using it? Are we not throwing away a useful auxiliary? May not translation at this stage be actually an aid to the direct association of the foreign word and its meaning? According to one psychologist consulted, 'it might as well do one or the other as far as our present knowledge goes.' One has to be satisfied with a 'don't know.' Another objection to attempting to avoid the use of translation is to be found in the growing conviction that the attempt leads to misconception and fogginess as to the meaning of words, and hence to waste of time.

When the *pros* and *cons* are balanced, the following conclusion suggests itself as plausible for the time being: That translation is *one* of the legitimate means of making clear the meaning of words. It is sometimes the best (e.g. *Cela va sans dire*, *Eile mit Weile*, etc.). But it should never again, as in the old method, become the sole means. What is its exact value, not only as a method of explanation, but also as an instrument for stamping a meaning on the memory, when compared with other methods, *e.g.* the use of pictures, explanations in the foreign speech, etc., one cannot at present say. All one knows for certain is that the means that prove effective with one mind are not necessarily effective with another, and that in the case of visuals no opportunity should be lost of appealing to the eye; hence the value of pictures. Perhaps the safest is to use every possible means of fixing the meaning of an *unknown* word in the mind; one being translation. But there should not be persistent translation of *known* words.

This brings us to the second main question: *Should translation be used in the practising stage?*

This stage was almost ignored under the old *régime*, except in the case of teachers who introduced practice by *oral* translation, that is, by making their pupils translate and retranslate lists of words and phrases. For this the reformers substitute practice by Question and Answer, and by making up examples in the foreign language itself. They have applied this method successfully not only to the text of readers, but also to grammar. And it is obvious that, if once the necessity of forming the direct association between a word and its meaning is assumed, there can be no excuse for using translation in the practising stage, when it can possibly be avoided.

Does this mean the total exclusion at this stage of the old familiar set translation of French or German passages into English and of English prose into the foreign language? The first is valuable as an exercise in English, but it is not fair to the French or German teacher to ask him to give to it time that should be sacred to the foreign language. The second, in so far as it means the translation of the ordinary selected passages published in composition books, should, except perhaps in the highest forms, be religiously excluded as a method of practice. It is a hopeless exercise for all except good linguists, for it presupposes a knowledge of the foreign idiom, and a *Sprachgefühl* for which not even the most diligent use of grammar and dictionary can compensate. Its misuse in the past has been one of the chief absurdities of the old system.

The third and last question is: *How far is translation legitimate as a test?*

There seems to be no reason for avoiding it as a test. When it is a question of the results of a lesson or of a term's work, the sentences or passages given for translation will naturally be based upon work done. In the case of public examinations, 'unseens,' whether English-French or French-English, have obviously their legitimate place, side by side with free composition. In doing the latter the candidate is required to express his own ideas; in doing prose translation he is forced to express somebody else's ideas. Of the two the latter is the more difficult.

The question of the use of translation in Beginner's course stands apart from the main argument. There seems little dispute as to the necessity of avoiding it to the fullest extent, except perhaps as a test, because it is essential that the beginner should hear as much of the foreign language as possible in order to accustom his ear to the foreign sounds.

F. B. KIRKMAN.

NOTES AND COMMENTS.

AT several of the educational conferences in the Christmas vacation GREEK was once brought into the foreground. The discussion which took place at our own meeting is fully reported in the *Journal of Education*, January number.

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The HEADMASTER'S CONFERENCE once more tackled the question, and as the matter stands at present, we believe that the outcome of the discussion will be a conference between the Universities and the Headmasters upon the whole subject.

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The brief discussion on this subject at the meeting of the ASSOCIATION OF ASSISTANT-MASTERS was very significant. The Chairman interpolated the question when there was a fairly full house, and the voting went in favour of the 'option' by more than two to one. Such a pronouncement from such a well-informed body as the A.M.A. is worth a good deal.

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The ASSOCIATION OF SCIENCE MASTERS in public schools listened to a paper on the 'Tyranny of Greek' and passed a resolution that 'compulsory Greek at Responsions was detrimental to many candidates for honours.'

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Commenting upon this the *Pall Mall Gazette* delivers itself as follows: 'It would be bad policy, we firmly believe, to abolish Greek as the general rule in the University entrance examinations; its retention there ensures its retention in schools, where it is, perhaps, of more advantage to a boy than any other subject he learns.'

Greek, then, is *perhaps* the best subject for every type of boy, whatever his mental gifts. This is the sum of the *Pall Mall's* contributions to the controversy.

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The UNIVERSITY OF LONDON, we believe, is still unable to find a professor of German to fill the chair which Dr. Breul declined some six months ago. We hear rumours that there is some intention to bring over a scholar from Germany to fill the position.

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We can hardly credit such a report. In the first place, similar experiments have not always answered so brilliantly in the past as to warrant their repetition. Secondly, it seems to us that there are sufficient and capable scholars in this country, both English and foreign, from whom the electors could make a choice.

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What is wanted is a man of experience in university work, gifted with powers of organisation and common sense. Other things being equal, we should be glad to see the post filled by an Englishman.

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To import a foreigner hot-foot from abroad would be to set the clock back. We hope the electors—whoever they may be—will not commit such a gross error of judgment.

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THE LONDON BRANCH OF THE ALLGEMEINER DEUTSCHER SPRACHVEREIN, with more zeal than discretion, has elaborated a system of examining for prizes in German in both German and English schools in this country. We are not enamoured of the scheme. In the first place there are examinations in plenty throughout the length and breadth of the land from the 'nursery' locals to the Doctorate of Literature.

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There is nothing to prevent budding genius from spending some twenty years of his life under the harrow of examination. He may work through Locals, Joint-Board, Society of Arts, College of Preceptors, then proceed to a university or two and continue his glorious career. To add one more to the long list of tests is unnecessary.

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A better way would be for the Allgemeiner Deutscher Sprachverein to arrange with some examining body to award a prize to the candidate standing highest in German in each examination. If this were done, say, in the Oxford and Cambridge Locals, and in the certificate examinations of the College of Preceptors, every useful purpose would be served. But then, of course, there would be no fee paid by candidates for the examination in German. Where then are t[illegible]

Speaking of examinations, the UNIVERSITY OF LONDON has introduced a system of examination for a LEAVING CERTIFICATE, about which we hope to give some details in our next issue.

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We are not at present convinced of the wisdom of swelling the already large number of examinations in this country. We hope to see the day when examining boards such as the universities and the various professional bodies can come to an understanding as to the standard of attainment in a common Leaving Certificate, which shall pass current for admission to any place of higher instruction and the various professions in the United Kingdom.

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If the new London Certificate is to form the basis of some joint action to bring about this result, it will have served a useful purpose and will be heartily welcomed.

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This is the need of the hour, not the multiplication of tests which may put a premium upon unscrupulous pot-hunting by pedagogues anxious to swell and advertise their list of 'successes,' but a consolidation of the examination system throughout the length and breadth of the land. A conjoint board of all the universities, in conjunction with the Education Office and the representatives of the various professional bodies, should be able to achieve this.

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The recent examination for ENTRANCE SCHOLARSHIPS AT CAMBRIDGE seems to have attracted a fair number of students in modern languages. We note with pleasure that a considerable number of scholarships and exhibitions were awarded, and that Caius College, following its wont, was once again very generous.

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We hear that now there are no less than a hundred students in residence reading for the Medieval and Modern Languages Tripos.

X. Y. Z.

THE NEW GERMAN ORTHOGRAPHY.

FROM the first of January a revised orthography has been introduced for Germany, Austria, and Switzerland. We print here a few useful hints on doubtful points, for which we are indebted to the *Zeitschrift des allgemeinen Deutschen Sprachvereins.* The new rules as well as list of words may be found *in extenso* in the *Regeln für die deutsche Rechtschreibung nebst Wörterverzeichnis.* (Berlin, Weidmannsche Buchhandlung. Preis, 15 Pfennig.)

1. Es wird geschrieben Abends, Morgens usw. (nicht abends, morgens usw.), weil das Verzeichnis vorschreibt: des Abends, des Morgens usw. und weil es ebenso ohne das Geschlechtswort verlangt: Montags, Dienstags usw. Ferner ist die unter 'Abend' zugelassene Form 'heute abend' nicht zu schreiben, weil diese Wendung weder bei Morgen noch bei Mittag, Vormittag, Nacht usw. aufgeführt ist (während sonst die verschiedenen Formen — 'des Mittags; Mittags und mittags' usw.—jedesmal sämtlich wiederholt sind), 'heute abend' also einen durch nichts begründeten Ausnahmefall bilden würde. Demgemäss werden sämtliche Tageszeiten gross geschrieben.

2. Ebenso wird geschrieben: Tags darauf, Tags zuvor (nicht tags darauf), wie 'eines Tages.'

3. Im übrigen ist durchweg nach der Anmerkung auf S. 18 des Regelbuches zu verfahren: 'In zweifelhaften Fällen schreibe man mit kleinem Anfangsbuchstaben.' Daher z. B.: in betreff, in bezug auf, zufolge, zugrunde, zugute halten, zunichte machen, zuschanden machen, zuschulden kommen lassen, zustatten kommen, zutage treten, zuteil werden usw.

4. Es wird geschrieben mittels (als Genitivform), wie die vorgeschriebenen angesichts, behufs, betreffs, namens, seitens usw. Daher auch vermittels.

5. Hasardspiel (nicht Hazardspiel), wie das allein vorgeschriebene 'Basar'; ebenso Slave (nicht Slawe), wie Sklave, u. a. m.

6. stetig, unstet—wie stets.

7. Für den K-Laut ist überall dem k vor dem c der Vorzug zu geben, ebenso für den Z-Laut dem z vor c, weil das Regelbuch ausdrücklich bestimmt 'der K-Laut wird meist mit k, der Z-Laut mit z geschrieben', weil das Regelbuch ferner bei der Vorsilbe Ko- (Kol-, Kom-, Kon-, Kor-) sowie bei kt (Edikt, faktisch usw.) nur k zulässt und in

Wörtern wie Konzert, Konzil, Kruzifix usw. die Schreibung mit z fordert. Folgerichtig wird daher geschrieben: Akkord, Akzent, Antezedenzien, Kuvert, Zement, Zentrum, Zirkular, Zylinder usw.

8. Bei den Wörtern auf ie wird die Mehrzahl ien geschrieben, also Galerien, Kolonien usw., nicht Galerieen, Kolonieen. (Vergl. hierzu Wortformen wie Marienkirche, Sophienstrasse.)

9. Es wird geschrieben das Ar, das Liter, das Meter usw., weil diese Wörter in der Mass- und Gewichtsordnung für den Norddeutschen Bund vom 17. August 1868 (für das Deutsche Reich in Kraft getreten am 1. Januar 1872) sächlich behandelt werden.

10. Die Abkürzungen für 'und so weiter,' 'und so fort' sind: usw. (nicht u. s. w. oder pp.) und usf.

EXAMINATIONS.

THE following paper on The Teaching of German was set at the recent examination in the Theory, History, and Practice of Education in connection with the University of Oxford. The candidates were expected to attempt the first question, and not more than four others.

1. Assuming a class of beginners knowing no German, average age about 14, and three ¾ hour periods a week plus one home lesson, outline the first two weeks' course of lessons, showing matter to be taught and briefly the method.

2. A foreign language, if taught six hours a week for two years, will be more rapidly and effectively acquired than if taught three hours a week for four years. Discuss this statement and quote experiments that bear upon it.

3. State the principles of the method you would adopt in teaching grammatical rules. Give reasons and illustrations.

4. State what you would consider an ideal leaving-school examination in German for secondary schools. Give reasons.

5. How would you teach German (*a*) declensions, (*b*) genders, (*c*) time of day?

6. Discuss with practical illustrations the importance for language teaching of the psychology of memory.

7. The end of education is the formation of character. In what special way, if any, can German instruction be made to subserve this general ethical aim?

8. What is the place of phonetics in modern language instruction?

9. Describe the lesson or lessons you would give to a Sixth Form on SCHILLER: *Wilhelm Tell*, Act i. Scene 1, from the beginning to the entrance of Konrad Baumgarten (*atemlos hereinstürzend*), assuming the book *not* set for a public examination.

REFORM METHOD JOTTINGS.

CONTRIBUTIONS to the question, how modern languages should be taught, are still being made on many sides. Two new FIRST COURSES have just appeared; they are reviewed in another column. Our readers have probably seen copies of them, and will apply the requisite tests. All who are interested in the reform movement will welcome these signs of activity; and we may rest assured that only those books will obtain a permanent hold on our schools which are based on sound educational principles and written by teachers who have a wide and varied experience and a real understanding of the requirements of the child.

In the preface to one of these books, a section is devoted to the MISTAKES OF REFORMERS. In our last instalment of Jottings we referred to these; they have been generally discredited in England, and we know of no English book which perpetuates the mistakes of the extremists. It is probable that no successful propaganda was ever carried on without an element of exaggeration; we raise our voice when we wish to convert others. But this high pitch soon yields to a more level tone, when we are busily engaged in developing our ideas and working out the details in accordance with the great principles for which we are struggling.

These principles have been stated again and again; yet not too often. In all branches of instruction it is still necessary to demand with emphasis, that the teaching should be conducted in such a way that the learner may really possess what is taught, before he passes on to the next lesson; that there should be a close connection between successive lessons; that ample opportunity should be given for the consolidation of knowledge, by repetition and revision. In the case of a foreign language the learner is confronted by numerous kinds of difficulties: these should be taken separately as far as this is possible.

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It is therefore a mistake to treat any department of the subject exhaustively in the early stages. Yet this is a very common mistake. One teacher demands a long training in the production of sounds, before connected sentences appear; another makes no distinction between common and rare 'exceptions,' but has the complete lists learned at once; or the rules of grammar are learned by heart, before they are adequately understood; or *Realien* are introduced in the earliest stages, when the learner is not yet able to express the simple ideas which are common to the home of the learner and the foreign nation. A similar mistake is often made by teachers of German, when they insist on the use of German writing and books printed in German characters at the very outset.

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Perhaps the mistake is most fatal when it affects the VOCABULARY. The thorough acquisition of foreign words is no easy task, and can be ensured only by frequent repetition. It is essential, therefore, that the number of words should not be too great, and further, that they should be closely associated among themselves. The words which are first to be learned are those which express the essentials of civilised life.

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As the subject is one the importance of which is only gradually being recognised, it may be well to consider the main headings under which such words may be classified. As we are dealing with young pupils, we must bear in mind that they have two chief centres of interest, home and school; of these the former is naturally the more important, for it is at once the seat of family life, and the source of all the child's ideas about its relations to other human beings, to the animate and the inanimate world. The ESSENTIALS OF CIVILISED LIFE, as they present themselves to the child, may be classified as follows (a few examples are added in each case):—

BODY: ordinary functions (*sleep, stand*); expression of emotions (*laugh*); food, etc. (*bread, fork*); clothes, etc. (*coat, hat*).

FAMILY: relations (*father, cousin*); professions, etc. (*doctor, baker*).

HOUSE: rooms (*kitchen*); furniture (*chair*); tools (*hammer*); public buildings (*hospital*); town (*street*); means of communication (*carriage*); animals (*dog, horse*).

GARDEN: trees (*pear-tree*); flowers (*rose*); country and seaside (*wood, beach*).

SCHOOL LIFE: concrete objects (*blackboard*), phrases, etc.

SIMPLE Adjectives and Verbs expressing the qualities, actions, and states of the above objects.

NUMBER, TIME, PLACE (including geographical and meteorological terms); and words denoting GRAMMATICAL RELATIONS.

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How many words do we require to express these essentials? It is hard to say. Probably if we confine ourselves to what is not beyond the range of a child, and are careful to use the simplest words, we shall find 1500 sufficient for our purpose. But that is a greater number than the average pupil can learn in a year; experience has shown that about a thousand is nearer the mark.

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The pupil is not merely learning word-lists; indeed that is probably the very worst way of acquiring a vocabulary, and it is strange to find teachers of repute still commending this parrot-work. The words are learned in sentences, in connected texts, and this necessitates a knowledge of the elements of grammar. Whether a good knowledge of a small but useful vocabulary or absolute grammatical accuracy is more to be insisted upon, that depends to some extent on the age of the learner. We ought not to make the same demands on a pupil of ten and on one four years older.

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Particularly in the case of the younger pupil, great care has to be taken in selecting the GRAMMAR to be taught; above all, if he is being taught his first foreign language, and if the teaching of his mother-tongue has

been conducted on a faulty method, the mere rudiments of the unfamiliar accidence and syntax present the most formidable difficulties; and we must be content to move forward very slowly at first. From an educational point of view, nothing surely can be more ridiculous than to teach the beginner every tense and mood of *avoir*, when to distinguish the uses of two of these tenses is a matter quite beyond him in his first year, and when the uses of the subjunctive are a maze through which he cannot find his way for a long time to come.

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What are the essentials of grammar? The answer varies somewhat according to the language; we shall attempt to give the answer for French and German on another occasion.

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We have only space left for a brief notice of a very interesting little book (recently published by Gardner, Paisley), on *The Teaching of Modern Languages in Schools and Colleges*, by Mr. D. T. Holmes, B.A. It is adapted from the French of Prof. Horner, of the University of Fribourg, and deals mainly with teachers and methods in Switzerland and France. Chapters are devoted to the description and discussion of the method of 'Phrase-types' (advocated by M. Bréal), the Gouin Method, the Marcel Method, the Toussaint-Langenscheidt Method, and the Intuitive Method. The last of these is recommended by the author himself; it is more generally known in England as the Reform Method. It is somewhat curious to read a historical survey of it in which no mention is made of Viëtor, Franke, and all the more recent German pioneers; but it is gratifying to find an allusion to Pestalozzi, to Froebel, and to Alge.

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Teachers on reform lines will be glad to hear that the long-promised new *Pictures of the Seasons* will shortly be published by Messrs. J. M. Dent and Co. We have seen proofs and are surprised at the artist's skill: the new pictures retain all the details which appear in the Hölzel pictures, but the details are larger, quite French in spirit, and the whole effect is thoroughly artistic. The new Seasons will be no eyesore, but a real ornament to the class-room.

N. H.

REVIEWS.

Intermediate French Grammar, with Outlines of Historical Accidence. By G. H. CLARKE, M.A., and L. R. TANQUEREY, B.-ès-L. London, John Murray. 1902.

THE number of French Grammars published, or in use in England, is considerable, and is likely to increase owing to the impetus now being given to the study of modern languages. There is one, if not two or three, on the lists of most educational firms. Yet in this plethora there is no really satisfactory book, written from the standpoint of the English pupil. It is not my intention to set forth all the points which should characterise such a work, but by taking as my text the one just published by Murray, which sins greatly both by omission and commission, many of these points will appear incidentally, and a criticism may in this way prove useful.

In the first place the book claims to give the historical outlines of the language, but how can such a claim be supported when one point alone is treated historically, namely, the declensions? Beyond this, a few remarks on the tonic accent, and a few Latin forms from which pronouns, adverbs, and prepositions are derived, constitute practically the whole of the historical outlines announced on the title-page. It will hardly be believed, for instance, that the formation of the future tense is nowhere referred to. To ignore phonetics in a modern grammar, as the authors admittedly do, is in itself almost sufficient to condemn the book. Phonetics not only looms large from the historical standpoint, but it simplifies and explains a large number of the flexional irregularities of substantives, adjectives, and verbs. By way of omissions there are two serious drawbacks in the book. The first is that the formation of words by prefixes and suffixes is totally ignored. This should always be an important part of the study of French, and it is gratifying to see its importance recognised in Siepmann's series of texts published by Macmillan. The se[illegible] absence of

Logical Syntax. There is no treatment of the Subordinate Sentence as such, and remarks or rules on Interrogation or Inversion will be sought for in vain.

Although the paper and printing are good, much more might have been done in drawing attention to important points by fat-faced and other type to make the book more attractive—an important point in a school-book. The diction of the book, too, is very slipshod, reminding one more of careless, rough notes than of a carefully written work. One or two instances will suffice:—'*Prepositions are invariable words used to join some other word.*' '*Interjections are perhaps the first articulated words before the origin of speech.*' '*Some feminine names may be used for either gender.*'

On the first page we find a list of the phenomena that mark the passage of Latin into French. Here there are several very notable omissions, two of which have been already mentioned, namely, the new forms for Future tenses, and the introduction of Inversion to mark Interrogation. A third omission is the supplanting of quantity by accent, and the consequent introduction of a new metrical system. Exception might also be taken to describing one of the phenomena as the 'Suppression of the Neuter Gender.' It would be more correct historically to say the merging of the neuter into the masculine. On the other hand, the 'Introduction of the Conditional Mood' is given as one of the phenomena. It is impossible to admit this statement. The form generally known as the 'Conditional' was certainly unknown to Latin, but it is by origin a *tense*, and is still so used. Its modal force is a secondary use. In hypothetical sentences it has largely, but not entirely, supplanted the subjunctive of Latin and Old French, but it is as incorrect to say that French has introduced a Conditional mood, as to say that French has introduced the past tense.

On the principle that nothing should be learnt that will require to be unlearnt, it is advisable for the student to omit the first chapter altogether. It contains several mistakes, and is incomplete and misleading. *R* and *N* are given as voiceless consonants. Two pages are devoted to *liaison*, but the principle on which it is based is not mentioned. *Es-tu-z-allé* is given as an example of 'incorrect liaison.' A rule is given for the division of syllables, according to which *atlas* would be divided *a-tlas*, and one of the examples given to the rule is *tab-leau*. The student will get no help as to when *e* is closed or open, or when it has an acute or a grave accent. According to one rule the first *e* in *perte* is closed. In the use of accents no distinction is made between *e* and the other vowels, and one would imagine that the circumflex was introduced to show a long vowel, whereas it is comparatively rarely used primarily or solely for that purpose.

We pass on to the articles. Here, where historical knowledge should have prevented gross blunders, we find the authors in a hopeless mess, apparently unaware of recent progress in linguistic knowledge. No attempt is made to explain why the article is omitted in proverbs, for instance, or in *trouver moyen, prendre femme*, etc. It is also strange to find in a modern grammar the definite article declined fully, with four cases and two genders, singular and plural, both separately and with a substantive. That is, however, a minor point. The authors go on to speak of the '*genitive of the definite article*' as being employed in a special way called the 'partitive use.' Two forms are given, the 'combined' and the 'simple,' the latter being explained as the preposition *de* used alone. The 'genitive of the definite article' is declined thus:—Nom., *du*; Acc., *du*; Gen., *de*; Dat., *à du*, etc. The simple form is declined:—Nom., Acc., Gen., *de*; Dat., *à de*. Could anything be more puzzling? Our old friend '*de* after a negative' appears here once more in all its glory. When will teachers of French learn that in *pas d'argent*, as well as in *peu d'argent*, the *de* is not a partitive article, but an ordinary preposition? What will the pupil make of the following statement? 'The combined form is used with a noun accompanied by an adjective or not, if not preceded by a negative, but it is used with a negative when the partitive expression is itself positive.' No definition or explanation of the term 'partitive' is attempted, except that such and such forms are used to express '*some* or *any*, the Partitive Article.' It is not even hinted that a noun without 'some or any' might have a partitive sense.

Yet the facts connected with the partitive article are few and simple. The partitive article is *always* DE and nothing else. The noun which has the partitive article may also have another article, definite or indefinite, but that will depend on the sense. After the preposition *de* the partitive article is omitted. The authors say it is also omitted after *sans*. I should like to know their opinion of the following:—*Ce*

ne fut pas sans de *poignantes émotions, sans* des *luttes qu'il arrêta cette résolution.* Of course the partitive article *de* is an attenuated preposition, just as the definite article is an attenuated demonstrative.

With regard to Chapters III. and IV., the space (36 pages) devoted to the plurals and feminines of substantives and adjectives is much too great. The subject could have been made more concise and less formidable looking by treating substantives and adjectives together. On the other hand, except a few historical remarks, very little is said about gender. I do not agree that it is impossible to lay down rules of any use for words ending in *e* mute. The authors state that there are about 3000 masculines out of 10,000 nouns in *e* mute, but proceed to stultify themselves by giving three or four terminations which dispose of at least 1000 of these. It is quite possible to frame rules for words in *e* mute which will reduce the exceptions to about 350 words, many of which are seldom met with.

In the Comparison of Adjectives, Messrs. Clarke and Tanquerey keep in the old rut—as indeed they do throughout the book—made by previous grammarians in deference to Latin. In the sentence *De ces deux jeunes filles, c'est l'aînée qui est la plus jolie,* surely we have a comparative and not a superlative. The fact, which grammarians persist in ignoring, is that the use of the article has nothing to do with the degree of comparison, and that in French no distinction is made between the comparative and superlative.

An unsuccessful attempt is made to distinguish between demonstrative and determinative pronouns. No definition is given; but the authors are evidently unable to distinguish them, and are apparently unaware that *celui-là* may be either. After a discussion whether *celui-ci* and *celui-là* may be followed immediately by *qui,* there follows the strange statement that 'When several words separate the pronoun from the adjective the use of the relative is admissible: *Ceux-là sont heureux qui savent se contenter de ce qu'ils ont.*' Surely *ceux-là* is here determinative and not demonstrative as the authors would have it. The two distinct uses of *celui* as a determinative are not mentioned at all. A peculiar paradigm of *ce qui* (what) appears in § 121, where no less than twelve cases are distinguished. When we turn to the examples we find that *ce qui,* the determinative, is confused with *ce qui,* the indirect interrogative. It would be interesting to have an example of *Qu'est-ce?* used as the subject as stated under Interrogative Pronouns.

In § 151 there is the elaborate table given in many grammars of the order of the Personal Pronouns, which is practically useless unless its limitations are pointed out. A little further on we find the statement that 'Strong personal pronouns are used for the dative when the accusative is a pronoun of the 1st or 2nd person.' How would the authors explain *Il se fie à moi?* Again, no reference is made to such cases as *Il courut à moi.* Another imperfect statement runs: 'The third person (of strong pronouns) may be used as the subject of a verb,' but it is not stated when and why. Are not the first and second persons used similarly? In *Vous pensez ainsi, mais elle pense autrement,* is not *vous* a strong pronoun?

We now come to the verb, and I venture to say that it would be difficult to treat it in a more unpractical, not to say unscholarly, way. This will be evident when I say, that in the elaborate and complicated table of inflections on pp. 124, 125, *evons* and *oivent* are given as inflections. We have there no less than some 175 inflections which could be easily reduced to one-third of that number. (Compare Sonnenschein's *Parallel Grammar,* where a similar table is found.) The clumsy and unscientific *five principal* parts are, it is true, abolished, but no system for the formation of tenses has been formulated instead, and the student is practically compelled to learn each verb independently of all others. It would require an exceptionally clever pupil to write out all the tenses of *devoir* and *tenir* from the help given in this book. In dealing with Conjugation little or no use has been made of the history of the language, and still less of phonetics. Consequently we get unscholarly and empirical statements such as these:—'The third conjugation is distinguished by the suppression of the syllable *ev* in certain parts.' '*Connaître* and *croître* drop the *t* in the singular of the present indicative. Similarly *plaindre* drops the *d.*' '*Vendre* has a third person in *d.*' 'In *acquérir* the change of *é* to *ie* is due to stress, and only occurs *when the stress falls on the final sounded syllable.*' The italics are mine. Does the tonic accent not always fall on the final sounded syllable?

To me the simplest and most practical method of dealing with conjugation seems that given in Sonnenschein's Grammar, namely, to form the simple tenses from three stems, *present, past,* and *future,* carefully pointing out that some present stems have an atonic and a tonic form, as *mour, meur: men, mèn;* that certain final stem

consonants (*m*, *t*, *s*, *v*) are dropped before the personal endings *s* and *t*, as *dorm*, *sent*, *mouv*; that *l* is vocalised as *voul*, *absolv*, etc. In dealing with the past stem we are forced to put historical considerations aside, because the mobility of the tonic accent in Latin is entirely foreign to the genius of French, and because the Latin conjugations have intermingled and overlapped to a great extent. Only confusion would therefore arise by attempting to distinguish preterites such as *mi-s*, where the *i* belongs to the stem, from preterites such as *suiv-is*, where the *i* belongs to the ending. It is more practical to divide verbs of the dead conjugations into past stems in *i* and *u*. The terminations then become identical for all verbs in *ir*, *re*, and *oir*. Verbs in *er* differ but slightly. A boy can easily remember that all past stems end in a vowel which is either *a*, *i*, or *u*.

The following is misleading. 'The indicative is chiefly employed in principal clauses, but is also found in subordinate clauses depending on (as a rule) an affirmative verb or expression.' This leads the pupil to believe that the indicative in subordinate sentences is rare. The same idea seems to underlie that time-honoured absurdity the 'Sequence of Tenses,' always limited, as it is here, to the subjunctive. The sequence or concordance of tenses is of much more importance when the subordinate verb is in the indicative. When the verb is subjunctive the tense is easily deduced from a knowledge of the correspondence of tenses.

The authors are evidently not quite at home in the accusative with the infinitive, for we meet with this remarkable sentence:—*Monsieur, veuillez faire mon fils travailler le français.*

The following rule is very defective:—'The passive may not be used when the English (in the active form) does not contain a direct object.' Apply the test to *I was forbidden by him to do so* (=He forbade me to do so). Yet we cannot say in French: *Je fus défendu de le faire.*

As I have already hinted, it is not because of its importance that I have criticised the work at some length, but because, appearing at the dawn of a new era in modern language teaching, it is not, in my opinion, the sort of book, even were it trustworthy, to further the necessary reform. It is difficult to understand why the firm that has published it should have done so, having already on its list the excellent French Grammar by Mr. Heron-Wall, which, apart from the *tolérances*, is quite as up-to-date as the one by Messrs. Clarke and Tanquerey. The latter do not seem to have sufficient grasp of French to entitle them to write a French Grammar.

J. G. A.

Siepmann's Primary French Course.

First Year. London, Macmillan and Co. 1902.

THE number of teachers of French working on new method lines is at present comparatively small in England; many more will doubtless be induced to adopt such methods by the attractive French Course which Mr. Siepmann has just published. The author states in his preface that a proof edition has been put to the test of the class-room in six different forms at Clifton during the last two terms. We shall look forward to his book on method, and we hope that he will give us a full report of the actual practice with this book. Since it would seem that all of these forms cannot have been beginners' classes, a careful record of this kind would be most welcome to teachers, and would form a valuable continuation of Klinghardt's record.[1] We are glad to see that a real French wall-picture has been designed for use with this book. Unfortunately we have not been able to see it; the publishers stating that they could give no information about it, other than its size, 16 × 31 inches. It is impossible to say anything of this picture, but if it is to contain 'nearly all the incidents in the Reader,' it would seem to be far too small for class work.[2]

An interesting feature of the course is that the work prepared for the First Term is published separately in the alphabet of the *Association phonétique internationale*, and Mr. Siepmann strongly urges its use. We entirely agree with him that teachers would not regret it. It is not proposed, however, that pupils should write the transcription. Many teachers are afraid that to write the phonetic symbol prepares great difficulties for the time when the ordinary orthography

[1] Klinghardt. *Ein Jahr Erfahrungen mit der neuen Methode.* Marburg, 1888.

[2] The sizes of other pictures in use are Hölzel's 'Seasons,' 35 × 55 in.; Whittaker's (Bell's), 40 × 60 in.; Alési Geographical and Seasons' pictures, 32 × 24 in.; Nelson's, about 18 × 24 in.; the last two are practically unusable at more than 18 feet. We understand that Messrs. Dent will shortly publish pictures of the four Seasons, also 35 × 55 in.

has to be used; this is, however, only the case when the transition is carelessly and too rapidly brought about. Mr. Siepmann has guarded against this by suggesting that the whole of the lessons previously taken phonetically be taken in the ordinary orthography by way of recapitulation.

With regard to the phonetic transcription itself, we think it is at least doubtful whether three degrees of length of vowels should be marked. The difference of length in the isolated word is practically unappreciable to any but the most cultivated ear, and in the sentence varies only by a few hundredths of a second, and is further obscured by frequent changes of quality.

One of the most absorbing questions for the teacher is that of the best vocabulary to give to the beginner. Mr. Siepmann begins in the class-room and follows the child to the library where he does his homework, the street, the market, at home again for a meal, the *jardin public* and the country; his little people are delightful in their freshness and their naturalness. Taking the lessons, however, as they come, one feels that they are rather hard, and many a teacher will find it difficult to get through the first lesson with its sixteen names of objects, five adjectives, a tense of a verb, eight adverbs and prepositions; nor will he find the second much simpler, since the vocabulary is further increased by some ten new substantives and only one repeated from the previous lesson. The same may be said of the third, charming as it may sound to one who knows French and French children, and although Mr. Siepmann assures us that English is no hindrance, yet nearly every sentence would have to be translated before the English child understood them. The book contains roughly some one thousand five hundred words of all kinds and a fairly complete skeleton accidence, truly an ambitious scheme for a first year. Running through the course are some thirty to forty delightful drawings by Mr. H. M. Brock, in which he has caught the little French boy and girl in all their charm. By the help of these the teacher will be able to add to the store of questions suggested to him and to make the dry rules of grammar seem pleasant. The exercises which are found at the end of the book are in every way excellent.

A. T. BAKER.

Bell's French Course. Part I. By R. P. Atherton, M.A. London, G. Bell and Sons. 1903.

MR. ATHERTON'S course is much simpler, and his first lessons consist mainly of practice in pronunciation and in the acquisition of class-room phrases. In his directions for pronunciation, it seems somewhat misleading to state that for *é*, the lips and tongue are in the same position as for *i*, but the jaws are slightly more open; the position of the tongue alters considerably, as any teacher may discover by the help of the artificial palate, and in that change of tongue position lies the difference of quality. Further, it is doubtful whether any good result will come from saying that French *ban* is half-way between the English sounds of barn and bong; the teacher will have to correct again and again the sound of *ng*. Great credit is due to the author for the excellent way in which he has worked through the short story of *Georges et les Pommes*. He has, however, kept too closely to the tenses used in the main story. It would have been most useful if Georges had been made to tell the story of himself, and then one could have replaced the *passé défini* by the common everyday *passé indéfini*. The story would then have opened as follows: 'Ce matin je m'habillais dans ma chambre, et j'ai vu une grande quantité de pommes,' etc. Or a more lively turn might have been given to it by the introduction of the present tense: 'Vite je descends, je me glisse dans le jardin et je remplis de pommes les poches de ma veste,' etc.

A number of pieces are added at the end of the book for treatment in the same way as the *Story of Georges*, together with a summary of grammar and a number of exercises for translation into French. In the course of the lessons the words of a few easy French songs have been given for learning by heart, and music for these is provided at the end. Nothing pleases young children so much as to sing in chorus or as a round the old favourites: 'Frère Jacques, dormez-vous?' or 'Au clair de la lune.'

A skilful teacher will be able to use this book with good effect. We are inclined to think that the woodcuts should have been less crude. The type is excellent and beautifully clear.

A. T. BAKER.

A Skeleton German Grammar. By H. G. ATKINS, M.A. (London), B.A. (Cantab.), Professor of German at King's College, London. London, Blackie and Son. 1902. Price 1s. 6d.

PROFESSOR ATKINS has so successfully contrived to condense into a small space the salient points of German Accidence and Syntax, that this little book should prove a welcome addition to the stock of German grammars we already possess.

In reviewing *A Skeleton German Grammar*, I presume the author does not intend the book for young children, but for pupils beginning German after about fourteen years of age. In any case I think that a separate book of exercises or short stories bearing on the lessons would be most valuable. The device of printing important points and parts of words (terminations, etc.) in red is greatly to be recommended. It not only helps to imprint facts on the pupil's memory, but also it greatly facilitates revision.

The short introduction, entitled 'The German Language,' is very helpful, and the various allusions to historical grammar are apt and given in very simple language. It is also a good plan to give the principal rules for the revised orthography at the beginning of the book, as this often proves a stumbling-block to the beginner of German owing to the number of dictionaries which still retain the old style.

Parts of the Accidence and Syntax have been admirably treated, and I would mention in particular the lessons on Genders, Proper Nouns, Indefinite Pronouns, Separable and Inseparable Prefixes and nearly all the condensed Syntax. The ridiculously long list of double plurals has been reduced to a moderate length, though I think it would have been well to retain the word 'Licht.'

The lists of Prepositions have been wisely placed at an early stage in the Grammar (Lesson XI.), but surely it would have been better to make them fuller, as the student will probably have to learn them a second time. Such prepositions as 'ausser' and 'gemäss' are too frequently used in ordinary conversation to be omitted even in a condensed list. In a 'Skeleton Grammar,' and particularly in a 'Skeleton German Grammar,' one cannot help being struck by the omissions, and one frequently wonders how the student will be able to dispense with certain rules. While fully approving of the Grammar in general, I venture to make the following suggestions:—

1. Lesson II. *B*. 'The form "s" is only employed at the end of a word or part of a word: Haus, Hausthür.' I think this rule would have been clearer if 'part of a word' had been replaced by 'component part of a compound word.'
2. Lesson VII. The Grammar would not be lengthened if the Declensions were divided into Tables of Strong, Weak, and Mixed, and, as most books adopt this arrangement, the student would find it easier to pass on to a more advanced gram mar.
3. Lesson IX. To the list of words belonging to the feminine gender 'most countries preceded by an article and most rivers' might be added with advantage.
4. Lesson XIII. Add to those adjectives which are never modified in com parison:—Past Participles used as adjectives and foreign words.
   Misprint 'armer' for 'ärmer.'
5. Lesson XV. 'Anderthalb' means $1\frac{1}{2}$, not $2\frac{1}{2}$.
   Misprint 'fünfiger' for 'fünfziger.'
6. Lesson XVI. To express the year, 'in' followed immediately by the number is not generally used. We should write either 'Im Jahre 1815,' or '1815' alone.
7. Lesson XVII. Would it not have been well to add that contractions with 'da' and 'wo' can only be used in reference to things?
8. Lesson XVIII. The demonstrative 'der' has a double genitive plural: 'deren' and 'derer.' It would be advantageous also to mention when each is used.
9. Lesson XXI. After explaining the formation of the Imperfect of Strong and Weak Verbs, I think it would be well to add the formation of the Past Participles of each, particularly as the Past Participle is given immediately after as one of the Principal Parts of a verb.
10. Lessons XXV. and XXVI. The Imperative 2nd pers. plur. of the verbs 'sagen' and 'tragen' should be written 'sag(e)t' and 'trag(e)t,' not 'saget' and 'traget,' as the 'e' is not essential.

11. Syntax II. Would it not be better to add to Rule II.: '*N.B.*—The genitive of the noun of material is used however, when it is preceded by an adjective'?

12. Syntax VIII. The 'Conditional' and the 'Imperfect Subjunctive' must be a misprint for the 'Past Conditional' and the 'Pluperfect Subjunctive.' 'Ich hätte es gethan= Ich würde es gethan haben.'

13. Irregular Verbs. I think it would facilitate revision, if Professor Atkins had given in the second column those verbs only which change their vowel sound in the 2nd person singular of the Present Indicative.

L. A. LOWE.

The Modern Language Quarterly

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GASTON PARIS.

ROMANCE philology has suffered an irreparable loss by the death of M. Gaston Paris at Cannes on March 5th. It is impossible to give in small compass any adequate account of the deep influence exerted by this eminent scholar both on the progress of the studies which he had especially at heart, and on the revival of the scientific spirit and the reformation of the teaching of literary history and philology in the French universities. His published work includes the *Étude sur le rôle de l'accent latin dans la langue française*, the *Histoire poétique de Charlemagne*, editions of *La Vie de Saint Alexis* and of other Old French texts, several collections of popular essays, lectures and discourses, and text-books intended for beginners, but consulted with profit even by advanced students. He also contributed largely to the *Romania*, of which he was one of the founders and editors, to the *Journal des Savants*, and to the *Histoire littéraire de la France*. These contributions, as varied in subject as they are classical in form, comprise investigations into every branch of medieval French literature and its relations to foreign, especially Romance and Germanic, literatures, into the origin and propagation of popular traditions, tales, and songs, and into the history of popular Latin and French. For academies and learned societies to vie with each other in conferring honours on M. Gaston Paris and in welcoming him in their midst was only a natural and well-deserved homage rendered to scholarship so extensive and fruitful.

He possessed a wonderfully elastic mind, great industry and capacity for work, a marvellous memory, and powers of penetration and combination which were rarely at fault. These qualities, which go far to make a great scholar, were united with a power of exposition which made the most complicated and abstruse subjects clear and fascinating, and won for him a universal admiration only equalled by the affection and veneration which all who knew him entertained for his noble character. He was a warm, but not a blind patriot. In a truly cosmopolitan spirit he valued impartially the work of foreign as well as of French scholars, and he received and helped with the same kindly and encouraging sympathy any earnest student of whatever nationality.

The same pious reverence with which he honoured the memory of his teachers, and among them especially of his father, Paulin

Paris, whose honest and frank character and enthusiasm for the national poetry of the Middle Ages he had inherited, and of Friedrich Diez, to whom he owed his strict method of work, was felt for him by his own pupils now scattered all over the world, and they will bear in mind and apply to him the words he spoke in 1894 in memory of Diez:

'La meilleure manière de l'honorer est de l'imiter dans la mesure de nos moyens: nous le pouvons tous au moins dans la sincérité de son travail, dans la droiture de son caractère et dans sa bienveillance à l'égard des débutants.'

E. G. W. B.

A. T. W. BORSDORF.

IN Professor Borsdorf, the sad news of whose untimely death reached us from Capri in June last, his adopted country loses an accomplished and exact scholar of high character and singular personal charm. Born at Potsdam in 1865, he was educated at the local Realschule, whence he proceeded to the University of Berlin. Here he devoted himself to the study of Romance and Germanic philology, and attended the lectures and seminar of Professors Tobler and Zupitza. After protracted sojourns in Paris, Rome, and London, he returned to take his Doctor's degree in Berlin (1890), presenting a dissertation on the site, structure, and arrangements of the medieval castle, with special reference to the data supplied by *Claris et Laris* and by *Escanor*. The next few years he spent at Clifton, devoting his time mainly to researches in Early English Literature. In 1893 the Council of University College, Aberystwyth, appointed him Professor of French and Lecturer in Old and Middle High German. From the outset he performed the duties of these posts with conspicuous success, and when, three years later, his college was united with those of Bangor and Cardiff to form the University of Wales, his personal qualities, sound scholarship, and lofty academic ideals secured for him the enduring esteem of his colleagues on the committees, Faculty, and Senate of the new University. In Oxford and Cambridge, too, where he was more than once called upon to examine, his personality and distinguished academic attainments won him the warm regard of his Fachgenossen. Never constitutionally strong, he was induced, in June 1902, to ask for a year's leave of absence in the hope that his health would thereby be permanently improved. But when, almost on the eve of taking up his work again, he was laid low by typhoid fever, his strength, despite all the resources of the tenderest care, proved unequal to the conflict, and he passed peacefully from his temporary to his permanent rest.

Though Dr. Borsdorf published little in his lifetime, he was an indefatigable worker in many fields, and had amassed rich material for solid contributions to the literature of various subjects. Deliberately eschewing the short and easy methods of composition to which so many of us are perforce driven, he held back, in manuscript, work on which a less severe critic of his own productions might have founded no mean literary reputation. His attention was latterly absorbed by the problem of the Genesis of Authorship; and the destructive criticism of his *Literary Theories of Taine and Herbert Spencer* (Nutt, 1903) excited widespread interest in the promised constructive essay toward 'a literary science more subtle than that of the one, more pliable and complex than that of the other.' Dr. Borsdorf was also engaged, in collaboration with Professor Söderhjelm of Helsingfors, upon a critical edition of an Old French *Prière à la Vierge*, attributed to Huon le Roi. It is too early to conjecture how much of the work thus left in manuscript may yet see the light. But there is already reason to hope that a number of short stories, written for the author's own amusement in the intervals of more serious literary occupation, may soon be communicated, in printed form, to his personal friends, and possibly introduced to a wider public.

FREDERIC SPENCER.

TRANSLATIONS FROM THE MINNESÄNGER.

WALTHER VON DER VOGELWEIDE.

I.

[*Mit sælden müeze ich hiute ûf stên.*]

RIGHT gladly may I rise this day,
Lord God, to wend upon my way,
And whereso'er I ride, do Thou defend me!
Lord Christ, make manifest in me
The fulness of Thy charity,
And for Thy Mother's sake vouchsafe to tend me;
Ev'n as that angel o'er her danger
And Thine kept watch, when in the manger,
Ancient God and Infant Child,
Before the ass and ox Thou layest lowly
(And yet with heavenly blessèd care
Gabriel the Good did tend Thee there,
From his trust by nought beguiled):
So tend me, too, that Thy Commandment holy
In me be kept all undefiled.

II.

[*Frô Werlt, ir sult dem wirte sagen.*]

Dame World, go tell our Host from me
That I have paid him all his claim.
The debt is cancelled; say that he
Must from his ledger strike my name.
Who owes him aught hath cause to sorrow;
Rather than be his debtor long, I 'd turn me to the Jews and borrow.
He is quiet till a certain day,
And then he presses for a pledge, if the poor debtor cannot pay.

'Walther, Thou shalt not leave me so!
Indeed thou hast no cause for ire.
Think how I served thee long ago
And gave thee all thy heart's desire,
As thou wouldst urgently petition.
It grieved me to the heart that thou so seldom camest on such a mission.
Thy life is sweet, bethink thee, then,
For, once declare thyself my foe, thou never wilt know mirth again.'

Dame World, too long I 've sucked thy breast;
I must wean me ere it be too late.
So sweetly have I been caressed
It near beguiled me to my fate.
When face to face I saw thee fairly,
I must confess without disguise the sight of thee did please me rarely.
But I behold such things of shame
When I had marked thee from behind, I have no word for thee but blame.

'Since, then, I may not hinder this,
One last request for me fulfil!
Call to thy mind those days of bliss
And come to see me sometimes still
When hours are dull and slow in running.'
In sooth I should be wondrous glad, save that I fear thy snares and cunning,
From which no man may guard his breast.
God give ye, Dame, a fair good-night! I will betake me to my rest.

III.

[*Owê war sint veswunden alliu miniu jâr?*]

Ah me, my years—where are they fled without a sign?
Is it real or have I dreamt it, this long life of mine?
And was that really something which once so real I thought?
I have fallen asleep thereafter and have been ware of nought.
Now I am awakened and cannot understand
Things that were once familiar as hand to fellow-hand.
The people and the places, where my youth passed by,
They are grown strange and alien as though 'twere all a lie.
They, who were once my playmates, are listless now and old,
The wood is felled and bare, parcelled and ploughed the wold.
Save that the stream is flowing even as it flowed of yore,
I feel it all too well, my sorrow would be sore.
Old friends pass by and scarcely a languid greeting spare;
The world is full of trouble here and everywhere.
When I call to remembrance many a joyous day,
Which like a ripple in the sea has vanished quite away,
Ever more, ah me!

Ah me, the youths and maidens, what sorry lives are theirs!
They whose high hearts aforetime were little vexed with cares

Can now do nought but sorrow. Ah, wherefore is it so?
I can find no man happy wheresoe'er I go,
Sorrow hath wholly banished laughter and dance and song:
Never did Christian man see such a woeful throng!
Now mark ye how our ladies are fain to dress their hair,
Mark ye the clownish raiment our gallant knights must wear!
Letters from Rome have reached us and tidings harsh they say:
Mourning is granted to us, mirth taken quite away.
It grieves me sore—right gladly we lived in those past years—
That now instead of laughter my portion must be tears.
The wild-wood birds are sad, so sorrowful are we.
What wonder then that I am downcast utterly?
Fool that I am! My folly and anger make me rave;
Who follows this world's joys hath lost the joys beyond the grave.
Ever more, ah me!

Ah me, how we are poisoned with sweet things, one and all!
Swimming amidst the honey I see the bitter gall.
The world is fair to look on, white and green and red,
But black within and gloomy—the colour of the dead.
Let him it hath misguided his comfort find herein:—
A penance light and easy frees him from heavy sin.
Ye knights, this is *your* duty; take thought and do not fail!
Ye wear the helms of brightness and hard-wrought coats of mail;
The stubborn shields ye bear and swords made consecrate.
Would God *I* were worthy of that glorious fate!
Then should I, needy wretch, earn a right rich reward;
Yet mean I no broad acres nor gold from any lord.
One of those heavenly crowns I should for ever wear,
Which even the hireling soldier may win him with his spear.
If I on that dear journey might sail beyond the sea,
Then should I ever sing 'Good speed!' and never more 'Ah me!'
Never more 'Ah me!'

Friderich von Hûsen.

[*Min herze unt min lîp die wellent scheiden.*]

My heart and body would fain part company,
Who have dwelt together for a long time past.
My body would fight the Paynim oversea,
But my heart on a lady hath fixed fast
Its choice, and now in trouble I am cast,
Sore grieving that those twain asunder flee.
Mine eyes have wrought much mischief unto me.
Now may God end this struggle at the last!

I looked to be released from all my woe,
When once I took the Cross in Heaven's name.
And well it might have happened even so,
Were not my constancy itself to blame.
I might be sound and whole and free from shame,
Would but my heart its fond desire forego,
But little recks it now, too well I know,
What fortune may befall me in the game.

Since o'er thee, heart of mine, I have no might,
Since thou wilt surely go and let me grieve,
I pray to God that He direct thy flight
Where thou a gracious welcome mayst receive.
Alas, what will betide thee? Darest thou leave,
And brave alone the perils of the fight?
For who like me will help thee 'scape despite,
Who cleave to thee as I was wont to cleave?

Heinrich von Môrungen.

[*Owê, sol abir mir ummir mê.*]

Ah me,
And can it ever be
That once more through the night
Her beauty I shall see
Shining than snow more white?
Twas that deceived mine eyes;
I thought to see arise
The fair moon in the skies.—
And then day broke.

'Ah me,
And shall he ever see
The dawn break here again
When night is past, and we
No longer need complain,
"Alas, alas! 'tis day!"
So did he sadly say
When by me late he lay.—
And then day broke.'

Ah me,
More oft than tongue could tell
She kissed me as I slept.
Her tears in torrents fell
So bitterly she wept.
Yet at my love's behest
Her sorrow she repressed
And clasped me to her breast.—
And then day broke.

Ah me,
Oft in mine eyes he saw
Himself—how oft!—shown plain.
The covering he would draw
Aside, when he was fain
Mine arms all bare to see.
I marvel much that he
So pleased thereat could be.—
And then day broke.

F. C. NICHOLSON.

'HYMEN'S TRIUMPH' AND THE DRUMMOND MS.

THE pastoral entitled *Hymen's Triumph* was the latest of the four plays written by Samuel Daniel, and contains a good deal of what is best and most characteristic in his poetical work. Certainly, compared with his earlier pastoral drama, *The Queen's Arcadia*, it shows throughout marks of greater maturity alike in versification, poetical conception, and dramatic construction. It first appeared in the form of a slight octavo volume in 1615, and was included in the collected poetical works of the author, edited after his death by his brother, John Daniel, in the quarto of 1623. In recent years it has been reprinted, together with the rest of the plays and minor dramatic compositions, in the third volume of the late Dr. Grosart's edition.

We learn from the original titlepage that the play was first 'Presented at the Queenes Court in the Strand at her Maiesties magnificent intertainement of the Kings most excellent Maiestie, being at the nuptials of the Lord Roxborough.' In an 'Appendix' to *Hymen's Triumph* (vol. IV. p. lv.) Grosart stated that the nuptials celebrated by Daniel were those of Robert Ker, first Earl of Ancrum, and his first wife, Elizabeth, daughter of Sir John Murray of Blackbarony. This, however, is entirely incorrect, Grosart having got hold of the wrong Robert Ker altogether. This is the less excusable in view of the fact that a perfectly correct account appears both in Nichols's *Progress of James I.* and in Mr. Fleay's *Biographical Chronicle*, and that Grosart himself refers to the *Dictionary of National Biography* (the reference should be 'Ker,' not 'Kerr' as he gives it), where it may be clearly seen that Robert Ker, son of William Ker of Ancrum, was created Earl of Ancrum, and that it was Robert Ker, son of William Ker of Cessfurd, who was created Earl of Roxburgh.

On the 3rd of February, 1613-14, John Chamberlain wrote to his habitual correspondent, Sir Dudley Carlton, then ambassador at Venice: 'This day the Lord of Roxburgh marries Mrs. Jane Drummond at Somerset House, whither the King is invited to lie this night; & shall be entertained with shews & devices, specially a Pastoral, that shall be represented in a little square paved Court.' Again on the 10th he wrote: 'This day sevennight the Lord of Roxburgh married Mr[s] Jane Drummond at Somerset House or Queen's Court (as it must now be called.) The King tarried there till Saturday after dinner. The Entertainment was great, & cost the Queen, as she says, above 3000£. The Pastoral made by Samuel Daniel was solemn & dull; but perhaps better to be read than represented.'[1] According to the *Dictionary of National Biography*, Robert Ker of Cessfurd was three times married: (i) to Margaret, only daughter of Sir William Maitland of Lethington; (ii) to Jean, third daughter of Patrick, third Lord Drummond, and consequently sister to James Drummond, created Earl of Perth, and also to John,

[1] British Museum, Addit. MS. 4173, fols. 368 and 371. Quoted rather inaccurately by Nichols, *James I.*, ii. 747 and 754. Chamberlain had bestowed warm praise upon *The Queen's Arcadia* in a letter to Sir Ralph Winwood, Oct. 12, 1605.

second Earl, who married a daughter of Roxburgh's by his first wife[1] (evidently Chamberlain's Mistress Jane Drummond); and lastly (iii) to Isabel, fifth daughter of William Douglas, Earl of Morton.

The name of the lady, in celebration of whose marriage *Hymen's Triumph* was written, is of importance in view of the fact that a MS. of the play is extant among the books given in 1627 by William Drummond of Hawthornden to the College of King James, afterwards known as the University of Edinburgh. Of the existence of this MS. Grosart only became aware after his third volume of Daniel's works had been printed, nor does he appear ever to have examined it for himself. In the same appendix which contains the singular confusion mentioned above, he reprinted certain passages from the MS. for which he acknowledged his indebtedness to Mr. H. A. Webster, the former librarian. It was to his genial courtesy likewise that I owed my first sight of this interesting volume, and I have equally to thank his successor for more than once placing the volume at my disposal, as well as to the Library Committee for permission to publish the results of my investigation.

As I shall show in a moment, there can be little doubt that the volume in question is a presentation copy from the author to the bride. It is evident from the notices collected by Nichols that she was much about the Court during the reign of James I., but she probably kept up an intercourse with her relatives in the north. Her connection with the poet of Hawthornden would probably be sufficient to account for MS. coming into his hands, seeing how eager he was in the collection of all the literary novelties and gossip of the capital. The connection, however, was not close. If there was no intermarrying, and I can find evidence of none, between the two branches of the family—the Drummonds, namely Stobhall, the elder branch, and those of Carnock, to whom William belonged—Jean must have been sixth cousin twice removed to the poet, their common ancestor being Sir John Drummond, eleventh of that Ilk, who died in 1373.[2]

I may incidentally mention that Roxburgh had in 1590 been concerned in the murder of William Ker of Ancrum, the father of his namesake Robert, who was a personal friend of William Drummond's. The murder was the result of rivalry between the two branches of the family. Roxburgh was granted a pardon under the great seal, and a reconciliation took place in 1606. It is a curious coincidence that the play of which William Drummond possessed the presentation copy, should have been written in celebration of the marriage of his kinswoman with the murderer of his friend's father. Since the marriage in question took place in 1613-14, and Drummond gave his books to the College in 1627, the MS. must have come into his possession within thirteen years of its production. Mistress Jean survived as Countess of Roxburgh till 1643.

The MS. of *Hymen's Triumph* is a small quarto volume, written on thirty-five leaves of paper and bound in contemporary gilt vellum. Several different hands can be distinguished, among them Daniel's own. The inscription on the titlepage is as follows: 'HYMENS | TRIVMPH | Giuen to the Colledge of | King James in Edinb. | by | William Drummond.' The latter part of this is in a different hand from any of the text, and must of course be later (not before 1627). I am not sure whether the name of the play is in the same hand as the rest or not; being in Roman capitals it is impossible to identify the writing, and it may belong to an earlier date. On the verso of the titlepage occur 'The Speakers,' in the same hand as the bulk of the text. This I call Hand I. It is evidently that of a professional scribe, small and neat and exceedingly legible. It is of an English character with the introduction of Italian script for names and the like, as here in the list of personæ. Then follow on the recto of the second leaf, verses to Lady Roxburgh in Daniel's own hand and subscribed with his name. The writing is of an Italian character, but not particularly neat except in the case of the signature. The hand is undoubtedly the same as that in the autograph letter reproduced by Grosart, but the signature is more carefully inscribed as befitted a presentation copy. The verso of this leaf is blank. On the third leaf begins the text with the heading 'Actus Prim. Scene I.' Hand I. continues as far as the end of Scene v.; then follows the chorus in Daniel's hand. With 'Actus Secu. Scæn. I.' begins Hand II., also of an English character, but more influenced by Italian and less neat and clear than Hand I., though still very legible. It likewise appears to be the hand of a professional scribe. This hand continues as far as III. iv. 47

[1] See David Malcolm's *Genealogical Memoir of the House of Drummond*, 1808.

[2] See Malcolm, *op. cit.*

(Grosart 1227), after which the rest of the play is again in Hand I. except the chorus to Act III. which is in Daniel's autograph. It may be mentioned that the portions written by the regular scribes are in fine black ink, while in those added by the author the ink is brown and rather faded.

The fact of the MS. containing passages in Daniel's own hand would seem to suggest that it was a transcript made under the direction of the author. The further fact that it contains autograph verses to Lady Roxburgh which are not found in the printed copy, in place of the dedication to the Queen which there appears, points most strongly to its being a presentation copy to the bride on the occasion of the nuptials it was written to celebrate. In any case it represents the play as it stood before undergoing final revision for press. This is clear from the following considerations. (i) The dedicatory verses to the Queen, apparently composed for the printed version, are, as I have already remarked, absent in the MS.; likewise the dramatic introduction which may have formed part of the original performance. (ii) The lyrical portions are absent, with the exception of the choruses to Acts I. and III., which are supplied in Daniel's hand, and also the last two lines of the text. (iii) It is evident that some lines were altered by the author between the time of making the transcription and that of printing. Such is the case in I. i. 20 (G. 22):

Tell thee Palæmon? how can I tell it thee—MS.
Tell thee? alas Palæmon, how can I tell—1615;

in I. ii. 10 (G. 227):

Cla. I oft haue bene w^t^ him—MS.
Cla. I oft haue seene the man—1615;

in I. ii. 89 (G. 311):

Cla. No, that needs not, be sure I will report—MS.
Cla. It shall not need: be sure I will report—1615;

in II. i. 34 (G. 497):

As held restrayned, and euer in suspect—MS.
Held euer in restraint, and in suspect—1615;

and in IV. iii. 23 (G. 1440):

and well resembles one I knew over well—MS.
And much resembles one I knew once well—1615.

(iv) The MS. contains whole lines omitted in the printed copy. These fall into two groups, those namely which were probably struck out by the author in revising the play, and one at least omitted by the printer through inadvertence. To the former belong in all likelihood the lines printed in italics below; III. iv. 76* (G. 1256*):

Thir. In loue Palæmon? know you what you say?
Can yo^u^ name loue, & not shrink at y^t^ name?
Do you esteeme it light to be in loue?

and IV. iv. 6* (G. 1653*):

So Phillis, I haue done my taske, and here
I bring the Trophey to confirme the same,
Thou shalt not now, need feere, nor bragges, nor tale;

and likewise the additional couplet at the end of the chorus to Act III. In all these cases the omission is to my mind at least a distinct improvement. To the second group belongs the line, II. iii. 103* (G. 790*):

Shee will command you nothing; but I wish
You would a little terrifie that boy
for his presumption, and so charm his tongue
As he may neuer dare to vse her name,
But in all reuerence as is fit for her.

In this case we have clear evidence that the omission is due to an oversight of the compositor, for in the octavo of 1615 a page ends with the word 'boy' and the catchword is 'For,' although the next page begins 'As he.'

I may also mention in this place that the transcriber appears in certain cases to have been unable to read the original and to have consequently left a space which was in some cases filled in later and in others remained blank. The former was the case in the lines I. iii. 17 (G. 343):

couer'd with disguise
And masculine attire, to *temporize*
Vntill Alexis mariage day be past;

and IV. iii. 104 (G. 1524):

The faithfull'st slaue that euer mistres *seru'd*;

in which the italicised words appear in the MS. in a different hand. The spaces left remain blank in II. iii. 61 (G. 748):

Too day, here, and most laciviouslie—
[To-day, here, in most lasciuious sort—1615];

and V. i. 64 (G. 1821):

Thein [*sic*] beames waxt cleerer & lookes—
[Their beames were cleerer, & their opener lookes—1615];

in both of which cases the line also appears to have been altered in revision, though the former still remains unsatisfactory.

Although here and there, and especially towards the end, scribal errors of a more or less obvious nature become not infrequent, the MS. appears to me to represent the original in its uncorrected state on the whole more accurately than the octavo does the same original after it had undergone

revision. Should any one undertake a critical edition of the play, he would of course have to make up his mind on this point. If my general view of the history of the text is correct, it follows that the octavo, as representing the finally revised and authorised version, should be made the basis of the text. Cases in which its readings differed from those of the MS. would fall into two classes, those in which the difference may be due to a correction of the author, and those in which it probably rests upon a corruption. In the former case the octavo would have to be followed, in the latter the reading of the MS. should, *cæteris paribus*, be preferred. In no case should any authority be ascribed to the quarto of 1623, upon which Grosart chose to base his text.

I append a list of the more interesting variants between the MS. and octavo texts at the end of this article. First, however, I propose to print those portions of the MS. which are in Daniel's autograph exactly as they stand, noting all points beyond mere orthography, etc., in which they differ from the text of 1615.

To the right Noble Ladie
the Ladie of Roxborough

That this small peece was (noble Ladie) borne
To be among those rites wᶜ did adorne
Yoʳ worthy Nuptialls, I reioyce, as one
Who ever longu'd to have his wishes showne
In any thing that might yoʳ honoʳ sound,
For that great goodnes I have ever found.
And, Madame, this much, I would have youᵘ know
That I must evermore confess to owe
All gratitude vnto yoʳ Noblenes,
Who always have bene readie to express
Yoʳ love to virtue, and to doo me grace
Wᵗ all sincere proceeding, in yoʳ place.
Wᶜ, that the world from mee may vnderstand
Here, Madame I subscribe it wᵗ my hand
Samuel Danyel

[Not in printed editions. The second line of the heading was added later in a different ink, but by the same hand. I cannot of course say whether the numerous small inaccuracies in the text as printed by Grosart (vol. IV. p. lvi) are due to him or to his informant in Edinburgh.]

The Song of the first chorus.

Love is a sicknes full of woes
All remedies refusing
A plant that wᵗ most cutting growes
most barrayne wᵗ best vsing.
Why so
More we inioy it more it dyes
yf not inioyd it sighing cryes
Hey ho.

Love is a torment of the mynde
A tempest ever lasting
And Iove hath made it of that kinde
nor well nor full nor fasting
Why so
More we inioy it, more it dyes
yf not inioyd it, [*sic*] sighing cryes
Hey ho.

[For the final *s's* Daniel writes the sign that usually serves for the contraction *-es*. The octavo of 1615 reads: l. 10, everlasting; l. 11, a kinde; l. 12, Not well.]

The third Song.

From the temple to the borde
From the bord vnto the bed
We conduct yoʳ Maydenhead
Wishing Hymen to afford
All the pleasures yᵗ he can
Twixt a woman and a man.
So merely we pass along
Wᵗ oʳ ioyfull bridall Song.

[Chorus to Act III. Printed by Grosart (vol. IV. p. lvi) with the note, 'These lines do not appear in the printed copy.' With the exception of the final couplet, however, they do occur at the end of Act III., and had been printed in that place by Grosart himself (vol. III.). The only difference in the edition of 1615, beyond the omission of ll. 7 and 8, is in the heading which runs 'Here was presented a rurall marriage, conducted with this Song.']

Among the more notable variations in the texts the following deserve quotation. In the first place there are a number of passages in which the MS. corrects a corruption of the printed copy, which is not always obvious, as for instance in II. i. 78 (G. 541):

Which make them to obscure and serue the times,

where the MS. reads 'obserue' for 'obscure.' Again, a few lines further on the octavo reads, II. i. 86 (G. 541):

A well obseruing belly doth make much
For libertie,

which might pass unchallenged did not the MS. supply the more appropriate epithet of 'well obeying.' An interesting case occurs in II. iv. 25 (G. 835), where the octavo has the obviously corrupt line:

Might ouerlooke his louely primacy.

Grosart printed 'lonely privacy' without comment, but this is unnecessarily tautological, and the MS. supplies the quite satisfactory reading, 'lovely privacie.' In some cases the printed text, by the substitution of a different word, has destroyed the verse,

although the sense is unaffected. Thus we read, III. ii. 6 (G. 1075):

> The comforts of our issue, which might haue
> (And was as like to haue) made our hearts
> As ioyfull now, as others are in theirs;

here the MS. reads in the second line, 'And was as likely to have.' And again in III. v. 11 (G. 1333), where the octavo has:

> Esteeme him irreuocably lost,

the MS. retains what is evidently the correct reading, 'irrecoverably.'[1] Sometimes the corruption is due to the omission of a word, as in I. i. 3 (G. 5):

> How is it possible Palæmon, I
> Should euer *any* more a thought retaine
> Of the least comfort vpon earth againe?

where the italicised word, though necessary to the verse, is only found in the MS.[2] So again in the matter of division of lines, the octavo prints, IV. iii. 46-7 (G. 1466-7):

> And if you cannot sing, tell me some tale
> To passe the time.
> *Cla.* That can I doe, did I but know what kinde
> Of tale you lik'd,

whereas the MS. has the natural arrangement, dividing the lines after 'doe' and 'lik't' (for which it reads 'like').

In a number of other cases, however, the difference of reading is due either to the scribe or compositor having substituted one word for another, or to the author having made subsequent alterations in the text, and in these cases it is often difficult to make up one's mind as to which reading is intrinsically preferable. Thus in I. i. 92 (G. 94):

> but when yeeres began
> To reape the fruite of knowledge,

the MS. reads 'To ripe,' a reading I should certainly prefer on the ground of its being less obvious. In I. i. 185 (G. 187):

> 'the sighingst notes,
> That musicke hath to entertaine bad thoughts,'

the MS. reads 'sadd' for 'bad.' In I. ii. 6 (G. 219):

> I must vse
> Thy seruice in a serious businesse,

the MS. reads 'secret' for 'serious,' but the latter looks like an author's correction. In II. ii. 11 (G. 630):

> Ill-fauour'd louing words, vttered in ieast,

where the MS. reads 'foolish words,' the readings appear quite indifferent, and one or other must be due to the carelessness of scribe or compositor. A similar alternative is found in III. ii. 51 (G. 1120):

> Doe not inforce me to accept a man
> I cannot fancie: rather take from me
> The life you gaue me, then afflict it so;

where the MS. has:

> I cannot love · ah rather, etc.,

though here the variation must apparently be due to the author. Again, in II. iii. 113 (G. 800), occurs an interesting case. The octavo reads:

> Alas, this is a worke so farre, so low
> Beneath my worth,

which makes perfectly good sense, taking both 'farre' and 'low' in connection with 'Beneath.' The MS., however, reads 'so low, so farr,' which is certainly more natural. So again, II. iv. 67 (G. 877):

> I could be, but as now, I am vndone,

can easily be made to yield sense by placing a colon after 'now.' But the MS. supports the more obvious correction by reading:

> I could be, but as now I am, vndone.

In III. i. 9 (G. 1016):

> To win him from this vile captiuity,

the reading of the octavo is evidently an author's alteration of that of the MS.:

> To win him home from this captivity,

though not, to my mind, for the better. In III. iv. 58 (G. 1238), the words of the oracle:

> Goe youth, reserue thy selfe, the day will come
> Thou shalt be happy, and returne againe,

are made clearer by the MS., which reads 'reioyce' for 'returne.' In III. iv. 125 (G. 1305):

> and ioy the hearts
> Of all the world, to see their mutuall loues,

where the MS. reads 'naturall' for 'mutuall,' either reading might stand, and there seems no reason for a change. So, lastly, in the case of IV. iii. 223 (G. 1643):

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[1] The line in the octavo is, however, effective enough, and in the work of a bolder metrist than Daniel might well pass for a correction.

[2] I cannot refrain from calling attention to another somewhat similar case, which well illustrates Grosart's editorial methods. He printed from the quarto of 1623, which he purported to have collated with the octavo of 1615. Prologue l. 35 (G. 39) runs in the quarto:

> Yet shall thou haue no at all herein.

This Grosart emended, evidently by conjecture, to:

> Yet shalt thou haue no [part] at all herein.

Had he consulted the octavo he would have seen that the true reading was:

> Yet shalt thou haue no power at all herein.

I could say a good deal more on this subject.

This may be Siluia's case; this may be shee;
But it is not: let me consider well:

where the MS. reads 'But is it not?'

I may mention that certain alterations have been made in the MS. after it was bound. Thus v. i. 26 (G. 1783), etc., read:

Goe Pollio hast away, and as you goe
Vnbind Montanus that rude sauage swaine:
And though he be vnworthie to be here,
Yet let him come.

In the MS. the third of these lines comes at the foot of a page, and was unfortunately in part cut away in the binding. The remainder of the line has been struck through with the pen, and at the head of the next page 'Yet' has been altered to 'And,' so as to run on from the second line.

W. W. GREG.

NOTES ON THE 'MORTE ARTHURE' GLOSSARY.

THIS text is beset with difficulties, some not easy to solve. One kind waits upon another for elucidation; an intricate metrical knot must be untwined by means of a language-string, and the language-string has strands with another historical tangle of their own. One would like to see the way through all these complications before undertaking a clearance of minor uncertainties, and so to leave words, phrases, emendations, and etymologies on one side while the references to Edward III. and his wars, or to developments of Arthurian Romance, undergo discussion.

An easily-read text, however, must go far to bring about a better understanding of the poem, and before a new edition of the *Morte Arthure* can be brought out, it may interest students to follow some testing of the readings and interpretations lately put forward by commentators at home and abroad. Fresh light is welcome from any source, and those who do not accept suggestions given may at least be glad to test and compare. Various notes have been kindly forwarded to me by friends, and these, together with Mennicken's article on the poem in *Bonner Beiträge zur Anglistik*, Holthausen's reviews in *Anglia, Beiblatt*, August 1901, and in *Englische Studien* for the same year, Professor Skeat's *Notes on English Etymology* for 1901, notices in the *Athenæum* and other English periodicals, together also with a few corrections and etymologies of my own, form the basis of this commentary on a very difficult text. The commentary is not complete, yet it may be of use, and it is helpful to see hints from different sources put side by side. Emendations made to suit various metrical theories are not considered here. As has been said elsewhere, the whole body of alliterative poetry must be brought under a searching analysis before any conclusive scheme can be arrived at, and this metrical analysis must be made separately; it wants a volume, not a paper. Emendations and interpretations in the articles referred to which bear their own testimony with them and do not seem to call for discussion, are also left out; they may be studied as they stand.

The glossary of my small edition of the *Morte Arthure* differs in many particulars from earlier glossaries; a fresh glossary of to-day would differ still further; one of, say, two years hence, would possibly differ further again. The Middle English field is large and the ploughing oxen move slowly. Yet old roots and fossils turned up may not be left to lie in the furrows, so this short paper ventures to explain some renderings in my glossary which are without dictionary authority.

Apas, 4041, *pacing*. This is the nearest rendering of pas-à-pas, un pied après l'autre. The meaning of New English *apace* is not quite the same.

Appertlyche, 589, *skilfully*; the adverb in this sense is missing in the *N.E.D.*, but the meaning given there at *apert*, 4, may be readily extended to the adverb. Godefroy's rendering of aperte, as of one 'qui possède l'ensemble de toutes les qualités morales et physiques,' completely authorises the English rendering of this passage, 'Iche prynce with his powere appertlyche graythede.'

Ardant, 193, 1087, *gleaming, flaming*, an extension of the meaning given in the *N.E.D.*

Baterde, 189, *done up with batter or pastry*—an inevitable interpretation. The *N.E.D.* has batter, v. *to beat into a paste or batter*.

Bilynge, 3663. Holthausen's emendation to bil[d]ynge is hardly tenable here. Read *bilyge*, and see N. E. D. Bilge

with Billage, *the bottom of a ship's hull*, etc.

Brabane, 36, is of course *Brabant.*

Brynge, 804, is, as Mennicken says, without sense here. He emends to þringe. B is the alliterating letter, but that fact may have caused the scribe to hear and write *b* for *th*. One cannot be very sure of these alliterating letters for the line where, as in this text, the poet seems to admit of a licence, especially in a line immediately preceded or followed by one or more lines of the same alliterative scheme. The poet of the *Morte Arthure* seems to think that when he has carried one alliterative scheme successively over two, three, or more lines he has done his duty by it and need not trouble about the independence of an odd half-line. It is easy and tempting to put þring for bring here, and this reading helps the sense, but one must not run the risk of doing away with words unrecorded elsewhere and of so impoverishing the vocabulary.

Chare, 1886, *to put in a chariot or waggon*, or should we read char[g]e ?

Chare, chains of, 3603, *loading-chains*, chains for hauling freight on board—a mere suggestion from O. Fr. char, *cart-load*, which could mean *burden, freight*, only secondarily. It is hardly possible that chare could be cher, *precious, excellent*, as in the *Destruction of Troy*, where 'chere hallis' are spoken of. The word may be connected with O.E. cierran, and the chains would then be used for turning something. Holthausen renders chare, *waggon*, chains of chare, Wagen-ketten.

Chargour, 1026, 185, *dish*, should be in my glossary.

Chekyn, 4181, is surely *chicken.* Holthausen's reading chekyn[g] is not needed.

Chis, 2217. A suggestion is to read here thris ; thirteen times, and *three* after.

Cornbote, 1837, 1786. I had taken this as a reference to a bote claimed for damage to corn or for default of rent, which was often paid in corn. In spite of much later discussion as to the meaning of the word, no other very probable rendering offers itself. If such a bote as I suggest was computed when corn was plentiful and claimed when it was scarce and dear, it would be a very grievous one. There is an important reference to poverty resulting from a fall in corn-values in the *Parlement of the Thre Ages.* Mr. G. Neilson, whose identification of torn-but, *Bruce*, ii. l. 438, with corn-bote is interesting, gives a reference to something like corn-bote from Rotuli Scotiæ, which tells how in 1386 a certain prior taken prisoner by the Scots was set to ransom at a given sum of money and at four times twenty quarters of corn (bladorum) of various sorts. He could not pay, so the Scots imprisoned him. Holthausen prefers to read coren bote, auserlesene busse, with corne as in the phrase 'So comely corn,' etc.

Engowschede, 2053. Mr. G. Neilson, *Athenæum*, Nov. 15, 1902, reads *anguished, choking*, an epithet quite fitting for a dragon, 'devorande a dolphyn with dolefull lates' O. Fr. anguisse, angouche, engousse. A note from the *Divina Commedia* gives an Italian parallel, Purgatorio, IV. 115-6 '. . . e quell' angoscia, Che m'avacciava un poco ancor la lena.'

Erthe, 4020. Here an initial *b* is wanted, and on erthe does not give good sense. Dr. Mennicken reads 'on bere,' *on the bier ;* Gawayne's body was not to be buried till his slayers were brought low, so would be kept on the bier ready for burial. The word may have been berth ; Professor Napier, in his O.E. Glosses, has *bearer, carrier*, as the true meaning of berpling, glossing Lat. gerulus.

Fente, 4249. The meaning in my glossary, quoted from the *N.E.D.* fente, 1, does not quite suit. The meaning of fente, *the binding of any part of the dress, N.E.D.* 3 is better, but better still would be a synonym for bronde were one forthcoming.

Fewe, 2502, *brown, fallow*, not in the earlier glossaries and not in the *N.E.D.* with this spelling. It may be wrongly written for fowe. The meaning is influenced by O. Fr. fauve—it may even be a distinct Romance word from fulvus as fauve is from falvus.

Fewtered, 1711, 1756, wrongly entered in my glossary ; it means *packed together*, (feltered).

Feyne, 1147, needs noting as fine, *cease.*

Filsnez, 881. Dr. Mennicken's note on this word does not contribute anything to help the understanding of it. The *N.E.D's.* filsne, *lurk*, gives good sense and has a root ; it is generally accepted.

Freten, 2142, is probably a pres. plural, as Mr. H. Bradley pointed out to me —the sense being—the frekk byernez . . . tear or rub off the orfrayes from the shields.

Fromonde, 112. My rendering is based on fore and mund, from mund, *protection*. Another suggestion is Fromont, a proper name used satirically, as elsewhere.

Fygured, 2151. An alternative reading is 'the faireste on folde.'

Genyvers, 375, *Genoese*, as Mr. G. Neilson has pointed out. Geauntz in the same line need not be taken as gentez, *people*; *cf.* ll. 550, 2889.

Gessenande, 2521. Mr. H. Bradley has suggested glissenand, *cf.* 'glissenande of gold,' in the *Destruction of Troy*, with a hard *g* to alliterate with gold and grayhondes. Professor Skeat takes 'gessenande' as a formation from O. Fr. gesir and interprets *couchant*. Against this and my 'issant, issuant,' one might plead the superfluous *-en*, did not this kind of superfluous syllable occur so often—*cf.* rereres, l. 4249, sawturoure l. 4182, and seccleled from O.E. sæclian, in *William of Palerne*. For a heraldic term meaning *jutting forth*, as in my glossary, cf. *Destruction of Troy*, l. 6291, 'with þre lyons launchond.' But couchant is best.

Gettlesse, 2727, *without profit*, *cf.* L. Minot, 'bot get.'

Gobone, 4164, *cut up into gobbets*; a tentative rendering which now has the authority of the *N.E.D.*

Gowces, 3759, hardly needs emending to gowtes; it is 'guze,' a kind of torteau or rondel, a small shield. *N.E.D.* guze, *a roundel of a sanguine tint.*

ȝaldsons, 3309, is *son of a mare*, from O. Norse, jalda; *cf.* doggeson, 1723.

ȝee, 3911, ȝees, *cries aloud*; for other instances see ȝeȝen in Stratmann-Bradley.

Hafe, 1156, *raise*; it should be entered under heuys; *cf.* 'heyve up your hertes,' *Destruction of Troy*. Dr. Mennicken would put heven for taken in l. 2700 where *h* is the alliterative letter—the half-line may be specially licensed, however, here.

Hamehalde, 1843. Mr. Neilson sends a reference from Old Scots Law, where the word is used of a stolen beast when claimed to be brought home, and interprets 'curses come home to roost.'

Harraunte, 2449, *hurrying*, *hasting*, as in my glossary, which takes the word from O. Fr. errant, arrant; *cf.* l. 2451, 'flyeand before.' Vowels often alliterate with *h*. Professor Skeat derives the word from O. Fr. harant, *to set on a dog*, O.H.G. harer, *to cry aloud*; the *N.E.D.* adopts this. In favour of my errant, arrant, I can only say it is a word more widely known than the O.H.G. harer—so far as evidence exists.

Heven, 1937. The earlier glossary interprets *heave*, *raise*, *uplift*, but we want a contrast to the uplifted mood which had already brought Cador into trouble. I read 'heve,' from hefigean, *to 'heavy'* and take the *-n* stroke as meaningless. *Cf.* however 'I wagen,' l. 2445, for an inorganic final *-n*.

Hole eghn, 1083. Holthausen emends to eyghe-holes. The line does not seem to need emending, and has a metrical parallel in l. 1077, to go no further.

Hotchen, 3687. Mr. Neilson says Scotch boys use this word commonly with a sense of jostling, shoving uncomfortably.

Honden, 3209, noticeable as a pres. plural in *-en*. *Hand*-words and phrases are difficult in Middle English. Holthausen's emendation to holden is hardly necessary.

Hurdace, 3626, wants specification as a protective covering, L. Hurdicium.

Hymlande, 2503. Holthausen's suggestion of hem-land, border-land, land round about the woods, had occurred to me, but was given up. A present participle or adjective will not do either, for we cannot have a pause between hilles and its adjective, and the pause in the line falls here; l. 2297 wants a comma after cheefe also. Professor Skeat's etymology, giving a formation from the same root as hummock, is very interesting, but the pause here tells against it as a present participle. Another proposal is to read hyȝlande, the reading 'hymlande' coming from the scribes' confusion of two different values of the sign *ȝ*.

Idene, 3061. In want of a parallel text by which to correct the readings of the Thornton MS., a possible correction by Mallory is welcome, and that given by Branscheid, 'He sall be demyd full wele,' quoted in my note, gives good sense. Dr. Mennicken prefers 'He sall dwell þer,' with reference to l. 3067, daungere in l. 3060 meaning of course *in confinement* as in l. 3067.

Arthur assures the Countess of Crasyn that her foe is in safe keeping and will remain so. Mennicken's reading is the most intelligible. Branscheid's corresponds more closely to Mallory, who often follows the poem word for word.

Insette, 2030, is probably O.E. on settan, *to oppress, crush.*

Jeryn, 903, is unknown. For possible alliteration of *j* with a vowel compare ll. 1122, 1657. Mennicken suggests iren, *iron-armour*, or yrnes, as in *Sir Gawayn*, 729.

Krispane, 3352. Dr. Mennicken reads krispan[d]e, *curling*, which would suit the curved head of a pastoral staff, and so help to illustrate this passage, ll. 3350-3360, as curiously reminiscent of imperial coronations at Rome; for this see Mr. Neilson's article in *Notes and Queries*, 1902.

Laggen, 2542, another pres. plur. in *-en*.

Langoure, 4268, *sorrow.*

Lasschen, 2801. a pres. plur. in *-en*; it hardly needs glossarial notice.

Lathe or lette, 458. Dr. Mennicken emends to lathe or leef, an alliterative phrase common in all the Germanic languages. However, 'lette' is a favourite word with this poet and gives good sense here. Lette, lathe, and leef alliterate together in the Laud MS. Troy Tale, edited by Miss D. Kempe, for *Englische Studien*, 29, 1. 'Thei wolde not lette for leef ne lothe,' where lothe is a noun, as in Beowulf. Another suggestion would be 'rathe or late,' with *r* alliteration.

Layre, 3721. Mennicken renders *pool*, a meaning given by the *N.E.D.* as the usual one, O.E. lagu (lage). Professor Skeat has the same derivation. Here it is probably O. Norse lægi, *berth, anchorage, station.*

Lease, 2300. Mennicken emends to 'last,' reading in the following line '[Nowther] chaunge' [ne] chawffe, a wholesale change. In l. 2301, a comma should follow 'escheffe,' and there should be another after 'kystys.' The punctuation is difficult: one is tempted to fall back upon the notes of exclamation so freely used in earlier editions, as supplying an alternative to commas, semi-colons, colons, and full stops. Middle English texts want at least eight kinds of stops.

Maches, 2950, is Marchis, as also Professor Skeat has noted; my glossary took 'Maches' as makes, *fellows, men, cf.* l. 1166, and 'mellys hym' as reflexive. Mr. Neilson says the Marquis of Meaux was much in evidence about 1360.

Mene, 4038, needs noting as 'mené'; so Mr. Neilson points out.

Maugre their eghne, 1238. Holthausen would away with this, but it is found elsewhere, and *cf.* 'maugre my chekes,' *Patience*, 54.

Mysese, 667. Holthausen would read 'myse[l]se,' leprous, but the word as meaning unfortunate occurs in *Piers Plowman.* Godefroy's quotations of mesaisié are abundant; see mesaisier, meseisier, past part. mesaisié, malheureux, malade; 'la bonne royne Blanche qui fut mère Saints Loys, faisait donner la viande de devant elle aux plus mesaisiez.'

Neynesome, 523, *cf.* Sexsum, 471. It is interesting to find the sum forms still alive as in the Golf terms, three-some, four-some, and elsewhere.

Nyghttes, 451. Should this be 'nyghes'?

O lyfe, 802, 1139; it is not necessary to emend to o[f] as some suggest; O for of is quite common.

Owte Isles were later technically the Hebrides; Mr. Neilson cites documentary evidence of this. Earlier, however, the word must have had a wider meaning, for Wyntoun in his earlier volumes names Orkney, Man, and Wight as the more important of the Owte Iles.

Pare, 4047. Dr. Mennicken suggests 'parre,' *enclose*—but aphetic forms such as 'pair' for impair are too common to need comment.

Peche lyne, 1341, Professor Skeat says, may mean *fishing-line.* But one looks here for the emphasis of a diminutive. The initial letter sends one to a Romance original. Ducange has petia, petium terræ, and diminutive petiola, peciola, quoting 'peciolas de terra duas' from charters of 879 and 942.

Mr. Neilson sends an interesting reference from the *Coucher Book of Selby*, vol. ii. p. 15, where Pichel is twice mentioned and may easily mean a piece of waste ground, unum essartum quod vocatur Hirst et aliud quod vocatur Pichel et tercium juxta idem essartum quod vocatur similiter Pichel et iiij^{or} acras terræ in marisco de Aldelandes, etc.

Pelours, pylours, 2831, 3004, *throwers of*

darts, from Lat. pila; *cf.* pylotes, 3037.

Plash, 2798, *pool*, is apparently written for 'flash'—flash or flosh and plash are cited together in Stratmann-Bradley, and the *N.E.D.*

Plattes, 2478, I read pla[n]ttes; *cf.* l. 355, plaunte there my segge.

Poyne, 2624, *stitch*. O. Fr. poindre.

Qwythene, 4157, is probably the same as whyne, 703, *why—not*, as in Mr. Brock's glossary. A northern form.

Raike, 2985. Mr. Neilson supplies a saying in colloquial Scotch, in which this word still lives—'to go a raik for water,' to go a journey to a well to fetch water back—also a parallel to raike of the furthe, l. 1525; there was a place near what may have been a ford on the Solway called the Rake—a sort of spit or land bank.

Rasches, 2197, *rush*. *Cf.* O. Norse, rasa, *to rush*, and a possible, if unrecorded, rasask.

Raymede, 100. Professor Skeat gives *exacting a ransom or subsidy* as the main idea. O. Fr. reimbre, Lat. redimere, as in the Appendix to Stratmann-Bradley, Araymen.

Rekenest, 4081, in Erkenwalde and the Alliterative Poems, reken means *high, worthy*; here one cannot say whether it means that or *speedy, swift*, as in O. English. Unreken, 3754, is used apparently with the later meaning.

Renkkes, 391. *Cf.* the phrase in *As You Like It*, 'The butter-woman's rank to market.'

Rependez, 2107. Herr Holthausen reads 'reboundez.' One may note here that most of the errors in this MS. are not so much the result of mistakes in copying as of imperfect hearing at dictation.

Riste, 1428, 2235, *covered with trappings, ready*. O.E. hyrstan, hrystan, *to adorn, equip*; *cf.* German rüstig. The word must occur in other texts with this meaning, but does not appear in any glossary or dictionary.

Rog, 3272, *rocking wheel*. *Cf.* O. Norse, rugga, *rocking cradle*.

Roggede, 784, *shook*. *Cf.* Wyntoun, III. 367: 'And wytht a rug thai rapys all He crakkyd in to pecys small.'

Ryngnes, ryngnande, forms of spelling common in Wyntoun's *Chronicle*, and *cf.* 'In days when gude King Robert rang.'

Rype up, 1877, 3940, *searches, looks up*, in both passages. *Cf.* Wyntoun, 'as they rypyd materys sere.'

Scheen, schenne, 1760, 2676, *bright*, omitted from my glossary as too common to need noting. Why should l. 2676 read 'in þe schawes in the schene sesone,' as Herr Holthausen suggests?

Sekadryssis, 2283, *s* is for *c=k*, and the right word is probably 'cokadrisses.'

Serte, 2926, sertes, 516; the last instance is 'certes,' as Mr. Neilson pointed out to me. Mons. Amours comments on 'serte' in the *Pistill of Susan*, and refers to the two instances in the *Legends of the Saints*, XXI., 806, 'It is nocht fore þe cert of me.'

XXVII. 645. 'Nocht for my sert, bot þi gudness.'

Here the meaning does not seem quite the same, yet serte, *service*, is also no doubt aphetic; *cf.* deservir, *to serve jealously*, in late Lat. *to merit by service*, and the quotation from Wycliffe in the *N.E.D.*, 'By suche oostis God is disservyd.

Skowtte-Wachys, 2468, *sentinels*; Mr. Neilson tells of a watch-hill not far from the Cumberland border known as the Skyte-Wach.

Slaughte, 2675, could not be *slaughter*, as in the earlier edition; it means 'sleighte.'

Slawe, 4044, *worn-out, slow, heavy*; *cf.* Halliwell, slaw.

Somercastell, 3033; *cf.* O. Fr. somier, *baggage, equipage*, and bestes sommieres, animals carrying the baggage. Castles of this sort were often carried on elephants' backs. Later somercastles were not used for baggage only. Wyntoun describes the English king seated on a sumyr-castell to watch the jousting of Lyndsay and the Lord of Wellis.

Spayre, 2060; *cf.* spare-rib in Cotgrave.

Splentide, 3264, *splinted*.

Spruyslande, 3162, *Prussia*, Spruyslande alternates with Pruyslande.

Take, 307, *pursue*, O.E. betæcan.

Togers, 178, Herr Holthausen emends to Scotch 'troggs,' *clothes*; emends also toges, l. 3189. The missing *r* tells against troggs. Toges, togers, may easily be 'togas,' *dresses of state*.

Toppe-castells, 3616, are usually on the masts.

Tourse, 611, *pack, burden*; *cf.* camellez of tourse, *pack-camels*. *See* Ducange, 'chevaulx qui porte à tourse.'

Treunt, *loiter, pause?* I had O. Fr. truander in mind, but the word describes everywhere a strategic move. At l. 1976 the treunting after felsching the fires is the same trick as that played by Douglas in Barbour's *Bruce*, as Mr. Neilson has reminded me. The word here seems to mean the same as 'tranoynting,' *slipping away under cover of night.*

Trome, 3592, *array troops*, O.E. truma, or it is simply trom[p]e; *cf.* Wyntoun, IV. 535, 'gert trumpe up.' Barbour, IX., gert trumpe, etc. Dr. Mennicken suggests the word is from O.E. trumian, in the sense of trymman, *to make strong.*

Tryede, 1947, *arrayed, drew up.* O. Fr. trier, Ducange, traiare.

Unfondyde, 2485, *untried.*

Valence, 41, is the French town on the Rhone; Valewnce, 2047, is probably Valenza, on the river Po, S.S.E. of Vercelli; about the middle of the fourteenth century it was a possession of the *Visconti.* *See* Mr. Neilson's article on the Vicomte of the poem as one of the Visconti in the *Athenæum* for November 15, 1902.

Ventilde, 737, Herr Holthausen emends to 'unteȝede.' It may be simply 'untelde'; telden had a variety of meanings in the alliterative poems, and 'untelde' might mean, *undid their fastenings, moorings*, etc.

Vertely, 3166, *readily*; *cf.* Scotch 'vertie.'

Vesettiz, 1726, *invests, puts in possession.*

Wale, 181. This use is with 'wale' as verb, not noun.

Wale, walle, 741, 763, 493, *ocean.* Wale is not a very common adjective in this text, but it is common enough in the *Destruction of Troy*, and there it apparently stands for the O.E. wæl, always, so that one might shrink from explaining 'wale' in ll. 741, 763 as *ocean*, were it not for the testimony of l. 493, where it seems to mean *ocean* or nothing. The word is not recorded in Middle English dictionaries with this meaning. Possibly the *Troy* 'wale-streames' meant originally ocean-streams, but this sense is lost in that of the more common adjective wale. In l. 470 'wale' is *gun-wale.* *See* Stratmann-Bradley.

Whate, 931. Holthausen's emendation to 'swete,' spoils the sense.

Witter, 1239, *assure*, whyne, 703, *why . . . not*, and wyderwyn, 2045, etc., were inadvertently left out of my glossary.

Wrythe, 4322, *flourish*, O.E. wrîthian, is the only instance of this word in Middle English texts; it is possibly to be found elsewhere, but taken as writhe, *to wriggle*, etc., and left out of the glossaries.

A few notes not to be classified under glossary-headings may be added. At ll. 4074-5, Wuelcker's punctuation must be adopted; l. 4074 should end with a comma, and l. 4075 with a semi-colon; for Errak and Ewayne belong to the avawmwarde.

In l. 1720 the reference to Lancelot's scorn is probably a reminiscence of the *Fuerre de Gadres*, where Philot and Lyon both fear the scorn of Tholomei who is with the king. Mennicken's reading at l. 1390, Sall never [bern] upbrayde me,' completes the meaning of Cador's speech with the same idea of fear of Lancelot's scorn. The Vale of Iosephate at l. 2876 also suggests the *Fuerre de Gadres*, and of course the lordly avows and their literal fulfilment point the same way, to a romance early translated as the *Buik of Alexander*, and well known especially in North Britain.

M. M. BANKS.

STUDIES IN TRANSLATION.—II.

Schiller. ('Anmut und Würde,' translated in Bohn's Standard Library.)

In studying the works of Schiller, and more especially in studying his philosophical writings, an English translation may prove very helpful. For such a translation one naturally turns to Bohn's Standard Library, which provides one with English renderings of the works of the great German poets, Schiller, Goethe, Lessing and others.

It is highly desirable that such translations should be both accurate and literary, for otherwise they are of little use either to those who cannot read the originals, or to those who have knowledge of German, and yet wish to see their own translations corroborated.

The translations of Schiller's philosophical essays vary extremely in quality.[1] That of the 'Briefe über die ästhetische Erziehung des Menschen' is on the whole good, as is also the translation of 'Über das Erhabene' until the last few pages, where we no longer get a translation but a short analysis of the original. Yet some improvements could be made in both of these. The last ten pages of the essay on 'Naïve und Sentimentalische Dichtung' are not translated at all, and all footnotes are entirely omitted. Schiller's footnotes are by no means negligible quantities—they often explain and enlarge his ideas, and should not be overlooked. On the other hand, the translation of the short essay 'Über den moralischen Nutzen ästhetischer Sitten' contains the most extraordinary mistakes, and that of 'Anmut und Würde' shows striking examples where the original has been misunderstood, or else rendered in most unliterary English. In justification of these criticisms I should like to give a few examples from the last-mentioned essay which will serve as illustrations.

TEXT.	TRANSLATION AND REMARKS.
1. Alle Anmut ist schön, denn der Gürtel des Liebreizes ist ein Eigentum der Göttin von Gnidus.	1. All that is graceful is beautiful, for the girdle of love winning attractions is the property of the goddess of Gnidus. The phrase 'love winning attractions' conveys very little sense. 'Liebreiz' simply means 'charm,' and there seems no necessity here for a meaningless periphrasis.
2. Ist aber jede Schönheit der zufälligen Bewegungen Anmut?	2. But all this beauty in accidental movements—is it necessarily grace? This is a French construction which is surely unnecessary in translating German into English.
3. Die architektonische Schönheit hingegen kann nie ein Ausdruck seiner Bestimmung sein, da sie sich an ein ganz anderes Vermögen wendet als dasjenige ist, welches über jene Bestimmung zu entscheiden hat.	3. The architectonic beauty, on the contrary, could never be an expression of the destiny of man, because it addresses itself to quite a different faculty from that to which it belongs to pronounce on this destiny. The German sentence is a little difficult, I admit, but the end of the English one is hopelessly involved. The following seems simpler:— Architectonic beauty, on the other hand, can never be an expression of the end for which man is destined, because the faculty to which it appeals is totally different from that which judges this destiny.
4. Die Frage entsteht nun, welche von diesen beiden Arten der in der Person gegründeten Bewegungen ist der Anmut fähig?	4. The question that now presents itself is this: Of these two kinds of movements, having their principle in the person, which is capable of grace? Again we have a French construction. The correction is obvious.
5. Dadurch schon, dass sie ihn zum vernünftig sinnlichen Wesen d.i. zum	5. By the fact that Nature has made of him a being both at once reasonable and

[1] In the edition used by me (London, 1900) which is a reprint from stereotyped plates, no information as to the name of the translator or translators is given, nor is there any mention of the time when these translations were first made and published. The 'Introduction to Schiller's Esthetical Letters and Essays' which is prefixed to the edition is unfortunately neither signed nor dated. In this respect the volume differs from most volumes of this series where the translators' names and the dates of their renderings are given.

Menschen machte, kündigte ihm die Natur die Verpflichtung an, nicht zu trennen, was sie verbunden hat . . .

sensuous, that is to say, a man, *it* has prescribed to him the obligation not to separate that which *she* has united . . .

Re-translation:

By the very fact that Nature has made of him a being at the same time reasonable and sensuous, that is, a man, she has laid upon him the obligation not to separate that which she has united.

6. Er hatte nicht die Unwissenheit zu belehren, sondern die Verkehrtheit zurechtzuweisen.

6. He had not to *disguise* ignorance but to reform perversion.

How 'belehren' could ever come to mean 'disguise' seems incomprehensible. Did the translator misread 'belegen' in the original?

7. Selten wird sich der weibliche Charakter zu der höchsten Idee sittlicher Reinheit erheben, und es selten weiter als zu affektionierten Handlungen bringen. Er wird der Sinnlichkeit oft mit heroischer Stärke, aber nur durch die Sinnlichkeit widerstehen.

7. The character of woman rises rarely to the supreme ideal of moral purity, and would rarely go beyond acts of affection; her character would often resist sensuousness with heroic force.

The translation entirely omits the words 'aber nur durch die Sinnlichkeit,' and thus gives to the sentence a meaning very different from that which Schiller intended to convey. 'Affektionierten Handlungen mean actions originating in the emotions.

8. Schon der blosse Wille erhebt den Menschen über die Tierheit: der moralische erhebt ihn zur Gottheit. Er muss aber jene zuvor verlassen haben, eh' er sich dieser nähern kann.

8. But, firstly, the animal nature must be in abeyance before approaching the other.

The sentence: 'Schon . . . Gottheit' is completely omitted. Consequently the following sentence loses all meaning.

9. So oft also die Natur eine Forderung macht, und den Willen durch die blinde Gewalt des Affekts überraschen will, kommt es diesem zu, ihr solange Stillstand zu gebieten, bis die Vernunft gesprochen hat. Ob der Ausspruch der Vernunft für oder gegen das Interesse der Sinnlichkeit ausfallen werde, das ist, was er jetzt noch nicht wissen kann . . .

9. Every time then that nature manifests an exigence, and seeks to draw the will along with it by the blind violence of affective movement, it is the duty of the will to order nature to halt till reason has pronounced. The sentence which reason pronounces, will it be favourable or the contrary to the interests of sensuousness? —this is, up to the present time, what the will does not know . . .

Re-translation:

As often as nature makes a demand, and seeks to take the will by surprise through the blind violence of emotion, it is the duty of the will to make nature pause till reason has pronounced judgment. Whether the decision of reason will be for or against the interests of sensuousness is what the will cannot yet know.

I have only mentioned a few points where the translation of 'Anmut und Würde might be easily improved, but there is scarcely a page in the book on which some fault of translation does not occur.

A century ago A. W. Schlegel, with help from Tieck and his daughter and Count Baudissin, made that translation of Shakespeare which is most widely spread through Germany. Schlegel's work was very good though by no means perfect; the contributions that go by the name of Tieck, on the other hand, were very doubtful in quality. The German Shakespeare society has carefully revised the old Schlegel-Tieck version, retaining the best intact, improving Schlegel where improvement was necessary, and re-translating

the so-called Tieck portions. Cannot England recognise the importance of Goethe and Schiller in the world's literature as Germany has that of Shakespeare, or are we for ever to remain behind in educational matters? Cannot something be done to remedy these translations of foreign classics and to provide those, for whom the originals are closed books, with correct and literary translations of the thoughts of great foreign poets and thinkers?[1]

M. N. D.

[1] This is a point which the English Goethe Society should take up. It was urged upon the Committee of this society by Dr. Breul as early as 1887.—ED.

OBSERVATIONS

'A LETTER TO BEN. JOHNSON.'

[The following verses addressed to Ben Jonson have kindly been communicated to us by Professor Bang of Louvain. Though not published till 1658, they must obviously have been written before Jonson's death in 1637. So far as we are aware, they have never been reprinted.—ED.]

DIE JOHNSON, crosse not our Religion so
As to be thought immortall; let us know
Thou art no God; thy works make us mistake
Thy person, and thy great creations make
Us Idoll thee, and cause we see thee do
Eternall things, think thee eternall too,
Restore us to our faith and dye, thy doome
Will do as much good as the fall of Rome:
'Twill crush an heresie, we ne're must hope
For truth till thou be gon, thou and the Pope.
And though we may be certaine in thy fall
To lose both wit and judgement, braines and all,
Thou Sack, nor Love, nor Time recover us,
Better be fooles than superstitious.
Dye! to what end should we thee now adore,
There is not Schollership to live to more,
Our language is refin'd: professors doubt
Their Greek and Hebrew both shall be put out
And we that Latin studied have so long
Shall now dispute and write in Johnsons tongue,
Nay, courtiers yeeld, and every beautious wench
Had rather speak thy English then her French.
But for thy matter fancy stands agast
Wondering to see her strength thus best at last.
Invention stops her course and bids the world
Look for no more; she hath already hurld
Her treasure all on one, thou hast out-done
So much our wit and expectation,
That were it not for thee, we scarse had known
Nature her selfe could ere so farre have gon.
Dye! seemes it not enough thy verse's date
Is endlesse; but thine own prolonged fate
Must equall it; for shame engross not age
But now (the fi[f]th Act ended) leave the stage.
And let us clap, we know the Stars that do
Give others one life, give a laureat two.
But thou, if thus thy body long survives,
Hast two eternities, and not two lives.
Die for thine own sake, seest thou not thy praise
Is shortned onely by this length of daies.
Men may talk this, and that, to part the strife,
My tenet is, thou hast no fault but life.
Old Authors do speed best, me-thinks thy warm breath
Casts a thick mist betwixt thy worth, which death
Would quickly dissipate. If thou wouldst have
Thy Bayes to flourish, plant them on thy grave.
Gold now is drosse, and Oracles are stuffe
With us, for why? Thou art not low enough.
We still look under thee. Stoop, and submit
Thy glory to the meanest of our wit.
The Rhodian Colossus, ere it fell,
Could not be scan'd and measured, half so well.
Lie levell to our view, so shall we see,
Our third and richest University.
Art's length, Art's heighth, Art's depth, can ne're be found,
Till thou art prostrate, stretch'd upon the ground.
Learning no farther then thy life extends,
With thee began all Arts, with thee it ends.

[From *Wit Restor'd In severall Select*

Poems Not formerly publish't. London, Printed for R. Pollard, N. Brooks, and T. Dring, and are to be sold at the Old Exchange, and in Fleet street. 1658. pp. 79-81. Cp. Grosart's Note in *Engl. Studien*, 26, p. 7.]

W. Bang.

FAIRFAX EIGHTH ECLOGUE.

[For the following interesting notes which solve several of the cruxes in the Eclogue of Fairfax printed in the *Modern Language Quarterly* for July 1901, I am indebted to Mr. R. B. McKerrow. The success which has attended his search allows one to hope that the remaining puzzles of the poem may also prove capable of solution. I of course withdraw the suggestions put forward in my notes on lines 8, 39 (1), 54, 69, 70 (1) and 71.

W. W. G.]

7. *There dull conceit, who cut Terpander's string.* This line seems to be due to imperfect recollection of a passage in Plutarch's *Moralia* (*Antiqua Instituta Laconica*), which, in P. Holland's translation of 1603, appears as follows:—'But if any man passed one point beyond this ancient musike, they would not endure him, insomuch as the *Ephori* set a fine upon the head of Terpander . . . [and] hung up his harp upon a stake or post, onely because he had set to it one string more than ordinarie . . . and when *Timotheus* at the feast *Cărneia* plaied upon the harpe for to winne the prize, one of the *Ephori* taking a skeine or knife in his hand, asked him, on whether side, either above or beneath, he would rather have him to cut a two the strings which were more than seven' (p. 477, ll. 8-17). It will be noticed that it was not Terpander's string which was cut. There must be indeed some confusion in the original story, for Terpander is generally supposed to have added three strings to the lyre, not one.

8. *And his gross eare, who caus'd the Lords of Rome To force the morning birds leave of to sing.* The reference is, I think, to a story told by Pliny, *H. N.*, xxxv. 38. Lepidus, during the Triumvirate, being entertained by the magistrates of a certain place, was lodged in a house surrounded by trees. Next day he complained of having been kept awake by the singing of the birds. Accordingly they had a dragon painted on long strips of parchment and surrounded the grove with it, which so terrified the birds that they at once became silent. Compare also Nashe's *Summer's Last Will and Testament*, 'At a solemne feast of the *Triumuiri* in Rome, it was seene and obserued, that the birds ceased to sing, and sate solitarie on the house tops, by reason of the sight of a paynted serpẽt set openly to view.'—Sig. B 1^{v}.

37 *goulden* [*tiles*]. Compare also Saris' account of Edo (Tokyo) and of the houses with their 'ridge-tiles and corner tiles richly gilded,' *The Voyage of Captain John Saris to Japan*, 1613. . . . *Hakluyt Soc.* 1900, p. 133.

39. *Pedrarias pearle.* This pearl is described in 'The Decades of the newe worlde or west India. . . . Wrytten in the Latine tounge by Peter Martyr of Angleria, and translated into Englysshe by Richarde Eden, 1555. It was bought 'euen in *Dariena* for a thousande and two hundreth Castelans of golde . . . and came at the length to the handes of *Petrus Arias* the gouernoure,' who gave it to his wife. Decade III. bk. x. folio 141.

Moralis stone. It may be worth noting that the description of this referred to by Mr. Greg, is from the same work, Dec. III. bk. iv. folio 112. Moralis bought it from a native 'for fyue of our counterfect stones made of glasse of dyuers colours, wherwith the ignorant younge man was greatly delyted.'

47. *Cleopatra . . . Pithius.* Fairfax perhaps took these, as Nonius in the next line, from Pliny, *H. N.*, ix. 58, and xxxiii. 47.

54. *Lunaches and Cacoas of Inde.* Two forms of currency. For the first read 'lumaches,' shells used as money in Congo. See *A Report of the Kingdome of Congo . . . Drawen out of the writinges and discourses of Odoardo Lopez a Portingall, by Philippo Pigafetta. Translated out of Italian by Abraham Hartwell . . .* 1597. Book I., ch. iv. p. 22. Reprinted in Purchas' *Pilgrimes.*

Cacoas were used in the empire of Montezuma. 'I haue heeretefore said that their currant money is of the fruits of certaine trees, like our almonds, which they call *Cachoas.*'—*The Historie of the West-Indies*, 1626 (?). (An enlarged edition of *The Decades of the Newe Worlde*, 1555.) Decade v. ch. iv. folio 195.

69. *Ciprus house.* We should surely read 'Cyrus' house,' which was indeed reckoned among the wonders of the world.

70. *Celers barball deare.* This must be the fish 'mullus,' bought by Asinius Celer at Rome during the reign of Caligula for eight thousand sesterces. See Pliny, *H. N.*, ix. 31. The names 'mullet' and 'barbell' are usen by Cotgrave as almost synonymous.

71. *Plotins.* This should certainly be Plotius. L. Plautius Plancus, being proscribed by the Triumvirs, was betrayed in his place of concealment at Salernum by the smell of unguents. See Pliny, *H. N.*, xiii. 5. Hence his perfumes would be rightly termed 'fatall.' The form of the name is probably due to Pliny's words, 'L. Plotium, L. Planci . . . fratrem, proscriptum . . .'

78. I cannot fully explain this stanza, but there is almost certainly reference to the following incident related by Holinshed (from Matthew Paris) as having occurred in the year 1254 (Hen. III. 38). 'About this season (8th Feb. according to Mat. Par.) were certeine ships driuen by force of wind and weather into certeine hauens on the north coasts of England towards Barwike, which ships were of a verie strange forme and fashion, but mightie and strong. The men that were aboord the same ships were of some farre countrie, for their language

was vnknowne, and not vnderstandable to any man that could be brought to talke with them. The fraught and balast of the ships was armour and weapon, as habergeons, helmets, speares, bowes, arrowes, crosbowes, and darts, with great store of vittels. There laie also without the hauens on the coast diuerse other ships of like forme, mold, and fashion. Those that were driuen into the hauens were staied for a time by the bailiffes of the ports. But finallie, when it could not be knowne what they were, nor from whence they came, they were licenced to depart without losse or harme in bodie or goods.'.

Who King Fucusur was I cannot say, but would suggest that he *may* have been the person called by Marco Polo Facfur, king of Manzi (South China), who was driven from his kingdom and fled to the islands of the Ocean Sea in 1268 (Marco Polo, ed. Yule, ii. 108), though as will be noticed the dates do not correspond. Facfur is called by others Fanfur. Considerable search has failed to show that the connection had previously been suggested. Fairfax indeed only puts it forward as a hypothesis.

136. *Tarenat.* The form 'Tarenate' is used by Stow, *Annals*, 1615, p. 904^{b}, l. 20.

153. *delight.* Sir Humphrey Gilbert's largest vessel, the *Delight*, was wrecked on Aug. 29, 1583, between Cape Breton Island and Newfoundland. Sir Humphrey himself perished a week later in the *Squirrel*, a vessel of only ten tons burden.

HISTORIQUE DU MOT 'PINDARISER.'

M. A. DELBOULLE, dans une note sur l'historique du mot 'pindariser' ('Revue d'Histoire Littéraire de la France,' 15 Avril 1897, p. 283), a démontré qu'on avait eu tort jusqu'ici d'en attribuer la création soit à Ronsard soit à Rabelais. Il cite deux exemples, remontant beaucoup plus haut, de l'emploi de ce verbe, dont l'un se trouve dans 'La description du temple de Vénus' (1511) de Lemaire de Belges, et l'autre dans le 'Séjour d'honneur' (*c.* 1490) d'Octovian de Saint-Gelais. Voici deux autres témoignages, fournis par Jean Bouchet, qui viennent à l'appui de ceux recueillis par M. Delboulle. Le premier, tiré des 'Regnars trauersant les perilleuses voyes des folles fiances du monde' (*c.* 1502), est antérieur d'une dizaine d'années à 'La description du temple de Vénus' de Lemaire :

> Aucuns veulent 'pindariser'
> Chantz a la mode ytalique,
> Qui ne scauent pas aduiser
> Que par tant se font despriser.
> (édit. 1504, après g. iii., f° 3.)

On trouvera le second exemple dans la xviii^{e} épître (composée vers 1530) des 'Epistres familieres' du procureur de Poitiers, qui ne parurent pas avant 1545 :

> Mais ie n'ay art, science, ne pratique
> De vous escrire en telle rethorique
> Que ie vous vy parler, et deviser,
> Et plaisans vers si bien 'pindariser.'
> (f° xx. r°.)

Il ressort de ces indications, jointes à celles de M. Delboulle, que le mot 'pindariser' était déjà d'un usage courant parmi les derniers des grands rhétoriqueurs.

L. E. KASTNER.

THE ENTERTAINMENT AT RICHMOND, 1636.

IN noticing the edition of the above in Professor Bang's *Materialien* last April (*M. L. Q.* v. 33), I made the suggestion that 'My L. Carr' referred to Charles, son of the Earl of Ancrum. The case is as follows :— Robert Ker of Ancrum was created Earl of Ancrum in 1633. His eldest son, William, married in 1631 Anne, Countess of Lothian in her own right, and was created third earl the same year. By a second marriage, Ancrum had a son, Charles. This second marriage took place some time after 1621, but I have not been able to discover the date of Charles's birth. Ancrum was also Lord Ker of Nisbet, and consequently, since William was already Earl of Lothian, this second title may by courtesy have been borne by Charles, though I have found no evidence of such being the case.

There is, however, another possibility which I had overlooked, and which is, on the whole, more probable. Robert Ker of Cessfurd was created Baron Roxburgh in 1600, and Earl of Roxburgh in 1616. His eldest son, William, died in 1618. By a second marriage he had a son, Henry, who, after the death of his half-brother, was known as Harry, Lord Ker, the second title being Lord Ker of Cessfurd. Roxburgh's second marriage took place in February 1613-14, so that Henry was probably about twenty at the time of the performance.

Thus Henry was certainly known as Lord Ker, while it is not certain that Charles ever was. On the other hand, though both Roxburgh and Ancrum held high official posts, the former received his honours from James, and seems to have made his later career chiefly in Scotland, while Ancrum was particularly attached to Charles, and held the posts of Lord of the Bedchamber and Master of the Privy Purse from 1625 to 1639.

W. W. G.

REVIEWS

Englische Lautdauer: eine experimental-phonetische Untersuchung, von ERNST A. MEYER, Dr.Phil.; Uppsala, C. J. Lundström; Leipzig, Otto Harrassowitz; pp. iv+111.

THIS work forms part 3 of volume viii. of the publications of the Royal Humanist Scientific Society of Uppsala, and though open to much criticism, it is undoubtedly the most comprehensive and important study of the duration of English sounds which has yet been published. And besides containing valuable results, it points the way to much wider and more fruitful applications of the same methods.

Methods of phonetic study are various; for few subjects lend themselves to investigation from such totally different points of view. There is the physiological phonetician, who tells us in so many words that 'a sound is a position of the vocal organs'; and who makes it his lifework to determine those positions for each sound. There is the physical phonetician, to whom a sound is a plexus of vibrations, and whose delight it is to make these vibrations write themselves out in curvilinear forms on the surface of revolving cylinders. And there is the auscultative phonetician, to whom a vocal sound is neither a position of the vocal organs nor a system of vibrations, but simply a sensation of the ear, produced, indeed, by articulations, and propagated by vibrations, but having, in its own nature, but little in common with either. The active workers belong chiefly to the first two classes; but the third class are also very important, though their importance is of a somewhat negative kind. Speech, after all, is something *heard*; and explanations which are rejected by a good and well-informed ear will always need revision somewhere. The path of progress in phonetics lies now in the co-ordination of these different methods, and the reconciliation of their results. Dr. Meyer's line of investigation lies chiefly in the physical groove. His labours therefore demand criticism, in the first place, as mechanical and physical experimentation, and in the second place, in respect of their concord or discord with results obtained through other channels. Dr. Meyer has already carried out some investigations of this kind with notable success. The apparatus which has served him best this time is one which he constructed for his study of *Deutsche Metrik* (Neuere Sprachen, 1898). His later study of *Stimmhaftes H.* (*ibid.*, 1900) revealed to us, among many similar facts, one that had never till then been noticed in England, namely, that English *h* between vowels is more or less, and often entirely, toned (voiced).

The apparatus employed were three. They may be briefly styled the breath-register, the lip-register, and the tone-register. The first of these is described at length in the former of the two above-named articles, and is similar in principle to those used by Rousselot and other experimental phoneticians. Its results for individual words, and still more for individual sounds, are sometimes not very steady. Extreme instances are the *t* in *a note* and the *b* in *a bird*, which, at different trials, gave lengths of ·083 and ·119 sec. for the *t*, and of ·094 and ·144 sec. for the *b*. But these variations are exceptional, and probably reside rather in the speaker than in the apparatus. Whenever an average of several instances is taken, the results are fairly steady and consistent. It is evident, however, that Dr. Meyer had accumulated his materials before he had quite formed his plan of dealing with them. Hence he has secured ample averages for some sounds, but very slender ones for others. The careful reader will need to distinguish these cases, for their value as evidence is very unequal. Instances of this will be noted later.

The lip-register is extremely simple, just two levers on a swivel, held apart by a very light spring, and each resting at one end against one lip, whilst the other ends move, scissors-fashion, in a vertical plane, and each write a record on a revolving cylinder. It was used chiefly for two purposes: to measure the duration of the glides to and from labial consonants, and to register the lip-movement in the diphthongs *ou*, *uu*, *au*. The tongue-movement remained unrecorded.

The tone-register is less fitted to inspire confidence in its results. It takes up the

vibrations of the larynx and adjacent parts from the outside of the neck. A cavity, made to fit air-tight on these parts, receives their vibrations, and transmits them along a tube to a tambour, which in its turn agitates a lever, whose relatively distant point writes the vibrations, in magnified form, on the surface of a revolving cylinder. Waiving for a moment the possibility that the tube, the cavities, and the lever of such an apparatus may interpolate vibrations of their own, we are compelled to ask whether the vibrations of the outside of the neck are at all likely to represent accurately the vibrations which come to the ear. The vibrations of the voice come to us chiefly from the thinner half of the chords and from the siren-like operation of the glottis. After that they undergo profound modifications, both in amplitude (that is, in force) and in their concomitant tones (that is, in timbre) during their passage through the pharynx and mouth (or nose). How far these vibrations will really propagate themselves, laterally, from the edges of the chords, and backwards from the resonant oral cavities, through the massive bases of the chords, through the cartilages of the larynx, and through the tissues exterior to the larynx, till they reach the primary cavity of this apparatus, is a question far too difficult to be tackled here. But it may be affirmed without fear of successful contradiction, that they will emerge with but a rude resemblance to the vibrations which reach the ear, and which constitute language.

Of course, even this rude resemblance has been very useful to Dr. Meyer in this investigation. He needed something to record, simultaneously with the other things recorded, the oncoming and cessation of vibration in the chords. But when we see the diagram of *a mist* (*ə mɪst*), p. 33, in which the tone-vibrations of *m* are considerably stronger than those of *ɪ*, or that of *a beat* (*ə bīt*), p. 32, in which the vibrations of tone run up to, and some distance into, the closed *t*, we feel that there is a gap between these indications and the verdict of our ears, which justifies profound scepticism. Still stronger is the doubt raised by the indication (p. 9) that tone-vibrations exist in the midst of the closure of *k*. It seems certain that the apparatus gave such indications. But it is equally certain that no such vibrations reach the ears, even of the speaker, much less those of the hearer. Do they come from the inside of the larynx at all? Why not from the outside? Dr. Meyer notes that the articulation of this *k* was accompanied by a lifting of the larynx. There were, therefore, during the articulation of this *k*, muscles outside the larynx, adjoining the primary cavity of his apparatus, in a state of temporary tension, and ready to vibrate to any suitable stimulus. The stoppage of *k*, which gives silence to the ear, gives a strong shock to the organs of the neck. In fact, the apparatus would seem at times to gather into itself, not that portion of the lung-energy which stimulates the ear, but those portions which, from one cause or other, are prevented from getting there. It seems right to say, therefore, that while Dr. Meyer's conclusions on his principal and professed subject—*i.e.* the duration of sounds—are highly important and interesting, his subsidiary conclusions about tone-movements await, for the most part, confirmation.

It is no reproach to Dr. Meyer to say that he has covered only a small corner of the field to be investigated. The further course of this criticism will show how immense would be the task of a really complete investigation. Next to the work which he has done, Dr. Meyer's chief service is, to have shown how much more work of the same kind is needed, before we can give any good descriptive catalogue of the lengths of English sounds, as heard from various English speakers.

Dr. Meyer's sounds are chiefly drawn from one speaker, Mr. Fuhrken, who, in spite of his foreign name, seems to be English-born, and to speak just the English current among educated people in the home counties. A smaller set of examples are drawn from Mr. Harlock, another southern speaker, whom Dr. Meyer suspects of northern leanings, because he has spent a good deal of time in Yorkshire and Manchester. But Mr. Harlock himself considers his English to be southern; and the present writer is of the same opinion. The results gained from Mr. Harlock support in general those yielded by Mr. Fuhrken, but with very striking exceptions. His aspirate after initial *ptk* is 50% longer in monosyllables, and 100% in dissyllables. Nearly all his sounds are longer, but in very various proportions; vowels, about 10%; consonants, 20% to 70%; except medials, which, though sometimes 20% longer, are also sometimes (*e.g.* in *t*) 35% shorter. Other individuals must evidently be examined before we shall know whether Mr. F. or Mr. H. correctly represents in these particulars the average of southern speech. It will surprise southern

phoneticians to hear that Mr. F.'s medial *r* shows slight trill—one repetition.

Having thus gathered his materials, Dr. Meyer proceeds to handle them with great arithmetical skill. He fails in one passage only, I think, to draw from his data all that they have to tell: this will be noted in its due place. But, more usually, he has the defects of his qualities, and pursues the arithmetical evidence too far, attaining at last to fanciful heights of demonstration, such as the very shifting evidence at the base of it is quite unfitted to carry. The most remarkable example is on pp. 84-86. Dr. Meyer displays on those pages the evidence respecting the length of the aspirate of *ptkf* in two-syllabled words, both as initials (in thirty-four instances), and as medials (in forty-two). He finds that the average medial aspirate is one-thousandth part of a second longer than the average initial aspirate, and then proceeds to seek reasons to explain that fact. But there is a previous question: Is it a fact? We are dealing with averages, not with exact individual measurements. The average for medial *p* is drawn from ten measurements, one of which is eight times as large as another. If the larger of the two had not happened to fall into the average, the average for medial *p* would have been reduced by three thousandths of a second, and the whole supposed fact would have fallen to the ground. Dr. Meyer places, here as elsewhere, a little too much confidence in his method. When thousandths of a second are in question, it can tell us absolutely nothing. But most of his conclusions are fortunately not of this microscopic kind. When hundredths of a second are in question, and when the average is anything like as large as those just quoted, the presumption of accuracy is strongly in his favour; and that covers the great majority of cases. It also covers all that falls within the strict province of language. For the ear has no power to discriminate duration within the thousandth (nor probably within the hundredth) of a second.

It was very interesting, in this connection, to compare Dr. Meyer's conclusions *pari passu* with the verdict of the ear. Listening to sounds wherein he seemed to have fairly demonstrated a difference of a hundredth part of a second, the ear in no case showed the slightest sensibility to it. It is possible that two hundredths are sometimes appreciable, *e.g.* in the aspirated consonants, an aspiration of four hundredths of a second is probably distinguishable from one of two hundredths, but in the length of a whole consonant or vowel I did not find that a difference of two hundredths of a second was accompanied by any certain feeling of altered length. A difference of three hundredths was felt clearly in short sounds, say twelve hundredths long, but not very clearly in sounds of double that length. These are, of course, very vague estimates. They ought rather to be made on the spot, when the sounds are spoken and recorded. But they are worth naming here, because they seem to show that an apparatus like Dr. Meyer's, capable of recording duration to the hundredth part of a second, will answer all the questions concerning the duration of sounds which the student of language has any interest in asking.

Dr. Meyer does not attempt to treat English sound-duration on any exhaustive plan. By far the greater part of the words examined are stressed monosyllables. The remainder are dissyllables, created chiefly by adding an unstressed *-er*, *-le* or *-y* to the stressed monosyllable. He also limits himself almost entirely to existing words; which has the effect of making the examples of the commoner combinations superabundant, whilst examples of the less common combinations are meagre or wanting. This has a disastrous effect on the worth of some of the averages; and there is no remedy for it, except to invent words, containing the desired combination. Dr. Meyer does this occasionally, and his results would probably have been more uniformly good, if he had done it oftener.

His conclusions respecting consonants may be summarised as follows: The chief differences in the length of consonants are caused by the adjoining vowels. Only in the initial position does the consonant appear to suffer nothing from the influence of the vowel. Hence the initial values of the consonants are some index to their inherent differences of length. These differences are not great: *r* averages only ·073 sec. and *d* only ·091; whilst *ʃ* is ·121 and *s* is ·132, but the other sixteen are all about ·10 or ·11 sec. But two qualifications must be noted here. First, the consonants which Dr. Meyer calls 'initials' are never absolutely initials; they are always preceded by a proclitic *a*, or *he*, or *to*. Secondly, he measures all the plosives by the length of the absolute stoppage, without reckoning anything for the explosion or applosion. But surely a plosive without plosion is a contradiction in terms; and wi[illegible] so-called stops are not

sounds at all, but silences. The question how much of the glide belongs essentially to the plosive (or other) consonant is a very difficult one, but it is not settled by ignoring it.

It is the final consonant after stressed vowels which shows the most remarkable variations of length. Put in the briefest possible way, by averaging the less essential differences, Dr. Meyer's figures are somewhat as follows: After 'long' vowels, *d*= ·062 sec.; *bg*=·09; *t*=·101; *pk*=·123; *fθsʃ*=·138; *vz*=·103; *l*=·136; *mn*=·154. After 'short' vowels they are all slightly longer (9 to 17 %), except *l*, which is 28 % longer. The latter set of figures might seem to support but feebly the generally accepted doctrine that final consonant after stressed short vowel is long. But these figures are all drawn from Mr. Fuhrken. A few examples of *t* and *d* drawn from Mr. Harlock (p. 95) show a difference of 50 %.

'Long' and 'short' are not Dr. Meyer's words, but they are used here because they will convey the intended meaning much more directly to the mind of the English reader. Dr. Meyer's words are *tense* and *lax* (*gespannt* and *ungespannt*), and it is only by degrees that the reader discovers that the vowels called *tense* are the vowels (and diphthongs) which are traditionally and prosodically long in English, whilst the *lax* class are those which are reckoned short. The inverted commas are used here to indicate that in everyday English, especially that of the type examined by Dr. Meyer, the traditional 'longs' are sometimes only half-long, and the traditional 'shorts' are sometimes not short at all.

Summarising the above figures in words, we may say that, on Dr. Meyer's showing, the final consonant is shortest (1) when it follows a long vowel, (2) when it is dental, (3) when it is toned (voiced), (4) when it is a stop, (5) when it is not *l* or a nasal. Or putting the same facts into different words, the consonant lengthens when the vowel shortens; the shortest consonant is always *d*; it lengthens when it ceases to be dental; also when it ceases to be toned; also when it becomes fricative; but it of course recedes again when tone is added to friction; and it expands again when the vowel-like consonants, *l m n*, are reached. But it should be remembered that the English *d* is generally apical, not dorsal. That is perhaps the reason why it is here shorter than *b* or *g*. So likewise with English *t*, as compared with English *p* and *k*.

But again the question must be asked, 'Does the ear agree?' Let the reader take the two words *bed* and *ben*, and ask himself seriously whether the *n* is really 2½ times as long as the *d*. The answer can hardly be doubtful; and the reason of the discrepancy has already been suggested. Dr. Meyer gives some useful statistics of glides; they show, among other things, that in a stressed 'short' syllable, the two glides of the 'initial' consonant are generally longer than the consonant itself; and the two glides of the short vowel are longer than the steady portion of the vowel. My suggestion is that a certain proportion of these glides belongs essentially to the consonant, and is heard by the ear as a constituent part of it. I further suggest that this proportion varies, and is greatest in the stops; greater also in the fricatives than in the vowel-like consonants. That would bring the figures more into harmony with the direct sensation, though it might not at all affect the order of duration, as stated in words above.

Two or three minor points deserve mention. When, by the addition of *-er*, or *-le*, or *-y*, the consonant becomes medial, it shrinks in Mr. Fuhrken by about one-third for stops and toneless fricatives, and by about one-half for *v l m*; the other toned fricatives and vowel-like consonants are not in evidence. But the consonant is by no means emancipated from the control of the previous vowel; the consonant-lengths continue to vary in the same proportion as when final, except that, as stated, *v l m* are somewhat over-shortened. Mr. Harlock's *m* does not show this disproportionate shortening; and his *v* and *l* are wanting. On the whole his medials are startlingly short: *td* average ·055. This is the more surprising because his finals are much longer than Mr. Fuhrken's, especially after short vowels (as before noted): ¯*d*=·092; ˘*d*=·136; ¯*t*=·121; ˘*t*=·18 sec.

Sweet's observations on the lengthening of *l* and nasals before toned final consonants, and on their loss of length before toneless final consonants, are very finely vindicated; averages of five instances each (*build, felled, mend, pens, tens*, v. *built, felt, meant, pence, tense*) gave ·194 for the former and ·122 for the latter list. Mr. Harlock's *l* and *n* showed a still wider contrast: *felled*, ·206 v. *felt*, ·078; *pens*, ·249 v. *pence*, ·135.

Dr. Meyer says a little more about consonant combinations, here and there. He notes (p. 92) that a really double consonant, as in *shirt-tail* or *steam-mill*, is just about twice as long as the same consonant when

single and medial. Dr. Meyer takes no notice of the useful distinction between consonantal diphthongs and other combinations of consonants, though it is a distinction which his materials abundantly illustrate. A consonantal diphthong is a combination of two consonants in which a portion of the articulation of one consonant serves also for the other. The natural result is that one or both of them are considerably shortened. All combinations of stops in English are diphthongal, but Dr. Meyer gives us no examples. Equally familiar are the affricate diphthongs *tʃ* and *dʒ*; but the former, strange to say, is also wanting: the *ʒ* in *jib* gave only ·046 sec. There are two instances of the diphthongisation of nasal and stop, *crumble* and *limpet*; the stops gave only ·028 and ·036 sec. In *st*, combination seems less intimate. Initially the *t* lost about one-third; finally, it was the *s* which did so.

Perhaps the most novel of Dr. Meyer's observations are those relating to the effect of the 'height' or closeness of the vowel (1) upon its own length, (2) upon that of the following consonant. The latter is of minor importance, but I mention it before leaving the consonants, because this is just the one point where Dr. Meyer's keen arithmetical instinct does not seem to have served him as efficiently as usual. He draws the general conclusion (p. 27) that consonants after 'high' short vowel are 20% longer than after 'low' short vowel (*ɪ* v. *æ*); whilst for *ɪi* v. *a*, the difference is only 10%. But on referring back to the evidence, it does not appear that this average statement accurately reproduces the facts. When the consonants are classified, it does not appear that the fricatives have any share in this lengthening; and the rest share it very unequally, the stops gaining 17 and 23% after 'short' and 'long' high vowels respectively, and the vowel-like consonants gaining about 35% all round. So put, the facts are much more valuable, and also more interesting, because some of them, at least, come well within audible limits. The last fact stated is also interesting from the way in which it illustrates the service that can be rendered by experimental to practical phonetics. *Scripta manent*. The aural impression is fleeting: the cylinder curves remain; and they can be measured and overhauled at leisure. So it happens that nobody has ever thought of directly comparing the final sounds of *calm* and *deem*. The experimental phonetician, having measurements of both in his portfolio, soon finds out that they are different; and the ear, when appealed to, admits that he is right.

Before taking up the vowels, it will be useful to say a word or two about some parts of the nomenclature used by Dr. Meyer in expressing his results, and especially about the words *gespannt* and *ungespannt*. These words occur oftener than any other two words in the book; they each occur in two quite different applications; and neither application is at all familiar to the English reader. Well-read phoneticians know, of course, that eminent German writers on phonetics have placed the essential distinction between *p t k s*, etc., and *b d g z*, etc., in the fact that the latter are lax and the former (generally) tense. But this distinction has never obtained currency here, and the terms 'tense consonant' and 'lax consonant' convey, therefore, no meaning to the ordinary English reader.

But Dr. Meyer has not only adopted *gespannt* and *ungespannt* as his leading classification in consonants, but also, as already incidentally stated, in vowels. And to make matters worse, he does not tell us at the outset what this unfamiliar classification means: we have to gather it by a slow comparison of instances. It would serve no good purpose to dispute the suitability of the classification here. The object of this article is not controversial, but to place the fruits of Dr. Meyer's observations as immediately and easily as possible at the service of the ordinary English reader. The latter would do wisely, therefore, to go through the whole book, before he begins reading, and alter the words *gespannt* and *ungespannt*, wherever he finds them. Let him call them, when applied to vowels, '*long*' and '*short*,' and when applied to consonants, *voiceless* and *voiced* (or *toneless* and *toned*). He will then read with comprehension and comfort a valuable book, which he would perhaps otherwise lay aside, after a painful effort to make out what it all meant.

Dr. Meyer's results for the vowels, so far as they flow legitimately from his present researches, are even more interesting than those for the consonants. But, unfortunately, when he comes to sum up his results, he puts in the very forefront of them, as his chief result, a proposition which does not flow from these researches at all, but is of a highly theoretical and disputable character; *i.e.* that the prime cause of a [illegible] long is that it is 'tense,' and

the prime cause of its being short is that it is 'lax.' But surely this is at best to put secondary and accidental antecedents in the place of primary and real causes. The fundamental reason why the vowel is long or short is that the speaker wants to make it long or short. There is absolutely no other reason for it. Vowel-length is not on a par with minuter phenomena, such as aspiration and assimilation, or even consonant-length. These are largely secondary, and in a sense accidental and involuntary. The speaker often knows nothing about them till his attention is called to them. They belong to that borderland of secondary automatism which separates purely physical causation from the conscious acts of the will. But it is not so with the vowels; and it is perhaps less so in English than in some other languages. For in English the long and short vowels differ not only in length, but in quality; and when the Englishman produces a long or a short vowel, he does it with a more or less distinct intention of doing so, especially if, like nearly all Dr. Meyer's vowels, it is stressed.

Of course the long vowel requires a greater effort, in order to produce it on the same scale of stress and loudness as the rest of the sentence; and this is perhaps the foundation of Dr. Meyer's unlucky classification of vowels into tense and lax. But something further is needed to justify the use made of these terms in this case. For the vowels called 'tense' here are often of only middle length; whilst some of those called 'lax' are often systematically longer than those called 'tense'—at any rate in Mr. Fuhrken's and Mr. Harlock's pronunciations of them. That is just why it was necessary to decorate our words 'long' and 'short' with inverted commas. It would be interesting if Dr. Meyer would take some early opportunity of stating the grounds of this nomenclature. Some of the vowels which he calls *ungespannt* are in fact long, and some which he calls *gespannt* are only of middle length. How does he explain this?

As soon as we leave this debatable ground and return to the region of arithmetical results, our attention is firmly arrested, as before. The first point which claims attention is the one already named, the influence of the 'height' or closeness of the vowel on its own duration. Dr. Meyer's summary on p. 42 begins with the following startling contrasts:

	High Vowel.	Low Vowel.
Before *ptk*,	'short' *ɪ*, ·139	'short' *ɔ*, ·201
,, *fs ʃ θ*,	,, *ɪ*, ·173	,, *ɔ*, ·232
,, *ptk*,	'long' *ɪi*, ·201	'long' *ɔ*, ·298
,, *fs ʃ θ*,	,, *ɪi*, ·241	,, *ɔ*, ·326

This table shows at a glance that the vowels called tense (or 'long') are often far shorter than those called lax (or 'short'). But its chief lesson of course (and in fact its intention) is to show that close vowel is shorter than open vowel—in Southern English. But in other English? And in language generally? This is how Dr. Meyer's work raises new questions, and rouses new interest, on every page. In any case the above results are subject to two very large discounts before they are brought fairly into the sphere of general phonetics. The great length of the Southern long *ɔ* results frequently from the absorption of *r*, and for that reason it may have a stronger tendency to length than *ɪi*, to which this never happens. But, if I may trust my unaided ear, I think something similar happens to close and open vowels in Northern English, though not to the same extent. If the like tendency is found to exist in other languages, it may serve to explain some historical changes in language, of which all we know at present is that they occurred.

Those who refer casually to Dr. Meyer's measurements of vowels must remember that he credits both glides entirely to the vowel, from the closest position of the preceding consonant to the closest position of the following. The table of labial glide-lengths on p. 54-5 should be read before any vowel-lengths are in any way built upon.

His next important table (p. 44) shows the influence of the final consonant on the length of a preceding stressed vowel. On this point it is commonly taught (1) that the consonant is adverse to length when it is a toneless stop; (2) that it is no longer adverse when it becomes a fricative; (3) that it makes for length when it is toned; and (4) that the place of articulation (labial, dental, etc.) is unimportant.

Dr. Meyer's table runs as follows:

	Duration of 'short'	*and of 'long' vowels.*
Before *tpk*	·171 sec.	·258 sec.
l	·182 ,,	·245 ,,
m n ŋ	·227 ,,	·336 ,,
s ʃ θ f	·232 ,,	·289 ,,
d g b	·283 ,,	·377 ,,
z ʒ ð v	·294 ,,	·374 ,,

It will be seen that the usual teaching is in the main confirmed by these figures, but with two remarkable exceptions; *l* militates against vowel-length even more than the toneless stop, and the lengthening effect of the nasals is also feebler than that of any other toned sounds. The latter result is confirmed by Mr. Harlock; but the former sound is wanting in his case; and this result therefore requires some confirmation. It seems to me clear, in my own case, that the vowels of *feel, fail, fall* are longer than those of *feet, fate, fought.* This feeling will demand explanation, even if Dr. Meyer's figures are confirmed. Possibly the explanation will be that the ear accepts the strongly toned on-glide of the *l* entirely as a continuation of the vowel, whilst it cannot possibly accept as such the essentially toneless on-glide of the *t.*

Experimental phoneticians have hitherto given by far too little attention to the ear. There was at first a very attractive look of finality about these curves, seeing that they were written by the vibrations of the sound itself. This impression diminished somewhat when it was found that the sound wrote itself very differently, especially as regarded the amplitudes of its various components, when different apparatus, using different media, were employed. But even if these had been in absolute agreement, the curve is not the sound; nor are even the vibrations, which make it, the sound. For the purposes of language, these vibrations are not sound at all till they are heard. And they are never heard precisely in the form in which they are written on the cylinder. Sounds are modified as profoundly in passing through the ear as in passing through the mouth, though in a different manner; and observations which only catch them on the way to the ear, however precise they may be, are not final. The chief thing which needs to be brought here into account is the Persistence of Sensation. This is a general property of nerve. Stimuli may be momentary; sensation is never momentary; it always lasts awhile before it fades. The time of fading is not long, in the cases which we are considering; but it is unequal; the sensation produced by a strong stimulus lasts longer, after the cessation of the cause, than that produced by a weak one. The result is that what look, in the statistics, like a series of successive, clearly divided sensations, are by no means clearly divided in the ear.

These facts need further study before we can read statistics like Dr. Meyer's with any approach to accuracy. But the more salient facts are patent to the unaided ear. In the sounds of *bitter* and *beater*, as taken from Mr. Harlock, p. 96, the mechanical analysis shows a silence of ·062 and ·057 sec. between the applosion and the explosion of the *t.* These are thus two absolutely separate stimuli; but it would take a very keen ear to hear them in English pronunciation as separate sounds. The prolongation of the first reaches up to the second. Another fact illustrates the superior prolongation of strong sounds. People knowing something of phonetics, who take up statistics like those of Dr. Meyer, are always astonished to find the preponderance in apparent duration of consonant and glide taken together over vowel. But the reason is plain: the vowel lasts longer to the ear.

Dr. Meyer next attacks the question of the relative duration of the 'long' and 'short' vowels, but the chapter is rather a failure, and needs thorough reconsideration. It is another case of overstrained arithmetic. The broad lines of treatment are correct. Dr. Meyer does not make the mistake of comparing 'long' and 'short' indiscriminately. His own previous results have taught him that he must only compare vowels of the same 'height,' followed by consonants of the same class (*ptk, bdg, fsfθ*, etc.). He therefore classifies the evidence on these principles. But, alas, when he has subdivided his evidence to this extent, it is often no longer of the slightest value. For some categories, *e.g.* short *ʊ*, followed by *vzʒð*, the evidence is absolutely nil, and the category is perforce left blank. But no category has been left blank for which there was a single record of an observation. The result is that a whole category is more than once estimated in this table from a single observation of a single word. Take, for instance, the comparison between 'long' ɔ and 'short' ɔ, when followed by *vzʒð*. It is based on the one part upon a single observation of the word *gauze*, and on the other part, on a single observation of the word *was.* The result which follows is, of course, fallacious. It affirms on the strength of these two fleeting utterances of Mr. Fuhrken, that the average English vowel in *gauze, laws, pause*, etc., is only 18% longer than that in *was, Boz, of*, etc.; which is manifestly not true. It is still more manifestly untrue that 'short' ɛ is longer than 'long' *ei*, when followed by *fsfθ* (*e.g.* that *less* is longer than *lace*; *saith* longer than *faith*,

etc.). All that this table does is to establish a sort of general presumption that a 'long' vowel is nearly 50% longer than a 'short' vowel, when of the same 'height,' and followed by the same kind of consonant (glides always included). But the details are quite untrustworthy.

The next table is one of glides, taken with the lip-register. They are, of course, all labial. On-glide and off-glide have no clear difference in average length, save in the off-glide of the final consonant, which, having nothing to follow it, subsides more slowly. The proclitic vowel is excessively short (·053 to ·082). Two glides enclosing an 'initial' consonant are, in average instances, somewhat longer than the consonant itself; but the glides of *f* are some 30% above the average, and those of *v* are nearly as long; whilst those of *w* and *wh* are just as much below the average. Both facts correspond to physiological observation. The rapidly 'hiant' articulation of initial *w* and *wh* has long been noted; whilst the length of *f* and *v* is probably due to their being dentilabial. Lip and tooth do not meet vertically, like lip and lip; so time is lost in horizontal adjustment. Otherwise the sum of the two glides of an 'initial' labial lies altogether between ·10 and ·16. The two glides enclosing the vowel of a stressed monosyllable are, with few exceptions, longer than the 'held' portion of a 'short' vowel, but shorter than the held portion of a 'long' vowel.

From glides Dr. Meyer proceeds naturally to aspiration. Mr. Fuhrken's aspiration of *ptk* averages ·024 sec. Mr. Harlock's, as already stated, is considerably longer. If Dr. Meyer had told us whether the *ptk* of the two speakers was audibly aspirated or not, we might have formed some idea what length of breath-glide is needed to give to these stops a sense of aspiration to the ear. Dr. Meyer finds a breath-glide, averaging ·016 sec., after Mr. Fuhrken's *f*; and he calls this an aspiration too. But in no phonetic sense is it an aspiration. There is never any audible aspiration after Southern English *f*. Such a glide possesses nothing like the sudden beginning of the plosive glide; it comes in the most gradual manner out of the strong friction preceding; and then it is largely swamped by the persistence of the stronger preceding sensation. An aspiration in phonetics is a certain well-recognised sensation; it certainly does not mean everything that makes a hump upon a breath-curve. Dr. Meyer finds aspiration also after English *bdg*, but gives no statistics. It is not quite clear what he means by this; if by aspiration he here means something like the 'stimmhaftes *h*,' there may be cases of its occurrence, though hardly in Southern English. Similar sounds are called 'aspirate' in Sanskrit, but the sensation implied is again not just that which is ordinarily implied in phonetics by the word aspiration, and it ought to be kept distinct.

This same lip-apparatus was used to test the composition of Mr. Fuhrken's diphthongs; its use was limited, of course, to those containing labial elements, which Dr. Meyer writes *ʊu*, *ou* and *aʊ*. He writes *ʊu*, not *ʊw*, because he finds that the closure goes no further than that of *u*. The two components are about equal; but the first half closes steadily from first to last, while the second is well held. He writes *ou* though the *u* is 'lowered,' as compared to the *ʊu* diagram. The two components are again about equal, but are both well held, and joined by a rapid glide. He writes the third diphthong *aʊ*; the second element is somewhat opener than the *ʊ* in *ʊu*. It is also marked by the same continuous closing as the other *ʊ*. But the *a* is well held, and constitutes fully 60% of the diphthong. Though these pronunciations all come from Mr. Fuhrken, they all seem to be frequently, perhaps normally, Southern.

Next come the dissyllables. The effect of the added weak vowel in shortening the (now) medial consonant, has been already summarily stated. Its effect in shortening the preceding stressed vowel is no less remarkable, and happens in about equal proportion both to 'long' and 'short.' They are shortened, on the average, about 29% before *ptk*; 44% before *bdg*; 27% before *fθsʃ*; and 41% before *vz*. Note that it is the toned consonants which lose the most of their lengthening power; insomuch that *vz* no longer excel *fθsʃ* at all in this respect; and *bdg* only excel *ptk* by 25%, instead of 60%: *ptk* have here, in fact, a severely shortening effect, and so has *l*, and in a less degree, after 'long' vowel, the nasals. The 'longs' before all these consonants are never more than half-long: and the fall in duration of 'short' vowel before *l* and nasals is immense. Before *l* it fell by 51%, and before *u* and *y*, 58%. The words tried were *filler, singer, pillar, simmer*, a small but very consistent average, ranging from ·082 to ·104. For such a length the term over-short seems almost too generous. Compare the stressed vowels of these words with those of *fill, sing, pill, Sim*. It is even more striking to compare them in the reversed order.

Somewhat contrary, but no less surprising, is the change made by the added syllable in the influence of the 'height' of the stressed vowel on its own duration. 'High' and 'low' are both shortened of course, as just stated; but the shortening of the 'high' vowel is proportionately much greater than that of the 'low' one. Consequently the preponderance of 'low' over 'high' in duration is very much increased; and it increases more in the 'long' vowel than in the 'short.' Thus *æ*, which in the monosyllable was 61% longer than *ɪ* before *tpk*, and 44% longer before *gdb*, is now 74 and 57% longer, an increase of 13% in each case; whilst 'long' *a*, which before the same consonants was 45 and 13% longer than *ɪi*, is now 76 and 39% longer, showing increases of 31 and 26%. The words showing the difference of 74% were *scatter* and *latter* (twice) as against *sitter* and *bitter* (twice); those showing the difference of 76% were *carter* and *carper*, as against *seater*, *beater* (twice), and *beetle*. The results arouse again the same questions as they did in the monosyllable. Their substantial truth cannot be doubted; but do they extend equally to all Southern speakers? How far do they extend to other English speakers? How far do they extend to mankind in general? Much will depend on habits of syllabification. A language like French, which loves to end the syllable with a vowel, and to carry the medial consonant off into the next syllable, would certainly show different results. It might also reveal whether there is any inherent tendency to length in 'low' vowel as compared to 'high.' Dr. Meyer speaks at times as if his results were valid for all language. But surely this is incautious.

He next examines the glides of the two-syllabled words, and finds their actual dimensions almost unchanged. But, relatively to the now shortened internal vowel and consonant, their duration is greatly increased. The medial consonant is often no longer than either of its adjoining glides; and the held part even of a 'long' vowel is often shorter than either glide; at times it is quite inconsiderable. Under these circumstances it is not surprising to find that aspiration, which is a section of a glide, is practically as long in the dissyllable as in the monosyllable, and of course proportionately much longer.

Dr. Meyer finishes his examination of the stressed portion of the dissyllable with a note upon the labial diphthongs which he found there: *ʊu* nearly lost the *u*, and *ou* lost it partly; while *aʊ* is chiefly shortened at the expense of the *a*. He closes his examination of this type of two-syllabled word with an estimate of the duration of the final *-y*, *-le*, and *-er*. They gave ·240, ·218, and ·248 sec., and are therefore fully half-long. The ear readily assents to this when they are whispered; but in ordinary speech they die off so gradually that there is no prolongation in the ear; and it accepts them metrically as short. Yet the name *Purvis* gave ·166 sec. for *ɪ*, whilst *hiss*, *miss*, *kiss*, only gave ·137.

The examination of the two-syllabled word is by far the most striking thing in Dr. Meyer's work. The ground was new, and his treatment of it is truly *bahnbrechend*. Next to this, his demonstration of the great superiority in duration of the 'low' vowel over the 'high' one is the most striking. But it remains to be shown to what extent these latter results are, or are not, peculiar to Southern English, or, in some cases, to Mr. Fuhrken, or again, to a defective average of words. The book opens a great field for further phonetic work, in which Dr. Meyer will doubtless continue to take a distinguished part. It has been necessary in this review to subject some parts of his work to very keen criticism, but if the result has been to cut away blemishes and inessentials, and to bring into relief the solid contribution which Dr Meyer has made to our knowledge of the duration of English sounds, the reviewer, at least, is satisfied

R. J. LLOYD.

The Life and Works of Friedrich Schiller, by CALVIN THOMAS. New York. Henry Holt and Company, 1902. xvi. and 481 pp.

THE want of a good and comprehensive *Life of Schiller* in English has long been felt by students of Modern Literature, and this want has been at last supplied by Professor Calvin Thomas of Columbia University, well known in this country by his scholarly edition of *Faust*.

It is not without a slight feeling of envy that we on this side of the Atlantic regard such an excellent work as this; indeed it has been for a long time a standing reproach that we are allowing America to get far ahead of us in the study of Modern Languages. At present the best magazines in English devoted to Modern Literature are published there, and some of the best books

on Philology and Literature have been written by American scholars.

Short biographies of Schiller appeared from time to time in the early part of the last century, but these were nearly always full of errors, and are now important only for those who wish to see the impression produced in England by Schiller's early works.

The first *Life of Schiller*, properly so called, was that of Thomas Carlyle, published in 1825. It will be remembered that this book was some years later translated into German, and supplied with a preface by Goethe. Carlyle's *Life* is still well worth a perusal. It is a simple and earnest book and extremely readable, for Carlyle was still young and had not yet adopted that eccentricity of style which characterises his later works. Yet, however interesting it may be, it is, in matters of biographical detail, very unreliable and often misleading, for the information on which it was based was in many cases necessarily very imperfect.

A short sketch of Schiller's life was prefixed by Lord Lytton to his translation of Schiller's *Poems and Ballads*, published in 1844. An English version of E. Palleske's *Life of Schiller* by Lady Wallace appeared in 1860, and one of H. Düntzer's by P. E. Pinkerton in 1883. Both these, however, are now out of date.

The principal shorter biographies are those of J. Sime (London, 1882) and H. Nevinson (London, 1889), which contain much good criticism, but are not meant to be comprehensive.

As far as the biographical part of Professor Thomas's work is concerned it is deserving of great praise. He has evidently spared himself no pains to make himself thoroughly acquainted with all the manifold details of Schiller's life. For the early part he is largely indebted to the exhaustive works of Minor, Weltrich, and Brahm, none of which have as yet nearly approached completion, and for the later part to the works of Wychgram and Harnack. The result is that we have a biography based on the most recent research, and consequently as trustworthy as it is highly interesting.

The first chapter, which treats of Schiller's parentage, his childhood at Lorch, his residence at Ludwigsburg, and, finally, his removal to the Military Academy, leaves little or nothing to be desired. We have also anecdotes and traits of his childhood which should not be wanting in any good Schiller biography. A very vivid picture is drawn of his life in the Academy, and a good account is given of early literary influences.

Although there are, naturally enough, points in the critical treatment of the works from which we differ, it bears evidence on the whole alike of sound judgment and careful inquiry. As the author says in his preface, he has taken note of recent German scholarship whilst basing his criticism on fresh and independent study. In dealing with the plays he does not pretend to be either systematic or exhaustive, but rather to lay hold of and discuss the most prominent and interesting features of each and the problems arising therefrom.

His treatment of *The Robbers* is very complete, and is the result of much careful thought. The influence of Schubart, Klinger, and Leisewitz in supplying the groundwork of the story is well characterised. We should be better pleased, however, if he had said more about the revolutionary ideas and tendencies of the time, of which *The Robbers* is in a high degree the exponent. He does not agree with Goedeke that Schiller 'felt himself one' with his hero. He rather thinks that Schiller found himself one with certain phases of Moor's thought and feeling.

We cannot but think that in his criticism of *Fiesco*, Professor Thomas has been somewhat too severe. In his delineation of Leonora especially, he will find many to disagree with him. He blames her for submitting so meekly, in her own house, to the effrontery of the woman who had wronged her, and says 'we get the impression that she is only a crushed flower—a helpless, wan-cheeked thing, with nothing womanly about her except her jealousy.' It is rather interesting to compare this with what Carlyle has said of Leonora: that she is 'a celestial form of purity, and tenderness, and touching grace.'

In the same manner he takes a very unfavourable view of the character of Louisa in *Cabal and Love*. 'No skill of an actor,' he says, 'can altogether save her from a certain appearance of fatuous weak-mindedness, or forestall the cynical conclusion that she dies chiefly in order that it may be fulfilled, which was said unto himself by the author, namely: I will write a tragedy.'

One of the most successful chapters in the book is that which treats of Wallenstein. His characterisation of the Thekla episode, of which we occasionally see much absurd criticism, is excellent. 'No doubt,' he says, 'the play can be imagined without it, and would in that case be more in accord-

ance with history. But what a relatively cold affair it would be!'

The question has often been asked why Schiller, whose Protestant sympathies were so strongly pronounced, has, in *Mary Stuart*, brought into prominence the ignoble qualities of Queen Elizabeth, and softened down considerably the ugly traits in the character of her rival. Professor Thomas thinks that Schiller had begun to feel the influence of the Romantic movement which was in progress when *Mary Stuart* was written. As he himself admits, there is absolutely no proof for this, and considering Schiller's attitude towards this school, we think it very unlikely that it ever had the slightest influence on him. In his treatment of *The Maid of Orleans* we are pleased to find that Professor Thomas wholly disagrees with Macaulay's criticism of the last act, viz. 'that Schiller might just as well have made Wallenstein dethrone the emperor and reign himself over Germany—or Mary become Queen of England and cut off Elizabeth's head—as make Joan fall in the moment of victory.' 'If any dramatist,' says Professor Thomas, 'in the wide world chooses, for reasons of his own, to experiment with an imaginary reversal of the verdict of history, there is no abstract reason why he should not do so.' The love incident he considers the weak point of the drama. 'If,' he says, 'Schiller had made his heroine fall in love in human fashion, and had then connected this lapse from virginal ideality a little more clearly with the final catastrophe, there could be no reasonable objection to his fundamental idea, and we should have, probably, the best imaginative basis for a romantic tragedy on the story of *Joan of Arc*.'

Professor Thomas thinks that in the *Bride of Messina* Schiller has gone somewhat too far in his contempt of realism. 'For, after all,' he says, 'the highest law of the drama is the law of psychological truth, which requires that the characters be humanly conceivable and act as human beings would act under the circumstances imagined. This law is not kept in *The Bride of Messina*, with the result that the first three acts fall short of the effect that they are intended to produce.' Professor Thomas considers *William Tell* the most thoroughly human among Schiller's plays. 'The first act,' he says, 'is one of the best first acts in all dramatic literature.' He deals at some length with the objections which have been raised to the manner in which Tell slays Gessler, and does not agree with Bismarck that it would have been more natural and more noble if he had killed the governor when compelled to shoot the apple from his son's head. Schiller 'found precisely,' he says, 'the best solution to his dramatic problem.' The introduction of Parricida in the fifth act he considers the most serious blemish.

The treatment of Schiller's minor works is very satisfactory; the ballads, romances, and philosophical poems are all well characterised.

An important feature of this book is the Appendix, which gives an excellent survey of Schiller literature.

There is a complete general index, also an index to Schiller's various writings.

The illustrations are all extremely good. The frontispiece is Dannecker's bust of Schiller; then there is Wagener's drawing of Christian Gottfried Körner, Schiller at twenty-eight, Charlotte Schiller, the facsimile of a letter from Schiller to Körner, and Rietschel's Goethe and Schiller monument at Weimar.

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Goethe's Poems, selected and edited by H. G. ATKINS and L. E. KASTNER. Blackie and Son. 1902.

SOME five or six years ago Dr. Breul delivered a course of lectures on Goethe's poems to his Cambridge classes. To one of his auditors at least these lectures were a source of the keenest pleasure, and to at least two others, as the volume before us shows, they have proved of no small profit. For though the editors refrain from expressing their obligations in this quarter—perhaps regarding this as a 'superfluous necessity'—yet it is evident that both in their selection and in their criticism of these poems they have been largely influenced by their former instruction. And we cannot but be glad of this, for they have thus secured an admirable basis for their work, and by judicious adaptations and additions have produced a volume which should be very acceptable to teachers and students in this country. That English editions of Goethe's poems are unusually scarce and for the most part decidedly—we wish we could say unusually—poor, is a fact to which it is hardly necessary to call attention. It may, however, excuse a somewhat fuller description and discussion of the present edition.

The volume opens with a useful summary of Goethe's life and works,—a subject with which the student of the poems must naturally possess some acquaintance. We note a few inaccuracies, some of which are probably due to the desire of conciseness. It is stated, for example, that the famous letter in which Goethe expressed his 'desire to raise the pyramid of his existence as high as possible' was written at the time of his connection with Friederike, *i.e.* in 1771, whereas it was not written till 1780; it is implied that *Egmont* was begun before the acquaintance with Lili Schönemann, but it was not till the summer of 1775, towards the close of the Lili episode, that the drama was started; the name of the physician who encouraged Goethe to the study of alchemy during the latter's illness in Frankfort was not Müller but Metz; *Wilhelm Meisters Lehrjahre* was finished in 1796 and not 1797. These are trifling errors, no doubt, but it is well to be exact in a summary: in clearness and compactness the account is all that could be wished.

This biographical sketch is followed by two chapters on German metre in general and Goethe's metre in particular. The former provides a great deal of information in a wonderfully brief space and should prove very convenient for reference; it is also well illustrated by quotations, though we should have liked to see the English poets more worthily represented than by the indifferent verses of Aytoun and Lytton. (As an example of Servian trochees in English, Browning's fine poem *One Word More* might be referred to.) The section on Goethe's metre attempts to give 'a general view of his relation to the principal metrical forms at various periods of his life,' and does so successfully enough. One or two points perhaps deserve mention. It is rather misleading to write that Goethe had employed hexameters and pentameters in the *Triumph der Empfindsamkeit*; it is, of course, literally true, but the dozen lines of the burlesque oracle in that play cannot be regarded as a serious attempt in that form of verse—in what other form could such an oracle be delivered?—and a student unacquainted with the piece would probably get a false impression from the statement. As regards the improvements which Voss sought to make in the hexameter, it is hardly correct to say that 'his efforts remained without influence on Goethe'; the latter did his best to take advantage of them, and in the revision of *Hermann und Dorothea*, for instance, which he carried out with Humboldt's assistance, made numerous metrical alterations according to the rules of Voss. We are tempted also to venture a remark on Goethe's impure rhymes, which are here represented as due to dialectical pronunciation. No doubt that explanation may suffice for the majority of them, but it is permissible to emphasise the fact that Goethe himself employed them consciously and without scruple, and we doubt very much if he would have regarded the use of such incorrect rhymes as 'indefensible' even now that a standard pronunciation is established. 'Ein reiner Reim,' he says,

> 'Ein reiner Reim wird wohl begehrt;
> Doch den Gedanken rein zu haben,
> Die edelste von allen Gaben,
> Das ist mir alle Reime werth.'

And only a year or two before his death he remarked to Eckermann:—'Die Herren Kritiker fangen an zu quängeln, ob in einem Reim ein *s* auch wieder auf ein *s* komme, und nicht etwa ein *ss* auf ein *s*. Wäre ich noch jung und verwegen genug, so würde ich absichtlich gegen alle solche technischen Grillen verstossen.'

Turning to the poems themselves we may compliment the editors on the excellence and variety of their selection. The songs, odes, miscellaneous poems, ballads, and elegies are all admirably represented, and the specimens from the sonnets and the Westöstlicher Divan are very welcome; we miss examples from the philosophical poems of Goethe's later age—*e.g.* from *Gott und Welt*—but no doubt the omission is justified. The notes, too, are sensible and to the point. In some cases they may be found a little meagre and may require to be supplemented, and they certainly fail at times to take the results of recent research into account, but for the most part they maintain a high standard of excellence; the introductory remarks, which deal with the origin of the separate poems and suggest the proper spirit in which to approach them, are particularly good. Into detailed criticism we have no space to enter and must content ourselves with touching on one or two special points. In the discussion of the sonnets justice is hardly done, we think, to Bettina Brentano, whose *Briefwechsel* is by no means 'now generally regarded as thoroughly unreliable'; thus the sonnet *Sie kann nicht enden*, which is here taken to refer to Minna Herzlieb, almost certainly has its origin in one of Bettina's letters to Goethe, and should be put down to her credit. In dealing with the first book of the *Römische Elegien* and its sources, the editors place

Christiane Vulpius very decidedly in the foreground and 'Faustine' in the background; we should be inclined to reverse the positions, though no doubt the question is one to be decided by personal feeling. Of the Latin poets by whom Goethe was influenced in his composition of that work, Catullus certainly deserves mention — indeed he, and not Ovid, as is here stated, is the third of the 'Triumvirn der Liebe.'

Finally there are one or two passages in the poems the interpretation of which does not completely satisfy us: a couple of instances are all we can allow ourselves. In the lines in *Ilmenau* describing how Knebel—if it be not rather Seckendorf—

> seine langen feingestalten Glieder
> Ekstatisch faul nach allen Seiten dehnt,

'ekstatisch faul' is explained as 'fond of bodily ease, but of great loftiness of mind.' Surely that is far-fetched. We are all familiar with the voluptuous sensation of lying in comfortable indolence after a day's hard exercise, and nothing more than that need be read into the expression. Again in *Seefahrt*, in a note on the phrase 'hohe Fahrt' (l. 7), we read that 'the journey is called *hoch* because its aim is *lofty* and *weighty*.' The explanation is not without authority, but is it not simpler and more natural to take 'die hohe Fahrt' merely as 'die Fahrt ins hohe Meer'? There are many classicisms in the poem, and here too there is probably at least a reminiscence of the classical use of 'altus,' *e.g.* 'iter in altum.'

F. C. N.

A History of Criticism and Literary Taste in Europe. By GEORGE SAINTSBURY. Vol. II. From the Renaissance to the decline of Eighteenth Century Orthodoxy. Blackwood and Sons. 1902. [20s. net.]

IN his preface Professor Saintsbury announces his intention 'not to attempt any comment on criticism of the first volume of this *History of Criticism*.' It was not to be expected, however, that a writer of his healthy and robustious self-confidence would long submit to this self-denying ordinance. His answer to his critics will be found on p. 15, where, after quoting Erasmus' splenetic classification of his detractors, he adds: 'And their children are alive with us unto this day.' Those, then, who venture to differ from the views of Professor Saintsbury are *aut adeo stolidi ut nihil sentiant; aut adeo stupidi ut nec legant quod carpunt; aut adeo indocti ut nihil judicent; aut adeo gloriae jejuni avidique ut carpendis aliorum laboribus sibi laudem parent.* It is nevertheless possible that there may still be found some among his critics who are prepared to kiss the rod and begin over again.

In our humble opinion the present volume of the *History of Criticism* is a very notable advance on its predecessor in interest and importance. It is true that this is not altogether Professor Saintsbury's fault, but is due to the fact that it was in the later Renaissance for the first time that his conception of criticism came to be an important factor in the discussions of literary matters. In the first few chapters of Book iv. the author is still inclined to conceal the fact that there is little or nothing to say under a perplexing veil of linguistic and allusive tortuosity. In reading them a perverse imagination insists on constantly conjuring up before us the scene in which Horace administers the emetic to the luckless Crispinus. Marston suffered for nothing worse than *retrograde*, *reciprocal*, and *incubus*; *lacrimable* and *indagations* are among the curiosities occurring in the Professor's account of Jonson himself. As to the habitually abstruse and frequently far-fetched literary allusions, we confess ourselves among those who could dispense with this form of affectation, and readily claim the benefit of the fervent prayer on their behalf offered up by Professor Saintsbury in his preface. Those who have been publicly prayed over will fully appreciate the soothing effect thereof. No doubt a reader equipped with a familiarity with various literatures equal to that of the Professor himself—we make no pretence to be ourselves in that position—would derive some amusement from the game, but on the whole we are inclined to doubt whether the author's ingenuity in this respect results in anything but a rather dazzling display of literary fireworks. Puttenham divided his *Art of English Poesy* into three parts. Of this simple fact Professor Saintsbury informs us in the words: 'The book is "to-deled" (as the author of the *Ancren Riwle* would say) into three books.' This appears to us rather affected, rather conceited, and rather puerile.

As the volume advances, however, and the author has really something important to tell us, these defects largely disappear.

On the vast erudition displayed it is needless to insist, and in dealing with the highly important phases of criticism of the seventeenth and eighteenth centuries, the very best use is made of this learning.

One of the most conspicuous characteristics of the volume, and one upon which its value in large measure depends, is the author's vigorous championship of English criticism. The attitude adopted is in part, it is true, due to the particular view of criticism taken by Professor Saintsbury; in one or two cases, as we shall point out in a moment, it depends upon a critical estimate in which we do not wholly concur; but when these and all other possible deductions are made, the general position is hardly altered, and that position we believe to be practically unassailable. 'Owing very mainly to the not unintelligible or inexcusable, but unfortunate, initiative of Mr. Matthew Arnold, it has become a fashion to speak of this branch of our national literature, if not even of the function of the national genius which it expresses, with bated breath, and with humble acknowledgment of the superiority of German, and still more of French, critics. This superiority, I say without the slightest fear, is a fond thing vainly invented.' Such are Professor Saintsbury's words, and all those who respect and love our national literature owe him a deep debt of gratitude for them, and not less for the manner in which he has substantiated them, and defended the credit of our English critics against the neglect made fashionable by one who, while himself among our ablest critics, frequently wrote with very little judgment when criticism itself was his theme. Of course, there is another side to the question, and we shall be most curious to see how in his third volume the Professor will deal with the contrasted groups of Goethe, Schiller, and Lessing in Germany, and Hazlitt, Coleridge, and Lamb in England—for the comparison here suggested between Coleridge and the Schlegels is hardly to be taken seriously. One point on which we have little doubt is that Professor Saintsbury will underrate at least one of the German trio. This, however, is to anticipate, and as far as the present volume is concerned the attempted vindication is triumphantly successful.

Bacon is rightly dismissed as of small positive importance in the field of criticism. Daniel and Ben Jonson receive adequate and appreciative treatment. It is, however, in the more or less parallel or contrasted criticisms of Boileau and Dryden that Professor Saintsbury shows himself at his best. The former is a really first-rate piece of destructive criticism, not pretending 'to a mere colourless impartiality,' but sane, judicious, and convincing. The author lets out fairly from the shoulder, and every blow tells. His criticism of Dryden is correspondingly enthusiastic, and with reason. No critic of the age of classical orthodoxy had a more genuine and worthy appreciation for what was best in literature independent of the forms and fashions of the day. Two other estimates are less satisfactory. In the case of Johnson this was inevitable. The intellectual kinship between the Professor and the great Doctor was too important an element for us to hope for a really judicious estimate of the latter by the former. Throughout, the treatment of Johnson as a critic is warped by an almost idolatrous worship of him as a man; there is a positive refusal to apply to him and his utterances the plain critical tests which lie to hand, and the whole resolves itself into an elaborate *ex parte* pleading. The treatment of Voltaire is equally unconvincing in the opposite direction. We are not prepared to argue that Voltaire deserves a higher place among critics than that here assigned to him, but Professor Saintsbury fails to convince us either that that place is the right place, or that his judgment is based upon the really critical utterances of the critic, any more than in the case of Johnson. Nevertheless, we repeat that even though we should ourselves take a far less enthusiastic view of Johnson's contribution to criticism, and might possibly be inclined to take a more favourable one of Voltaire's, this does not affect the general proposition regarding English and foreign criticism with which we started, and in which we unhesitatingly concur.

A certain number of minor points, in which Professor Saintsbury's treatment of his subject appears to us open to criticism, may be mentioned. The tendency to talk round a subject without coming to close quarters with the actual points in dispute, which showed itself here and there in the first volume, again reappears in the treatment of the *Gerusalemme* controversy. The famous committee of revision, for instance, and the criticism, of a sort, implied thereby, is not so much as mentioned. Something more too might have been said concerning Guarini and the critical warfare to which his work gave rise. The *Verrati* and the *Compendio della poesia tragicomica* founded on them are passed over in silence,

though Giasone de Nores and Faustino Summo, two of the chief assailants of the *Pastor Fido*, receive mention. Guarini's writings, nevertheless, are not confined like many to the usual consideration of kinds, but contain historical arguments of some interest.

Several highly controvertible assertions are put forward in connection with the Elizabethan experiments in classical metres. In the first place, it may, we think, very well be doubted to what extent the craze can be regarded as of Italianate origin. There is no difficulty in accounting for the movement without this suggestion, and we are not aware of any evidence in support of it. Secondly, we entirely fail to see any reason to regard it as 'a beneficent "distemper"—a necessary, if morbid, stage in the development of English prosody and English criticism.' Had the controversy it raised resulted in clearing the ideas of poets and critics regarding the nature of quantity, vocalic and syllabic length, accent and rhythm, it would have been of very great service indeed, but one of the facts that most clearly appear from Mr. McKerrow's able investigation of the subject (*M. L. Q.*, iii. 3, and iv. 1) is that the confusion on these questions was almost, if not quite, as chaotic at the end as at the beginning of the movement. From the critical point of view, indeed, this failure to get at the essential conditions of the problem is perhaps the most interesting feature of that movement, but it is one which Professor Saintsbury appears to have overlooked. It is, however, difficult to ascertain his views on the subject with any degree of precision, since he has mixed up the rules and practice of the Elizabethan experimenters with his own metrical theories. These appear, as we have before had occasion to observe, to be both curious and original, but since he has not yet condescended to offer any coherent exposition of them, their introduction here merely serves to confuse an already intricate subject.

As a rule, the information supplied in the notes on bibliographical and other points of detail is admirably reliable. Occasionally, however, there are lapses. The complaint on p. 200 that no editor has yet numbered the sections of Jonson's *Discoveries*, merely shows that the author had not come across the reprint in the 'Temple Classics.' So again we fail to understand how Professor Saintsbury makes the 1575 edition of Gascoigne's *Poems* the fourth. So far as we are aware, the first collected edition (unauthorised) appeared in 1572 or 1573; the second, to which there are two different titlepages, in 1575.

The final chapter contains an exceedingly interesting summary account of neo-classical criticism. There is, however, an inclination apparent on the author's part to play a sort of inverted rôle of Devil's Advocate. The whole tendency of his volume has been to discredit and invalidate the authority of the neo-classic school, and yet here at the end he seems to have made up his mind, for Johnson's sake if for no better reason, to say what could be said in its favour in as aggressive a manner as possible. He cannot help pronouncing judgment against it, at least by implication, but at least he will see that none besides himself shall dare so much as to hint a doubt. It matters little that he should credit it with 'the discovery of not a few sound critical principles,' though we have not been able to find any very clear statement of what these were. More important is such a passage as the following: 'Orthodoxy may be really right—really *orthodox*; on that head it has at least an even chance against any of its opponents. Even if it is not, it has merits which they can rarely claim. . . . At all times the wise man would rather be orthodox than not; and at most times, though not quite at all, the wisest men have been orthodox, if only because they have recognised that every opinion has some amount of truth in it, and that this truth, *plus* the advantages of orthodoxy . . . is greatest, and should prevail.' Such a pronouncement as this coming at the end of the work appears to us to render that work, in so far as final results are concerned, largely nugatory. If one thing emerges clearly from the lengthy discussion, it is the opposition of the orthodox position of neo-classical authority to all genuine critical temper. Such temper must be for ever inquiring and questioning, applying fresh re-agents and reconsidering former judgments, testing its instruments no less than the specimens submitted to it for analysis, judging every case and every production on its own merits and in reference to its own ends, never accepting in its inquiry the authority of a formula. Such a temper, however, is, and must always be, the very negation of orthodoxy.

W. W. G.

Les Débuts de la Critique Dramatique en Angleterre jusqu'à la Mort de Shakespeare. Par HAROLD S. SYMMES. Paris: Ernest Leroux. 1903. (Thèse présentée pour le Doctorat de l'Université de Paris—Lettres).

IT is by no means altogether the fault of the author if this book is somewhat disappointing. To investigate what the sixteenth century itself thought of the drama, what the spectators said of it, and how and on what bases of criticism they judged the plays written for their entertainment by the dramatists, seems indeed at first sight a fascinating theme for a critical essay, and one must share the author's wonderment that no special study had ever before been devoted to it—until one sees the result of such study.

Let it be said at once that of what we should now call 'dramatic criticism' there is, except perhaps in Jonson, hardly a trace. (Is there so much more now in our criticism of contemporary drama?) Of the right of the theatre to exist, on the ground of its good or bad moral effects; of the actors themselves, their evil manner of life, their superiority or inferiority to ancient or foreign actors, there is a good deal; of the relative merits of different dramatists judged in an off-hand way there is something, but of criticism of dramatic literature as such, and not as a branch of literature in general, there is hardly a word.

The true criticism of dramatic art was no doubt an affair of pot-houses and of cheap lodgings, of the 'shop' which the dramatists talked among themselves, and, as it would hardly have interested a reading public of which the majority had still not written a play, it never came into print. It must be sought, if sought at all, in its effects, in that progress in dramatic technique which, apart from all considerations of literary genius and intellectual profundity, separates, by so wide an interval, the early moralities from the plays of Shakespeare, Webster and Jonson.

Mr. Symmes has certainly got together a very interesting and apparently exhaustive collection of references to the drama and dramatic affairs, and as such a collection his book is of the greatest utility. Whether he has not in some measure erred in treating the stage too much as one, from the earliest times to 1616, the limit of his study, is, however, I think, open to question. To me at least it seems that the distinction between the earlier players of interludes, who were classed, and rightly classed, with minstrels and jugglers, and the later professional actors at the London theatres, might have been kept somewhat more clearly in view, and that it is hardly correct to exalt dislike and reprobation of the former class into a puritan attack upon the stage generally.

In his eager acceptance of an idea of the English national character which, while essentially true, can easily be pushed to absurd extremes, Mr. Symmes appears indeed to delight in whatever shows a predominance of moral over æsthetic views of the drama and to give a somewhat undue prominence to the attacks of men like Northbrooke, Gosson, and Stubbes. To devote to 'L'Attaque Puritaine (1577-1586)' a whole chapter of fifty pages out of a total of little more than two hundred seems to be attaching too great importance to the outcries of what was after all but a limited party. Had the clergy, as Mr. Symmes declares, in 1577 commenced a general attack against the theatre, had there been among religious persons a real desire to abolish it, there is little reason for doubting that it could and would have been abolished, for it must not be forgotten that the public stage had at this time by no means the position among the more educated and influential classes which it afterwards obtained.

The attack of Stubbes at least was directed against luxury in general, against the stage merely as one form of idle amusement, while those of Wilcox, Stockwood and Northbrooke were more particularly aimed at performances on the Sabbath day, whereby people were induced to absent themselves from church. We must remember that the plague was heavy on the land; after fifteen years of almost complete freedom London was visited by a series of severe inflictions in 1563, 1568-9, 1573-4, 1577-9, 1581-3, and for practically the whole of the period the plague was raging in some part of England. Was this suggested suppression of the theatres any more than, on the one side, a wise hygienic measure against the spread of infection, and on the other, a quack remedy suggested by a few irresponsible ascetics? Does it deserve to be looked upon as a real and serious movement against the drama on the part of any considerable portion of the people?

Apart from this, which I readily acknowledge to be a debatable point, I have no fault to find with the general plan and arrangement of the book. In a few details

of secondary importance Mr. Symmes seems a little too ready to take his facts on trust from other writers, and at times puts forward statements as matters of certain knowledge which can hardly be accepted as such, at least without further explanation. Such an observation as the following is decidedly dogmatic: 'Collier pense que cette allusion [the allusion to 'brave Talbot' in Nashe's *Pierce Penilesse*] se rapporte à une pièce perdue sur laquelle Shakespeare a fondé son Henry VI., pt. i., et non à une révision de cette première par Shakespeare lui même. Mais il a tort; c'est celle de Shakespeare.' It is quite possible that Mr. Symmes may be right, but at present most of us are uncertain as to how much or how little of 1 *Henry VI.* is Shakespeare's at all. If the author of this book had new evidence which settles this point it should have been produced.

A few points might be reconsidered in a second edition. There is, for instance, no reason whatever for supposing that the remarks of James I. on the manner of treating tragic subjects have any reference to the drama. Again, we find the usual and perhaps excusable confusion of the various persons of the name of Watson, references to the author of *Absalom* and to the poet of the *Hekatompathia* being given together in the index under 'J. Watson.' They were both Thomas. John Watson was a quite different person.

In the footnotes such a reference as that to 'p. en face de p. "Ciii."' of Golding's *Discourse upon the Earthquake* seems but a clumsy way of referring to Cij. verso, while one to 'British Museum MSS. *State Papers, Domestic, Jas. I.*, LXXXIX. 105,' may well cause us to doubt whether the author had ever seen the MS. referred to.

There is at the end a somewhat pretentious bibliography which, while omitting such an important book as Webbe's *Discourse of English Poetry*, includes a number of works which, however excellent in themselves, have the remotest possible connection with the subject. To choose a few at random we find Ten Brink's *Geschichte der englischen Litteratur*, Traill's *Social England*, Sainte-Beuve's *Tableau historique et critique de la poésie française*, *Purchas his Pilgrim*, and Schmidt's *Shakespeare Lexicon*!

If the selection represents, as Mr. Symmes implies, the books read for the purpose of this essay, I must congratulate him on an extensive, if somewhat discursive, course of study. If, on the other hand, it is intended to be a guide to the student, I would ask on what basis the editions are chosen; to give but one example, why does Mr. Symmes select for mention the very limited edition of *Roister Doister* issued in 1818, to the exclusion of Professor Arber's infinitely superior and far more accessible edition in his series of 'English Reprints'?

A certain number of the footnotes referring to this bibliography might have been omitted without loss, for when we refer to it we find nothing more than has been already stated in the text, while in a few other cases, we are not told until some time after the reference, under what name in the bibliography we are to look.

In calling attention to some of the points in which the book seems capable of improvement, I may seem to have been unjust to the very real merits of the work as a comprehensive, and, on the whole, careful summary of its subject. While it cannot perhaps be said that it makes any important addition to our knowledge of the period, the book is a decidedly useful account of a class of literature which has often been discussed, but which has never before been brought together in a satisfactory manner.

R. B. McKerrow.

Scandinavian Loan-Words in Middle English. Part II. By Erik Björkman. Studien zur englischen Philologie herausgegeben von Lorenz Morsbach XI. Halle, Niemeyer. 1902.

The second part of Dr. Björkman's treatise is less immediately interesting than the first, in which the crop was reaped and gathered in, of words proved by their form to be Scandinavian. Here, to begin with, in chapter ii., 'Non-phonetic loan-word tests,' a number of words are considered which from their form possibly might be something else than Scandinavian; these are arranged in three lists: those which are (1) probably, (2) possibly, Scandinavian, (3) those for which a Scandinavian origin has been assumed on insufficient grounds. Chapter iii., 'Miscellaneous Notes,' contains a summary history of the Scandinavian invasion of Britain; a review of the distinctions between West and East Scandinavian origin in the case of several Middle English words; a phonology of the loan-words, and some supplementary remarks. The indices that follow take up more than forty pages (pp. 310-353).

The cautious procedure and sober judgment shown in the first part are maintained to the end. If there is anything in the book open to criticism, it will not be of the nature of temerity or inconsiderate dealing. Rather it may be thought that the author has ventured too little: he might possibly have added to his collection if he had explored somewhat more freely.

The following words may be noted as having perhaps a claim to be recognised:—

flethe='flood': 'One sonondaye be the Soone has a flethe ȝoldene,' M. Arthure, l. 2482. Compare Vigfússon, Dict. s.v. *flæðr* 'used in Western Iceland instead of *flóð*'; also *flæði-* used in compounds.

fale='cheap': A. P. iii. (Patience) l. 92. 'Þaȝ þe fader þat him formed were fale of his hele'—syntax as in 'wo is me': 'though the Father that created him held his safety cheap'—a meaning which is convenient in this place and agrees with Jonah's dramatic meditation in the next lines. From O.N. *falr*?

? *sislen*=*sýsla*: 'to do business, arrange,' etc. Cf. *Parlement of the Thre Ages*, l. 70, in the passage about the brittling of the deer:—'And I sisilte hym at the assaye to see how me semyde.' Mr. Gollancz emends: 'I scliste hym,' but something may be said for the MS. reading.

On p. 225, Dr. Björkman, dealing with M.E. *wande*, 'hesitation, doubt,' omits the Anglo-Saxon *wandian*. The derivation of M.E. *ȝezen* from *geyja* is not discussed. Cf. *Sir Gawayne*, l. 67, A.P. ii. l. 846. On p. 300, Dr. Björkman writes: 'The possibility of [Scand.] *g-* having in loan-words become O.E. *ȝ-*, M.E. *y-* before palatal vowels, owing to the analogy of native words, . . . is not excluded, but no such cases have been found.' In this connection one looks for some account and refutation of the *geyja*>*ȝezen* pedigree, which otherwise would make the instance required.

O.N. *snerta*, used of weapons making a grazing wound, seems to be the original of *snyrt* in the same sense: *Gaw.* l. 2312, 'Bot snyrt hym on þat on syde, þat severed þe hyde.'

But in conclusion, it may be said confidently that Dr. Björkman's book is indispensable for the ground it covers; and further, that few expositors have shown so much regard for the wants of their readers, and so much skill in making things clear at a small expense of language and printed space.

W. P. KER.

Dante. La Divina Commedia—Notes on the Inferno. By H. F. TOZER. 2s. Clarendon Press. 1902.

WE are glad to note the issue of both Dr. Moore's text of the *Divina Commedia* and Mr. Tozer's notes thereon in three parts each: the volumes are now of a handy and convenient size, and the price within the range of the most modest purse. The chief difficulty with which the present day commentator on Dante is confronted is to know how much to omit from the vast mass of information at his disposal. Mr. Tozer usually solves this difficulty by a refreshing dogmatism upon controverted points, his notes, as explained in the preface to the complete edition of his commentary, being intended for the ordinary student who wants to find out what Dante meant to say, and to do this without wading through reams of philological and archæological discussion and controversy. For such a student, these notes seem to be exactly suited; he is not, however, likely to possess Blanc's *Grammatik der italienischen Sprache*, or Nannucci's *Voci usate da Dante in grazia della rima*, and a short table of archaic forms, especially verbal forms, by way of appendix, would be a benefit and take up but little space. We cannot, in the nature of things, expect each volume to be self-contained, and references in one part to information only given in another are inevitable.

In turning over the pages several points have occurred to us, on which additional information might have been given. In iii. 42, Dante may have been thinking of the Laodiceans, as described in Rev. iii. 15. In v. 28, and i. 60, '*dove il sol tace*,' the explanation might be helped by a reference to Virgil, *Æn.* ii. 255, 'tacitæ per amica silentia lunæ.' 'Lai,' v. 46, is said to be the Provençal *lais*: it is more probable that the word came from North France: the *lais* was not greatly affected by the troubadours, and the only three Provençal examples known to us exhibit traces of French influence in varying degrees. To the illustration of 'the sorrow's crown of sorrow' in v. 122 might be added Propertius, i. 15, 13. 'Dolebat . . . longæ

conscia tristitiæ.' In ix. 68 there is perhaps a reminiscence of Virgil, *Æn.* ii. 416, 'adversi rupto ceu quondam turbine venti confligunt,' etc.; xiii. 58, *ambo le chiavi* was probably suggested by the parallels drawn between Pier delle Vigne and Frederic II. and Simon Peter and his Master, which point Freeman says is worked out by M. Bréholles. To the references given on xvi. 98 add *s'avvalla*, Inf. xxxiv. 45, and compare the Old French *aval* and *amont*, or modern French *avaler*. So also the derivation of *arrivò*, xvii. 8, might have been reinforced by a reference to the almost invariable use of this word in a literal sense in Old French, as in Alexis, l. 193. It is not very clear on what principle Mr. Tozer has selected the words for which he gives derivations; a little more information of this kind would increase the interest of the book without appreciably augmenting its size: for instance, in xxi. 63, *baratta*, with *barratteria* and the Spanish *barato* in its modern sense, provides an interesting study in 'semantics.' To the note on xvii. 107, the mention of the Milky Way in Conv. ii. 15 might be added. In xx. 65, the conflict between *Pennino* and *Apennino* may be illustrated from *de Vulg. Eloq.*, i. 8, *ad fin.* To the note on *rendersi*, xxvii. 83, add the Provençal and Old French uses: *e.g.*, 'femme rendue' Roman de la Rose, 11580. As regards the spear of Achilles in xxxi. 4, the suggestion made by a reviewer of Toynbee's 'Dante Studies and Researches' in the *Athenæum* for May 17, 1902, is worth consideration. On *muda* in xxxiii. 22, the English 'mew' is an unusual word and needs explanation or a reference to Skeat's Dictionary.

These, however, are trifles which Mr. Tozer himself probably considered, while writing his notes, and in no way detract from the value of an excellently concise and useful commentary. Mr. Tozer has given an enormous amount of accurate information in a space which was perhaps limited *ab initio*, and we should advise all Dante students to possess themselves of his book.

H. J. C.

Select Translations from Old English Poetry. Edited by ALBERT S. COOK and CHAUNCEY B. TINKER. Boston, U.S.A.: Ginn and Co. 1902.

THIS book is, according to the preface, designed for 'those intelligent students of English literature, whether under tutelage or beyond it, who have not been quite willing to accept the statement that Chaucer was the father of our literature and the creator of our language, and who have yet not been able to gratify their curiosity as to what might lie beyond, by reason of their inability to read the tongue of our pre-Chaucerian ancestors.' It consists of a series of translations, some few original but the majority borrowed, representing thirty-seven Old English poems. Some of the shorter pieces are translated in full, but in most cases only short passages selected by the editors as representative have been given.

These translations are of all kinds, a few in prose, the rest in various sorts of verse, rimed or unrimed, and differ greatly in the degree of fidelity to their originals, the editors especially disclaiming adherence to any particular theory as to what is best.

The choice of poems to be represented is very good, everything that is essential to a general understanding of the range of subjects of Old English poetry seems to be included; though, when we come to the extracts themselves, we may, I think, feel a little surprise at the sense of proportion that allots nineteen pages to the *Phœnix* and but fourteen to *Beowulf*, and regret that among the extracts from the latter space could not have been found for the story of Wiglaf's devotion, or at least for the noble words in which he upbraids the coward followers who had deserted his master. On the other hand, it may well be that the editors, taking account of the accessibility of translations of *Beowulf* in its entirety, thought that the space at their disposal might more profitably be devoted to other works not so generally known.

This brings us to what seems to me the chief defect: the editors do not appear ever to have decided whether the book was to be a popular one, or one for professed students of our older literature; whether it was meant to stand alone as an introduction to Old English poetry, or to be of service to those who had already a general acquaintance with the subject and had access to a large library of specialist works bearing on it.

From the preface one would imagine that the book was intended for those entirely without knowledge of the matter; but, if so, to what end serve the references to such a number of German dissertations, many of which would be hardly intelligible to those unacquainted with the originals of

the poems to which they refer? why these references to the Exeter Book, to the Cottonian Manuscript (of the Gnomic verses), as to things so familiar as to need no explanation? why is it remarked that *Deor's Lament* is 'the only poem in Old English in strophic form, with a refrain,' when nothing is said about the metrical form of the others?

Then, too, from the point of view of the reader entirely ignorant of Old English, the notes on the rune passages in *Christ* and in *Elene* are by no means sufficiently explicit; he will know perhaps that the runes are an old form of writing, but will hardly follow the editors when they talk of their 'rendering.'

On the other hand, for students of Old English the book is too partial, the rendering in many cases too free, to be of much service.

For class teaching, however, as an accompaniment to a general course of lectures on literature, this book would be most useful, and one cannot help fancying, in spite of the preface, that this was the purpose which it was originally designed to serve; but even so it is doubtful whether prose translations, accompanied by a few short and easy specimens of the originals, perhaps with interlinear renderings, and some general description of the metre (not forgetting reference to the occasional rime), would not have given a better idea of the subject. It is not difficult to make a prose translation which, while giving a fair idea of the original, is in itself unobjectionable, but I fear that there are few verse translations, at least of Old English, of which even so much can be said.

R. B. McKerrow.

The Faire Maide of Bristow, edited by A. H. Quinn. (Publications of the University of Pennsylvania. Series in Philology and Literature, vol. viii. No. 1). Philadelphia (Sime and Co., Boston, Mass.). 1902.

An introduction of twenty-five pages gives all needful information concerning this anonymous play. Various possibilities of authorship are there discussed, with the conclusion that no plausible ascription is possible. The arguments are in the main sufficiently cogent, but the attempt to distinguish between the work of different authors by the means of various spellings, such as 'angel' and 'angell,' 'currish' and 'corish' (in itself a questionable form), will hardly find favour among those who have had occasion to compare seventeenth-century MSS. with the printed copies. The story of the play belongs to the general family of Griselda, and the piece stands in a rather remarkable relation to several other plays of the time—namely, *How to choose a Good Wife from a Bad*, *The Wise Woman of Hogsdon*, *The London Prodigal*, and *The Miseries of Enforced Marriage*. The connection between these pieces is discussed at some length.

The text of the play is unfortunately far from satisfactory. It is said in the introduction to be 'as nearly as possible an exact reproduction of the original quarto' (British Museum copy). Exactly what this means is not very clear, but an examination of the text shows that it was apparently intended as a facsimile reprint, except probably in the matter of obvious typographical errors. There are, however, at least nine mistakes in the titlepage alone. This is bad enough, but the text itself is still worse; there are thirty mistakes of transcription in the first twenty-five lines! Seven of these are due to the editor's perverse attempt at keeping the accent on the queer 'ée' ligature found in many black-letter founts. An explanation of the origin of this would be interesting, but to retain it in a reprint is utterly unnecessary. Half the mistakes, however, are serious blunders of orthography and punctuation. Taking passages, moreover, in different parts of the text, the same carelessness appears. Line 228 is printed:

'That I would entertain *this* as my man,'

and in the introduction it is compared with a line in Wilkins' *Miseries of Enforced Marriage:*

'That I should entertaine *thee* as my man';

the original, however, reads *thee*, as in Wilkins' line. In line 277 we find the astonishing phrase 'true harded Sara'; the original reads 'true harted Sara.' In line 611 the extraordinary symbol 'ÿ' is interpreted in a note as being 'Probably "ye",' whereas the original has a *y* with a small *u* superscript, as an abbreviation for 'thou,' as the following 'canst' shows. The abbreviation is a somewhat unusual one, but occurs in the first folio of Shakespeare (e.g. *John*, iv. iii. 119). The pearl of the whole, however, is in line 1206, where Challoner is made to say that Vallinger's contrition

'More toyes my hart then rest to travelers,'

it being explained in a note, on what authority we know not, that 'toyes' means 'makes glad.' It is almost unnecessary to say that the original reads 'ioyes'! Since it is the first time that the play has been reprinted, it is a pity it should have been done in such an extremely careless manner. The present text is utterly worthless for critical use. The notes, moreover, are almost on a level with the text. No mention is made of the distinct Shakespearian reminiscences —of *Romeo and Juliet* in the opening scene, and of the fool's prophecy in *Lear* (II. ii. 81), in lines 432, etc. Such explanations as: *Presently*, at once; *Fond*, foolish; *Weed*, a garment; *Tire*, attire; *Let*, hindrance; *Trull*, a harlot; *Quean*, a loose woman, are utterly out of place in an edition which we suppose is intended as a serious contribution to English scholarship. The name of Cowley's play is *Cutter* (not *The Cutter*) *of Coleman Street*: Cutter being a proper name. Several common words are wrongly explained. The only note of the least value is that recording Prof. C. E. Child's emendation to line 1017, which, if accepted, happily solves an awkward crux.

On the whole, the present is quite the worst attempt at a scientific edition of an English play with which we have the pleasure of being acquainted.

W. W. G.

Das 'Interlude of the Four Elements,' hrsg. von JULIUS FISCHER. [Marburger Studien zur englischen Philologie. Heft 5.] Marburg, N. G. Elwert'sche Verlagsbuchhandlung. 1903.

IT was quite time that a new and critical edition of the *Four Elements* should be undertaken, and that by Dr. Fischer now before us supplies the need, on the whole, satisfactorily. In a somewhat elaborate introduction is gathered together whatever there is to say concerning authorship and date, and though neither can be fixed with entire certainty, the authorship of John Rastell and the year 1517 as the date of composition are both probable. The phonology and metric of the piece are discussed at length with the somewhat formidable display of erudition and elaboration of method which we have come to look upon as almost invariable, though not always equally admirable, characteristics of German research work. In the present case we would gladly have dispensed with this part of Dr. Fischer's introduction in return for an adequate annotation of the text with its many and frequently puzzling allusions, a labour which the editor apparently regarded as superfluous. There are also one or two careless statements in the introduction. Thus we are told that a MS. note in the unique original among the Garrick books 'gibt an, dass das Werk 1519 gedruckt wurde.' The date, however, is merely put forward conjecturally. The entry reads, 'An Interlude of the Four Elements &c by John Rastel. puta Anno. 1519.' Concerning another MS. note Dr. Fischer quotes from Harrisse's *John Cabot*: 'The original bears the following note in the hand-writing of the celebrated actor [?]: "First impression dated 25th Oct. 11 Henry VIIIth," which corresponds to the year 1519-20. This may mean that his copy was not of the first edition or that he supplied with that note the missing colophon.' It means nothing of the sort. The note runs, 'This Interlude was bound with Rastel's Abrigemt. of the Statutes. 1st Impression dated 25th Oct. 11 Hen. 8th'. The date, as might have been seen from Herbert, i. 329, obviously refers to the Statutes and not to the Interlude. It is worth noting that the printer's mark used by Rastell has 'taken off' onto the first page of the Interlude. It presumably occurs on the verso of the last page of the abovementioned Statutes with which the Interlude was bound up, but Herbert does not mention its occurrence, and I have not been able to see the book. If it does not occur there, it probably 'took off' from the last page of another copy of the Interlude when the folded sheets were piled in the binder's shop. In that case the Interlude must of course have been itself printed by Rastell, a point still open to doubt; but the former explanation is the more probable.

Dr. Fischer's reprint of the text is, on the whole, accurate. There are, however, occasional misprints, as for instance 'pointee' for 'pointes' in l. 354, and the use of capitals in the case of proper names is distinctly arbitrary. In l. 20 we have 'englyshe' and in l. 27 'Englyshe,' whereas the original has 'englyshe' in both cases. In l. 22 'The Grekes the Romayns' is 'The grekes the romayns' in the original; the reprint has 'God' for 'god' *passim*. On p. 44 the direction 'Hic intrat Natura Naturata Humanyte and Studyous Desire' should be 'Hic intrat natura naturata Humanyte and Studyous desire.' Again '.iiij.'

is throughout rendered by 'IIII.' Yet no consistency of usage is attained, for on p. 62 we have 'Italye . . . Rome . . . Naples . . . Venys . . . venys . . . almayne . . . denmarke . . . norway . . . Iselonde,' in the course of ten lines. The music for the song (l. 1326, etc.) given in the original has been transferred to the end, apparently for typographical reasons. Dr. Fischer does not say whether any attempt has been made to correct this music, and our own knowledge of ancient notation is not sufficient to enable us to tell whether any such correction was necessary, but the reprint is far from accurately representing the original, notes being in some cases entirely omitted. Lastly, we have to call attention to the very eccentric and equally clumsy method of indicating the pages of the original. 'A I, 1' and 'A I, 2' will do well enough for A1 and A1^{v}; it is where the leaf bears no printed signature that the editor gets into difficulties. 'A III, 6' and 'A III, 7' are perfectly grotesque substitutes for A5^{v} and A6, and will be utterly incomprehensible to all readers who do not happen to have the original before them. Really, editors of old texts might take the trouble to acquaint themselves with such an elementary bibliographical convention as the indication of signatures.

However, we must be grateful to Dr. Fischer for what is, on the whole, a careful and useful piece of work. The absence of notes is a serious fault in an edition of the sort, but not, we hope, irreparable. The other points to which we have called attention, though unsatisfactory in themselves, are of no great importance, and the text is in essentials more accurate than the abovementioned inconsistencies might lead one to suppose. W. W. G.

The Mabinogion: Mediæval Welsh Romances, translated by LADY CHARLOTTE GUEST, with Notes by ALFRED NUTT. David Nutt. 1902. [Cloth, 2s. 6d.; leather, 3s. 6d.]

MR. NUTT has here republished in convenient form and with welcome notes a work familiar to and prized by all lovers of medieval literature, whether professed Celticists or not. The order of the tales has been altered, and one or two corrections made, otherwise the present is a faithful reprint of the original edition. The notes at the end of the volume are intended for the use of the general reader rather than of the special student, and supply a large amount of helpful information in a clear and scholarly manner. They make no claim to be considered as an adequate commentary—a work which would probably demand the co-operation of a number of scholars, but of which Mr. Nutt does not despair. Most readers will, however, find them a very welcome aid to the understanding of that field of Celtic literature of which the Red Book of Hergest is the most famous repository.

W. W. G.

NEW PERIODICALS.

WE have the pleasure of welcoming two new American quarterlies dealing with Modern Language research. *The Journal of Comparative Literature*, published at New York (McClure, Phillips and Co., 141-155 East 25th Street), is edited by Prof. G. E. Woodberry and Mr. J. E. Springarn of Columbia University, and Prof. J. B. Fletcher of Harvard. The January to March and April to June numbers have appeared, consisting each of about a hundred pages, and containing several articles of interest. The more important are two by Prof. Bastide on 'Huguenot Thought in England'; 'Unpublished Letters of an English Humanist' (John Phreas), with introductory note by Mr. Springarn; 'Molière en Italie,' by Sig. Pedro Toldo; 'The Relation of Literature to History,' by Mr. L. Einstein; and 'Précieuses at the Court of Charles I.,' by Prof. Fletcher. There are also Summaries of Periodical Literature, Notes and Reviews. Contributions in all modern European languages, we understand, are welcome.

Modern Philology, 'A Quarterly Journal devoted to research in Modern Languages and Literatures,' is published by the University Press at Chicago. The staff, as given on the titlepage, is as follows:—*Editors*, P. S. Allen (*Managing Editor*), F. J. Carpenter and C. von Klenze; *Advisory Board*, J. W. Bright, F. B. Gummery, George Hempl, G. L. Kittredge, J. E. Matzke, Calvin Thomas, and T. M. Warren; while a prodigious list of future contributors (including, we notice, all three editors of the New York journal) appears on a subsequent page. The first number, June 1903, runs to no less than 216 large octavo pages. The list of articles is too

long to quote, but not a few are of considerable interest.

While wishing every success to our new contemporaries we hope we shall not be thought discourteous in uttering a word of warning. Along with much that does honour to Modern Language scholarship, we notice a tendency in certain of the articles towards a style of writing more suitable for a popular magazine than a scientific journal. Such journals exist for specialists: summaries of text-book information on the one hand and diffuse rhetorical generalisations on the other, are, whatever their literary merits or the reputation of their authors, somewhat out of place. With this reservation, however, and having some personal knowledge of the difficulties under which editors labour, we offer our cordial congratulations to our American fellow-students upon their new ventures. Both journals are admirably got up in somewhat different styles, and the subscription price of each is $3.00, payable to the publishers.

W. W. G.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

THE MODERN LANGUAGE ASSOCIATION.

THE 32nd Meeting of the Executive Committee was held on Saturday, April 4th.

There were present—Sir Arthur Rücker, Messrs. Storr, Allpress, Edwards, Greg, Longsdon, Payen-Payne, Rippmann, and Twentyman.

The following were suggested as possible local secretaries: Messrs. Tilley, for Germany; Berthon, for Oxfordshire; Dr. Baker, for Yorkshire.

It was decided that meetings of the Committee should be fixed for the last Saturdays in January, March, May, June, September, October, besides other meetings which might be considered necessary.

The Hon. Secretary was directed to write to Dr. Kimmins, offering the co-operation of the M. L. A. in the conference of teachers organised by the Technical Education Board.

The Hon. Secretary read a letter from a member lately resigned.

Notice was given of motions for the next meeting, which was fixed for May 23rd.

The following 26 new members were elected: G. M. Taylor, S. J. Poole, A. Hargreaves, Capt. J. D. Kinealy, J. K. Hudson, Miss M. Pohler, A. Morrison, H. C. Lawrence, H. A. Francis, H. Hirsch, Miss M. Noble Duff, Eustace Miles, Prof. W. Bang, E. Bâton, P. W. Carhart, L. P. Schoddwyn, A. J. Woolgar, T. E. Cattell, C. F. Herdener, E. W. Harris, R. J. A. Chessex, C. E. Gough, Miss Rosa Burley, W. W. M'Kechnie, Miss M. Brittain, A. M. Saville.

The 33rd Meeting of the Executive Committee was held on Saturday, May 23rd, at the College of Preceptors.

There were present — Messrs. Storr, Allpress, Breul, Edwards, Greg, Heath, Lipscomb, Milner-Barry, Payen-Payne, Rippmann, and Twentyman.

The question of the future publication of the *Modern Language Quarterly* was discussed at length, and an offer by Messrs. Blackie was considered.

The second point, the consideration of the prospectus of the *Quarterly*, brought forward by Dr. Breul, was held over.

The Hon. Treasurer's motion, that a free copy of the *Quarterly* be sent to the University College Modern Language Library, was lost.

With regard to the Association's offer of co-operation in the conference of teachers organised by the Technical Education Board, the Hon. Secretary was directed to propose to Dr. Kimmins the names of some members of the Association who might be asked to read papers.

Mr. Milner-Barry proposed that arrangements be made for holding meetings next winter in London on literary subjects under the auspices of the M. L. A. It was decided that Messrs. Milner-Barry and Twentyman, with power to add to their number, form a sub-committee to take further steps in the matter.

In answer to the Hon. Secretary's question whether changes should be made in the Memorandum, it was decided that no alteration be made at present, as the first edition was not yet exhausted.

Letters were read from Messrs. Tilley and Berthon accepting the post of local secretary for Germany and Oxfordshire respectively. The Hon. Secretary was instructed to approach Dr. Baker, for Yorkshire.

Mr. Lipscomb was authorised to spend

the small sum remaining of the Library fund in getting two further volumes of the Dictionnaire Larousse.

With regard to sending a representative of the M. L. A. to the British Association Meeting to be held at Southport in September, the Hon. Treasurer was asked to write to the secretary of the Educational Section.

A suggestion was received from Dr. Fiedler to hold the Annual Meeting of the M. L. A. this year at Birmingham.

The following 6 members were elected: Miss M. J. Cowan, Edinburgh; G. Bauer, Glasgow; J. E. Mansion, Belfast; Prof. H. Logeman, Ph.D., Ghent; E. M. Johnstone, Rishworth; R. H. Pardoe, B.A., Oldham.

The 34th Meeting of the Executive Committee was held at the College of Preceptors on Saturday, June 27th.

There were present Messrs. Storr, Allpress, Atkins, Edwards, Lipscomb, Longsdon, Milner-Barry, Payen-Payne, Poole, Rippmann, and Twentyman (11).

The discussion of the Annual General Meeting was held over until the next meeting.

Local Secretaries: Mr. Longsdon consented to act as local secretary for Surrey, and Dr. Baker for Yorkshire.

The question of papers to be read at the Teachers' Conference, held by the Technical Education Board in January 1904, was discussed.

A resolution was passed thanking Dr. Frank Heath, who resigns the post of Editor of the *Quarterly*, for his valuable services to the Association. The committee re-elected him a member of their body.

In succession to Dr. Heath, the position of Editor was unanimously offered to Mr. Greg.

The question of the *Quarterly* was again brought up.

Notice was given that the reports of the sub-committees dealing with the Questionnaire and French Text-books would appear in the next number of the *Quarterly*.

Mr. Poole read letters on the subject of International Correspondence between School Children, and made the suggestion that the Association should take over the entire business and be responsible for the English side of it.

The following members were elected:—

1. E. C. Fisher, M.A., Dover College. Proposed by S. de Ste. Croix, seconded by H. Bué.
2. G. G. Coulton, Eastbourne (9 St. Mary's Road). Proposed by F. Storr, seconded by Dr. Breul.
3. Miss M. Etherington, headmistress of Upton House, near Slough. Proposed by C. N. Nagel, seconded by A. A. Somerville.

The next meeting was fixed for July 18th.

THE REFORM METHOD CIRCULAR.

At the General Meeting of the Modern Language Association held in December 1901, 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 teaching classes on the lines of the new method.'

A sub-committee subsequently drew up a circular which was reprinted in the *Modern Language Quarterly* (vol. v. p. 84), and copies were sent to many teachers. Only 53 replies have been received; but it does not seem advisable to delay publication any longer.

We may sum up briefly the outcome of the answers obtained.

A.

(1) French with boys is taught in forms, not sets, nearly in the proportion of two to one. With girls there is a slight proportion of sets over forms.

In German, on the other hand, there is slightly more teaching by sets than by forms among boys, and among girls sets very distinctly predominate.

The explanation is obvious. German, almost universally on classical sides, is taken as an alternative to some other subject, or as an extra, and this is to a less extent the case in modern sides.

(2) Hours. On the average it appears that boys have four lessons a week in French of something under an hour, and something

over an hour for home preparation. Girls have three lessons of 50 minutes, and something under two hours for home preparation. This, we believe, marks a distinct advance on the curriculum of twenty years ago, when two French lessons a week was the rule for public schools. The ideal of the modern language master, a lesson a day of from half to three-quarters of an hour for the first two years, is very rarely attained. It is also a common complaint that modern languages are relegated to the last and least fruitful hours of the day.

Very nearly the same amount of time is given to German as to French.

(3) The average number of pupils in a set or class is for boys 20; for girls somewhat lower (23 in forms, but only 19 in sets). In German the average for boys is 13; for girls, 12. These numbers cannot be reckoned excessive, but it is observed that it is most essential, if the new method is pursued, that a class of beginners should be small, and that if large classes are a necessity, these should be arranged in the middle part of the school.

B. *Pronunciation* was taught

(1) Without phonetic symbols by 33; of these 12 rely on imitation only, and 21 supplement this by directions as to the mode of articulation, etc., of the foreign sounds.

(2) With phonetic symbols by 20; of these 13 use phonetic symbols and ordinary spelling side by side, and 7 use the phonetic symbols exclusively at first; 11 make the pupils write the symbols. The system used is almost invariably that of the *Association Phonétique Internationale*, unmodified.

C. *Use of the Foreign Language.*

(1) Thirty-two teachers in the early stages use the foreign language only; almost all, however, employ English for difficult explanations, in order to save time.

(2) The Hölzel pictures of the seasons are generally used.

(3) Seventeen teachers appear to adopt some features of the Gouin system; the answers to this question are rather vague.

(4) Nineteen teachers have carried through the use of the foreign language in the higher stages.

(5) The pupils learn prose by heart in 36 cases, poetry in 40.

To the remaining questions there are either no answers, or the answers vary so much that it seems impossible to deduce satisfactory statistics.

HOLIDAY COURSES ON THE CONTINENT FOR INSTRUCTION IN MODERN LANGUAGES.

The Board of Education have just issued the Revised List of nineteen Holiday Courses which will be held on the Continent at different times during the present year, but mostly in the summer months.

Four of the Courses are in Germany, viz. Greifswald, Jena, Königsberg and Marburg; three in Switzerland, viz. Geneva, Lausanne and Neuchâtel; one in Spain, viz. Santander; and the rest in France, viz. Tours, Honfleur, Paris, Grenoble, Nancy, Villerville-sur-Mer, Caen, Lisieux, Bayeux and Douai. A Course which was to have been held at Kiel will not be held this year, owing to the change of date of School holidays. A Course will also be held at Zürich in August, but the information was received too late for insertion in the Table. The paper issued by the Board of Education gives the date of each Course, the fees, the return fares from London, lowest cost of boarding, principal subjects of instruction, address of local secretary, and other details of importance to intending students. Copies of the paper can be obtained free on application to the Board of Education Library, St. Stephen's House, Cannon Row, Whitehall, London, S.W.

THE UNIVERSITY OF LONDON SCHOOL-LEAVING CERTIFICATE.

WE are moving fast in Education; the walls of the old citadel are falling, Euclid has been dislodged, Latin and Greek forms have been shattered, the examination idol no longer occupies its lofty pinnacle. The London University has transferred its centre of gravity from examination to teaching, and the tyranny of a code imposed from without is making way for 'Lehrfreiheit und Lernfreiheit.' Reform in Education moves more rapidly downwards than upwards. The London University has extended its embrace to the new faculties of Engineering and Economics, and the new Matriculation regulations place the modern curriculum on a level with the classical. But, far more important, the London University is being moved by a new spirit, destined in the course of time to vitalise the whole intellectual organism of the Metropolis. The scheme for the School-leaving Certificate gives evidence of the fuller educational life of the University; for the central aim of the Certificate is liberty for the School and incentive to a high standard of excellence.

Under the scheme, the University will in the first place satisfy itself that the course of instruction of the School is a suitable one. This does not mean that any possible combination of subjects under the new Matriculation regulations will be accepted, nor, on the other hand, that a curriculum which does not include a permitted combination will be satisfactory. Indeed, it is clear that the School-leaving Certificate is to be regarded as *at least* the equivalent of the Matriculation Certificate: it may, however, include a great deal more both in range and in depth. While an inferior limit is thus assigned to the Leaving Certificate, a variation with the type and grade of school is made possible by the provision of additional and special advanced papers. It does not appear whether the advanced papers are themselves to be of a definite order of difficulty, but in any case they are bound to meet a long-felt want. It has always been a matter of complaint, that pupils entering for the Matriculation examination have been kept to a dead level of mediocrity, and that they have had no encouragement to excel in subjects that take a dominant place in the curriculum of the School. The Leaving Certificate does not seek to effect a new organisation in schools, for when once the minimum accepted Matriculation requirements are satisfied *at one and the same examination*, the special Advanced Paper or Papers may be taken alone in subsequent years, and the certificate conferred on leaving will sum up the results of possibly a series of examinations. Thus the London University offers to do for the Sixth Form of a First Grade School, what the Joint Board has hitherto done—but with this difference that it insists on a modicum of general education before being a consenting party to specialisation. The quantitative and qualitative variation of the Certificate under the one appellation is, however, a possible weakness from the point of view of general public acceptability. The Leaving Certificate ought to have definite cognisable currency values; and it might be advisable that the grade and kind should be described by such qualifications as 'Lower' and 'Higher,' and by the addition of such words as 'Classical' or 'Modern.' It is doubtful also whether the value of the School-leaving Certificate may not be debased by the introduction, side by side with it, of the 'School Record,' intended for pupils who are unable to satisfy the examiners in all the subjects required for Matriculation. The Certificate and the Record are sure to be confounded in the public mind, and there is really no reason for a sop to the weak pupil with the present elastic Matriculation programme.

The one serious obstacle to the adoption of the new scheme lies in the expense. The fee of £2 per Candidate[1] is not excessive, but it requires the Leaving Certificate Examination to be held simultaneously with the Matriculation Examination, so that the large majority of Candidates will, from the exigencies of the time-table, be debarred from entering for a larger number of subjects than the ordinary Matriculation Candidate. The alternative course of a special examination for a school or group of schools—making the Leaving

[1] Each school has to pay in addition a fee of £5 to cover the cost of the oral examination.

Certificate what it is evidently intended to be—will throw the whole expense of the examination upon the school or group. Eventually the University may seek to associate the teachers with its examiners in the conduct of the examination. We welcome the present scheme as a step in the right direction. A. K.

SOME DEVICES FOR TEACHING FRENCH CONVERSATION

In teaching French Conversation the teacher has too often to train his pupils not only to speak in French, but to acquire a general habit of logical speech. A beginner surrounded by French-speaking people may rely exclusively upon his ear, which he could not do if he were brought up in the class-room and in his native environment. Hence the burden of teaching is much increased, and means have to be devised for forcing the pupil to overcome his reluctance to making not alone clear and logical answers to questions, but answers of a proper length. It is true that the power of imitation can be made of very great use if too much time is not thrown away upon the acquirement of familiar colloquial phrases, to the neglect of plain, clear, if slightly uncommon, modes of speech. Few modern language teachers in England have the free disposition of the time allotted to their work, or complete freedom in the choice of methods. If the limits of such freedom are, perhaps, sooner reached in school teaching, there is generally a fixed syllabus of some kind or other to be reckoned with elsewhere. Thus a complete trial of any one method is nearly impossible, whilst a collection of isolated but adaptable devices may be found useful. It is easy with an advanced class to take a lesson — say French History—in French from a suitable elementary text-book. The manipulation of short stories and extracts is a method already too well known to need description. But where set books already form part of the work they may be made extremely useful, and very good results indeed are often to be got by making the whole or a part of the subject-matter the basis of questions. From a class which has already been obliged to acquire some practice in writing grammatical exercises, good answers may be obtained by encouraging the framing of replies consisting of a series of short sentences. Asyndeta will abound at first, and many words, especially personal pronouns, will be needlessly repeated, but both these defects will diminish with practice. But in all cases where an extract of any kind has been dealt with and perhaps learnt by heart, it should, with all that belongs to it, be henceforth regarded as a part of the stock of ready-made speech possessed by the class, which all may consider themselves liable to be asked to reproduce. Still, the teacher of conversation cannot afford to repeat himself too often, though on the other hand he can just as little afford to exchange one device for another until it has been fully used and has begun to grow tedious. As an alternative to others, the following method has been used with success. From an elementary text-book of French History the teacher reads aloud a few lines which the class immediately translates orally. New words are very briefly explained in French, and then a few questions, also in French, are put upon the subject-matter. Much no doubt may be said against a practice of this kind which requires the use of the mother-tongue, but the whole class can be kept alert by its means and made to work rapidly. The use of pictures is a generally approved device; for the beginner is of Zeus and must be considered! But is there any reason why pictures made for the purpose should alone be employed? Is it not better, at least at times, to choose one less crowded with detail than pictures of this kind usually are? Is it, too, superfluous to suggest that any picture used should in the first place be a really good drawing? A teacher who is himself possessed of a knowledge of drawing will find ample opportunity of turning it to account with classes of almost any stage of advancement. For more advanced pupils pictures of historical subjects are useful, and can be made to lead to good descriptions. The pupils are sometimes themselves encouraged to make drawings, which are generally more or less crude, but useful if large enough. Various common objects, such as the human head, a penknife, etc., may be drawn in this way, and the names of the parts filled in. To teach the use of the numerals simple arithmetical sums may

be done orally by the class. Good average examples of the four fundamental operations will serve. But as a subject for lessons in class nothing is so good as French History. To vary the work in this subject, questions may be put by the class to each other, and it is perhaps as well for the teacher to dictate a few typical questions to serve as a basis and teach the proper expressions. Oral translation into French of some simple Latin text can be strongly recommended for a class acquainted with Latin. It forms, in spite of the difficulty it causes at first, an excellent aid to the habit of thinking in French.

It is often impossible for a young beginner to distinguish between the French vowel and the English diphthong, which is its nearest equivalent. Singing makes the difference clear, however. Jokes, puns, and riddles are another useful stock-in-trade for all kinds of purposes, puns and riddles having a special value as aids to pronunciation. But for this particular purpose nothing is so good as carefully made phonetic transcriptions, even though used for a few minutes at a time, provided they are used repeatedly. The difficulty of learning the value of the signs is a very small one, and it is hard to see how a class can very well be left in ignorance of so much of the elements of sound-formation as suffices to show their meaning. The practice of turning an advanced class into a debating club for the purpose of debating some previously selected question well deserves mention. The following method, too, has proved of very great service. It consists in utilising an intellectual pastime which is common abroad, but may be new to many. An object is agreed upon by a company of persons, and another person, ignorant of their choice, is required to discover what it was by means of questions to which the answer must be 'Yes' or 'No.' No other kind of question may be put; and it is equally understood that the questions asked should be asked systematically and in strict order. Thus the inquiry should proceed from general data to more particular, and continue to gain in intension as it narrows in extension, until it can be made to converge upon the required point. The usual question to begin with is, 'Does it (the object) exist?' If so, 'Has it a material existence?' If the answer is 'Yes,' questions must follow as to its physical properties: to which of the three kingdoms, animal, vegetable or mineral, it belongs wholly or in part, and so on.

It is of course as grave a pastime as could well be invented, and one to which guessing should be but one degree less foreign than gambling itself! We might imagine Cathos and Madelon passing an idle hour with the 'Marquis' in this fashion. But for the purpose in hand it supplies an excellent instrument, and a beginning can be conveniently made if the teacher chooses an object himself and leaves the class to frame the questions. Later, when the latter have acquired the method, they may be divided into two halves, one to ask, and the other to answer questions, the latter only knowing the name of the object selected. It will be found that the work *vires acquirit eundo*, and will arouse sufficient interest to carry it along of itself, so that the teacher will only be called upon to bear witness from time to time to the purity of the language. But in any case the principle of systematic inquiry should be adhered to as much as possible. As an aid to conversation this method has the great advantage that it throws the whole of the burden of talking upon the class, and thus interests and encourages them; that it induces a habit of thinking in the foreign tongue; and that the difficulty of the task set to the class can be adjusted with the greatest nicety.

Considering how large is the part played by the memory in the acquirement of the power of speaking a foreign language, it is a great gain to be able to call other faculties into play, and stimulate to activity another order of mind. It is interesting to observe how students with strong imitative faculties, who may perhaps be tolerably well able to speak French, will remain silent when called upon, for the first time, to think as well as to speak.

G. A. PARRY.

EXAMINATIONS.

UNIVERSITY OF LONDON, MATRICULATION EXAMINATIONS (*January-June* 1903).

(*English Papers.*)

THE characteristics which we have noticed on previous occasions in papers set by Professors Hales and Napier appear markedly in those now before us. The questions are clear, original, and stimulating. They probably look easier than they really are, for many of the questions are extremely subtle, and the best candidate would require all his wits about him to do full justice to them. On the other hand, any student who had bestowed some attention on the subject would have an opportunity of showing his general intelligence, even if his actual knowledge were insufficient to secure him high marks. The examiners lay themselves out to get into touch with the mind of the student if he is in any way a rational and thinking being, but woe to the candidate who trusts to the undigested reproduction of text-book information and refuses to make use of his own brain.

Occasionally the form of the question is a little eccentric. 'Can you give any rules for the pronunciation of *s* and *th* in English?' 'Certainly, if I'm asked,' would appear to be an adequate answer—but it would scarcely be such an easy task to do so. The questions asking for 'a short Life of Shakespeare,' and character sketches of Brutus, Cordelia, Falstaff, Mercutio and Polonius (or three of them), give plenty of opportunities; but the further demands to 'name nine of his chief works, three histories, three comedies, three tragedies,' and to state in what plays the above-mentioned characters appear, are surely below the standard.

(*French and German Papers.*)

There is little that calls for comment in these papers. The passages for Unseen Translation are well chosen; only the second passage in the January German paper seems rather too hard. The passages for Composition are more difficult in the French than in the German papers. It seems a pity that French Composition is not given as an alternative; no doubt this will come in time. From the questions on Grammar we select the following as being good:

State, and account for, the mood of the italicised verb in each of the following sentences:—

(*a*) Je ne crois pas qu'il *parle* franchement.
(*b*) On comprend qu'un père *parle* ainsi de son fils.
(*c*) Nous cherchons une bonne qui *parle* ou l'anglais ou l'allemand.
(*d*) Vous ne pouvez pas ignorer qu'il *parle* ainsi de vous.
(*e*) Il n'y a rien dont il ne *parle* en maître.

Illustrate (by placing each expression in a suitable context) the difference between *plus qu'un ami* and *plus d'un ami*; and give a clear account of the syntax of the sentence: *Que lui restait-il à faire?*

Give the French for: (*a*) He has neither father nor mother.—Nor have I. (*b*) You may take either, neither, or both. (*c*) The poorer he becomes, the more generous he is. (*d*) A score of people arrived one by one. (*e*) Out of thirteen people, eleven died. (*f*) We shall go when your brother comes. (*g*) I am older than you by ten years. (*h*) He knows less than he did. (*i*) To-morrow will be the twenty-first.

Write down short German sentences showing the effect of the following conjunctions on the order of words: obgleich, denn, während, als, ſondern, da, indem.

On the other hand, a question like the following is a direct incentive to the exception-cramming in which teachers used to revel:

Give the masculine of *expresse, maligne, tierce*; the feminine of *discret, roux, frais*; the singular of *aieux, yeux, coraux*; and the plural of *genou, neveu, bleu.*

To 'account for the gender of *Abschied*,' and to 'give the preposition used after *begierig*' was probably beyond most Matriculation candidates.

A question in the June paper is:

What cases are used with the following prepositions: trotz, zwiſchen, über, auf? Give examples.

Could a candidate be refused full marks for answering, *e.g.*, Auf takes Acc. and Dat.; auf einen Baum, auf einem Baum. Yet is this all the examiners expected?

CAMBRIDGE LOCAL EXAMINATIONS.

(*English Papers.*)

There is little in these papers that calls for comment. They are on the whole quite adequate, but form eminently unentertain-

ing reading. On some points the reports of the examiners supply useful information. Thus we learn that few candidates 'gave a complete list of the pronouns occurring in a selected passage'—a quite easy one set in the 'preliminary' grammar. This is important as it shows that the teaching the candidates had received had failed to make clear to them the most rudimentary conceptions of language. For such students all further grammatical training would be mere parrot work. The metrical questions set in the 'senior' papers appear to us unsatisfactory. Such questions require the greatest possible caution if they are to avoid dependence on some particular textbook. Most editors now give some account of the metre of their text, but it is for the most part sad trash, which the bad student will misapply and the good won't accept. Moreover, in many cases it is impossible to treat lines of blank verse isolated from their context. Of course the candidates may be intended to supply the context for themselves, but then the question ceases to be a purely metrical one. Portmanteau questions of the sort hardly appear to us quite fair. As they stand, such lines as:

O me! you juggler! You canker-blossom!

and:

And with her personage, her tall personage;

are simply not verse at all. Blank verse frequently depends on rhythm and is only as it were sub-metrical, and in rhythm the line cannot be considered as a unit. Questions which raise theoretical issues of this sort are obviously out of place in a 'local' paper. Worse still is such a question as 'How would you defend the apparently irregular form of verse in *Lycidas*?' Dr. Johnson would not have dreamt of defending it at all; nor should we, though for the opposite reason. 'How would you defend Shakespeare for not bringing about a comic catastrophe in *Hamlet*?' would be an about equally intelligent question. We gather from the report that the metrical questions were on the whole well answered. If that is so the candidates must have showed more judgment in answering the said questions than the examiners did in setting them. We further note in the report that the examiners complain of the frequent recurrence in the essays of such 'vulgarisms' as 'them' for the oblique case of 'person.' The expression to begin with is clumsily inaccurate—'them' is used as the oblique case of the pronoun referring to 'person,' which is quite a different thing—and furthermore the ungendered plural is perfectly idiomatic in such a case. Of course it is well to be strict in the teaching of composition and to make certain that the pupil is conscious of the grammatical licence taken in such cases, but that is quite a different thing from branding the use as a 'vulgarism' in a report.

NUMBER OF CANDIDATES.

Preliminary:	Grammar, . .	5577
	Composition, .	5566
	Macaulay, *Lays*, .	1972
	Scott, *The Lady of the Lake*, . .	2379
Junior:	Grammar, Composition, .	8060
	Midsummer Night's Dream,	6276
	Scott, *The Lady of the Lake*,	1563
Senior:	Grammar, . . .	2269
	Composition . . .	2408
	Midsummer Night's Dream,	2266
	Milton, *Comus*, etc., .	114
	Addison, *Spectator*, . .	141

(*French and German Papers*).

We can again express our satisfaction at the uniform care with which these papers have been set. If purely external examinations are required in the elementary and intermediate stages—a question which will answer itself in course of time—then the Cambridge Local Examinations will suit this purpose well.

PRELIMINARY EXAMINATION
(*December* 1902).

	Number of Candidates. 1901.	1902.
French, . .	3973	3995
German, . .	202	165

The papers were, on the whole, admirable, and should not have presented any difficulty to an intelligent pupil after two years' teaching. Yet the Examiners' reports make rather depressing reading:

French.—'The accidence questions were generally well answered, with the exception of the question on numerals.' But: 'The renderings of the detached sentences into French were mostly marred by false concords. . . . The translations of the alternative unprepared passages, taken by a minority of the candidates, was poor. . . . The parsing was very unsatisfactory. . . . The composition showed some improvement as compared wit[illegible] work of former years.'

German.—'The performances of the candidates taken as a whole were distinctly disappointing. . . . The candidates showed an entire ignorance of the declension and comparison of adjectives, as well as of the conjugation of the commonest strong verbs. . . . The candidates showed themselves quite incapable of building the simplest German sentence, and the most elementary rules for the order of words were entirely disregarded. Here again it seemed evident that the direct method had not yet been applied in the teaching of German.'

We notice, at the head of the German paper, the very sensible direction: 'In writing German, candidates are advised to use English characters.'

The passages for translation into the foreign language deserve to be reproduced:

French.—Who is knocking at the door? Who is there? It is I, please open. Come in. The key is in the lock (*serrure*). What! you are still in bed? Yes; what time is it? It is time to get up, it is a quarter to eight. I did not know what time it was.

German.—In four days we shall have holidays (*die Ferien*). In the holidays we need (*brauchen*) not work. I am sorry that my brother will not be at home this time. He has gone to Germany to learn the language. When he comes back he will have much to tell us about the Germans and how they live.

JUNIOR EXAMINATION
(*December* 1902).

	Number of Candidates. 1901.	1902.
French, . .	7635	7642
German, . .	825	762

The Examiners' reports are not very favourable. Once more we meet with the complaint that the composition (both in French and German) was weak. We wonder when the authorities will take the only reasonable course, that of cutting out composition from the papers for beginners, or of substituting something in the nature of free composition. It is distressing to think of the time that is being wasted over translation into French at a stage when the pupils are utterly unfit for it. Teachers labour, children groan, examiners grow plaintive—and still the old grind continues, year after year.

With regard to translation from French, the Examiners say:

'*Set Books.*—A very large number of the translations were lamentable from the standpoint of English style. . . . About one-fifth of the candidates took the unprepared passages in place of those from the set books; much of the work done was excellent. . . . The style and general attention to detail were, on the whole, more satisfactory than in the renderings from the set books.'

And, in criticising the Senior French papers:

'Those who took unprepared translation in lieu of set books (thirty-six per cent.[1] of the whole number) gave the impression of having received much more intelligent teaching than the others; a large number of excellent translations were sent in and few were quite worthless.'

Is it necessary for us to point out to the authorities what naturally follows from this observation? That if they are concerned not merely with money-grubbing, but with the bettering of education—as we are sure they are—then they should once and for all drop the set book from their junior examinations. We have spoken on this point before; the setting of books at these examinations encourages teachers to be idle and publishers to multiply editions of the same text, and both results are altogether undesirable.

About the papers themselves there is not much to say. The passage for translation into French was not as well chosen as usually; and in the German passages for unseen translation too many words were supplied. We must again refer to the fact that a tragedy by Schiller is set as an alternative to fairy-tales from Hauff. Surely the former is no book for 'junior' candidates.

SENIOR EXAMINATION
(*December* 1902).

	Number of Candidates. 1901.	1902.
French, . .	2162	2185
German, . .	359	306

The French Examiners report favourably on the whole; here again the composition is described as 'very weak.' The result of the German examination was 'less satisfactory than in previous years.' This opinion and the decline in the number of candidates taking German give food for thought. South Africa?

It is interesting to notice that more candidates than usual took the unseen translation instead of the set books, and that

[1] Twenty-eight per cent. last year.

many of these did badly. It seems probable that less time was given to the subject than in previous years. As the Examiners say: The paper was not harder, but in a great number of schools the subject seemed to have received less attention. There was not enough time for taking the set book—or for any other reading! We hope that the study of German is not going to be neglected in this country.

We select the following questions from the grammatical section of the papers:

Write in French four sentences to illustrate the use of *qui, que, quel, lequel* for the English word 'which,' and state the part of speech of the French equivalent in each sentence.

Translate the following sentences, explaining the use of the subjunctive in each: (i) *Vive* le roi! (ii) Je n'ai jamais dit qu'il *fût* lâche. (iii) Voulez-vous qu'il *sorte*?

Give a simple adjective formed from: *Macht, Haus, Gold, Bauer, Eisen*; and the substantives formed from each of the following: *krank, ewig, hoch, bitter.*

Questions like the last of these should become frequent in examination papers; it is important that pupils should pay attention to 'connected words,' as it is a powerful aid in strengthening and extending the vocabulary.

We observe that a few questions are asked on the subject-matter of the set books; but they cannot prevent us from smiling at the manifest absurdity of making candidates read a whole play and then asking them to translate eighteen lines and to discuss their metre. If a book has real worth it should be read well; and the examination should be of such a kind as to encourage this.

For the newly instituted examination in *Spoken* French and German there were 109 and 12 candidates respectively. The result was fairly satisfactory; the attainments of the girls being 'on a distinctly higher plane than those of the boys.'

HIGHER LOCAL EXAMINATIONS
(*December* 1902).

	Number of Candidates.
French, . . .	129
German, . . .	39

The Examiners report favourably, especially on the work done in French, where even the composition was 'very satisfactory on the whole.'

The papers are as good as usual, which is sufficient praise. From the Grammar questions we select the following:

Give the English for: (*a*) Elles ont un piano à queue. (*b*) L'épervier est un oiseau de proie. (*c*) Connaissez-vous cette jeune demoiselle aux yeux bleus? Explain the use of the preposition *à* and *de* in (*a*) and (*b*) and that of the article in (*c*).

Write short sentences, accompanied by translations, to illustrate the use of *quelque* as an adjective and as an adverb.

Illustrate different modes of rendering the word *use* by translating the following sentences: (*a*) That article is of great use. (*b*) What is the use of doing that? (*c*) Can you make any use of this? I think so. I have no further use for it, but I hope it may be of some use to you.

Derive a noun from the stem of each of the following verbs, and give its meaning and gender: *verlieren, können, schreiten, werfen.*

Write down short German sentences introducing the following verbs in the passive voice: *widersprechen, besteigen, sagen, verfolgen.*

Write down and translate short German sentences illustrating the most common uses of the adverbs *doch, schon, erst.*

We were particularly pleased to notice, among the questions on the set books, the following:

Relate in simple original French prose either the fable *Les Poissons et le Cormoran*, or that entitled *Le Paysan du Danube.*

UNIVERSITY OF LONDON.

We cannot afford to ignore the interesting developments in the Modern Language work of this University; and so our readers will be interested in the syllabus for the B.A. Honours Examination for External Students, which was recently passed by the Senate.

Candidates are required to take any two of the three following languages:—English, French, and German. The treatment to be such as to lay special stress on the literary side of the subject. Six papers to be set in each of the languages offered by the Candidate. The syllabuses to be as follows:—

English.

(*a*) History of English Literature from 1660 to 1900, with special study of prescribed books.

(*b*) History of English Literature to 1660, with special study of prescribed books.

(*c*) Shakespeare, with selected plays to be specially studied.

(*d*) Prescribed Middle English Texts, especially the works of Chaucer.

(*e*) The Essentials of Old English Grammar, with prescribed Old English Texts.

(*f*) An Essay.

A considerable choice of subjects will be allowed, drawn from the literary, social, and political history of England.

French.

(*a*, *b*) History of French Literature from 1550-1900:—

Passages (in some cases to be translated) with questions on literary history and on the outlines of social and political history.

(*c*) Grammar and Prosody of Modern French.

(*d*) (i) French Literature to 1550:—

Passages (in some cases to be translated) with questions on literary history and on the outlines of social and political history.

(ii) French Language to 1550:—

The essentials of Grammar and Prosody.

(*e*) Composition and French Essay.

(*f*) Two short English Essays.

A considerable choice of subjects will be allowed, drawn from the literary, social, and political history of France. One of the subjects selected by the candidate should belong to the literary group, the other to the historical group.

There will also be an oral examination in this language.

German.

(*a*, *b*) History of German Literature from 1500-1900:—

Passages (in some cases to be translated) with questions on literary history and on the outlines of social and political history.

(*c*) Grammar and Prosody of Modern German.

(*d*) (i) Old and Middle High German Literature:—

Passages (in some cases to be translated) with questions on literary history and on the outlines of social and political history.

(ii) Old and Middle High German Language:—

The essentials of Grammar and Prosody.

(*e*) Composition and German Essay.

(*f*) Two short English Essays.

A considerable choice of subjects will be allowed, drawn from the literary, social, and political history of Germany. One of the subjects selected by the candidate should belong to the literary group, the other to the historical group.

There will also be an oral examination in this language.

As important innovations we notice that candidates will have to pay some attention to 'social and political history.' This seems a sensible requirement; we have known men to pass the Cambridge Tripos with only the faintest glimmerings of knowledge as to the history and *Kulturgeschichte* of France and Germany. The English Essays will serve to test this knowledge; they will be still more important as a stimulus to English composition. The majority of the 'external' candidates will probably take up teaching; and it is well that they should be able to express what they know in an acceptable form. Another defect often observable in Tripos students is their ignorance of the literature of the 19th century. Among the prescribed books for this examination we notice with pleasure works by Wordsworth, Coleridge, Byron, Shelley, Tennyson, Browning, V. Hugo, Balzac, Daudet, Stapfer, Kleist, Grillparzer, Freytag, C. F. Meyer, and selections of modern French verse, 19th-century French historians, and modern German verse. The examiners will be glad to see that they are not bound to set passages from all the set books, which will prevent papers (*a*) and (*b*) from assuming the painfully crowded appearance of the corresponding Tripos papers; at the same time students will have to read the books — which is the essential thing.

MEDIEVAL AND MODERN LANGUAGE TRIPOS (1903).

The following are the statistics of the last tripos examination:—

	Men.	Women.	Total.
First Class . .	1	4	5
Second Class . .	4	7	11
Third Class . .	4	8	12
Advanced student .	1		1
Allowed the Ordinary Degree . .	1	1	2
Ægrotat . .		1	1
	11	21	32

COLLEGES: Newnham, sixteen; Girton, five; Gonville, Caius, and Trinity, three each; Emmanuel, two; Christ's, St. John's, and Pembroke, one each.

Dr. Breul informs us that, in addition to these third-year students, there were 84 others studying Modern Languages at Cambridge, making what is really a grand total of 116. This does not include the men reading for the Special; 12 names appeared in the list just published.

The 84 students referred to above are classified as follows:—

	Men.	Women.	Total.
Second Year . .	19	21	40
Third Year . .	18	24	42
Research Student .	1		1
Old Tripos Student .		1	1
Doing research work			
	38	46	84

UNIVERSITY OF SHEFFIELD: TEACHERS' CLASS.

The paper set last year by Prof. A. T. Baker to his Teachers' Class at University College, Sheffield, was reprinted in the *Modern Language Quarterly* (vol. v. p. 94). It aroused a good deal of interest; and we are fortunately in a position to reprint the papers set this year. They will be found eminently suggestive.

FRENCH.—FIRST COURSE.

1. What defects are commonly found in the pronunciation of:
   (*a*) the vowels [a], [y], [o], and nasal *a*.
   (*b*) the consonants l, r, and j?

2. What differences exist between French and English as to pitch, rising and falling of voice, etc.?

3. In what class of expressions do you generally find the accent elsewhere than in its historic position on the final syllable? Give examples.

4. For purposes of ear-training is it preferable to dictate known or unknown words? State your reasons.

5. Transcribe the following passage, spacing so as to show breath groups, and inserting signs to show high and low, rising and falling voice, and also mark such cases of shifting of accent as the sense may determine:

PERRICHON. Par ici!... ne nous quittons pas! nous ne pourrions plus nous retrouver.... Où sont nos bagages?... (*Regardant à droite; à la cantonade.*) Ah! très bien! Qui est-ce qui a les parapluies?...

HENRIETTE. Moi, papa.

PERRICHON. Et le sac de nuit?... les manteaux?...

MADAME PERRICHON. Les voici!

PERRICHON. Et mon panama?... Il est resté dans le fiacre! (*Faisant un mouvement pour sortir et s'arrêtant.*) Ah! non! je l'ai à la main!... Dieu, que j'ai chaud!

MADAME PERRICHON. C'est ta faute!... tu nous presses, tu nous bouscules!... je n'aime pas à voyager comme ça!

PERRICHON. C'est le départ qui est laborieux... une fois que nous serons casés!... Restez-là, je vais prendre les billets.... (*Donnant son chapeau à Henriette.*) Tiens, garde-moi mon panama.... (*Au guichet.*) Trois premières pour Lyon!...

L'EMPLOYÉ, *brusquement.* Ce n'est pas ouvert. Dans un quart d'heure!

PERRICHON, *à l'employé.* Ah! pardon! c'est la première fois que je voyage.... (*Revenant à sa femme.*) Nous sommes en avance.

MADAME PERRICHON. Là! quand je te disais que nous avions le temps.... Tu ne nous as pas laissé déjeuner!

PERRICHON. Il vaut mieux être en avance!... on examine la gare! (*A Henriette.*) Eh bien! petite fille, es-tu contente?... Nous voilà partis!... encore quelques minutes, et, rapides comme la flèche de Guillaume Tell, nous nous élancerons vers les Alpes! (*A sa femme.*) Tu as pris la lorgnette?

MADAME PERRICHON. Mais, oui!

HENRIETTE, à *son père.* Sans reproches, voilà au moins deux ans que tu nous promets ce voyage.

PERRICHON. Ma fille, il fallait que j'eusse vendu mon fonds.... Un commerçant ne se retire pas aussi facilement des affaires qu'une petite fille de son pensionnat.... D'ailleurs, j'attendais que ton éducation fût terminée pour la compléter en faisant rayonner devant toi le grand spectacle de la nature!

6. Write notes in French for an elementary lesson on:
   (*a*) Some common scene of country life.
   (*b*) A railway station.

7. Work up the following story for use with a class which has been learning French for about a year:—

Les prodigalités de Louis XV. le mettaient souvent dans l'embarras. Un jour ce monarque parlait au maréchal de Noailles. Celui-ci lui dit: Sire, je ne me connais point en opération de finance; cependant je vais me permettre de vous donner mon avis. Je vous écoute, maréchal, répondit Louis XV. Eh bien! voici, selon moi, dit M. de Noailles, la meilleure opération de finance que vous puissiez faire: c'est d'afficher dans tout Paris, que l'on va pendre le chancelier Maupeou dans la plaine des sablons, et que l'on pourra le

voir pendre, moyennant un écu par personne: je suis certain que vous aurez une belle recette. Le roi ne put s'empêcher de rire, mais il ne suivit pas l'avis du maréchal financier.

(State for each lesson the manner of presentation, a few of the questions to be asked in class, and the homework to be required.)

FRENCH.—SECOND COURSE.

1. Of what use to the teacher may the phonograph be?

2. 'Method must be distinguished from procedure; the former may appear bad, because the latter is faulty.' Comment on this statement.

Suggest some variations in 'procedure.'

3. When should learning by heart begin?

Do you consider it a useful exercise to commit prose to memory carefully?

Is it of value to endeavour to learn a passage momentarily by 'eye' rather than by 'heart.'

4. What part may rapid analysis play in teaching? Give a résumé in a few lines of 10 B.

5. When should translation into English begin? What limitations might you make in translation generally?

6. How may the procedure in translation into the mother-tongue be varied?

7. State in general terms the subjects of which an elementary language course should consist?

8. Outline the best treatment of a play for class purposes. What homework should be given on a play?

9. 'Dramatise' 10 B.

10. Write full notes for a lesson on:—

A. First Stage:

(*a*) La salle de classe, *or*
(*b*) La géographie physique de la France, *or*
(*c*) Un marché.

B. Second Stage:

UNE FÊTE COÛTEUSE.

Un ambassadeur anglais à Naples avait donné une fête charmante, mais qui n'avait pas coûté bien cher. On le sut, et on partit de là pour dénigrer sa fête, qui avait d'abord beaucoup réussi. Il s'en vengea en véritable Anglais, et en homme à qui les guinées ne coûtent pas grand'chose. Il annonça une autre fête. On crut que c'était pour prendre sa revanche, et que la fête serait superbe. On accourt. Grande affluence. Point d'apprêts. Enfin, on approche un réchaud à l'esprit-de-vin. On s'attendait à quelque miracle. Messieurs, dit-il, ce sont les dépenses, et non l'agrément d'une fête, que vous cherchez: regardez bien (et il entr'ouvre son habit dont il montre la doublure), c'est un tableau du Dominicain, qui vaut cinq mille guinées; mais ce n'est pas tout: voyez ces dix billets; ils sont de mille guinées chacun, payables à vue sur la banque d'Amsterdam. Il en fait un rouleau et les met sur le réchaud allumé. Je ne doute pas, messieurs, que cette fête ne vous satisfasse, et que vous ne vous retiriez tous contents de moi. Adieu, messieurs, la fête est finie.

CHAMFORT.

C. Third Stage:

LA FONTAINE'S FABLE.

'Les Animaux malades de la Peste.'

(State carefully matter, procedure, and pupils' work for each lesson.)

Professor Baker has sent us the following note on the year's work:

'In my last year's report of work done with a class of teachers at the University College of Sheffield, I remarked that nearly all of them were proceeding to one or other of the holiday courses in France. I need hardly enlarge on the benefits to be derived from these (in our case made possible by the generosity of the various county councils), but I should like to say what a marked effect was produced by a few weeks' stay abroad; many of these teachers who could with difficulty understand rapidly spoken French returned with quickened ears and all with renewed enthusiasm.

'My work with those who returned for the second-year course consisted in the criticism of several "French Courses," general practice in teaching—criticism lessons—conversation, composition, etc. I find, as every one who has to deal with the English teacher of modern languages will find, that he is not deficient so much in method as in real knowledge of his subject, nor mere book learning but rather in feeling for the country whose language he is teaching. I, therefore, chose work of a literary nature and gave each week short lectures on French history and institutions. We frequently discussed a daily paper, and a course of general reading proved a source of great pleasure and profit. The most valuable piece of work done by this class was the

"editing" for a certain specified school class, of a short text of some two hundred lines, providing a short introduction, notes, and explicative grammar. Possibly nothing brings a teacher more face to face with difficulties than to be obliged to put down in black and white what he considers worthy of explanation.

'Much ingenuity and honest endeavour was proved by these exercises.[1] A month was allowed for its elaboration.

'The members of this year's First Course were not teachers of such marked ability, and the course has had to be slightly modified in consequence. They brought, however, boundless enthusiasm and goodwill to bear on their work.'

UNIVERSITY OF BIRMINGHAM: SCHOOL OF MODERN LANGUAGES.

MISS WINIFRED LEE (who last year took the B.A. Examination both in Birmingham and in London, where she won the prize for German) has passed the M.A. Examination, and has been awarded a Research Scholarship of £50. Mrs. M. E. FIEDLER has the distinction of being the first to obtain the degree of D.Litt. Her thesis dealt with the literary treatment of the story of Paolo and Francesca. Mrs. Fiedler obtained a first-class in the Oxford Final Honours Examination in Modern Languages in 1899, and took the Birmingham M.A. in 1902.

* * * * *

In our December issue (vol. v. p. 166) we gave some account of the recently established School of Modern Languages at the University of Birmingham; and we expressed our satisfaction at the inclusion of social and political history in the scheme. Dr. Fiedler has courteously permitted us to reprint the paper on 'German History and Institutions,' set at the M.A. Examination in June. It makes us regret once more that Dr. Fiedler did not deliver his lectures on this subject in London as well as in his own university.

GERMAN HISTORY AND INSTITUTIONS.

1. Besprechen Sie die wesentlichen Unterschiede zwischen dem Kaisertume des Mittelalters und dem neuen deutschen Kaisertume.

2. Schildern Sie die politischen Zustände Deutschlands zur Zeit des deutschen Bundes.

3. Besprechen Sie Grund, Ziel und Verlauf der deutschen Revolution von 1848.

4. Was führte zum Kriege von 1866?

5. In welchem verfassungsmäszigen Verhältnis stehen die deutschen Einzelstaaten zum Reiche?

6. Vergleichen Sie die verfassungsmäszige Stellung des deutschen Kaisers mit der des Königs von Preuszen.

7. Vergleichen Sie die Stellung des deutschen Reichskanzlers mit der des englischen 'Prime Minister.'

8. Nennen Sie die gesetzgebenden Körper (*a*) im deutschen Reiche, (*b*) im Königreiche Preuszen. Wie werden sie erwählt? Was sind ihre Befugnisse?

9. Welche Vorbereitung für das Lehramt (*a*) an Volksschulen, (*b*) an höheren Schulen, wird vom preuszischen Staate verlangt?

10. Erklären Sie: salisches Gesetz, Staatsanwalt, Landwehr, Einjährig Freiwilliger, Abiturienten-Prüfung, Real-Gymnasium, Probekandidat, Privatdozent, Postanweisung, Hoftheater-Intendant.

[1] I am aware that this idea is similar to an exercise of the kind required by the German Staatsexamen for teachers of modern languages.

REVIEWS.

Chaucer's Canterbury Tales. The Prologue. Edited by A. W. POLLARD. Macmillan and Co. 1903. [2s. 6d.].

Chaucer: Canterbury Tales. The Prologue and Nun's Priest's Tale. Edited by A. J. WYATT. University Tutorial Press. [2s. 6d.]

THE two editions of the Prologue to the *Canterbury Tales* now before us are of very different merit. Mr. Wyatt's appears to be a more or less hasty compilation, calculated to meet the demand for an examination text-book. As such, it is fairly adequate, but we have searched in vain for any trace of original work or thought in its composition. So far as we have been able to discover, the text is that of Professor Skeat, but transliterated into the more familiar orthography adopted by the Globe editors. Nothing, however, is said in the introduc-

tion concerning the sources of the text. We suppose that Mr. Wyatt considered the debt, which in common with all students of Chaucer he owed to the labours of Professor Skeat, to be too obvious to require mention, for acknowledgment is only made when notes are literally transferred, thus placing the debt on a level with those owed to Speght, Tyrwhitt, Lounsbury, ten Brink, etc. Yet this gives a very erroneous impression. The philological notes are of course necessarily very similar, and it would perhaps have been well had the editor followed Professor Skeat even closer, since, in endeavouring to give them a somewhat different appearance, he has at times sacrificed lucidity. But leaving these on one side, a glance at the first page of Mr. Wyatt's notes on the Prologue will show the extent of his only partially acknowledged debt. In his very first note he says: 'In writing the opening lines Chaucer probably had in mind the beginning of Book iv. of Guido delle Colonne's *Historia Trojana.*' Standing alone, this statement is devoid of the slightest interest or value — the average pupil would not even know what the book referred to was. Professor Skeat has the same note, but transcribes the passage in question, as well as adding another parallel. In l. 7, the editor again follows Professor Skeat in rendering 'croppes' as 'tops, not crops'; but the modern meaning of the word was equally current at the time, and though it does not give a very good sense in the present passage, no doubt affected the general connotation of the word. Chaucer appears to mean all the young growth of the year—the fresh crop of verdure—whether in wood or open. In any case the alternative to 'crops' is not 'tops' but 'shoots.' Mr. Pollard gives 'crops' only. On the 'halfe cours' passage (l. 8), Mr. Wyatt quotes (this time with acknowledgment) Professor Skeat's explanation, generously remarking that it is he 'who has the credit of having solved this difficulty.' Professor Skeat's solution is, however, open to serious criticism, as Mr. Pollard has realised. Thus we cannot help thinking that Mr. Wyatt's work would have gained considerably had he shown himself a little less ready to take other critics' work on trust, and a little more ready to acknowledge his obligations.

It is with much pleasure that we turn from this sort of book-making to a piece of work in every way worthy of the reputation which Mr. Pollard has won for himself as a scholar in the field of English literature. An introduction of some sixty pages contains an admirable outline of Chaucer's life, his works, the framework of the Tales, the language, versification, and text, and Chaucer's astrology. The notes contain much new matter which will be of interest, not only to the general reader and young student, but even, and perhaps most of all, we venture to think, to professed Chaucerian scholars. Particularly we would call attention to the notes on the Knight, 'seint Loy' (l. 120), 'Stratford-atte-Bowe' (l. 125), the second nun, the monk, 'In Principio' (l. 254), 'in eschaunge' (l. 278), the gildsmen, nearly all those on the section describing the Doctor of Physic (ll. 411-444), and that on the Parson. We sincerely congratulate Mr. Pollard on a most interesting and valuable piece of work.

W. W. G.

Première Grammaire Française. Par H. E. BERTHON. Dent. 1903. [1s. 6d.]

THIS book will, if I mistake not, be hailed as a boon by all modern language teachers who employ the reformed method, and particularly by those who are already using the same publisher's text-books with which it is uniform. It is written in easy and idiomatic French and specially written for the English pupil.

It should be an axiom in teaching a foreign language that the grammar put into a learner's hands must be written from the learner's point of view. To a Spaniard the French language does not present the same difficulties, or at least does not present them in the same way, as it does to an Englishman. That the grammar of the French language should be written in French will also be accepted as an axiom by most adherents of the reform method. Although I candidly admit that there are difficulties and niceties of construction and idiom which can be best explained in the maternal tongue, yet I am convinced that a grammar such as this has many advantages, no matter what method is employed. Were not our forefathers compelled to learn their Latin grammar in Latin?

M. Berthon has aimed at giving an elementary French grammar containing only essentials and, in my opinion, he has succeeded admirably; yet it is no adverse criticism to say that the student who masters the 157 pages of the book will

have much more than an elementary knowledge of the language. Great care has evidently been taken to make definitions clear and exact without using phraseology too difficult for young pupils to understand. I will state at once that I do not think the book could be improved in many important particulars. In fact it is difficult to select its good features when everything is so uniformly good, but compared with other grammars, it is much superior in dealing with phonology, conjugation, tense-formation, and analysis of sentences. From the English student's point of view, the articles, the pronouns, the negative, the passive, and the prepositions *à* and *de*, deserve special mention. Nothing that is not strictly historical is admitted, and it contains nothing which the student, in the course of further study, will require to unlearn or to modify. Accidence and syntax are treated as interdependent and not as separate studies.

In giving further details, I would draw particular attention to the chapter on sounds, where the definitions are very clear and precise. The six diagrams of the tongue positions for certain vowel sounds are an excellent feature. One might perhaps regret that they are too small to be clear, and that there are so few of them. These diagrams suggest the desirability of having uniformity in schoolbooks on such important points. Contrary to what we have here, some phoneticians give the sections of the human head looking in the direction in which we write, and the vowel triangle with the front vowels to the right. Some would prefer the terms *vocalique* and *soufflée* to *sonore* and *sourde*. But the whole chapter is excellently done.

Not less excellent and useful is the chapter which shows the phonetic and orthographic changes which words undergo when the tonic accent is displaced or when flexions are added to nouns, adjectives, or verbs. A thorough study of these will explain many apparent irregularities and get rid of the drudgery of learning what would otherwise seem meaningless exceptions.

Passing over the articles, pronouns, and prepositions, which, as I have hinted, are satisfactorily treated, we come to the verb, which I consider the crucial test of a French grammar, and in the fifty-eight pages devoted to it, I can find but little that is not worthy of praise. The four conjugations, the five principal parts, the conditional mood are all absent. The formation of tenses is put on the only rational and historical basis admissible, namely, the present, past, and future stems. The Table of Endings on page 85 shows what a simple matter after all the conjugation of a French verb really is. Here I am in favour of doing a little violence to historical accuracy and giving a still simpler table by making the vowel in the tenses of the past group part of the stem. This would give only one ending for the imperfect subjunctive and for the plural of the past definite, and would be historically correct for a small number of verbs such as *mettre*, *dire*, etc. I admit, however, that it would not make it easier for the pupil, who, in any case, would have to distinguish verbs in *i* and *u*. Anyhow, I can testify from experience to the stem method being a good way to teach the verb.

Equally rational and logical is the method of dealing with mood as an element of principal and subordinate sentences which are fully yet concisely treated. The chapter on the uses of tenses, although not lacking anything essential, might with advantage have received a fuller treatment. It is *the* weak point with most English students. A short but good chapter on the Order of Words completes the book. The only omission I notice in this is the case when an interrogative sentence begins with *qui* or *que*.

It may not be amiss to point out that M. Berthon has made no reference to the *tolérances* of which we have heard so much. Evidently, and I think rightly, he does not regard them as grammatical points to be taught to the pupil. They were not promulgated as a new way of writing certain French words and phrases which every one was bound or even advised to adopt, but solely for the guidance of Examiners disposed to lay too much stress on trifles. It was amusing to note the great excitement which these *tolérances* produced in this country among those who taught, not French, but the peculiarities of the French language. Some of them will no doubt become in time part and parcel of the language, but educated Frenchmen will for some time to come continue to write *mil huit cent quatre vingt*. Still, if an English boy occasionally lapses into *mille huit cents quatre vingts*, we must bear with him, and neither cane him nor 'pluck' him in his examination.

Lastly, it should be noted that the *Première Grammaire Française* may be used as a reading-book, and as subject-matter

for question and answer just like any other text. If this is done it will no longer be possible for any one to say that in the reform method grammar is neglected. I do not think it was ever really well known under the old method. Anyhow, it is impossible to doubt the superiority of the new method, when properly applied, as regards intelligent reading, pronunciation, or even intellectual stimulus. Of course, to make the method successful the teacher must have a certain fluency in speaking French correctly, and must not spare himself. It will not be successful if his knowledge of the language is not sufficient to enable him to venture on a question that is not actually in the book he is using.

It gives me much pleasure to bring this excellent little book to the notice of French teachers, many of whom will probably ask whether it is not to be supplemented by an exercise book to drive home the well-arranged matter it contains.

J. G. ANDERSON.

Siepmann's Primary French Course, First Term. Macmillans. 1903. [2s. 6d.]

MR. SIEPMANN'S excellent French Course has met with that mark of approval it well deserved—a second edition in a few months. My review in the last number of the *Modern Language Quarterly* was necessarily incomplete, since the wall-picture which forms the essential part of any good primary course was not then ready for publication.

The artist who endeavours to compress the salient features of some twenty woodcuts into one picture, even if it be of such generous dimensions as sixty inches by thirty,[1] has a difficult task, but Mr. R. Salles has acquitted himself with great skill, and the picture affords also abundant opportunity for the teacher to supplement the matter supplied by the charming drawings of Mr. Brock. The somewhat unpleasant effect produced by the high glazing of the picture disappears at a short distance, and most of the figures can still be seen distinctly at fifteen to twenty yards. Those children who are already accustomed to the pictures in the book will find great pleasure in seeking out their little friends again in the wall-picture, and their interest will be revived on recognising them in colours—the children at dinner, in the library, the doll's doctor, and the keeper of the 'jardin publique'; all are skilfully introduced, while the market, the sands, and the steamboat at the quay are all pleasingly French.

One change in the transcription would, I submit, be helpful; it is that a longer space be left after the words forming a breath-group. A child set to read a passage in transcription is rather apt to fall into a monotone, and this might be avoided by some simple means such as the one suggested.

Every good course is most welcome at a time when the best methods of teaching are gaining ground so rapidly, and this one seems to have come to stay.

A. T. B.

[1] I seize this opportunity of correcting an error in my review of April last. I then stated that the picture was sixteen inches long instead of sixty. This mistake was due entirely to wrong information supplied by the publishers.

Dent's New First French Book. By S. ALGE and WALTER RIPPMANN. Dent. 1903. [1s. 6d.]

Dent's Pictures of the Seasons. Unmounted, 2s. 6d. each; mounted on Linen, 3s. 6d. each; on Rollers, 6s. each.

IF one could have been ungrateful enough to find fault with Dent's First Year French Book, it would have been chiefly on the grounds of length and a want of increasing difficulty in grammatical constructions, therefore it is with delight that we hail a new edition in which we find both these defects effectually remedied. The improvement is particularly noticeable in connection with verbal constructions. In the old book it was only at the end that we met the compound tenses of verbs; this was rather a pity, as, if a pupil is asked to write a short essay in French—a most useful exercise even at a very early stage—he almost invariably wishes to use the perfect of verbs, and he often insists on using something which he fondly imagines to be a perfect. In the new book we find the compound tenses fairly early. The future of verbs was left out entirely in the old edition, to be encountered in a hurry in Book II. Now we have it in easy stages in connection with the Autumn picture, and we find the compound forms of reflexive verbs in Lesson 57. Thus Book II. —also an excellent book—will be made easier to work with.

The new edition contains more grammar

drill, which the teacher will at any rate find a useful reminder, as some of us may, in our desire to cover ground, have been inclined to postpone indefinitely the grammar that arose in connection with the different chapters. Now it demands attention.

Another very great improvement is that the sentences for completion which are of such practical help in acquiring the correct use of the relatives, personal pronouns, tenses of verbs, etc., instead of being at the end of the book where they were in danger of being overlooked or not used at the right time, are now at the end of the proper chapers.

Even the vocabulary is better. A few additions which speak for themselves are—*timbre-poste, salle d'attente, fabrique.* There are very many other new words of a practical nature, interesting to the mind of the boy—an essentially practical person! And here one would like to say a few words of thanks for the rational vocabulary that is introduced in these books. The schoolboy who used the old style of French text-book used to be disagreeably surprised when he went to France to find that the French as a nation did *not* speak much in ordinary conversation of such things as *prescription, recherche, raisonnement, sollicitation, la vaccine, imminence, invective, indemnité*; nor were they commonly accustomed to discuss such actions as *promouvoir, recourir, succomber, vénérer*; so that he came to the conclusion, after a few vain attempts to understand, that he had been painfully acquiring the wrong end of the dictionary.

After the introductory lessons are passed, there is a very successful attempt made to render each chapter more connected in style, and more graphic. If we compare the lesson in the two editions, where *le chasseur* goes to *la chasse*, we find the old book rather scrappy on the subject. In the new edition we are introduced to *le chasseur*, M. le baron de Rougemont—he thus becomes a personage at once, his appearance is described vividly, we are told what a successful day he has had, and when the time comes, we part with him with regret. Interest the child and he learns unconsciously, and

> '. . . the glad van
> Moves on at ease.'

Passing on, we find an interesting addition in Chapter L., where a train journey is described. This chapter, containing many useful words and phrases, would lend itself readily to being dramatised. Some of the information in small type on page 135 as to *le lycée, l'université, l'École des Beaux Arts*, etc., may be interesting to the teacher as well as the pupil. Some boys will revel in it.

For those who will reach the Appendix more interesting matter remains. Here is a sketch of the geography of Europe, with a suggestion of the forms of government of the different countries, from which we pass on to deal with France more particularly, its geography, political divisions, religions, and agriculture. The other lessons on Money, Time, etc., are full of information, while the lesson on the Metric System will be specially attractive to the Science schoolboy.

The new pictures are charming—so they were pronounced by some of my boys who had been working for a year with the old ones. They said at once that the representation of the actions was much more striking than before, and that the different objects stood out more clearly. The pictures are decidedly artistic, which is more than the most lenient critic could have said of the others. The colouring is vivid and attractive.

In short, those who decide to adopt Dent's New First Year Course may look forward to a happy and successful school year.

M. K. B.

Intermediate French Grammar. Clarke and Tanquerey.

To the Editor of the 'Modern Language Quarterly.'

Sir,—We should be much obliged to you if you would spare us space for a reply to some of 'J. G. A.'s' criticisms on the above-named book.

We may say at the outset that we are not whole-hearted converts to the so-called reform method, and that we do not think that English schools are ripe for it, especially as regards upper forms. We recognise that the pages of the *M.L.Q.* are not likely to be open to a defence of the position which we wittingly assume, but we suggest that the reformers are not likely to gain adherents by inexcusable perversion and misrepresentation of the more conservative, though still enlightened, view which we venture to uphold.

The *Grammar*, being confessedly 'Intermediate' and not intended to clash with Dent's *School Grammar*, could hardly contain—'A full historical grammar, a complete account of phonetics, a chapter on the formation of words by means of prefixes and suffixes, a treatment of logical syntax, an explanation of the supplanting of quantity by accent and the consequent introduction of a new metric system, and rules on

interrogation and inversion,' such as 'J. G. A.' would like to see included in the book.

By the great relative importance which 'J. G. A.' attaches to matters of this kind he recalls the manner and the methods of Mr. J. G. Anderson, whose *Manual of French Prose Construction* displays the very characteristics which your reviewer insists upon.

Your critic further says: '. . . one point alone is treated historically, namely the declensions. Beyond this, a few remarks on the tonic accent, and a few Latin forms from which pronouns, adverbs, and prepositions are derived, constitute practically the whole of the historical outlines announced on the title-page.'

Actually the book treats historically: The origin of French. Tonic accent. Comparison of Latin and French vowels and consonants. It gives a short explanation of the growth of each of the parts of speech, allowing about twenty pages to the subject. In fact, just enough philology is introduced 'to throw light on existing forms and usages without any attempt at a systematic or scientific treatment of what, we venture to say, can never be a school subject.'

Though 'J. G. A.' objects to our use of certain terms, he is not always accurate in his own language, for he remarks that the partitive ARTICLE is always *de* and nothing else.'

When he quotes from Robert to show that we are wrong in stating that *sans* is not followed by the 'combined form' of the article, he omits to complete his quotation in which Robert explains that *sans* is only thus used when, preceded by a negative, it '*acquiert la valeur de "avec": Mais ce ne fut pas sans de poignantes émotions*, etc.' *Sans*, unaccompanied by a negative, if followed by a noun and with the meaning of 'without,' is never found with the partitive article.

In his account of what he considers omissions in the *Grammar*, 'J. G. A.' fathers on our book imaginary statements:

Critic.	*Grammar.*
'It will hardly be believed, for instance, that the formation of the future tense is NOWHERE referred to.'	§ 180, 3. The future and conditional are formed from the infinitive (or from an older form of it). Then follow examples.
'No system for the formation of tenses has been formulated.'	Irrespective of compound tenses, two pages are devoted to the formation of tenses, which are grouped under four heads. A comparative table of Latin and French tenses is given.
'The introduction of the CONDITIONAL MOOD is given as one of the phenomena (marking the passage of Latin into French). . . . It is impossible to admit this statement. The form generally known as the conditional is a tense.'	In §§ 178, 287, 318, 319, the twofold use of this 'form' is commented on. Apart from this, we may quote from Darmesteter and Sudre: '*Le roman a ajouté un mode nouveau, le conditionnel.*' If our expression in this case and in another cited by your critic (the suppression of the neuter gender) is incorrect, 'J. G. A.'s' alteration of the latter into 'the merging of the neuter into the masculine' is ludicrous; for this would imply that all neuters became masculine. And not only does 'J. G. A.' criticise remarks apart from the context, but he falsifies the text.
'Prepositions are invariable words used to join some other word.' 'The diction of the book is very slipshod, reminding one more of careless rough notes than of a carefully written work.'	§ 375. Prepositions are invariable words used to join TO some other word: Nouns (examples), Pronouns (examples), Certain parts of Verbs (examples), etc.
'Again no reference is made to such cases as *il courut à moi.*'	§ 156, 4. (Strong personal pronouns) are used after a preposition: *Nous avons couru à elle.*
'The following is misleading: "The indicative ('J. G. A.' omits . . . like the conditional in its modal use) is chiefly employed in principal clauses depending on (as a rule) an affirmative verb or expression." This leads the pupil to believe that the indicative in subordinate sentences is rare.'	A fair critic would have mentioned that the next page and a half of the Grammar deals with the use of the indicative in subordinate CLAUSES (as we suppose 'J. G. A.' means).
'Very little is said about gender.'	The pages devoted to a discussion on gender number ten, not counting the section dealing with the formation of the feminine in nouns and adjectives.
'Our old friend "*de* after a negative" appears here once more in all its glory. When will teachers of French learn that in *pas d'argent* as well as in *peu d'argent*, *de* is not a partitive article but an ordinary preposition?'	In agreement with Robert, § 38 says: The simple preposition is used with (1) a negative expression: *Il ne gagne pas d'argent* . . . etc. This is done in order to cover such cases as: *je n'ai jamais vu d'homme plus indigné.* But it is stated lower down, and in § 339, that *pas* and *peu* are used with *de*, the ordinary preposition.
'It would require an exceptionally clever pupil to write out all the tenses of *devoir* and *tenir* from the help given in this book.'	§ 222 gives remarks on *devoir*; § 223 contains a complete conjugation of *recevoir*, and § 220 an almost equally complete conjugation of *tenir*.

As a final instance of correctness of quotation we will give the following from J. G. A.'s remarks: 'The combined form is used with a noun accompanied by an adjective or not, if not preceded by a negative, but it is used with a negative when the partitive expression is itself positive. What will the pupil make of this statement?'

We can hardly bring home to the reader the inaccuracy of this quotation without reprinting exactly, about half a page of the Grammar.

A few lines have been picked out, separated from the context and the examples which belong to them and strung together to form an instance of what the book is supposed to contain. The paragraphs run thus:—

The combined form is used with:

1. A noun accompanied by an adjective or not (the simple preposition is preferred when the adjective precedes the noun, unless the pair forms a compound noun), if not preceded by a negative (but see No. 3):

Il me faut des serviteurs fidèles, etc.

2. A noun determined by a complement:

Donnez-lui des bonnes fraises de votre achat de ce matin, etc.

3. A negation when the partitive expression is itself positive:

Il ne lui donna de l'argent qu'à contre cœur. (He gave him some), etc.

[The reviewer of the book in question comments on the above letter as follows:

It is perhaps natural that Messrs. C. and T. should lose their tempers, but in doing so they accuse me of being a reformer who has deliberately perverted, misrepresented, falsified, etc. On reading their elaborate attempt to discredit my review of this book I feel inclined to use the *tu quoque*, and say that there is perversion of my criticisms. For instance, § 156, 4 has no reference to my point, namely, the case of the apparent dative. Anyhow they have not shown that I have materially misrepresented them. I still maintain that the *formation* of the future (=infinitive+*avoir*) is nowhere referred to, that there is no *system* for the formation of tenses, etc., etc. Apparently (I am writing without a copy of the 'Grammar' before me) I have misquoted their definition of a Preposition, but my criticism will apply equally to the original.

No one expects an 'Intermediate Grammar' to be complete, but one does expect it to be accurate and to contain essentials. It would be futile to discuss this feature, because Messrs. C. and T. consider as minutiæ such points as phonology, the formation of words, the order of words etc. I would add that *Veuillez faire mon fils travailler le français* is very bad French by whomsoever spoken or written. In conclusion I should like Messrs. C. and T. to explain how the expression 'merging of the neuter into the masculine' would necessarily imply that *all* neuters became masculine. Is there no place for exceptions?]

It is impossible to follow J. G. A. in all his remarks. We will admit at once, again with Robert, that what is called the superlative is merely the comparative with the article, that tab-leau is an obvious misprint. We decline to admit however that 'me' in: he forbade me to do it, is not usually and rightly called an indirect object; as 'him' in: I asked him a question is also an indirect object; that *vous* in: *vous pensez ainsi, mais elle pense autrement*, is a strong (disjunctive) pronoun, or that the book leads one to imagine that the circumflex was introduced to show a long vowel.

J. G. A. considers: *Monsieur, veuillez faire mon fils travailler le français* remarkable, perhaps guided by a rule given in Mr. Anderson's *Manual* mentioned above, which says 'in such constructions the accusative governed by make (*faire*) MUST be rendered in French by the dative.' A student of French would have known that the construction we quote is rapidly gaining ground on the older plan of representing the agent by the dative, and that it is admitted by Darmesteter and Sudre. It must be borne in mind that it is the spoken: *Il fit les esclaves avouer leur crime*, rather than the written form: *Il fit avouer leur crime aux esclaves*, with which the student is primarily concerned.—Yours, etc.,

G. H. CLARKE.
L. R. TANQUEREY.

FROM HERE AND THERE.

IT is pleasing to chronicle the fact that a School of Modern Languages at Oxford will soon be established.

* * * * *

The scheme follows in the main that of the Cambridge Tripos, except that the study of English, for which due provision already exists, is not included in the syllabus.

* * * * *

In its original form the colloquial test was an optional one, and was to have no bearing at all on the class-list. The reformers, however, came to the rescue, and succeeded in making an oral test an integral and vital part of the examination.

* * * * *

We hope in our next issue to discuss fully the details of the examination.

* * * * *

One point, however, suggests itself forthwith: the creation of properly paid teaching posts. The University is fortunate in being able to secure at once the services of the Taylorian teachers for the New School, but we believe that the stipends attached to these posts do not border on the extravagant. It will be well if the

University does not fall into the initial blunder of starving the school.

* * * * *

Mr. J. G. Robertson, B.Sc., Ph.D., the English *Lektor* at Strassburg, has been appointed Professor of German in the University of London.

* * * * *

We congratulate the University on this appointment. Mr. Robertson's work on *The History of German Literature* (reviewed in our last issue) stands out as a monument of patient toil and able criticism.

* * * * *

No definite scheme seems as yet to have been propounded for the foundation in London of professorships of French on the same lines as those recently founded in German. The expedient of appointing foreign teachers to give special courses on various subjects is being tried.

* * * * *

Surely where provision has been made for two professors and three readers of German, the University might allocate a certain part of the funds at its disposal to appoint University teachers of French.

* * * * *

Professor Kuno Meyer, Ph.D., the eminent Celtic scholar, has been appointed Examiner in German to the University of London.

* * * * *

Mr. Sadler's resignation of his post of Director of Special Inquiries to the Board of Education removes from the public service an official who has possessed in an extraordinary degree the confidence and sympathy of secondary teachers.

* * * * *

Now that we know that his resignation was brought about by the unwillingness of those who control public expenditure to continue to publish reports which entailed a financial loss, we can but express our amazement and indignation at the striking ineptitude of those who control educational matters—perhaps we ought to write politics —in this country.

* * * * *

The Special Reports, we would contend, are an investment of public money for the advantage of our educational system, and especially for the guidance of teachers. Their publication is to cease because they are not a commercial success. Would such a piece of sheer stupidity be tolerated in Germany, Denmark, Switzerland, or France?

The University of Dublin has earned distinction by being the first University in the United Kingdom to sweep aside the fetish of compulsory Greek.

* * * * *

Meantime the Headmasters' Conference has abandoned its policy of caution, and at a conference held recently in London passed certain resolutions which should materially help the Universities in settling the eternal Greek question.

* * * * *

The fact which seems to have been brought out most strongly is that a very large majority of the Conference 'consider some relaxation of the present compulsory requirements of Greek to be desirable.'

* * * * *

What is to be the substitute for Greek? Higher Mathematics, or Science or French *and* German? The opinion of the Conference seems to point to Science or Higher Mathematics. We question very much the wisdom of such a change. Our education does not at present labour under the disadvantage of a neglect of Science or Mathematics.

* * * * *

It is literary studies which are more and more likely to go to the wall in this country, when popular control has been foisted first on our Secondary Schools and then on our Universities.

* * * * *

We should deplore the substitution of Mathematics or Science as an option to Greek, because we conceive such a course to be a sop to the clamour of faddists and one which is likely to prejudice still further the study of Modern Languages in our schools.

* * * * *

One other question suggests itself—Does the Conference seriously think that the equivalent of Greek, say in the Little Go, should be measured in terms of two languages, French AND German?

* * * * *

Dr. Breul announces a course of six lectures on the Teaching of Modern Languages (with special reference to the teaching of German in secondary schools), to be delivered during the long vacation.

X. Y. Z.

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THE EPIC CESURA IN THE POETRY OF THE TROUVÈRES AND OF THE TROUBADOURS.

My aim in the present paper is to prove that the cases of epic cesura (*i.e.* the cesura after an atonic syllable which is not counted in the measure) in the literary lyric poetry of the *trouvères* and *troubadours* are so few that they must be regarded as involuntary. At the same time I will endeavour to show that the view held both by Tobler and Stengel in this matter is not justified by facts.

Tobler's view is expressed in the following lines of his *Versbau*, which is quoted according to the French translation:[1] *L'ancienne poésie nous offre beaucoup d'exemples d'une véritable césure féminine, quand la quatrième ou la sixième syllabe*[2] *est accentuée, et cela non seulement dans les chansons de geste, mais même dans la poésie lyrique.* My results, I venture to say, will make it quite clear that this statement errs on the side of exaggeration as far as lyrical poetry is concerned, but it is also invalidated in a great measure by the fact that it is deduced from Rochat's article on the decasyllabic line (*Jahrbuch*, xi. 79), which itself is based on texts printed for the most part from a single MS., and in no case according to the results of an examination of the total available material (where such material is available), a serious drawback pointed out and admitted by Tobler himself.

The passage which embodies Stengel's conclusions is this: *Gleichwohl deuten noch zahlreiche Spuren in den Dichtungen der Trobadors (vgl. Abschn.* 55) *wie in denen der nordfranzösischen Kunstlyriker (Otten S. 2f.,* 7) *mit ziemlicher Bestimmtheit darauf hin, dass in den volksthümlichen Vorbildern der höfischen Dichter der weibliche Reihenschluss, wenn auch nicht die Regel so doch vollkommen zulässig gewesen sein muss (Gröber's Grundriss,* ii. Bd., i. Abtheil. § 104). But while fully admitting that the epic cesura was perfectly legitimate in the popular prototype of the literary lyric poetry of the north and south of France, I certainly think that Stengel also goes much too far when he speaks of *numerous traces* of this kind of cesura in the verse of the *trouvères* and of the *troubadours*, although it is only fair to state that he has

[1] *Le Vers Français Ancien et Moderne par A. Tobler, traduit par Karl Breul et Léopold Sudre.* Paris, 1885, p. 111.

[2] *Cf.* Tobler, *op. cit.*, p. 114, for this type, exceedingly rare in lyric poetry, and merely due to carelessness.

been misled, as far as the Old French lyric poets are concerned, by Otten[1] who does not distinguish clearly between the two (epic and lyric) feminine cesuras, and whose results, deduced from Maetzner's *Altfranzösische Lieder*, are very puzzling and quite inaccurate. As regards the *troubadours*, the cases quoted by Stengel (§ 55) are chiefly from Bartsch's introduction to *Sancta Agnes*,[2] and apart from the general objection that these examples (as well as those quoted in a footnote by Bartsch, p. xxvii.) are mostly copies from one single MS., it should have been pointed out, as is done by Bartsch (xxvii. *sqq.*), that the strophic forms in which they occur are all of a popular character.

I will now proceed to examine a number of texts in order to establish my case, only quoting critical editions, according to the principle already indicated, and starting with the *trouvères*.

I. Conon de Béthune: 386 decasyllabic lines; not a single case of epic cesura.[3]

II. Châtelain de Coucy: 701 decasyllabic lines; three cases of epic cesura according to *Fath* (*cf.* Introduction, p. 34):[4]

(*a*) D'ire et de ioie ; | ne sai s'ele a talent. (p. 53, l. 33.)
(*b*) Ou chil qui aime | de cuer a son pooir. (p. 58, l. 19.)
(*c*) Ou chil qui prie | sens cuer por dechevoir. (*Ibid.*, l. 21.)

Few as the cases of epic cesura are in De Coucy, it is possible to combat them in each instance; in the first example quoted, the MS. Pb^{12} reads *ioi*, a form which existed in O.F. by the side of the common *ioie*, as Gaston Paris has shown (*Romania*, xix. p. 160), and which, although seemingly characteristic of the Poitevin dialect, may very well have been used by the O.F. lyric poets in imitation of the *troubadours*, who themselves appear to have borrowed it from that dialect.[5] The substitution of *bien* for *ioie*, which has the authority of Pb^{11} and Pb^{3} on its side, both MSS. of the most reliable group (cp. *Fath*, p. 21), likewise removes the epic cesura. In the second example, if *ou* is omitted as in Pb^{11}, Pb^{2}, R^{i}, and Pb^{12}, the same result is attained, as also in the third case, if we adopt the version of Pb^{11}, Pb^{3}, A, R^{i}, and Pb^{12}, which all show *ou qui prie* (lyric feminine cesura) in lieu of *ou chil qui prie*.

III. Gautier d'Épinal:[6] 380 decasyllabic lines; not a single case of epic cesura. Even in the two lines of the *chanson de croisade* (p. 98):

Quant me remembre | del douz viaire cler
Qui je soloie | baisier et acoler.

L. and W. prefer to replace the reading of Pb^{3} by *membre* and *soloie* (without the *je*) on the ground that this song has only come down to us in this single MS. The authority of a single MS. (also Pb^{3} in this case) is likewise ignored in the line:

Ne m'apreïssent | si tres bien aimer. (p. 60, l. 12.)

the *a* before the infinitive *aimer* being omitted; but it cannot be said that the emendation is happy, as the Italian cesura is no more common in the poetry of the *trouvères* than the epic cesura.

IV. Blondels de Neele[7]: 336 decasyllabic lines; three cases of epic cesura according to Brakelmann:

(*a*) Et esperance et ma dame alsiment
Qui me destraignent | entr' eles malement. (p. 147, ll. 35-6.)
(*b*) Sor totes altres | est el la soveraine. (p. 166, l. 21.)
(*c*) Ains le me fait chierement comparer
Ma dolce dame, | por mon cuer esprover. (p. 175, ll. 32-3.)

As Brakelmann does not give the variants of the various MSS., it is not possible in this case to emend with any great degree of certainty without an examination of the MSS. However, it seems not improbable that the correct reading in (*a*) should be the singular *destraigne*, referring directly to *ma dame* as subject, while in (*b*) the choice seems to lie between:

Sor tote altre est | elle la soveraine,

or:

Sor tote altre | est el la soveraine,

with lyric hiatus-cesura, if indeed the epic cesura is not retained.

V. Le Vidame de Chartes:[8] 223 decasyllabic lines; no case of epic cesura.

VI. Adam de la Halle:[9] 375 decasyllabic lines; no single case of epic cesura.

[1] *Ueber die Caesur im Altfranzösischen*, Greifswald Dissert., 1884, p. 2-3.
[2] *Sancta Agnes, Provenzalisches Geistliches Schauspiel*, hgg. v. Karl Bartsch. Berlin, 1869.
[3] Ed. A. Wallensköld. Helsingfors, 1891.
[4] Ed. F. Fath. Heidelberg, 1883.
[5] For the designation of the MSS. the symbols of Raynaud (*Bibliographie des Chansonniers Français*, Paris, 1884) have been adopted.
[6] Ed W. Lindelöf et A. Wallensköld. Helsingfors, 1901.
[7] In J. Brakelmann, *Les Plus Anciens Chansonniers Français, publiés d'après tous les Manuscripts.* Paris, 1870-1891, pp. 135-192.
[8] E. Stengel, *Ausgaben und Abhandlungen*, xciv. p. 20 *sqq.*
[9] Vol. i. of *Canchons und Partures des altfranzösischen Trouvère Adan de le Hale Le Bochu d'Aras*, hgg. v. R. Berger, Halle, 1900.

An examination of a number of critical editions of the *troubadours* will yield much the same results.

I. Ponz de Capduoill:[1] 829 decasyllabic lines (including the poems of doubtful attribution); not a single case of epic cesura.

II. Bertolome Zorzi:[2] 501 decasyllablic lines; not a single case of epic cesura.

III. Bertran de Born:[3] 609 decasyllabic lines; 8 cases of epic cesura according to Stimming:—

(*a*) Una re sapchan | e Breto e Norman (p. 87, l. 41.)
(*b*) Per cui fo Polha | e Sansonha conquesta. (p. 98, l. 24.)
(*c*) En domn' escharsa | nos deuria hom entendre. (p. 108, l. 31.)
(*d*) Puois na Guischarda | nos es sai tramesa. (p. 114, l. 14.)
(*e*) Que de nul' autra | aver le desirier. (p. 116, l. 11.)
(*f*) S'ieu autra domna | mais deman ni enquier. (p. 117, l. 23.)
(*g*) E la paraula | fo dousse et humana. (p. 128, l. 29.)
(*h*) Joves es domna | que sap hourar paratge. (p. 134, l. 17.)

There seems no way of emending (*a*), (*c*), and (*h*) satisfactorily; on the other hand, in (*b*) and (*e*) the epic cesura is removed if elision is applied over the cesural pause, as it could undoubtedly be in Provençal,[4] although the cases in which hiatus occurs in that position are more numerous.

As for (*d*) and (*g*) a possible emendation would be the omission of *nos* and *e* respectively, while an almost certain reading in (*f*) is to leave out the personal pronoun and read:

S'autra domna | mais deman ni enquier

IV. Peire Vidal:[5] 514 decasyllabic lines; 3 cases of epic cesura according to Bartsch —all in the same poem (30, p. 60):—

(*a*) Drogoman senher, | s'en agues bon destrier. (l. 1.)
(*b*) En fol plag foran | intrat li mei guerrier. (l. 2.)
(*c*) La terra crotla | per aqui on eu vau. (l. 15.)

Droman (according to MS. T) could be read in (*a*) and *fol* omitted in (*b*), but no great importance need be attached to these three cases, as the song of Peire Vidal, in which they all occur, has a distinctly popular character.

V. Lo Monge de Montaudon:[6] 289 decasyllabic lines; not a single case of epic cesura.[7]

VI. Arnaut Daniel:[8] 252 decasyllabic lines; not a single case of epic cesura.

VII. Guilhem Figueira:[9] 170 decasyllabic lines; not a single case of epic cesura.

Although the number of epic cesuras in the poetry of the *trouvères* and of the *troubadours* is so very small, I think it will be granted that there are grounds for concluding that it could still be considerably diminished; but even if the full number of cases adopted by the authors of the different critical editions mentioned are admitted, the following statistics constitute conclusive evidence in favour of my original proposition: out of a total of 2401 lines in the poetry of the *trouvères* investigated, we have 6 cases of epic cesura, and out of a total of 3164 lines in the *troubadours*, 11 cases, which is equivalent to a percentage of $\frac{1}{4}$ in the former, and of $\frac{1}{3}$ in the latter.

Conclusive as these results are, they are further corroborated by the fact that, whereas in epic poetry the musical phrase was marked by a distinct pause at the cesura which enabled the hemistich to be treated in the same way as the end of the whole line, in lyrical poetry, on the other hand, the musical phrase was treated as an entity, and could not admit the addition of a hypermetrical syllable in any of the verses sung on the same note and occupying identical places in the different strophes or in the corresponding parts of the same strophe.

It is precisely because this principle is not broken in the poem (*Ma bella domna, per vos dei esser gais*) of Folquet de Romans,[10] in which the first line of each strophe presents a hypermetrical syllable before the cesural pause, that that there can be no objection to the epic cesura in this instance. The epic cesura in lines 4 and 8 of each strophe of the song (*Per Deu, amor, en gentil*

[1] Ed. M. von Napolski. Halle, 1880.
[2] Ed. Emil Levy. Halle, 1883.
[3] Ed. A. Stimming. Halle, 1892.
[4] *Cf.* A. Pleines, *Hiat und Elision im Provenzalischen*, No. L. of Stengel's *Ausgaben und Abhandlungen*, pp. 19 and 75.
[5] Ed. Karl Bartsch. Berlin, 1857.
[6] *Die Dichtungen des Mönchs von Montaudon*, hgg. v. Otto Klein, Marburg, 1885. In Stengel's *Ausgaben und Abhandlungen*, No. VII.
[7] I have not included No. 5 (Klein, p. 44) in which the cesural pause occurs after the fifth accented syllable which in a few lines is itself followed by a hypermetrical syllable, as the strophic form of that poem is derived from a popular original type, *aab* (see Klein, p. 98), and is therefore of no consequence in the present enquiry.
[8] *La Vita e le Opere del Trovatore Arnaldo Daniello a. c. di W. A. Canello.* Halle, 1883.
[9] Ed. Emil Levy. Berlin, 1880.
[10] Ed. R. Zenker. Halle, 1896, No. II.

loc cortes) of Guillem de Sainct Leidier,[1] one of the later *troubadours*, is explained in the same way.

L. E. KASTNER.

[1] *Vide* Paul Meyer, *Les Derniers Troubadours de la Provence*, in *Bibliothèque de l'École des Chartes*. Trentième année. Tome v. Sixième Série, p. 272.

NOTE.—If it were necessary to strengthen my case, I could add that the 429 decasyllabic lines which occur in the excellent edition of Bertran d'Alamanon by J. J. Salverda de Grave (Toulouse, 1902) do not present a single case of epic cesura, and also that the few lines of that measure in the poetry of Peire d'Alvernhe (ed. Zenker, Erlangen, 1900) have likewise invariably the cesura after the fourth accented syllable.

THE SOURCE OF THE FIRST BLICKLING HOMILY.

SOON after the Anglo-Saxon homilies contained in the Blickling manuscript had been published by the Early English Text Society in 1880,[1] it was recognised that they were not original compositions, but more or less faithful translations from the Latin. For the last of them (S. Andreas) a Latin source had indeed been suggested as early as 1851, by Ch. W. Goodwin, who pointed out that a few words of the Latin original had, by inadvertence, crept into the text of the Blickling manuscript.[2] In 1886 the late Professor Zupitza, following the matter up, established the fact, that this homily is based on a Latin version of the Πράξεις Ματθαίου καὶ Ἀνδρέου,[3] and in 1893 Professor Max Förster discussed the sources of seven more homilies (Nos. II., III., IV., VII., XV., XVII., XVIII.),[4] to which I am now able to add the source of the first homily.

It is a sermon, *In Natali Domini*, generally ascribed to Aurelius Augustinus, and printed as Sermo CXX. in 'Sancti Aurelii Augustini Hipponensis Opera Omnia post Lovanensium theologorum recensionem, opera et studio monachorum ordinis S. Benedicti e congregatione S. Mauri,' Tomus Quintus, Parisiis MDCLXXXIII., Appendix (sermones suppositi), col. 218; also in Migne's Patrologia latina, Tom. XXXIX., col. 1984.

The Latin sermon is divided into eight paragraphs. The first paragraph of the A.-S. translation, and a few words at the beginning of the second, have been lost.

In order to show the nature of the translation, it will be sufficient to print the second and third paragraphs in Latin and Anglo-Saxon.

2. Christum virgo parit;] mutatur natura, deletur et culpa. Præcisum est illud Evæ infelicitas elogium, In tristitia paries filios: quia ista in lætitia Dominum parturivit. Illa enim luxit, ista reluxit; illa lacrymas, ista gaudium in ventre portavit: quia illa peccatorem, ista edidit innocentem. Spiritus seminavit, non luxus; Deus sevit, non maritus. Virgo genuit; quia virgo concepit. Inviolata peperit quia in conceptu libido non fuit. Utrobique miraculum, et sine corruptione gravida, et in partu virgo puerpera, matrimonium in fide, partus in virgine.

. . . gecynd onwrigen, & seo syn adilegod. Ond wæs se dom oncyrred Euan ungesælignesse þæt hire wæs togecweden, þæt heo cende on sare & on unrotnesse þa hire bearn. Maria cende þonne Drihten on blisse; Eua cende þurh firenlust. Maria cende þone mildheortan & þone unsceþþendan Crist on hire innoþe; Eua bær tearas on hire innoþe. Maria brohte þurh heo þone ecean gefean eallum middangearde; Eua cende hire bearn on sare, forþonþe heo on synnum geeacnod wæs. Se Halga Gast seow þæt clæne sæd on þone unbesmitenan innoþ. Forþon heo fæmne cende, forðon heo wæs fæmne geeacnod. Aegþer wæs wundor, ge þæt heo buton gebrosnunga wæs geeacnod, & on þæm cnihtgebeorþre heo â clæne þurhwunode.

[1] *The Blickling Homilies of the Tenth Century*. Edited by the Rev. R. Morris, M.A., LL.D. London, 1880.

[2] See page vi of his edition of *The Anglo-Saxon Legends of St. Andrew and St. Veronica*. Cambridge, 1851.

[3] See *Zeitschrift für deutsches Alterthum XXX.*, p. 175.

[4] See Herrig's *Archiv. XCI.*, pp. 179-206.

3. Gabriel ille horum sponsalium internuntius fuit. Quid dixerit, quid audierit, referat: Ave, inquit, gratia plena, Dominus tecum. A salutatione incipit, qui salvationem in lingua portavit. Sileat nunc a feminis, sileat tortuosi serpentis male suadibilis sibilus; ad matrem Domini nostri angelus est locutus: Ave, inquit, gratia plena, Dominus tecum. Gratia refertur pro culpa; plena dicitur, non vacua: impleta est ergo gratia, et evacuata est culpa. Hoc modo et ipsa venerabilis Virgo nostra in suo Cantico plausit: Esurientes implevit bonis, et divites dimisit inanes. Ave, inquit, gratia plena, Dominus tecum: tecum in corde, tecum in ventre, tecum in utero, tecum in auxilio.

Gratulare, Virgo, Christus rex e cœlo suo venit in uterum tuum. Ex sinu Patris in uterum dignatus est descendere Genetricis: sed nec regionem suam majestas infinita deseruit, nec eum virginalis aula cum accepisset, inclusit. Fides a terra in cœlum erecta est: huic Christus insedit, et per ipsam in templum pudoris intravit.

Gabriel wæs þissa brydþinga ærendwreca. Hwæt cwæþ he to hire, oþþe hwæt gehyrde heo, þær he cwæþ; 'Wes þu hâl, Maria, geofena full Drihten is mid þe,' & from þisse halettunge heo wæs geeacnod, forþonþe he hire þa ecean hælo on his tungon brohte. Deofol þonne þurh þa attor berendan næddran, mid hire þære yfelan scêonesse & fâcne, beswâc þone ærestan wîfmon, forþon wæs se engel sprecende to ures Drihtnes meder & þus cwæþ: 'Wes þu hâl, geofena ful, Drihten is mid þe.' Seo geofu wæs broht for þære synne þæs ærestan wîfes. Heo wæs ful cweden næs æmetugu, forþon þe heo wæs mid gife gefylled, & seo synn wæs adilegod. Gehyron we nu to hwylcum gemete seo ârwyrþe fæmne & seo halige on hire cantice, gefeônde & blissigende, sang & þus cwæþ: 'þa hingrigendan he gefylleþ mid gôdum, & þa welegan he forlæteþ on idelnesse.' He cwæþ se engel to hire: 'Wes þu hal, Maria, geofena ful, Drihten is mid þe, on þinre heortan & on þinum innoþe, & eac on þinum fultume.

Ac blissa þu, fæmne, forðon þe Crist of heofona heanessum & of þæm engelicum þrymmum on þinne innoþ astigeþ, & he hine to þon geeaþmedeþ þæt he of his þæm fæderlican scêate . . . þy þe he hine onfehþ, ne beluceþ he hine no, ac se geleafa sceal beon fram eorþan up to heofonum areaht. Hwæt we nu gehyrdon þæt se heofonlica cyning ineode on þone medmycclan innoþ þære â clænan fæmnan, þæt wæs þæt templ þære geþungennesse & ealre clænnesse.

The agreement between the two homilies, though not always so close as in the above passages, continues almost to the end of the Latin homily, the last two sentences which have been translated being:

Veneremur Christum in praesepi, qui quadrifidum mundum replevit in fide. Adoremus pannos infantiae, quibus meruimus emplasta naturae.

Arweorþian we Crist on binne asetene, forþon þe þurh þa eaðmodnesse feowerfealdlice mid geleaffulum he gefylde þysne middangeard. Weorþian we eac þa claþas his hades of þæm wæs ure gecynd geedneowod.

[Morris' edition, p. 11, ll. 7-10.]

The three concluding sentences of the Latin homily have been omitted in the translation, and a much longer passage from another source has been added instead.

The translator has frequently misunderstood his original. Thus he has failed to see the construction of sentence 2 in paragraph 3, and has mistaken *incipit* for *concepit* in the sentence immediately following. His style, by the side of the Latin original, seems crude and clumsy, and the opinion formerly held, among others by R. Morris[1] and Ten Brink,[2] that it was 'more or less poetical,' 'animated, pervaded by a certain heartiness of tone and sometimes impressive,' must be given up, as already pointed out by Professor Förster in his article referred to above.[3] The passage from the first homily, quoted by Morris

[1] See his edition of *The Blickling Homilies*, p. vi.

[2] *Geschichte der englischen Litteratur*, I., p. 133, 'Die Darstellung ist im ganzen lebendig, von einer gewissen Innigkeit durchzogen, manchmal ergreifend.' (Kennedy's English translation, p. 105.)

[3] Herrig's *Archiv.*, p. 206.

in support of his view, will now be recognised as nothing but a literal translation from the Latin:—

Expandat nunc fides splendentis uteri pulchra tentoria, obumbret virtus, Spiritus sibilet, naturali calore depulso tenuis virginem aura refoveat, et fluente refrigerio spiramentis coelestibus ventiletur, alvus virginalis sertis verecundiae coronetur. Flammeus ibi rosae fulgor anhelet, albens lilium candicet, mollis viola rutilet, purpurei spargantur flores, et vario nitore depictus Christi thalamus exornetur.

Openige nû þin se fægresta fæþm & se clæna, & sŷ þæt geteld apened þines innoðes, & seo onblawnes þære heofonlican onfæþmnesse sŷ gewindwod on þe, & seo gecyndelice hætu þurh þæt mægen þas Halgan Gastes seo gestilleþ on þe, & sy þin þæt fæþmlice hrif mid eallum fægernessum gefrætwod. Seo readnes þære rôsan lixeþ on þe, & seo hwîtnes þære lilian scineþ on þe, & mid eallum missenlicum afeddum blostmum sŷ se Cristes brydbûr gefrætwod.

[Morris' edition, p. 7, ll. 24-32.]

Morris assumed that the first Blickling homily was intended for the festival of the Annunciation, for which, no doubt, it would have been quite suitable, and with which, moreover, the English church-year used to begin. The date of this festival, however, is March 25th, and our homily, which in the manuscript is followed by one for Shrove Sunday, would therefore not be in its proper chronological place. That it was not simply misplaced by the binder is proved by the fact that its ending and the beginning of the homily for Shrove Sunday are on the same page.

Having now ascertained that the first homily was written for Christmas Day and not for the Annunciation, we see that the Blickling homilies, with one apparent exception (the homily on the Assumption of St. Mary), are arranged in chronological order:—

i.	[In Natali Domini].[1]	Christmas Day.
ii.	Dominica Prima in Quinquagesima.	Shrove Sunday.
iii.	Dominica Prima in Quadra[gesima].	First Sunday in Lent.
iv.	Dominica Tertia in Quadragesima.	Third Sunday in Lent.
v.	Dominica V in Quadragesima.	Fifth Sunday in Lent.
vi.	Dominica Sexta in Quadragesima.	Palm Sunday.
vii.	Dominica Pascha.	Easter Day.
viii.-x.	do not refer to any particular day, but are suitable for the time after Easter.	
xi.	(On þa halgan þûnres dei).	Ascension Day.
xii.	[In die Pentecoste].	Whit-Sunday.
xiii.	[Assumptio S. Mariae Virginis].	
xiv.	(Sancte Iohannes baptista spel).	June 24th.
xv.	(Spel be Petrus & Paulus).	June 29th.
xvi.	A fragment on single leaf.	
xvii.	To Sanctae Michaheles Maessan.	Sept. 29th.
xviii.	To Sancte Martines Maessan.	Nov. 11th.
xix.	[S. Andreas].	Nov. 30th.

The date of the Assumption of the Virgin Mary, as fixed by the Roman Church, is August 15th, and homily xiii. seems, therefore, to break the chronological sequence. Nor can we assume that the homily has been merely misplaced by the binder, as its beginning is on the same page as the ending of the Whit-Sunday homily, and its ending on the same page as the beginning of the homily on St. John. There is, however, I believe, an obvious explanation.

When the Blickling homilies were compiled, the festival of the Assumption was not yet generally celebrated in the English Church on any fixed day, and the compiler, therefore, quite naturally and fittingly, placed the homily dealing with the miraculous end of St. Mary at the head of those dealing with the lives and miracles of various saints.

We may, therefore, be satisfied that the collection of homilies in the Blickling manuscript was intended to form a chronological course of homilies for the Christian year, similar in plan to the two collections afterwards compiled by Ælfric.

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[1] The headings in [ ] are not found in the MS.; those in ( ) are in a later hand.

ENGLISH VERSIONS OF WATSON'S LATIN POEMS.

At a period when it was deemed necessary to justify the reprinting of any specimen of early literature by claiming for it some superlative and unrecognised merit, Professor Arber began his account of the works of Thomas Watson with the words: 'Like a diver returning from the deep, we here gladly present four lost Pearls of English Literature.' The estimation of such pearls is liable to vary. I hardly suppose that any serious critic would be found to-day to maintain that *Meliboeus* was a poem of any considerable merit, whether in its Latin or its English form. This, however, does not detract from the value of Professor Arber's labours. One may indeed consider that he was wrong as to the grounds on which he sought to justify his venture, while holding that the venture itself stood in no need of justification. The instinct which led him to reprint many forgotten works was a true one, even though his judgment on the intrinsic merit of those works may not have been endorsed by subsequent critics. We need a knowledge of works of the second and third class, often of the tenth class, in order fully to understand the literature of any period, all the more so when what to us appears almost negligible loomed large upon the view of contemporaries. A conception of literature founded upon an acquaintance with a few masterpieces alone, would be as misleading as a history founded upon the lives of a few prominent personages. The great masterpieces are not always the works most illustrative, they are frequently those least illustrative, of the artistic characteristics of an age; just as we may find in one period a profound philosopher disguised in the grotesque trumpery of the magician, at another a medieval schoolman in the guise of a modern statesman. Both the importance of works of secondary merit and the difference of estimation in which a writer may be held by his contemporaries and by posterity are well illustrated in the case of Thomas Watson.

As to the position occupied by Watson among his contemporaries, we have pretty complete evidence. It is true that most of those whose testimony we possess belong to his own university set of poets, but then this very largely constituted the critical audience of the time. The Ἑκατομπαθία was ushered in with a commendatory epistle by John Lyly, as well as verses by George Buck, George Peele, Matthew Roydon, and others. Peele again paid a tribute to his friend, then dead, in the *Honour of the Garter*. Barnfield classed him with Spenser, Sidney, and Drayton among the martyrs of love in his *Affectionate Shepherd*. Harvey in his *Four Letters* reckoned him among the most notable poets of the day; while if, as appears not unreasonable, we allow the most obvious identification of the initials C. M. at the end of the epistle dedicatory to the posthumous *Amintae Gaudia*, we find no less a person than Marlowe performing the part of his literary executor. Nashe early singled out the 'sugred *Amintas*' for praise, and after Watson's death wrote: 'A man he was that I dearly lou'd and honor'd, and for all things hath left few his equalls in England.' Of course, the comprehensive but uncritical Meares mentioned him, remarking that he had 'attained a good report and honourable aduancement in the Latin Empyre,' classing him among 'our best for Tragedie,' and as England's foremost representative 'for Pastorall.' This general chorus of praise is indeed out-topped by one commendation printed by Professor Arber, which, he remarks, 'under correction, we take to refer to Watson.' This is the famous passage in *Colin Clout* about

> 'Amyntas, floure of shepheards pride forlorne,
> He whilest he liued was the noblest swain,
> That ever piped on an oaten quill.'

There is, however, not the smallest doubt that the lines refer not to Watson but to the late Earl of Derby.[1]

Watson's fame, however, was short-lived, and the oblivion to which his works were consigned was complete. The original editions of his poems are almost all among the rarest of bibliographical treasures, and we know that other works from his pen once existed either in MS. or print, of which no trace can now be discovered. For three centuries he was scarcely a name. He is

[1] This astonishing blunder was endorsed by Dr. Courthope, though he happily recants in the errata printed in his third volume. It is also cheerfully perpetuated by Mr. Lee in the *Dic. Nat. Biog.*

barely referred to by Warton. Gradually historical critics woke up to the fact of his existence, but the process was slow. 'Not but what there have been,' wrote Professor Arber, 'a succession of scholar-critics from Steevens to Collier who have understood and quoted him, and have commenced a reaction in his favour.' The 'Εκατομπαθία was reprinted by the Spenser Society in 1869, and the following year appeared Professor Arber's excellent volume containing, in addition to that work, the *Meliboeus* (Latin and English) and the *Tears of Fancy*. Since then he has held a recognised place in all histories of English poetry, though his poetic attainments have usually been treated with small respect, a fact which may very well be due, as Professor Saintsbury suggests, to the extravagant praise bestowed by his resuscitator.

I am not aware that any original work has been done on Watson since Professor Arber prefixed to his reprints 'Some Account of the Writings of Thomas Watson,' 'more,' he admits, 'by way of temporary preface than any exhaustive inquiry, satisfying all reasonable interest.' This account, though not, as I have pointed out, altogether accurate, forms a most useful introduction, and has been freely used by every subsequent writer on the subject. The great rarity of most of the editions makes the bibliography of Watson's works difficult and uncertain, and it would be well worth some one taking it in hand. I do not, of course, propose to undertake the task in this place, but it seemed to me that it might be worth while to collect such information as is available concerning the English translations that appeared by various hands of some of the Latin works, and to add such fresh information on the subject as had chanced to come in my way.

The three works that concern us are all of a pastoral nature. We may first take the eclogue on Walsingham's death. This was published in 1590 with the title 'Meliboeus Thomæ Watsoni Siuè, ecloga in obitum honoratissimi viri, Domini Francisci Walsinghami, Equitis aurati, Diuæ Elizabethæ a secretis, & sanctioribus consilijs. Londini, Excudebat Robertus Robinsonus. M.D. Lxxxx.' 4°. There are dedicatory verses to Thomas Walsingham. Of this work a translation by the author himself appeared in the same year. The title runs: 'An Eglogue Vpon the death of the Right Honorable Sir Francis Walsingham Late principall Secretarie to her Maiestie, and of her most Honourable Priuie Councell. Written first in latine by Thomas Watson, Gentleman, and now by himselfe translated into English. Musis mendicantibus insultat A'μουσία. At London, Printed by Robert Robinson. 1590.' 4°. There is a dedicatory epistle to Lady Frances Sidney, Sir Philip's widow, and daughter of the baronet lamented in the poem; also an address 'To the courteous Reader.' Both are reprinted in Professor Arber's volume, and nothing more need be said concerning them here beyond mentioning that they are both to be found in the British Museum.

The next work that claims our attention is the *Amyntas* of 1585. The title is as follows: 'Amyntas Thomæ Watsoni Londinensis I.V. studiosi. Nemini datur amare simùl et sapere. Excudebat Henricus Marsh, ex assignatione Thomæ Marsh 1585.' 8°. There is an epistle dedicatory headed 'Henrico Noello, viro nobilitatis ac virtutum communione perinsigni Thomas Watsonus S.P.D.,' and the work itself is divided into eleven poems called 'Querelæ,' the eleven days of Amyntas' lamentation for the death of Phillis. There is a copy of this work in the British Museum. Two years later, namely in 1587, appeared a translation in English hexameters by Abraham Fraunce. The popularity of this translation is proved by the fact that it went through four editions in less than ten years, but this very popularity may be also accountable for the fact that they appear to be among the very rarest of books. Of the first edition a copy is in the Bodleian, and the title runs thus: 'The Lamentations of Amyntas for the death of Phillis, paraphrastically translated out of Latine into English Hexameters by Abraham Fraunce. London, Printed by John Wolfe, for Thomas Newman and Thomas Gubbin. Anno Dom. 1587.' 4°. There is a dedicatory epistle with the heading: 'To the Right Honourable, vertuous and learned Ladie, the Ladie Mary, Countesse of Penbroke.' The second edition appeared the following year. According to Mr. Hazlitt (*C. & N.* I. 417), from whom I quote, a copy is in the British Museum; but I can only say that if there, it is unfindable in the catalogue. The title differs from the above in reading: 'Newlie Corrected. At London Printed by Iohn Charle-wood, for Thomas Newman and Thomas Gubbin. Anno Dom. 1588.' 4°. Again, a third edition appeared in 1589, this time 'At London Printed by Robert Robinson, for Thomas Newman and Thomas Gubbin. 1589.' 4°. A copy of this edition fetched

£19 at the Bliss sale in 1858, but I am unaware of its present home, and give it on the authority of Mr. Hazlitt (*H.* 592). Lastly, there is an edition of 1596 of which a copy is in the British Museum. It has the imprint, 'At London Printed by Robert Robinson, for Thomas Gubbin. Anno Domini. 1596.' 4°. It has been objected against Fraunce that he published this work without mention of the author. Professor Arber speaks of the 'dishonest dedication, in which he makes no allusion whatever to Watson.' The theory of Fraunce's dishonesty in the matter will not, however, bear consideration. Had he intended to pass the work off as his own, he would not have put 'paraphrastically translated out of Latine' on the titlepage. That he made no mention of Watson I take to be due to the fact that no such mention was necessary. No member of Fraunce's circle would need to be told who the author was, and it was among the members of that circle that his readers would be found. Who said Amyntas said Watson, and for a generation the names were to be synonymous. That neither uncertainty as to the original authorship nor disingenuousness on the part of the translator was felt by contemporaries, appears to be evident from the terms in which Nashe speaks of the work. In his preface to Greene's *Menaphon* (1589) he says that the hexametrical absurdities of Stanyhurst 'would have affrighted our peaceable Poets, from intermedling hereafter, with that quarrelling kind of verse; had not sweete Master France by his excellent translation of Master Thomas Watsons sugred *Amyntas*, animated their dulled spirits, to such high witted endevors.' It may be remarked that incidentally this quotation shows that contemporaries would not have endorsed Professor Arber's characterisation of Fraunce as 'a scribbling versifier.' It is true that the author appears to have imagined himself to have some grievance, for in the address to the reader prefixed to his translation of the *Melibœus* he wrote: 'I interpret my self, lest Melibœus in speaking English by an other mans labour, should leese my name in his chaunge, as my Amyntas did.' But though this passage argues pique on the part of the author, it does not prove either that Fraunce's publication was intentionally dishonest, or that it appeared in that light to impartial contemporaries. But besides the four separate editions mentioned above, Fraunce likewise included his translation of the *Amyntas* in his *Ivychurch*, this time with full acknowledgment. The title of the work runs as follows: 'The Countesse of Pembrokes Yuychurch. Conteining the affectionate life, and vnfortunate death of Phillis and Amyntas: That in a Pastorall; This in a Funerall: both in English Hexameters. By Abraham Fraunce. London, Printed by Thomas Orwyn for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishops head. 1591.' 4°. The epistle dedicatory to 'the Ladie Marie, Countesse of Pembroke' begins: 'If Amyntas found fauour in your gracious eyes, let Phillis bee accepted for Amyntas sake. I have somewhat altered S. Tassoes Italian, & M. Watsons Latine Amyntas, to make them both one English.' These words, which are quoted by Professor Arber and also in the British Museum catalogue, have been dutifully reproduced by every writer who has had occasion to deal with the subject, but few appear to have gone beyond them, for no one has endeavoured to tell us in what the 'altering' consisted. Roughly, the changes are as follows: first, Tasso's Silvia becomes Phillis; secondly, a scene is added to Tasso's play, not for the sake of making it connect better with Watson's poem, but apparently because the translator quite rightly thought the original ending undramatic; thirdly, the first few lines of the first 'Querelæ' or 'Lamentation' are altered from the form they bore when first published, in order to supply a connection with the previous portion of the work; there are minor variations throughout the work; an entirely new 'Lamentation' is inserted before the final one, and sixteen lines are added at the end. Otherwise the translation of Watson's poem is the same as in the separate editions.

In his 'Account of the Writings of Thomas Watson,' Professor Arber prints a poem which first appeared above the signature 'T. W. Gent.' in the *Phœnix Nest*, of 1593 and with Watson's full name in *England's Helicon* in 1600 (not 1602, as Professor Arber says). He prefixes the following remarks: 'Not having seen the Latin text, we can but surmise that the [poem] is a translation of the Eighth day of *Amyntas*: and we presume that as Watson translated *Melibœus*, so he intended to have turned *Amyntas* into English. A reference to Fraunce's hexameters will show that Watson was a true Poet: and Fraunce a scribbling versifier.' The poem, I may remark, is a lament of Amyntas for Phyllis, and as such would inevitably be ascribed to Watson, whether really by him or not, and it has also a

general resemblance with the 'Querelæ' of the *Amyntas*. But how Professor Arber should have persuaded himself that it was a translation of the eighth poem in that series I altogether fail to imagine. Why he had not seen the Latin text of the *Amyntas* it is hard to tell, considering that not only was it in the British Museum, but that it was duly recorded as being there in Mr. Hazlitt's *Handbook*, which had appeared three years before Professor Arber published his volume of Watson's poems. In any case, by the time a second impression appeared, he had, as he informs us in a note, discovered its whereabouts, but he apparently deemed it superfluous to check his guess by a reference to the Latin, just as he regarded it as unnecessary to correct the absurdly inaccurate title he had copied from Lowndes. Most remarkable of all is the fact that he had all the time Fraunce's translation before him, and actually suggests that the reader should compare the poem with that translation. Had he done so himself he must have seen that the two could not possibly be translations of the same original.

We now come to the third and last of the poems with which this article proposes to deal. The title runs: 'Amintæ Gaudia Authore Thoma Watsono Londinensi, iuris Studioso. Londini, Impensis Gulihelmi Ponsonbei. 1592.' 4°. The volume has an epistle dedicatory in Latin headed: 'Illustrissimæ Heroinæ omnibus & animi, & corporis dotibus ornatissimæ, Mariæ Penbrokiæ Comitissæ.' This epistle is signed C. M., and there appears to be no reason why we should not identify the editor with Christopher Marlowe; at least I know of no other name at that time for which these rather uncommon initials would be likely to stand. The volume appeared posthumously, being entered to Ponsonby on November 10, while Watson was buried on September 26. From its subject, the record of Amyntas' love for Phillis, we might infer that it was composed earlier than the companion collection, in which he laments her death, and was kept by the author unpublished till his death. This, of course, is not necessarily so: anticipations or *enfances* being almost as common a form of literary amplification as continuations. On this point the adulatory epistle unfortunately affords us no light. The work consists of ten 'Epistolae' followed by eight other poems to which no specific name is applied.

Of this work no English translation has, so far as I am aware, been hitherto recorded. I happened, however, lately to be examining a rare volume of verse of which copies are preserved, I believe, at Trinity College, Cambridge, and Sion College only, and which proves to be a translation of a portion of the volume in question. The title runs: 'An Ould Facioned Loue. Or a loue of the Ould facion. By I. T. gent. At London Printed by P. S. for William Mattes, dwelling in fleetstrete at the signe of the hand and plough. 1594.' 4°. The printer was, of course, Peter Short, as is proved by his brazen serpent device on the titlepage. The work contains five 'Epistles,' some in four-line and some in six-line stanzas, corresponding to the first five 'Epistolae' in Watson's volume, together with a final 'Answer of Phillis to Amyntas by the Translator' in six-line stanzas. Who the translator was I cannot say. Three years later appeared another volume with the same initials. Of this I have not seen a copy, but Mr. Hazlitt (*H.* 590) quotes from the West sale in 1773, lot 1857, 'The Hauen of Pleasure. At London, Printed by Peter Short. 1597. 4to. Dedicated to the bawling wives and mistresses.' The fact of Short being the printer is perhaps some argument in favour of the identity of authorship.

The *Old fashioned Love* is a small quarto of twenty-four leaves, the first blank. It contains an epistle dedicatory 'To the Worshipfull and my singular good friend mistress Anne Robertes,' a lady concerning whom I regret that I have no information to offer. Then follows an address, headed: 'To the courtious and friendlie.' This begins: 'After many cunning and well penned poems, you may parhaps maruell (gentlemen) what follie, or rather furie should draw mee to diuulge this poore pastorall conceipte: The truth is, that perusing (at idle howers) the author of Amintas ioyes, I found it in latine, a passion much answerable to my purpose both for the matter and manner, and for the apt discouery of honest plaine meaning affection, not vnpleasāt nor vnmeete to be clothed with an English suit.' If we are to take the opening words of this address in their most natural sense, we must suppose that the writer was, 'in his own conceit' at least, a notable poet of the time. I do not, however, know of any one to whom the initials I. T. could apply, for the date precludes our identifying the author with the 'water-poet,' who was not born till 1580. I am, moreover, inclined to think that the writer is guiltless of the apparent

self-laudation, and merely means 'After the appearance of so many cunning and well penned poems.' Be this as it may, history does not appear to have preserved record of his name. In view of the rarity of the volume, it may be worth while quoting a few stanzas from the first 'Epistle,' which are far from being without merit:

Countries delight, sweet *Phillis*, Beuties pride:
Vouchsafe to read the lines *Amyntas* writeth,
And having red, within your boosome hide,
What first of loue my fearfull muse inditeth.

When once my mother set me flocks to keepe,
Bare fifteene yeres of age, in lether clad,
A maple hooke, to get and hould my sheepe,
A waiting dogge, a homely scrip I had.

No skill in beasts, on loue I neuer thought,
Yet but a boye, the friendly shepards route
Admitted me, and countrie secrets taught
To heale my flocks, to fould them round about.

In threatned stormes, to lead them to the lee,
To sheare in time, to driue the wolfe awaie,
To knowe the course, of starres that fixed bee:
To pipe on meadow reeds, each holy-daie.

To sing in rime, as sometimes shepards vse,
To daunce our Iiggs on pasture grac't with flowrs
What learnd I not, what toile did I refuse,
To quench loues flames, & passe o're idle houres?

* * * * * * * *

Faustulus, and *Caridon*, wel borne, & wel allyed
Both rich, both strong, & both for vertues praised
Lou'de you alike, and were alike denied.
Yet for your sake, great strife there had they raised.

A gem the one, a whelpe the other bringeth,
Both faire enough, yet you did both refuse,
Lest hate which oft from rurall passion springeth,
This merrie meeting, rudelie should abuse.

And yet these lads do striue, with words and deeds
Loue gaue thē staues, their blows ar strōgly plac'd,
They call their frends[,] the best but badly speeds.
Full pale yon rose (I markte how palenes graced).

The history of Thomas Watson's Latin pastorals, and the attempts made at rendering them into English, may not be a matter of any great importance in English literature: but the accurate registration of *minutiæ* of the sort is not without its use. Were I concerned to find an excuse for the present article, I would point to the fact that Mr. Hazlitt catalogues the editions of Fraunce's *Lamentation of Amyntas* under Tasso, and that in the *Dictionary of National Biography* Mr. Lee gravely informs us that Watson perpetrated a Latin translation of the Italian poet's *Aminta*!

W. W. Greg.

I. REMARKS ON NORTHERN IRISH PRONUNCIATION OF ENGLISH.[1]

The following does not profess to be a rigorously detailed study of a particular dialect. It has merely been my intention to put together in a convenient form for students of phonetics the results of my observations, extending over several years, of the speech of educated people in that part of Ireland where I grew up. I much regret that other studies make such demands on my time that I have not been able to give so much attention to my native dialect as I could have wished, but I venture to hope that my remarks, though superficial, may draw attention to one or two facts which appear to me valuable to students of the English dialects, and of the history of English pronunciation. A phonetical analysis of this dialect has not yet been given. The nearest approach to such an analysis is contained in Ellis's *Early English Pronunciation*, part iv., p. 1230 and following. What I have to say is intended to some extent to supplement Ellis, but with certain differences in plan. Ellis treats at the place cited of a dialect which was obviously representative of the pronunciation, not of the educated, but of the lower classes, and which furthermore is now, so far as my observation goes, practically dead, or at least modified to an almost unrecognisable extent in its leading features (probably a consequence of the growth of National School education, which plays in Ireland a rôle similar to that of Board School education in England). In contradistinction to this I treat of the pronunciation of educated people as we find it now in Belfast, which stands in this respect to the rest of the Province of Ulster in a relation somewhat similar to that obtaining between London and the surrounding country. Ellis has pointed out numerous

[1] It is a pleasure to me to acknowledge here the services of my friend Dr. Edwards, by whom I was greatly aided in analysing the sounds of Northern Irish.

analogies between the dialect he describes and Scotch. I may say, however, in regard to the modern Northern Irish, that it represents, in my opinion, a type of traditional pronunciation which was originally English, and which probably exercised its influence all over Ireland and not only in the North. That owing to the large number of descendants of Scotch people in the North the Scotch must have had a considerable influence is, of course, to be expected. I consider, however, in spite of this, that Northern Irish represents to-day an originally English type, modified chiefly in regard to its musical accent and stress, but also in certain other particulars, by Irish tendencies. I hold this in spite of the fact that English people generally receive from Northern Irish the impression of a Scotch 'accent.' Although Belfast people themselves as a rule look upon their pronunciation as differing from the Southern type represented by Dublin, there are yet many similarities between the two, and one frequently hears gradations of pronunciation which make it difficult to say whether the speaker is a Northerner or Southerner. A person, however, familiar with both the Scotch and the Irish pronunciation, would never take a 'Belfastman' (*Bl·fêstmən*) for a Scotchman.

PHONOLOGY.

My whole analysis of Northern Irish sounds is based entirely on Sweet's phonetical system, and hints derived more especially from his *Elementarbuch des Gesprochenen Englisch* have suggested the arrangement of my remarks.

A. General Remarks.

§ 1. The Basis of Articulation. This differs materially from the normal English basis. By Normal English (Nl. E.) I mean throughout the variety of Southern pronunciation described by Sweet. In Northern Irish the back of the tongue is slightly raised and the whole tongue is pushed forward, the tip lying a little depressed and slightly touching the lower teeth. The consequence of this is that the characteristic concavity of the English position is almost lost (compare my remarks about the *l*-sounds later on). The flatness of the German tongue position is also absent owing to the raising of the back of the tongue. This raising and fronting of the tongue is altogether unfavourable to the production of the velar (back) vowels, and to some extent also of the consonants. Hence a quite noticeable tendency towards palatalisation as compared with Nl. E., and at the same time a favouring of the mixed vowels. The 'Kieferwinkel' is smaller than in Nl. E., and this leads to a muffling of the sound which is only partially compensated by more energetic 'rounding,' and a tendency to 'lip-spreading.'

§ 2. Quantity. Northern Irish differs from Nl. E. by having no fully long vowels as in *graas*: half-length being universal. It is consequently difficult to find any appreciable difference in length of vowel in Northern Irish between *cease* and *seize* (*cf.* Sweet, *Primer*, § 98). On the other hand, the short vowels *æ* and *æh* (=English *e*) become half-long before voiced consonants (I denote half-length by a circumflex to distinguish it from full-length denoted by Sweet by doubling); examples: *bæ̂d, bæ̂hd* (bed), *mæ̂n, mæ̂hn* (men), *æ̂hg* (egg), *læ̂hg* (leg), etc. Printed *o* shares in this lengthening also, hence: *gâhd* (god), *sâhd* (sod), *lâhg* (log). The group-lengthenings are similar in many respects to those in English, but as differences in quality occur here it will be well to recapitulate.

(1) *æ* is short in *father, rather*, to rhyme with *lather*.

(2) *æ* occurs short before *nt, ns*, where Nl. E. lengthens, and has *aa*: *ænt* (aunt), *dæns* (dance), *grænt* (grant), etc.

(3) *æ* and *æh* are lengthened before -þ, *-s, -st, -f, -ft*, e.g. *bæ̂þ, læ̂þ, pæ̂s, læ̂st, læ̂f* (laugh), *ræ̂ft, ræ̂ftəʳ; blæ̂hs* (bless), *kræ̂hs* (cress), *kræ̂hst* (crest), *dæ̂hf* (deaf), *læ̂hft* (left), etc.

(4) *æ, æh* have become half-long before *ʃ*, hence *æ̂ʃ, þræ̂ʃ, fræ̂hʃ* (fresh), *mæ̂hʃ* (mesh), etc.

§ 3. Stress. Northern Irish shows a tendency to throw the stress on the second part of compounds which in English have level stress, hence *plöm·püdŋ* (plum-pudding), *bô·windo, linn·hâhl* (linenhall), *dönigahl·plêhs* (Donegall Place), etc. Very often, however, in obedience, as it seems, to some law of rhythm which I cannot find, the stress of such words is thrown forward to the first compound, when they stand in a breath group.[1] In place-names throwing back the stress is the rule, e.g. *bl·fæst* (Belfast), *pôʳtə·dəun* (Portadown), *æʳ·mæ̂* (Armagh), *büʃ·milz* (Bushmills), *bæli·mînə*

[1] Of course Nl. E. also exercises influence here.

(Ballymena), *kærik·fêhrgös* (Carrickfergus), etc. Throwing forward of the accent still occurs in the following forms mentioned by Ellis, *Early English Pronunciation*, iv. 1234, *·brigədih^{r}*, *· kævəlih^{r}*, *· endʒinih^{r}*, *· fjühzilih^{r}*, *eg·zempləri*. Still heard also, *sü·bʌltə^{r}n*.

B. The Sounds.

(*a*) vowels.

§ 4. Northern Irish possesses fifteen vowels. I give a table of these showing their articulations according to the Bell-Sweet system.

	Back		Mixed		Front		
	Narrow	Wide	Narrow	Wide	Narrow	Wide	
High			·		ih	i	Unrounded
			üh	ü			Rounded
Mid			əh	ə	eh	e	Unrounded
	o						Rounded
Low					æh	æ	Unrounded
	Ah	A	öh	ö			Rounded

FRONT VOWELS.

§ 5. *æ* is not the same as in Nl. E., but seems to come nearer the Northern English sound described by Lloyd, *Northern English*, § 90. It is therefore low-front-wide retracted. Before *r* it is still more retracted, and seems to approach the clear French *a* of '*page*.' The sound is likewise made clearer by lip-spreading. The *æ*-pronunciation after *w* (*cf.* Ellis, iv. 1234) has now completely died out among the younger generation, though from older people I have heard *wêr*, *wêft* (now *wâhr*, *wâhft*). I have heard *wœæsp* from an elderly lady in Dublin, but never heard it in Belfast.

Nl. E. *æ* before *k*, *g* becomes *æh*, e.g. *bæhk*, *bæhg*. Before the voiced stop *g* a glide is frequently developed, and the result is the diphthong *æhi* very closely resembling *əi*. This diphthong always occurs before ŋ; *bang* becomes emphatic *bəiŋ*, *sæhiŋ* is almost *səiŋ*. From this it will be seen that Murray's suggestion to Ellis (see *Early English Pronunciation*, iv. 1235) was probably correct in regard to the nature of the *e* arising out of printed *a*. This *e* out of *æ after* palatal *k* is now rare, and it does not occur after *g*. Still usual are *keri*, *ketl* (cattle), *ketʃ*, generally with *e* not *æh*; but *gabble*, *gas*, *cant*, *cavern*, to take others of Ellis's examples, all have *æ*.

§ 6. *æh* is low-front-narrow, a little raised as compared with *æ*. Dr. Edwards thinks it is lower than English *æh* (in the diphthong of *keə*=*care*), but of this point I am not quite sure, as the difference in the articulation basis may account for a slight difference in the sound. *æh* corresponds to Nl. E. *e* before *k* (examples in § 5), *-s*, *-s+*, *f*, *ft*, *þ*, *d*, *n*, *nd*, *l*, *l+*. Examples: *krêhs* (cress), *krêhst* (crest), *dêhf* (deaf), *lêhft* (left), *brêhþ* (breath), *bêhd* (bed), *mêhn* (men), *êhnd* (end), *bêhl* (bell), *hêhld* (held), *sêhldöm* (seldom); notice, however, *e* before *ll* in words of more than one syllable, hence *belo*, *yelo*, etc.

æh corresponds also to Nl. E. *əə* when the latter arises from an older *e* before *r+*, and to Nl. E. *eə* out of older *æ*, *e*. Hence *êhrl*, *fêhrn*, *lêhrn*, *kêh^{r}*, *hêh^{r}* (earl, fern, learn, care, hair); but pronoun *her* has *öh*, and words like *care*, *hair* sometimes have *öh* too in the speech of schoolboys.

§ 7. *e* calls for no special remark. I have already noticed the words in which it corresponds to Nl. E. *æ*. Supplementary to Ellis's remarks (iv. 1235) I note that of the words given with *i* only *krivis* (crevice) still survives in the mouth of some: *desk*, *wrestle*, *precious* are now *dêhsk*, *resl*, *prefös*.

§ 8. *eh* mid-front-narrow, always half-long in accented syllables. The degree of narrowness is less than in German long *e* in *Beet*, and this remark applies in general to the Northern Irish narrow vowels. *eh* corresponds to Nl. E. *ei*, except in *vase*, which is generally *vêhz*, but sometimes *vâhz* (*cf.* Ellis's remark on this word, iv. 1224).

§ 9. *i* calls for no special remark.

§ 10. *ih*, like *eh*, always half-long in stressed syllables, occurs short in unstressed syllables: *·grenədih^{r}*, *·fjûzilih^{r}*, etc. It occurs also short and *murmured* in the plural ending *-ies*, e.g. *bjûtihz*, *pôzihz*. In such examples it is of course less narrow than usual, but is plainly different from Nl. E. *i* in *-iz*.

MIXED VOWELS.

§ 11. *üh*. This vowel—high-mixed-narrow-round—corresponds to Nl. E. *uw*, but not to *uə* (*cf.* § 14). To an English ear I have noticed it often sounds like German *ü* in *Güte*.[1] It appears to be practically the

[1] To my own ear, however, its sound is nearer German *ö*, and a French friend had the same feeling in regard to it.

same vowel as the Norwegian pronunciation of *u*. It is sometimes fronted, chiefly after *l* and dentals. The rounding of course is not so intense as in the case of German *û*. Examples: *blûh, dûh, bûht, bûhk*, etc.

§ 12. *ü* is the short wide vowel corresponding to *üh*, compared with which it is generally fronted. It occurs before and after *f* and after labial consonants and *r*, in a good many cases being equivalent to Nl. E. *a*. Examples: *rüf, püf, füt, füd, rüfə* (Russia), *prüfə* (Prussia), *küfn, pül, bül, bütfəʳ, püls* (pulse), *impülsiv, füro* (furrow), *füri* (furry), *füriər* (furrier), *trüst*.

§ 13. *ö*. This sound is, next to the *üh*, perhaps the most characteristic vowel-sound in the dialect. Its analysis I found very difficult, but repeated examination has now convinced me that it is low-mixed-wide-round. The rounding is not very intense, but sufficiently noticeable. In timbre the sound resembles French *o* in *homme*, closely enough to be easily identified with it by an untrained ear. *ö* corresponds with few exceptions to Sweet's *a* in *but*. In the older dialect it seems to have occurred, according to Ellis's account (iv. 1239), in a good many words which now have *ü*, and in Nl. E. *u*. I note, however, that *puss* is generally *pös*, while *such* may be either *söt∫* or *sütf*.

§ 14. *öh* is half-long in stressed syllables, and corresponds to Nl. E. *əə* where that vowel arises out of *i* or *u*: it likewise takes the place of Nl. E. *ur, uə*. This vowel is low-mixed-narrow-round, a little raised as compared with *ö*. The rounding is more marked after labials, but never exceeds the degree noticeable in *ö*. Examples: *gôhʳl, sôh, twôhʳl, bôhʳn, pjôhʳ* (pjuə), *kjôhʳ* (kjuə), etc. From this and my remarks in § 6 it will be noticed that a distinction between *serf* and *surf*, such as was claimed by Smart (*cf.* Ellis, i., 201), still holds good in Northern Irish. A similiar distinction was made by Walker between *serge* and *surge*.

§ 15. *ə* is the same as the Nl. E. sound, allowance being made for the difference in the basis of articulation. It occurs in stressed syllables only as the first element of the diphthongs *əi* and *əu*. The second sound of 'long i' mentioned in *Early English Pronunciation* (iv. 1237) has left no trace in educated speech, nor is the *oi*-diphthong ever heard in Belfast, although common enough in Dublin. The latter seems to me to be the sound in Cockney *mile* (almost *mɔil*). In unstressed syllables *ə* represents only short, unrounded vowels.

NOTE.—The second element of *əu* is also a mixed sound, almost the same in regard to its tongue position as *ə*, but rounded. The lips move gradually into the *w*- position.

§ 16. *əh* is the vowel of the unstressed syllable *-er*, of *-ur* in *-ure*, etc. It is mid-mixed-narrow, a little higher than *ə* in articulation. Clearly pronounced it is very slightly rounded, but as the syllables in which it occurs are frequently, if not generally, murmured, reduction which leads to unrounding is the rule.

BACK VOWELS.

§ 17. *o* is mid-back-narrow-round, and is slightly raised towards the *u*- position. In stressed syllables it is half-long and corresponds generally to Nl. E. *ou*, but it is also the pronunciation of printed *o* before *r*, where Nl. E. has *ɔ*. As in Northern English only a few words have *ɔ* before *r*+consonant; we find therefore *glôʳri, stóʳri, bôʳd, tóʳd, fôʳd, fôʳt, pôʳt, bôʳn* (p.p. to bear=carry), but *bʌhʳn* (from bear=bring forth), *fôʳp*.

§ 18. *ʌ, ʌh* do not, I think, differ materially from the corresponding Nl. E. sounds except that they are both slightly fronted, as a consequence of the different basis of articulation. In regard to Ellis's word list (iv. 1235) it may be mentioned that printed *au* is now *ʌ*, and printed *aw* is *âh*. We have therefore *dʒʌndis, dʒʌnt*, and *kraâhl, hâh*, etc. *ʌ* also occurs as the first element of the diphthong in *boy*, etc. Otherwise *ʌ* is equivalent to Sweet's *o* in *not*, and *ʌh* to *ɔ* except in the cases mentioned in the preceding §. *âh* therefore is pronounced by group-lengthening in *lâhs, tâhs, kâhst, frâhst, âhf, sâhŋ, lʌhŋ*, etc., and also before *d* (cf. *bêd*) and *g*, e.g. *gâhd* (god), *sâhd* (sod), *râhd* (rod), *lâhg, bâhg, fâhg*, etc.

§ 19. As printed *r* is always pronounced (*cf.* § 25), the Nl. E. diphthongs *eə, uə* do not occur.

§ 21. Vowel-gradation (*cf.* Sweet, *Elementarbuch*, p. 21 *seq.*).

In respect of this phenomenon Northern Irish does not go so far as Nl. E. Careful pronunciation on the whole follows much the same tendencies as are characteristic of N. E. (see Lloyd, p. 31). But in colloquial speech reduction of vowels is frequent enough as a consequence of a tendency to murmur and even to whisper unstressed syllables, the latter especially in the neighbourhood of voiceless consonants. Rounded vowels generally preserve their quality, although narrow tends to become wide, hence for instance unstressed *jü* corresponds to stressed *jûh*. Syncope of the first vowel, or

'Zusammenziehung,' is not uncommon. In the following table I draw attention to the chief differences from Sweet's list of reductions (*l. c.* p. 23).

Nl. E.	*N. I.*
bə—bai	bai—bi
də	dü
dəz	düz
ðər	ðəhr
ðəz	ðəhᵉz
ði	ðə (even before vowels: the ə often elided)
əv	AV, öv (ö)
ij	hih
im	him, hm
iz	həz
jə	ji
n	nd
nər	nAr, nəhr
sər	səhr
sət/	süt/
sn	snt
/əd	not used, but *wüd*
/əl	not used, but *l<will*
tu	tü
wəd	wüd, əd, d

To the plural ending *-iz* corresponds *-əz*. Printed *-ies* as plural ending of words with *-y* is pronounced *-ihz*, and this ending is always murmured: therefore *pozihz* and *rozəz* are not a pure rhyme in Northern Irish. The ending *-ing* is always -ŋ after *k*, *g*, ŋ. Notice furthermore *ət* as weak form of *it*.

(*b*) THE CONSONANTS.

§ 22. The consonants do not offer so many points of interest as the vowels. I shall therefore treat of them with much less detail, and in a more miscellaneous order.

§ 23. The stop consonants differ from the Nl. E. in being more strongly aspirated, though the aspiration is hardly so strong as in the Dublin pronunciation. The aspiration is most noticeable in the on- and off-sound. The phenomenon described by Ellis (iv. 1239) under the name of 'dentality' is now completely absent from the dialect. Back stops are of course somewhat fronted. Interesting are the pronunciations: *wâhk*ŋŋ, *tâhk*ŋ, *lâh*ŋŋ, where Nl. E. has *wɔki*ŋ, *tɔki*ŋ, *lɔni*ŋ. In these cases Northern Irish has velar *k* and ŋ, while Nl. E. has palatal *k* and ŋ.

§ 24. The *h* in Northern Irish is a reduced guttural spirant, and accordingly a stronger sound than either Nl. E. or German *h*. The constriction at the back of the mouth is especially evident before vowels with a narrow aperture; it does not take place so far back as the articulation of German *ch* in *ach*. The *h* is fronted before front vowels so that in emphatic pronunciation it becomes ç reduced. This pronunciation of printed *h* I have also heard from at least one Englishman (individual peculiarity?). *wh* is a reduced bilabial spirant with a narrower aperture than *w*. There is no constriction at the back of the mouth.

NOTE.—Northern Irish also possesses the guttural spirant χ, articulated a little farther forward than the German *ch* in ach. It occurs in a few words of Irish origin, such as *lough* (*lâh*χ), and in the interjections *ah* (*æ*χ), *ugh* (*ö*χ).

§ 25. *r*. This consonant has two sounds. The first of these is the ordinary English *r* before a vowel. The second is an *r*-sound pronounced before consonants and at the end of words. This sound has a good deal of the 'snarling' effect described by Sweet in the pronunciation of *hard*, *sir* in the south-western English dialects (see *Primer*, p. 20). The articulation differs, however: in the Irish variety the whole body of the tongue is raised, and the tip is drawn up and back from the teeth without inversion. As a consequence of this movement of the tongue a constriction is formed about on the border of the hard and soft palate or a little farther back. The resultant sound is very vocalic to the ear, but is much 'narrower' in its nature than any of the Northern Irish vowels. In fact, the tensity of the tongue in producing this sound is remarkable. (I denote this *r* by ʳ). The doubling of *r* described by Ellis (i. p. 201) is characteristic of Northern Irish. Thus *glory*, *vary* are *glōʳri*, *vêhʳri*, etc. There is one exception, however, viz. *mehri*= *Mary*.

NOTE.—A school friend of mine, whose pronunciation, however, has been influenced by the country dialect of the county of Down, claims that he inverts the tongue tip in pronouncing ʳ. He can pronounce it without inversion, but the latter is natural to him. The interesting circumstance is, however, that he raises the back of the tongue as well. I find on examination that I cannot produce the ʳ by mere inversion of the tip. The distinction, for instance, between *ært* and *æʳt* is very marked.

§ 26. *l* differs considerably from the English sound, a fact which is a consequence of the difference in basis. The Northern Irish *l* lies in the middle between German and English *l*. Thus, while the tongue lacks the characteristic arching of the German form, it also is wanting in the concave formation of the Nl. E. variety; this is especially noticeable after front vowels, which never take a glide after them before *l* as is frequently the case in English. At the end of words the *l* also sounds shorter than the Nl. E. *l*. This is

owing to the fact that its off-glide is unvoiced, which is also the case before voiceless consonants.[1] We have therefore *bild* (long *l* with voiced off-glide), *milk* (long *l* with unvoiced off-glide), *mil* (with voiceless off-glide, which is almost indistinguishable).

§ 27. *j* is the same sound as in Nl. E., but frequently appears when the latter has other sounds. Words like *glorious*, *furious*, etc., are pronounced as dissyllables, the *i* of Nl. E. being displaced by *j*, thus *glôʳjös*, *fjöhʳjös*. In the same way *material* is pronounced *mætîhʳjəl*, *soldier* is *sôldjəhr*, *nature* is *nehtjəhr*, and so on. *j* fails furthermore before *ûh*, after *l*, *s*, hence *lûht*, *sûh*=N.E. (*cf.* Lloyd, *l.c.* § 96) *luut*, *suu*=Nl. E. *ljuwt*, *sjuw*.

(*c*) CONCLUDING REMARKS.

§ 28. I have now, as was my original intention, given an analysis of the sounds of Northern Irish, drawing attention to the principal points of difference between the latter and Nl. E. I should have been pleased to supplement my analysis with a synthesis of Northern Irish, but unfortunately my few scattered observations in this difficult field hardly admit of a methodical arrangement. The phenomena which present themselves are peculiarly complicated and hard to reduce to rule. I shall therefore content myself with a few remarks intended to bring out the general characteristics of Northern Irish educated speech.

§ 29. (*a*) A characteristic of sentence stress in general is the tendency to concentrate energy altogether on the logically important syllables, which has as its corollary the tendency to murmur unaccented syllables, or even to whisper them if they contain voiceless consonants: *peculiar!* therefore is usually *pi·kjühljəhʳ!* the first syllable being whispered and the last murmured. Parallel to this feature of the stressing of words there runs a tendency to vary between slow and rapid articulation, drawling speech being relieved by bursts of animation, which often divide the same sentence into groups of slow and quick.

NOTE.—A peculiar point is the tendency to encliticise pronouns after prepositions, the latter receiving primary or secondary stress, e.g. *itn*: *güd·fʌhʳjü* (=its good for you); *givət·tühmi* (=give it to me), or *·givət*: *tühmi*. I have observed a similar phenomenon in the language of some Scotch people.

[1] A voiceless off-glide, it may be remarked, is also common at the end of words after vowels.

(*b*) As regards musical pitch the same variability holds good. The general pitch is lower than in Nl. E., but often gives place to a rapid staccato rise on stressed syllables, succeeded by as rapid a fall. Compound musical accent is lacking almost entirely inside the syllable, a fact which is easily understood when taken in connection with the lack of fully long vowels. In this respect Northern Irish differs from Southern, the Dublin dialect showing long drawling vowels with a decided 'circumflex' accent. Northern Irish shows all round a preference for either simple falling or simple rising pitch, expression being given by the varying extent of the intervals. As in the case of stress, high pitch tends to concentrate itself on stressed syllables, with a very deep descent in unstressed syllables, which is especially marked at the end of sentences.

§ 30. Ellis has given (*Early English Pronunciation*, iv. 1242-3) a list of dialectal words found in Belfast. Some of these still survive in schoolboy or colloquial language, and it may not be uninteresting to mention them here. Those with a star are common both to schoolboys and 'grown-ups':—dunsh (*dönʃ*), dunt (*dönt*), *footy (*füti*), hoke (*hôk*), *prod (*prâhd*), scundther (*skönnəhʳ*), skelp, *stoon (*stûhn*), speel (*spîhl*, Anglice to 'swarm' up a tree), kernaptious (*kəhʳ·næpʃös*, usually in the phrase *ə kəhʳ·næpʃös*, *krœhiŋkiti*, *krîhtjəhʳ*), footer (*fütəhr*), scringing (*skrindʒiŋ*), *crack (*krœhk*, generally as substantive =gossip), to *welt (generally p.p. *weltid* or *wiltid*), *throughother (*·þrühöðəhʳ*), to *let on, to *carry on.

Not mentioned by Ellis are: scoot (*sküht*) =to fly or run swiftly; mich (but *cf.* iv. p. 1220) i.e. *mitʃ*=to 'cut,' 'to mich school,' to stay away from school, and the Scotch *wee; to hoag (*hôg*)=to beat, 'give a licking to.'

§ 31. I conclude with a short specimen of the colloquial language, intended to illustrate what I have said up to the present. Small print represents murmured syllables. Apart from the vowels, I use Sweet's notation as in his *Primer*:

B. -hi · lo -tʌmsn -həu · æʳ -jü? : whæhʳv -jü : bihn -ðis · lâhŋ : təim? · whʌt -hev -jü -bin · dühiŋ? T. · ô · nöpiŋ : möt*ʃ*. -bin · nʌkŋ -ə · bəut -n -ðə · köntri -fr -ə : fjüh · dehz. B. -wəlʰ -jü · fiʃiŋ? T. · nō · -əi · wâhznt · -dʒüst · nʌkŋ -ə · bəut -nd -n dʒʌi -ŋ -mi : sæhlf. B. -ə · þâht -jü -went · in -fʌʳ: fiʃin? T. : nʌt -pəʳ · tikjülæʳli. -əi · fi*ʃ* -nəu -nd -ə ·

gêhn ; böt -n -ðə : pêᴿt -ðv- ðə · köntri -whəhr -əi : wAhz · ðis : təim -ðəhᴿz · nô : fiʃiŋ - wöhᴿþ · spîhkŋ -ə : bəut. B. -pleh -eni · gAlf -whəil -jü -wəhr -ə · wêh ? T. : hæd -ə -fjüh · rəundz : ðæts · Âhl.

II. NOTE ON THE HISTORY OF ENGLISH *R*.

I wish to examine here whether any grounds speak for the hypothesis that at an earlier period two distinct sounds of *r* obtained in Southern English. I believe there are very strong grounds for this hypothesis.

(i) The body of evidence seems to speak for the fact that a hundred years ago the Irish *r* was a strong trill of the forepart of the tongue. It is difficult to see how this *r* could have given rise to the Northern Irish ʳ, especially as the far from feeble influence of Scotch dialects would have been all in favour of preserving it. It is therefore not unlikely that external influence led to its being replaced by ʳ in certain cases (*i.e.* after vowels, etc.), and this influence can hardly have been anything but English. It is furthermore well known that many present-day pronunciations in Ireland represent older English forms. There is therefore some probability on these grounds that ʳ was an English importation, and it remains to be seen

(ii) if we can find evidence for ʳ or a similar (guttural) sound in England. We must appeal here to the testimony of the later 'orthoëpists.' Walker in his *Critical Pronouncing Dictionary and Expositor of the English Language*, second edition, London, 1797, distinguishes expressly between two different pronunciations of *r*, namely, the 'rough' and the 'smooth' *r*. In § 418 of his preface on the *Principles of English Pronunciation*, he calls *r* 'but a jar of the tongue, sometimes against the roof of the mouth, and *sometimes at the orifice of the throat.*' In § 419 he says: 'The rough *r* is formed by jarring the tip of the tongue against the roof of the mouth near the fore teeth [he probably means by this the alveoli of the upper teeth]: the smooth *r* is a vibration of the lower part of the tongue, near the root, against the inward region of the palate [*i.e.* the soft palate], near the entrance of the throat. This latter *r* is that which marks the pronunciation of England, and the former that of Ireland.' These remarks of Walker's have, of course, not passed without being noticed by modern authorities, but it is rather strange that an account so circumstantial of the 'smooth' *r* should have met with almost entire incredulity.[1] Ellis, in marked contrast to his usual calmness of judgment, appears to have been prejudiced against Walker as the representative of the older and unscientific generation of 'orthoëpists' (cf. *Early English Pronunciation*, i. 153, footnote), and he seems in addition to have made the mistake of discussing Walker's evidence throughout as that of a contemporary, whereas Walker died thirty years before Ellis graduated at Cambridge. Having quoted (*Early English Pronunciation*, i. 200) the second of the two passages given above, Ellis goes on to say: 'But he (namely Walker) does not proceed to point out where the rough and smooth *r* were pronounced, and his description of the smooth *r* better agrees with a gently pronounced *r* or *grh*, the uvular trill, than with *ɹ*. The theory of a vibration of the back or lower part of the tongue is untenable; that part of the tongue is too firm to vibrate in the manner conceived. And in England we do not perceptibly vibrate the uvula.' It is almost repugnant to one's feelings to criticise any part of a work which has become a classic, but it is necessary to point out that these remarks of Ellis contain at least three inaccuracies. Firstly, Walker *does* proceed to show quite clearly where the rough and smooth *r* occurred. In the § quoted above he gives as examples of rough *r*: *Rome, river, rage*; of the smooth: *bar, bard, card, hard.* This clearly means that the smooth or guttural *r* occurred at the end of a syllable after vowels or in the various groups of *r*+consonant, and of this fact no one who takes the trouble to read the whole § through will have the slightest doubt. Secondly, the theory of a 'vibration of the back or lower part of the tongue' is quite tenable. That acute observer and excellent phonetician, Professor Bremer of Halle University, points this out in his analysis of the 'Zäpfchen *-r*' (see his *Deutsche Phonetik*, p. 83). He says: 'Hier

[1] The only exception so far as I know being Vietor. See *Elemente der Phonetik*. § 76 Anm. 1.

ist das Zittergeräusch eine Folge der Schwingungen des nach vorn gerichteten Zäpfchens, welches seine Bewegung etwa in der Weise auf die Zungenrinne, in der es schwingt, überträgt, wie die Trommelschläge das Fell der Trommel in Schwingungen versetzen.' And further on: 'Dass die Zungenhaut tatsächlich in zitternde Schwingungen gerät, fühlt man leicht mit dem Finger.' These observations, which my own experience confirms, prove that the hypothesis of a vibration of the back of the tongue is not so impossible as it appeared to Ellis. It is of course not the whole mass of the tongue which vibrates, but the upper surface merely. Thirdly, Ellis's concluding remark: 'In England we do not perceptibly vibrate the uvula,' may have been true enough with regard to the time when Ellis wrote, but cannot be held to prove anything about a pronunciation described by Walker seventy years before.

Sweet merely says of Walker (*H.E.S.*, § 901) that he 'imagines a trill of the root of the tongue in one of his pronunciations of *r*.' This is, however, on two grounds, not quite fair to Walker. Firstly, Walker does not speak of a 'trill,' but merely of a 'vibration,' and he plainly drew a distinction between the two, because, in describing the Irish (certainly) 'trilled' *r*, he does not speak of a 'vibration' but of a '*jar* of the tongue against the forepart of the palate.' Secondly, Walker's description is so circumstantial that it appears a methodical mistake to assume that it rested on pure imagination, so long as such an assumption has not plainly been proved.

But Walker is not the only upholder of a guttural *r*. Smart (1836) *apud* Ellis (i. 201; iv. 1201) gives a description which appears to me to point even more clearly to a sound of the same nature as the Northern Irish ^{r} than that of Walker. It is noticeable too that Ellis, in discussing Smart's theory, appears to admit a sound in his own day, which must have had a somewhat guttural nature. He says, namely, of his (*ɹ*) that 'vibration of the velum may occasionally be felt, and some persons may more or less vibrate the uvula.' Most likely he looked upon this variety as an individual peculiarity, but I think there is little objection to regarding it as a survival of the tradition of Walker's so-called 'smooth' *r*.

To sum up this part of the evidence. It seems to me that there is indeed a very strong presumption in favour of the hypothesis that at one period English *r* was dental before vowels, and guttural after vowels in the off-sound and before consonants, a similar state of affairs to that still preserved in Northern Irish. Of the exact nature of the guttural *r* at any precise period we can never, probably, be quite sure. It seems to me, however, likely that it was originally a trilled uvula -*r*, but soon became reduced, and finally passed into the glide *ə*, which is postulated by Sweet. Thus: r^1 (uvula trill) > r^2 (Northern Irish ^{r}) > *ə*. Probably in both Walker's and Ellis's time there was a mixed state of affairs. When Walker wrote, r^1 had become in the main r^2, but r^1 still survived very likely among older people, while later on, in Ellis's day, r^1 would have disappeared, but r^2 would still be pronounced as well as the commoner *ə*.

(iii) Older novelists (Thackeray, for instance) give affected personages in their books a peculiar variety of *r* which they denote by *w* (vewy, weally, etc.). This fact, it seems to me, points to a guttural *r*, rather than a dental variety. When I was in Leipzig I heard a variety of the guttural *r* which sounded so like *w* that a Canadian friend of mine, a good observer but no phonetician, identified it with *w*. We heard it in words like *Ruthe, Truthahn*. The *r* was untrilled and the *w*- sound must have arisen from the tongue being raised almost to the *u*- position. I do not think there was any labialisation. It is to be noticed that among the English dialects which have a guttural *r* a similar *w*-like sound arises. See the Embleton *r*, described by Ellis, v. 655, which he assumes, it appears to me without necessity, to have been labialised. These analogies seem to me to favour the assumption that the *w* of *weally* for *really* represented a guttural *r*, which sounded sufficiently like *w* to be thus denoted. If this be so, it must have arisen at a time when guttural *r* was still spoken after the vowels. Words like *there, where*, and so on, would be pronounced with guttural or dental *r* according as the word following began with consonant or with vowel. By levelling out the guttural *r* might then in such cases displace the dental sound. Once it came to be pronounced between vowels it would spread with facility to the on-sound, and in all such positions it would easily be heard as a sort of *w*.

In conclusion, I have attempted to prove, firstly, by the analogy of Northern Irish *r*, secondly, by means of the direct testimony of Walker and Smart, thirdly, on the analogy of English printed *w*=*r*, that English

r was originally a double sound. If this hypothesis be correct, we shall probably be enabled more easily to appreciate the influence which post-vocalic *r* has so often exercised on the vowels preceding it, an influence which has invariably tended to lower and retract the articulation of front vowels. This lowering and retracting seem to me much more easily reconcilable with the nature of a guttural than of a dental *r*. The retention of dental *r*, and the treatment of front vowels preceding it, in the Scotch dialects, are notable facts in this connection.

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EIN PAAR PHONETISCHE FRAGEN.

IN bd. VI. no. 2 dieser zeitschrift hat dr. Lloyd meine arbeit über Englische Lautdauer einer ausführlichen, ebenso sachverständigen wie liebenswürdigen besprechung unterzogen. Er berührt darin einige fragen, die wohl ein allgemeineres interesse darbieten und über die es mir hier erlaubt sei mich eingehender auszusprechen, als ich es in meiner oben erwähnten arbeit tun konnte.

1. SPRECHEN UND HÖREN.

Es ist eine alte streitfrage, welche seite der sprache für den phonetiker die wesentliche sei, ob die gesprochene sprache, die artikulation, oder die gehörte sprache, der durch die artikulationen bewirkte akustische effekt, das hauptthema der phonetischen untersuchung abzugeben habe.

Auf die erstere seite stellt sich naturgemäss gern der, dem es um die erkenntnis der sprach*entwickelung* zu tun ist. Denn die umbildung der laute lässt sich nur verstehen, wenn man sich über die bildung derselben im klaren ist. Um den übergang eines lautes in einen anderen zu verstehn, nützt es nichts, die verschiedenheit der beiden laut*effekte* zu beschreiben, man muss auf die kräfte, auf die organbewegungen zurückgehn, die den beiden effekten zu grunde liegen. Im begriff der lautbewegung, der artikulation, steckt gewissermassen schon der begriff der lautveränderung.

Die verteidiger der anderen betrachtungsweise pflegen sich auf eine wortdefinition zu berufen. Die phonetik sei die lehre von den sprachlauten, das lautende bei der sprache, das hörbare und gehörte sei also der gegenstand der phonetik. Was nicht zu hören sei, gehe die sprachwissenschaft und daher auch ihre hülfswissenschaft, die phonetik, nichts an. Der schwerwiegende einwand, der gegen diese definition der phonetik schon seit langem erhoben ist, dass es nämlich sprachelemente giebt, die absolut unhörbar sein müssen, doch aber von grosser bedeutung für die sprachwissenschaft sind, wie z.b. die vorgänge, die sich während der verschlussdauer der stimmlosen verschlusslaute abspielen — dieser einwand wird gewöhnlich stillschweigend übergangen.

Es liegt nun nahe, hier wie überall, wo zwei extreme sich gegenüberstehn, den goldenen mittelweg zu wählen: beide anschauungen sind berechtigt, der phonetiker hat die sprachlichen erscheinungen sowohl nach ihrer hervorbringung als nach dem gehörseindruck zu bestimmen. Und dies ist sicherlich berechtigt; die sprache wird ebensowohl gesprochen als auch gehört. Damit ist aber nicht gesagt, dass bei dem ganzen sprachprozess artikulation und gehörseindruck eine gleichwertige rolle spielen. Und der ganze streit zwischen genetikern und akustikern läuft in praxis auch darauf hinaus, welcher seite des sprachvorgangs sie *mehr* wichtigkeit zuschreiben sollen.

Dr. Lloyd hat von jeher der akustischen seite sein besonderes interesse zugewendet, und auch in seiner besprechung meiner arbeit vertritt er entschieden den akustischen standpunkt. Er bestreitet nicht die wichtigkeit einer exakten bestimmung der genetischen faktoren, er giebt sogar zu, dass auf diesem wege auch dem akustiker neue wahrheiten enthüllt werden können, aber das ohr bleibt für ihn doch der oberste richter in phonetischen dingen. Ergebnisse, die mit dem urteil eines aufmerksamen und geübten ohrs nicht übereinstimmen, bedürfen stets irgendwie einer revision. Wäre dieses wirklich richtig, hätten die exakten bestimmungen der artikulation wirklich nur insofern wert, als das ohr sie bestätigte, würde es sich herzlich wenig verlohnen, mühe und zeit auf solche bestimmungen zu verwenden. Dann sollte der phonetiker sich nur angelegen sein lassen, möglichst genau die eigenen gehörseindrücke zu zergliedern und zu beschreiben.

Die sache verhält sich nun aber nicht so.

Der akustische effekt bildet nicht die oberste instanz bei der beurteilung eines lautes. Ja, es lässt sich sogar zeigen, dass die konzentrierung der aufmerksamkeit auf den akustischen effekt den phonetiker zu offenbar falschen schlüssen führen kann und muss.

Zergliedern wir den natürlichen verlauf eines sprachprozesses. Eine person hat auf eine bestimmte vorstellung hin stets mit einer bestimmten komplexen artikulation der sprachorgane reagiert. Das erinnerungsbild an den akustischen effekt dieser artikulation hat sich mit dem erinnerungsbild an die artikulation selbst und die vorstellung verbunden. Nimmt sein ohr nun den gleichen akustischen effekt wahr, so tritt vor sein bewusstsein assoziativ die vorstellung der seiner eigenen sprecherfahrung gemäss dazu gehörigen artikulation, und damit erst hat er den laut als sprachlaut aufgefasst. Das ohr spielt also bei diesem prozess nur eine vermittelnde rolle, am ende des sprachprozesses steht nicht die reine gehörswahrnehmung, sondern eine zusammengesetzte vorstellung, in welcher die vorstellungen der artikulation und des schalleindrucks als komponenten enthalten sind. In zusammengesetzten vorstellungen pflegen nun aber nicht alle einzelnen glieder gleich stark im vordergrunde zu stehn, vielmehr eines den vorrang zu behaupten. Welche der einzelnen vorstellungen steht nun bei der lautwahrnehmung im vordergrunde des bewusstseins, die vorstellung der artikulation oder die des akustischen effekts? Die antwort auf diese frage entscheidet zugleich auch die frage, welche seite des sprachvorgangs für den phonetiker die wichtigere ist.

Dass bei der beurteilung eines sprachlauts nicht der akustische effekt sondern die vorstellung der ihr zu grunde liegenden artikulationsbewegung den ausschlag giebt, lässt sich nun an einem beispiel hübsch demonstrieren. Nehmen wir an, jemand spräche die silbenfolge *nīnā* mit gleich starker betonung der beiden silben aus. Es ist festgestellt worden, dass in solchem falle die physikalische intensität der schallschwingungen für das *ī* geringer ist als für das *ā*,[1] dass also das *ī* einen schwächeren reiz auf das ohr des hörers ausübt als das *ā*. Nach psychophysischem gesetz entspricht einem schwächeren reiz eine schwächere empfindung; wäre also die direkte gehörsempfindung für das urteil allein massgebend, so sollten die von dem sprecher gleich stark betonten silben *nīnā* von dem hörer als verschieden betont aufgefasst werden, als *nīnā*. Beim naiven hörer ist das nun aber nicht der fall. Mit gleich starker betonung gesprochene silben hört er auch als gleich stark betont. Wohlgemerkt, der *naive* hörer, bei dem sich der gesamte sprachprozess ungehindert bis zu ende abspielt! Bei ihm knüpft sich an die gehörswahrnehmung die vorstellung der ursächlichen artikulation an, und die gesamtenergie dieser artikulation war eben für *nī* und *nā* gleich. Wir sehen also, dass in dem vorstellungskomplex, der die unterlage für die unbefangene beurteilung eines lautes abgiebt, die reine gehörswahrnehmung hinter der vorstellung von der artikulation zurücktritt.

Anders kann sich die sache für den nicht naiven hörer gestalten, für den phonetiker, der mit bewusster willensanstrengung seine aufmerksamkeit auf den akustischen effekt eines lautes richtet. Indem er dieses tut, wird das natürliche rangverhältnis zwischen den gliedern des genannten vorstellungskomplexes gestört und die dem akustischen effekt entsprechende reine gehörswahrnehmung in den vordergrund des bewusstseins gerückt. Dann kann und muss es bei genügender konzentration der aufmerksamkeit geschehn, dass wirklich gesprochenes *nīnā* als *nīnā* gehört wird.

Diesen widerspruch, der der natur der sache nach zwischen dem urteil des sprechenden und dem des aufmerksam hörenden bestehen muss, habe ich an mir selber konstatieren können. Ich hatte vor einiger zeit einige interessante experimente mit dem phonographen nachzuprüfen. Dr. Rosengren[2] hatte gefunden, dass wenn man einem phonographen die silbenfolge *sórragisórragisórragis* u. s. w. aufspricht und dann die phonographenwalze umkehrt, man nicht, wie wohl zu erwarten, *sigarrósigarrósigarrós* u. s. w. hört, sondern *sigárrosigárros* u. s. w. Dr. Rosengren zog aus dieser und ähnlichen beobachtungen den sicherlich falschen schluss, dass der sog. dynamische akzent allein auf der quantität, der dauer der laute beruhe, dass stärkeakzent mit quantität identisch sei. Seine beobachtungen konnte ich zum teil wenigstens auch für mein ohr bestätigen. Auch ich hörte *sórragis* um-

[1] L. Hermann, Phonophotographische untersuchungen III, Pflügers archiv für physiologie, bd. 47, Bonn 1890, s. 367. Vgl. auch die kurven in ders. zeitschrift, bd. 53, 1893. Siehe weiter H. Pipping, Zur phonetik der finnischen sprache, Helsingfors 1899, s. 229, und endlich auch die bestimmungen über die klangfülle der einzelnen laute bei O. Wolf, Sprache und ohr, Braunschweig 1871.

[2] S. Språk och stil, bd. II, heft 3, Upsala, 1903.

gekehrt als *sigárros* und isoliert gesprochenes *sagítta* wurde bei umkehrung zu *áttigàs* mit hauptakzent auf der ersten und nebenakzent auf der letzten silbe. Ich vermutete zunächst, dass die bei rückläufigem abhören der phonographenwalze stattfindende umkehrung der tonbewegung, der wortmelodie, diese erscheinung der akzentverschiebung veranlasste. Weitere experimente zeigten mir, dass dieses moment, wenn auch vielleicht mitwirksam, doch nicht zur erklärung ausreichte. Zu der richtigen erklärung führte mich eine andere beobachtung. Ich hatte von einer schwedischen person *sagítta-sagítta* u. s. w. dem phonographen aufsprechen lassen. Beim hören der richtig laufenden walze hörte ich nach kurzer zeit zu meinem erstaunen *ságittásagittá* u. s. w. Ob das vielleicht daran lag, dass die kurven für das *i* durch den stift des reproducers schneller abgeschliffen wurden als die für die beiden *a*? Ich sprach nun selbst laut für mich (ohne den phonographen) *sagítta-sagítta* u. s. w. mit kräftig betontem *git* aus und suchte dabei, meine eigene aussprache aufmerksam behorchend, mir über die stärkeverhältnisse der einzelnen silben klar zu werden. Ich hörte hier die silbe *git* stets als die hauptbetonte heraus. Als ich aber *sagítta*, wieder mit kräftig betonter zweiter silbe, isoliert aussprach, hörte ich wohl die ersten male *sagítta*, nach 10 oder 15 malen aber hatte ich den deutlichen gehörseindruck, dass *sa* und *ta* stärker betont waren als *git*. Und heute brauche ich nur 2–3 mal *sagítta* laut vor mich hin zu sagen, um bei aufmerksamem zuhören *ságittá* zu hören, so viel kraft ich auch beim wirklichen sprechen auf die silbe *git* verwenden mag. Es giebt für diese eigentümliche erscheinung meines erachtens keine andere erklärung als eben diese: der sprechende und naiv hörende beurteilt die stärke der silbe nach dem masse der dabei aufgewendeten artikulationsenergie, derjenige, der seine ganze aufmerksamkeit auf die gehörswahrnehmung richtet, nach der klangfülle, der physikalischen intensität der schallschwingungen.

Wir sehen also, wie der versuch, allein mittelst des ohrs die lautverhältnisse einer sprache zu beurteilen, zu ergebnissen führen kann, die mit den wirklichen verhältnissen in geradem widerspruch stehn. Der alte satz, dass nur der eine sprache richtig beurteilen kann, der sie selbst sprechen gelernt hat, erhält hier seine theoretische begründung. Muss man aber zugeben, dass die *reinen* gehörswahrnehmungen, wie sie von den durch die schallschwingungen zugeführten reizen abhängen, nur eine vermittelnde rolle beim natürlichen sprechvorgang spielen, dass hingegen die mit den schalleindrücken assoziierten bewegungsempfindungen auch bei dem urteil des unbefangenen hörers den ausschlag geben—dann wird man auch zugeben, dass die phonetik ihr hauptaugenmerk auf das studium der artikulationsbewegungen zu richten hat. Und weiter wird man zugeben, dass die bestimmungen über die natur dieser bewegungen, wie sie durch genau arbeitende apparate erhalten werden, ihren sicheren wert behalten, auch wenn sie möglicherweise den angaben des ohrs widersprechen sollten. In solchen fällen wird es sache des phonetikers sein, nicht die angaben der meist viel exakter als das ohr arbeitenden apparate für unglaubwürdig zu erklären, sondern die ursache aufzusuchen, weshalb die angaben des ohrs mit den wirklichen verhältnissen nicht übereinstimmen. Und in vielen fällen wird es wohl dabei bleiben, dass gegenüber bestimmten angaben der apparate das ohr seine urteilsunfähigkeit wird eingestehen müssen. So muss ich bekennen, dass mein ohr den in wirklichkeit bestehenden zeitunterschied in der verschlussdauer der *t* in *beater* und *bitter* oder auch in meinem norddtsch. *väter* und *vetter* als *zeit*unterschied nicht auffassen kann. D. h. ich empfinde nicht die verschlussdauer in beiden fällen als gleich, sondern ich bin mir bewusst, überhaupt kein sicheres urteil darüber zu haben. Ergeben nun aber die exakten messungen konstant eine längere dauer für das *t* in *bitter* und in *vetter*, so behält dies ergebnis, trotzdem es durch das ohr nicht direkt bestätigt wird, seinen wert für die phonetik, und dient mit anderen momenten zusammen dazu, die artikulation des *t* in *bitter*, *vetter* gegenüber dem in *beater*, *väter* zu charakterisieren.

2. Gespannt—ungespannt.

Es ist bisher im allgemeinen üblich gewesen, den hauptunterschied zwischen den (z. b. engl., norddtsch., schwed. u. a.) *b*, *d*, *g*, *z*, *v* etc. einerseits und den *p*, *t*, *k*, *s*, *f* etc. andererseits in dem vorhanden-bzw. nichtvorhandensein des stimmtons zu sehn und demgemäss die ersteren laute als stimmhaft, die letzteren als stimmlos zu bezeichnen.

Dr. Lloyd findet es nicht zweckmässig, dass ich in meiner arbeit von diesem gebrauche abgewichen bin und statt der ausdrücke stimmlos—stimmhaft die anderen gespannt—ungespannt verwendet habe. Es

ist aber leicht einzusehn, dass die anwendung der ersteren ausdrücke zur charakterisierung der beiden lautklassen wissenschaftlich nicht gerechtfertigt ist. Es ist nun einmal tatsache, dass im englischen (und auch z. b. im norddtsch. und schwed.) *b, d, g, z, v* etc. im allgemeinen bei natürlich fliessender aussprache stimmlos sind, sofern sie im absoluten anlaut stehn oder ihnen ein stimmloser 'gespannter' laut vorhergeht. Während der dauer des verschlusses oder der enge[1] ertönt hier normalerweise *nicht* die stimme, und dieses fehlen des stimmtons ist für ein geübtes ohr auch leicht wahrnehmbar.

Dr. Lloyd wird vielleicht den einwand erheben, dass es bei den stimmlosen *b, d, g* nicht auf den verschluss (die akustische pause) ankomme, da infolge der nachdauer der empfindung die eindrücke der applosion und explosion mit einander verschmölzen, die pause beim stimmlosen *b, d, g* als solche vom ohr nicht wahrgenommen würde. Applosion und explosion seien aber auch beim *b, d, g* mit stimmloser verschlusszeit stimmhaft, daher der ganze laut als stimmhaft zu bezeichnen. Der einwand fällt aber an der einfachen tatsache hin, dass die verschlusspause der stimmlosen *b, d, g* als pause und als stimmlos von phonetikern (z. b. Sweet, Sievers) wahrgenommen worden ist. Auch machen die bisherigen psychophysiologischen erfahrungen es unwahrscheinlich, dass die nachwirkung eines momentanen reizes, wie er hier in betracht kommt, stark genug sein könnte, um eine pause von 0,09 sek., der durchschnittlichen dauer anlautender *b, d, g*, zu überbrücken.[2]

Die bezeichnung stimmhafter verschlusslaut ist also nicht für die *b, d, g* in allen stellungen zulässig und daher unbrauchbar, diese laute gegenüber den *p, t, k* zu charakterisieren. Zu diesem zwecke muss man vielmehr nach einem moment suchen, das stimmlosen wie stimmhaften *b, d, g* gemeinsam ist gegenüber *p, t, k*, und das ist eben das vorhandensein einer geringeren spannung der verschlussbildenden organe.

Dass es auch für den sprachunterricht notwendig ist, die existenz stimmloser ungespannter konsonanten anzuerkennen, habe ich in meiner fünfjährigen lehrtätigkeit hier genugsam erfahren. In den schwedischen schulen wird gewöhnlich gelehrt, dass deutsches *s* im wortanlaut stimmhaft sei. Die folge davon ist, dass die jungen studenten, die aufmerksamkeit fest auf diesen schwierigen laut richtend (im schwedischen giebt es kein stimmhaftes *s*), bei fliessendem lesen auch den dem *z* vorhergehenden laut stimmhaft machen, also *dazzī* für *dass sie*, *gēdzī* für *geht sie* sprechen. Einfaches richtiges vorsprechen der lautfolgen genügt nicht, um diesen fehler zu beseitigen. Das geschieht immer erst, nachdem ich ausdrücklich darauf hingewiesen, dass das ungespannte, weiche *z* nach stimmlosem laut auch selbst, mindestens zum grössten teile, stimmlos ist, dass man also in solchen fällen seine aufmerksamkeit nicht darauf zu richten hat, ein stimmhaftes *z*, sondern nur ein ungespanntes, weiches *z* zu sprechen.

Wenn ich in meiner arbeit die sog. kurzen und langen vokale als ungespannte und gespannte bezeichnete, so nötigte mich dazu ein ähnlicher grund wie bei den konsonanten. Meine messungen hatten gezeigt, dass manche von den sog. kurzen vokalen in wirklichkeit lang und manche von den sog. langen tatsächlich nur halblang sind, dass also die ausdrücke kurz und lang nicht dazu dienen können, die vokalreihen *ɪ, ɛ, ɔ* etc. und *ɪi, ei, ou* etc. einander gegenüber zu charakterisieren. Auch hier also wieder galt es, ein moment zu wählen, das den vokalen *ɪ, ɛ, ɔ* . . . einerseits und den *ɪi, ei, ou* . . . anderseits gemeinsam ist. Und dass ich ein solches moment in der geringeren bzw. grösseren spannung des zungenkörpers erblickte, dürfte vor allem einem englischen leser verständlich sein, der sich erinnert, dass Sweet den unterschied zwischen *wide* und *narrow* eben auf die unterschiede in der spannung der zunge zurückführt.

3. Vokaldauer und vokalqualität.

Als eines der wertvollsten ergebnisse meiner arbeit betrachte ich mit dr. Lloyd den nachweis der abhängigkeit der vokaldauer von der höhe der zungenstellung: ein hoher vokal ist unter sonst gleichen verhältnissen beträchtlich kürzer als ein tiefer vokal. Da das prinzip, auf das ich diese erscheinung zurückführte, nämlich das streben nach gleicher energieausgabe für die einzelnen wörter (takte), als allgemein menschlich vorauszusetzen ist, liegt es nahe mit dr. Lloyd zu fragen, ob eine derartige abhängigkeit der vokaldauer auch in anderen als der englischen sprache besteht. Sollte sich die erscheinung als allge-

[1] Vor allem gilt dieses von den verschlusslauten, bei engelauten, besonders *v*, setzt der stimmton in solchen fällen häufig schon vor lösung der enge ein.

[2] Mach bestimmte das zeitintervall für nahezu momentane reize, die eben noch vom ohr als verschieden wahrgenommen wurden, auf 0,016 sek.

meingültig herausstellen, so wäre sie geeignet, gewisse eigentümlichkeiten der vokalentwickelung in manchen sprachen (vor allem die ausnahmestellung der *i* und *u* bei der längung urspr. kurzer und kürzung urspr. langer vokale *z. b.* im englischen, deutschen, ostschwedischen) in helleres licht zu setzen.

Natürlich kann es sich hier zunächst nur um solche sprachen handeln, bei denen die verteilung der energie innerhalb des wortes, *d. h.* die wortakzentverhältnisse einigermassen dieselben sind wie im englischen. Soweit ich solche sprachen habe untersuchen können, scheint nun in der tat überall eine abhängigkeit der vokaldauer von der zungenhebung zu bestehen. Ich gebe im folgenden zum belege dessen einige messungen für die dauer hauptbetonter vokale. Die zahlen bedeuten hundertstel sekunden und sind, abgesehn vom italienischen, durchschnittszahlen aus mehreren einzelmessungen. Die anzahl dieser letzteren wird durch die in klammern beigesetzten zahlen angegeben. Die wörter sind in phonetischer umschrift (alphabet der association phonétique) gegeben, ohne dass ich doch für strenge genauigkeit im einzelnen die gewähr übernehmen möchte.

Nordostdeutsch.

E. A. M.—Danzig.

gəbi:t 16, 2 (3)	er baot 22, 3 (2)
di gy:t 19, 1 (3)	er bo:t 22, 4 (3)
gəbe:t 19, 4 (3)	gəbo:t 22, 7 (3)
tsu gu:t 20, 6 (2)	er ba:t 25, 2 (3)
gəbɔʏt 21, 8 (3)	gədaet 25, 4 (3)
pi:tə 14, 1 (15)	bi:də 25, 2 (20)
pu:tə 15, 4 (15)	bu:də 26, 2 (21)
pe:tə 15, 8 (16)	be:də 26, 6 (31)
pa:tə 17, 3 (18)	bo:də 28, 2 (18)
po:tə 17, 5 (15)	ba:də 29, o (16)

Dänisch.

P. Sch.—Kopenhagen.	H. H.—Kopenhagen.
lɪġə 12, 5 (2)	lʊġə 10, 1 (3)
ḍɛḍə 13, 6 (2)	sḍʏġə, 10, 7 (2)
ġɛġə 14, 8 (2)	lɪġə 11, 1 (5)
ḅɛġə 15, 9 (2)	sɛḍə 12, 2 (3)
ḍaḍʀ 15, 8 (2)	lɛġə 13, 5 (3)
laḅʀ 16, 7 (2)	ḅəḍɛġə 15, 6 (3)

Chr. M.[1]—Westseeland	G. P.—Fünen.
lʊpə 4, 5 (4)	lɪgə 10, 7 (9)
lɪpə 6, 5 (4)	bədɛgə 12, 4 (3)
lɛpə 6, 8 (4)	dadʀ 13, 1 (5)
lapə 8, 3 (4)	həbə 14, o (2)
ləpə 9, 1 (4)	

[1] Die konstruierten wörter wurden insofern nicht natürlich gesprochen, als die inlautenden *p* starken druck hatten und aspiriert waren. Die zahlen sind indessen nicht ohne wert, da sie jedenfalls für die tendenz einer vokallängung von ʊ zu ɔ hin sprechen.

Ostschwedisch.

G. B.—Tujo-Nyland (Finland).

bi:da, 17 9 (2)	bi:ta 15, 2 (2)
bu:da 19, 7 (1)	bo:ta 16, 4 (2)
be:da 19, 7 (1)	ga:ta 18, 3 (2)
bo:da 21, 4 (2)	
ba:da 22, 1 (2)	

Westschwedisch.

K. L.—Skee-Bohuslän. Die dynamischen wie auch musikalischen akzentverhältnisse weichen bei den hier untersuchten wörtern beträchtlich ab von den verhältnissen im englischen oder norddeutschen, die zahlen zeigen aber deutlich, dass auch in dieser schwed. mundart die vokale verschiedene dauer je nach der zungenhebung haben.

li:də 16, 3 (2)	lü:də 18, 9 (2)
le:də 17, 8 (2)	lo:də 20, 5 (2)
ly:də 17, 9 (2)	lʌ:də 22, 6 (2)

Süditalienisch.

C. T.—Bari.—Die süditalienischen mundarten zeichnen sich bekanntlich gegenüber den norditalienischen durch das vorhandensein eines kräftigen dynamischen akzents aus.

bat:u:tɔ 16, 1 (1)	ad:ita:tɔ 21, o (1)
bandi:tɔ 17, 2 (1)	il ba:kɔ 22, 2 (1)
pata:ta 19, 7 (1)	kuba:tɔ 22, 4 (2)

Japanisch.

K. F.—Tokyo.

kɪt:o 7, o (2)	tɛp:ɛn 10, 1 (6)
ɪk:o 7, o (1)	pap:u 9, 4 (2)
ɪp:ɛn 7, 6 (6)	bap:o 10, 1 (2)
ɪt:a 7, 8 (4)	gak:o 11, 5 (1)
kɪku 7, 9 (4)	
dɔku 11, 6 (3)	
baka 12, 8 (4)	

Es wäre wünschenswert, wenn eingehendere derartige untersuchungen über die vokaldauer angestellt würden. Sie würden bei planmässiger vorbereitung der versuche keinen grossen zeitaufwand erfordern, und ihr wert für die wissenschaft steht ausser frage.

ERNST A. MEYER.

UPPSALA.

THE ENGLISH GOETHE SOCIETY.

We reported, in the December number, 1901, of the *Modern Language Quarterly*, on the English Goethe Society, giving at some length a sketch of its history, from its foundation on February 26th, 1886, to that time, and laying special stress on the extension of its original purpose of promoting the study of Goethe's work and thought to a wider field. The circumstances which led to such modification were there detailed, and after stating that 'the scope of the Society was extended, so that, while always keeping Goethe as the central figure, the attention of its members might also be directed to other fields of German literature, art, and science,' the chronicle of the Society's doings, from its beginning to December 1901, was given with some detail.

It has now been considered advisable to continue its history on the ground of our annually printed reports, from that period to the present moment, *i.e.* November 1903 —not without hope that the story of our strenuous efforts and moderate successes might induce some of our readers to join our ranks, and thus enable us vigorously to maintain our efforts and further extend the sphere of our usefulness.

At the last meeting of 1901, at the Royal Society of British Artists, Professor Rippmann made his second appearance as a lecturer to our Society—on the first occasion his subject was Grillparzer—by a very full and highly successful lecture on Hans Sachs, with illustrations. In the discussion which followed the Secretary sketched Hans Sachs's naïve treatment of the Helena Legend, and referred to the once very popular play on Hans Sachs by Deinhardstein. Miss Oswald read in German the prologue furnished to that play, together with Goethe's *Hans Sachsen Sendung*. Mr. G. A. Page, a new member, gave his translation of the latter, together with some lyrics, samples of his extensive work of translation, as yet in manuscript, of Goethe's poems. Mr. Marchant referred to a passage in the *Ingoldsby Legends*, and Mr. H. Ridley Prentice to Wagner's opera of the *Meistersinger*.

The second meeting took place in the Hall of the Medical Society of London, Chandos Street, W., on January 25th, 1902, Mr. Irvine, B.C.S., in the Chair. On the ground of a communication addressed to us from Weimar, the intended erection of a Shakespeare Memorial there, at the side of those of Goethe and Schiller, was mentioned. The Secretary further communicated a graceful letter written to him by the Committee of the Vienna Goethe Verein, which accompanied a handsome *plaque* in commemoration of the unveiling of the Goethe monument there, on December 14th, 1900, when our Society was represented by our member, Dr. Sieper. This beautiful work of art was handed round for inspection. A recent pamphlet by another member, Baron Langwerth von Simmern, on England and South Africa, and advocating a better understanding between England and Germany, was deposited, but not discussed. Professor Fiedler, of the Birmingham University, read his paper on 'Goethe's Conception of a World Literature and its Realisation.' Mr. Page read his translation of two small poems of Goethe, in connection with this subject, viz. *Weltlitteratur* and *Chronos als Kunstrichter*. Mr. Kirby opened a discussion on the paper, which was continued by Dr. Oswald and Mr. Marchant. Dr. Fiedler replied at some length, and the vote of thanks, after a speech from the Chair, was carried with very warm unanimity.

The next meeting took place at the Hall of the Medical Society of London, on Wednesday, February 26th. It was the centenary of Victor Hugo's birthday, whom our Society, too, chose to honour. Mr. Hermann Meyer took the Chair, and the attendance was very numerous. The forthcoming book by our member, Viscount Goschen, on *The Goethe-Wieland Epoch of Literature* was referred to, also an article in the *Vienna Goethe Chronicle* on our Society. An autograph letter of Victor Hugo's to our Secretary was exhibited. Dr. Oswald, then, by way of transition to Mr. Batalha-Reis's paper, spoke on Goethe and Victor Hugo, dwelling on the great interest Goethe, in his old age, felt and showed for the young school of the French Romanticists and the writers of the Paris *Globe*, with numerous extracts from Eckermann's *Conversations with Goethe*, and from Goethe's notes on Foreign Literature; nor was the

artist David D'Angers and his statue of Goethe forgotten. Then Mr. Batalha-Reis delivered his highly eloquent oration, in the form of a carefully written paper, on 'Victor Hugo: his Work and Genius.' In the course of a short discussion Mr. Macrosty moved a vote of thanks in a spirited speech, and Dr. Oswald, seconding, read some of his metrical translations from Victor Hugo into German. Mr. Batalha-Reis replied to the vote of thanks. The meeting was, on all hands, considered highly successful.

The evening of recitation and music, which last year concluded our series, having been found very generally acceptable, the fourth meeting took this form. It was held on July 8th in Messrs. Brinsmead's Concert Room. Madame Eleanore Driller, Mrs. R. Phillips, Miss Blumenthal, and Mr. Page contributed, by their performances, to a very enjoyable evening.

The announcement of the accession of Count Metternich, the new German Ambassador to the Court of St. James, was greeted with much applause.

The winter session of 1902-3 has again been successful. The first meeting had to be delayed till December 2nd, when, with Dr. T. Leonard Thorne in the Chair, our member, Mr. Hugo Bartels, gave an exhaustive paper on the *Nibelungen Saga*, when a discussion took place, and a vote of thanks was moved by Mr. Marchant, seconded by Mr. Macrosty, and supported by Messrs. Kirby, Prentice, and the Chairman. The Secretary being absent, as a result of an accident, a letter of sympathy, as proposed by the Chairman, and seconded by Mr. Macrosty, was sent to Dr. Oswald.

At the second meeting, on March 26th, 1903, Mr. W. Irvine, I.C.S., in the Chair, Mr. Hermann Meyer gave a paper on 'Recent German Literature,' dealing on the one hand with the so-called *Ueberbrettl*, and on the other with Frenssen's highly successful new book, *Jörn Uhl*. A lively discussion ensued, in which the Chairman, Dr. Oswald, Dr. Joubert, Miss Oswald, Mr. Marchant, and Mr. Alford, took part. The Secretary expressed his thanks for the message of sympathy, referred to above. A new Faust-translation, by Mr. Albert Latham, was presented to the Society. The recently published book, the work of our member, Lord Goschen, on the life-history of his father, George Joachim Goschen, printer and publisher, was referred to and exhibited.

The third meeting, on May 1st, Mr. W. E. Mullins, M.A., L.C.C., in the Chair, enabled us to greet with particular warmth our new member, Mr. J. F. Bealby, B.A., on 'Wallenstein.' The lecturer dealt first with the historical Wallenstein and the character of his time, then with Schiller's *trilogy*. The essay was, by previous arrangement, supplemented by a special paper, in which Dr. Oswald, basing his remarks on the *Schiller-Goethe Correspondence*, dealt in some detail with the origin and gradual development of the work, and with Goethe's influence on and collaboration in Schiller's work.

For the fourth meeting, on June 30th, Mr. H. N. Mozley, M.A., presiding, we were again in a position to enliven the subject of the reader with contributions furnished by the arts of elocution and music. Dr. Joubert's informing paper on Nicolaus Lenau was preceded by two Lenau-songs by Mendelssohn and Franz, given by Miss Victoria Nicol, a new Australian singer, whilst the lecture itself was charmingly interspersed with recitations, illustrating the text, by Madame Eleonore Driller. No one rising for discussion, Dr. Oswald, in moving the vote of thanks, entered on a comparison of Lenau's *Faust* and that of Goethe, and on connected subjects. Thanks having been given to the lecturer and the artistes, Miss Nicol graciously complied with the warm wish of the audience for another song.

The demise of Mrs. Richard Garnett having been announced early in the meeting by the Secretary, the members, on the invitation of the Chairman, expressed by rising from their seats the sympathy of the Society with the bereavement of Dr. Garnett, one of the founders of the Society; and the Secretary was requested to make an appropriate communication to that effect to the widower, for which a warm acknowledgment has been received.

The two lectures given by Dr. Oswald, two years ago, on the 'Legend of Helena,' to this Society, were expanded into three and delivered to a numerous audience, on January 29th, February 12th, and February 26th, in the Fine-Art Room of the Working Men's College, in the interest of both institutions.

Dr. T. Leonard Thorne, as in former years, lectured to the Richmond Literary Society, of whom he is president, on the subject of German literature. This time he chose the theme of 'Uhland and the Suabian Poets.'

The new session was most successfully

opened by Professor Rippmann's paper on 'The Work and Play of a German Maiden in the Middle Ages,' to which, in discussion, Dr. Oswald added some extracts from Tomasin's *Italian Guest*.

Friendly notices of our doings appeared in the *Queen*, the *Lady*, the *Academy*, the *Literary World*, *Daily News*, *Daily Chronicle*, *St. James's Gazette*, and *Working Men's College Journal*, the *Birmingham Daily Post*, and *Lloyds'*. The Society has also been mentioned in the *Year-Book of Societies*, in the *Literary Year-Book*, *Who's Who*, and the *Minerva* (Strassburg).

Professor Dowden retains the presidency of the Society.

The Council appointed Miss Clara Blumenthal as a member of the Executive Committee, in place of Mr. Macrosty, who, however, has remained in the Council.

Public events of much gravity, to which we are not called upon to refer more specially, have rendered the path of a literary and, by its nature, international Society not exactly a rosy one. But the Council may now look back with a feeling of satisfaction on the session just elapsed. The clouds, which for the last few years rendered the existence of the Society a chequered one, have lifted. Pecuniarily and numerically an encouraging prospect is discoverable. Our last report showed that the deficit had, by the energy of our Treasurer, Mr. Strauss-Collin, been cleared away; and this year's shows that our very small balance at the banker's has been satisfactorily increased. Again, our last report showed an accession of only fourteen members, and these were balanced by as many losses. This year, on the other hand, shows twenty-six accessions, against which only twelve losses are to be noted—two of these by the regretted deaths of Messrs. Carl Engel and Max Firnberg.

A further increase in both subscriptions and donations is, however, still desirable; there are in our hands manuscripts which ought to be published,

The expense of our meetings has somewhat increased, all of them now being held in the handsome rooms formerly only used occasionally. This change seems to have met with the universal approval of members, and all the meetings were well and numerously attended.

EUG. OSWALD.

REVIEWS

The Mediaeval Stage. By E. K. CHAMBERS. Two vols. Oxford: at the Clarendon Press. 1903.

THE results of Mr. Chambers's investigations into the history of the mediæval stage have been for some time looked forward to with expectation by students of the drama, and now that the book is before them, there will be, I think, few if any who will not acknowledge that their expectation has been far surpassed. Never perhaps has the rise of any literary form been treated of with such a wealth of minute and exhaustive knowledge, or what is really the first comprehensive work on its subject left so few points undealt with.

If one has any fault to find, it is with the title rather than with the book itself. The first and larger of the two volumes is taken up with an exhaustive inquiry into various forms of popular amusements, the May-games, the sword dance, the feast of fools, etc., which can neither themselves, except by a quite unusual extension of the term 'stage,' be considered to form part of the subject of the book as expressed in the title, nor which contributed, except perhaps in the minutest degree, to the development of the mediæval stage proper.

It is no doubt true that there is in many of these games a trace, though often but the faintest, of the dramatic element, that they show at least the existence of a mimetic instinct among the folk, and it is on this ground that they find a place in this book. But at the same time the discussion of them at such length in a work having as its ostensible subject the beginnings of the drama, at least suggests that they were of more importance as one of the factors in its development than seems actually to have been the case, or, indeed, than the author himself maintains. It is somewhat difficult to perceive any direct line of descent connecting the Roman *mimi* and the lay actors of miracle plays, and when Mr. Chambers speaks of the 'persistence' of a deep-rooted mimetic instinct among the folk, one may, I think, not unreasonably wonder whether

'existence' would not have been the better word.

After all, is there or could there be any folk which had not to some extent the mimetic instinct? It is surely common, at least in the form of gesture accompanying and aiding speech, to the lowest types of savages, and is not even the monkey said to return cocoa-nuts for the stones thrown at him by the wily traveller? And once given the idea of imitating or representing by one's own actions the actions of another, there seems no need of any lingering memory transmitted from former times, no need indeed of anything but a story sufficiently simple to be acted without too great incongruity, and of sufficiently intense interest to the people at large to make its representation desirable, to touch the drama into life. When once the liturgical plays became popular, their laicisation—the true birth or re-birth of the drama—would follow almost as a matter of course even, surely, had there been no semi-dramatic popular games to show them the way. It must have frequently happened that persons not directly connected with the Church had to be called in to supplement the number of the clerical actors in scenes requiring more than the usual number of participants; indeed it is hard to see how, as a general rule, the number of clerical actors which in a small town would be available, would suffice; and once the laity were trained to take part in these performances, nothing, one may well suppose, except perhaps the united and resolute opposition of the Church, exercised from the commencement, could have prevented them from passing out of its control.

But however this may be, it resolves itself, as I have said, into little more than a question of the suitability of the title. The first volume, whether it is or is not, strictly speaking, somewhat disproportionate in length and fulness of detail to the second, if we regard the whole as a history of the stage, is in itself an admirable piece of work, and deals with subjects which, quite apart from any relation that they may or may not bear to the later drama, are themselves of the greatest interest.

It is to the second volume, to the account of the liturgical plays, the moralities and interludes, that those who are students rather of the drama as it is generally understood, than of folklore, will turn with most interest, and here they will find an immense amount of new matter, and, what is of no less importance, much new light on the old. It is of course impossible here to draw individual attention to the very numerous cases in which Mr. Chambers brings forward new and important information, or corrects the hasty assumptions of earlier and less critical writers on the subject. On one curious point, however, a word may be said and a fragment of evidence adduced, which Mr. Chambers, if, as seems probable, he was acquainted with it, has not thought it worth while to mention, namely, on the question whether, as Warton affirmed, the actors representing Adam and Eve in plays dealing with the Garden of Eden really appeared naked on the stage.

Warton, I suppose, presumed that female parts were played by women, but all evidence seems to point to their being taken, as in later times, by men or boys, and the idea of a male actor reducing himself to a state of nudity in order more realistically to play the part of Eve, is in itself sufficiently absurd to negative his theory. As, however, there seems no great amount of external evidence, that which follows may be not without interest.

The popular moral treatise by Dominicus Mancinus, *De Quatuor Virtutibus*, first printed in 1484, contains these two lines:

> 'Histrio, qui in scaenam vadit, sibi subligar aptat,
> Ne prodat quidquid lex verecunda tegit.'

Mancinus' book was translated three times into English in the course of the sixteenth century—once into prose by an unknown translator, and twice into verse by Alexander Barclay and George Turberville respectively. Two of these translations are not without interest. The first renders the two lines in question as follows:

> 'A disgyser / y^t^ goeth into a secret corner callyd a sene of the pleyinge place to chaũge his rayment: ordenyth hymselfe a breche: the whiche at y^e^ lest wyse he kepith styll apon hym: whatsomeuer pagent he pleyith.'[1]

This translation is interesting for the use of the word 'scene' apparently in the sense of tiring-room, but Barclay's is perhaps rather more to the point.

Expanding his original somewhat and saying that even 'a dysgysed Iougler or vyle iester vnpure' observes a certain amount of decency, he continues:

> 'And therfore apperyng all naked in a play
> If his parte so requyre presented for to be
> He kepeth his foule partes hyd in a brake alway
> Nat shewyng what nature hath set in pryuete.'[2]

[1] *The englysshe of Mancyne apon the foure cardynale vertues* (c. 1520). Sig. e1^v^.

[2] *Myrrour of good maners* (c. 1523). Sig. G 6^v^.

I presume that by 'brake' he means 'breeks': in the reprint of the *Myrrour*, which was appended to the edition of Barclay's translation of *Stultifera Navis* in 1570, the word appears as 'breech.' It seems clear that the translator must have been thinking of the Adam and Eve plays, for few, if any, of the other characters would require to be represented as naked.

Turberville's version is only of interest in that he seems to have missed the point of the original, suggesting at least that he had never seen a play of this sort at all. He has:

> 'When so a Player comes on stage
> he ties his trinkets harde,
> For feare if ought should fal, the plays
> *Decorum* should be marde.' [1]

By no means the least valuable portion of Mr. Chambers's book is the appendices, of which there are twenty-four, occupying a little more than half of the second volume. The last two will be especially useful to students, containing as they do, the one an elaborate list of all recorded representations of medieval plays, the other a bibliography of all the texts, including numerous and important notes on the literary relations of the various plays, the localities to which they belong, etc.

One can only congratulate the author on having produced a book which must for very many years remain the standard work on its subject, and which as a thorough and scholarly treatise has perhaps not its equal among those dealing with any part of English literature. But one thing remains to add. Mr. Chambers refers in his preface to a 'little book about Shakespeare and the conditions, literary and dramatic, under which Shakespeare wrote'; it was out of the preliminary studies for this that the present work on the mediæval drama arose. An immense amount of material has been accumulated bearing on the later stage which has yet to be worked up, and it is now abundantly clear that there is no one more fitted to deal with this material than the author of the book before us. Mr. Chambers has already laid students of the drama under a great obligation; is it too much to hope that he will lay them under one still greater by continuing his investigations, and that shortly, into a period which is of yet more importance and of even deeper interest to students of the drama—that he will supplement his work on the mediæval by one on the Elizabethan stage?

R. B. McKERROW.

[1] *A plaine Path to perfect Vertue*, 1568. Sig. G 3.

The Life and Repentaunce of Màrie Magdalene. By LEWIS WAGER. Reprinted from the original edition of 1566-67; edited with Introduction, Notes, etc., by FREDERIC IVES CARPENTER. (Decennial Publications of the University of Chicago, series 2, volume 1.) Chicago. The University Press, 1902. Pp. xxxv. and 91.

THE text of this edition was printed from a transcript of a quarto in the British Museum. Shortly after publication the editor had an opportunity of collating his reprint with another copy of the original, and the result of this comparison led him to doubt the 'exact trustworthiness' (the adjective might perhaps have been omitted) of the transcript employed. He therefore had his collation verified with the British Museum copy, and published the results as a somewhat lengthy list of addenda and corrigenda. This, together with Professor Brandl's review of the book, in the *Shakespeare Jahrbuch for* 1903, has naturally led students to feel some doubt as to how far the text, even with the corrections, was to be relied on, and seemed to render desirable that it should be compared throughout with the copy from which the transcript was made.

There are two copies of the book in the British Museum, both dated 1567. Of these, however, only one (C. 34. e. 36) is perfect; the other (C. 34. e. 35) wanting the last four sheets (*F—I*). What remains seems to be throughout identical with the perfect copy.

The text is in black-letter and is printed continuously, that is, without any extra lead between the speeches; the first line of each speech is set in about one 'em,' all other lines ranging together. The stanzas are not divided. The speakers' names, also in black-letter, are placed in the margin approximately opposite the in-set line with which the speech begins, but in several instances are somewhat displaced, occasionally being a line too high or too low. The stage directions, when short, are also generally placed in the margin. They are in black-letter except in the case of 'exit' and 'exeunt,' which, with all Latin words in the text, are in roman. Longer stage directions

are printed across the page between speeches. The italicisation of the speakers' names in Professor Carpenter's text-book does not therefore correspond to any difference of type in the quarto. It may be noted that the stage directions which follow lines 1269 and 1311 are in this respect not consistent with the others.

My collation with *Brit. Mus.* C. 34. e. 36, shows the following errors, besides those noted in the editor's 'addenda and corrigenda,' which, as will be seen, contain by far the greater part of those of importance. I cannot hope that the list is even now absolutely complete, as my collation was necessarily done somewhat rapidly: it was, however, as careful as the time which I could give to it allowed.

Errors in spelling, representation of abbreviations and capital letters are not given, except in a few cases which seemed of some importance, or which in Professor Carpenter's corrigenda are noted as occurring elsewhere. With regard to capital letters, I am not sure whether the editor intended to follow modern usage or not. In either case his text seems hardly consistent. I include a few notes on points which are not exactly errors, but in which I think a different interpretation to that of the editor is possible.

Prologue, line 16. *This quotation is, as in all similar cases, in roman in the quarto, and should here be italic.*

Line 91. *For* flock *read* stock.

94. *Read the. The cross-bar of the* e *has disappeared but what is left shows clearly that the character is the* y^{e} *used elsewhere, not the* y^{t}. *It is slightly more legible in the imperfect copy.*

95. *For* at least *read* at the least.

131-2. *The quarto has* Before you were .iii. years of age without doubt, I preserued . . . *Professor Carpenter's punctuation may, of course, be correct, but in view of the common expletive use of such expressions as* without doubt, *the change seems hardly necessary.*

147. *For* cannot *read* can not. *Also in lines* 637, 932.

161. *For* wordly *read* worldly. *Again in line* 187.

236. *For* Properly *read* Proprely.

270. *For* ye *read* you.

278. *For* always *read* alway.

294. *For* vice *read* vices.

328. *For* kinds *read* kynd.

423. *For* (quod she)! *read* (quod she?).

455. Which I . . . *This line belongs to* '*Car. concupiscence,*' *for though* Mary *is opposite l.* 456; *it is l.* 455 *which is in-set. A precisely similar case occurs at ll.* 1501-2, *the speaker's name being opposite* Make all. *Here however, the speech is correctly taken to begin with the following line, which is in-set. So again at l.* 948.

527. *Read* an other. *Also at line* 1329.

571. *For* here *read* her.

604. *Read* ouer body.

654. *The quarto has* alterq̃; *i.e.* alterque.

754. *For* that *read* then.

764. In faith . . . *certainly belongs to Infidelitie. The in-setting shows that it begins a new speech.*

793. *Read* shalbe.

813. *For* has *read* hath.

825. *Read* to morrow.

857. *Read* therin.

925. *For* chiefley *read* chiefly. *This error of* -ley *for* ly *occurs very frequently. Thus* greatley, utterley, heuenley, clereley, etc. *Correct in all cases to* -ly.

970. *Read* to day. *Again at line* 1721.

1048. *The quarto has* I may crie out alas nowe and welaway. *The editor prints* crie out 'alas,' *but crie* 'out alas' *is at least equally likely. The exclamation* 'out alas' *occurs in lines* 998, 1060, etc.

1061. *For* dammed *read* damned.

1097. *For* fauoured *read* sauoured. (*Already noted by Professor Brandl.*)

1214. *Read* vengeance.

1232. *For* O *read* A. *The insertion of* [h] *in line* 456 *seems quite unnecessary.* A *is a perfectly allowable spelling of* Ah, *in fact it was the usual one.*

1285. Stage direction. *There seems no use in the square brackets. The directions are printed across the page in the quarto, as those after lines* 56, 246, etc.

1292. *For* thee *the quarto has* the.

1423. *Read* my self.

1475. *For* entirely *read* entierly.

1580. *For* lent *read* sent.

1634. *For* the *the quarto has* y^{t}, *an evident misprint.*

1642. *Read* any thing.

1697. *For* others *read* other.

1725. Stage direction. *For* Mal. *read* Malicious.

1765. *Read* science.

1801. *For* here *read* hir.

Finally, it may be mentioned that the word 'and' is in a very large number of

cases italicised, as representing '&,' when in the quarto the word is spelt out.

It is impossible here to say anything in detail about the spelling and other minor points. While perhaps somewhat better than the number of more serious errors might lead one to expect, the edition cannot by any means in these respects be called trustworthy.

The editor appears to lay the blame for the shortcomings of his text entirely upon the transcript. It is, however, I think, to say the least of it, surprising that a scholar of Professor Carpenter's standing and known attainments should have ever expected to produce from an (apparently) unchecked transcript, especially from one made by a person who cannot have been peculiarly qualified for the task, an edition sufficiently accurate for modern requirements. And it is perhaps even more astonishing that the obvious incorrectness of the use of the letters *u* and *v*, and *i* and *j*, did not lead the editor to suspect that something was wrong. I can hardly suppose that he is ignorant of the rule which governed the use of these letters at the date, a rule as definite and almost as invariably followed as our modern usage, and yet we find here such forms as 'use,' 'have,' 'justice,' etc., occurring almost as frequently as the correct ones, 'vse,' 'haue,' 'iustice.'[1]

Lastly, it is perhaps to be regretted that Professor Carpenter did not make his edition correspond page for page with the original. This could have been done without difficulty, for even as it is, page 82 coresponds exactly with I_{2^v}. It would, no doubt, have necessitated following the arrangement of the quarto a little more closely, but this would hardly, I think, have been a disadvantage.

To one who knows the circumstances under which work of this kind is and must be done, and who remembers that such work is, in any case, for the most part a free gift on the part of the editor to his fellow-students, it is an unpleasant task to have to point out so many errors. It must not be forgotten that, with all deductions, we have still much to thank Professor Carpenter for, in that he has rendered available for literary study, even if not for philological, a text which hitherto has been inaccessible to the great majority of those interested in the early drama.

I have confined myself in these remarks entirely to the text of the play, having neither space nor a sufficiently intimate acquaintance with the subject to discuss the introduction. I can only say that this appears to be an excellent piece of work and, with the notes, to contain all that readers are likely to require.

R. B. McKerrow.

[1] So far as I have observed, there are no exceptions whatever to the ordinary rule in this quarto. Hence every initial *u* should be corrected to *v*, every medial *v* to *u*: further, all *j*'s should be replaced by *i*. There is of course only one letter for capital *U* and *V*, which is usually given as *V*, though a few editors, on account of its form, seem to prefer *U*. Similarly there is only one *I* and *J*, generally given as *I*.

The Birthe of Hercules. With an Introduction on the Influence of Plautus on the Dramatic Literature of England in the Sixteenth Century. By Malcolm William Wallace, Professor of Rhetoric and English Literature in Beliot College. Chicago: Scott, Foresman & Co. 1903.

The *Birth of Hercules*, which is a translation or adaptation of the *Amphitruo* of Plautus, has come down to us in a unique manuscript, formerly in the possession of Mr. W. C. Hazlitt, and now in the British Museum (Addit. 28,722). It has been suggested that this play was the same as the first part of the *Hercules* which belonged to the Admiral's men and figures frequently in Henslowe's *Diary*. There are, however, considerable difficulties in the way of the identification. Professor Wallace speaks of the Admiral's *Hercules* as the work of Martin Slaughter. He has here been misled by an entirely unwarranted assumption of Collier's. Slaughter had the rights or part of the rights in the play, and was bought out by Henslowe's company, but he was certainly not the author. Mr. Fleay identifies the two parts of the *Hercules* with two of Heywood's *Ages*. If this is correct, we can of course at once say that they have nothing to do with the present MS. If not, it is less easy to speak with confidence, but the identification remains improbable, and we quite agree with Professor Wallace in rejecting it. The Admiral's play was first acted on May 7, 1595, while expert opinion is agreed that the MS. must be at least ten years younger. It might, of course, be a copy, but this is not on the whole very likely.

The relation of the MS. to the original Latin is interesting. The translation is now close and now free, while about a third is original. Professor Wallace supplies an

elaborate analysis, at the end of which he sums up the results thus: 'Nearly one-third of the English play is quite independent of Plautus, to such an extent has the author made use of the idea of introducing a second servant—Dromio. But in no sense has this important change modified the general conception of characters or plot. Here we have substantially perfect correspondence, and the order of development is rigidly adhered to. In many places, as we have noted, it is a case of almost literal translation, though ordinarily the author has not hesitated to curtail, expand, or alter his original to suit his own purpose. As compared to Plautus, he is much more interested in the elaboration of a comic situation than in the development of the plot, and his successive expansions and curtailings have usually been in accordance with this predilection, which carries in itself the explanation of the rôle played by Dromio. The genuinely diverting character of the play is the all-sufficient justification of the English author's departure from his original.'

Professor Wallace has made the reprinting of the play the occasion of a lengthy essay on the influence of Plautus on the Elizabethan drama. The subject has been carefully got up and is treated in a systematic manner. The assistance of Professors Carpenter and Manly, acknowledged in the preface, speaks for the serious scholarship of the work. It is no discredit to Professor Wallace that the subject has been to some extent 'got up' for the occasion, but there certainly are here and there errors which a wider familiarity with the history of the English drama would have obviated. To one instance we have already adverted. Elsewhere in speaking of *Calisto and Melibœa* the writer incidentally remarks that 'A Spanish play on the same subject had been written much earlier.' Of course the English interlude is nothing but a loose adaptation of Roxas' interminable play, and whatever of Plautine characteristic appears arrives there by way of the *Celestina*. So again with *Thersites*, which has recently been shown to be largely translated from a dialogue of Ravisius Textor's. Probably not a few readers will be puzzled by the allusion on p. 84 to a translation of Bandello by W. W. and of the *Georgics* by William Webbe. Neither is extant. The latter we only know from a mention in the author's *Discourse of English Poetry*; while the existence of the former rests on the authority of Warton. But he had not himself seen the MS. in question, and was unable to give any definite reference to his authority.

The notes are for the most part confined to the explanation of unusual words. Some might perhaps be regarded as superfluous. We do not pretend to speak for American students, but those in this country are hardly likely to need explanation of such phrases as 'I'm a made man,' 'by and by,' or 'fustian' as applied to language, none of which are in the least obsolete. As a rule, the explanations are satisfactory, but now and again we are inclined to question whether the editor has really considered the passage carefully. Thus he explains the phrase 'What skilt you?' by 'What does it concern you?' and adduces an instance of the common Elizabethan expression, 'It skills not.' But this is no explanation at all. There is no reason to suppose that 'skilt' is a variant of 'skills.' Most probably it is a scribal error for 'skils't'= skills it.

The text has evidently been prepared with care so far as the editor is concerned. That is to say, he has carefully followed the transcript before him. This transcript, however, he informs us, was made for Professor Carpenter, and we have other reasons for believing that the transcribers employed by that scholar were not altogether trustworthy. A comparison of the text with the original MS. at once reveals the usual number of small differences which show that no real care was bestowed upon the task. A certain frequently occurring contraction is rendered quite indifferently by *-s* or *-es*, the use of *u* and *v* is in hopeless confusion, so are majuscule and minuscule forms. There are thirty-five inaccuracies in the fifty-six lines of the 'Prologus Laureatus,' including such blunders as *t has* for *t'has*, *thactors* for *th'actors*, *your-selves* for *your selves*, *wurste* for *wurse*, *up* for *vpp*, etc. It should also have been noted that the word *out* in l. 54 has been added later in a different hand. There is, however, worse than this. Several passages prove clearly that the transcriber, whoever he may have been, was utterly incompetent to read the writing of the MS. Thus in l. 18 of the 'Prologus Laureatus' we find in the printed text the phrase 'Borras tale.' In his note on this Professor Wallace misquotes Nares in such a way as to suggest that that worthy recognises the word. Nares does nothing of the kind. The suggestion that *Borras* is an alternative form of *borrel*—an unlikely suggestion in itself—is entirely the Professor's own.

Borras, however, is a pure invention of the transcriber; the MS. reads *Boccas*=Boccaccio! So again, p. 117, l. 37, the text reads *vilde*, while we are informed in a footnote that the word 'looks like "wilde" in MS.' It does nothing of the sort. The word is quite clearly written 'vilde,' and the transcriber has simply not troubled to notice how the author formed his *v* and *w*. In the same way, p. 151, l. 164, s.d., we are informed that *veri* is miswritten *reri* in the MS., with regard to which the only remark to be made is that it isn't true, and that the man who thought that it was so didn't know what he was talking about. It is really a pity that scholars on the other side of the Atlantic should waste their time and energies in editing perfectly worthless copies of extant and accessible texts.

W. W. G.

English Metrists. By T. S. Omond. Tunbridge Wells. R. Pelton. 1903. Pp. vi+120.

In his *Study of Metre* Mr. Omond referred to an historical and bibliographical sketch of English Metrical Criticism on which he was at the time engaged. He has unfortunately been obliged to postpone the completion of this work, but in the book before us he gives us two sections which were intended to form part of it. The first deals principally with the metrical experiments and criticism of the latter half of the sixteenth century, while the second is a most useful bibliographical list of all the more important works written in English, which deal, either wholly or in part, with English verse-structure.

In the historical section we have a sketch of the Elizabethan 'classical metre' movement, which, while in some respects not perhaps exhausting the subject, gives the fullest list of writers of verse professedly quantitative which has yet appeared. Further investigation will no doubt disclose many fragments of 'classical' verse not here mentioned, but it is unlikely that much of importance will need to be added.

Mr. Omond omits one name to which a passing reference might have been made, namely that of John Harvey, the brother of Gabriel.[1] It appears that his attempts in this kind were not limited to the few verses quoted by the latter in the *Three Proper Letters* of 1580, for, as was recently pointed out to me by Professor Moore Smith, we find hexameters in his *Almanacke, or annuall Calender, with a compendious Prognostication* for 1589 (*Bodleian*), where the customary directions for diet etc. for the several months are given in this verse. Here, for example, are his directions for February:

Thinke not on opening vaine: vse warme bathes daintely: whit meates
And foggy fenn fowles, with foode of phlegmatick humor,
which worke raw crudities, ar now to be cheefly refused.
Fyre purgeth grose ayer, moderate labor easeth a boddy.

I would suggest that when this section is republished a few longer quotations might be added; many of the works cited are by no means readily accessible to students, and it is difficult to gather the general effect of the verse from the single lines or short passages which Mr. Omond generally gives.

The bibliography includes only the works of English-speaking authors, and omits such names as Elze, Schipper, and Sievers. By this, I venture to think, it loses some of its usefulness, for while it is no doubt true that the most noteworthy work of foreign —at least of German—scholars has been done in connection with Old and Middle English metres, which are outside the scope of this book, there still remains much in their writings which is of the greatest importance to students of the later metric. May we hope that, when Mr. Omond carries out his intention of producing a larger work on the subject, the bibliography may be made to include at least the more important works of foreign critics?

R. B. McKerrow.

The Châtelaine of Vergi. Done into English by Alice Kemp-Welch. Edited with introduction by L. Brandin; pp. xxiii+95. D. Nutt, 1903. 2s. net.

This delightful booklet, printed on excellent paper in Messrs. Constable's best style, is illustrated by charming photogravures of medieval ivory carvings (representing episodes of the story), and covered in a wrapper of the seidlitz blue tint so dear to

[1] In the account of Gabriel Harvey there is a statement which I can only regard as a slip of the pen. Mr. Omond says that he was 'some twenty-five years junior to Sidney.' But, as Sidney was born in 1554, this would make Harvey only about one year old at the time of the publication of his correspondence with Spenser in 1580.

the heart of Mr. Nutt. The translation is based on M. Raynaud's text (*Romania*, xxi. 145 and foll.), which is printed with slight modifications—mostly prompted by metrical considerations—at the end of the volume. The introduction, the English style of which it would be ungracious to criticise, does not claim to add substantially to the information supplied by M. Raynaud. His *roman à clef* theory, on the proof or disproof of which the modern reader's interest in the poem can depend but little, is, however, rejected by Dr. Brandin for reasons in great part anticipated by its propounder. To Mrs. Kemp-Welch the general reader owes a debt of gratitude for an English version in which the spirit of the original is admirably reproduced, and its substance in the main adequately rendered. In the case of such a gem of literature as this, a slavish word for word translation is neither to be expected nor desired. But the close examination which the editor challenges by printing the original text side by side with the English version, must evoke regret that he has not taken his responsibilities more seriously. Had the translation been even perfunctorily revised by him, it would assuredly have been purged of many faulty renderings, some obviously due to a very imperfect knowledge of Old French grammar, which, if they do not detract from the enjoyment provided for the general reader, ought certainly never to have received the imprimatur of a scholar of the recognised competence of Dr. Brandin.

F. S.

Étude phonétique de la langue japonaise. Par ERNEST RICHARD EDWARDS. B. G. Teubner. Leipzig, 1903.

To all students of Japanese, to all who have ever puzzled themselves over the numerous, and in many cases intricate, problems of Japanese phonetics, it will be a sincere pleasure to welcome this elaborate and masterly treatise. It is not too much to say that this book is the first in an entirely new field of study. European writers on the language have, so far as pronunciation is concerned, confined themselves to rough generalisations, useful only as a guide to those who could familiarise themselves by the ear with the sounds as actually uttered, while the few Japanese who, in recent years, have turned their attention to phonetics have, almost without exception, done so with a view rather to the study of foreign languages than to the investigation of their own. Nothing in the nature of a complete and scientific inquiry into the sound-system of the language, for its own sake, had ever been attempted.

Mr. Edwards had therefore a wide field for investigation, and it was one which is rendered peculiarly difficult, not only by the nature of the language itself, but by the fact that owing to the great influx in recent years into Tokyo of people from all parts of the country, speaking widely different dialects, the speech of the educated classes in the capital is hardly yet in a settled condition. One cannot by any means take the pronunciation of all the present inhabitants of Tokyo as representing the Tokyo dialect.

It is all the more honour to Mr. Edwards therefore that he has produced such an excellent piece of work, and that his account of the Japanese sound-system is such as to leave, so far at least as the sounds of the language as spoken at present are concerned, little of importance to be dealt with by future investigators. Here and there they will perhaps find something to add, in a few cases they may be able to adduce additional or better examples of the phonetic laws here enunciated, but the chief characteristics of Japanese phonetics have now been investigated once for all.

Discussion of minor points of the phonetics of an oriental language would be out of place here, but as I have suggested the existence of minor oversights, I feel that it is necessary to give at least one instance of what I mean. On p. 40, as an example of the dropping of (j) before (i), Mr. Edwards has 'itte,'[1] 'i:ma*ʃ*te,' from the verb 'ju:' (to speak). The Japanese *kana* spelling, however, of the three words, namely, *ihitsute*, *ihimashite*, and *ifu*, seems to indicate clearly that we have here not a case of the dropping of (j) in the words 'itte' and 'i:ma*ʃ*te,' but of the consonantalisation of (i) before (u) in 'ju:', a frequent phenomenon in Japanese, compare the 'ju:' of 'ju:dʒin' (villager), also spelt *ifu*, and that of 'ju:bin' (post) spelt *iu*. The statement of the general law itself is perfectly sound, for (j) is almost unknown before (i) in Japanese, though some authorities con-

[1] Japanese words in roman type are according to the phonetic script of the International Association; those in italic, according to the conventional representation of Japanese spelling.

sider that it occurs in a few compound words like *kon-in* (marriage).

Besides the purely phonetic section, Mr. Edwards gives us some grammatical notes, which would, I think, have been considerably more useful had they been fuller, and a number of texts in phonetic spelling which will doubtless prove of great value to students of the language.

In the Grammatical section one may regret to see the so-called 'plural' suffixes, such as *ra*, *domo*, and the like, a heritage of latinising grammarians, brought out again. In a language of which the nouns are one and all unindividualised, like our 'material' nouns, and in which the equivalent of 'a man is coming' is more nearly 'human coming' or 'coming of humanity' than anything else, the plural as we have it is unthinkable. These 'plural' suffixes simply form nouns of multitude, as devoid of 'number' as the original noun itself, thus '*ɸ*ose:domo' simply means 'group or body of students,' as one would naturally infer from the meaning of the word when standing alone, as in *tomo ni* (together).

So, too, the other group of suffixes which are here given, 'nɑdo,' 'nɑzo,' etc., may best be rendered, when they have any distinct meaning, by *etcetera*, or 'such things as,' but often they are mere expletives.

There are a certain number of interesting questions with which Mr. Edwards unfortunately does not deal. They do not indeed strictly come within the scope of the book, and yet they seem more closely related to phonetics than much that is included in the Grammatical Notes; such questions, I mean, as those which belong rather to pronunciation than to phonetics pure and simple, and deal with the influence of the theoretic pronunciation derived from the orthography over the word as actually spoken. One would like to know, for instance, to what extent the written distinctions between (dʒi) and (ʒi) and between (dzu) and (zu) are preserved in speech. So far as my own observation extends, the writing has no influence whatever in the former case, at any rate in common words; compare 'zondʒi' (know), written with the character representing the voiced sound of *shi*, and 'geʒo' (servant), written with that representing the voiced sound of *chi*. In the case of (dzu) and (zu) the spelling seems to have more influence, for while we frequently hear (zu) where the spelling leads us to expect (dzu), the reverse case is, I believe, rare.

So, too, there are many points connected with stress and intonation which present great difficulties, for example the stress in Chinese compounds. Happy would be the student who found some general law which would tell him, or even aid him in remembering, on which, if either, part of a compound word the stress falls.

In this connection may I suggest that the puzzling varieties of intonation which some Japanese give to certain monosyllables, even when they pronounce them alone, are due to the fact that when combined with a post-position, as they usually would be in a sentence, there really is a difference as between the word itself and the post-position, a difference which seems to be partly intonation and partly stress? It seems possible that Mr. B——, who pronounced *hi*, fire, and *hi*, sun, as homonyms, would have made a difference in the relative stress and pitch of the two words *hi* and *ga* in the two phrases *hi ga kieta*, the fire has gone out, and *hi ga deta*, the sun has risen.

However, all these questions lie outside phonetics pure and simple; they are not questions of the sounds of the language, but of the relation between sound and meaning, and such points as these generally require for their final settlement a scientific investigation of the history of the language which, in the case of Japanese, one might almost say has yet to be entered upon. One must not grumble at the author for not doing more than he intended to do, or for not having been able in a single work, the first on the subject, to settle quite all the points which perplex students of the language. If one wishes that in a few cases the investigation had been pushed a little further, it is only because one is sure that in the hands of the author of this book it could not have failed to be most exhaustively and scientifically carried out.

R. B. McKerrow.

The Works of Thomas Nashe. Edited from the original texts by Ronald B. McKerrow. Text: Vol. I. A. H. Bullen, 1904.

We have received the first volume of Mr. McKerrow's *Nashe*, which is to be completed in four volumes. The last of these is to contain all biographical and critical matter, the introductions and notes to the present volume being confined to bibliographical and textual points. We shall therefore reserve all general comment till the whole

work has appeared, and content ourselves in this place with noting the successful production of the first volume, and with calling attention to the lines upon which the work is being carried through. The volume before us includes the *Anatomy of Absurdity*, three anti-Martinist tracts, *Pierce Pennyless*, *Strange News*, and the *Terrors of the Night*. Each of these pieces is preceded by a bibliographical note giving all requisite information with a detailed precision which is only too often sadly to seek, even in professedly scientific editions. The text reproduces that of the best authenticated early edition, with scrupulous fidelity in matters of orthography, while, on the other hand, the editor has fortunately not felt himself bound to reproduce the misprints, nor necessarily the actual punctuation of the original. Textual notes at the foot of the page record all departures from what Mr. McKerrow has happily named the 'copy-text,' as well as the variants presented by other editions. The reproductions of the original title-pages are on the whole very satisfactory, which, as those who have had most to do with such work will best know, argues no small care and trouble on the part of all concerned. Lastly, we may mention the 'Note on the treatment of the text adopted in this edition.' This will probably appear to some readers as pedantic and involved, but we most sincerely recommend it to the careful consideration of all intending editors as by far the most complete and able investigation into textual method with which we are acquainted. Did this form the whole, instead of only a small part of Mr. McKerrow's contribution to English scholarship in the present volume, he would even so have placed his fellow-students under no trifling obligation. W. W. G.

CORRESPONDENCE

TO THE EDITOR OF THE 'MODERN LANGUAGE QUARTERLY.'

SIR,—The edition of Chaucer's *Prologue*, which you reviewed with such generous appreciation in your last number, was published *nine years ago*. 'The notice which you have been pleased to take of my labours, had it been early, had been unkind; but it has been delayed till I am indifferent.'

A. J. WYATT.

November 13, 1903.

[We regret that we were unable to review Mr. Wyatt's edition of the *Prologue* on its first appearance, owing chiefly to the fact that we had not yet come into existence. We took an early opportunity of noticing the first copy that came to hand, and this copy contains nothing to indicate that the work had attained to the glory of a second—or, for aught we know, of a hundred-and-second—edition. We can only regret that certain unsatisfactory features of the volume, which we attributed to hasty production in view of a specific demand, should have remained unaltered when an opportunity of revision presented itself.—ED.]

We are requested to announce that a series of monographs bearing the title of 'Shakespeare-Schriften' are to be published under the auspices of the Deutsche Shakespeare-Gesellschaft, and in connection with the well-known *Jahrbuch*. The first volume, an investigation into the question of *Shakespeares Belesenheit* by Dr. H. Anders, has just appeared (G. Reimer, Berlin. 338 pp. 7M.).

We should like to take this opportunity of saying that those wishing to become members of the Deutsche Shakespeare-Gesellschaft are merely required to send the annual subscription of 10M. before March 1st, to the Langenscheidtsche Verlagsbuchhandlung, Berlin SW. 46, where further particulars may also be obtained. In return, members receive the *Jahrbuch* post free, the published price of which is 12M.

Modern Language Teaching

Edited by

E. L. MILNER-BARRY and WALTER RIPPMANN

THE MODERN LANGUAGE ASSOCIATION.

THE 35th Meeting of the Executive Committee was held at the College of Preceptors on Saturday, July 18th.

There were present Messrs. Storr (Chairman), Allpress, Breul, Edwards, Longsdon, Milner-Barry, Payen-Payne, Rippmann, and Twentyman—(9).

Letters were read from Mr. Poole and Miss Lawrence. After a short discussion Mr. Storr proposed that a list of teachers willing to act in this matter be printed twice a year, both in the *Quarterly* and on separate sheets. This was agreed to by the majority of those present.

Messrs. Storr and Payen-Payne consented to represent the Modern Language Association at the meeting of the British Association at Southport.

The Committee heard with much regret that Dr. Frank Heath could not see his way to keeping his place on the Committee, owing to his new duties.

A letter was read from Mr. G. G. Coulton, expressing his willingness to read a paper at the Conference of the Technical Education Board. The Hon. Sec. was directed to write to Mr. Eve, asking him to contribute a paper on 'The Teaching of Grammar.'

The following were elected members of the Modern Language Association:—

F. W. Westaway, H.M.'s Inspector, 1 Pemberley Crescent, Bedford.
H. C. Hayward, Esq., B.A., Repton School, Burton-on-Trent.
C. Sayle, M.A., 9 Brookside, Cambridge.

The 36th Meeting of the Executive Committee was held at the College of Preceptors on Saturday, September 26th.

There were present Messrs. Storr (Chairman), Edwards, Kirkman, Longsdon, Moriarty, Payen-Payne, Somerville, and Twentyman—(8).

The following new members were elected:—

Miss Helen Bathgate, Wellington College, Hastings.
W. W. Lovel, M.A., Rydal Mount, Colwyn Bay.
W. D. Stuart, M.A, Vice-Principal, Liverpool College.
Miss J. C. E. Sandys, St. Andrews, Fife.
Miss A. Grierson, Butler House, High Wycombe.
Mr. Masujiro Honda, Higher Normal School, Tōkyō.
Mr. Bin Uyeda, Higher Normal School, Tōkyō.

The following suggestions were made for subjects of papers and discussion at the coming Annual Meeting:—

(1) Teaching of Grammar.
(2) Written Tests of Modern Languages in school-leaving certificates and similar examinations.
(3) Hindrances to Modern Language Teaching in English universities and secondary schools.

Miss Williams was to be asked to speak about the proposed visit to Paris at Easter.

Mr. Twentyman reported that five well-known lecturers had promised to give lectures in London on literary subjects.

The 37th Meeting of the Executive Committee was held at the College of Preceptors on Saturday, October 31st, 1903.

There were present Mr. Eve (Chairman), Messrs. Storr, Allpress, Edwards, Greg,

Kirkman, Longsdon, Payen-Payne, Rippmann, Somerville, Twentyman—(11).

The following were elected members :—

F. H. Harward, B.A., King's School, Rochester.
J. H. Flather, M.A., 52 Bateman Street, Cambridge.
Arthur Powell, M.A., 13 Rue de Venise, Brussels.
S. A. Richards, B.A., Grocers' Company's School.
R. C. Lucas, M.A., Carr House, The College, Epsom.
Miss M. K. Shellington, Alexandra College, Dublin.
Miss A. M. Scott, Campbell House, High Wycombe.
H. T. S. Storrs, M.A., Shirley House School, Cherry Orchard, Old Charlton.
A. M. Baumann, M.D., Bloemfontein Club, Bloemfontein, O.R.C.
F. W. Walters, M.A., Librarian, King's College, London.
Miss B. H. Robson, M.A., George Watson's Ladies' College, Edinburgh.

Mr. Twentyman reported that arrangements had been made for the first lecture of the series, to take place on Saturday, November 7th, at 4.30, at the Regent's Street Polytechnic. Dr. Emil Reich would speak on 'The National Value of the Study of the Humanities.'

The Hon. Sec. reported two matters of urgency since the last meeting.

Notices of the lectures in French by Prof. Thomas, arranged by the University of London, had been sent to all London members of the M. L. A.

The volume of the *Schoolmaster's Year-Book* for 1904 will contain a similar notice of the M. L. A. to the one which appeared in the 1903 volume.

The Hon. Treasurer announced that Mr. A. Powell (13 Rue de Venise, Brussels) was willing to act as Local Secretary for Belgium.

The Hon. Sec. reported that Mr. Twentyman and he had met Dr. Kimmins and Mr. Buckmaster. It was settled that at the Technical Education Board's Teachers' Conference, the whole of Friday, January 8th, 1904, should be given up to Modern Language papers and discussions; there should be four papers in all, two in the morning and two in the afternoon.

Mr. Coulton had expressed his willingness to read a paper.

Mr. Buckmaster, seconded by Dr. Kimmins, asked the Hon. Sec. for a paper on Phonetics.

Mr. Kirkman, Mr. Steel, and Professor Rippmann were to be asked to contribute papers.

At Mr. Eve's suggestion, the Hon. Sec. was left to bring the various speakers into line.

A letter was read from Professor Michael Sadler, accepting the invitation of the Committee to serve as President of the M. L. A. during 1904.

Arrangements for the Annual General Meeting on December 22nd, and December 23rd :—

A letter was read from Dr. Fiedler, giving reasons why the meeting could not be held this year at Birmingham.

It was decided that the meeting should be held in London, as there was not time to make the necessary arrangements for holding the meeting elsewhere.

The Hon. Sec. was instructed to ask for permission to use the hall in the College of Preceptors.

The question of subjects for discussion and readers of papers was considered, and the following rough programme, subject to alterations, was drawn up :—

Tuesday, December 22nd :—

11.	Reports (Quarterly, Hon. Treas., Hon. Sec.).
11.45—12.30.	President's address.
12.30—1.	Dr. Breul on 'Herder and England.'
2.30—3.	Mr. Minssen's paper.
3—4.30.	Mr. Coulton's paper, followed by discnssion.
4.30—6.	Mr. Poole's paper followed by discussion.

Wednesday, December 23rd. :—

10.30—12.	Mr. Brereton's paper, followed by discussion.
12—12.30.	Miss Williams, on the proposed visit to Paris at Easter.
12.30.	Prof. Sadler.

The final arrangements were to be left to a Sub-Committee, consisting of the Chairman, Hon. Treasurer, Mr. Twentyman, and the Hon. Secretary.

Mr. Storr announced that Mr. Poole wished him to give notice of his formal resignation as one of the Hon. Secretaries of the Association. A vote of thanks was proposed to Mr. Poole for his services to

TIME-TABLE SUB-COMMITTEE.

THE Sub-Committee appointed to consider the Time-Table of a Secondary School (consisting of Messrs. H. W. Eve, E. L. Milner-Barry, A. T. Pollard, O. Siepmann, C. G. Steel, and F. Storr) have presented the following draft report, which the Committee has decided to place before the members in order to elicit suggestions and criticisms before proceeding further in the matter:—

1. On classical sides the second modern language (*i.e. either* French *or* German) should be taken up in the two highest forms in the school, the first modern language being then dropped. Four lessons a week should be devoted to this second modern language in the first year and three in the second year.
2. In lower forms and in preparatory schools the same principle as to distribution of hours should apply.

   N.B.—The success of this arrangement would naturally depend upon careful graduation of work, and a test examination should be imposed before a pupil be allowed to take up the new language.
3. In schools without a modern side the alternative of Greek and German should be provided for from the age when Greek is begun.
4. (*a*) On modern sides it is not advisable that boys as a rule should be learning more than two foreign languages at once. If one of them be Latin, a similar scheme to that recommended for the classical side (*cf.* 1) should be adopted *mutatis mutandis*.
   (*b*) In many cases it will be found expedient to drop Latin at an early stage.
   (*c*) If the two languages studied be French and German, whichever language is in the initial stage should have the greater number of hours set apart for it. Thus in the form where German is begun, German would be taught for six, French for four hours.
   (*d*) Suggested distribution of hours per week (Divinity not included):—

   English 5, Foreign Languages 10, Mathematics 6, Science 3, Drawing, Handwork, etc. 2=26.

The Sub-Committee would value any further suggestions which would help to secure adequate recognition for modern languages in school time-tables.

Information is also sought on the following points:—(*a*) French before Latin; (*b*) German before French; (*c*) German in place of French where only one modern language can be studied; (*d*) Home work; (*e*) Teaching by forms or sets.

Please address all replies to F. STORR, 10 Mecklenburgh Square, W.C.

LA SOCIÉTÉ DES PROFESSEURS DE LANGUES VIVANTES DE L'ENSEIGNEMENT PUBLIC EN FRANCE.

ALORS que déjà des revues anglaises ont parlé de la Société des Professeurs de Langues Vivantes de l'Enseignement Public récemment fondée en France, il est peut-être trop tard pour entretenir encore les membres de la 'Modern Language Association' de leur jeune sœur d'Outre-Manche. En août 1903 le *Journal of Education* a bien voulu lui consacrer un élogieux entrefilet; en Septembre le *School World* annonçait également à ses lecteurs que les professeurs de langues vivantes en France se constituaient en société; ces deux revues ne faisaient d'ailleurs qu'imiter l'exemple donné en Juin 1903 par la *Review of Reviews*. Revenir sur un sujet déjà traité par des écrivains aussi autorisés, n'est-ce pas faire preuve de quelque témérité? N'est-ce pas s'exposer à des redites fastidieuses, à une époque et dans un pays où l'actualité de ses articles est peut-être la première qualité exigée du journaliste?

Mais outre que le *Modern Language Quarterly* n'est pas un journal quotidien, le seul fait que trois revues anglaises au moins ont jugé bon de signaler l'apparition de la société pédagogique française suffit á démontrer l'utilité d'un historique succinct des circonstances qui ont précédé sa naissance. A défaut d'ailleurs d'autres motifs d'écrire, l'accueil fait en juillet dernier au représentant de la société pédagogique française partout où il s'est présenté a été si chaleureux qu'il s'en voudrait de ne pas saisir aujourd'hui l'occasion qui lui est offerte par l'aimable et savant trésorier de la 'Modern Language Association,' M. de V. Payen-Payne, de remercier d'abord M. le Consul-Général français, M. Auzépy, et M. le Consul Perrier, et aussi MM. Barlet, Belfond et Huguenet, de la société des Professeurs de Français en Angleterre, et surtout Miss E. A. Lawrence, ainsi que tous les membres de l'enseignement anglais, aussi bien les chefs d'établissement que les maîtres, dont les précieux témoignages de sympathie si cordialement prodigués ne peuvent que porter bonheur à la tentative de rapprochement faite en ce moment par l'un des membres de la jeune société.

Ce n'est rien apprendre aux lecteurs de ce bulletin que de leur dire l'ardeur avec laquelle, depuis un quart de siècle, la France s'est donnée à l'étude des langues étrangères. Plus nombreux chaque année les jeunes gens de la bourgeoisie vont passer leurs mois de vacances au pied des sept Collines de Bonn-am-Rhein, ou bien dans les riantes campagnes qui font une si verte et toujours jeune parure au front de la vieille Angleterre. Des bourses ont été créées soit par le gouvernement français, soit par le Conseil Municipal de Paris, ou encore par des sociétés privées, grâce auxquelles, à la suite de leurs jeunes camarades plus riches, des enfants du peuple viennent se former à la pratique de la langue dont ils ont appris les rudiments à l'école.

Mais riches ou pauvres, tous ne peuvent aller ainsi à l'étranger. Fallait-il donc se résigner à laisser dans une quasi-ignorance les autres moins fortunés? Ceux-là devaient-ils se résigner, comme les Français d'autrefois, à ne jamais lire et parler d'autre langue que la leur, si claire et si belle et si douce soit-elle? Ils s'y sont refusés et leurs jeunes maîtres avec eux. Sous la poussée des générations montantes un nouvel enseignement a commencé de s'instituer. Au fur et à mesure que se répandaient dans les trois ordres d'enseignement de France les futurs professeurs qui s'étaient formés à la Sorbonne sous la direction, pour l'Anglais, d'un maître éminent et zélé comme M. Beljame, aidé de M. Baret, et pour l'Allemand de MM. Lichtenberger et Lange, peu à peu l'un après l'autre, ou parfois en même temps ces jeunes disciples tiraient de l'enseignement reçu des méthodes et des procédés que peut-être les maîtres eux-mêmes n'avaient pas eu l'intention de leur enseigner. A ces jeunes professeurs de facultés, de lycées et de collèges, ou d'écoles qui savaient à peu près tous l'allemand ou l'anglais pour l'avoir appris non-seulement dans les livres mais aussi dans les pays où ces langues vivantes sont vécues, parlées, et agies, si l'on peut dire ainsi, l'ancienne et froide méthode de traduction par le thème ou la version et la lecture orale ne suffit plus. Ils ouvrirent les yeux et les oreilles sur le dehors, et ils s'intéressèrent au conflit des méthodes diverses qui sollicitaient l'attention du public, et en firent l'expérience dans leurs classes, afin d'en éprouver la valeur avant de les rejeter ou de les adopter complètement.

Mais ces maîtres recevaient la visite des Inspecteurs de l'Instruction Publique, qui s'intéressèrent, eux aussi, à la mise en pratique de moyens d'enseignement plus ou moins ingénieux, et de la sorte l'attention du monde officiel se porta sur le développement de l'enseignement des langues vivantes. Et par un phénomène étrange, il se trouva que le signal de la révolution (le mot a été prononcé par le Président de la Société) partit des sphères officielles, où ne règne habituellement que le calme serein dans lequel se complaît une administration ordinairement plus lente à s'émouvoir.

Le Ministère de l'Instruction Publique organisa une vaste enquête parlementaire et universitaire, où tous, sénateurs, députés, administrateurs, professeurs, industriels et commerçants furent appelés à donner leur avis. En novembre 1901 une première circulaire officielle faisait connaître au personnel des lycées et collèges de France les instructions relatives à l'enseignement des langues vivantes adoptées par la section permanente chargée d'élaborer les nouveaux programmes. En 1902 le ministre d'alors, Monsieur Leygues, mettait la dernière main à son œuvre en publiant les programmes définitifs annoncés dans la première circulaire.

Il semblait donc que tout était réglé, mais l'administration cette fois avait peut-être marché un peu vite. Pendant qu'elle courait, le corps enseignant avançait à pas comptés il en était

qui avaient précédé le ministre lui-même, d'autres se plaisaient à piétiner et même à marquer le pas. Pour secouer les indifférents et donner de l'ardeur aux tièdes, pour vaincre les sourdes résistances des obstinés, on les convia à des conférences faites aux membres du personnel enseignant de l'Académie de Paris par les Inspecteurs Généraux eux-mêmes, en présence du Vice-Recteur de l'Académie.

Et peut-être est-ce le moment ici d'ouvrir une parenthèse pour rappeler brièvement à ceux des maîtres anglais que ces questions intéressent, qu'en France tout l'enseignement est placé sous le contrôle du Ministre de l'Instruction Publique. Le pays est divisé en un certain nombre d'Académies, seize, en y comprenant l'Académie d'Alger, à la tête desquelles est un Recteur. Dans chacune de ces Académies se trouvent des Inspecteurs, dits d'Académie, qui ont pour mission de veiller à la marche régulière des services dans tout le ressort académique. A côté et au-dessus de ces Inspecteurs d'académie, et nommés comme eux par le Ministre, se trouvent les Inspecteurs Généraux. Ils résident à Paris, et dans de grandes tournées provinciales d'inspection exercent un nouveau contrôle sur l'ensemble des divers services.

Deux Inspecteurs Généraux, l'un pour l'Allemagne, l'autre pour l'Angleterre, s'occupent plus spécialement des langues vivantes.

Ce fut donc en présence de Monsieur Liard lui-même, le Vice-Recteur (et non Recteur, car le Ministre est supposé être le Recteur de l'Académie de Paris), et par d'aussi importants personnages que MM. Firmery et Hovelaque, les deux Inspecteurs Généraux des langues vivantes, que furent faites pendant le premier trimestre de l'année scolaire 1902 les conférences pédagogiques auxquelles il vient d'être fait allusion.

Elles portèrent leur fruit, ne fût-ce qu'en montrant aux professeurs que les pouvoirs publics exigeaient d'eux quelque chose de nouveau. De bons esprits continuent cependant à se demander s'il n'eût pas été sage de laisser une opinion publique du personnel enseignant se former sous la poussée de nouvelles recrues, et à la lumière des expériences instituées çà et là, plutôt que de prétendre les expériences terminées et d'imposer aux maîtres, jeunes et vieux, l'application presque soudaine des nouvelles doctrines.

Mais l'administration ayant parlé, les fonctionnaires obéirent; et avec un zèle et une conscience que les Inspecteurs se sont plu à louer publiquement, tous se sont mis à expérimenter les programmes de 1902. Il faut croire cependant que ces maîtres ne demandaient qu'à parler, eux aussi, et qu'à se communiquer les uns aux autres, autrement qu'en des conversations particulières et sous le manteau pour ainsi dire, leurs sentiments sur les expériences tentées par chacun d'eux, car, lorsque le 8 février 1903 deux de leurs collègues de l'Enseignement Secondaire parisien auxquels s'était joint un maître de l'Enseignement Primaire, les engagèrent à se rendre à une réunion devant 'examiner s'il n'y aurait pas lieu de grouper le personnel enseignant des trois ordres et des écoles de commerce en une association exclusivement pédagogique qui étudierait les questions relatives à l'enseignement des langues vivantes,' les professeurs accoururent en foule.

La réunion devait être présidée par M. Sigwalt, professeur au lycée Michelet. Le Vice-Recteur, les deux Inspecteurs Généraux de l'enseignement Secondaire, un Inspecteur Général de l'enseignement Primaire, M. Tost, devaient y assister. Dans leur convocation en effet les organisateurs de la réunion proclamaient ne pas vouloir 'remettre les principes en question, et prendre pour base des études futures le programme de l'enseignement secondaire de 1902.'

C'était suffisamment faire entendre que l'on était certain d'avoir l'appui de l'administration. Mais agissant avec un véritable esprit démocratique, aucun des hauts fonctionnaires pressentis n'avait voulu paraître à la réunion autrement qu'à titre d'invité, de spectateur désintéressé mais bienveillant. La société, si elle se constituait, devait être absolument libre de toute contrainte, et maîtresse de ses destinées. Les organisateurs de la réunion eurent la joie de voir se grouper autour d'eux plus de cent vingt de leurs collègues des trois ordres: Supérieur (qui correspond à Oxford et Cambridge); Secondaire (qui correspond à des écoles comme Eton, Harrow, Westminster, etc.); enfin Primaire (qui correspond aux anciennes Board Schools. Il faudrait ici résumer les discours prononcés par les uns et les autres, mais, outre que ce serait encore allonger cet historique déjà trop long, ce serait aussi s'exposer à répéter ce que beaucoup savent déjà pour avoir lu les cinq bulletins publiés par la Société, et déflorer le plaisir de ceux qui auront pris dans la lecture du présent article la curiosité de connaître ces cinq bulletins.

Qu'il suffise donc de dire qu'une Société

des Professeurs de Langues Vivantes est définitivement constituée en France. Son but et ses intentions sont 'de réunir tous les professeurs de langues vivantes de l'enseigement public en une vaste Association. . . . Notre ambition, a dit M. Potel, professeur au lycée Voltaire, est que notre société pénètre partout où l'on étudie les langues étrangères, parce que nous estimons que dans tous les milieux où nous irons, nous pourrons exercer une heureuse influence . . . Il faut que les professeurs de Paris aient désormais un lieu de réunion pour y discuter les questions de leur enseignement. Il faut instituer des conférences, des entretiens où l'on mettra en commun les résultats acquis, où l'on tâchera d'éclairer les points restés obscurs. Il faudra solliciter le concours non seulement des hommes de métier, mais aussi des hommes d'état, des consuls, des cômmerçants, de tous ceux en un mot qui ont quelque chose à dire sur l'enseignement des langues vivantes; il faudra profiter du séjour à Paris des étrangers qualifiés pour les prier de venir nous dire comment les choses se passent chez eux. Il faudra réunir chez nous les principales publications pédagogiques de l'étranger; il faudra centraliser tous les renseignements pratiques qui peuvent être utiles au maître ou à l'élève. Il faudra que la société soit, en consultant ses fiches, à même d'indiquer au père de famille la pension d'Angleterre ou d'Allemagne, où il pourra envoyer son fils, peut-être même la maison où il pourra le placer comme volontaire au sortir de l'école. . . . Nous tiendrons nos collègues au courant des travaux de notre société et nous leur demanderons leur collaboration. Par un échange d'idées de tous les instants, nous férons ce qu'un congrès ne pourrait faire, et cette communication permanente, nous l'instituerons par le moyen de notre bulletin. Celui-ci, nous l'imaginons volontiers très simple et sans ambition. Il sera un organe d'information, beaucoup plus qu'un recueil de morceaux littéraires. Il insérera des articles de fond, publiera les conférences, donnera le résumé analytique, au besoin même la sténographie, de la discussion qui les aura suivies. D'autre part il publiera les communications qui nous seront adressées, les propositions et les questionnaires. De cette manière, en même temps qu'il portera au loin les résultats acquis, il ramènera sans cesse une besogne nouvelle pour le comité.'

La société n'a pas que des intentions; la publication de ses cinq bulletins a montré qu'elle sait agir. Elle a naturellement des statuts. Le 5me article, il faut l'espérer, intéressera tout particulièrement les membres de la 'Modern Language Association.'

'La société, dit cet article, admet, à titre d'*adhérents* des personnes n'appartenant pas à l'enseignement public. Les adhérents versent une cotisation minimum de 6 francs (5 shillings). Ils reçoivent le bulletin, sont invités aux conférences, et admis aux séances de discussion désignées spécialement par le Bureau du comité.'

Cet exposé des circonstances qui ont précédé et amené la formation de la Société des Professeurs de Langues Vivantes en France se termine donc par un acte de propagande. Le premier appel lancé par les organisateurs, on l'a vu, fut entendu par toute la France. Puisse le second, que le signataire de ces lignes jette en son nom personnel et sous sa propre responsabilité, être également entendu par toute l'Angleterre.

Certes la jeune société est née viable; elle ira grandissant et se développant, car sa création a remis toutes choses en place; il n'est plus permis aux esprits chagrins de se plaindre qu'on ait mis la charrue devant les bœufs; mais à voir augmenter le nombre de ses amis, elle ne pourra qu'avoir davantage confiance en elle-même; et le bien qu'elle pourra faire à l'enseignement des langues vivantes n'en sera que plus réel et plus durable.

Et quelles adhésions lui seraient plus chères que celles qui lui viendraient d'Outre Manche, en ce moment où des deux côtés du 'Ruban d'Argent' l'on comprend enfin que les deux nations sont faites pour s'entendre. Il le comprenait déjà le châtelain qui en 1671, 1672 faisait graver sur les murs de son château d'Hesdin-L'abbé les deux inscriptions recueillies par le musée de Boulogne-sur-mer:

'France and England well united could defy all the world.'

'France and England have more good sense than all the rest of the world.'

Depuis, l'Angleterre et la France ont appris à être plus modestes, mais tout de même elles sentent qu'il y a du vrai dans ces paroles écrites il y a plus de 200 ans. Aussi des deux côtés, les bons citoyens s'efforcent-ils de créer des liens nouveaux entre les deux peuples. Ils le font avec d'autant plus d'ardeur que leurs intentions sont éminemment pacifiques; ce qu'ils veulent c'est l'entente, non pas pour défier le monde e[illegible] mais pour contribuer à l'e[illegible]n et au pro-

grès moral universel. Peut-être cette conclusion pour un aussi modeste sujet semblera bien ambitieuse à certains lecteurs. Un sourire moqueur se dessinera sur leurs lèvres, une raillerie sera prête à sortir de leur bouche. Quelle naïveté de penser que quelques adhésions anglaises à une Société Pédagogique française puissent créer un lien efficace entre la France et l'Angleterre! Mais si ces lecteurs veulent bien se rappeler l'arrivée de Gulliver au pays de Lilliput, le sourire s'évanouira sur leurs lèvres, la raillerie ne jaillira pas de leur bouche: bien ténus en effet étaient les fils qui tenaient le géant attaché; et cependant Gulliver était solidement fixé!

GEORGES JAMIN.
Professeur à l'École Primaire Supérieure Lavoisier (Paris).

LONDON BRANCH OF THE GENERAL GERMAN LANGUAGE ASSOCIATION.

THE *Zweigverein London des Allgemeinen Deutschen Sprachvereins* continues its useful work with increasing success. The fact that about one-half of its 511 members are English is undeniable evidence of friendship between the two sister-nations, England and Germany. To this aim the President, Professor Alois Weiss, who founded the London Branch five years ago, gives his particular attention, and in this sense he performs his varied and onerous duties.

In continuation of the Report about this Association published in the *Modern Language Quarterly*, May 1901, we record with pleasure the lectures held since that time at the meetings of the London Branch, or on its behalf at well-attended meetings of other Societies:—

Über Fremdwörterei und Sprachmörderei (Herr A. Oswald, before the *Litterarischer Verein*, Glasgow).

Über Goethes Bekenntnisse einer schönen Seele (Herr A. Krüger Velthusen, before the London Branch).

Streifzug in das Gebiet der deutschen Bildersprache (Dr. G. Krause, before the London Branch). This lecture was repeated in the *Deutscher Verein für Kunst und Wissenschaft*, London.

Ernstes und Heiteres über die Sprachreinigung (Professor Alois Weiss, before the *Deutscher Verein*, London).

Der Einfluss der Fremden auf das neuere Schauspiel (Herr Otto Brandes, before the London Branch).

Unnötige und falsch angewandte Fremdwörter (Professor Alois Weiss, before the *Deutscher Verein*, Bedford).

Einiges über österreichische Dichtung (Rev. C. N. Nagel, M.A., before the London Branch).

All friends of the German language are welcome at the lectures, which will be found instructive and interesting.

A cosmopolitan spirit prevails in the London Branch of the General German Language Association which, in our times of sharp political controversies, might serve as a model in many places.

By a unanimous vote of the members present at the respective meetings petitions have been sent to the Incorporated Association of Headmasters, the Headmasters' Conference, the Board of Education, the Technical Education Board of the London County Council, and to many other Local Education Authorities.

All these petitions have the purpose of enlisting the support of the different Education Boards in the efforts of the London Branch to encourage the teaching of German in Great Britain and Ireland.

From one of these petitions we quote:—

Our General Language Association uses its influence to purify and simplify the German language, and to render it a better vehicle of thought by a reaction against the construction of involved sentences.

The result of these endeavours will undoubtedly be to increase the popularity of the German tongue. Racial affinity, similarity of the languages, recent improvement in German method and science make a knowledge of the German language, life, and ways essential.

We trust that your Committee, recognising the truth and the importance of the above considerations, will bring its far-reaching authority to bear upon the advancement of the study of German in the Secondary Schools of the United Kingdom.

German ought to be taught in this country at least to the same extent as English is taught in Germany.

It may be mentioned here that the Prussian Minister of Public Instruction declared, on the 22nd February 1901, at the sitting of the Prussian Diet: 'In order to meet modern requirements, the teaching of English will be further introduced in many schools.'

Some corresponding steps ought to be taken here, which would produce a much better understanding of German aspirations and ideals. A friendly competition would ensue between the two nations in the development of peace and civilisation.

It may be worth adding that our Association is purely literary, and without any political tendency.

EXAMINATIONS.

EXAMINATIONS FOR APPOINTMENTS IN THE HOME CIVIL SERVICE (FIRST-CLASS CLERKSHIPS) AND THE INDIA CIVIL SERVICE (August 1903).

ENGLISH. In the General Paper three questions are obligatory; and of the remaining ten, six are to be answered. Nine questions are too many for three hours.

Of the three obligatory questions one is on Milton; and to set an obligatory question on Milton is not unreasonable; but this one is too narrow: 'Quote any passages in which Milton describes his youthful aspirations as to what was to be his life-work.' A man might have a very good knowledge of Milton, and yet be quite unable to answer.

The next two questions (3 and 4) give a very unfair advantage to any one who may have wasted his time upon the contemptible Bacon-Shakespeare craze.

Throughout the paper the eighteenth century is unfairly slighted.

The 13th question is merely astonishing. The only part of it relevant to literature belongs to the Special Period.

In the paper on the Special Period all the questions are good; but the distribution of them is intolerable.

The subjects prescribed were three of Scott's novels, Byron's dramas, the *Biographia Literaria*, *Curiosities of Literature*, Keats's Poems, and Wordsworth's poems (except the *Excursion*).

To set such a book as the *Curiosities of Literature* was a blunder on the part of the Commissioners, none of whom can have read it. To rectify their error, the examiner has set no one question upon it; but in two questions he has given it about a quarter of the space.

There are four questions upon Scott, four upon Byron, three upon Coleridge, and only one apiece upon Keats and Wordsworth. As only eight questions are to be answered upon this part of the paper, it follows that full marks might be obtained by a candidate who had prepared nothing but Scott and Byron. This is not unfairness but insanity. I explain it by supposing that in the examiner's opinion Scott and Byron throw more light than Keats and Wordsworth upon the great Bacon-Shakespeare question.

FRENCH (87 candidates). Year after year we review these papers; examiner follows examiner; and *plus ça change, plus c'est la même chose.* The papers keep on changing, and we still look wistfully forward to the day when the Commissioners will see fit to adopt certain broad principles for this very important examination. We are not told who sets the papers, but it is clear enough that the number of men who combine an all-round knowledge of the subject with the special gift of the good examiner is very small, and of this small number only a few are available in the summer months.

The passages for unseen translation were again much too easy; not one of them was a real test. The first was not above London Matriculation standard; the second and third certainly not above that of the Higher Locals. Two well-chosen passages would be quite enough, and one passage for translation into French, in addition to the essay. To expect good renderings of 45 lines of French, 30 lines of English, and a French essay all within the space of three hours is simply ridiculous.

The paper on Language and Literature is for the first time set in French, which is perhaps just as well, if the examiner is a Frenchman. On previous occasions we have pointed out some queer English in these papers.

Of the ten questions on language two are compulsory. The first we reprint in full:

1. (*a*) Qu'entendez-vous par *langue d'oc* et *langue d'oil*? (*b*) Dans quelles parties de la France ces langues étaient-elles parlées? (*c*) Quels noms donnait-on à leurs représentants respectifs? (*d*) A la suite de quelles circonstances ces deux langues se fondirent-elles en une seule pour devenir la *langue de l'Ile de France*?

It would be a treat to see the examiner's answer to (*d*); it would be a notable contribution to French philology.

The other compulsory question consists of a passage to be translated from Old French (Aucassin and Nicolette) and another (five easy lines) from Charles d'Orléans. We are glad to see this; as we have remarked before, candidates must read some Old French if their study of the older

forms of the language is to be interesting and fruitful, and such is human nature that they can hardly be made to read unless they have sound reasons for believing it will 'pay.'

Any two of the remaining questions were to be answered; it is particularly stated that all of them carry equal marks. Here are two specimens, one of which can be answered in ten seconds, the other in anything from fifteen minutes to half an hour; but they carry equal marks!

4. *Je voyais la chose devenir un faire-le-faut* (Saint-Simon). Que signifie cette expression employée comme substantif composé? Est-elle encore usitée ou tombée en désuétude?

8. Indiquez les principales règles pour l'emploi de [*sic*] subjonctif, et expliquez l'usage de ce mode dans les expressions ci-après, dont vous donnerez en même temps la traduction: *Sauve qui peut! ne fût-ce que pour; quelque danger qu'il y eût; pas que je sache; si cela m'eût été possible; plût au ciel qu'il plût bientôt* [!]; *que vouliez-vous qu'il fît contre trois? qu'il mourût! tant soit peu.*

There is nothing notable about the other questions; they are of the same type as those quoted, and are below the dignity of this examination. There is again no question on prosody; no question on the grammar of the classical period of French; no question on phonetics.

The Literature paper is equally unsatisfactory. It will hardly be believed, but it is true: the two compulsory questions (out of four) both deal with medieval epic poetry. Now a candidate might have a very good knowledge of French literature, yet if he had failed to cram the medieval epics, he would not be able to get more than half-marks for this paper. We say 'cram' advisedly; for what else is required in order to give a sufficient answer to such a question as this?—

2. En combien de cycles divise-t-on la poésie épique du Moyen-Age? Dites les traits particuliers de chacun de ces cycles, d'après le sujet des poèmes qu'ils comprennent, et mentionnez le titre du poème qui caractérise chaque cycle.

There are ten other questions, of which any two can be taken. We reprint several, adding a few comments:

3. Dites ce que vous savez de la Fronde. Quelle fut l'origine de ce nom et à quel genre de littérature, prose ou vers, cette guerre donna-t-elle naissance?

The first part of the question has nothing to do with literature; and the second, with a branch of literature which very few candidates are likely to have seen, for it has practically no literary value at all.

4. *Si la littérature est, comme on l'a dit, l'expression de la société qui l'a vu naître*, quels sont, *d'après vous* [rather: according to the cram-book!], les auteurs qui, *prosateurs ou poètes*, doivent être considérés comme représentant *plus particulièrement* leur époque, du xvi^e^ siècle au xix^e^ siècle *inclusivement*. Indiquez, dans chaque cas, l'ouvrage que l'on peut citer comme type.

A typical cram question, not necessitating a first-hand knowledge of a single book. The words which we have put into italics are quite superfluous; this verbosity is a sure sign of inexperience in the examiner.

6. Pouvez-vous indiquer un ou plusieurs points de comparaison entre les génies de Molière et Honoré de Balzac, de Racine et Victor Hugo?

Answer: Yes. This form of question is a further sign of inexperience.

8. Nommez les écrivains que servent à désigner les épithètes suivantes: *le patriarche de Ferney; l'enfant du génie; le cygne de Cambrai; l'aigle de Meaux; l'Oncle; l'amant d'Elvire; le Pape de Genève.*

Again a 'cram' question.

9. Quel est le principe de la philosophie de Descartes, de Pascal, de La Bruyère et de La Rochefoucauld, tel qu'il ressort de leurs ouvrages? Donnez quelques détails biographiques sur *l'un* de ces philosophes.

All the questions 'carry equal marks'; in the examiner's opinion, it would take as long, and show as much knowledge of French literature, to answer question 8 as question 9. We wonder whether he could find any one else to share his view.

The tit-bit of the collection comes last:

12. Voltaire, rencontrant un jour Sedaine, lui cria de loin: 'Eh, Monsieur Sedaine, c'est vous qui ne volez rien à personne?' A quoi Voltaire faisait-il allusion en l'apostrophant ainsi? Dites ce que vous savez du genre et du style de Sedaine, dont vous indiquerez les principaux ouvrages. Y a-t-il, parmi ces derniers, une comédie dont le sujet lui a été fourni par un célèbre roman d'aventures du xii^e^ siècle?

You will search in vain for the anecdote in most histories of literature; but Vapereau gives it. The second part of the question is largely a matter of 'cram'; who is likely to have read Sedaine? Answer to the third part (obviously): Yes.

Some readers may think that we are not serious, and have made up the above questions as a travesty of the real thing. We assure them that *these questions were set in August* 1903. The Commissioners have sanctioned many bad papers in French literature; but this is certainly the very worst. We can do no more than criticise; it is for them to ignore the criticisms, to show that they are unsound, or to act upon them.

GERMAN (29 candidates). We have no

complaint to make with regard to the translation paper, except with regard to its length. The passages are well chosen, demanding real skill in translation; but they are quite hard, and how can any one produce a good rendering of 57 lines of German, and 32 lines of English, and write a readable German essay in the space of three hours? We submitted the paper to a well-known Professor of German, and he declared himself unable to do it in less than four hours and a half.

A change has been made in the second paper; instead of requiring answers to eight questions, three from one section and five from the other, according to the candidate's choice, they were asked on this occasion for answers to two questions in the language section, and four in the literature. Are changes of this kind left to the examiner's caprice? If not, why should the two sections of the paper have equal importance in the French examination, and not in the German?

The questions on language are not satisfactory, if viewed as a whole; four out of the six presuppose a knowledge of Old and Middle High German, but there are no passages for translation. There is not a single question on syntax. The only allusion to Modern German is to be found in one question, where the present and imperfect indicative and the imperative of the verb *sein* are required.

In the Literature paper the examiner's medieval bent is also apparent; seven questions out of sixteen necessitate a knowledge of the literature before 1500; and one is given to the sixteenth century, one to the seventeenth, and one to the nineteenth. The questions are, as a rule, carefully worded, and compare very favourably with those in the corresponding French paper. A few specimens will show this:—

6. About what time and through whom did Shakespeare become known in Germany? What were the results on literature?

7. Sketch the plot of *Nathan der Weise*, and relate the circumstances in the life of the author under which the work took its rise.

12. Describe and criticise the treatment of Greek subjects in German drama between 1770-1805.

There is a set of quotations to be identified, which is far superior to the nondescript collection in the French paper.

MILITARY ENTRANCE EXAMINATION (*June* 1903).

(*French and German Papers.*)

STATISTICS (S=successful, U=unsuccessful candidates):—

	Woolwich.			Sandhurst.		
	S.	U.	Total.	S.	U.	Total.
French only, .	33	144	177	113	239	452
French and German, .	2	35	37	51	74	125
German only, .	—	2	2	1	5	6

In the Woolwich examination only one of the optional subjects 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.

It is gratifying to find that the improvement shown in last year's papers is maintained. The passages for unseen translation are well chosen. One in each language is military, the other literary; and this is as it should be. For composition we prefer the passage set in the French paper; that in the German is rather technical. An excellent innovation is to be found in the last section of the paper:

French Paper.—Describe in French, in 12 to 15 lines, what you would like best to be, giving your reasons.

German Paper.—Give in German, in 10 or 12 lines, a short account of your birthplace, or of any town in which you have spent an appreciable part of your life.

The grammar questions are innocuous on the whole; but we do object strongly to this kind of thing:

French Paper.—Show by short sentences (*a*) five different ways of translating 'what,' adjective or pronoun; (*b*) three different ways of translating 'must.'

In a question like the following:

Give the causative verbs (present infinitive only) of liegen, fahren, hangen, trinken, stehen.

it would be well to add a word of explanation, *e.g.* 'to set' is the causative verb of 'to sit.' It is not unlikely that pupils have not been taught the term causative, but are quite familiar with the required verbs.

* * * * *

On the 9th of November the Military Education Division of the War Office issued a circular containing its conclusions as to desirable changes in the Army Entrance Examinations. These will meet with almost universal approval. Excellent is the institution of a qualifying test, to be applied

(as far as possible) not by a special examination, but by some substitute in the shape of a 'leaving certificate.' The subjects covered by the qualifying certificate must include, among others, French or German, and either (*a*) Latin or Greek, or (*b*) science. In the competitive examination there will be three compulsory subjects for Woolwich, viz. English, French or German, and Mathematics I.; and two for Sandhurst, viz. English, and French or German. Latin and Greek are found among the optional subjects. We regret that we cannot reprint the whole Report; it seems a careful and satisfactory piece of work.

ROYAL NAVAL COLLEGE, OSBORNE: ENTRANCE EXAMINATION, 1903.

The regulations for this examination were the subject of a good deal of discussion. As our readers may remember, a deputation of the M. L. A. was received by the First Lord of the Admiralty, and made certain recommendations for the conduct of the examination in French. We think that the first paper set is of sufficient interest to justify our printing it in full. It must be recollected that the candidates are between 12 and 13 years old. Hence Question 4 will make preparatory schoolmasters improve their French teaching.

FRENCH (ELEMENTARY).—FOR NAVAL CADETS.

PART I.

Time allowed—Two hours.

(Read over the whole Paper before you begin to write; you will find that the words given in one part will help you to do the other.)

1. Translate into English:—

En 1793, alors que les royalistes combattaient contre la République, la ville d'Avignon fut attaquée par quatre mille hommes et vingt pièces d'artillerie. Les républicains étaient postés, au nombre de huit cents, sur la rive droite de la rivière, pour essayer de défendre le passage. Il n'y avait pas de pont; mais les insurgés disposaient d'un certain nombre de bateaux, et, pour faciliter la traversée, ils comptaient sur un câble tendu d'un bord à l'autre. Vous comprenez combien il importait aux défenseurs que le câble fût coupé; car alors les barques des ennemis auraient été rejetées par le courant. Mais le danger était terrible. Tout le monde hésitait. C'est alors qu'un enfant de treize ans, Viala, plus brave que ses compagnons, s'élance avec une hache, frappe à coups redoublés la corde, et pendant qu'elle se brise tombe mort sous les balles des ennemis.

2. Grammatical questions based on the above passage:—

(*a*) Give the first pers. sing. of the present indicative, present subjunctive, and future of *combattaient, essayer, comprenez, mort.*

(*b*) Parse the following verbs:—*fut attaquée, comptaient, tendu, fût coupé, comprenez, mort.*

What kind of verb is *il importait*? Is there in the above passage another verb of the same sort?

(*c*) *bateaux.* Are there any other words—besides those ending in *au*—which form their plural by adding *x*?

Give the feminine of *certain, ennemi, compagnon, insurgé.*

(*d*) Write in French words 1793.

3. Sentences.

Translate into French:—

One day the Royalists attacked the town of Avignon, which was defended by the Republicans.

There were a large number of Royalists; they wished to cross the river, but the Republicans tried to stop them.

If there had been a bridge, the crossing would have been easy, but there was not one.

The insurgents had boats, and a cable had been stretched between the two banks.

They did not know that the cable would be cut.

That child was only thirteen years old, but he was braver than the men.

4 Free Composition.

Write about fifteen lines in French on one (and only one) of the following subjects:—

(*a*) Why do you wish to be a sailor?

Why do you choose this profession in preference to another?

(*b*) Where, with whom, and how did you spend your last holidays? Describe the place where you stayed and your favourite amusements and occupations.

UNIVERSITY OF LONDON, MATRICULATION EXAMINATION (*September* 1903).

STATISTICS:—

	Passed.	Rejected.	Total.
English,	778	238	1016
French,	754	96	850
German,	52	19	71

(*English Paper.*)

The paper on English Language is on the whole satisfactory. There are eight questions, of which six may be attempted; the essay and either the *précis* or the summary are obligatory. One question consists of a prose passage to be rewritten in a respectable style, and of a passage of Milton as it appears in Masson's and Beeching's editions, the candidate being required to comment on the differences of punctuation and consequent variety of meaning. This is an excellent type of question if the examiners realise that in matters of punctuation difference of opinion exists, and merely expect the candidate to display general intelligence. The question on errors and idioms is also good, though perhaps some of the latter are rather hard. The fifth question runs, 'Distinguish between

the diction of Poetry and Prose, and express as completely as you can in Prose the sense of,' etc. (Why have examiners such a passion for unnecessary capitals?) Now the first part of this question would be a fitting subject for an essay—perhaps; it is certainly quite out of place as *part* of a *question* in a *language* paper. With regard to the second we can only say that we don't know ourselves what the examiners want. Do they merely want the passages quoted rewritten without metre and in ordinary prose idiom? 'One touch of nature makes the whole world kin' might occur in prose every bit as naturally as in verse. Or take the lines:

> 'And on the tossing sea of steel
> To and fro the standards reel.'

Would the examiners be content with the rearrangement, 'The standards sway to and fro on the tossing sea of steel'? If so, we can see no merit in the question. Or do they want the metaphor removed? If so, their question is wrong, for metaphor is just as appropriate to prose as poetry. 'Day set on Norham's castled steep' would certainly not do in prose, but it does not appear that this is due primarily to any poetic quality in Scott's line. Really it seems to us that, interesting as questions of this kind are, examiners would do well to keep off such very controversial ground as 'poetic diction' and the distinction between poetry and prose. The subject of the *précis* is the outbreak of the Civil War, and candidates are required to 'add a short note, explaining the circumstances in which the Long Parliament met.' It would, moreover, be practically impossible to cast the summary which follows into *précis* form without some further acquaintance with the history dealt with. The requirements of the London Matriculation are not exactly our business, and we only wish to point out here that a 'Language Paper' has no right to contain such a question as this, or that a paper containing such a question has no business to be called a 'Language Paper.'

(*French and German Papers.*)

We observe with pleasure that our criticisms on last year's papers have been accepted as correct: the French and German papers no longer present that divergence which could only be ascribed to the absence of any agreement as to the general principles on which the language papers were to be framed. We now have a verse passage for unseen translation, and a free composition as an alternative to the translation of an English passage, in the French as well as in the German paper. Both we regard as essential. There is a great danger of attaching too much importance to *Realism*, and neglecting the imaginative and more literary side of language. By including a verse passage the examiners ensure that some poetry is read by the candidates.

There is a good deal of difference between the grammar sections in the two papers; and on the whole we prefer the French, where two questions are given to accidence, and the rest to what may be called, 'applied grammar and vocabulary.' We quote two of the latter questions:

3. Answer in French the following:

(*a*) Qu'est-ce qu'une île?
(*b*) Qu'est-ce qu'un détroit?
(*c*) Nommez les jours de la semaine et les saisons de l'année.

5. Translate into French:

(*a*) What do you want? I want you to come with me.
(*b*) Who were the gentleman and the lady who were talking with you last night?
(*c*) Her brother told me that John and his sister were going away to-morrow.
(*d*) I was present when he gave his watch to to your nephew. Oh! were you?

In both papers we should like to see a question about word-formation.

AN EXAMINER EXAMINED.

THE Reports of the Modern Language Examiners to the Central Welsh Board for the current year are open to some criticism in detail, which could have only a personal or local interest, but they also raise important general issues on which it is well that the *M. L. Q.* should express an opinion.

German, in the Principality, may be described as *une quantité négligeable.* In the last tables furnished there are 42 exercises sent in in German, against 3394 in Latin, and 5506 in French, and compared with the previous year, this is actually a decreasing quantity. It does, however, seem to us a serious matter for

the consideration of the governing bodies and the headmasters of the Welsh Intermediate Schools whether steps should not be taken to encourage the study of German. Considering the leaving age of the pupils (only some 12 per cent. are seventeen and over), and their probable destinations in life, we cannot help thinking that German would be for many both of more practical utility and a more valuable mental discipline than Latin.

To turn to French, which appears, next to English and arithmetic, the most universal subject, being taken by more schools than Latin, we are glad to read that 'the teaching inspired by the Board is of very general excellence,' and that 'the result of this examination is highly satisfactory for the Principality'; but as the Examiner proceeds to lay down his standards of excellence we cannot help misdoubting somewhat his broad generalisation. Is French really better taught and with better results in Wales than it is in England or Scotland? That is not our impression, and we are not speaking without book.

'Conversation,' he affirms, is the 'crown of modern language teaching.' He was not, as far as appears from the Report, an oral examiner, and of the conversational powers of Welsh pupils he can only know by hearsay. But let that pass. 'Free composition,' we read on the next page, 'like conversation, is the most important aim of modern language teaching.' How there can be two 'crowns' or two 'most important aims' does not appear. But even if we allow that we have here the same aim presented under different aspects—that the pupil who can converse freely can also write freely—may we not, without abjuring our allegiance to the New Method, dispute the proposition? That we should begin with talking and go on to reading, that we should try first to express our own thoughts in our own way before we attempt to reproduce in a foreign tongue the thoughts and style of another—so far all modern teachers are virtually agreed. But, on the other hand, no man, unless he is maintaining a paradox, will dispute that a pupil who can turn into idiomatic French a page of Macaulay has accomplished a far more arduous intellectual feat and given proof of a deeper and wider knowledge of the language than the pupil who can reel off a page of correct French on a given topic.

And at this point we may fitly interpose a word of caution to examiners. We are all in favour of Free Composition, convinced as we are by experience that under existing conditions it is not reasonable to expect that the average sixth form pupil will have reached the highest stage of translating an English author into French or German. But there is no subject that lends itself so easily to the crammer as Free Composition. The subjects on which a boy or girl can be expected to treat fall within a very limited range, and a choice of subjects is rightly given. Half-a-dozen *loci communes* on home, life at school, games, a journey, the plot of a play or novel, which might have been dictated by the crammer and learned by heart, would carry a boy successfully through all the Free Composition that we have happened to see set. An examiner may have his suspicions, but unless he can verify them by a *viva voce*, he is bound to give the candidate the benefit of the doubt.

To return to our Examiner, we would venture to maintain that the crown of modern language teaching is not conversational fluency but a full knowledge and appreciation of the foreign literature. Lord Cromer, as he tells us in his recently published volume of translations from the Greek Anthology, learned to speak Greek with ease, but no one would pretend that he knows Greek better than Professor Jebb or Professor Butcher, neither of whom can claim this accomplishment. Speaking, as we said before, is the initial stage which leads to reading, but whether regarded from the utilitarian or the gymnastic point of view, reading, that is, the ability to comprehend and enjoy a foreign literature, is the higher attainment.

Once more, the Examiner complains that the dictation was too good, meaning that too much time must have been allotted to it in comparison with that given to the other branches of French teaching. 'The essentials of grammar and composition are of far greater value.' Now it seems to us that of all written tests dictation is the most searching and satisfactory. First, the power of audition must precede the power of conversing, and, though the two cannot be disjoined, it is surely of more practical value to be able to understand fully what a Frenchman says to you than to be able to answer him with ease and fluency. Secondly, we defy a pupil to do a correct dictation without a knowledge of the essentials of grammar. In our opinion dictation is a far more practical test of grammar than the formal questions on feminines and plurals, formation of adverbs, verbs to be conjugated

interrogatively and negatively, etc., that are usually asked.

We have stated our views dogmatically (not *ex cathedra*) solely for the sake of clearness and brevity, and in order to elicit a reply. Discussion of such practical problems, involving as they do our plan and methods of teaching, cannot fail to be instructive.

There is a small question of detail which we would put to the Examiner solely for the sake of information. Why is the answer that 'verbs of motion are conjugated with *être*' scouted as an antiquated notion? Is *Eve and Baudiss* (latest edition) already out of date?

SOME DIFFICULTIES IN THE INTRODUCTION OF THE NEW METHOD.

As one sits down to chronicle the obstacles which beset the early stages of reform, one feels that in one's own experience they did not really begin until the moment came for extending the reform from one class to several. The first stage is merely experimental: the new idea is given a chance in one or two forms, and one man has the whole under his personal control. It is only required of him that he shall not unduly upset the rest of the routine. The first bad moment comes when it is decided that the movement must extend.

To arrange for a complete course going through several forms is no easy matter, and this for two reasons. Vacancies on the staff of a public school occur but rarely, and it takes months or even years before an opportunity offers of obtaining the additional help which so soon becomes necessary. Secondly, when the chance does come, the vacancy is hard to fill. There is an unexpectedly meagre supply of men who possess the requisite capacity in foreign languages in addition to the manifold traditional essentials for a mastership in a public school. It would appear that the good man expects to begin earning money as soon as he has left the university. His education has been a costly one, and he is unwilling to spend more time and money abroad. Or it may be that *le mérite se cache* and would-be applicants omit to put themselves in communication with such central organisations as the Oxford Appointments Committee.

Happily there are signs that the demand is at length being realised, and we may hope that this obstacle will disappear; but there is still much uncertainty prevailing as to what course of training should be followed. That such is the case, the number of letters the present writer alone has received amply testifies. Perhaps, therefore, a few suggestions may not be out of place. The main qualifications to be acquired are (1) a good accent, (2) fluency in speaking correctly simple French (or German as the case may be, but for brevity's sake only French is here considered), (3) a fair knowledge of French life and French thought, (4) some acquaintance with the ordinary expressions of the class-room, (5) a practical knowledge of phonetics. This list is less formidable than it appears to be, for all five subjects go hand in hand, and may be taken more or less simultaneously.

The time spent abroad (which might easily begin during university vacations) should be divided between town and country. Let a man go into the country first. In a good French family he may learn excellent French—he will find people who have more leisure to look after him; and it is in the country that one comes into closest acquaintance with those simple ideas which form the basis of the language.

For a town choose Paris. There one should attend the general lectures at the Sorbonne, which are free to all comers, and one should also attach oneself to such an institution as the *Guilde Internationale*; otherwise one is either left too much alone, or one finds only foreigners to talk with. The *Guilde Internationale* certainly deserves to be more widely known in England than it is. It offers great opportunities for constant intercourse with Frenchmen, and provides for non-Frenchmen a course of instruction which for the teacher is ideal. Besides first-class coaching in advanced French and in pronunciation, there are simple lectures (in French) on such subjects as historical grammar, history, literature, and the general aspects of French life and thought. These lectures are given by some of the best lecturers of the university, and indeed the Guild is under the special protection of the university authorities. Its rooms are opposite the Sorbonne, and the times of work are so

arranged as to admit of attendance there. Its address is Rue de la Sorbonne.

With regard to the acquisition of school phraseology, a man may easily and with much profit obtain permission from the Recteur of the University to attend classes at some of the leading Paris Lycées. The author's experience was limited to *Louis le Grand, Janson de Sailly, Henri IV.*, and the preparatory *Lycée Montaigne*, but these are ample.

So much for the teacher. We have now to consider the taught. Here the most trying difficulty is that boys arrive from preparatory schools after an average of four or five years of French teaching with a thoroughly robust British accent. Happily this too is altering, and preparatory schools are beginning to teach their boys that *beaucoup* is not a word of four syllables. It will be a happy moment when one finds one need no longer begin with a lengthy drill in vowel sounds, and that boys arrive who can understand a reply to simple questions or read a short story aloud fairly speedily. What a chance there will be of rapid progress! Meanwhile, however, there is nothing to do but to begin at the beginning of the alphabet. Therefore, on this subject there is no more to be said. Let preparatory schools know that public schools have made provision for their work to be carried on, and they will all very soon fall into line.

The following are among the questions which have presented themselves for solution within the author's own experience in introducing the so-called New Method into the intricate organisation of a public school:—

(1) In which class should the reform start?
(2) How far may it be made to fit in with the existing scheme of the school programme?
(3) What should be the main principle guiding the choice of material for work, and indicating the standard to be aimed at?

The necessity of being obliged to dovetail the new method into an already existing system which is based upon the old, although productive of difficulties serious and often troublesome, yet has a great compensatory advantage. It exercises a useful restraining influence which prevents the introduction of unnecessary reform, and prevents the new method from losing sight of any of the really valuable results attained by the old method. For instance, there is always a danger that the new method may become too colloquial, and neglect either the grammatical or the more literary sides of the language. It is by no means an easy task to provide a course of new method teaching prevailing in a few forms only, which shall satisfy the demands and allay the criticism of old method teachers, who control, and control well, the forms above. At the same time, this form of healthy rivalry is probably the greatest blessing that could have befallen us. The answers to the questions marked 1, 2, and 3 can of course only be finally settled by accumulated experience, and it is solely in the hope that others may contribute their share to the common stock that the writer ventures in all humility to submit his own.

(1) *At what point in the school should the reform begin?*

The apparently obvious reply is at the bottom, in order to give as early as possible a good pronunciation, and allow it as much time as possible to become fixed.

In a preparatory school this is probably right, but in a public school it appears to be more economical, until a complete cycle of masters is available, to begin with the lowest but one. The lowest form of all is apt to contain small boys who have yet to learn how to work, and whose first term or two is chiefly occupied in finding their feet.

To begin with the top form and let the system spread downwards is scarcely defensible. Boys at the top of the school should not have to waste time by learning how to say *Qu'est-ce que c'est que cela?* or *Que veut dire ce mot?*

(2) *How far may the New Method be made to fit in with the already existing scheme of the school programme?*

Almost entirely, by the aid of a little ingenuity, a little judicious compromise, and a willingness to accept and act upon sound criticism. Let us consider what is chiefly required in order to avoid disarrangement and friction. Work must be set for preparation hours, and opportunity found in school for seeing that the work set has been done well. Marks must be allotted to fit in with marks given for other lessons. Matter must be taught which will admit of examination at regular intervals and under the usual conditions; it may, for instance, be the custom to set one grammar paper for a batch of forms. Boys must not be allowed to forget the grammar or the vocabulary which they have already acquired. The form must be taught in such

a way that those who are promoted into a form where the old method prevails may render a fair account of themselves and be able to profit by what they are taught there.

All this needs care and thought, but the difficulties are none of them insurmountable. Preparation work is in itself a useful piece of training, and offers great opportunities. Conjugation of verbs, regular and irregular, especially irregular, general accidence, repetition, preparing of short stories, invention of sets of questions and answers, translation into French of sentences, and proses, and, as occasion offers, free composition, are all available for the purpose. Exercises may also be set, such as the following:—

Mettez à tous les temps du mode indicatif:—

Je frappe à la porte. Il appelle son chien. Je le fais venir. Quand le tambour roule, les élèves rentrent en classe, etc., etc.

Modèle du devoir.

Imparfait. Je frappais à la porte.
Passé Défini. Je frappai à la porte.

Donnez le contraire des adjectifs:—

Une porte ouverte, un fardeau lourd, un livre ennuyeux, etc., etc.

Modèle du devoir.

Une porte ouverte. Une porte fermée.

A quoi sert:—Un crayon, un pinceau, un tire-bouchon, etc., etc.

Modèle du devoir.

Un crayon sert à écrire.

Expliquez l'orthographe des participes:—

Hier soir nous sommes rentrés très tard.
Voilà la lettre que je vous avais écrite.
Elle s'est coupé la figure, etc.

Expliquez la raison de l'emploi du subjonctif:—

Je ne crois pas qu'il puisse le faire.
Il faudra que vous vous leviez de bonne heure demain pour prendre le train, etc.

These are a few specimens selected at random, but many more may easily be invented. A point to be borne in mind is that they should make boys think, and think accurately. The tendency of modern school-books, with all their paraphernalia of notes and vocabularies, is to make everything so easy that the exercise of a boy's own thought and ingenuity is not only needless but impossible.

(3) *What should be the main principle guiding the choice of material for work, and indicating the standard to be aimed at?*

The main principle may be stated thus: The teaching of a modern language in English schools is required to serve two ends. It must secure a knowledge of the language, but it must also provide a means of general mental training. It must provide a course of mental gymnastics capable of inducing a vigorous development of the intellectual faculties; and no subject, however useful in itself, can find a place, or at least a prominent place, in the curriculum, if it fails to satisfy this requirement. However feeble is the real grasp of Latin or Greek acquired by the average boy who leaves school at sixteen or seventeen, he has undoubtedly gained in mental vigour by his enforced struggles with the grammatical intricacies of a synthetic language.

It can hardly be said that French as it has been taught in English schools has ever proved itself a satisfactory substitute for the dead languages. But the reformers maintain that the fault lies with the method. They admit that for the scholarly intellect there is probably no training so successful as that provided by the study of Latin and Greek, but they contend that much more might be made of French and German as a means of education for those boys who are either less liberally endowed intellectually, or who, being obliged to leave school early, have not the time at their disposal for a prolonged study of the ancient classics.

Those of us who have turned our attention seriously to French, who have studied it in its native land, know what boundless opportunities it offers as a means of culture. It is only necessary to listen to the way the literature is treated in a French *Lycée* to realise how much we miss. It follows from this that it is literary rather than colloquial French which must form the ultimate aim. But since progress is more rapid when the language can be spoken than it is when the language can only be written, the spoken language must play an important part in the acquisition of the written one. The choice of material for work in the early stages must be guided by the twofold principle mentioned above. The French must be simple, of good style, and at the same time it must lend itself to treatment colloquially by means of question and answer. As much as possible, French should be used and English excluded during the lessons. One small caution is perhaps necessary. Let the teacher beware of doing too much of the talking himself. The keynotes of the system are patience and repetition.

PERCY ATHERTON.

FRENCH VERB-DRILL.

IT is a common charge against the New Method that it unduly neglects grammar. That this charge is not altogether unfounded will be admitted by those who have examined the results of reformed teaching (so-called), and more particularly by those who have been called upon to examine large numbers of free compositions. This test—the reform test *par excellence*—proves a terrible revealer of 'howlers'; a fact that may be placed to its credit. Whether the results in question would have been any better, if the traditional method had been adopted, may of course be questioned, but this is not here the point. My object is to show that the adoption of reform methods does not necessarily involve neglect of grammar, and further, that they can be made to meet the full requirements of examining bodies.

I shall confine myself in this article to the teaching of the French verbs to pupils of any age, who are not mere beginners. I assume them advanced enough to use a reader, and that the whole of the instruction is based upon the reader. In order to make the method clear to those who may not be familiar with its features, I propose to reproduce either lessons actually given, or lessons based upon a long series of experiments with pupils of various ages.

The lesson taken as the first example was given to a form of boys, aged 16-17, and is based on the following passage of About's *Roi des Montagnes*. It is Schultz who is speaking:

> Dès le 30 au matin je me mis en route . . . Dimitri m'éveilla sur les quatre heures . . . Je *descendis* la rue d'Hermès jusqu'au carrefour de la Belle-Grèce, et je *pris* la rue d'Eole. En passant devant la place des Canons, je *saluai* la petite artillerie du royaume, qui sommeille sous un hangar, . . . et j'*arrivai* en quatre enjambées à la promenade de Pâtissia. Les mélias qui la bordent des deux côtés commençaient à entr'ouvrir leurs fleurs odorantes . . . Devant moi, à l'horizon, les sommets du Parnès se dressaient comme une muraille ébréchée: c'était le but de mon voyage. Je *descendis* par un chemin de traverse jusqu'à la maison de la comtesse Janthe Theotoki, occupée par la légation de France; je *longeai* les jardins . . .

As the lesson based upon the above passage was an organic whole, of which the verb-drill was a part, it will be necessary to describe briefly the stages up to the point that immediately concerns us.

When the meaning of the passage had been established and thoroughly rubbed in, questions in French were asked to be answered by the class from the text, e.g.: *Quand Schultz se mit-il en route? Quelle rue descendit-il? Où arriva-t-il? Quelle rue prit-il? —à droite ou à gauche? Devant quelle place passa-t-il?* etc. To facilitate matters, a wall-sheet sketch of the route was pinned up, the names Hermès, Belle Grèce, Canons, etc., being shown, but not the terms *rue*, etc. The answers were given with texts (1) open, (2) shut. The series of answers was finally given as one continuous answer to the question: *Racontez la promenade de Schultz.* Upon this continuous answer the rest of the lesson was based.

Attention was first directed to the *vocabulary* of the continuous answer, a group of words under the heading *chemin* being built upon it. This was thoroughly practised, e.g.: *Qu'est-ce qu'une large rue ou promenade bordée d'arbres?—un endroit où plusieurs rues se rencontrent? Nommez des places. Comment appelle-t-on un petit chemin étroit*, etc., and inverting the questions. *Qu'est-ce qu'un boulevard? Un carrefour? Un sentier?* etc.

Next, we pass to consider the word-material of the continuous answer from the point of view of inflection and construction. We reach the grammar stage, and our object is to practise the given word-material in every possible variety of form. So far it has been largely (though not altogether) a matter of practising expressions as stereotyped by the text We have now to practise a freer *use* of the material, so that the pupil may make it his own.

In the grammar section, verb-drill of course plays an important part, and it is to this that we shall confine ourselves, leaving aside the other grammatical points involved.

The verb-drill is divided into two parts. In the first we have the traditional tense-patter (e.g. *Je porte, tu portes, il porte*, etc.), which might be done as home-work. It is regarded simply as a useful preparation for the various exercises in the second part. It serves to practise tense-inflection only, whereas the subsequent exercises practise not only inflections but also meanings and

constructions. It is just as well to familiarise the class with the inflections before adding further difficulties.

The verbs given in the continuous answer are *se mettre, descendre, arriver, prendre, passer, voir*, etc. It will be noted that these verbs belong to different conjugations. The method makes this inevitable. Otherwise, when one puts aside one's respect for a hoary tradition, there is no more reason for presenting the verbs to one's pupils in the form of *conjugations* than in the form of *groups of tenses*. There are indeed advantages in starting with the latter and letting the former be a later development. Let us suppose, for instance, that it has been decided to teach the present indicative of the above verbs, for, as will be clearer later on, the method does not require us to teach the tense used in the continuous answer. When the present-inflections have been learnt, the class might be asked to divide the above verbs into classes according to tense-terminations. Two divisions would be formed; one having *e, es, e*, and the other *s, s, t* or *d*, as its present-inflections. So far, therefore, the class assumes only two conjugations provisionally. When it has learnt the other tenses of the *Present-Group* (imperfect indic. pres. subjunc.), and passed on to the *Past-Definite-Group* and the *Future-Group*, it will be in a position to rectify its first assumption, and create a system of conjugations which would at least have the merit of being made by the class itself. I venture to say that this process would be more effective and more interesting than that of beginning with a ready-made set of conjugations. And as it would have the effect of literally *teaching to think*, its educative value would be immensely greater than the mere memorising afforded by the traditional method.[1]

Assuming the tenses known, we pass to the second part of the verb-drill. It provides in its various forms an application of the oral method of question and answer in French to the teaching of the verbs. The lesson on the passage from About provides an illustration of two of these forms, the object of both being to practise the verbs of the continuous answer in sentence form and in every person. In the first case, the master gives the continuous answer itself and alters the person. He begins: *Écoutez. Je suis Schultz. Je me mets en route à cinq heures, je descends la rue d'Hermès, j'arrive au carrefour de la Belle-Grèce* . . . Then *Racontez ma promenade.* And so on with the other persons of the tense or tenses selected: *Vous êtes Schultz. Racontez votre promenade. Nous sommes avec Schultz*, etc. And, of course, the continuous answer may gradually, at the discretion of the master, depart from the exact wording of the text.

In the second form of exercise, the words learnt are used with additions to form entirely new contexts. For instance, an imaginary street-plan is drawn on the board. The master begins: *Voici la rue X, je descends la rue X, je tourne à droite, je longe le Musée britannique* . . . This would be followed by the usual questions requiring answers in every person. And, if in connection with the present tense, the imperative is to be taught, a pupil should be asked to indicate the route to be taken to reach the imaginary destination: *Descendez la rue X, tournez* . . ., *longez* . . ., *traversez* . . ., etc., and so on in all the persons required.

The lesson ends with various written tests.

Another good example of the verb-drill provided by changing the person of the tenses in a given passage is the following continuous answer given by a boy (age fifteen) from an evening class to the question: *Vous êtes saint Martin. Racontez votre vie.* The chapter (*Les Gaulois et les Francs*, chap. x.) had been prepared in a previous lesson by the method above described in the case of About, that is, the boy had been taught to give the continuous answer in the third person. Immediately on his entry into class for the second lesson, the above question was put to him. I wrote down the answer at the time he gave it, and just as he gave it:

Je vivais au quatrième siècle, j'exerçais la profession de soldat, je me fis remarquer par mon (*sic*) bonté et ma charité. Un jour je vis un mendiant; il était à demi-nu.* Il implorait la pitié des passants. Je tire mon épée, je coupe mon manteau en deux et je jette un morceau de mon manteau sur les épaules du mendiant. Quand je rentrais dans le camp, je fus reçu par les rires moqueurs de mes camarades, parce que je n'avais sur les épaules qu'un morceau de manteau—Je devins évêque de Tours. Je mourus à l'âge de 80 ans, et je fus enterré à Tours et des pèlerins visitèrent en grand nombre mon tombeau.

Help was given at the sentence marked with an asterisk. The result, such as it is, was creditable to the boy, for, though a smart boy, he had done a hard day's work in the city. He was also a boy of stern

[1] For useful and suggestive remarks on the classification of the verbs, see Mr. Berthon's *Première Grammaire Française*, preface and §§ 174-179. Dent and Co.

stuff, for he related, without visible emotion of any kind, the story of his death and burial.

In cases where the continuous answer gives the acts or sayings of more than one person, pupils are selected to represent each character, or group of characters.

Numerous examples could be given of the second form of verb-drill already illustrated above at the end of the lesson on the passage from About (*Voici la rue X, je descends*, etc.). They are usually based on a group of words, which in turn is based on a passage from the text. For instance, the *Groupe-Lit* with its attendant verbs supplies the following verb-drill which I give in its most complete form:

Le soir, j'ai sommeil. Je monte l'escalier. J'entre dans ma chambre à coucher. Je me déshabille (cà d. j'ôte mes vêtements). Je me couche (cà d. je me mets dans mon lit). Je repose la tête sur l'oreiller. Je tire sur moi les draps. Je m'endors (cà d. je commence à dormir). Je ronfle comme un . Je dors à poings fermés jusqu'à huit heures. Je m'éveille (cà d. je cesse de dormir), etc., etc.

It will be noted that this also serves to practise the reflexive verbs. The tense and person can, of course, be varied. Other examples of the same form, which is nothing but an application of the *Series* to the reading-book, are briefly as follows. Based on the *Groupe-Cheval* we have: *Je monte à cheval, c'est à dire je mets mon pied dans l'étrier et je me hisse sur la selle. Puis je donne un coup de cravache au cheval* . . . Based on the *Groupe-Siège* (*Les Gaulois*, chap. vii.):—

Nous sommes Romains. Nous marchons sur une ville gauloise. Nous assiégeons la ville. Les assiégeants livrent bataille. Nous sommes battus (vaincus). Nous ne perdons pas courage. Nous livrons bataille aux vainqueurs. Nous remportons la victoire (gagnons la bataille). Les Gaulois battent en retraite. Nous attaquons la ville. Nous montons à l'assaut. Nous entrons dans la ville. Nous massacrons les Gaulois (les vaincus).

To practise the future and the use of *pour*, *en*, *de* with names of countries we have: *Demain je partirai pour la France. J'arriverai en France demain soir. Je resterai en France un jour. Je partirai de France dans deux jours*, etc. And so on with *à*, *à*, *de Paris*.

A third form of verb-drill may be illustrated by the following examples. Supposing we have in the *Groups* the word *épicier*, and with it wish to practise *vendre*, *acheter*, then the master begins: *Je suis épicier, qu'est-ce que je vends?* etc. *J'entre chez un épicier, qu'est-ce que j'achète?* etc. Or we wish to practise the subjunctive of *apprendre*: *Qu'est-ce qu'il faut que vous appreniez?* or *Qu'est-ce que je veux que vous appreniez?* Answer: *Il faut que nous apprenions vite le français.* Again, to practise *avoir chaud*, etc.: *Quand est-ce que vous avez chaud?* Answer: *J'ai chaud lorsque je suis devant un bon feu*, and so on.

A fourth form is provided by having made up by the class sentences from the word material at its disposal. The above exhausts my present list of forms of verb-drill, but no doubt others can add more to the common stock.

To resume. The verb-drill above described is divided into two parts. In the first, attention is directed to classing the verbs and tenses, to the practice of the inflections, and also to the comparative use of the tenses. The passage from About above quoted gives, for instance, excellent material for a lesson on the comparative use of the imperfect and past definite. In the second we pass to various forms of practising the use of the verbs in sentence form, and this concludes with various written exercises.

The value of the method is not only in the fact that, owing to the free application of the oral methed to grammatical teaching, it gives abundant practice in verb forms and constructions, but it serves to make clear the full meaning of each verb. And it does this because it forces us to practise a particular verb in a number of different contexts in different chapters, and even books. Each new context either enforces a meaning already known, or adds a new meaning, or a new shade of meaning. As time goes on, each verb, so to speak, grows, and it is a living growth. Further, by following the lead of the reading-book, we practise those verbs which occur most often, that is, the most important verbs, the verbs we shall meet with most often. And, lastly, the method makes verb-drill a pleasure, instead of a stupefying drudgery.

But what about examinations, my dear sir? All that you say may be very fine, *mais ce n'est pas la guerre.* To which I reply that, being an examiner myself, I am not likely to forget that aspect of the case, and can suggest a very simple way of flooring examiners and examinations. At the end of the year's course with a reader, every pupil will have had abundant practice in all the regular forms and in most of the irregular. In no case would more than two or three dozen irregular forms be left undone. These should be simply crammed a few days before the examination. They will be forgotten after the examination, no

doubt, but what then? The examiner will have been floored, and only a few hours wasted. This done, the class can, as before, continue to practise the verbs its new reader imposes.

F. B. KIRKMAN.

A SOCIETY FOR THE PREVENTION OF 'HOWLERS.'

To begin with an apology—if one be needed—not for the few remarks that follow, but for the slang term at their head. The fact is, I know of no other word that so fitly denominates this kind of blunder; indeed, as the cricketer said of the 'yorker,' I don't see what else one could call it.

Every teacher knows by painful experience the lamentable frequency with which even the best and most careful boys will perpetrate such monstrosities, as, *e.g.*, *Ce que vous nous avons dit n'est pas probable* or *Je parlait hier à votre frère.* Such obvious blunders can be called by no other name than 'howlers.' Macaulay in his essay on 'Frederick the Great' gives us some of the great king's Latin 'howlers': *stante pede morire* is the only one that lives in my memory; and this reminds me of a motto I saw the other day on a crest, *Non nobis nascimus.*

But to come to the Society: this consists of my class and myself. Our method is as follows:—If in a piece of written homework, French or German, a 'howler' occurs, I mark it in red ink with a triple or quadruple line. When giving out the work, I submit the 'howler,' sometimes to the class as a whole, sometimes to an individual boy, often the culprit himself; in nine cases out of ten, at least, my judgment is confirmed, and a fine of one halfpenny goes into a box to swell the Class Library Fund.

The beauty of this plan lies in its utter informality and the impossibility of my enforcing payment. It is an agreement voluntarily entered into between the class and myself some three years ago: needless to add, all the original contractors, save myself, have left the scene; but tradition carries it on, and new arrivals from the class below are already acquainted with the system and acquiesce cheerfully. To make the system work to perfection, it is necessary that the librarian should be keen on his work in that capacity, and himself given largely to the manufacture of 'howlers': he then collects the fines regularly; and, in case of any one refusing to pay, retorts by withholding the advantages of the library.

False concords and mistakes in irregular verbs, French and German, are the principal sources of income; and experience has shown that it is well to have a three-halfpenny limit.

Such a plan could probably be adopted only in a fairly advanced class. Anyhow, the receipts seem to vary as the number of weeks remaining in the term. And I may or may not have been justified in exclaiming (to myself), on reading in the report of an examiner, 'Gross blunders were less frequent than usual,' (or words to that effect), 'Bravo, "howler" fund!'

R. H. A.

THE SCHOLARS' INTERNATIONAL CORRESPONDENCE.

MODERN language teachers having expressed their desire for a list of those teachers who find the international exchange of letters helpful to their pupils, we propose to publish such a list twice a year. This first one is comparatively small, as many French teachers wish to keep to the old plan until the spring; and Professor Hartmann prefers that, for the present, the arranging of the Anglo-German correspondence should remain in his hands. For the information of those who have not yet tried the plan, it is perhaps well to give some of the approved rules.

1. The exchange of letters is always and everywhere under the supervision of the foreign language teacher. All foreign letters and other postal communications are under his control, and the school address only should be given.

2. If by mischance a scholar receives two letters, the teacher is asked to arrange that some other suitable scholar respond, and he or she is always free to rearrange, if, for example, one

pupil appears to be more suitable as regards position in class and socially than another.

3. The rule is that the scholar should write alternately in his own and the foreign language, but the first letter should always be in his own tongue and written with great care, as a satisfactory development depends largely upon the first impression received.

The letters should be exchanged regularly; twice a month is usual.

4. As the letters in the mother-tongue are intended as models for the partner, they must be written with care and must be grammatically correct. The scholar should endeavour to find something of interest to tell his friend. Questions should be asked and answered, and a helpful bond of union thus be formed. Courtesy and sympathy are imperative.

5. The teacher or parent is asked to help in finding materials for letters. In some cases teachers have planned a series of letters, and have written suggestions each month on the blackboard. Political and religious topics are undesirable.

6. The faulty English of the foreign writer must be carefully corrected by the partner, and the foreign pupil will also correct his correspondent's mistakes. For this a wide margin should be left in letter.

7. The letters should be plainly and fully addressed and the address of the foreign correspondent retained. It is not so customary abroad, as with us, to head the letter always with the address.

8. If a scholar no longer desires to exchange letters, he should at once send word to his or her correspondent.

It has been suggested that teachers will not care to make inquiry for every individual pupil, and will prefer to exchange batches of letters with one school alone. This would be fatal to the best interests of the scheme; the variety given, and the geographical knowledge ensured by the rule of one boy, one place, being invaluable.

Supposing a teacher has ten pupils needing correspondents. He should send out five reply postcards, one to each of the schools which he chooses, asking the teacher of it whether he or she has a boy (or a girl) willing to correspond with one of his pupils, giving ages within prescribed limits, say, from thirteen to sixteen, or fifteen to eighteen, for instance, and asking about social position and ability in languages. On receipt of replies, he will be able to pair some of his ten at least. He can then send out other reply cards to other teachers, and fill up the remaining vacancies.

If a teacher has sixty or a hundred to arrange for at one time, this would be too great a tax. In such case, if a list be sent to Miss Lawrence, *Review of Reviews*, 14 Norfolk Street, Strand, she will arrange as hitherto, leaving teachers to bear part of the costs if they will.

Hitherto no fee has been asked except when adults desired correspondents, when 1s. was required towards cost of search. But with an international list Modern Language teachers would have no difficulty in finding a correspondent should they themselves desire it.

Miss Lawrence, believing that Modern Language professors would *prefer* to act without intermediary, has compiled this list, but she is as ready as heretofore to arrange when teachers desire, and to answer all inquiries, and she earnestly hopes that they will tell her how the plan works and give their opinion.

List of Foreign Teachers who approve of the Exchange of Letters.

French.

Professors in Boys' Schools.

M. Andrieu, Collège de St. Pol, Pas de Calais.
M. Bally, École Primaire supérieure, Grenoble, Isère.
M. Bastide, Lycée de Beauvais, Oise.
M. Bazennerie, Collège de Coulommiers, Seine-et-Marne.
M. Benard, École Normale d'Instituteurs, Douai, Nord.
M. Berland, Collège d'Uzes, Gard.
M. Bié, Collège de Mazamet, Tarn.
M. Blancheton, Collège de St. Nazaire, Loire Inférieure.
M. Bonnet, Lycée de Rennes, Ille-et-Vilaine.
M. Camerlynck, Lycée de Nancy, Meurthe-et-Moselle.
M. Chauliat, Lycée de Foix, Ariège.
M. Commandeur, Collège de Montélimar, Drôme.
M. Drieu, Collège de Verdun, Meuse.
M. Duplenne, Collège de Cholet, Maine-et-Loire.
M. François, Lycée d'Alençon, Orne.
M. Feytel, École Normale, Bonneville, Hte. Savoie.
M. Gascard, Lycée de Montpellier, Hérault.
M. Joseph, Collège de Corte, Corsica.
M. Koenig, Collège d'Aubusson, Creuse.
M. Mieille, Lycée de Tarbes, Htes. Pyrénées.
M. Odemps, Lycée de St. Brieuc, Côtes du Nord.
M. Odru, Collège de Riom, Puy de Dôme.
M. Peignier, Lycée de Bordeaux, Gironde.
M. Roy, Collège de La Rochefoucauld, Charente.

M. Rouge, Lycée de Tours, Indre-et-Loire.
M. Roussel, Lycée de Vendôme, Loir-et-Cher.
M. Sabardu, Collège de Draguinan, Var.
M. Thoumazour, Petit Séminaire de Brive, Corrèze.

Teachers in Girls' Schools.

Mlle. Abrey, Collège Fénelon, Lille, Nord.
Mlle. Boisson, École Normale, Versailles, Seine-et-Oise.
Mlle. Coblence, École Normale d'Institutrices, Melun, Seine-et-Marne.
Miss Crowe, 42 Rue de Bruxelles, Paris.
Mlle. Erhard, École supérieure, Tours, Indre-et-Loire.
Mlle. Fayolle, École supérieure, Saint Chamond, Loire.
Mlle. Finlayson, École Normale, St. Étienne, Loire.
Mlle. Fischer, Collège de Jeunes Filles, Chalon-sur-Saône, Saône-et-Loire.
Mlle. Le Marquis, Lycée Fénelon, 19 Rue de l'Odéon, Paris.
Mlle. Masson, Collège Fénelon, Cambrai, Nord.
Mme. Mieille, Collège de Jeunes Filles, Tarbes, Htes. Pyrénées.
Miss Murray, 6 Rue Bosio, Paris.
Mlle. Pitsch, Lycée Victor Hugo, 43 Rue Mauberge, Paris.
Mme. Rolland, Collège de Jeunes Filles, Castres, Tarn.

BELGIUM.—Madame Vasseur, 16 Rue du Remorqueur, Brussels.

HOLLAND.—M. Grassé, 32 Alex Boersstraat, Amsterdam.

ITALY.—Prof. F. Chimenti, R. Istituto Tecnico, Bari.

RUSSIA.—Mr. Hood, Commercial School, Ostojenka, Moscow.

SPAIN.—Señor Patricio Clara, Aribau, 37. Barcelona.

GERMANY.

Teachers who will like to hear direct:—

J. Bolgar, 32 Hansaring, Cologne am Rhein.
Prof. G. Coym, Hagenau 44, Hamburgh 23.
Fräulein Eckardt, Städtische höhere Mädchenschule, Bochum, Westphalia.
Prof. G. Höft, 19 Henriettenstrasse 21[II], Hamburgh.
Fräulein H. Ludwich, Märkische Strasse 9, Bochum, Westphalia.
Prof. Nader, IX. Waehringer Strasse, Vienna.
Miss Webb, Helgoländer Ufer 6, Berlin, N.W. 52.

Prof. Martin Hartmann prefers to keep to the former plan. Lists should therefore be sent to him to distribute. He requires the age of pupil, school standing, and profession of parent. Also a 2½d. stamp with each name on the list. His address is, Fechnerstrasse 2, Gohlis-Leipzig. He writes that he can find students for all who send.

ENGLISH TEACHERS WHO MAKE USE OF THE SCHOLARS' INTERNATIONAL CORRESPONDENCE.

SECONDARY SCHOOLS.

Boys' Schools. Ages from 14 *to* 17.

M. P. Andrews, Esq., The Grammar School, Bolton, Lancashire.
H. C. Arundel, Esq., Friends' School, Great Ayton.
C. Bain, Esq., Masonic Boys' School, Clonskeagh, Dublin, Ireland.
W. C. Barley, Esq., Crossley and Porter Home and School, Halifax, Yorkshire.
— Bazin, Esq., Grammar School, Wallasey, Cheshire.
M. J. Buhrer, Esq., Perth Academy, Perth, Scotland.
B. Chaffey, Esq., Durham School, Durham, England.
H. J. Chaytor, Esq., Merchant Taylors' School, Crosby, Liverpool.
E. B. Davis, Esq., Rutgers College, New Brunswick, New Jersey.
F. A. Dawes, Esq., County School, Pembroke Dock., S. Wales.
E. Dick, Esq., Clacton College, Clacton-on-Sea.
W. Fletcher, Esq., Liverpool Institute, Mount Street, Liverpool.
W. K. Foucar, Esq., The High School, Bradford, Ontario, Canada.
J. H. Fuoss, Esq., Grammar School, Wolverhampton.
C. H. Fynes-Clinton, Esq., King Edward's School, Aston, Birmingham.
— Grabner, Esq., Int. School, Newport, Monmouthshire.
W. J. Greenstreet, Esq., Marling School, Stroud, Gloucester.
J. de Gruchy Gaudin, Esq., County School, Carnarvon, Wales.
J. Howland, Esq., Stand Grammar School, Whitefield, Manchester.
A. Lafreut, Esq., Grammar School, Portsmouth.

D. Mackay, Esq., Burgh Academy, Ayr, Scotland.
T. Phillips, Esq., The Intermediate School, Newport, Monmouthshire.
R. Prowde, Esq., Grammar School, Camberwell, London.
E. Renault, Esq., Commercial Institute, Mount Street, Liverpool.
N. Ross, Esq., Grammar School, Bradford.
H. Robjohns, Esq., Lady Berkeley's School, Wotton-under-Edge, Gloucester.
Hermann Schütz, Esq., The Academy, Hamilton, Scotland.
H. E. Vipan, Esq., The Grammar School, Taunton, Somersetshire.
F. Walter, Esq., County School, Hereford.

Girls' Schools.

Miss M. Atkinson, Girls' Grammar School, Keighley, Yorkshire.
Miss Arnot, Grammar School, Campbeltown, Scotland.
Miss E. Browne, The High School, Wigtown, Scotland.
Miss Burras, The High School, Hereford.
Miss S. Clapp, The High School, Medford, Mass., U.S.A.
Miss Clarke, Lord Digby's School for Girls, Sherborne, Dorset.
Miss Cumming, High School, Dunfermline, Scotland.
Madame Davies, Girls' Grammar School, Bradford, Yorkshire.
Mrs. Dawes, County School, Pembroke Dock, S. Wales.
Mlle. Gaertner, Trinity Hall, Southport.
Miss M. Hare, West Ham High School, West Ham Lane, Stratford, London.
Miss Harding, Ackworth School, Nr. Pontefract, Yorkshire.
Miss F. Heinke, The College, Stoke Bishop, Nr. Bristol.
Miss E. Lacaille, The High School, Aberdeen, Scotland.
Miss Mackenzie, Tain Academy, Tain, Scotland.
Miss I. Mackie, Albyn Place School, Aberdeen, Scotland.
Miss Miles, Fountain House, Central Beach, Lytham, Lancashire.
Miss E. Snow, Brockton High School, Brockton, Mass., U.S.A.
Miss E. Sutcliffe, North Manchester High School, Higher Broughton, Manchester.
Miss Tweedie, Grammar School, Dunoon, Scotland.

INTERMEDIATE SCHOOLS.

Mixed Schools for Boys and Girls.
Ages from 14 *to* 17.

G. E. Hugelshofer, Esq., The Academy, Dumfries, Scotland.
T. Keen, Esq., County School, Barry, Glamorgan.
W. J. Mabbott, Esq., Berwickshire High School, Duns, Scotland.
J. Schilling, Esq., High School, Stirling, Scotland.
Miss Bryson, Burgh Academy, Dumbarton, Scotland.
Miss J. English, Higher Grade Senior School, Durham Road, Gateshead-on-Tyne.
Miss K. Erskine, Higher Grade School, Burntisland, Scotland.
Miss A. Hodge, The Academy, Peterhead, Scotland.
Miss Moser, Municipal High School, Nelson, Lancashire.
Miss Neilson, Kent Road School, Glasgow, Scotland.

HIGHER GRADE AND TECHNICAL SCHOOLS.

Boys. Ages from 13 *to* 15.

E. R. Broome, Esq., Technical School, Glossop.
A. Hutcheson, Esq., Broughton Higher Grade School, Broughton Road, Edinburgh, Scotland.
G. W. Dolbel, Esq., Higher Grade School, Hanley, Staffordshire.
R. C. Platt, Esq., P. T. Centre, Brunswick Road, Gloucester.
R. Roberts, Esq., Higher Grade School, Darwen, Lancashire.
T. Rodgers, Esq., Medburn Street Higher Grade School, St. Pancras, London.
A. Whiting, Esq., St. Margaret's Higher Grade Schools, Whalley Range.

Girls.

Miss Dodgeon, Higher Grade Girls' School, Red Lion Street, Burnley.
Miss M. Haley, Science School, St. George, Bristol.
Miss E. Stent, Central Foundation School, Spital Square, London.
Miss M. Sudborough, Pupil Teachers' Centre, Midland Institute, Birmingham.

Ages from 14 *to* 17.

Mr. Witter, Pupil Teachers' Centre, Hudson Road, Sunderland.

AN AUXILIARY LANGUAGE FOR THE USE OF ALL NATIONS IN THEIR INTERCOURSE WITH EACH OTHER.

THERE is no need to discuss the utility of such a language in the pages of the *Modern Language Quarterly*. The point of disagreement is, should a national language be chosen and, if so, which; or should we more logically make use of one, compounded as Urdu from several national languages?

Few of us would choose German for this purpose, for such a medium must be simple enough for the porter or the shopman to learn it with ease, yet be capable of expressing to the full literary, artistic, and scientific thought. French would, perhaps, be chosen if the latter were the only desideratum. Many think that English is the most suitable; and they would be right if only our language were phonetic: but it is not, and at the bottom of our hearts few of us would love Shakespeare so well in phonetic attire, whilst so many of our words recognisable to the *eye* of a foreigner, such as creature, preacher, nature, confidential, intention, bicycle, would be so no longer if phonetically spelt. In the case of Italian and Spanish the difficulties are much the same.

Those who honour Max Müller will not need to be told that one of the so-called artificial languages seemed to him a good solution of the question (his friend Felix Moscheles, the President of the London Esperanto Club, often discussed this matter with him); and in his 'Science of Language' lectures, Esperantists can find a store of arguments. For example, in the third lecture he says: 'Language is the very embodiment of our true self.' 'Thought and language are one.' But he says this of the mother-tongue only: in its essence any other would be an artificial language, a study; and therefore as artificial as Esperanto. I say Esperanto because I have found that those who speak it find it next best to the mother-tongue, and that for simplicity of grammar, fewness of root forms and phonetic pronunciation, it is unrivalled. An International Congress could decide upon the few changes needed and upon all new words; that Congress has its nucleus already, and M. Couturat, one of the authors of *La Langue Universelle*, 7 rue Nicole, Paris, will give full information about it.

The failure of Volapük should not prejudice the reader against its elder brother. Dr. Zamenhof, the compiler of Esperanto, a medical man of Warsaw and a great linguist, devoted himself to the subject from childhood, and has secured the support of many of the great thinkers of our times. It is a compilation largely from Latin sources, and a distinguishing feature is its word-building from a small number of root words; from some spring as many as fifty derivatives by means of suffixes. Whilst every word of international usage is embodied, the principle upon which the others were added was that of a majority vote. Street, for example, is *streto* with four languages having a similar root, amongst them English and German; *lakto* is milk with a majority of four also, but here German and English are in the minority. The stroke of genius which gives Esperanto a place above all other attempts is the regular termination of all nouns in 'o,' adjectives in 'a,' adverbs in 'e,' and the infinitive of the verb in 'i.' All verbs are regular and have neither number nor person. The alphabet has twenty-eight letters, counting the accented ones. The vowels are French, and the consonants, with a few exceptions, the same as our own; j has the sound of y (in 'you'). Perhaps some readers may be sufficiently interested to get *The Esperantist*, published by the London Esperanto Club, 21 Outer Temple, price fourpence.

To sum up, enough of Esperanto can be learnt in an hour to enable one to read articles in this language with the help of a dictionary, and several doctors of different nations are combining to edit an Esperanto medical journal, whilst the Liverpool University takes Esperanto for one of its courses. It is most valuable as an easy mode of expression for telegrams, and its suitability for stenography is another of its business recommendations. There are about one hundred and twenty centres for its study in various parts of Europe. Even Japanese journals have articles on the subject, a native grammar being in course of preparation.

E. A. LAWRENCE.

FROM HERE AND THERE.

THE problem of EXAMINATIONS in relation to modern requirements is to be discussed at Cambridge in the near future. A syndicate has been appointed to report upon the whole question, which has been raised by the Chancellor of the University —the Duke of Devonshire.

* * * * *

Even the proposal to appoint a syndicate aroused opposition, but it may be doubted whether the opponents of reform are likely to do their cause any good by an attempt to stifle all inquiry.

* * * * *

The syndicate contains several strong men—Sir RICHARD JEBB, Dr. WARD of Peterhouse, and Dr. KEYNES—and we have reason to believe that their opinions on certain vital questions are quite unbiassed.

* * * * *

The eternal GREEK question blocks the way in the healthy and legitimate development of many secondary schools. Concerted action on the part of the older Universities, the Headmasters' Conference, and the Association of Headmasters might easily solve this problem, which has already been solved along rational lines on the Continent.

* * * * *

No amount of protection will stimulate the study of Greek, and we honestly believe that those who have the study of the classics most at heart will gain in the long run by being generous to those who advocate some changes in the present entrance examinations at the Universities.

* * * * *

A recent report to the Board of Education by Mr. J. W. HEADLAM 'On LITERARY SUBJECTS in SECONDARY SCHOOLS' (Eyre & Spottiswoode) deserves to be carefully read by all who are interested in the study and teaching of modern languages.

* * * * *

Mr. Headlam points out how literary subjects are handicapped in many secondary schools throughout the country. A liberal scale of grants for scientific subjects is one of the causes of this anomalous state of things; another is the dearth of good teachers of modern languages.

But let Mr. Headlam speak for himself . . . 'For the newer methods, a thorough knowledge of the spoken language and great ability as a teacher are an essential. These qualifications cannot be obtained for the SALARIES offered. Again and again headmasters have spoken to me of the difficulty they find in obtaining competent masters.'

* * * * *

We can endorse Mr. Headlam on this point. Recently a Modern Language Master was required for an important secondary school. He was to be a man of experience, by preference an Englishman, to teach French and German on reform methods, and to receive the princely stipend of £100. Had the salary offered been twice the amount, we can well believe that there would still have been a difficulty in filling the post.

* * * * *

Mr. Headlam has a word or two to say on the subject of 'LATIN AS A MENTAL GYMNASTIC.' The disuse of Latin seems to me to be a cause for serious regret. Even for those who never advance beyond the initial stages, the study of Latin supplies a training in the formal analysis of language for which it is not easy to find a substitute, certainly not in modern languages and English grammar as they are now taught.

* * * * *

We are disposed to agree that it is largely a question of teaching; but granted equal skill in the teacher, there seems a total absence of proof that GERMAN may not be made quite as good a mental gymnastic as Latin, and we maintain that for those who are not likely to advance beyond the initial stages, it is a far more suitable one.

* * * * *

It is to be hoped that the LECTURES which are now being delivered in London under the auspices of the M. L. A. will meet with the support they deserve. An excellent start was made with a lecture by Dr. REICH, to whom the cordial thanks of the M. L. A. are due. Dr. GARNETT, Professor FIEDLER, Sir HUBERT JERNINGHAM, and Professor BRANDIN have kindly consented to lecture on subsequent occasions.

Professor ANTOINE THOMAS of the Sorbonne is lecturing this session at the University of London, on 'French Language and Literature.'

* * * * *

Mr. LIPSCOMB, formerly Honorary Secretary of the M. L. A., has been appointed Headmaster of Bolton Grammar School, and Professor SPENCER of Bangor, formerly of the Leys School, Cambridge, returns to scholastic work as Headmaster of the Glasgow High School.

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 Prof. WALTER RIPPMANN, 72 Ladbroke Grove, Notting Hill, London, W., 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.